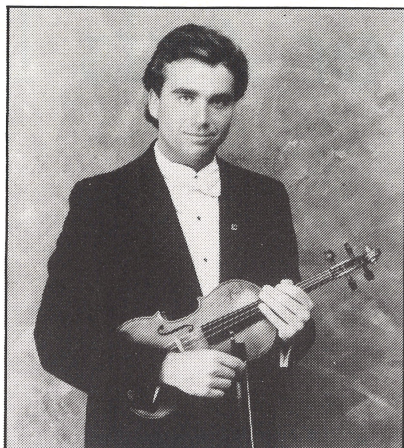




du Maurier Arts Ltd.



# Robert McDuffie & Gary Hoffman



introduce

## Edgar Meyer



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### ***Double-bassist extraordinaire***

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*"An accomplished composer of classical, jazz, bluegrass and new age music, Edgar Meyer is an amazingly versatile musician who astounds audiences wherever he performs."*

*"Meyer's performance was phenomenal. Not only a superlative musician, Meyer was also a stylish showman who seemed 'at one' with the instrument."*

**SUNDAY, DECEMBER 8, 8 PM, PLAYHOUSE**

**Ticketmaster outlets 280-3311**

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celebrating the Recital Society's 12th Anniversary.



12th SEASON 1991-1992



presents

THE  
**RIDGE**  
STRING  
QUARTET

Sunday, November 10, 1991  
Vancouver Playhouse

 A CBC Broadcast Event



# Meet the Artists

## The Ridge

**Krista Bennion Feeney**, violin, **Robert Rinehart**, violin  
**Maria Lambros Kannen**, viola, **Peter Wyrick**, cello

The breathtaking musicality and infectious warmth and exuberance that lie at the heart of the Ridge String Quartet's artistry are among the qualities that have made this youthful ensemble a favourite around the world. First prize winners of both the Coleman and Fischhoff Chamber Music Competitions and the youngest quartet ever presented by Carnegie Hall, the Ridge has achieved the kind of success granted only to the most exceptional of ensembles. With over fifty engagements around the world per season, the Ridge has earned unequivocal raves from audiences, presenters and critics alike.

The Ridge grew out of musical collaborations which occurred first at the San Francisco Conservatory and later at The Curtis Institute of Music. With the encouragement of its chamber music coaches and mentors, Alexander Schneider and Felix Galimir, the Quartet made its New York debut in 1983 in Mr. Schneider's New School Concerts series, which also introduced such ensembles as the Guarneri, Cleveland and Vermeer Quartets and TASHI to New York audiences. The Ridge began touring in 1983-84 and has since performed extensively throughout the United States and abroad. An overwhelming success as the new resident quartet at the Spoleto Festival in Charleston, South Carolina in 1985, the Ridge was re-engaged for 1986 and spent the summers of 1987 and 1990 at the Spoleto Festival in Italy.

Highlights of the Ridge's short history have included a tour of Australia under the auspices of Musica Viva and performances on all of New York City's major chamber music series, including the 92nd Street Y, the Metropolitan Museum of Arts and Lincoln Center's "Great Quartets" series. The Quartet's European debut tour was a stunning success, from the opening concert in Geneva ("seemingly impossible virtuosity") to Berlin ("a brilliant debut") to London ("a miracle"), earning the ensemble immediate reengagements at every auspice. Together with the Guarneri String Quartet and the Kalichstein-Laredo-Robinson Trio, the Ridge was chosen to participate in December 1987 in the opening performances of a major new concert hall in Tokyo named in honour of Pablo Casals.

The Ridge has collaborated with such guest artists as Benny Goodman, Jeffrey Kahane, Jaime Laredo, Lee Luvisi, Sharon Robinson and Paula Robison, and has performed with pianist Rudolf Firkusny in major cities throughout the U.S., including its debut at Carnegie Hall in 1988. RCA Victor Red Seal Records recently released the Ridge Quartet's debut recording of the two Dvorák Piano Quintets with this pianist.

