



WHITE ROCK
CONCERTS

2017-2018
OUR 61ST SEASON

**ROLSTON
STRING QUARTET**

LURI LEE, VIOLIN
JEFFREY DYRDA, VIOLIN
HEZEKIAH LEUNG, VIOLA
JONATHAN LO, CELLO

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FRIDAY OCTOBER 20, 2017

About the Artists



Rolston String Quartet

Luri Lee (violin) - Jeffrey Dyrda (violin)

Hezehiah Leung (viola) - Jonathan Lo (cello)

The Rolston String Quartet was formed in the summer of 2013 at the Banff Centre for Arts and Creativity's Chamber Music Residency. They take their name from Canadian violinist Thomas Rolston, founder and longtime director of the Music and Sound Programs at the Banff Centre for Arts and Creativity.

A monumental year, 2016 saw Canada's Rolston String Quartet earn attention and gain recognition from international audiences and critics alike. Culminating the year with a First Prize win at the 12th Banff International String Quartet Competition (BISQC), the quartet's winning included Astral's National Auditions, and Grand Prize of the 31st Chamber Music Yellow Springs Competition. They were also prizewinners at the 2016 Bordeaux International String Quartet Competition and the inaugural M-Prize competition. There is no wonder they were named among Canadian Broadcasting Corporation's "30 Hot Canadian Classical Musicians Under 30" in 2016.

On the heels of their Banff win, Rolston String Quartet immediately embarked upon the BISQC Winner's Tour, taking them to Germany, Italy, Austria, Canada, and United States. As *Musical Toronto* states, "they performed with a maturity and cohesion rivaling the best string quartets in the world." In the 2017-2018 season, they will perform throughout Canada, United States, Europe, and Israel. Highlights include appearances in such venues as the Smithsonian, Kennedy Center for the Performing Arts, Koerner Hall at the Toronto Royal Conservatory of Music, and the Esterhazy Palace.

In the fall of 2017, the Rolston String Quartet begins as the Yale School of Music's fellowship quartet-in-residence. They have also served as the graduate quartet-in-residence at Rice University's Shepherd School of Music, and have participated in residencies and fellowships at the Académie musicale de Villecroze, Aspen Music Festival, Banff Centre, McGill International String Quartet Academy, Norfolk Chamber Music Festival, Robert Mann String Quartet Institute, St. Lawrence String Quartet Seminar, and the Yehudi Menuhin Chamber Music Festival.

Notable collaborations for the Rolston String Quartet include performances with renowned artists Andrés Díaz, Gilbert Kalish, Mark Morris, Donald Palma, Jon Kimura Parker, and

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For more information on our programs please consult our website.



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Miguel da Silva. Additionally, they have worked with songwriter Kishi Bashi and composers John Luther Adams and Brian Current.

Primary mentors include the Brentano Quartet, James Dunham, Norman Fischer, and Kenneth Goldsmith, and the quartet has received additional guidance from the St. Lawrence String Quartet, Barry Shiffman, Miguel da Silva, and Alastair Tait.

Luri Lee plays a Carlo Tononi violin, generously on loan from Shauna Rolston Shaw. Rolston String Quartet is endorsed by Jargar Strings of Denmark. Rolston String Quartet is endorsed by *Jargar Strings of Denmark*.

BANFF

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Founded in 1933, Banff Centre for Arts and Creativity is a learning organization built upon an extraordinary legacy of excellence in artistic and creative development. What started as a single course in drama has grown to become the global organization leading in arts, culture, and creativity across dozens of disciplines. From our home in the stunning Canadian Rocky Mountains, Banff Centre for Arts and Creativity aims to inspire everyone who attends our campus - artists, leaders, and thinkers - to unleash their creative potential.

