



ARC ENSEMBLE

Artists of the Royal Conservatory
Canada

Sunday March 10th, 2013
at 7:30 p.m.

ARC



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Presented in association with Ivy House Music & Dance
at the London Jewish Cultural Centre

THE ARC ENSEMBLE

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Canada

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PROGRAMME

Sonata For Clarinet and Piano, Op. 28 (1945)
Mieczysław Weinberg [1919-1996]

Allegro
Allegretto
Adagio

Piano Quintet on Popular Polish Themes (1945)
Szymon Laks [1901-1983]

Allegro quasi presto
Lento sostenuto
Vivace non troppo
Allegro moderato ma deciso

Interval

Please check that your mobile phone is switched off, especially if you used it during the interval.



Sonata Movement in D Minor
Felix Mendelssohn [1809-1947] / David Louie

Adagio – Allegro Molto

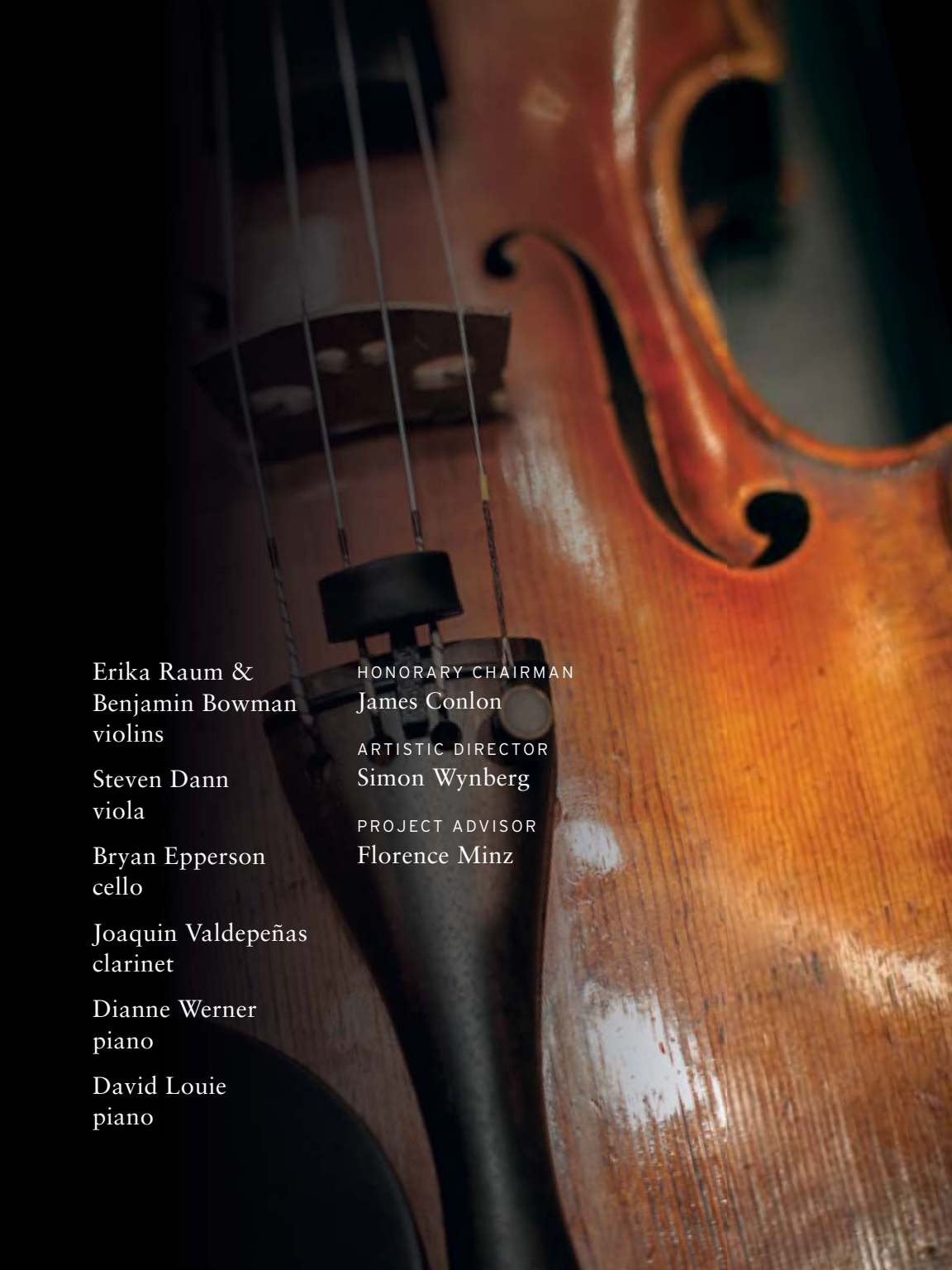
Piano Quartet in C Minor (1921)
Paul Ben-Haim [1897-1984]

