

THE Valley  
Concert  
Society

OUR 42<sup>ND</sup>  
SEASON  
2024-2025



# BUTTER QUARTET

Friday | November 8 | 7:30 pm

WORLD CLASS MUSIC



# Program Guide

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*The Valley Concert Society supports a scent-free environment for the enjoyment and well-being of everyone in the audience.  
No unauthorized photography or electronic recordings are allowed during today's performance.*

# BUTTER QUARTET

## Well Met by Moonlight

**Overture from *A Midsummer  
Night's Dream*, Op. 21**

Felix Mendelssohn  
1809–1847  
arr. Chloe Prendergast

**String Quartet in G major, D.887**  
III. Scherzo

Franz Schubert  
1797–1828

**String Quartet Op. 50 No. 5, “*The Dream*”**

I. Allegro moderato  
II. Poco Adagio  
III. Allegretto – Tempo di Menuetto  
IV. Finale: Vivace

Franz Joseph Haydn  
1732–1809

Intermission

**Scherzo from *A Midsummer  
Night's Dream*, Op. 61**

Felix Mendelssohn  
arr. Chloe Prendergast

**String Quartet No.2 in A major, Op.13**

I. Adagio - Allegro Vivace  
II. Adagio non lento - poco più animato  
III. Intermezzo: Allegro con moto - Allegro di molto  
IV. Presto – Adagio non lento

Felix Mendelssohn



# BUTTER QUARTET

***Anna Jane Lester***

***Chloe Prendergast***

***Isabel Franenberg***

***Evan Buttar***

The Butter Quartet consists of four musicians brought together by their mutual love of vibrant historically-informed performance of string quartets. They first formed during their studies at the Royal Conservatory of The Hague, but soon developed a passion and dynamic that extended beyond their conservatory years. They have been featured in festivals such as the String Quartet Biënnale Amsterdam (2024), the York Early Music Festival (2023), the Utrecht Early Music Festival (2022), Mozartfest Würzburg (2021) and the Beethoven Academy at the National Forum for Music in Poland (2020). Their performances have also been broadcast on national classical radio in the Netherlands (NPO4), the UK (BBC3), France (France Musique) and Slovenia (RTV Slovenija). At the 2019 York Early Music International Young Artists Competition, they were awarded a place in the prestigious EEEMERGING+ professional development scheme for young European ensembles. They released their debut album 'Scintilla' in July 2024 with Brilliant Classics.

The Butter Quartet enjoys integrating their research on late 18th- and early 19th-century performance practice into powerful performances. They also bring the same spirit of discovery to newly-composed works for historically-setup instruments. The Butters value a strong connection with their audiences, and have partnered with community organizations to create grassroots concert tours in diverse spaces, supported by grants from the Prins Bernhard Cultuurfonds and the Fonds Podiumkunsten.

Their expansive approach to historically-informed and contemporary performance has been influenced by coaches and mentors, including renowned musicians and researchers such as Sigiswald Kuijken, Midori Seiler, Kati Debretzeni, Shunske Sato, Julia Wedman, Rachael Beesley, Clive Brown, and coaches at the Banff Centre for Arts and Creativity. The Butter Quartet received grants from Early Music America and the Adriana Jacoba Fonds in their early years of study as an ensemble, and are the recipient of the 2024 String Quartet Stipend from Het Kersjes Fonds.





**Anna Jane Lester** is a violinist & illustrator. She has performed with internationally-acclaimed period instrument ensembles such as Holland Baroque (member since 2018), the English Baroque Soloists, the Orchestre de l'Opéra Royal de Versailles, Le Consort, Irish Baroque Orchestra, the Internationale Händel Festspiele Göttingen Orchestra, the Orchestra of the Age of Enlightenment, the Gabrieli Players, Philharmonia Baroque Orchestra, The English Concert, PRJCT Amsterdam, L'Arpeggiata, Vox Luminis, and the Luthers Bach Ensemble. Her chamber performances have brought her to stages from the Concertgebouw Amsterdam to the Smithsonian Institute to the Festival Oude Muziek Utrecht.

