Stenhammar String Quartet



November 3

Virtuosi Concerts, 1900: Stockholm, Paris, Prague

November 4

GroundSwell, Sketches of Shifting Landscapes

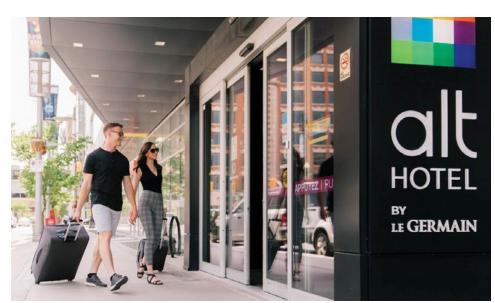
November 5

University of Manitoba Masterclass





Proud sponsor of Virtuosi Concert's 2024–25 season









Greetings from our Artistic Team

Dear Listeners,

Please join us in welcoming the Stenhammar Quartet to Winnipeg!

Virtuosi Concerts and GroundSwell are pleased to present a two-day immersion into the sonic world of the string quartet. The incredible versatility of the acclaimed Swedish quartet takes us from historic works written across Europe at the turn of the last century to powerful current music written by composers across North America, including the premieres of two new commissions.

The Stenhammar Ouartet's visit to Winnipeg stems from their work with composer Örian Sandred, whose recent fellowship from the highly prestigious John Simon Guggenheim Memorial Foundation sits at the heart of GroundSwell's dynamite program on Monday. Virtuosi is thrilled to offer you a dynamic performance of the quartet's equally in-demand historical repertoire. The two contrasting programs in this mini-festival reach to the extremes of possibility for the medium of string quartet and speak to the incredible versatility of the Stenhammar Quartet in particular.

Virtuosi presents "Stockholm, Paris, Prague: 1900" on Sunday, featuring historic works that shaped the trajectory of the string quartet in its evolution from late Romanticism to early Impressionism, written by three giants of the craft: Wilhelm Stenhammar, Germaine Taillefaire, and Bedřich Smetana, at the turn of the last century.

The very next day, GroundSwell offers "Sketches of Shifting Landscapes," featuring recent compositions by internationally celebrated Inuk artist Tanya Tagaq, Cree-Mennonite composer Cris Derksen, and Pulitzer Prize-winning American composer Caroline Shaw, as well as world premiere performances of two new works for string quartet and immersive electronics by Winnipeg composers Örian Sandred and Gordon Fitzell.

Virtuosi and GroundSwell are delighted to join forces in the presentation of this incredible music for string quartet—a two-day journey that promises to delight and challenge all curious listeners.

Enjoy the music!

Jennifer Thiessen

Artistic Director, Virtuosi Concerts

Gordon Fitzell and Örjan Sandred Co-Curators, GroundSwell

We acknowledge the place in which we gather is on Treaty 1 territory, the homeland of the Red River Métis, and the ancestral lands of the Anishinaabe, Ininiwak, and Dakota Oyate peoples and our water originates in Shoal Lake 40 First Nation Territory. We acknowledge the harms and mistakes of the past, and we dedicate ourselves to moving forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.

Greetings from the President, Virtuosi Concerts

Welcome to today's Virtuosi concert, the second in our 2024–2025 season!

This afternoon, Virtuosi is delighted to present Sweden's Stenhammar String Quartet: Peter Olofsson and Per Öman, violin; Tony Bauer, viola; and Mats Olofsson, cello. Formed in 2002, the Quartet is named after the landmark Swedish composer, Wilhelm Stenhammar. The Quartet tours worldwide and has made over forty recordings, receiving a commendation from the Royal Swedish Academy of Music in 2009.

Today's concert features a selection of dazzling quartets written at the turn of the twentieth century by leading European composers: Parisian composer Germaine Tailleferre; Prague-based Czech composer Bedřich Smetana; and Stenhammar himself. This musical snapshot proves to be a beautiful and transportive programme. Virtuosi is also excited to present the Quartet in the same week as their concert with GroundSwell.

Virtuosi Concerts deeply appreciates the unwavering support and patronage of our wonderful audience, our funding organizations, and individual donors. I am also honoured to sponsor this concert alongside my mother and dedicated Virtuosi patron, Margaret Kellermann McCulloch; we are happy to be a part of bringing the Quartet to Winnipeg.

Virtuosi Concerts thanks our Artistic Director Jennifer Thiessen, Executive Director Heather Lewis, and our Board of Directors for their hard work and creative vision. Their commitment to excellence has resulted in an outstanding programme we will enjoy today.

Thank you for attending today's event, and we look forward to seeing you again throughout the season!

Paul R.J. McCulloch
President, Virtuosi Concerts

Greetings from the President, GroundSwell

Dear Friends and Music Lovers,

On behalf of the GroundSwell board, I am thrilled to welcome you to these two concerts featuring the remarkable Stenhammar Quartet, presented in partnership with Virtuosi. This collaboration celebrates exceptional music and reflects our commitment to enriching Winnipeg's cultural landscape.