Allegro moderato, ma energico

Adagio molto espressivo

Un poco grave – tempo giusto

In the control room from left to right: Benjamin Bowman, Steven Dann, Simon Wynberg,
Bryan Epperson, producer David Frost and David Louie



Erika Raum &
Benjamin Bowman
violins

Steven Dann
viola

Bryan Epperson
cello

Joaquin Valdepeñas
clarinet

Dianne Werner
piano

David Louie
piano

HONORARY CHAIRMAN

James Conlon

ARTISTIC DIRECTOR

Simon Wynberg

PROJECT ADVISOR

Florence Minz

THE ARC ENSEMBLE

OVER THE LAST TEN YEARS the ARC Ensemble (Artists of The Royal Conservatory) has become one of Canada’s pre-eminent cultural ambassadors, raising international appreciation of The Royal Conservatory and Canada’s rich musical life. Its members are all senior faculty of the Conservatory’s Glenn Gould School, with guest artists drawn from its most exceptional students and graduates. The ARC Ensemble has performed throughout Canada, the United States, Europe and Asia, and its first two recordings, *On the Threshold of Hope* and *Right Through the Bone* (dedicated respectively to music by Mieczysław Weinberg and Julius Röntgen) were both nominated for Grammy Awards in the “Best Chamber Music Recording” category.

The ARC Ensemble has collaborated with a range of artists: Leon Fleisher, The Kalichstein, Laredo Robinson Trio, the novelist Yann Martel, actors Saul Rubinek and R.H. Thompson, and composers R. Murray Schafer, Omar Daniel and Vincent Ho. The ensemble plays a leading role in unearthing repertoire that has been suppressed or ignored due to political circumstances, or shifts in musical fashion, and its work has received

unanimous acclaim from the world's cultural press. Its concerts and recordings are meticulously researched and assembled with rich supporting materials, and are often augmented by lectures on their musical, political and social context, or included as part of larger-themed festivals.

The ARC Ensemble's acclaimed "Music in Exile" series, which explores the music of composers who were forced to flee Europe during the 1930s, has been presented with great success in Tel Aviv, New York, London, Budapest, and Toronto. The ensemble's recordings enjoy regular airplay on networks around the world and its concerts have been broadcast on CBC Radio, National Public Radio in the US and on public radio throughout Europe.

The ARC Ensemble's third recording, *Two Roads to Exile* (RCA Red Seal), devoted to works by Adolf Busch and Walter Braunfels, received praise from reviewers across North America. The release was accompanied by a short film, *Honour Bound – The Exile of Adolf Busch*, which chronicles the events that led to Busch's self-imposed exile from Germany in 1933. The graphic illustrations are accompanied by Busch's ravishing String Sextet. ARC's second film, an account of Weinberg's flight from Poland to the Soviet Union was completed last month. These films are part of the ARC Ensemble's long-term educational initiative which aims to introduce new audiences to its music. ARC's next CD is dedicated to the chamber music of another émigré, the Israeli composer Paul Ben-Haim. It will include his Quintet for clarinet and strings, his Piano Quartet and various works for piano and violin.

Highlights of the ARC Ensemble's 2013 season include performances at Amsterdam's Concertgebouw, the Stratford Festival (Canada) and the Kennedy Center (Washington D.C.).