Anna Jane began her violin studies at age four in Jacksonville, Florida, studying with Melissa Pierson Barrett before attending Vanderbilt University as a Cornelius Vanderbilt Scholar and earning her bachelor's degree in violin performance with Cornelia Heard. She then attended The Juilliard School for a Master of Music in Historical Performance, studying with Monica Huggett and Cynthia Roberts. She has since moved to the Netherlands, completing her studies with Walter Reiter and Kati Debretzeni. In her free time, Anna Jane enjoys exploring American old time music and spending time in wild places.

**Chloe Prendergast** is a violinist based in the Netherlands. She is a core member of Holland Baroque, as well as a founding member of the Butter Quartet, a period-instrument string quartet dedicated to the world of 18th- and early 19th-century performance practice. She is co-creator of the podcast Outside the MusicBox as well as its associated concert series, both of which break down barriers surrounding conventional classical music concerts in order to reach new classical music-lovers.

Chloe has performed across North America, the UK, and Europe with groups including English Baroque Soloists, Le Consort, Ensemble Masques, the Handel and Haydn Society, Vox Luminis, Seattle's Pacific Musicworks, the Wrocław Baroque Orchestra, and Luthers Bach Ensemble. She has also appeared at music festivals internationally, including the Utrecht Early Music Festival, String Quartet Biennale Amsterdam, Wonderfeel, Leipzig Bachfest, the Connecticut Early Music Festival, and the Beethoven Academy at the National Forum for Music in Poland.

Chloe completed her master's degree at the Royal Conservatory of the Hague with Kati Debretzeni and Walter Reiter and her bachelor's degree at Willamette University, where she was a Phil Hanni scholar and studied principally with Anthea Kreston and Daniel Rouslin.

**Isabel Franenberg** is a freelance violist from the Netherlands. She is a founding member of the Butter Quartet, and regularly plays with the Nederlandse Bachvereniging, Luthers Bach Ensemble and the Laurens Cantorij en Orkest. She has been invited to play with ensembles such as il Gardellino, Tulipa Consort, The Northern Consort, Das Neue Mannheimer Orchester, and Holland Baroque.

Isabel studied historical viola at the Conservatory of Amsterdam with Sayuri Yamagata and Shunske Sato and at the Royal Conservatory of The Hague with Kati Debretzeni. Alongside her conservatory studies, she played in the European Union Baroque Orchestra (EUBO) where she toured Europe extensively under Lars Ulrik Mortensen, Margaret Faultless and Alfredo Bernardini. She participated in masterclasses with Clive Brown, Sigiswald Kuijken, Jane Rogers, Robert Levin and Laurence Dreyfus.

Before studying viola, Isabel completed a Bachelor's and Master's degree in Musicology at the University of Utrecht with a minor in Art History. She worked as producer, manager, librarian and fundraiser for orchestras such as the Orchestra of the Eighteenth Century, Holland Baroque and the Nederlands Studenten Orkest.

**Evan Buttar** enjoys a varied and international performing career on both the baroque cello and viola da gamba. He has performed with groups such as the Orchestra of the Eighteenth Century, Le Concert des Nations, Ensemble Zefiro, PRJCT Amsterdam, and Wrocław Baroque Orchestra, and regularly plays with various ensembles including the Luthers Bach Ensemble, Musica Gloria, Das Neue Mannheimer Orchester, and the Butter Quartet, a historically-informed string quartet of which he is a founding member. His chamber and orchestral experiences have brought him to international stages in numerous festivals, including the Utrecht Early Music Festival, the MA Festival Brugge, Mozartfest Würzburg, Festival Berlioz, Chopin and his Europe Festival, the Innsbruck Festival of Early Music, the Beethoven Academy in Wrocław, and the String Quartet Biennale Amsterdam.

Evan started playing music at a young age in Vancouver, Canada. After completing a bachelor's degree in modern cello at the University of Ottawa in 2014, his fascination with historically informed performance practice inspired his move to the Netherlands, where he currently resides. There he obtained a baroque cello master's degree with Jaap ter Linden at the Royal Conservatoire The Hague in 2016, and that same year started a second master's study there on the viola da gamba with Mieneke van der Velden and Philippe Pierlot, which he completed in 2018.

