



The Penderecki String Quartet

LYNN
Conservatory of Music

2016-2017 Season

The Penderecki String Quartet
Saturday, April 8, 2017 – 7:30 p.m.
Count and Countess de Hoernle International
Center
Amarnick-Goldstein Concert Hall

Jeremy Bell and Jerzy Kaplanek, violins
Christine Vlajk, viola
Katie Schlaikjer, cello
with
David Cole, cello

Robert Schumann (1810-1856)
String Quartet No. 3 in A major, Op. 41, No. 3
Andante espressivo - Allegro molto moderato
Assai agitato
Adagio molto
Finale: Allegro molto vivace

Kelly-Marie Murphy (b.1964)
“Oblique Light” for string quartet (2016)

~INTERMISSION~

Franz Schubert (1797-1828)
Quintet for Strings in C Major, Op.163 (1828)
Allegro ma non troppo
Adagio
Scherzo: Presto – Trio: Andante sostenuto
Allegretto

Notes:

Robert Schumann, String Quartet No. 3 in A Major, Op. 41, No. 3

Robert Schumann tended to compose in short, concentrated bursts, intensively focused on one genre at a time. 1842 became his “year of chamber music” where he miraculously produced three string quartets, the glorious piano quintet and the equally superb piano quartet. Schumann wrote his three string quartets, Op. 41, in a space of five weeks with the third dashed off in only a few days. His letters and journals demonstrate his methodical preparation by studying the quartets of Haydn, Mozart and Beethoven including the latter’s “late quartets” with which Schumann was particularly enthralled. The bulk of Mendelssohn’s quartets predate Op. 41 and Schumann was without a doubt familiar with them as well as quartets of lesser composers that he would have reviewed as a founding critic for the important journal *Neue Zeitschrift für Musik*. Indeed, Schumann dedicated Op. 41 to his friend and contemporary, Felix Mendelssohn. History has since highlighted the first and third of the quartets with the String Quartet in A Major, Op. 41, No 3 becoming the favourite.

The opening movement in sonata form is rather delicate and subtle with tempo and character directions like “*espressivo*” and “*molto moderato*.” It begins with a short, dreamy introduction that establishes a signature motive heard at least four times: a falling perfect fifth like a sensuous sigh. Schumann clouds the key signature with expressive modulations leading to a pregnant pause full of dramatic tension. But the main exposition ensues with a gentle calmness, defying this opening feint with a *grazioso* character. The clear-cut form features two main themes with a floating sequential bridge passage in

between. A short but turbulent development section concerns itself primarily with the first theme broken in half: the falling fifth and its scurrying counterpart juxtaposed. The movement ends quietly with a fully resolved final falling fifth in the cello.

Schumann supplies a theme and variations for the second movement, an alternative to the usual scherzo. The first three variations are terse, agitated and dark leading to the fourth variation, a much more lyrical canon between the violin and viola recalling Schubert. Some commentators suggest this is a novel arrangement comprising a theme preceded by three variations. The fifth variation resumes the turbulent thematic reduction while a coda changes the mood entirely with a shift to the major mode and a serene conclusion.

The third movement *Adagio* is the longest and most profound movement of the quartet revealing Schumann's characteristic lyricism and rhapsodic romanticism. A heartwarming song-like theme is quickly confounded by a second, fragmentary and angst-ridden idea threatening to drown the song in the dramatic chaos of a plodding march. The intermittent surges and swells settle back into warm lyricism as the insistent march softens and fades into the third mild conclusion of the quartet.

Typical for Schumann, the finale sweeps away all that has gone before in a surge of kinetic vitality with a grand conclusion. A crisply delineated sectional form gives Schumann ample room for a variety of musical ideas in what Melvin Berger calls "the apotheosis of rondo form." Several small episodes are arranged around the recurring refrain to make the symmetrical form characteristic of the classical rondo crowned with a coda expanding the realization of the finale refrain. One is reminded of Schumann's penchant for pageantry exposing a gallery of contrasting characters including his famous literary duality of Florestan and Eusebius. So

ends Schumann's only set of string quartets, essentially the last word in the genre before Brahms.