Top: Benjamin Bowman,
David Louie and Bryan Epperson
Below: Joaquín Valdepeñas



PROGRAMME NOTES

THE THIRD REICH'S RACIAL POLICIES caused incalculable cultural loss and a seismic alteration to the fate of Western music. But with the recovery and the rebuilding of Europe, and America's economic expansion, came not a substantive investigation into this forfeiture, but rather a celebration of the fortunate: those composers who, through force of will, powerful connections, political skill or sheer luck, had made good. The many thousands of works that remain unheard testify to the misery, privation, exile and professional damage wrought by Nazism and the Second World War. But their less obvious musical bequest was the widespread academic and institutional dismissal of so-called traditionalists and conservatives – the composers who had neither embraced the experiments of the 1920s nor espoused Schoenberg's serial procedures. The Jews among them had fled Europe, others remained. But whatever their race or background, their work was now denigrated as old-fashioned, or, paradoxically, as reactionary or even fascistic. In a word, it was illegitimate. Thus the avant-garde claimed its 'new music' as the *only* new music.

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However, polemics surrounding the language, identity and function of music cool over time and eventually they become little more than historical sidebars. There are no longer groups of music-lovers whose passion for Brahms means, ipso facto, that they abhor Wagner. Bach devotees need not worry about his music becoming passé, as happened during the 18th and 19th centuries. Musical fashion becomes irrelevant as each credo is gradually usurped. Extraordinary technological advances, the instant availability of the world's music, and a return to tonality has created a gigantic smorgasbord of musical options, for both creator and listener. In the process, the intolerant orthodoxies of the post-war avant-garde have evaporated, and this has cleared a path for the introduction of hitherto unknown works and unfamiliar composers.

This evening's programme features the music of three Jewish musicians whose lives and influence were utterly transformed by the upheavals that accompanied the Second World War: Mieczysław Weinberg, who would probably have begun a European career as a piano virtuoso, in the tradition of his compatriots Leopold Godowsky and Ignaz Friedman, had he not had been forced to flee to the Soviet Union; Szymon Laks, who survived four years of hellish imprisonment, but whose identity and commitment to music were compromised in the process, and Paul Ben-Haim, née Frankenburger, whose unanticipated emigration from Germany provided Israel with one of its most influential cultural pioneers. We have also included an unknown work by Felix Mendelssohn; as a scion of one of Europe's most distinguished Jewish families, albeit a baptized scion, and a composer central to German cultural history, his proscription encapsulates the folly of Nazi musical and racial policy. Although Mendelssohn's works returned to the German concert platform within weeks of the war's end, his legacy was compromised by the extensive dispersal and destruction of autograph scores and letters.

Dianne Werner



Weinberg's importance is finally being recognized, and some commentators now consider the great 20th century Russian composers a triumvirate: Prokofiev, Shostakovich and Weinberg.



Mieczysław Weinberg

SONATA FOR CLARINET AND PIANO, OP. 28 (1945)

MIECZYŚLAW WEINBERG [1919–1996]

Little more than ten years ago, Mieczysław Weinberg's music was largely unfamiliar in the West, a casualty of Soviet suspicion, Shostakovich's preeminence and Weinberg's own diffidence and ill-health. With the recording and performance of his symphonies and string quartets and, most recently, the production of his 1967 opera *The Passenger*, Weinberg's importance is finally being recognized, and some commentators now consider the great 20th century Russian composers a triumvirate: Prokofiev, Shostakovich and Weinberg.

Mieczysław (later Moisei or Matek) Weinberg – there have been a number of variant spellings, notably the Cyrillic-derived 'Vainberg' – was born in Warsaw on December 8, 1919. His Moldavian father worked as a musician in the Jewish theatre and provided Mieczysław with his initial practical experience. Eight years at the Warsaw Conservatory gave him a thorough musical grounding and excellent training as a pianist. His graduation in 1939, shortly before Hitler's Panzers swept through Poland, marked the beginning of a series of well-timed relocations.

