

**KN PERFORMANCE  
OX CENTRE**

Presented by  
The Community Arts Council of Prince George & District  
and Trinity United Church

PRESENTING SPONSOR



Caring for our community



**FEBRUARY 13, 2024**

7:00 PM

# JONATHAN CROW

with pianist  
**Philip Chiu**

 **bc touring council**







PRESENTING SPONSOR



Caring for our community

# BALLET KELOWNA

5 April 2024



## taqəš

*and other works*

*A wonderful triple bill performance featuring beautifully woven creations by Camren Fraser Monroe and Guillaume Côté*



# Ballet Kelowna

**Simone Orlando**  
ARTISTIC DIRECTOR & CEO

Photo by Abigail Weins



Learn more

Get Tickets at

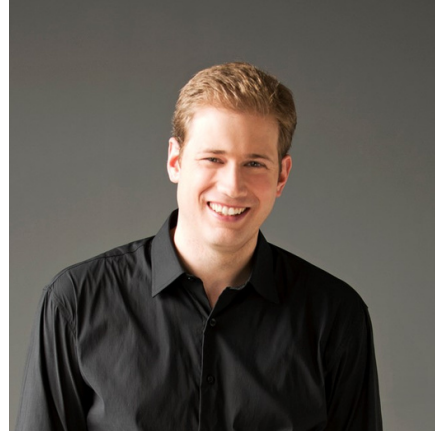
[www.TICKETSNOTH.ca](http://www.TICKETSNOTH.ca) or

the CN CENTRE Box Office



# Jonathan Crow

A native of Prince George, British Columbia, Jonathan earned his Bachelor of Music degree in honours performance from McGill University in 1998, at which time he joined the Orchestre symphonique de Montréal (OSM) as Associate Principal Second Violin. Between 2002 and 2006, Jonathan was the Concertmaster of the OSM; during this time, he was the youngest concertmaster of any major North American orchestra.



Jonathan continues to perform as guest concertmaster with orchestras around the world, including the National Arts Centre Orchestra (NACO), Pittsburgh Symphony, Mahler Chamber Orchestra, Filarmonia de Lanaudiere, and Pernambuco Festival Orchestra (Brazil). Jonathan has also performed as a soloist with most major Canadian orchestras, including the Montreal, Toronto, and Vancouver Symphony Orchestras; the National Arts Centre and Calgary Philharmonic Orchestras; the Victoria, Nova Scotia, and Kingston Symphonies; and Orchestra London, under the baton of such conductors as Charles Dutoit, Sir Yehudi Menuhin, Sir Andrew Davis, Peter Oundjian, Kent Nagano, Mario Bernardi, João Carlos Martins, and Gustavo Gimeno.

Jonathan joined the Schulich School of Music at McGill University as an Assistant Professor of Violin and was appointed Associate Professor of Violin in 2010. His current and former students have received prizes at competitions around the world, including the Menuhin International Violin Competition, OSM Competition, Shean Competition, CBC Radio's NEXT Competition, Eckhardt-Grammatté Competition, Canadian Music Competition, and Stulberg International String Competition, and work regularly with orchestras such as the NACO, TSO, OSM, Camerata Salzburg, Konzerthausorchester Berlin, Verbier Chamber Orchestra, Vienna Kammerphilharmonie, and Vienna Symphony Orchestra. Jonathan is currently Associate Professor of Violin at the University of Toronto.

In 2016, Jonathan was named Artistic Director of Toronto Summer Music, which enjoyed record attendance and rave reviews in his first three seasons. An avid chamber musician, he has performed at chamber music festivals throughout North America, South America, and Europe, including the Banff, Ravinia, Orford, Domaine Forget, Seattle, Montreal, Ottawa, Incontri in Terra di Sienna, Alpenglow, Festival Vancouver, Pernambuco (Brazil), Giverny (France), and Strings in the Mountains festivals. He is a founding member of the JUNO Award-winning New Orford String Quartet, a project-based ensemble dedicated to the promotion of standard and Canadian string quartet repertoire throughout North America. As an advocate of contemporary music, he has premiered works by Canadian composers Michael Conway Baker, Eldon Rathburn, Barrie Cabena, Gary Kulesha, Tim Brady, François Dompierre, Vivian Fung, Ana Sokolovic, Marjan Mozetich, Christos Hatzis, Ernest MacMillan, and Healey Willan. He also includes in his repertoire major concerti by such modern composers as Ligeti, Schnittke, Bernstein, Brian Cherney, Rodney Sharman, Vivian Fung, and Cameron Wilson.