Kelly-Marie Murphy, "Oblique Light" for string quartet (2016)

Oblique Light was commissioned by the Penderecki String Quartet for their 2016/17 concert season. It was written to honour Canada's sesquicentennial year.

Canada is geographically huge with a relatively small population. It spans from Atlantic to Pacific to Arctic. As part of a military family, I was lucky enough to live in many different parts of the country, moving every three years throughout my childhood.

For this quartet, I concentrated on how we experience light in a Northern climate. It can be in sharp focus or very nebulous. It can even be almost absent during short winter days or severe summer storms. If you are standing on the open prairie on a summer day, the sunlight is sharp and intense; if you are in the mountains on powder snow with the sun reflecting off, the light is blinding; if you are looking up through the leaves of an old-growth forest, the light is diffused; if you are looking through the spray of ocean's waves, or river's rapids, the light is hazy. Ice makes light bend in unusual ways. This is all part of my Canadian experience, and I hope will continue to be. – Kelly-Marie Murphy

Franz Schubert Quintet for Strings in C Major, D.956 (1828)

Franz Schubert was spell-bound by his contemporary Goethe. Schubert set parts of Goethe's *Faust* to music in his well-known lieder 'Gretchen at the spinning-wheel' (1814) as well over eighty settings of sixty-four of Goethe's poems, many of them now classics in the Lieder repertoire. Goethe completed *Faust* in 1832, the

last year of his life, shortly after Schubert's death in 1828. Schubert's last years were marked by ill-health and depression spurred on by the Napoleonic invasions in Vienna and the ensuing death of the Viennese culture he once new. Schubert's C Major Quintet, completed two months before his death in 1828, is a sprawling masterpiece that occupies this dark world and delves deeply into the composer's psyche. But here as well is the Gretchen-Faust dilemma of eternity vs. death and divine beauty vs. decadence. Sensitivity to beauty both fulfills and exacts an exorbitant price. Eugene Ionesco has written:

Beauty is a precarious trace that eternity causes to appear to us and that it takes away from us. A manifestation of eternity, and a sign of death as well. Often it seems to me to be an evil flower of nothingness, or else the cry of the world as it dies, or a desperate, sumptuous prayer. (*Present Past Past Present*, 1968)

More than almost any other composer, Schubert expressed the innocence and terror of beauty. From the very opening of the C-Major Quintet, the harmony is the very embodiment of stability and purity, and yet it decays immediately and exposes a harsh dissonance, then turns back to the opening harmony, now suddenly stripped of its innocence. This type of Faustian bitter-sweet fate is key to understanding Schubert and his magnificent quintet for strings.

~ Notes compiled by Jeremy Bell ~

PSQ Biography

Celebrating their 30th anniversary season, the Penderecki String Quartet began their career as winners of the Penderecki Prize at the National Chamber Music Competition in Łódź , Poland in 1986. Now based in Waterloo, Ontario where they have been Quartet-in-Residence at Wilfrid Laurier University since 1991, The Penderecki String Quartet has become one of the most celebrated chamber ensembles of their generation. The four Penderecki musicians (now originating from Poland, Canada, and USA) bring their varied yet collective experience to create performances that demonstrate their *“remarkable range of technical excellence and emotional sweep”* (Toronto, Globe and Mail).

The PSQ's international performing schedule has included appearances in New York (Weill Recital Hall at Carnegie Hall), Amsterdam (Concertgebouw), Hong Kong (Academy for the Arts), Los Angeles (REDCAT Hall at Disney Center), St. Petersburg (Sheremetev Palace), the Adam Festival in New Zealand, and throughout Europe in Rome, Madrid, Paris, Belgrade, Prague, Krakow, Vilnius, and Zagreb. The PSQ has also toured extensively in Mexico, Venezuela and Brazil and from coast to coast in Canada.

Dedicated educators, the PSQ have been recent guests at Bloomington Indiana University's String Academy, the Beijing Conservatory, University of Southern California (Los Angeles), University of British Columbia in Vancouver, and with their partner universities in Osnabrück, Germany and Lyon, France.