By 1940 Weinberg was in Minsk, Belarus, 300 miles east of Warsaw, studying composition with Vasily Zolotaryov. Then, in the summer of 1941, the *Wehrmacht* attacked Russia in a surprise breach of the Hitler-Stalin Pact, and he fled to Tashkent, 2000 miles away in Eastern Uzbekistan. Here he found work at the local opera house. Many intellectuals had been evacuated to the city, among them Solomon Mikhoels, the Soviet Union's foremost actor and theatre director, and the head of the Jewish Anti-Fascist Committee. Weinberg would later marry his daughter, Natalya. At Mikhoels' behest, Shostakovich examined the score of Weinberg's First Symphony.



Dmitri Shostakovich

Immensely impressed, he urged his young colleague to settle in Moscow. Weinberg moved there in 1943 and remained until his death in 1996. A lifelong friend, Shostakovich considered Weinberg one of the country's most eminent composers.

After 1917, the emerging Soviet Union had offered Jews living conditions superior to anything they had ever previously enjoyed. But this was short-lived, and the repression of the 1930s saw the banning of Jewish newspapers and periodicals, and the closure of theatres and educational institutions. During the Second World War – still known in Russia as ‘The Great Patriotic War’ – this repression was temporarily relaxed in order to access Jewish resources in the Soviet Union, and to solicit funds from American Jewry. It was during this time of relative tolerance that Weinberg found refuge in Moscow.

The Clarinet Sonata op. 28 was written in 1945, and Weinberg himself was at the piano when the clarinetist V. Getman gave the premiere on April 20, 1946, in the Small Hall of the Moscow Conservatory. The work is cast in three movements, but only the first *Allegro* movement follows classical tradition, while the second, an *Allegretto*, replaces the customary central slow movement. As is often the case in Weinberg's compositions, the work concludes with an *Adagio*.

The appearance of the clarinet in East European *kapelyes* (family bands) occurred around 1800 and by the end of the century, a standard ensemble usually included one or two. This sonority and its inflections came to characterise the Klezmer and theatrical music of the kind Weinberg would have heard at his father's theatre, and it is insinuated discreetly throughout the Sonata, particularly in the second movement. The demanding solo



Solomon Mikhoels

part emphatically demonstrates Weinberg's complete familiarity with the clarinet's resources – notably in the cadenzas, where virtuosity functions not as an end in itself, but rather as an exuberant expression of music-making. The work is a major contribution to the clarinet repertoire.

PIANO QUINTET ON POPULAR POLISH THEMES (1945)
SZYMON LAKS [1901–1983]

Music saved the life of Szymon Laks. In his stark memoir, *Musique d'un autre monde* (issued in 1989 as *Music of Another World*), Laks presents a grim and detailed account of his life as a musician in an Auschwitz orchestra. Over time we have been encouraged romanticize music's power: to presume it had the ability to help prisoners endure by elevating their spirits, or to demonstrate how art perseveres, even in the most hellish context. Laks, on the other hand, speaks of music's ultimate powerlessness, its irrelevance to the quality of prisoners' lives, and its inability to effect any tangible change.

Szymon Laks was born on November 1, 1901. He studied mathematics at Vilnius University and entered the Warsaw Conservatory in 1921, where he studied with Roman Statkowski, Henryk Melcer, and Piotr Rytel. In 1925 he left for Vienna and then moved to Paris, where he studied with Paul Vidal and his protégé Nadia Boulanger. In July, 1941 Laks was taken to the transit camp at Pithiviers, some 50 miles south of Paris and transported to Auschwitz-Birkenau.

Here Laks was initially assigned to a labour unit where he was worked to near-collapse. However when Laks passed his orchestra audition, conditions improved. He received new clothes and moved to the more comfortable music block. Jan Zaborski, a compatriot, was leading the orchestra but


The SS ordered marches for work details, operetta tunes for assemblies and, when the occasion required, more intellectual or recreational music for private entertainment. According to Laks' biography, a number of officers were genuine music lovers and one or two had substantial practical ability.

died shortly after Laks' admittance. There followed a series of replacement conductors, but Laks' versatility, his fluency in several languages, and his remarkable arranging skills eventually made him an obvious, and then an indispensable candidate – he developed a particular expertise in the orchestration technique known as 'odeon'. Normally used so that ensembles are able to perform works with varying instrumental requirements, Laks' system made it possible to allocate melodic lines to substitute instruments as players were taken ill or died. This also meant that Laks was obliged to keep track of the health of his players.