Evan plays a baroque cello by Jakob Weiss (ca. 1745) generously on loan from the collection of The Dutch Musical Instruments Foundation.



# Well Met by Moonlight

## Program Notes

*“If we shadows have offended,  
Think but this, and all is mended,  
That you have but slumber’d here,  
While these visions did appear,  
And this weak and idle theme,  
No more yielding, but a dream...”*

In 1826, young Felix Mendelssohn looked over 200 years in the past for inspiration in William Shakespeare’s *A Midsummer Night’s Dream*. From this story he composed his iconic concert overture, exquisitely capturing the drama of colorful characters and the atmosphere of scampering fairy feet in hazy moonlight. The Butter Quartet also looks to the past with a new arrangement of his Overture and Scherzo, recalling the historical tradition of repurposing any music to one’s liking for the instrumentation available. The arrangement by Chloe Prendergast draws inspiration from 19th-century arrangements of orchestral works for string quartet.

The very same year that Mendelssohn wrote *A Midsummer Night’s Dream* Op. 21, Franz Schubert composed his own hazy, dreamy String Quartet No. 15 in G Major. Though not programmatic, Schubert’s twinkle-toed Scherzo and sublime Trio feel exactly like Shakespeare’s tale of fairies, moonlit forests, mistaken identities, and lovesong. Mendelssohn’s incidental Scherzo mirrors the Schubert Scherzo’s Puck-like mischievous wit.

Though firmly in the 18th century, Franz Joseph Haydn’s String Quartet Op. 50 No. 5 earned its sobriquet “The Dream” for creating a similar musical atmosphere. The first, third, and fourth movements are full of Haydn’s distinct rusticism and musical jokes, not unlike Shakespeare’s Nick Bottom. The second movement however is “The Dream,” a soaring, ethereal love song cradled by lilting, nebulous harmonies and punctuated by passages of misty triplets played by all four voices.

Our program ends with the ultimate tale of moonlit love: Mendelssohn’s String Quartet Op. 13 in A minor. This passionate work, composed in 1827 only one year after *A Midsummer Night’s Dream*, is unified by a motif from his lovesong “Ist es wahr?” (Op. 9 No. 1):

*Is it true? Is it true  
that over there in the leafy walkway, you always  
wait for me by the vine-draped wall?  
And that with the moonlight and the little stars  
you consult about me also?*

*Is it true? Speak!  
What I feel, only she grasps --  
she who feels with me  
and stays ever faithful to me,  
eternally faithful.*

# About the Valley Concert Society

## ***Beginnings***

The Vancouver Symphony Orchestra was key to creating the society. They had been performing outreach concerts in Clearbrook with the help of some Abbotsford residents taking care of local arrangements. The symphony suggested that this group form a local society that would present programs offered by the symphony for a fixed fee.

On July 12, 1983, a group gathered in the home of Paul Moritz and elected an organizing committee with Paul as its president. On August 31, 1983, the BC Government issued the Certificate of Incorporation that made The Valley Concert Society a reality.

An intense campaign of mailing and phoning as well as advertising and fund-raising followed, all of it intent on procuring an audience and sufficient funding for their opening season. They achieved their goals with little time to spare, and the season opened with a chamber group from the VSO playing the program you will hear today. The rest of the first season consisted of two performances by the full symphony and a concert featuring the VSO's concertmaster Gerald Jarvis on violin and pianist Linda Lee Thomas.

A similar season was planned for the next year, but the society was not able to sell sufficient subscriptions, and the season was cancelled. They did receive a grant for \$500 and were able to present one concert featuring the Vancouver Cantata Singers.

A period of grappling with various organizational and promotional ideas resulted in a new beginning with a new format. Instead of relying exclusively on the Vancouver Symphony Orchestra, the society presented a variety of small-group performers. The Purcell String Quartet opened the season on November 1; they were followed by programs featuring the Vancouver Chamber Choir, pianist Robert Silverman, and the quintet A Touch of Brass. The VSO did perform once to close the season.