The Ridge takes its name from Ridge Vineyards, the California winery which the Bennion family co-founded.

**Krista Bennion Feeney**, violin, is a native of northern California. She studied with Isidore Tinkelman and Stuart Canin at the San Francisco Conservatory and later worked with Jaime Laredo and Felix Galimir at the Curtis Institute of Music. She has appeared as soloist with the San Francisco and St. Louis Symphonies, and with the New York String Orchestra and the Brandenburg Ensemble, both conducted by Alexander Schneider.

**Robert Rinehart**, violin, is a graduate of the San Francisco Conservatory where he worked with Frank Houser and Isidore Tinkelman, and The Curtis Institute of Music, where he studied with Ivan Galamian and Jaime Laredo. A native of San Francisco, he was a member of the New York String Orchestra for three seasons.

Violist **Maria Lambros Kannen**, born in Missoula, Montana, attended the North Carolina School of the Arts and the Eastman School of Music, where she was awarded the Performer's Certificate. She was a founding member of the Naumburg Award-winning Meliora Quartet, which toured internationally and recorded on the Telarc label. Her primary teachers include Eugene Andrie, Martha Katz, Donald Weilerstein and Joyce Robbins.

Cellist **Peter Wyrick**, a native of Poughkeepsie, New York, studied with Leonard Rose at The Juilliard School. Formerly the Assistant Principal Cellist of the San Francisco Symphony, he has appeared as soloist with that orchestra and with the Queens and Judson Valley Philharmonics, the Dallas Festival Orchestra, the American Chamber Orchestra and the Aspen Chamber Symphony. As a recitalist and chamber musician, he has performed throughout the country. His debut recording of the Fauré Cello Sonatas with pianist Earl Wild on the "dell'Arte" label has received wide critical acclaim.

Frank Salomon Associates, 201 W 54 St, New York, NY 10019



Tonight's performance is being recorded for broadcast at a later date on CBC Stereo's "Arts National" (105.7 FM).



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# Program

**String Quartet in G major** Wolfgang Amadeus Mozart  
K.387 (1782) (1756-91)

*Allegro vivace assai*  
*Menuetto: Allegretto — Trio*  
*Andante cantabile*  
*Molto Allegro*

Published as the first of Mozart's celebrated set of six quartets dedicated to Haydn in 1785, the G major Quartet appears to have been written in 1782, the year of Mozart's marriage to Constanze Weber.

We know that the "Haydn" quartets were, uncharacteristically, the "fruit of long and tiring efforts" on Mozart's part and were subjected to extensive revisions and re-workings — a usual process for most composers, but not the expected scenario for Mozart. The touching dedication, despite the verbal floridities of the age, reveals Mozart's abiding respect for his mentor, his deference to Haydn's acknowledged supremacy in the art of the string quartet and Mozart's own quiet confidence in the lasting value of "these six children of mine". His assessment was, without question, accurate: both Haydn and posterity recognized the quartets as a landmark in the development of chamber music.

**String Quartet in F minor** Dmitri Shostakovich  
Opus 122 (1966) (1906-75)

*Introduction: Andantino*  
*Scherzo: Allegretto*  
*Recitative: Adagio*  
*Etude: Allegro*  
*Humoresque: Adagio*  
*Elegy: Adagio*  
*Finale: Moderato*

Shostakovich has been idolized, reviled, championed and neglected both in his own country and in the west. Politically minded commentators in North America have seen his work as an implicit

denunciation of the Soviet system, while the Soviet establishment has been only too happy to use his music for propaganda purposes; followers of various brands of modernism have dismissed his work as banal, trite and provincially old-fashioned.

It's interesting to recall that one of the first integral performances of Shostakovich's quartets outside the Soviet Union took place in Vancouver; in 1969, a period when Shostakovich's western reputation was very much at its nadir, Friends of Chamber Music courageously programmed all of the quartets composed to that time.

Since then a "revisionist" interpretation of Shostakovich's work has become popular; this reading, which very much stresses the importance of ironic paradox, has led to a ongoing reconsideration, if not re-evaluation, and has kindled the interest of many younger western performers in this still controversial repertoire.