Music in Auschwitz indulged the cultural pretensions and grandiosity of the SS officers, and, on a practical level, misled and mollified prisoners en route from the arrival ramp to the gas chambers. The SS ordered marches for work details, operetta tunes for assemblies and, when the occasion required, more intellectual or recreational music for private entertainment. According to Laks' biography, a number of officers were genuine music lovers and one or two had substantial practical ability.

Recalling the orchestra's regular Sunday afternoon concerts of 'light music', Laks writes: "When an SS-man listened to music, especially of the kind he really liked, he somehow became strangely similar to a human being ... at such moments the hope stirred in us that maybe everything was not lost after all. Could people who love music to this extent, people who can cry when they hear it, be at the same time capable of committing so many atrocities on the rest of humanity? There are realities in which one cannot believe."

The relative privilege enjoyed by the camp's musicians undoubtedly increased their chances of survival – preferential treatment that other inmates invariably resented. And while Laks roundly dismisses claims that music, certainly in



Top: Benjamin Bowman
Below: Bryan Epperson and Steven Dann



The Mendelssohn Archive, together with the library's vast holdings of priceless autographs and early editions of works by Bach, Mozart and Beethoven were distributed among over thirty locations, including the Grüssau monastery near Breslau (now Wrocław) which was then part of Germany.

this context, possessed any ‘healing properties’, participation in the orchestra meant that individuals were able to concentrate on a craft that was both personal and practical, and which provided some connection to life before the war. This in itself was critical to their potential survival.

The composition of Laks’ *Lament for Jewish Villages* and the third String Quartet, the basis of his 1967 arrangement for Piano Quintet, may well have begun before liberation, presumably in Auschwitz and before Laks’ transfer to Sachsenhausen, where he was moved before his final incarceration in Kaufering, a sub-camp of Dachau.

After the war Laks returned to Paris and acquired French citizenship in 1947. He lived here until his death in 1983. Ill health and economic straits halted his musical output between 1954 and 1962, and in 1967 he stopped composing once again; a personal response to the Six-Day War. According to his son André: ‘[...] writing music [had] lost meaning for him. I was too young, or my father’s past was too far away for me to understand.’ Thereafter Laks devoted most of his energy to literary and translating pursuits.

While themes of suffering and loss are central to a few of his post-war works, much of output is in the vein of the Paris School of the pre-war years. The music is neo-classical, transparent and precise, with little that connects it to Laks’ wartime experience. The third String Quartet was premiered by the Lespine Quartet on November 25, 1945 in the Amphitheatre Richelieu, Paris. It went on to win the National Polish composition prize the following year. Nothing in the emotional tone of the Quartet, or its arrangement for Piano Quintet, remotely suggests the horrors of camp life. If anything, the work is a cheerful *divertissement* that presents various well-known Polish songs and dances in a manner that both respects the originals and adds

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a measure of unpredictability – in the clever elaboration of the first movement's six note figure for example, and in the harmonic and contrapuntal treatment of the evocative *Lento*.

Dr Antoni Buchner has identified several of the estimated dozen Polish melodies. Principal among them is the first movement's second subject, a melody from the Mazovia region: 'A linden tree in the field, lowered its leaves'. In the second movement, 'Mother, to whom do you give your daughter?' is followed by a song (assigned to the viola) with the text 'Through the dense forest, through the sparse forest, a soldier is near starvation, a cap on his head.' This is quite possibly a cynical comment on the camp practice Laks discusses in his book, whereby prisoners were obliged to repeatedly remove and replace their striped caps. The third movement begins and ends in the character of a stamping dance with rhythmic exchanges between pizzicato strings and solo piano, set in contrasting phrases of five eight and three four time. It is based on a wedding song that welcomes the groom, a venerable melody from central Poland, while the central section is a variety of mazurka that originates from the region around Poznan.