10
YEAR ANNIVERSARY

SURREY CIVIC TREASURES ARTS AND HERITAGE 2017

Mayor Linda Hepner and Council Congratulate the 2017 Surrey Civic Treasure Award Recipients

Three recipients were honoured as Surrey Civic Treasures at the 14th annual Business and the Arts reception held on Tuesday, October 3rd at the Surrey Arts Centre.

This award recognizes and celebrates Surrey's highest achievers in the cultural sector, demonstrating that Surrey values arts and heritage and those people who achieve success in these fields.

Heidi Greco



For over 30 years, Heidi Greco has consistently contributed to the appreciation and development of the arts, especially the literary arts - through teaching, community involvement and her own writing career. She has initiated or been involved in many local projects and events and currently has several published volumes of poetry, a novella and contributes regularly to a variety of publications. Heidi brings a wide range of experience to all of her work and is highly respected not only as a writer, but also for her vision to increase the profile and activities of the literary arts in Surrey.

Jim Trimble



Jim Trimble is a shining example of dedication to the Surrey arts community. Founder of The Society for the Preservation of Vaudeville, he has brought entertainment to the entire City of Surrey through the Vaudeville stage and "Naked Stage Productions". Jim established a Bursary for Performing Arts Students at Douglas College, which is named in his honour as a tribute to his foresight and tireless efforts in bringing the artistic capabilities of seniors to Surrey. In 2013, he received the Queen Elizabeth Diamond Jubilee Medal in recognition of his leadership with the Vaudevillians.

Robert Gary Parkes



Robert Gary Parkes is a professional artist with a 30 year career. An accomplished "Master" glassblower, he is well known for his work amongst glass artists across Canada and in the Seattle area. Robert owns the Loafing Shed glass studio in Port Kells, where he creates beautiful works of art, trains an apprentice, gives educational demonstrations, and runs a small gallery. His extensive contributions to promoting the arts in Surrey demonstrates Robert's pride in his work and his community; and contributes significantly to Surrey's unique cultural character and reputation as a city that supports the arts and artists.

ROLSTON STRING QUARTET

LURI LEE, VIOLIN
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HEZEKIAH LEUNG, VIOLA
JONATHAN LO, CELLO

String Quartet No. 3 in D Major, Op. 18, No. 3

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

Allegro
Andante con moto
Allegro
Presto

String Quartet No. 2, Waves

R. Murray Schafer (1933-)

INTERMISSION

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

**Robert Schumann
(1810-1856)**

Andante espressivo - Allegro molto moderato
Assai agitato
Adagio molto
Finale: Allegro molto vivace

Rolston String Quartet is represented by Andrew Kwan Artists Management, in partnership with the Banff International String Quartet Competition. This concert is supported, in part, by The Banff International String Quartet Competition at Banff Centre for Arts and Creativity.

Programme Note

String Quartet No. 2 (Waves), 1976, R. Murray Schafer (1933-)

In the course of the World Soundscape Project we recorded and analyzed ocean waves on both the Atlantic and Pacific coasts of Canada. The recurrent pattern of waves is always asymmetrical but we noted that the duration from crest to crest usually falls between 6 and 11 seconds ninety percent of the time. Only ten percent of the time are they of longer or shorter duration. It is this wave motion that gives the quartet its rhythm and structure. The listener will readily hear the dynamic undulations of waves in this piece, and as the piece develops several types of wave motion are combined. Aside from this, I have sought to give the quartet a liquid quality in which everything is constantly dissolving and flowing into everything else. That is to say, the material of the work is not fixed, but is perpetually changing, and even though certain motivic figures are used repeatedly, they undergo continual dynamic, rhythmic and tempo variation.

