The Proliferation of String Quartets in Canada 1991-2014

by

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A thesis submitted in conformity with the requirements for the degree of Doctor of Musical Arts
Faculty of Music
University of Toronto

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Abstract

This paper examines the proliferation of string quartets in Canada between 1991 and 2014. The year 1991 is a pivotal one: it was the end of a Golden Age of string quartet performance in Canada with the conclusion of the activities of the Orford, Vághy, and Purcell Quartets. It marked, also, the beginning of a New Golden Age of string quartet performance in Canada. Similar to their predecessors, the quartets of this new era have different levels of international success, but one could call it a New Golden Age from the sheer number of professional ensembles active in Canada from 1991 onward.

The thesis begins with biographies of leading ensembles of this period: the Alcan, Arthur Leblanc, Claudel-Canimex, St. Lawrence, Lafayette, Penderecki, Molinari, Bozzini, Borealis, Tokai, Silverbirch, Cecilia, Afiara, and the New Orford Quartets. The fourth chapter researches the opportunities available to string quartets in Canada, including the Banff International String Quartet Competition. To supplement the biographies and to gain additional insight on the available resources, eight quartet players participated in interviews. Findings emphasize the need to create more support for Canadian musicians, including both professional ensembles and also young aspiring quartet ensembles, to stay in Canada. While the support from Canada Council and provincial art councils is unique to Canada, the number of residencies available in Canada is
far behind what is on offer in the USA. The need to promote these ensembles on a greater level is reaffirmed.

The proliferation of ensembles has resulted in an abundance of Canadian string quartet compositions. This thesis is supplemented by an appendix that lists over 280 Canadian string quartet compositions written after 1990. Together with Elliott’s original list of over 370 works up to 1990, this complete list serves as a guide to promote Canadian string quartet compositions.
Acknowledgments

My journey as a violinist in a Canadian quartet started as a fluke. I was on a set course to finish my graduate studies at New England Conservatory when I received a call to audition for the then newly formed Cecilia Quartet. They had recently accepted a residency in California and wanted to know if I was interested. Without hesitation, I immediately asked for a leave of absence from my studies, gave up my beautiful apartment near school, one I had spent months hunting for, and moved out west.

Seven years later I am still with the quartet, which I consider to be a privilege. I would like to thank Sarah, Caitlin, Rachel, and Becky for it has been one of the most exhilarating rides and definitely one of the best decisions I ever made. I thank them for giving me the chance to discover the four-headed monster that we all love (and hate).

I am forever indebted to Dr. Robin Elliott, whose course on chamber music was one of the most memorable classes out of the eleven years I spent in university, and for whose support I cannot thank enough. His thesis on Canadian string quartets was the main inspiration for my study and his editing and expertise were crucial to this project.

I owe my sincere gratitude to Professor André Roy for his dedication in helping young quartets shoot for the stars. He moved mountains to create opportunities for my quartet and for that I am forever grateful.

I would like to thank Dr. Paul Rapoport, of www.quartetweb.org, who went above and beyond to help me with this thesis despite having no obligation to do so, in addition to Professors Annalee Patipatanakoon and John Kruspe for their patience, support, and editing work. Also, I would like to thank Professor Cameron Walter for his thought-provoking questions and for his kindness towards my quartet from day one. Thank you for believing in us.

I owe a big thanks to the eight interviewees who made time in their busy schedules to contribute to this project. Your responses were invaluable and also highly entertaining!

I am incredibly lucky to have embarked on this DMA journey alongside my sister, Boyon, who is truly the best sister one could have. She is a brilliant researcher and I am so proud of her for
introducing Solution-Focused Brief Therapy to musicians at University of Toronto. I also thank her for her support and late nights commiserating with one another!

A special thank you goes to my husband, Adrian, for his endless support and encouragement throughout every big project I impose on myself. He has patiently waited for me to complete this paper for what feels like eternity and has taken over all chores for the past four years. You are the best teammate one could ever wish for.

I would also like to thank Bailey, my thesis guardian angel, whose love and zest for life kept me buoyant throughout this project. Your father and I will miss you very much.

Finally, I thank my parents, Kyung Chul and Ki Bong Koh, for their unending love and support. They have made many sacrifices for me to have opportunities that they never had and I am grateful to them for their selfless decisions.