Gaiczek zielony ('Green thicket'), the main melody of the fourth movement is a celebratory spring dance, still a staple of Poland's folk repertoire. Tradition has it that on the fourth Sunday of Lent, *Marzanna*, a doll symbolizing winter, is ritually drowned. The *Gaik*, an evergreen branch representing spring's arrival is then carried into town. The tune is entrusted to the viola. It is altered and decorated, and builds to a bravura conclusion.

(With thanks to Bret Werb of the Music Division of the US Holocaust Memorial Museum for his help in the preparation of this note.)

Mendelssohn's works were an integral part of the massive relocation of the Prussian State Library that began as early as 1941, when the British began bombing Berlin.



Felix Mendelssohn

SONATA MOVEMENT IN D MINOR

FELIX MENDELSSOHN [1809 – 1947] / DAVID LOUIE

Despite Wagner's anti-Semitism and his public antipathy to Felix Mendelssohn – set out in *Das Judentum in der Musik* ('Jewishness in Music', 1850) – and despite the various attempts to marginalize him during the late 19th and early 20th centuries, his music has always been integral to the Austro-German repertoire. This presented a challenge to the Nazis' cultural agenda. Justifying the removal of his works from the canon required an impossible series of intellectual contortions and the wholesale re-imagining of musical history. As these ambitions were laid out, so began the dispersal of Mendelssohn's scores, letters, drawing and manuscripts. Those in the hands of Jewish collectors left the country with their owners; many were subsequently sold or auctioned.

But while the *Reichsmusikkammer* argued confidently on behalf of Mendelssohn's musical worthlessness, even inviting composers to write music that might replace his – Carl Orff obliged with an 'alternative' score for the *Midsummer Night's Dream* music – the value of his autograph manuscripts was impossible to disregard. In fact Mendelssohn's works were an integral part of the massive relocation of the Prussian State Library that began as early as 1941, when the British began bombing Berlin. Among the hundreds of Mendelssohn manuscripts were the scores of *A Midsummer Night's Dream*, the E minor Violin Concerto and the oratorio *Elijah*. The Mendelssohn Archive, together with the library's vast holdings of priceless autographs and early editions of works by Bach, Mozart and Beethoven were distributed among over thirty locations, including the Grüssau monastery near Breslau (now Wrocław) which was then part of Germany.

The manuscript on which the present sonata movement is based is now part of the remade Mendelssohn Archive in the *Staatsbibliothek zu Berlin*.

It dates from 1825, possibly a little later, when the composer was 15 or 16. To use the faintly pejorative descriptor ‘an early work’ in discussing anything composed by the teenage Mendelssohn is risky at best. By 1825 he had already written a dozen String Sinfonias, piano works, including three sonatas; lieder and choral works, chamber music, concerti, and sonatas for clarinet, viola and violin, including the substantial F minor Sonata op. 4. The B minor Piano Quartet, op. 3 (his third) was completed early in 1925, the extraordinary String Octet that autumn.

An estimated two thirds of the sonata’s first movement survives in manuscript; enough material to have encouraged pianist David Louie to complete the work. Mr Louie writes:

The manuscript is an unfinished fragment of a piece for piano and violin, which has the title Sonata, although it is not in sonata form. The original consists of a beautiful Adagio introduction in D major followed by an Allegro molto in D minor which introduces several compelling thematic ideas before abruptly breaking off. Although it would be feasible to simply add an ending to the existing material, my version reconstructs the entire piece. I chose this more complicated and challenging approach for two reasons. Firstly, because the fragment would otherwise lack a cohesive structure, and secondly because the writing – particularly for the violin – is occasionally sketchy and incomplete, especially so when it is compared to the finesse and refinement of Mendelssohn’s finished works. I used all the thematic material in the fragment, preserved large sections in their entirety where possible, and fashioned a sonata-form movement, modeled after other Mendelssohn works. His Double Concerto for piano and violin, also in D minor, provided some of the ideas and figurations I used to complete the violin part.



Paul Ben-Haim

Mendelssohn was clearly under the spell of Beethoven's violin sonatas when he began writing his D minor sonata – movements of Beethoven's Kreutzer and the C minor sonata op. 30, no. 2, immediately come to mind. In fact it is possible that Mendelssohn put his work aside because he considered it too derivative. Today this music should be unashamedly resurrected as an acknowledgment of both Beethoven's influence and Mendelssohn's uniquely precocious ability. At the very least, this reconstructed violin sonata can be considered a youthful and genuinely impassioned response to his idol Beethoven.

