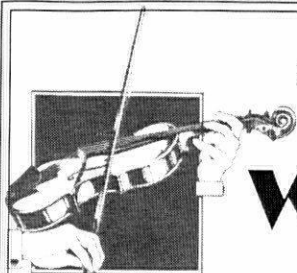


50th Anniversary Season



# White Rock Concerts Presents

**The New Zealand String Quartet**  
with guest artist, James Campbell, clarinet



*Friday, November 10, 2006*

# A Benefit Concert For The Peninsula Arts Foundation



Featuring

## LANCE RYAN, TENOR

Accompanist DAVID BOOTHROYD  
and GUESTS FROM 2006 RECIPIENTS

Friday January 26th 2007 7:30pm  
at White Rock Baptist Church

Adults \$30 Stud/Sen \$25

Tickets available at

For Info

Tapestry Music 1335 Johnston Rd

Please Call 604 531 6013

Five Corners Cafe 1173 Johnston Rd

# *Programme*

## **New Zealand String Quartet**

Helene Pohl, violin  
Douglas Beilman, violin  
Gillian Ansell, viola  
Rolf Gjelsten, cello

**With guest artist James Campbell, clarinet**

**String Quartet No. 2 in A minor,**

**Felix Mendelssohn  
(1809-1847)**

Adagio - Allegro vivace  
Adagio non lento  
Intermezzo: Allegretto con moto  
Presto - Adagio non lento

**String Quartet in F Major, Opus 135**

**Ludwig van Beethoven  
(1770-1827)**

**Ist est wahr? (*Is it True?*)**

Allegretto  
Vivace  
Lento assai, cantante e tranquillo  
Der schwer gefasste Entschluss: Muss es sein? Es muss sein!  
Es muss sein!  
[The difficult decision: Must it be? It must be! It must be!]  
Grave, ma non troppo tratto ; Allegro

## *Intermission*

**Kartsigar for String Quartet**

**John Psathas  
(b. 1966)**

Unbridled, Manos Breathes the Voice of Life into Kartsigar

**Quintet in A Major for Clarinet  
and String Quartet, K 581**

**Wolfgang Amadeus Mozart  
(1756 - 1791)**

Allegro  
Larghetto  
Menuetto  
Allegretto con Variazioni

James Campbell is represented by GAMI/SIMONDS, [gamisim@worldnet.att.net](mailto:gamisim@worldnet.att.net)

The New Zealand String Quartet is represented by Jonathan Wentworth Associates,

[www.jwentworth.com](http://www.jwentworth.com)

## A message from the Artistic Director

Welcome to tonight's concert by The New Zealand String Quartet and Jim Campbell.

How time flies in this astonishing concert world of ours!

**Two years ago** - a chance call from a friend in Vernon, with a crazy suggestion. "Why don't we invite Ben Heppner to tour BC?" Crazy indeed, but from that moment of madness stemmed the train of events that have led inexorably to our next concert, featuring Canada's great operatic tenor, Ben Heppner. And it isn't only White Rock that will enjoy Mr. Heppner's supreme artistry. Neatly slotted between major engagements in Opera houses in Europe and the USA, he is also singing recitals in six other smaller BC centres - Prince George, Dawson Creek, Kamloops, Vernon, Kelowna and Salt Spring.

**Eighteen months ago** - I was on tour with Jim Campbell in *Octagon* and I asked him if he could appear for our annual "Winter Winds" programme. I particularly wanted him to play the Mozart Clarinet quintet. It turned out that he wasn't available in February - so, scrap that idea. But from that developed "Plan B". Jim was touring with old friends of the New Zealand Quartet....and yes, they would be delighted to join with him for a Mozart quintet in White Rock. Now, here's the final irony. I wanted so much to be present at this concert, but I'm off in the East, guest artist this same weekend with the Kingston Symphony Orchestra. My bad luck!

**Ten months ago** - remember our January concert with pianist Marcus Groh? I was away then - in the Northwest Territories, but I was able to phone down to make the announcement about the Heppner concert. From that moment on, we could feel the excitement growing at each concert. And now we are on the threshold of our "mega event", a fitting highlight to 50 years of concert presentations in White Rock.

