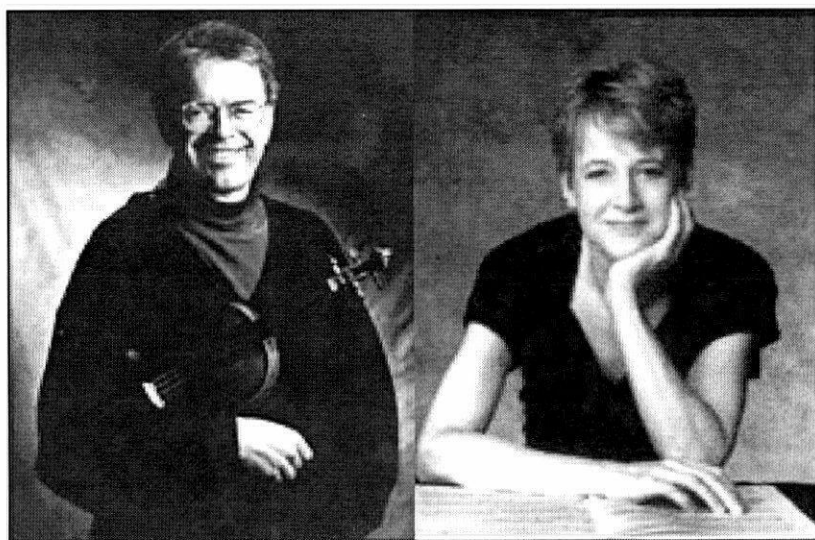


# **White Rock Concerts *Presents***

**Andrew Dawes & Jane Coop**



*Friday, October 18, 2002*

## **The Season Ahead**

*Friday, November 15, 2002*

The Borealis String Quartet & Yegor Diachkov

*Friday, January 10, 2003*

Soprano Susan Platts

*Friday, February 7, 2003*

The Gryphon Trio

*Friday, March 7, 2003*

George Zukerman

*Friday, April 4, 2003*

The Manitoba Chamber Orchestra.

## **Meet your Executive Committee**

Rick Gambrel, President

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George Zukerman, Artistic Director

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# Programme

## **Sonatas by Ludwig van Beethoven (1770-1827)**

### **Sonata for Violin and Piano in D, Op. 12, No. 1**

- I. Allegro con brio
- II. Tema con variazioni (Andante con moto)

### **Sonata for Violin and Piano in F, "Spring" Op. 24**

- I. Allegro
- II. Adagio molto espressivo
- III. Scherzo (Allegro molto)
- IV. Rondo (Allegro non troppo)

## Intermission

### **Sonata for Violin and Piano No. 9 in A, "Kreutzer", Op. 47**

- I. Adagio sostenuto - Presto
- II. Andante con variazioni
- III. Finale (Presto)

The Dawes / Coop Duo is represented by  
Andrew Kwan Artists Management Inc., Toronto.

## Programme Notes

### SONATAS BY LUDWIG VAN BEETHOVEN (1770-1827)

The Ten Sonatas for Piano and Violin by Beethoven are all well known to serious musicians. However, as is so often the case with a group of works, certain pieces-for a variety of reasons-are performed more often, with the resulting and frequently false conclusion that the less played works are somehow inferior and relatively unrewarding. These sonatas offer a clear example of this phenomenon-consider the currency of the “Spring” and “Kreutzer” sonatas-for all these remarkable and moving pieces offer particular challenges and memorable rewards for both players and listeners.

All of the sonatas but one (apart from a fragment from c. 1790-92) were written between 1797 and 1803. The first three, Opus 12 (dedicated to Antonio Salieri) were written in 1797 and 1798, the same period as the charming and less-known B flat Trio, Opus 12 (for clarinet or violin, cello, and piano) and the well-known piano sonata, Opus 13 (“Pathétique”). This was hardly a time of jejune trifles. Further, Beethoven’s reputation as a pianist was already phenomenal, and while he was not a concert-level violinist, he had thoroughly studied violin with both Wenzel Krumpholz and Ignaz Schuppanzigh, and he understood string technique and the demands and capacity of the instrument. Thus, when he came to Opus 12, he was more than ready to create works, which require a genuine partnership between both instruments, a marked feature of all Beethoven’s pieces in the genre.