R. Murray Schafer



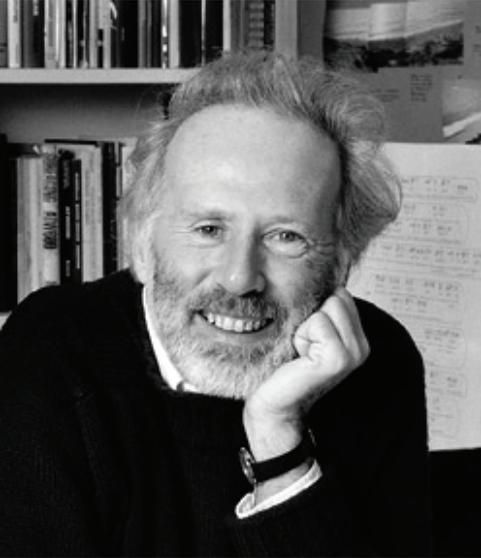
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R. Murray Schafer (1933-)

A true Canadian original.

As the self-styled 'father of acoustic ecology,' Schafer was concerned about the damaging effects of technological sounds on humans, especially those living in the 'sonic sewers' of urban environments. His booklets *The Book of Noise* and *The Music of the Environment* are reasoned but impassioned pleas for anti-noise legislation and improvement of the urban soundscape through the elimination or reduction of potentially destructive sounds. Of the various publications Schafer released as a result of his work with the World Soundscape Project, the most important is *The Tuning of the World* (1977), in which he summarizes his research, philosophies, and theories on the soundscape. The concept of soundscape, which is central to Schafer's thinking as a whole, influenced his work as a composer as well. For instance, the background rhythmic structure for *String Quartet No. 2 ('Waves')* is based on the intervals at which ocean waves crest; and the graphic notation at the beginning of *No Longer Than Ten (10) Minutes* was influenced by charts made of Vancouver traffic noise.

Besides his works as a composer, dramatist, music educator, music journalist, and pioneer in the new field of soundscape studies, Schafer made significant contributions to the humanities as musicologist/literary scholar, creative writer, and visual artist. His *E.T.A. Hoffmann and Music* was the first book-length study on the subject, and his *Ezra Pound and Music* was a major achievement of musical and literary scholarship. Schafer was actually best known - particularly outside Canada - for his writings on music education and the

Schafer's Bio / George's Blog

soundscape. In addition to prose works he also wrote a number of creative literary pieces that included the novellas *Dicamus et Labyrinthos* and *Ariadne*, both of which exhibited the composer's calligraphic skills and art work. Schafer's flair for the visual arts can also be seen in the many scores which included illustrations and/or graphic notation, some of which have been exhibited in art galleries.

The diversity of Schafer's output belies generalizations of style; however, much of his work could be described as a synthesis of 20th-century avant-garde techniques with the spirit of 19th-century romanticism. He received the Canadian Music Council's first Composer of the Year award in 1977 and the first Jules Léger Prize for New Chamber Music (for his String Quartet No. 2) in 1977. In 1980 he was awarded the Prix international Arthur-Honegger for String Quartet No. 1, in 1985 he received the Banff Centre for the Arts National Award in the Arts, and in 1987 he became the first recipient of the \$50,000 triennial Glenn Gould Award. Yehudi Menuhin, who presented the Glenn Gould Award to Schafer, praised the composer far beyond his work in music, stating that 'his is a strong, benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today.'

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George's Blog

Erika and I have been going to the BISQC - Banff International String Quartet Competition ever since 2001, and over the years we have witnessed the emergence of one great string quartet after another, a number of which have become household names on the international touring circuit.

The winner of the BISQC in 1992 was the St. Lawrence Quartet, and we have presented them twice since then. In the 2004 season we presented another winner - the Jupiter String Quartet. Now it's the turn of the Rolstons. Their playing will speak for itself. However, one aspect of their history is worth recounting. The Quartet is named after Thomas Rolston

[1931-2010] - violinist, teacher, mentor of so many wonderful young students, and the first Director of the year round Banff Music programme.

I knew a completely different side of Tom's musical life. He had studied in England, and I first met him when he was playing in the BBC Scottish Symphony Orchestra in Glasgow. He came back to his Vancouver home in 1958, with a new Scottish bride, the ever charming pianist, Isabelle Moore.