Jonathan has recorded for the ATMA, Bridge, CBC, Oxingale, Skylark, and XXI-21 labels, and is heard frequently on Chaîne Culturelle of Radio-Canada, CBC Radio Two, and National Public Radio, along with Radio France, Deutsche Welle, Hessischer Rundfunk, and the RAI in Europe.





## Philip Chiu

“A pianist-painter who transforms each musical idea into a beautiful array of colors” (La Presse), Philip Chiu is acclaimed for his brilliant pianism, sensitive listening, and a stage presence that eschews the hermit-pianist image and favours openness, authenticity, and connection with audiences. Inaugural winner of the Mécénat Musica Prix Goyer, Mr. Chiu has become one of Canada’s leading musicians through his infectious love of music and his passion for creation and communication

He concertizes extensively as soloist and chamber musician and has performed solo recitals and chamber music concerts in most major venues across Canada, as well as concert halls in France, Japan and the United States. He recently made his debut for the La Jolla Music Society in California in their 50th anniversary season and will be appearing in Maine and Massachusetts in fall 2019. Chamber music partners have included James Ehnes, Emmanuel Pahud, Regis Pasquier, Noah Bendix-Balgley, Bomsori Kim, Johannes Moser, and Raphael Wallfisch. He has a long-standing violin-piano duo with Jonathan Crow, concertmaster of the Toronto Symphony Orchestra and violinist of the New Orford String Quartet. Mr. Chiu is a veteran touring artist of Prairie Debut, Jeunesses Musicales Canada, and Debut Atlantic, having toured the country 14 times with their generous support.

As Artist-in-Residence of Cecilia Concert’s 2018/19 Season, he immensely enjoyed programming four unique and imaginative concerts, and is looking forward to further exploring his creative side as Artist-in-Residence for Montreal’s La Chapelle Historique du Bon-Pasteur in 2020. Other upcoming projects include a recording/concert tour of John Burge’s 24 Preludes for Solo Piano, as well as a recording/concert project with Pentaèdre, honouring the music of Jacques Hétu.

Mr. Chiu has recorded for Warner Music, Analekta, ATMA Classique, and CBC Music. He can be heard on BBC Radio 3, France Musique, ICI Musique, and CBC Music. He is eternally grateful for the support of Mécénat Musica, the Sylva Gelber Music Foundation, and the Canada Council for the Arts.



# PROGRAM

If Life Were a Mirror... Kevin Lau  
... for not all is lost Alice Hong  
Violin Sonata No.1 in G Major, Op.78 Johannes Brahms

Intermission

Violin Sonata in E Flat Major, Op.19 Richard Strauss

The practice of borrowing musical material from a pre-existing composition for use in a new musical work can have transformative effects on musical meaning. According to musicologist J. Peter Burkholder, borrowing or quoting material from a different source can evoke ideas or emotions associated with the original work, convey reverence for the composer from whom the material was borrowed, or even represent a stream of consciousness. Borrowing is also a means of powerful metamorphosis by setting an old musical idea in an entirely new context. The quotation and borrowing practices in tonight's Quotations concert celebrate the legacy of Beethoven, giving new life to his musical ideas.