One notes the surety of command, the balance between parts, and the contrasting virtuosity and lyricism from the first notes of Opus 12, No. 1’s opening *Allegro con brio*, the mixture of reflectiveness and strength in the second movement (always the emotional heart of all these works), and the coherence yet variety of statement in the concluding Rondo. Opus 12, No. 2’s *Allegro vivace* is light, balanced-almost introspective-and leads to the remarkable conversational interplay of the second movement which, in turn, emerges into the gentle yet compelling *Allegro piacevole*. Opus 12, No. 3 is, if anything, more muscular and driving in its first movement, offering significant technical demands (especially in the piano part), while the following *Adagio con molt’ espressione* is the epitome of serenity as its long lines and harmonic fluidity emerge. The final Rondo, beginning almost as a playful 2/4 dance, is a splendid example of Beethoven’s capacity for variety and technical mastery in this form.

The famous “Spring” Sonata (Opus 24, from 1800-01) follows-the first of the genre to have four movements. Its sunny opening is deceptive; the movement

is transformed into a forceful, almost stormy character before returning to its original radiance. The Adagio molto espressione brings sustained calmness and warmth; the joy of the playful Scherzo which follows with its amusing off-beats is perfectly logical in context and leads to a final Rondo of particular diversity.

Again, the blend of grace and power is unmistakable as both violin and piano move through the final passages of joyous assertiveness.

Opus 47 was dedicated to the French violinist Rodolphe Kreutzer, for whom it was composed in 1802-03. The "Kreutzer" displays a markedly driven nature after its unique Adagio sostenuto opening bars. The composer himself saw the work as displaying the concertante style, and the supreme demands on both violinist and pianist confirm his intention as the first movement's large-scale Presto drives onward with only short, mid-movement respites. The second movement {Andante con Variazioni} is another example not only of harmonic and textural ingenuity but of Beethoven's skill in exploring the emotional possibilities of an apparently simple theme. The Finale—originally intended as the final movement of Opus 30, No. 1—is a brilliant, long-limbed, and propulsive tarantella-like 6/8 in which the infrequent moments of repose heighten the musical suspense. Listen, for example, to the coda, which, after two false starts, hurtles to a frenzied close.

All ten of Beethoven's Sonatas for Piano and Violin have their own character. Each displays Beethoven's magisterial imaginativeness, his demand for structural logic and coherence, and his intense emotional capacity. And they are all true dialogues ending in consonance, as Jane Coop and Andrew Dawes so masterfully reveal.

Excerpt - CD Jacket Notes from the *Complete Beethoven Sonatas for Piano and Violin*

Written by Bryan N.S. Gooch

Skylark Records 0101 recorded by

Jane Coop, piano / Andrew Dawes, violin

## ANDREW DAWES & JANE COOP

“Every line and gesture of the score seemed considered and thoroughly right”, was how the Ottawa Citizen described the performance of the exquisite violin/piano duo of Andrew Dawes and Jane Coop. Two of Canada’s finest musicians, both artists have received glowing reviews from critics and audiences alike from around the world.

Celebrated as “one of the most distinguished violinists Canada has ever produced” [The Ottawa Citizen], Mr. Dawes has been acclaimed internationally as a recitalist, chamber musician and soloist. As a founding member of the Orford String Quartet (1965-1991), he has performed over 2,000 concerts in more than 25 countries. Since 1992, he has been a professor at the University of British Columbia in Vancouver. In 1995, Mr. Dawes took a leave of absence from UBC and played with the Tokyo String Quartet as their first violinist. Andrew continues to perform actively in solo and chamber performances throughout North America.

With acclamations such as “virtuoso technique, a singing cantabile line, a good sense of rhythmic freedom and subtle piano effects” [The Washington Post], Canadian Jane Coop has established a reputation as one of her country’s finest artists. She has graced international stages in New York, London, St. Petersburg, Warsaw, Prague, Beijing and Tokyo. As a concerto soloist, Ms. Coop has worked with eminent conductors and prestigious orchestras at home and abroad. She is an active recording artist with thirteen titles to her credit.

