

WOMEN'S MUSICAL CLUB OF TORONTO

14  
15

117<sup>TH</sup> SEASON

# MUSIC IN THE AFTERNOON



## DOVER QUARTET

*Joel Link, violin; Bryan Lee, violin;  
Milena Pajaro-van de Stadt, viola; Camden Shaw, cello*

NOVEMBER 13, 2014 | 1.30 PM



MUSIC IN THE AFTERNOON

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## GREETINGS from Simon Fryer, Artistic Director Women's Musical Club of Toronto

Welcome to the second concert of the 117<sup>th</sup> season of the Women's Musical Club of Toronto's *Music in the Afternoon*. This season the WMCT proudly presents some of the most sought-after musicians on the world stage as well as younger performers who will surely be in that position before too long. It is especially exciting to note that three of the five programmes feature Toronto debuts for the artists: our opening concert with the well-established, Paris-based Trio Wanderer, followed by the Dover Quartet which swept the board at the most recent Banff International String Quartet Competition, and, in 2015, much lauded Dutch mezzo-soprano Christianne Stotijn. These auspicious debuts are complemented by *Brassfire*, a performance from 2006 International Brass Personality of the Year, Canadian trumpet virtuoso Jens Lindemann. The WMCT's season closes with the dynamic Ensemble Made In Canada. As part of their programme the four young ladies of EMIC will première the latest WMCT commissioned work by Canadian composer Christopher Mayo – a collaboration sure to bear dazzling fruit. All these artists shine brightly in their field, and their music-making is sure to enchant and enthuse. Don't miss a single one of these events.

Today, the WMCT presents the spectacular Dover Quartet. Considered one of the most remarkably talented string quartets ever to emerge at such a young age, the Dover Quartet swept the 2013 Banff International String Quartet Competition, winning the Grand Prize as well as all three Special Prizes. Their program of Haydn, Saariaho and Beethoven allows this remarkable ensemble to demonstrate the uncommon breadth of musical vision that fuels their success.

Thank you for subscribing to the 117<sup>th</sup> season of the WMCT – the essence of chamber music.

Women's Musical Club of Toronto

56 The Esplanade, Suite 203A, Toronto, Ontario M5E 1A7 [www.wmct.on.ca](http://www.wmct.on.ca)

# PROGRAMME

Quartet in G Major, Op. 76, No. 1, Hob.III/75

Allegro con spirito

Adagio sostenuto

Menuetto: Presto

Allegro ma non troppo

Franz Joseph Haydn  
(1732 - 1809)

Quartet "Terra Memoria"

Kaija Saariaho  
(b. 1952)

## INTERMISSION

Quartet No. 12 in E-flat Major, Op. 127

Maestoso – Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Finale

Ludwig van Beethoven  
(1770 - 1827)

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Visit Dover Quartet's web site at [www.doverquartet.com](http://www.doverquartet.com)

Dover Quartet is represented by The Banff Centre, [www.banffcentre.ca](http://www.banffcentre.ca)

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Complimentary refreshments will be available at intermission.

Please come and meet the artists in the lobby following the concert.

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## NOTES

The story of Haydn's lifelong employment by the aristocratic Esterházy family has been told often in these notes, usually emphasizing, as the composer did, the isolation of his position, but also its security. He was connected to the family from 1761, when he was twenty nine, until his death in 1809. In truth he exaggerated his isolation a little. In 1779 his contract had been renegotiated and from then on he was allowed to sell his instrumental music to publishers and to accept commissions from other patrons, and as a result became widely known in Austria and abroad, especially in England. Nevertheless, in 1790 the nature of his employment did change significantly when Prince Nikolaus I, whom Haydn had served for almost thirty years, died and was succeeded by his son Anton. Anton had little interest in music and, in addition, many reasons to cut his expenses, so the musical establishment was almost completely disbanded. Haydn was kept on as director of music at a reduced salary, but with no official duties; he also received a pension from the estate of Nikolaus.

The resulting freedom allowed Haydn to make two separate visits to London where he encountered a musical world quite different from that of Vienna and where he was treated like a modern-day media celebrity: "My arrival caused a great sensation...I went the rounds of all the newspapers for three successive days. Everyone wanted to know me. If I wanted I could dine out every day." In London music was a commercial enterprise and he was frequently faced by a rather different audience from those he had written for so far. That he adjusted, apparently effortlessly, is borne out by the ecstatic reviews he received in the London press. Georg Griesinger, Haydn's friend and first biographer, said that the composer "considered the days spent in England the happiest of his life. He was everywhere appreciated there; it opened a new world to him." He also made a lot of money; if Griesinger's sums are to be believed, Haydn netted as much from his time in London as he did from 20 years at the Esterházy court. After only four years at the head of the Esterházy family Anton died and was succeeded by his son Nikolaus II, who started to build up the musical establishment once again. Haydn was reinstated as music director, although the duties consisted mainly in writing a yearly mass for the nameday of Nikolaus's wife. There is relatively little instrumental music from these years, the notable exception being the six quartets of Op. 76, dedicated to Count Joseph Erdődy, and the two quartets of Op. 77 written for Prince Lobkovitz.

