



Stellenbosch

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ENDLER PRESTIGE CONCERT SERIES

Fri 19 April 2024 | 19:00

AMICI STRING QUARTET

with Shane Woodborne (cello)

Woodborne String Quartet no 3
(World Premiere)

Schubert String Quintet in C, D956

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DIE RUPERT- MUSIEKSTIGTING
RUPERT MUSIC FOUNDATION

¹⁶⁹²
Spier



Amici String Quartet



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AMICI STRING QUARTET

Suzanne Martens (violin 1)

Philip Martens (violin 2)

Karin Gaertner (viola)

Peter Martens (cello)

with Shane Woodborne (cello, composer)

PROGRAMME | PROGRAM

S Woodborne (1963*)

String Quartet No. 3

Vivo

Lament

Fantasia

Agitato

INTERVAL | POUSE

F Schubert (1797-1828)

String Quintet in C Major D956, Op posth.163

Allegro ma non troppo

Adagio

Scherzo: Presto – Trio: Andante sostenuto

Allegretto

PROGRAMME NOTES

S Woodborne: String Quartet No. 3

Whilst Shane Woodborne is a composer of our time, his music is timeless, at times sounding traditionally Romantic – his gift for a simple and beautiful melody often comes here to the fore – and at others, raw and rambunctious, pulsating with a Shostakovich-like energy. But even at its most exuberant, his music is always rooted in traditional harmony, making it attractive to conservative and adventurous listeners alike. Tonight's performance is the world premiere performance of his Third String Quartet. The first movement is a pulsating panorama of harmonies and moods. The second is a lament, written in memory of all war victims, but especially the children, who, in the composer's own words, "have no part in the senseless war between Israel and Palestine." This is a theme not uncommon to Woodborne's works. His Second String Quartet (performed last year by the Amici String Quartet) is also a fine expression of musical empathy in the face of war. This movement is followed by a traditional scherzo and trio, albeit with some surprises, which is why Woodborne has chosen to title it *Fantasia*. The final movement is a conglomeration of ideas and thoughts that permeate the preceding three movements, including the recapitulation of the very opening of the first movement as a fitting and effective ending to the whole work.

F Schubert: String Quintet in C Major D956, Op posth.163

Franz Schubert's sublime masterpiece is regarded by many as one of the finest chamber music works of all time. It is a large-scale work, in the sense that it takes around 50 minutes to perform, but there is not one second of superfluous music. On the whole, it is characterised by swathes of elegant beauty, deep nostalgic emotion and delicate virtuosity. Unlike the quintets by Mozart and Beethoven which utilise a second viola, Schubert calls here for a second cello, a choice that has allowed him to capitalize on the added sonority, particularly in the bass line. The work was completed in 1828, just two months prior to Schubert's death, and was not performed before 1850. It is possible that Schubert chose the key of C major as a nod to his two great heroes, Mozart and Beethoven, the similarities to Mozart's K515 string quintet and Beethoven's Op 29 quintet being surely not coincidental. The first movement is an epic structure in sonata form characterised by expansive melodic writing, including a beautiful duo for the two celli

and a number of unexpected modulations. The second movement is an Adagio – an uncommon movement title for Schubert – that exploits long and serene musical lines to the extreme in the outer sections. Its agitated and notably chromatic middle section provides the characteristic *sturm und drang* episode to be found within many a slow movement of later Romantic works. The third movement, a scherzo, is of symphonic proportions, with some significant structural changes having recently been adopted as the result of musicological work carried out in the last two decades. Whilst the final movement is the shortest and might appear to be the most light-hearted given its title, *Allegretto*, it is a fitting finale. In it, Schubert's gifts for elegance and gravitas are supremely combined, bringing the work to an *unisono* close after a brief but rousing coda.