I first heard of their Western Canada music activity when they undertook a tour aboard a rusty Tofino fishing seiner, stopping in between hauls of rockfish, halibut, lingcod, herring, mackerel and the occasional spiny dogfish, to play violin and piano sonatas at out-ports along the coast. Heaven knows what sort of pianos they found on their watery travels. In any case, it took Tom and his wife Isabelle to prove that it was possible to take serious music to Bella Coola, and Kitimat - unheard of concert locales in those early days of BC's musical emergence.

It's particularly significant when you consider that the Rolston Quartet is playing Murray Schaefer's Quartet # 2 - Waves, tonight. I cannot help thinking of those two poor sea-sick landlubbers playing Beethoven sonatas in Ocean Falls in 1958! Well, just look around at our White Rock Concerts audience and you'll realize what they helped unleash!

Finally, before I close, I wanted to add something special about last month's opening concert. I don't think we quite recognized the significance of Marcel Bergmann's new concerto, with which they ended the programme. [Train whistles and all!] That evening, we had the privilege to be present at a very special event - it was a world premiere. The concerto had never been performed anywhere before that Friday night in late September. But wait! That's not all. That concerto was White Rock Concerts' contribution to the celebration of Canada's 150th anniversary. Your committee commissioned Marcel to write the work.

And then, there's a final detail that I didn't even find out about until after the concert was over. Marcel decided to dedicate the concerto to me. It's a signal honour, and perhaps I should be getting used to it. After all, those of you who attended the Bell Centre concert last April will recall that Bramwell Tovey dedicated his new choral work to me. I am indeed wonderfully and doubly fortunate. Meantime, if anyone else is writing a symphony or Opera for me, please let me know.

Thanks. GZ

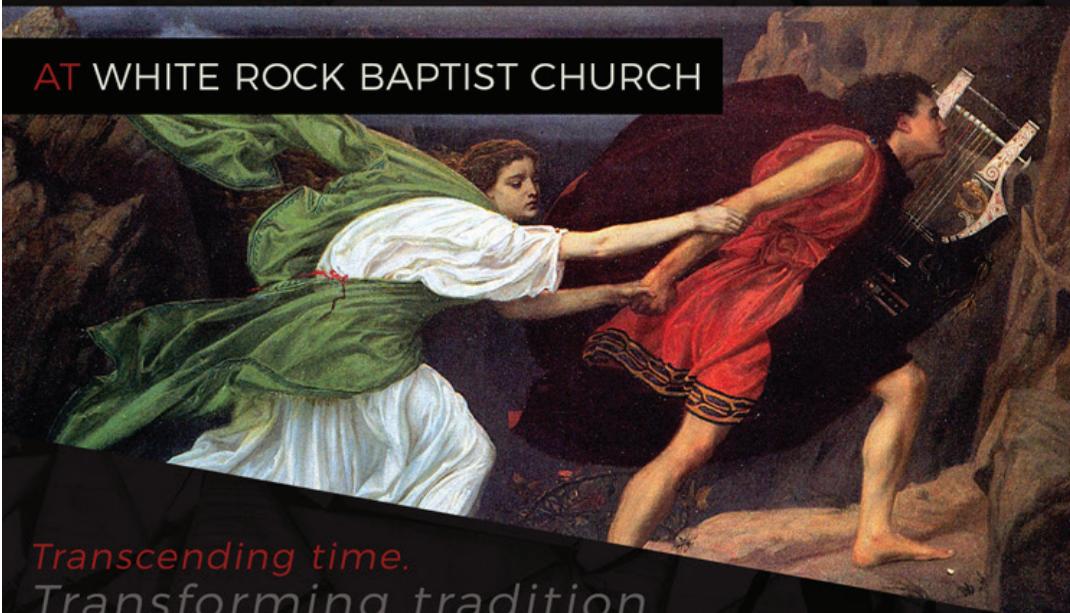
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