We know that Haydn was well into the composition of the Op. 76 works by June of 1797, when the Swedish diplomat, Frederik Silverstolpe, heard the composer play through some of them at the keyboard. They were "more than masterly and full of new thoughts," he says. A couple of years later, after the works had been published both in Vienna and in London, the English musician, Charles Burney wrote to the composer

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echoing these sentiments: "I had the great pleasure of hearing your new quartetti (opera 76) well performed before I went out of town, and never received more pleasure from instrumental music: they are full of invention, fire, good taste, and new effects..."

The last part of Haydn's career saw a gradual move away from the aristocratic patronage of music towards a broader based public support that was to become more and more commercially driven. Eighteenth-century writers often divided listeners into connoisseurs – those who were knowledgeable about music – and amateurs – those who were lovers of music. As the 19th century approached, the make-up of audiences began to tip more and more towards the second. It is a measure of Haydn's skill, demonstrated particularly well in the Op. 76 quartets, that he was able to cater to these amateurs without alienating the connoisseurs. This is more or less what Burney is saying when he lists the diverse attributes of these works.

I recently discovered that the Finnish composer, Kaija Saariaho, was co-founder in her youth of a contemporary music ensemble with the delightful name *Korvat Auki* or *Ears Open*. That seems to me to be the ideal way to listen to any new music, contemporary or otherwise. The following notes, written by the composer about the work on today's concert, may help you to cultivate this "ears open" state. "*Terra Memoria* (2006) is my second piece for string quartet, the first being *Nymphea* which was written in 1987. Twenty years have passed since *Nymphea* and my musical thinking has evolved much in that time, but my initial interest in string instruments has remained as vivid as ever. I love the richness and sensitivity of the string sound and, in spite of my spare contribution to the genre, I feel when writing for a string quartet that I'm entering into the intimate core of musical communication. The piece is dedicated "for those departed". Some thoughts about this: we continue remembering the people who are no longer with us; the material - their life - is "complete", nothing will be added to it. Those of us who are left behind are constantly reminded of our experiences together: our feelings continue to change about different aspects of their personality, certain memories keep on haunting us in our dreams. Even after many years, some of these memories change, some remain clear flashes which we can relive. These thoughts brought me to treat the musical material in a certain manner; some aspects of it go through several distinctive transformations, whereas some remain nearly unchanged, clearly recognizable. The title *Terra Memoria* refers to two words which are full of rich associations: to earth and memory. Here earth refers to my material, and memory to the way I'm working on it."

Beethoven's E flat quartet (Op. 127) is the first of the group of five works referred to, usually with some awe, as the late quartets, and was begun


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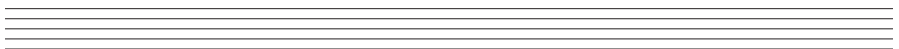
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in November 1822 soon after a commission for three such works from the Russian prince, Nikolai Galitzin. The prince must have been a patient man, since he was forced to wait another three years before the first of these works was ready for performance; Beethoven had to put quartet writing on one side in order to finish three other mammoth projects: the *Missa Solemnis*, the 'Diabelli' variations and the *Ninth Symphony*. Karl Holz, who played second violin in the first performance of the quartet, and who looked after the composer's business affairs for a time, reported many years later that when Beethoven eventually turned again to quartet writing, he worked on a number of them at the same time, such was the profusion of musical thoughts that came to him: "My dear friend, I have just had another new idea, but that belongs to the quartet after the next one."

The first performance of the E flat quartet was not a success. Part of the problem was that two separate performers – the violinist Ignaz Schuppanzigh, and the cellist Joseph Linke - both believed that they were to organize the première. In the end, it was Schuppanzigh who prevailed, although to complicate matters, Linke was the cellist in that performance. Many writers have assumed that under-rehearsal was the problem. A passage in one of the notebooks that Beethoven used for conversation in his late years suggests this to be correct. Schuppanzigh writes, "It is true that we performed it too soon, and it did not go as it should have done, but I alone should not be blamed." In any case Beethoven stopped Schuppanzigh from giving a second advertised performance and handed over the work to Joseph Böhm who played the work successfully with the other players remaining unchanged. Böhm's success may have been in part because his group rehearsed the work, as he said, "under Beethoven's own eyes." Years later, the violinist gave a very moving description of Beethoven's involvement in the preparation of this work: "I said under Beethoven's eyes intentionally, for the unhappy man was so deaf that he could no longer hear the heavenly sound of his compositions...He crouched in a corner, heard nothing, but watched with strained attention...And yet his eyes followed the bows and therefore he was able to judge the smallest fluctuations in tempo or rhythm and correct them immediately."