- *Programme notes provided by Peter Martens*

PROGRAMNOTAS

S Woodborne: Strykkwartet nr 3

Hoewel Shane Woodborne 'n komponis van ons eie tyd is, is sy musiek tydloos, en klink met tye tradisioneel Romanties – sy gawe vir 'n eenvoudige en pragtige melodie kom dikwels hier na vore – maar ook tog emosioneel rou en onstuimig, polsend met 'n Sjostakowitsj-agtige energie . Maar selfs op sy mees uitbundige, is sy musiek altyd gewortel in tradisionele harmonie, wat dit aantreklik maak vir beide konserwatiewe en avontuurlustige luisteraars. Vanaand se uitvoering is die wêreldpremière van sy Derde Strykkwartet. Die eerste beweging is 'n polsende panorama van harmonieë en gemoetstoestande. Die tweede is 'n klaaglied, geskryf ter nagedagtenis aan alle oorlogslagoffers, maar veral die kinders, wat, in die komponis se eie woorde, "geen deel het aan die sinnelose oorlog tussen Israel en Palestina nie." Dit is 'n tema wat nie ongewoon is vir Woodborne se werke nie. Sy Tweede Strykkwartet (verlede jaar deur Amici uitgevoer) is ook 'n goeie uitdrukking van musikale empatie in die aangesig van oorlog. Hierdie beweging word gevolg deur 'n tradisionele scherzo en trio, alhoewel met 'n paar verrassings, en vandaar Woodborne se titelkeuse: Fantasie. Die finale beweging is 'n vermenging van idees en gedagtes wat die voorafgaande drie bewegings deurdring, insluitend die terugkeer van die opening van die eerste beweging as 'n gepaste en effektiewe einde vir die hele werk.

F Schubert: Strykkwintet in C Majeur D956, Op posth.163

Franz Schubert se voortreflike meesterstuk word as een van die beste kamermusiekwerke van alle tye beskou. Dit is 'n grootskaalse werk, in die sin dat dit ongeveer 50 minute neem om uit te voer, maar daar is nie een sekonde van oorbodige musiek daarin nie. Oor die algemeen word dit gekenmerk deur dele van elegante skoonheid, diep nostalgiese emosie en delikate virtuositeit. Anders as die kwintette van Mozart en Beethoven, wat 'n tweede altviool gebruik, vra Schubert hier vir 'n tweede tjello, 'n keuse wat hom in staat gestel het om munt te slaan uit die bykomende sonoriteit, veral in die baslyn. Die werk is in 1828 voltooi, net twee maande voor Schubert se dood, en is nie voor 1850 uitgevoer nie. Dit is moontlik dat Schubert die toonsoort – C majeur – gekies het as 'n knipoo vir sy twee groot helde, Mozart en Beethoven. Die ooreenkomste met Mozart se K515 Strykkwintet en Beethoven se Op 29 Kwintet is sekerlik nie toevallig nie. Die eerste beweging is 'n epiese struktuur in sonatevorm wat gekenmerk word deur uitgestrekte melodiese materiaal, insluitend 'n pragtige duo vir die twee tjelli en 'n aantal onverwagte modulاسies. Die tweede beweging is 'n Adagio – 'n ongewone bewegingstitel vir Schubert – wat lang en rustige musikale lyne in die buitenste gedeeltes tot die uiterste ontgin. Die opgewekte en veral chromatiese middelgedeelte verskaf die kenmerkende *sturm und drang*-episode wat binne menige stadige bewegings van latere Romantiese werke gevind kan word. Die derde beweging, 'n scherzo, is van simfoniese proporsies, met 'n paar beduidende strukturele veranderinge wat eers onlangs aangeneem is deur spelers, as gevolg van musikologiese werk wat in die afgelope twee dekades voltooi is. Alhoewel die laaste beweging die kortste is, en dalk die lighartigste lyk, gegewe sy titel, Allegretto, is dit 'n gepaste finale. Daarin word Schubert se gawes vir elegansie en gravitas uitermate gekombineer, wat die werk tot 'n "unisoon" slotgebaar bring na 'n kort, maar opwindende koda.

- *Programnotas verskaf deur Peter Martens*

THE ARTISTS | DIE KUNSTENAARS

SHANE WOODBORNE (cello, composer)

Shane Woodborne was born in Cape Town. He studied piano and chamber music with Lamar Crowson, as well as cello with Eric Martens, at the South African College of Music, graduating in 1984.

In 1983, he won the "Oude Meester Competition", and continued his studies in 1984 with Heidi Litschauer at the "Mozarteum" in Salzburg, graduating in 1991. That same year, he became a member of the "Camerata Academica des Mozarteums Salzburg" under Sándor Végh.