But more importantly, I thank them for giving me the violin, freeing me from the piano at age seven.
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1 Introduction

Chamber music is one of the few lasting interests of life … Unlike most arts, whose devotees are alone in their pursuit, unlike most sports, which imply some rivalry of skill, chamber music is a social enterprise, the nucleus of sympathetic gatherings wherein the players are dependent upon each other for the achievement of their common interest.¹

There are many forms of chamber music, but the string quartet is considered “the ultimate form of musical communication”.² Most western composers from the time of Haydn onwards considered the string quartet as the ultimate challenge. For the performer, this highly-praised genre also comes with difficulties and expectations: the need for great technical efficiency and execution; a sensitivity in ensemble honed so that attacks and inflections are in perfect unity; a control of balance, not only of texture and volume, but of four voices toggling constantly between poise and free-wheeling abandon. The need for delicate and dynamic balance has led one source to describe the string quartet as “a hydra, many-headed, each head as important as another, but all joined to one body.”³

The string quartet continues to fascinate musicians and music scholars, with recent scholarship centering not solely on the genre’s musical characteristics, but also on its enigmatic social and

¹ M.D. Herter Norton, String Quartet Playing (New York: Carl Fischer, 1925), 5.

² I. Fink and C. Merriell with the Guarneri String Quartet, String Quartet Playing (New Jersey: Paganiniana Publications, 1985), 9.

organizational aspects. The scholarly literature on string quartets is dedicated to many different topics including the art, intricacy, and beauty of quartet playing; the interpersonal relationships within a quartet; leadership styles; the second violin stigma; social and musical coordination; and string quartets as self-managed teams. However, only a few of these studies have been based on Canadian string quartets.

The lack of awareness of Canadian quartets in the international community can be seen in the 2014 directory of Chamber Music America, which misrepresents the number of quartets from Canada, as it includes only two ensembles. Also, out of the quartets created after 1986, only three Canadian ensembles are listed by Stegmüller (2006) and in addition incorrect facts are presented about these groups. Indeed, there was a period in Canadian chamber music history when the number of quartet ensembles was minimal (the Hart House Era) and Canada was far behind the USA in planting the seeds of new quartets. From the beginning of the twentieth century, the USA saw much more quartet activity compared to Canada. One explanation is in the ramifications of World War II: Many of the respected European quartet members (Budapest, Busch, Galimir, Griller, Kolisch, and Pro Arte) were exiled to the USA and, as a result, the dissemination of quartet traditions was more prevalent in the USA than in Canada. Canada did benefit, however, from the World War II expatriates with rich quartet experience such as Lorand Fenyves, Zdenek Konicek, and Zoltán Székely, though they did not immigrate until the late 1960s and early 1970s.

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Coincidentally the 1960s and 1970s resulted in the Golden Age of string quartet performance in Canada with the Brunswick, Canadian, Czech, Orford, Purcell, University of Alberta, and Vághy quartets. Support came from a variety of sources such as the CBC, Canada Council, Ontario Arts Council, and Queen’s University, Simon Fraser University, University of Toronto, University of Alberta, and orchestras in Kingston and Hamilton. Despite the varying levels of success and different types of careers, Canada experienced a higher number of professional quartets at this time than ever before.

Through personal conflict, financial instability, and the dwindling support of quartet residencies at Canadian universities, these quartets experienced a significant decline in activity in the 1980s. With established Canadian groups on the wane, a younger generation of quartets struggled to find a network of support as the cultural scene afforded few opportunities. By 1991, the quartets who had flourished during the Golden Age had all folded.

In Robin Elliott’s thesis he concluded: “While very recent developments give reason for hope of improvement in this regard, the fact remains that string quartet performance is not cultivated with the same degree of enthusiasm in Canada as it is in the United States and certain European countries”; he goes on to say that “chamber music life in this country in the 1980s registered a rather faint pulse”.

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5 Ibid., 66.
The year 1991 marked a turning point when Canada began to produce ensembles actively pursuing international careers, resulting in what some may call a New Golden Age. From 1991 onward, groups like the St. Lawrence, Penderecki, and Alcan String Quartets led the charge in creating a new quartet culture, gaining for Canada a certain amount of attention internationally.