### QUOTES

“2001 OPUS Record Award” [COMPLETE BEETHOVEN SONATAS]  
BEST SOLO/DUO RECORDING: CANADIAN

“2001 JUNO Nomination” [COMPLETE BEETHOVEN SONATAS] -  
BEST CLASSICAL ALBUM: SOLO OR CHAMBER ENSEMBLE

“These two dig deeply beneath the surface of these sonatas, offering lovely phrasing and refined rhythmic sense.” - OPUS Magazine

“...they blend with this music like a chameleon, taking on all the colours in Beethoven’s rainbow of expression.” - WHOLENOTE Magazine

“Beethoven given the right touch” [Headline] - OTTAWA CITIZEN

“Having become familiar with the works as a unit, Dawes and Coop have an intuitive sense for where the other is in the music, allowing the audience to enjoy the team’s own particular insights into them.” - THE EDMONTON JOURNAL

## A Message From the President

Welcome to another outstanding season of White Rock Concerts. The Board thanks you, the members, for your growing support of the series. For some years now, this has been a sold-out series, and every year we sell out earlier and earlier, and have to turn away more and more potential subscribers. So, this truly is one of the most coveted tickets in town.

This, of course, is a landmark season for the series, as we expand from five concerts to six. But even though we have increased the quantity of the series, I am pleased to say that we have maintained and even enhanced its quality. The artists that you will hear this season are major artists on the national and international stage. It will be another memorable season.

After tonight's very special performance, we can look forward to five more beautiful musical evenings.

In a month, the Borealis String Quartet and cellist Yegor Diachkov arrive to perform a program including the Schubert Quintet in C major. Lloyd Dyck of the Vancouver Sun wrote that the ensemble "brings together four of the biggest young talents in Canadian music."

After performances at Lincoln Center in New York and the Kennedy Center in Washington, D.C., mezzo-soprano Susan Platts graces our stage. "Presenting the next Maureen Forrester...it's all true—this is a major, very exciting talent." — was the review by the National Post.

You will of course be familiar with the Gryphon Trio from their many CBC Radio Two Broadcasts. "This is maximum intensity chamber music" said the *Globe and Mail*. They perform in February.

Our own indispensable Artistic Director, Order of Canada and Order of B.C. holder, George Zukerman intrigues us in March with "The Great Mozart Hunt", a dramatized concert, featuring tantalizing clues about unknown works by Mozart.

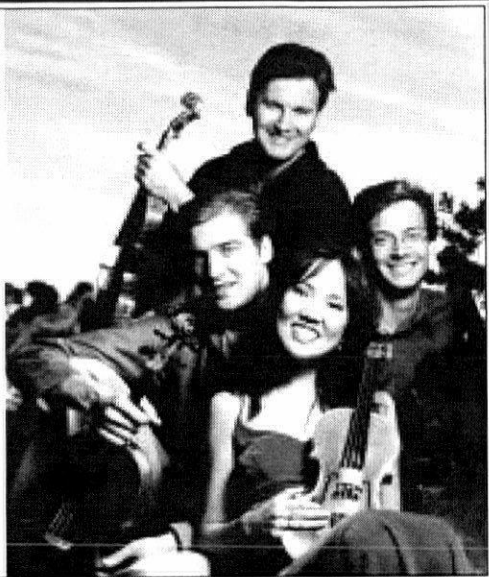
As a fitting crescendo to our season, a major ensemble stops in White Rock as part of a national tour. The Manitoba Chamber Orchestra, led by Roy Goodman, blends the ancient musical tradition of King's College with the lively musical tradition of Canada. They will perform the beautiful Sinfonia Concertante by Mozart.

It just keeps getting better every year, doesn't it?

**Rick Gambrel President, White Rock Concerts**

*Our Next Concert:*  
*Borealis Quartet*  
*&*  
*Yegor Diachkov*

*Friday,*  
*November 15, 2002*



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