**Six months ago** - wheels were beginning to turn for the 08-09 season.....yes, the early birds in the concert business really do catch

the worms...a few hints of what's to come. We will be bringing the celebrated *Kodaly String Quartet* from Hungary, to open our season in October. Canadian guitar virtuoso *Daniel Bolshoy* appears in November. He will be playing that eternal favourite, the Rodrigo "Concerto di Arunjuaz". In February we welcome back the *Winds of the Southern Cross* for our annual "Winter Winds" event, and Russian pianist *Vladimir Ovchinnikov* makes his first Vancouver area appearance for us in April of 2008.

And more to come....watch for further announcements in the New Year.

**Two months ago** - a personal note here! I was on tour in September in Newfoundland, and feeling just a little homesick to be on the other end of our vast country so far away from White Rock.. I came to the tiny, isolated outport village of Rose Blanche, scene of so many historic maritime wrecks. Imagine my utter surprise when I discovered that the name "Rose Blanche" was a corruption of the original "Roche Blanche [White Rock]". So, strange as it seems, standing at the Easternmost point of Newfoundland, more than half way to Europe, I was in fact, quite at home in White Rock!

George Zukerman, November 6, 2006



### Rose Blanche

The name Rose Blanche is a corruption of the French words, "roche blanche" (white rock), which can be seen in the distance at Diamond Cove. This white quartz was highly visible to the French migratory fishermen when they first approached the shore in the early 1700s. The first permanent settlers came around 1810.

The prosperity of Rose Blanche has traditionally been tied to the harvesting and processing of cod, especially during the winter months. This harvest, which sustained the community for hundreds of years, came to an abrupt end in 1952 with the announcement of a cod moratorium. The fish processing plant, which was opened in 1960, closed in 1998. Today far fewer men and women work in the fishing industry and they are restricted to specific species and quotas.

During the provincial government's resettlement plan of the 1950s and 1960s, people from smaller communities along the southwest coast, like Cape La Hune, Parson's Harbour and West Point were moved to Rose Blanche. Caines Island (near left) and the Neck area were also inhabited until the 1960s when residents there relocated to the main harbour. Rose Blanche was an isolated outport until 1961 when a road connection to Port aux Basques was opened. Electricity was provided to the community in 1965. The population peaked in the late 1970s but has been in sharp decline since the collapse of the fishery in the 1990s.

Rose Blanche is the birthplace of Newfoundland author Cassie Brown who has written many books, including *Death On The Ice* (the tale of the Newfoundland Sealing Disaster of 1914), which sold nearly 100,000 copies.

## Programme Notes

### String Quartet No. 2 in A minor,

Felix Mendelssohn

"Mendelssohn was handsome, Mendelssohn was rich, Mendelssohn was intelligent, sensitive, refined, elegant and endowed with all the advantages of home and family life." Emile Vuillermoz (*Parisian critic*)

Felix Mendelssohn was born into a prominent banker's family in Berlin, where life was comfortable and their home was a gathering place for artists and intellectuals. He was an astonishingly gifted child, not only talented in music with perfect pitch and an outstanding memory; he could also paint, write poetry, speak several languages and he was a fine athlete. Although there are many Romantic features in his music, he held on to the Classical concepts of clarity and restraint. His heavy workload both as composer and conductor contributed to his early death at the age of 38.

At the age of 16, Mendelssohn composed his Octet, one of the finest chamber works ever written, followed by the Overture to *A Midsummer Night's Dream*. Shortly after, while on holiday, he fell in love and set to music the poem '*Ist es wahr?*' written by his friend Johann Gustav Droyson. It begins: "Is it true that you are waiting for me in the arbour by the vine-clad wall?" Singer Geraint Evans has written: "This ardent hope clearly led to much frenzied anguish, passionate longing, momentary respite and reflection, renewed and heightened yearning and eventual fulfilment. It is just a pity that we aren't sure whose presence in the arbour by the vine-clad wall was so desirable."

