



**White Rock  
Concerts  
*Presents***

**Vogler Quartet of Berlin  
with  
Angela Cheng**



*Friday, March 22, 2002*

*Our Next Concert:*  
*The Elmer Isler Singers*

*Friday, April 19, 2002*



## The Handel Society Choir

In its 36th season presents

**Scarlatti: Mesa di Santa Cecilia**  
**Bach: Keyboard Concerto in E-Major**  
**Handel: Dixit dominus**

**Soloists:** Bette Cosar, Soprano,  
Alexandra Liebich-Tait, Soprano,  
Colleen Renihan, Mezzo-soprano, John Bacon, Tenor,  
Angus Bell, Bass, Kathy Bjorseth, Keyboard and Orchestra  
**Johan Louwersheimer, conductor**

**Saturday April 20, 2002 at 8:00 p.m.**

**Peace Portal Alliance Church**

**Corner of King George and 152nd**

**Tickets & Information: 604-531-8855 & 604-596-2435**

## Meet your Executive Committee

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# Programme

**FRANZ JOSEPH HAYDN**

String Quartet in F Major, Op. 77 No.2

- I. Allegro moderato
- II. Menuetto. Presto, ma non troppo
- III. Andante
- IV. Finale. Vivace assai

**ROBERT SCHUMANN**

Piano Quintet in E-flat Major, Op. 44

- I. Allegro brillante
- II. In modo d'una marcia
- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo

## Intermission

**LUDWIG VAN BEETHOVEN**

Quartet in C-sharp Minor, Op. 131

- I. Adagio, ma non troppo e molto espressivo
- II. Allegro molto vivace
- III. Allegro moderato
- IV. Andante, a non troppo e molto cantabile; Più mosso; Andante moderato e lusinghiero - Adagio; Allegretto; Adagio, ma non troppo e semplice; Allegretto
- V. Presto
- VI. Adagio quasi un poco andante
- VII. Allegro

## Programme Notes

FRANZ JOSEPH HAYDN

String Quartet in F Major, Op. 77 No.2

This is Haydn's final full string quartet and it is full of surprises. Haydn begins with a disarmingly simple, graceful tune carried by the first violin with minimal accompaniment. This is the first subject, and the second too—Haydn keeps elaborating on it, initially with a mere saturation of notes in the melody line, but before long with richer inner voices as well. The development brings shifting harmonic tension to the theme, completing the metamorphosis of its initially sweet nature—a character that returns, of course, in the straightforward recapitulation. The Minuet comes second. It begins with four bars of rough, irregular peasant dancing, providing all the material for the movement's outer sections. In the middle is a lyrical trio that at a slightly slower tempo and with less involved curlicues at the ends of phrases could be a fine lullaby.

The long Andante is not the soothing slow movement we've come to expect by now, but an only slightly low-key piece built from a faintly martial melody. A polonaise seems to have inspired the finale, *Vivace assai*, although that rhythm is hard to identify if you're not on the alert. This is another monothematic movement in sonata form, although Haydn's technique of development alternating with repeats of the subject in its original form could also count as a monothematic rondo. The brief coda takes its leave without much ado, two utilitarian bars of moderate loudness capping a passage that had been growing softer by the phrase. Haydn had no idea this would be his last finished quartet, and had no reason to provide a valedictory ending. — **James Reel**

ROBERT SCHUMANN

Piano Quintet in E-flat Major, Op. 44

The *Quintet in E-flat major*, for piano and strings (which came in Schumann's "chamber-music year" of 1842), is his greatest chamber-music work. It has historical importance, besides aesthetic interest, because it was the first important work in musical history for the combination of piano and conventional string quartet.

A vigorous opening subject evolves naturally into a mobile melody. It is followed by a gentle second theme: a duet for cello and viola. The second movement is captioned "in the style of a march." The lugubrious character of the music points to the possibility of its being a funeral march. The march theme appears in the first violin after a three-measure-descending phrase in the piano. This march music is succeeded by a melody for the violin in which the melancholy atmosphere grows more poignant. After a return of the march theme, there appears an agitated section. The movement concludes with a return of the melancholy second theme before the march subject reappears. An ascending E-flat major scale passage is the main idea of the scherzo, which follows. There

are two trios, after each of which the scherzo theme reappears. The powerful finale is constructed mostly out of the dynamic subject with which it opens. In this movement there is extended polyphonic writing, climaxed by a giant double fugue based on the main themes of the first and fourth movements.

**LUDWIG VAN BEETHOVEN**

**Quartet in C-sharp Minor, Op. 131**

The quartets that Beethoven wrote in 1825-26, the provocative "last quartets," are unique even for the Beethoven of the third period. Beginning with the *Quartet in B-flat major* (Op. 130) and including the *C-sharp minor Quartet* (Op. 131), the *A minor Quartet* (Op. 132), and the *F major Quartet* (Op. 135), we find a new Beethoven. Not even in the Ninth Symphony or the *Piano Sonata in C minor*, does he reach for such a mystic and spiritual plane, nor is he so emancipated from the constructions of form and accepted creative procedures. The traditional way of developing themes is once and for all abandoned, as idea follows idea—and sometimes only fragments of ideas now stated, now interrupted, now varied, now reconstituted. As Beethoven himself said, there was here an altogether new "manner of voice treatment" just as there was here an altogether new sense of form. But what is most important in this music of the last period is that Beethoven's poetic expressiveness achieved a peace and radiance not found anywhere else among his works.