Mr Louie's realisation is available for download at www.arcensemble.com/recordings.php

PIANO QUARTET IN C MINOR, OP. 4 (1921)

PAUL BEN-HAIM [1897 – 1984]

The young Munich composer Paul Frankenberger was among the many German Jews who fled the Nazis' rise to power in 1933. Before the war's end, he had re-established himself in British-mandated Palestine as Paul Ben-Haim and embarked on a career that would ultimately secure his reputation as a founding father of modern Israeli music. The list of instrumentalists who have performed and recorded his music is long. It includes Zino Francescatti, Yehudi Menuhin, Izhak Perlman, Menahem Pressler and Aurele Nicolet, as well as the conductors Zubin Mehta, Leonard Bernstein, Hans Vonk and Paul Kletzki. He taught a generation of Israeli composers, including Eliahu Inbal, Avraham Sternklar, Noam Sheriff and Shulamit Ran, and held posts at the Jerusalem Academy of Music and the Shulamit Conservatory in Tel Aviv. He served as president of the Israel Composers League, played a formative role in integrating music into the country's education system, and was pivotal in establishing a national musicians union. Paul Ben-Haim was awarded the Israel Prize in 1957.



Richard Strauss

Ben-Haim was born in 1897 into a well-to-do Jewish family. His father Heinrich (or ‘Haim’), was a prominent lawyer and a central figure in Munich’s liberal Jewish community. His mother, cosmopolitan and assimilated – there were a number of Christian converts in her family – came from a prominent Munich banking family. She died when Paul was 21. Paul’s musical training began when he was around seven years old and led to his enrollment at the city’s *Akademie der Tonkunst*. His studies were interrupted by World War I, during which he served in an anti-aircraft unit on both the French and Belgian fronts. His brother Karl was killed at Verdun, and Ben-Haim himself narrowly escaped death in a gas attack. At the end of the war he returned to the Akademie where he studied composition with Friedrich Klose, a former student of Anton Bruckner, and subsequently with Walter Courvoisier.

Munich was a conservative town and, in addition to the standard 19th century fare, its musical diet centred on works by Strauss, Wagner and Pfitzner, rather than Mahler, Schoenberg and Stravinsky, with whom Ben-Haim only became familiar in the 1920s. After graduation, he secured a job as a choral coach and assistant conductor at Munich’s *Bayerisches Staatstoper*, where he worked under Bruno Walter, Hans Knappertsbusch and with some of Europe’s most illustrious singers. The *Staatstoper* was a major European house. Mozart’s *Idomeneo*, Wagner’s *Maestersinger* and *Rheingold*, and Strauss’s *Salome* and *Elektra* had all been premiered here.

From 1924 until 1931 Ben-Haim held the post of Third Kapellmeister and Choral Director at the Augsburg Opera. By now he had earned a reputation as something of an all-rounder: a reliable conductor, as comfortable in repertory works as he was with new opera; a skilled pianist and accompanist, and an accomplished composer. His musical style moved effortlessly

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between jazz inflected idioms, big-gestured Romanticism, Baroque counterpoint and modernist chromatic technique. This eclecticism would serve him well when he later began to formulate a modern Jewish musical language – one that would balance Israel's ancient Middle Eastern roots with modern Western sensibilities. To forge this 'Mediterranean' style, Ben-Haim turned to the stark power of the Hebrew language; the folkloric treasures of Sephardic, Middle Eastern and Russian Jewry, and in particular, the work of the mesmerizing Yemeni singer, Bracha Zefira.

Hitler's accession marked the final stage of Ben-Haim's life in Germany. His first major orchestral work, the *Concerto Grosso*, was premiered in Chemnitz in March 1933 and prompted a local newspaper to attack the orchestral management for programming a work by a Jewish composer. It was this incident that set the seal on Ben-Haim's decision to leave Germany. That year, during an exploratory visit to Palestine, he decided to Hebraicize his name, not as an expression of Zionist solidarity, but to avoid apprehension by the British authorities. The violinist Simon Bakman had asked Ben-Haim to accompany him in a series of concerts that violated the conditions of his temporary visa and discovery could have led to the forfeiture of a £1,000 deposit. Ben-Haim settled permanently in Palestine in November, 1933. His fiancée Hely Acham, a dancer from Graz, joined him the following year.

