



Rosedale Symphony Orchestra Ensemble

Introduction and Allegro
M. Ravel

Adagio Molto for String Quartet and Harp
P. Tchaikovsky

String Quartet no.1 in A minor, Op.41 no.1
R. Schumann

Piano Quintet in E flat major, Op.44
R. Schumann

Performers

Josh Lau, Frank Song, Velma Ko,
Tom Lee, Claire Lee, Danielle Waxer,
Andrew Chan, Darren Lee

SUN · JAN · 26 · 2025
7:30pm

TICKETS

Admission is by donation

VENUE

Calvin Presbyterian Church 26 Delisle Ave, Toronto

PERFORMERS

ROSEDALE SYMPHONY ORCHESTRA (RSO) ENSEMBLE

Andrew Chan: Praised by the *National Post* as possessing "a rare charisma", Andrew has captivated audiences throughout the world. He was recently an Artist-in-Residence at the renowned Eastman School of Music. As the Artistic Director of Harps on the Hill School in Markham where he attracts an international population of harp students, he advocates the appreciation of the harp both through performance and teaching.

Velma Ko: Velma earned a B.Mus from Brandon University and a B.Ed from the University of Western Ontario. Upon retirement from a varied career as a school teacher, music teacher in a private violin studio, and freelance musician, Velma now devotes her time as a violist to various chamber music ensembles and community orchestras, including our own.

Josh Lau: Josh is a Ph.D student in mathematics at the University of Toronto. Originally from Victoria BC, he learned to play violin at a young age and now plays in numerous community orchestras around Toronto, including the RSO.

Claire Lee: Claire is a flautist in the Rosedale Symphony Orchestra. She has extensive prior experience in orchestras and chamber ensembles and is an alumna of the Toronto Symphony Youth Orchestra. However, she has seldom had opportunity to play Ravel's music in the past and is thrilled to be part of today's performance of Ravel.

Darren Lee: Darren is the co-founder and artistic director of the RSO. By day, he is a tax accountant and finance professor. Seeking a drastic life change a few years ago, he began to devote much more of his time to the piano in order to perform in multiple chamber ensembles and as a soloist with orchestras. Recently he has performed concertos by Rachmaninoff, Mozart, and Tchaikovsky with upcoming performances of concertos by Beethoven and Ravel.

Tom Lee: Tom works in the software industry and is a cellist active in chamber music and orchestras. He has performed chamber music at Toronto Summer Music's community program and the Home Music Club of Toronto. He also plays with Orchestra Toronto, the Hart House Orchestra, and our own RSO.

Frank Song: Frank is a software engineer by profession. He is a violinist with many orchestral performances throughout Ontario. Having made his debut as a soloist with the RSO in 2024, he currently plays in the orchestra in various roles and is a guest Principal Second Violin of the Cathedral Bluffs Symphony Orchestra.

Danielle Waxer: Danielle works as an administrator at the University of Toronto and in her spare time she plays clarinet in two community orchestras and several chamber music ensembles. She has a Master of Music degree from McGill University.

NOTES

PROGRAMME

- P. Tchaikovsky** *Adagio Molto for String Quartet and Harp*
- M. Ravel** *Introduction and Allegro*
- R. Schumann** *String Quartet no.1 in A minor, Op.41 no.1*
- I. *Introduzione. Allegro espressivo – Allegro*
 - II. *Scherzo. Presto – Intermezzo*
 - III. *Adagio*
 - IV. *Presto*
- (Intermission)*
- R. Schumann** *Piano Quintet in E flat major, Op.44*
- I. *Allegro brillante*
 - II. *In modo d'una marcia. Un poco largamente*
 - III. *Scherzo: Molto vivace*
 - IV. *Allegro ma non troppo*

P. Tchaikovsky (1840 – 1893): *Adagio Molto for String Quartet and Harp*

An early work from 1863 or 1864 (although not published until 1967) written as an exercise while Tchaikovsky was a student at the Saint Petersburg Conservatory. After an opening for string quartet alone, the harp makes a striking appearance with a series of descending scale passages, only to disappear and reappear again briefly with the string quartet at the very end.

Maurice Ravel (1875 – 1937): *Introduction and Allegro*

Ravel's masterpiece was commissioned in 1905 by the Erard harp manufacturers to showcase the harp, and listeners often described it as a miniature harp concerto. The *Introduction* contains three themes – the first two for the flute and clarinet and the third for the cello. These themes reappear in the *Allegro*, where the harp takes the lead in stating the main theme and eventually indulges in a solo cadenza to showcase the Erard harp in its full glory. Despite the prominence of the harp, all other parts contribute to the brilliant colour of the piece with a myriad of ingenious textures, often juxtaposing strings against winds.

R. Schumann (1810 – 1856): *String Quartet no.1 in A minor, Op.41 no.1*

In 1842, Schumann turned his manic focus to the string quartet and that was his “year of chamber music”. His string quartets represent a natural link between those of Mendelssohn and Brahms. The opening of the first quartet is slow and mournful and written in a contrapuntal style, representing a clear reference to Beethoven's mystical late quartets. The first movement (*Introduzione*) contains multiple themes, a heightened development, and much imitative counterpoint, suggesting Schumann's familiarity with Bach. The *Scherzo* that follows has some of Mendelssohn's trademark sprightliness and some of Schubert's galloping fervor. The *Adagio* is the centerpiece of the quartet with an overall mood of elegant and undulating melancholy. The finale *Presto* is full of bluster and celebration with textures that border on the orchestral, bringing the work to a fiery conclusion.

R. Schumann: *Piano Quintet in E flat major, Op.44*

Bringing the piano and string quartet together, Schumann's piano quintet exploits fully the expressive capacity of these forces. The quintet alternates conversational passages between the five instruments with concerto-like sections in which the combined forces of the strings are pitted against the piano. Much of the music from the first movement reappears in the subsequent movements. The piece beautifully contrasts the exuberance of Schumann's brilliant, wild side with the slower sections of great passion. The second movement alternates the main theme (a funeral march) with a lyrical theme and a more agitated section led by the piano and accompanied by the strings. The third movement is lively and consists of many ascending and descending scales together with contrasting sections including a trio in a darker minor tonality with a flurry of sixteenth notes. The final movement is lively and makes much use of contrapuntal devices, including two notable fugato sections, one of which ingeniously combines the opening theme from the first movement with that of the final movement.