His compositions include choral, orchestral and chamber works. For his contributions to the "Salzburg Adventsingen", he was awarded the "Verdienstzeichen des Landes Salzburg" in 2023.

In addition to his artistic activities, he was the general manager of the Camerata Salzburg from 2014–2018 and 2019–2021.

AMICI STRING QUARTET

Hailed by *Die Burger* as "gratification for the soul", Cape Town's Amici String Quartet is widely regarded as one of the country's finest chamber music ensembles. The quartet was formed in 2006 and is the only local chamber music group to have performed for several consecutive years at the prestigious Cape Town Concert Series, receiving rave reviews on every occasion. Appearances at the Grahamstown National Arts Festival, the Bulawayo International Festival and the Stellenbosch Woordfees, as well as collaborations with the likes of Leslie Howard (piano), Mirijam Contzen (violin) and Madosini (the doyenne of traditional Xhosa music), which are highlights in their concert activity until now. The quartet comprises four of South Africa's most respected string players:

SUZANNE MARTENS (violin 1)

Suzanne Martens studied violin at the University of Pretoria under Prof. Alan Solomon, where she obtained her BMus and BMus Hons degrees. She furthered her studies in the Netherlands under Jan Repko (Academie Minerva, Groningen) and in Austria under

Lavard Skou-Larsen (Mozarteum, Salzburg), where she was also a member of the Salzburger Musici Chamber Orchestra. She subsequently obtained an MMus degree in Chamber Music at the University of Stellenbosch. Suzanne was the winner of the ATKV Forté competition, and the University of Natal's 75th Anniversary prize. Suzanne held the position of associate concertmaster in the now defunct New Arts Philharmonic Orchestra in Pretoria, and was also a founding member of the Chamber Orchestra of South Africa. In 2001, she was appointed concertmaster of the Cape Town Philharmonic Orchestra (CPO), a position she resigned from to take up a lecturing post at the University of Stellenbosch. Suzanne has been appearing as guest concertmaster of the CPO since 2005. She is an active chamber musician, and was also a member of the Rosamunde and Schwietering string quartets. As a soloist, she has premièred violin concertos by two South African composers, Allan Stephenson and Thomas Ranja.

PHILIP MARTENS (violin 2)

Philip Martens obtained his BMus Honours degree at UCT in 2002, under Jürgen Schwietering and Farida Bacharova. He has featured as a soloist with the Cape Town Baroque Ensemble and Camerata Tinta Barocca. Philip was also privileged to attend master classes with Benjamin Schmid at the Mozarteum, in Salzburg. He has been a full-time member of the first violin section of the Cape Town Philharmonic Orchestra (CPO) since 2002, having co-led the orchestra on numerous occasions, including the 2016 "*Show Boat*" tour to Nuremberg, Germany. He was subsequently appointed associate concertmaster of the CPO, and was recently promoted to concertmaster. He is also the Artistic Director of his own company, Martens Music. Philip's hobbies include 4x4 off-road driving, auto mechanics and the design and installation of kitchens.

KARIN GAERTNER (viola)

Karin Gaertner graduated from UCT, and studied viola under the late Pierre de Groote in Cape Town, and Professor Jürgen Geise at the Mozarteum in Salzburg, Austria. She later obtained a Performer's Diploma from the Conservatoire "Claudio Monteverdi" in Bolzano, Italy, and attended several master classes in France and Belgium with Russian violist Michael Kugel, and in Italy with Vladimir Mendelssohn and Jean-Philippe Vasseur. She was a full-time member of the Cape Town Symphony Orchestra for many years, and subsequently principal viola of the Cape Town Philharmonic Orchestra. More recently

she spent 5 years as part-time member of the "Orchestra del teatro lirico di Cagliari" (Sardinia, Italy) and the "Haydn Orchestra" (Bolzano, Italy). She has always been very actively involved in chamber music and is currently a regular member of the Amici String Quartet, the Palm Strings Quartet, the Michaelis Players, Camerata Tinta Barocca, also playing ad hoc with many other chamber music groups and orchestras.