The first part of the concert features two contemporary works by composer-performers Kevin Lau and Alice Hong. Both are alumni of the University of Toronto who have made significant contributions to Toronto's art music scene. Between the two of them, they have collaborated with the Toronto Symphony Orchestra, The National Ballet of Canada, Against the Grain Theater, the New Orford String Quartet, and Toronto Summer Music. Lau's composition, *If Life Were a Mirror...*, expresses the idea that "the reality we experience, is indeed a mirror of our inner lives." The work contains quotations and traces of different styles and musical works from across the centuries including Ferruccio Busoni's transcription of Bach's Chaconne in D minor, Saint-Saen's *Carnival of the Animals*, Handel's *Arrival of the Queen of Sheba*, and works by Beethoven, including the "Moonlight Sonata." Each evocation is like a memory linked not by rules, but by intuition. Hong's *... for not all is lost* was commissioned by Toronto Summer Music in 2021 for performance by the violin-piano duo of Jonathan Crow and Philip Chiu. Hong's work borrows considerably from Beethoven's *Sonata for Piano and Violin No. 6 in A Major* (and, keen listeners will note, homage to classic Disney tunes).

The two late-nineteenth-century violin sonatas by Brahms and Strauss in the second part of the program are just two of their many compositions that contain references, influences, and evocations of Beethoven's music. As the *Andante cantabile* second movement of Strauss's *Sonata* gently comes to a close, listen closely for a quotation of the opening theme of the second movement of Beethoven's *Sonata "Pathétique"* in the piano part. Brahms's link to Beethoven involves a cryptic message he wrote on the back of the title page of a copy of the sonata's first published edition, which he gave to his friend Heinrich Groeber. The dedication included a quote from Goethe's *Faust*—"Come, rise to higher spheres! If he senses, he will follow"—along with transcriptions of the openings of the G major violin sonatas of Mozart and Beethoven (K. 379 and Op. 96, respectively). Scholars Dillon R. Parmer and Nicole Grimes have proposed that Brahms intended his sonata to form a transcendental relationship with those of Mozart and Beethoven, reflecting the sentiments of the Goethe quotation. They argue that similarities of form and harmony between Brahms' *Sonata* and the Beethoven and Mozart *Sonatas* indicate that Brahms sought to link himself to these "great" composers of history by building on, and attempting to surpass, their earlier achievements.

Tegan Niziol

## ABOUT KNOX PERFORMANCE CENTRE



The newly renovated Knox Performance Centre is a central component of the Trinity United Downtown campus, the oldest continuous Protestant church in Prince George.

The original church building facing Brunswick Street is part of the Prince George Heritage Building Registry. The performance centre is in the sanctuary that was constructed in 1955. After the Knox congregation merged with the former St. Andrew's congregation in 2018, Trinity United began asking the question how it could live out its core values of inclusive fellowship, living faith, joyful service, being anti-racist, and affirming through its various ministries and its two buildings. Plans emerged to renovate Trinity Downtown to include a space that was fully activated and accessible for a range of performing arts.

Several individuals and local performing arts organizations, including the Community Arts Council of Prince George, worked together with Trinity United Church to develop plans and strategies to understand how the new centre could best serve a wide range of user groups and individual artists, both local and visiting. Current renovations are being undertaken in several phases with the first major performances happening in the Spring of 2023. Funding in support of creating the performance centre to date includes Northern Development Initiative Trust, Heritage Canada, the Prince George Community Foundation, Downtown Prince George, Downtown Prince George, the BC Arts Council, Trinity United Church, and the United Church of Canada Foundation.



**KN** PERFORMANCE  
**OX** CENTRE

# Northern Hospitality Music Festival

with

DANNY BELL

**May 24-25 2024**

KNOX PERFORMANCE CENTRE

more info at [www.knoxcentre.ca](http://www.knoxcentre.ca)





Tara Cheyanne



Duo Cordelia

# STAY TUNED

2024 - 2025

Performing Arts Series



O'celli



Jeremy Ledbetter Trio

 Ballet  
Kelowna

**Simone Orlando**  
ARTISTIC DIRECTOR & CEO

FEATURING

**taqəš**  
*and other works*

*With work by Camren Fraser Monroe  
and Guillaume Côté*



Get Tickets at  
[www.TICKETSNOTH.ca](http://www.TICKETSNOTH.ca)

**APRIL 5, 2024**

PRINCE GEORGE PLAYHOUSE

7:00 PM

Thank you

Canadian Tire



Caring for our community

bc touring council



Selen & Anita Alpay  
Jim & Noreen Rustad  
Eli Klasner  
and All Our Series Supporters!