To this day the PSQ is a devoted champion of the music of our time, having premiered over 100 new works from composers in Canada and abroad. Penderecki Quartet's large discography includes over three dozen recordings including the chamber music repertoire of

Beethoven and Brahms on both the Marquis and Eclectra labels, as well as the first Canadian release of the six Béla Bartók quartets. Their disc of Marjan Mozetich's "Lament in the Trampled Garden" won the 2010 JUNO Award for Best Composition. In October 2013, the PSQ worked with Maestro Krzysztof Penderecki on his Third Quartet (2008) and performed it at Symphony Space in New York City on the occasion of his 80th birthday. This season they release a disc of Penderecki's Third Quartet along with quartets of Norbert Palej on the Marquis label. The Penderecki Quartet has performed with such eminent classical artists as Martin Beaver, Atar Arad, Antonio Lysy, Jeremy Menuhin, James Campbell and enjoy exploring new music collaborations having recently appeared with jazz saxophonist Jane Bunnett, Brazilian jazz pianist Egberto Gismonti, pipa virtuoso Ching Wong, Dancetheatre David Earle, Pentaedre Wind Quintet, actor Colin Fox, and New York turntable artist DJ Spooky.

The Penderecki Quartet continue to be active members of the Faculty of Music at Laurier University where they have built the string program to be one of the top programs in Canada, attracting an international body of students. Their annual Quartetfest at Laurier is an intensive study seminar and concert series that has featured such ensembles as the Tokyo, Lafayette, Miro, Ying, and Ariana String Quartets.

A native of Toronto, violinist Jeremy Bell earned a B. Mus degree from the University of Toronto, and from the State University of New York at Stony Brook, he received his Masters and Doctor of Music. Dr. Bell is a recipient of numerous grants from the Ontario Arts Council and the Canada Council for the Arts and is a prize winner of the Eckhardt Grammaticé National competition and the

Conseil Québécois' Prix Opus. He has studied with David Zafer, George Neikrug, Joyce Robbins, Metro Kozak and with members of the Orford, Juilliard, Tokyo, and Orion string quartets. Joining the Penderecki String Quartet in 1999, Dr. Bell is Artist in Residence at Wilfrid Laurier University where he teaches violin and chamber music. Described by the Toronto Star as a violinist who "agitates in the most intelligent and persuasive manner", Bell has performed recently with the Penderecki Quartet at Wieczory Arsenale Festival in Poland, Concertgebouw in Amsterdam, Is Arti Festival in Lithuania, MBZ Zagreb, State Museum of Music in St. Petersburg, REDCAT/Disney Centre in Los Angeles, Roxy/NOD in Prague, Fundacion Juan March in Madrid, Jane Mallet Theatre in Toronto, Paris University 8, Weill Hall at Carnegie Hall in New York City, Indiana University in Bloomington, Casalmaggiore and Rive-Gauche Festivals in Italy, Tovar Festival Venezuela, the Hong Kong Academy, the Shanghai Conservatory, the Banff Centre in Alberta, and the Chan Centre in Vancouver. With the Penderecki String Quartet, Bell has recorded over 25 discs including the premiere Canadian recording of the Béla Bartók string quartet cycle and Marjan Mozetich's 'Lament in the Trampled Garden' (winner of the 2010 JUNO Award for composition). From 2000-2007, Bell was the artistic director of NUMUS Concerts where he created several multi-media events at the Perimeter Institute and with Dancetheatre David Earle. He has performed a wide range of music, performing baroque with Consortium Aurora Borealis and Les Violons du Roy, Cuban jazz with Hilario Duran, as well as collaborating with pipa virtuoso Ching Wong, NYC's DJ Spooky, and pop stars Jay-Z and Diana Ross. In addition, Bell has performed as soloist with the Toronto Symphony, the Kitchener Waterloo Symphony, the CBC Vancouver Orchestra, and as guest concertmaster with the

Kitchener Waterloo Symphony, the New Zealand National Symphony, and the Canadian Opera Company. Dr. Bell plays an A.S. Bernadel violin (1854).