The Piano Quartet, completed in the summer of 1921, predates any thoughts of emigration. Composed and premiered in Munich, the piece was performed several times, notably at the Wurzburg Conservatory and as part of a broadcast in July, 1932. It is difficult to believe that a substantial work by Israel's most celebrated composer, has not been heard in eighty years. It is equally as challenging to find an explanation. One cannot conjure the



Bracha Zefira

circumstances whereby a major work by Elgar could be neglected by the English musical establishment, or one by Ravel ignored by the French. Moreover, the Piano Quartet is not Ben-Haim's only unknown piece. There are also dozens of unexplored songs – settings of poems by among others, Heine, Morgenstern, Goethe, Bierbaum and Eichendorff. These early works have been overlooked not simply because of their German texts, or because their style and language pre-date Ben-Haim's emigration, or because they are immature pieces. While the Piano Quartet certainly owes something to Brahms and Richard Strauss, it reveals not only a mastery of craft and form, but a personality that is quite unmistakably Ben-Haim's, and once one has heard his later compositions, it is very difficult to imagine that its author might be anyone else. Their exclusion probably has more to do with Ben-Haim's attitude to his new life, and a desire to reflect and to connect with his adopted country through a new music.

The ARC Ensemble obtained scans of Ben-Haim's Piano Quartet from the National Library in Jerusalem. This autograph manuscript was used as the basis for an accurate score and parts – the whereabouts of the original performance materials are unknown. The work was given its first modern performance in Toronto last November. Tonight's performance is the first in Europe since its Munich broadcast in 1932.

SIMON WYNBERG, 2013

THE ROYAL CONSERVATORY

FOUNDED IN 1886, Canada's Royal Conservatory is an international leader in music and arts education, and the country's largest national arts organization. The Conservatory's broad-based activities include the development and delivery of professional training, educational content, examinations, publishing, and concert presentations.

Over 600,000 individuals participate annually in the Conservatory's uniquely-structured programs and its living alumni number over five million.

The development of human potential through leadership in music and arts education is at the core of The Royal Conservatory's mission. Its innovative music- and arts-based programs have made an enormous contribution to the strength and productivity of Canadian society, providing a critically important complement to the public education system and enabling students to develop the discipline, persistence, creativity, and the cognitive abilities to excel academically and to evolve socially.

The Conservatory has been applying neuroscientific research to the development of its programs for the last 20 years; specifically the initiatives which foster the engagement of aboriginal and inner city youth in core academic subjects (Learning Through the Arts); enhance the quality of life of the elderly (Living Through the Arts) and encourage and enrich early child development.

The Royal Conservatory's graded curricula provide a broadly-acknowledged measure of success and are used by music teachers and students throughout Canada and around the world. In 2012 over 100,000 students participated in Royal Conservatory examinations in 300 communities across North America. These curricula and related teaching materials are published by The Frederick Harris Music Co., Limited, the Conservatory's publishing division.

The Royal Conservatory's performing arts division presents a range of artists in its Toronto home, entertaining, educating, and inspiring people through the joy of live music. Its Glenn Gould School and Young Artists Academy develop the skills of gifted young musicians from Canada and around the world. The Royal Conservatory also provides outstanding pedagogical training to music teachers across North America, through both its teaching materials, teacher seminars and extensive workshops.

ACKNOWLEDGEMENTS

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William Andrews and New Wave Travel

Tara Quinn

Sophie Vayro

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Wigmore Hall is a no-smoking venue. No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the prior written permission of the Hall Management.

Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to 'T'.

In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

Handwritten musical score on a page with a dark binding on the left. The score consists of seven staves of music. The notation includes notes, rests, and dynamic markings such as *pp* and *ppp*. The handwriting is in black ink on aged paper.

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