The powerful, often elegiac 11th Quartet is unusually structured: a series of seven shortish movements — all more or less continuous and all thematically linked — are presented, establishing an overall ternary shape suggesting a large-scale sonata form.

## INTERMISSION

**String Quartet in C major** Antonin Dvorák  
B.121 (1881) (1841-1914)

*Allegro*  
*Poco adagio e molto cantabile*  
*Scherzo: Allegro vivo — Trio: L'estesso tempo*  
*Finale: Vivace*

A prolific composer for chamber ensembles, Dvorák had a special interest in the string quartet which grew from his own playing familiarity with the repertoire (he was a passable violinist). The C major Quartet dates from the early 1880s, just at the time when Dvorák was on the brink of developing truly international recognition.

It seems that the Quartet was specifically planned for performance by an Austrian quartet in Vienna; Dvorák's Groves biographer John Clapham suggests that he "may have kept national elements to a minimum because he was aware that a section of the Viennese public harboured prejudices against the Czechs," but the departure from the 'nationalist' flavour of Dvorák's expected style in no way compromised a work that represents one of his finest chamber inspirations. Clapham finds the "fascinatingly syncopated" textures of the slow movement "particularly commendable" and notes that elements of the first movement represent the composer at his "most audacious".

— Program notes by David Duke

### • ABOUT OUR PRINTED PROGRAMS •

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Consider giving tickets to these upcoming  
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(January 26/92)

**Louis Lortie**, piano  
(February 16/92)

**Cecilia Bartoli**, mezzo-soprano  
(March 1/92)

**Stéphane Lemelin**, piano  
(March 29/92)

**Itzhak Perlman**, violin  
(April 5/92)

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*Put your Holiday shopping in our hands!*

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Tickets are on sale now at all Ticketmaster Outlets;  
call 280-3311 to order.

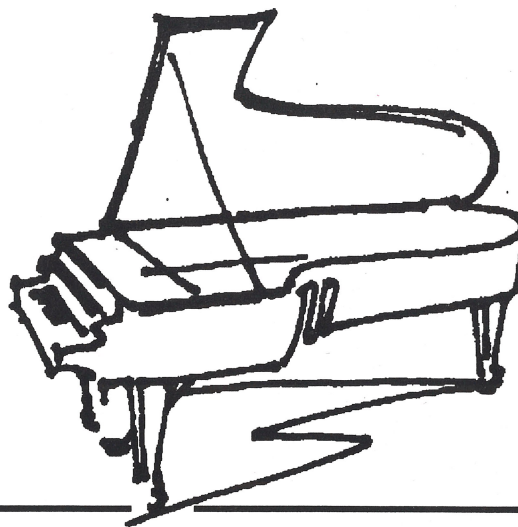
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P.O. Box 35605, Postal Station E,  
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We need and appreciate your support.



## **NEXT CONCERT**

**SUNDAY, DECEMBER 8, 8:00 PM**

**Robert McDuffie**, violin, **Gary Hoffman**, cello, & **Edgar Meyer**, double bass

|                          |         |
|--------------------------|---------|
| Sonata Op.1, No.14 ..... | Handel  |
| Duo Sonata .....         | Ravel   |
| Duetto .....             | Rossini |
| Trio No. 1 .....         | Meyer   |



# Vancouver Recital Society



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The Vancouver Recital Society's Hamburg Steinway is maintained and serviced by Johann B. Krebs.

The Vancouver Recital Society is most grateful for the generous assistance of its honorary auditors, Collins Barrow.

Through grants to hundreds of arts groups representative of music, theatre, dance, literature, and festivals of many kinds, stages across the country have showcased thousands of performances to delight audiences in venues large and small, indoors and out, in towns and cities from Newfoundland to British Columbia. These extraordinary productions, once a concept or a dream, have become reality through hard work, commitment, determination, vision, faith and a little help from du Maurier Arts Ltd.

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