Violinist Jerzy Kapłanek has established himself internationally as a chamber musician, member of the celebrated Penderecki String Quartet, soloist, dedicated teacher, adjudicator, artistic director of QuartetFest and lately as a jazz violinist. He performs throughout Europe, Asia, and North and South America over 80 concerts each season. His recently released album of works by Karol Szymanowski with pianist Stéphan Sylvestre was highly praised by The Strad magazine as “an outstanding release”. His discography with the Penderecki Quartet comprises over two dozen CD’s (Marquis, Eclectra, CBC, CMC, EMI labels), including the highly acclaimed recording of the complete string quartets of Béla Bartók, Mr. Kaplanek has collaborated with such notable musicians as pianists Stéphan Sylvestre, Francine Kay, Jamie Parker, Vladimir Feltsman, Lev Natochenny, Janina Fialkowska, cellists Tsuyoshi Tsutsumi, Antonio Lysy, Marc Johnson and clarinetist James Campbell. He is frequently heard on CBC Radio and NPR. He has made solo appearances with the Kitchener-Waterloo, Hamilton and CBC Vancouver Symphonies and was a featured soloist at the Weill Recital Hall at Carnegie Hall. Jerzy Kapłanek was born in Poland in 1965. His music education started at the age of six on piano and at the age of ten he began his violin studies. In 1984, he received a Bachelor of Music degree from the Conservatory in Bytom. In 1990, he graduated with a Master’s Degree in Musical Arts from the prestigious Karol Szymanowski Academy of Music in Katowice. There, he studied with the distinguished teachers Janusz Skramlik, Aureli Błaszczok and Stanisław Lewandowski. In 1987-88 he studied with Efim Boico and the Fine Arts

Quartet at the Chamber Music Institute in Milwaukee, Wisconsin. In 1989-90, he was a student of Sylvia Rosenberg in New York City and in 1990-91 he studied with Daniel Heifetz, the Guarneri String Quartet and its violinists, Arnold Steinhardt and John Dalley. Pursuing his interest in performance practice, Mr. Kapłanek also worked with the pioneer of baroque violin, Jaap Schroeder. Jerzy Kapłanek is presently an Associate Professor at Wilfrid Laurier University in Waterloo, Ontario, Canada, where since 1991 he has been teaching violin and chamber music. He frequently gives master classes in Canada and abroad. Mr. Kaplanek performs on a 1680 Antonio Casini violin made in Modena, Italy.

Cellist Katie Schlaikjer is a recognized quartet player, performer and teacher, she became a member of the Colorado Quartet in 2009 and joined the faculty of the University of Connecticut in 2010. As a former member of the Avalon Quartet, she received top prizes from the Concert Artist Guild, the Melbourne International Chamber Music Competition, and the Banff International String Quartet Competition. Katie has performed at the Ravinia, Tanglewood, Aspen, and Caramoor festivals, collaborated with Claude Frank, Roger Tapping and Peter Wiley and recorded for Albany Records. Ms Schlaikjer's appearances with the Colorado Quartet have included Symphony Spaces' 2010 and 2011 Wall to Wall marathon concerts, performances in San Francisco, Ohio, Virginia, Delaware, and the British Virgin Islands and two performances of the complete Bartok quartets. In 2011, she premiered J Mark Scearce's cello concerto "Aracana" with the University of Connecticut's Symphony Orchestra and traveled to China to play the Haydn D major cello concerto with the Wuhan Symphony Orchestra. Katie has taught chamber music and cello at

the New England Conservatory's Extension Division, Bard Conservatory's Preparatory Program, the Quartet Program (NY), Apple Hill (NH), and Soundfest (MA) music festivals and given master classes at the Cleveland Institute of Music and the University of Delaware. Katie received her Doctoral and Master's degrees from Stony Brook University and her Bachelor's degree from the New England Conservatory. Her principal teachers have included Timothy Eddy, Laurence Lesser and Andres Diaz. Her cello was made by Paolo Castello in Genoa in 1775.