PETER MARTENS (cello)

Peter Martens is currently principal cellist of the Cape Town Philharmonic Orchestra. Of his last CD of concertos by Saint-Saëns and Vieuxtemps with Bernhard Gueller and the CPO, Andy Wilding writes, "Martens' cello is one of the most beautiful sounds – a deep rich harmonic wooden stringed singing being. His playing is superb, compassionate elegant phrasing, and flawless technique." Peter holds a PhD from Stellenbosch University, where he studied with Dalena Roux. He also studied with Heidi Litschauer at the Mozarteum in Salzburg.

He is a member of the Amici String Quartet, and has enjoyed chamber music partnerships with, amongst others, Benjamin Schmid (violin), Lamar Crowson and Leslie Howard (piano). He has also performed with the Brodsky String Quartet, in London. Concerto engagements have resulted in collaborations with a number of fine conductors including Bernard Gueller, Douglas Boyd, Wolfram Christ and Jonas Alber. He has participated in festivals in Russia, Europe and the USA. He has recorded the Bach Cello Suites, the Beethoven Cello Sonatas with Luis Magalhães, and has recently released a CD of virtuoso cello and bass duos with Leon Bosch. Peter has won SAMA, kykNET Fiësta and Woordtrofëe awards.

SEASON 1 | Feb–July

— FEBRUARY —

Fri 23 Feb 19:00

Intertwined: Dvořák and Brahms

David Bester (violin), Aristide du Plessis (cello),
Nina Schumann (piano)

— MARCH —

Fri 1 March 19:00

Jazz Chronicles of a German in Cape Town

Martin Zenker, Ramon Alexander, Sima Mashazi and friends

Sat 2 March 19:00

Winelands Philharmonic Orchestra

Summer Harvest Concert

conducted by Reghardt Kühn

Fri 8 March 19:00

IMAI TRIO

Annelize de Villiers (clarinet), Brandon Phillips (bassoon),
José Dias (piano)

Mon 11 March 19:00

SU Vocal Division & Opera UCT: *Canciones españolas*

Fri 15 March 19:00 &

Sat 16 March 19:00

Schola Cantorum & Stellenbosch Camerata: Mozart Requiem

Wed 27 March 19:00

USSO & Stellenbosch Youth Orchestra

conducted by Liam Burden

— APRIL —

Mon 1 - Sun 7 April

Stellenbosch International Piano Symposium

Hennie Joubert Piano Competition

Sat 13 April 16:00

SU Saxophone Symposium

In Concert: Liam Burden & Kurt Bertels (sax)

Fri 19 April 19:00

Amici Quartet

ft Shane Woodborne (cello)

Sun 21 April 16:00

Tygerberg Children's Choir: Autumn Concert

conducted by Karina Erasmus

Wed 24 April 19:00

Acáma Fick 80th Birthday Celebration Concert

Sat 27 April 16:00

Band Extravaganza: Freedom Day Concert

conducted by Pamela Kierman & Reghardt Kühn

— MAY —

Fri 3 May 19:00 &

Sat 4 May 16:00

Stellenbosch University Choir

conducted by André van der Merwe

Fri 10 May 19:00

A Night at the Piano

2023 Unisa National Piano Competition winners:

Gerhard Joubert (classical), Brathew van Schalkwyk (jazz)

Sat 11 May 19:00

SU Jazz Band

Fri 24 May 19:00

Voces Cordis

conducted by André van der Merwe

— JUNE —

Sat 1 June 19:00

Winelands Philharmonic Orchestra

conducted by Reghardt Kühn

Fri 7 June 19:00

Duality: Jazz Saxophone & Classical Piano

Karén Devroop (sax), Megan-Geoffrey Prins (piano)

Sat 8 June 16:00

Tygerberg Children's Choir: Prestige Concert

conducted by Karina Erasmus

Mon 24 Jun 19:00

IAML Congress

Africa, my Love – An evening with Louis Mhlanga & friends

Louis Mhlanga (guitar), Schalk Joubert (bass guitar),

Sima Mashazi (vocals), Kevin Gibson (drums)

— JULY —

5-14 July

Stellenbosch International Chamber Music Festival

• *The Endler Concert Series reserves the right to make changes due to unforeseen circumstances.*



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