The song was published as Mendelssohn's Op 9 and its opening three-note phrase became the musical idea for this A minor Quartet, either quoted in full, or hinted at in a variety of ways. Much of the inspiration came from the late Beethoven Quartets, which he had recently heard and which had overwhelmed him with their advanced ideas, scope and spirituality. [*Joy Aberdein* ©]

### String Quartet in F Major, Opus 135

Ludwig van Beethoven

*Ist est wahr?* (*Is it True?*)

Opus 135, is the 16th and last of Beethoven's string quartet and it represents a sharp departure from his other late quartets. Unlike the other 'Alate' quartets, this work is quite short. In addition the work seems to have a deeper sense of calmness and peaceful resignation, perhaps a serene acceptance of the inevitability of death. When he sent the work to his publisher, Beethoven wrote "Here, my dear friend, is the last quartet. It will be the last; and indeed, it has given me much trouble. For I could not bring myself to compose the last movement. But as your letters were reminding me of it, in the end, I decided to compose it. And that is the reason why I have written the motto: "The difficult decision - Must it be? It must be; it must be!"

For some listeners, Opus 135 represents a return to a more conservative movement in the decorative arts of the early 1800's. Brevity, accessibility, and the use of more traditional compositional techniques were some of the particular qualities that Beethoven associated with music written for the middle-class bourgeoisie, and with that in mind the quartet is dedicated not to an aristocrat, but to a cloth merchant.

In extreme contrast to the profundity of Opus 131 which was written just a year earlier, Opus 135 is light and humorous. This mood seems to fit Beethoven's penchant for

turning to a more buoyant work after creating music of great depth and intensity. The relaxed geniality of Opus 135 undoubtedly provided him with a much-needed release from the deep emotional involvement of the preceding work.

Beethoven composed his final quartet during August and September 1826, finishing it on October 30 at his brother's country estate in Gneixendorf, Austria. It was published in September 1827, and the Schuppanzigh Quartet gave the premiere in Vienna on March 23, 1828, almost one year to the day after the composer's death. [ *Melvin Berger* ]

### **Kartsigar for String Quartet**

**John Psathas**

"Unbridled, Manos Breathes the Voice of Life into Kartsigar"

To create this work, New Zealand composer John Psathas made a transcription of a traditional "taximi" which he heard performed on a Greek folk instrument [the clarino] by the celebrated player Manos Achalinotopoulos.

Taximia are part of a Greek oral tradition in which improvisation plays an important role. They are the instrumental preludes to songs which encourage the performer to display skill and virtuosity and in this way set the mood for the song to follow.

John Psathas writes: *"This section grew from my transcription of Manos performing his own astonishing realization of the song of Katsigar. Manos' surname translates into "he who cannot be bridled", hence the title of the movement.*

*When talking with Manos about his unique approach to playing his instrument, it becomes clear that his concept is that of emulating as closely as possible the human voice. This lies at the heart of much traditional musical expression in the folk music of Greece, and it is the key to understanding the phenomenon of listening to a unique player such as Manos and becoming slowly unaware of the presence of the instrument."*

*Kartsigar* for String Quartet was commissioned for the New Zealand String Quartet by the Wellington Chamber Music Society, with financial support from Creative New Zealand. The work was composed in 2004, and first performed by the Quartet in Wellington, New Zealand, on 1 May 2005.

### **Quintet in A Major for Clarinet and String Quartet, K 581**

**Wolfgang Amadeus Mozart**

The most original and beautiful of Mozart's chamber music with clarinet, the Quintet in A major for Clarinet, two Violins, Viola and Violoncello K. 581, has survived only in secondary sources. It was originally composed for Anton Stadler, a close friend of Mozart and one of the most famous clarinetists of his day, who used a basset clarinet with an enlarged bass register. Alas, this original version has not survived, although it has now been reconstructed despite textual problems which could not be solved definitively in the absence of any primary sources.

To Mozart belongs credit for introducing the clarinet into chamber music in fully fashioned, non-reticent, and mature use. His fondness for the instrument is evident in the use he accorded it - one of his major contributions to trio literature uses the clarinet, and his later symphonic work and magnificent concerto show expertness in the realization of its capabilities.