Christine Vljak has performed on major concert stages around the world with her dynamic performance style including New York's Weill Concert Hall at Carnegie Hall, 92nd Street Y and Kennedy Center, Los Angeles County Museum of Art and Amsterdam's Concertgebouw to name a few. She has held the positions of violist of the Penderecki String Quartet and Artist-in-Residence in viola and chamber music at Wilfrid Laurier University, Canada, since 1997. She has received prizes at the Banff International String Quartet Competition, the Chamber Music Yellow Springs Competition, the Coleman Chamber Music Competition and the Carmel Chamber Music Competition as well as Prize for Best Contemporary Performance in the Evian International String Quartet Competition. She was granted the Friedlander Fellowship from the University of Cincinnati College Conservatory. Originally from Denver, Colorado, Ms. Vljak holds degrees in Viola Performance and Music Education from the University of Colorado (Boulder) and a Masters degree in Viola Performance from the University of Wisconsin (Milwaukee). Teachers and coaches have included Oswald Lehnert, Masao Kawasaki, Jerry Horner, Denes Koromzay, and the Cleveland, Julliard, LaSalle, Takacs, Emerson and Fine

Arts String Quartets. She has been guest soloist with the Hamilton Philharmonic and the Kitchener-Waterloo Symphony Orchestra and has performed recitals in Canada, the United States and Germany, premiering viola concertos by Piotr Grela-Mozejko and Karol Gostynski in recent years. As an orchestral player she has held the positions of Principal Violist of the West Virginia Symphony and Assistant Principal of the New Hampshire Music Festival Orchestra as well as participating in the New Brunswick Summer Music Festival. Dedicated to the education of young people, she performed an extensive series of children's concerts in numerous small communities across Canada and the United States and has given master classes at Yale University, Indiana University, Florida State University, University of Toronto, SUNY Fredonia and the Glenn Gould Professional School. As a member of the Penderecki String Quartet and the Montclair Quartet Ms. Vlajk has recorded for the Koch, Leonarda, Eclectra, Marquis Classics and EMI labels

David Cole is a fourth generation musician. His great grandfather and grandfather were violinists, and his father, Orlando, was the famed cellist of the Curtis String Quartet and teacher at the Curtis Institute. He graduated from the Curtis Institute having studied with Metta Watts, Orlando Cole, Leonard Rose, and Zara Nelsova. He participated in the Pablo Casals master classes during two summers at Marlboro, and performed and recorded with the orchestra conducted by Casals. David also participated in a Jeuness Musical in Yugoslavia and in the Aspen and Tanglewood music festivals. He has been soloist with the Philadelphia Orchestra, the National Symphony in Washington, the symphony of Nice, France, the Solisti L'Aquilani at Carnegie Hall, and more than 75 solo performances with the Abruzzo Symphony

in Italy. He was awarded a Martha Baird Rockefeller grant after performing at Carnegie Hall, and recorded trios with famed pianist Rudolf Serkin and violinist Pina Carmirelli. David was chosen to play in a master class lesson with Pablo Casals on the Bell Telephone Hour as part of a documentary on the Marlboro Festival. David and violinist wife Carol spent over 10 years in Europe where they toured extensively, appearing as soloists, as members of chamber groups, and as principle players in symphony orchestras. Cole's musical experience includes playing as a member of several orchestras including La Scala in Milan, the Turin Radio Orchestra, the Vancouver Symphony, and, as principal cellist, with the New Jersey Symphony, the Florida Philharmonic, the Abruzzo Symphony, the Bethlehem Bach Festival Orchestra, the Solisti L'Aquilani, the Wilmington Symphony, the Florida Grand Opera, and Pennsylvania Ballet Orchestra. David's love for classical music and his belief in its power as a living art form, have inspired him not only to strive for the highest standards in cello performance, but to devote himself to passing on the knowledge handed down to him by great artists of the past. As a teacher, David began as a teenager at the New School of Music in Philadelphia, continuing at the Istituzione Sinfonica D'Abruzzo in L'Aquila, Italy. Over the past two decades he has taught at the New World School of the Arts in Miami, the Dreyfoos School of the Arts in West Palm Beach, and many summers at Indiana University's summer music festival. Presently, David is Professor of Cello and Department Head of Strings at the Conservatory of Music at Lynn University in Boca Raton, Florida.



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- Jon Robertson, dean

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