## ***Forty Years of Outstanding Music***

The Valley Concert Society has brought over 200 remarkable musical experiences to the residents of Abbotsford. The most frequent performer has been the Vancouver Symphony Orchestra, which performed sixteen times in the first nineteen seasons. The Victoria Symphony and the North Shore Sinfonia also played three times each. Smaller chamber orchestras made frequent appearances including such outstanding groups as I Musici de Montreal, Tafelmusik, and the Pacific Baroque Orchestra.

Choral groups were often booked. They came from near—the Vancouver Chamber Choir, the Vancouver Cantata Singers, and Chor Leone—and from far—the Soweto Choir of South Africa, the Cuban National Choir, and the Little Eagles of Siberia. Smaller vocal ensembles included



Chanticleer, QuintEssence, and Gesualdo Six. Some of Canada's greatest singers made solo appearances: Maureen Forrester, Isabel Bayrakdarian, and Ben Heppner.

Solo piano recitals included such transcendent talents as Robert Silverman, Janina Fialkowska, Charles Richard-Hamelin, and David Jalbert.

Classic chamber music repertoire held an important place in the society's history. The Shostakovich, Minguet, and St. Lawrence String Quartets all made memorable visits to Abbotsford. The Gryphon Trio played in Abbotsford three times, and the recent performance by Ehnes, Tsang, and Armstrong was unforgettable.

Other diverse strings made an appearance. Guitars came in solo, trio, and quartet combinations. Rita Constanzi performed on a solo harp while harp ensembles brought several varied programs, as did the Langley Ukulele Ensemble.

There were some definite favourites among the many brass groups that performed. A Touch of Brass, Foothills Brass, and Cosmos Brass played here a combined fourteen times. Less common were woodwind ensembles such as the Prairie Winds from Chicago and the Winds of the Southern Cross from Brisbane, Australia.

The diversity of performing groups was endless. The Sidestreet Strutters were a Dixieland combo, Acclarion came with a clarinet and accordion, Sal Ferreras performed twice with a percussion ensemble, Trio Voronezh brought Russian music, there was a concert featuring only a bassoon and a guitar. Chris Jarrett performed a piano accompaniment to the silent film classic Battleship Potemkin. The actor Colin Fox narrated a program based on letters between Robert and Clara Schumann along with music by a soprano and piano.

### ***People to Remember***

George Zukerman was never a part of The Valley Concert Society, but he looms as an enormous figure throughout the history of the organization. He was a critical contributor during the restructuring of the society in its third year by providing performers who were touring in the area. He himself performed in Abbotsford more than once on his bassoon as part of varied groups. He came to the rescue on one occasion when the Kiev Symphony Orchestra did not come as scheduled, and he filled in with a program entitled The Great Mozart Hunt. He also narrated programs, including his last one in April of 2022 less than a year before his death at age 95.

Paul Moritz was the founding president of The Valley Concert Society and provided effective leadership for that intrepid group that had the vision to bring this kind of music to our city. He served intermittently in that position until 1997. The society recognized his important contribution by naming a bursary in his honour.

Lorna Keith was the longest serving president in the society's history. She assumed that position after Paul Moritz stepped down until her retirement in 2014. She guided the organization through the transition from the Abby Arts Centre to the Matsqui Centennial Auditorium as performing



venues. The society named the endowment fund that it holds at the Abbotsford Community Foundation in her honour, a fitting tribute as she played a key role in establishing that fund.

Liz Carter was the last remaining charter member of the board when she passed away during the season in 2015. While not very visible publicly, she was enormously valuable behind the scenes. She chaired the committee that programmed each season. She was the Volunteer Coordinator. She was the House Manager. Liz had her hands on most of the organization's key functions. It was a considerable challenge to replace her many roles on short notice. The society honoured her memory by giving her name to its pre-concert talk.

### **VCS Contributes to the Community**

The Valley Concert Society has two key elements in its mission statement. Providing concerts and other musical performances is the obvious one. The second is to support the musical education of young people in the community. The organization addresses this goal in several ways.

#### ■ *Bursaries*

The Valley Concert Society has created two bursaries to be given annually to deserving music students in the community. They are named in honour of two founding board members, Paul Moritz and Marjorie Nixon. The value of the awards has increased over the years and currently stands at \$500. The society also provides a scholarship for the Abbotsford Music Festival named in honour of former board member Rudy Baerg at a value of \$200.