## **The New Zealand String Quartet**

Acclaimed for its powerful communication, dramatic energy, and beauty of sound, the New Zealand String Quartet has won praise for a fresh approach to the great classics of the quartet repertoire and their versatility in performing with jazz artists and indigenous musicians. In 2000 the group made its London debut at The Wigmore Hall, returning to perform again in 2005, and in 2003 the quartet debuted at New York's prestigious Frick Collection. The 2006-07 season includes an extensive tour of Korea, two tours to Canada and USA, a first tour of Mexico as well as 40 concerts at home in New Zealand. The group has been Quartet-in-Residence at Victoria University of Wellington, since 1991. In North America they have been artist/teachers-in-residence at the Banff Center, Quartet Fest West, and the Quartet Programme at Bucknell in Pennsylvania.

### **Helene Pohl - Violin**

Born in Ithaca, New York to German parents, Helene Pohl has performed extensively in the USA, Germany, England, Italy and South America. She joined the New Zealand String Quartet as first violinist in February 1994. In 2001 she was named Artistic Director, with fellow quartet member Gillian Ansell, of the New Zealand Festival of Chamber Music.

### **Douglas Beilman - Violin**

A native of Kansas, USA, Douglas Beilman joined the New Zealand String Quartet in 1989. Prior to that, he was first violinist of the Sierra String Quartet, the first resident quartet at the San Francisco Conservatory of Music's Chamber Music Centre. In His new homeland he appeared frequently as soloist and guest conductor of the New Zealand Chamber Orchestra.

### **Gillian Ansell - Viola**

Gillian Ansell was born in Auckland, New Zealand was a founding member of the New Zealand String Quartet. In 2001 she became Artistic Director, with fellow quartet member Helene Pohl, of the New Zealand Festival of Chamber Music. Her early studies were in the UK and in Germany at the Musikhochschule Cologne with Igor Ozim and the Amadeus Quartet.

### **Rolf Gjelsten - Cello**

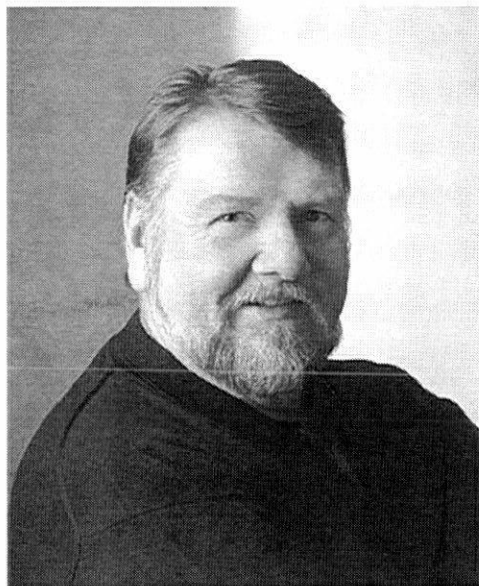
A native of Victoria, BC, Rolf Gjelsten joined the New Zealand String Quartet in 1994, following many years of international touring with the Laurtentian Quartet, and as a member of the New York Piano Trio during which he performed with such eminent artists as Lilian Kallir, Menahem Pressler., Gervaise de Peyer, Franco Gulli and members of the Hungarian and Tokyo String Quartets.

### **James Campbell - Clarinet**

James Campbell has performed in most of the world's major concert halls and with over 50 orchestras including the London Symphony, Orchestre Symphonique de Montréal and the Russian Philharmonic. He has collaborated and performed with many of the world's great musicians including the late Glenn Gould and Aaron Copland and has undertaken tours with over 30 string quartets including the legendary Amadeus String Quartet, the Guarneri, Vermeer, New Zealand, St Lawrence, Fine Arts, and Allegri String Quartets. James Campbell is Artistic Director of the Festival on the Sound in Parry Sound, ON, and Professor of clarinet at the prestigious Music School of Indiana University in Bloomington.

## **Our next concert:**

**Friday, January 19, 2007**



**BEN HEPPNER, tenor**

**Craig Ruttenberg, piano**

### **Remaining Concerts for 06-07 season:**

**Fri. Feb. 9** Winter Winds with Guy Few, trumpet  
["A Few More"]

**Fri. Mar. 2** Little Eagles of Siberia, Youth Choir

**Fri. Mar. 30** Roberto Plano, piano