These two programs were designed collaboratively, allowing us to experience the beauty and depth of chamber music while showcasing the incredible skills of these talented musicians. Their artistry, combined with Virtuosi and GroundSwell's dedication to musical excellence, promises two unforgettable evenings filled with emotional resonance and

artistic innovation.

We believe in the power of collaboration to create diverse experiences for our audiences. This partnership embodies our shared vision: to bring outstanding musical performances to our community while fostering dialogue and connection through the arts.

Thank you for joining us in celebrating this unique partnership. Your support is invaluable, and we hope tonight's concert inspires you as much as it inspires us.

Enjoy the performances!

Warm regards,

Victoria Sparks

GroundSwell Inc Board President

VIRTUOSI CONCERTS

Stockholm, Paris, Prague: 1900

YOUNG ARTIST PROGRAM

Sonata No. 2 in A minor, Op. 27 No. 2:

II. Malinconia &

III. Danse des Ombres

Eugène Ysaÿe 1858–1931

EmilyAnn Dueck, violin

String Quartet (1919)

Germaine Tailleferre (1892–1983)

- 1. Modéré
- 2. Intermède
- 3. Final

String Quartet No. 2 in D-minor (1883)

Bedřich Smetana (1824–1884)

- 1. Allegro
- 2. Allegro moderato
- 3. Allegro non più moderato, ma agitato e con fuoco
- 4. Presto

INTERMISSION

String Quartet No. 3 in F major, Op. 18 (1900)

Wilhelm Stenhammar (1871–1927)

- 1. Quasi andante
- 2. Presto molto agitato
- 3. Lento sostenuto
- 4. Presto molto agitato Molto moderato

This concert has been generously sponsored by Margaret Kellermann McCulloch and Paul R.J. McCulloch.

GROUNDSWELL

Sketches of Shifting Landscapes

White Man's Cattle (2019)
Cris Derksen

Sivunittinni (2015)

Tanya Tagaq

[arranged for string quartet by Jacob Garchik]

Sleight of Hand (2024)*

Gordon Fitzell

INTERMISSION

Entr'acte (2011)

Caroline Shaw

Sketches of Shifting Landscapes (2024)*
Örjan Sandred

*World premiere performance



We acknowledge the support of the Canada Council for the Arts.



EmilyAnn Dueck

Originally from Winnipeg, Manitoba, EmilyAnn Dueck is currently in her final year of her Master of Music in Violin Performance at Baylor University in Waco, Texas, studying under the tutelage of renowned Canadian violinist, Patricia Shih. Previously, EmilyAnn graduated in 2022 with a Bachelor of Music in Violin Performance from the Desautels Faculty of Music at the University of Manitoba studying under Oleg Pokhanovski. At Baylor, EmilyAnn had the privilege of being awarded a full tuition scholarship for the duration of her Master's degree and is the Graduate Associate to Patricia Shih's violin studio. During her first year at Baylor, EmilyAnn was the assistant principal second violin, under the direction of maestro Miguel Harth-Bedoya. She is a member of the Baylor Graduate String Quartet,

entitled the Ducamare Ouartet, and in January 2024 the quartet was a finalist in the Sempre Pro Musica competition, with a chance to perform in Carnegie Hall in New York City, performing Schnittke's String Quartet No. 3 and Gabriela Lena Frank's Levendas: An Andean Walkabout. EmilyAnn completed her first graduate recital on April 6th, 2024, performing Debussy's Violin Sonata in G minor, Kroll's Banjo and Fiddle, and the Butterfly Lover's Concerto by Gang Chen and Zhanhao He. EmilyAnn has had the privilege of working with many acclaimed violinists throughout her studies including Richard Lin, Sally O'Reilly, Robert Uchida, Axel Strauss, Andrew Wan, Mark Fewer, and members of the Gryphon Trio and St. Petersburg Quartet.



Stenhammar Quartet

Formed in 2002, the Stenhammar Ouartet has established itself as one of Scandinavia's leading string quartets. A wide-ranging repertoire spans from the classical period to contemporary works, including of course the elegant quartets of Wilhelm Stenhammar. The Quartet regularly commissions new compositions from Nordic composers, having collaborated with such luminary figures as Anders Hillborg, Sven-David Sandström, Kaija Saarjaho and Bent Sørensen. In 2009 the ensemble was commended by the Royal Swedish Academy of Music for its contributions to Swedish music.

The Stenhammar Quartet has to date made some forty recordings for Swedish Radio, participated in broadcasts on Swedish television, and been the subject of a documentary on the French music channel Mezzo. Their several recordings for record labels such as BIS, CPO, and Alba have met with critical acclaim from reviewers both in Sweden and internationally, earning the Quartet two nominations for the Swedish Grammis Awards. 2024 will see the release of the first disc of two with quartets by the Finnish composer Kalevi Aho.