#### ■ *Master Classes*

Since 2016, The Valley Concert Society has been holding master classes which give talented young music students the opportunity to work on a prepared piece of music with some of the artists that we bring to our stage. Piano students have had the privilege of working with such luminaries as Jane Coop and Charles Richard-Hamelin. In alternate years, string students have worked with the likes of Bryan Cheng, Nancy Dahn, and are working with violist Molly Carr this year.

#### ■ *Performances*

The society has provided several opportunities for local music students to perform publicly. At its 25th and 35th anniversaries, it presented a concert of former bursary winners. This gave the audience the opportunity to experience the talent of these remarkable young people. The society has also programmed two past bursary winners in its regular season, recognizing their growth as musicians.

#### ■ *Community Outreach*

In the season just past, The Valley Concert Society has initiated a new venture aimed at allowing various members of the community to enjoy the wonderful artistry of our performers. Axiom Brass played for seniors in a high-rise complex, and for children participating in a Day Camp at The Reach. This year the society is presenting an outreach concert to the community served by the Salvation Army. These concerts come at no cost to the audience.



OUR 42<sup>ND</sup>  
**SEASON**  
2024-2025



Subscription can be purchased for all 6 concerts at \$140 for adults, \$130 seniors and \$60 for students. The Tickets for individual concerts will be available online at \$32 for adults/seniors and \$20 for students.

## Season Calendar

### **musica intima**

**Friday, September 20, 2024**



Vancouver's brilliant choral ensemble **musica intima** will open our season with a flourish. These twelve professional singers, known for their creative and dynamic programs, perform a wide range of musical styles from standard classical repertoire to contemporary works.

### **Butter Quartet**

**Friday, November 8, 2024**



Based in the Netherlands, this outstanding young string quartet will bring a program featuring the music of Haydn and Mendelssohn. They have made a name for themselves with their research and their performances on historically-setup instruments.

### **Romantic Gems**

**Saturday, January 18, 2025**

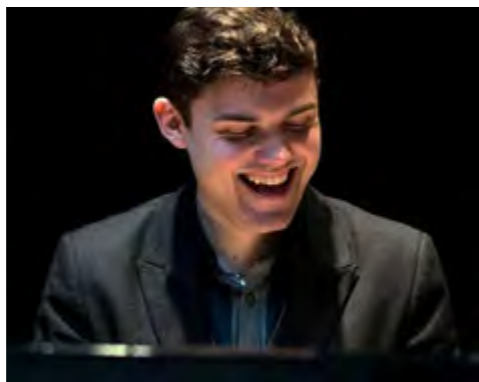


The wonderful violinist Stefan Jackiw has assembled American colleagues Yoonah Kim, clarinet, and Henry Kramer, piano, along with Calgary's Arnold Choi, cello, to perform the music of Brahms and Smetana along with a recently uncovered gem from Walter Rabl.

### **Jarred Dunn**

**Friday, February 21, 2025**

Yamaha Artist Jarred Dunn, pianist, has an international reputation as a recitalist, educator, and scholar.



Having studied in Poland with the daughter of composer Henryk Gorecki, Dunn's concert will highlight the music of Chopin.

### **Johan Dalene**

**Friday, March 21, 2025**



A rising star in Europe, Norwegian violinist Johan Dalene was named Gramophone Young Artist of the Year in 2022. His diverse and captivating program will include works by Schumann, Ravel, and his countryman Edvard Grieg.

### **Quartetto Gelato**

**Friday, April 11, 2025**



Combining classical virtuosity with comedy, this ensemble plays on everything from violin and cello to oboe, accordion, and musical saw. Classical and pop tunes, romantic and gypsy music make for a lively and entertaining evening.





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## Valley Concert Society Membership

Valley Concert Society (VCS) is a not-for-profit society incorporated in BC.

We invite you to become a member of the society.

**COST:** \$10 per person annually

**BENEFITS:** Vote at General Meetings.  
Invitations to special events.  
Reserved seating at concerts.

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