## **The Vogler Quartet of Berlin**

**Tim Vogler**, *violin*

**Frank Reinecke**, *violin*

**Stefan Fehlandt**, *viola*

**Stephan Forck**, *cello*

Founded in 1985 and still comprised of its original members, the *Vogler Quartet* has established itself as one of the finest string quartets in the world. Frequently praised for their electrifying performances, they have appeared in many of the musical capitals of Europe, as well as in the United States, Canada, Israel and Japan. The quartet's ongoing series in the Berlin Concert Hall has established it as one of that city's premier chamber ensembles. To increase the versatility of its programming, the *Vogler Quartet* collaborates regularly with other world-renowned artists, including Bernard Greenhouse, Eduard Brunner, Angela Cheng, Markus Groh and Ralph Gothoni; they have also appeared with Menahem Pressler, Karl Leister, and the Cherubini, Petersen, Artemis and Arditti quartets.

Trained at the Hanns Eisler Music Institute in Berlin, the *Vogler Quartet* first attained recognition in 1986 after winning First Prize at the International String Quartet Competition in Evian, France. Shortly thereafter, BMG/RCA produced the quartet's first CD. Since then, they have recorded works by Beethoven,

Brahms, Schumann, Berg, Bartók, Janáček, Verdi, Debussy, Shostakovich and most recently the chamber music of Max Reger (with Karl Leister) on the Nimbus Records label.

Since 1999, the *Vogler Quartet* has also been the Quartet in Residence in County Sligo, Ireland in an innovative program where they work with local music groups and schools. The *Vogler Quartet's* 2001-02 tours include a return to the United States and Canada, a tour of Japan and debut performances in Australia.

Tim Vogler Violin by Giovanni Battista Guadagnini, Piacenza 1748

Frank Reinecke Violin by Niccolò Bergonzi, 1761

Stefan Fehlandt Viola by Ritz Iwata, Amsterdam 1992

Stephan Forck Cello by Andreas Guarnerius, 1694

## Angela Cheng, Pianist

Hailed by critics for her remarkable technique, tonal beauty and musicianship, *Angela Cheng* is one of Canada's most distinguished and respected pianists. Among her numerous prizes, she was the 1986 Gold Medal winner at the Arthur Rubinstein International Piano Masters Competition as well as the first Canadian to win the prestigious Montreal International Piano Competition (1988). In the same year, the Canada Council awarded *Ms. Cheng* its coveted Career Development Grant. For her outstanding interpretations of Mozart, she received the Medal of Excellence at the Mozarteum in Salzburg in 1991.

In the United States, *Angela Cheng* has appeared as soloist with the symphony orchestras of Boston, St. Louis, Houston, Indianapolis, Utah, Syracuse, Colorado, New Orleans and Honolulu, among others; she has also appeared with the Israel Philharmonic and every major orchestra in Canada. In a recent tour de force and to rave reviews, *Ms. Cheng* twice performed all five Beethoven concerti in two successive evenings. An avid recitalist and chamber music collaborator, she has been presented in such cities as New York, Washington, St. Louis, Los Angeles, Pittsburgh, London, Salzburg, Toronto, Vancouver and Montreal.

*Angela Cheng's* debut recording of two Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra received glowing reviews. Other CDs include: for Koch International, Clara Schumann's Concerto in A Minor with JoAnn Falletta and the Women's Philharmonic; for CBC Records, selected works of Clara and Robert Schumann and four Spanish concerti with Hans Graf and the Calgary Philharmonic.

Born in Hong Kong and now a Canadian citizen, *Angela Cheng* received her Bachelor of Music degree from The Juilliard School and her Master of Music degree from Indiana University, where she was a student of Menahem Pressler.

## A Message From the President

The program for our next landmark season (our first six-concert season ever) has been finalized and the dates secured. As you will note, volunteers are in the lobby ready to take your renewals tonight. I would encourage you to renew as soon as possible, to ensure your tickets for next season. We, of course will give our existing subscribers first right of renewal, but, after the last concert of the season, we will open sales to *new* subscribers.

And what a season it will be!

On October we begin the season with the Juno nominated duo of Andrew Dawes and Jane Coop, playing Beethoven Violin Sonatas. Mr. Dawes is Canada's most distinguished violinist; a founding member of the Orford String Quartet. Ms. Coop is the renowned Canadian pianist.

On November 15<sup>th</sup>, we continue with the young and fast-rising Borealis String Quartet, with cellist Yegor Dyachkov, playing the Schubert Quintet in C major.

Susan Platts, mezzo-soprano, follows in November. The National Post hails her as "the next Maureen Forrester".

February 15<sup>th</sup> brings the Gryphon Trio, Jamie Parker, piano Annalee Patipatanakoon, Violin and Roman Borys, cello. You will know them from their frequent CBC radio concerts.

On March 7<sup>th</sup>, our own Artistic Director, and Bassoonist par excellence, George Zukerman and ensemble, brings us his own brand of Zukermania. A great soloist (single-handedly elevating the bassoon from the ranks of the orchestra to an honoured solo instrument) who is also a thoroughly engaging host for the evening.

The season finale is the Manitoba Chamber Orchestra, lead by esteemed conductor Roy Goodman.

Our artistic Director and Board have prepared this special season to celebrate the growth of our series to six concerts.

No doubt, we will sell out yet again.

Do not forget to renew tonight to ensure that you will be part of the excitement.

Rick Gambrel  
President, White Rock Concerts

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