The Stenhammar Quartet has performed across Europe, as well as Japan, Algeria and India, appearing at prestigious venues including the Beethoven-Haus in Bonn and the Tokyo Bunka Kaikan. Following their 2024 tour of Canada, the quartet will visit Greece and Japan in 2025. [stenhammarquartet.com]

White Man's Cattle (2019) by Cris Derksen

For string quartet with audio track

Commissioned by the Eybler Quartet for a string quartet residency at the Banff Centre for Arts and Creativity, White Man's Cattle opens with a century-old historical audio recording featuring the disturbingly matter-offact narration of a colonialist settler. Music reviewer David Perlman writes in The WholeNote: "[White Man's Cattle] evokes the collision of cultures in Alberta's history, via an interpolated, scratchy soundclip of an early 20th-century Alberta farmer, master of all he surveys, speaking about 'his land'. It's a layered, driving work, demanding of every ounce of the [quartet's] astonishing bowmanship." [thewholenote.com]

Derksen continues: "I wanted to write a piece that spoke to my home province and where Banff is situated. Bison used to roam freely there and have recently been reintroduced. This piece asks us to ask, whose land is it? Whose lands are we on?

Sivunittinni (2015) by Tanya Tagaq [arr. Jacob Garchik]

For string quartet

Composed for the Kronos Quartet's Fifty for the Future project, Sivunittinni reflects the artist's deep love of nature. Tagaq worked directly with the quartet, using her powerful voice as a conduit through which to craft the piece. The composer writes:

"Working with the Kronos Quartet has been an honour. We have a symbiosis that allows a lot of growth musically. They teach me so much, I can only hope to reciprocate. Kronos has gifted me the opportunity to take the sounds that live in my body and translate them into the body of instruments. This means so much because the world changes very quickly, and documenting allows future musicians to glean inspiration from our output."

"Sivunittinni, or 'the future ones,' comes from a part of a poem I wrote for my album and is the perfect title for this piece. My hope is to bring a little bit of the land to future musicians through this piece. There's a disconnect in the human condition, a disconnect from nature, and it has caused a great deal of social anxiety and fear, as well as a lack of true meaning of health, and a lack of a relationship with what life is, so maybe this piece can be a little bit of a wake-up."

50ftf.kronosquartet.org

Sleight of Hand (2024) by Gordon Fitzell

For string quartet and electronics

Sleight of Hand is a celebration of my maternal grandfather's creative spirit. Born to immigrant parents early in the twentieth century, Henry Mueller was a rural Manitoban farmer, but also a self-taught designer and builder. He crafted a curious array of handiworks ranging from small rockets to his own golf cart. He even constructed a billiards table, including the cues. An amateur musician, Henry modified his player piano such that a remotely situated vacuum cleaner discreetly delivered pressurized air to it, rendering the instrument a hands-free pianola (feetfree, more accurately—no pumping required!). He was also a hobbyist magician, and a big hit at my seventh birthday party.

My grandfather was always up to date on the latest technological innovations. He was famously the first in his town to own a television, that 1950s marvel of home entertainment. But Henry had already been experimenting with a 16 mm camera and projector in the '40s, making home movies that featured all the film trickery of the day—reverse motion, stop motion, substitution splicing, and so on. These short films, which were dusted off and shown in

family basements from time to time, made a strong impression on me as a child and no doubt influenced my own creative pursuits later in life. Sleight of Hand, for string quartet and electronics, is intended to reflect the playfully mischievous nature of my grandfather's creative diversions, as well as the sense of nostalgia that they evoke.

The creation of Sleight of Hand was supported in part by an Explore Grant from the Social Sciences and Humanities Research Council of Canada.

Entr'acte (2011) by Caroline Shaw

For string quartet

Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2—with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.

Sketches of Shifting Landscapes (2024)

by Örjan Sandred

For string quartet and electronics

Sketches of Shifting Landscapes brings the listener on a journey through a sequence of various scenes and settings. As I composed this piece, I began to view its structure as a series of varied landscapes. Some returned in new colours and contexts, unveiling new expressions within the familiar material. The shifting atmospheres made me draw a parallel to the changing environment we experience in the real-world of today.

With eight loudspeakers surrounding the concert hall, I place the audience in the middle of these landscapes.

There is a close connection between the electronic part and the string instruments; occasionally the electronic part reinforces the performed structures by doubling the instruments, occasionally it listens to the string players and adjusts textures and harmony to accompany the performance. The generated sounds are built from synthesized timbres based on the sounds of the string instruments, as well as characteristic sampled gestures (for example, the jeté: the gesture of the performers dropping the bow on the string). Some electronic gestures and melodies are generated by algorithms borrowed from artificial intelligence (kept on a short leash to support the musical intention), some are more traditionally composed.



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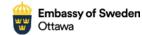


























W.H. & S.E. Loewen