*Programme notes by John Mayo*



## TODAY'S ARTISTS

### Dover Quartet, string quartet

Joel Link, violin; Bryan Lee, violin; Milena Pajaro-van de Stadt, viola;  
Camden Shaw, cello

The Dover Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff International String Quartet Competition, becoming one of the most in-demand ensembles in the world. The New Yorker recently dubbed them “the young American string quartet of the moment,” and The Strad raved that the Quartet is “already pulling away from their peers with their exceptional interpretive maturity, tonal refinement and taut ensemble.” In 2013-14, the Quartet became the first ever Quartet-in-Residence for the venerated Curtis Institute of Music.

During the 2014-15 season, the Dover Quartet will perform more than 100 concerts throughout the United States, Canada, South America, and Europe. Highlights include concerts for the Kennedy Center in Washington, D.C, Schneider Concerts in New York City, and Wigmore Hall in London. The Quartet will also perform together with the pianists Andre Watts, Anne-Marie McDermott, and Jon Kimura Parker; the violists Roberto Díaz and Cynthia Phelps; and the Pacifica Quartet.

In addition, the Quartet will participate in week-long residencies for Chamber Music Northwest, the Phoenix Chamber Music Festival, the Chamber Music Society of Logan, and the Festival Internacional de Musica de Cartagena. The Quartet has been reengaged a remarkable number of times for return appearances throughout the United States, Canada, Germany, Austria, Italy, and Great Britain.

Last fall, the Dover Quartet won not only the Grand Prize but all three Special Prizes at the 2013 Banff International String Quartet Competition. The Quartet also won top prizes at the Fischhoff Competition and the Wigmore Hall International String Quartet Competition, and has taken part in festivals such as Chamber Music Northwest, Artosphere, La Jolla SummerFest, Bravo! Vail, and the Santa Fe Chamber Music Festival. During the 2013-14 season, the Quartet acted as the Ernst Stiefel String Quartet-in-Residence at the Caramoor Festival. Additionally, members of the Quartet have appeared as soloists with some of the world’s finest orchestras, including the Philadelphia Orchestra and the Tokyo Philharmonic.

The Dover Quartet draws from the musical lineage of the Cleveland, Vermeer, and Guarneri Quartets, having studied at the Curtis Institute and Rice University’s Shepherd School of Music, where they were in residence

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from 2011-2013. The Quartet has been mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley, and is dedicated to sharing their music with under-served communities and is an active member of Music for Food, an initiative to help musicians fight hunger in their home communities.

The Quartet has received glowing reviews during their Canadian tour. Calgary Herald noted that "It was a concert not to be missed, if only for the chance to hear once more the Dover Quartet's unmistakable glowing sound, near-flawless technique, immaculate phrasing and an obvious simpatico for every note and chord they play." Ottawa Citizen called the Quartet's concert "a model of clarity and also of romantic fervour."

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The Career Development Award is a project of the Women's Musical Club of Toronto  
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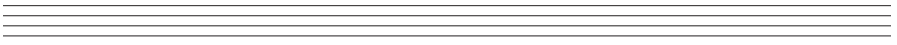
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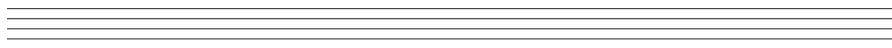
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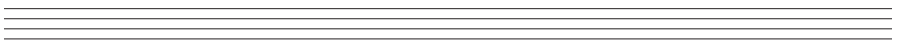
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Thursday, March 12, 2015, at 12.15 p.m. sharp  
Walter Hall, Edward Johnson Building

*Programme subject to change without notice.*

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The Women's Musical Club of Toronto welcomes members and guests to its 117th season of presenting chamber music at its finest.

*Music in the Afternoon*, a five-concert series, presents musicians who are on the threshold of international recognition, as well as established artists and ensembles. Both Canadian and international artists are invited to perform. The WMCT also commits to commission a new work by a Canadian composer. The series is presented to its members/subscribers, and single tickets are also available.

The WMCT assists exceptional young Canadian talent through scholarships, awards and performance opportunities. Presented every third year, the Career Development Award is one of Canada's most prestigious awards for a young musician embarking on a performance career.

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