A survey conducted in 2013 shows that the number of professional Canadian quartets has risen to twenty-four,⁶ a number unseen thus far in Canadian chamber music history. In addition, many of these quartets are actively pursuing careers on an international level. From Grammy nominations to wins at major international competitions, these musicians currently play a significant part of the international chamber music scene.

**METHODOLOGY**

The first part of this paper reviews the history of the professional Canadian quartet, from its pioneer, the Hart House String Quartet, to the three quartets that closed the Golden Age of string quartet in 1991. For this part of the research, Elliott’s dissertation on the String Quartet in Canada proved to be the most integral source, for it is the most influential work dedicated to this topic. Other sources included documentaries of the quartets which are available through the CBC archives, periodicals, published books, and websites.

The second part of my research documents Canadian ensembles and compositions between 1991 and 2014. Within the list there are sections for each performing ensemble’s history, repertoire choices or specialization, relationships with Canadian composers, list of commissions of

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⁶ Paul Rapoport, e-mail message to author, November 20, 2013.
Canadian compositions, and discography. To get an idea about critical reception, articles written by music critics, audience members, and musicologists are included. To gain additional insight into the topic from the perspective of other performers, I have interviewed eight members of Canadian quartets. Topics included such issues as standard repertoire vs. Canadian repertoire, what it means to be a Canadian ensemble, and how Canadian style differs from any other style (both musically and in working relationships). Also, interviews included questions on topics such as the state of teaching residencies for quartets in Canada, mentorship in Canada, the music business in Canada, and competitions (Banff International String Quartet Competition). The chapter on BISQC is the result of my trip to The Banff Centre’s archives in December 2012.

For the compositions, the appendix lists my cumulative findings from the Canadian Music Centre, Quartetweb⁷, and from direct correspondence with composers.

LIMITATIONS

It is important to note the limitations of this paper. While other types of quartets, such as the ones specializing in baroque music as an example, have garnered much deserved attention in recent years, this study is limited to full time ensembles that have been together for at least five years and/or have demonstrated their commitment to Canadian music. In addition, the interviews were completed by only eight members of the quartets due to the unavailability of the other groups. While there is a clear trend towards agreement among the interviewees on many topics, this is not a comprehensive representation of all Canadian quartets.

⁷ www.quartetweb.org is an online database dedicated to string quartet performers and compositions after 1914.
DEFINITION

For the purposes of this paper, Canada Council’s definition of a “Canadian quartet” was used for the selection of the eleven groups. The group must consist of “a majority of Canadian artists, or a Canadian leader that has artistic control over the group.” A Canadian is defined as a Canadian citizen or a permanent resident, as defined by Citizenship and Immigration Canada.

LITERATURE REVIEW

International Proliferation of String Quartet Performance

All over the world, there is an abundance of growth and interest in string quartet playing. Stegmüller (2006) recorded the steady growth from 117 professional string quartets in the 1970s, to 190 in the 1980s, and 251 in the 1990s. In addition, Chamber Music America (CMA) reports that their leading members are string quartets and the number of quartets is rising: in 2003 there were 110 string quartets as compared to 70 string quartets in 1983. Lebrecht (2010) commented on this proliferation: “Never in my lifetime have there been so many outstanding quartets and of such diverse character.” ProQuartet in Paris adds: “in recent years, the long-neglected string quartet has come back into the spotlight.”

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8 André Jutras, e-mail message to author, May 29, 2014.
Full-time professional quartets were a rarity in North America in the 1960s and a string quartet career was the concession of a failed soloist.11 In our current time, it seems to be one of the most desired professions for an aspiring string player; for a student nearing graduation, interest in orchestral playing has dwindled significantly and more and more students are choosing chamber music as a viable option; Lucy Chapman, New England Conservatory’s chairman of chamber music, says, “Things go in cycles and now it’s chamber music.”12

Murnighan and Conlon (1991) reported that quartet players were in agreement about their reason for joining a quartet: to have a say in the music making as opposed to being in an orchestra where one would not.13 In addition, a research paper on orchestral musicians by Jutta Allmendinger, Richard Hackman, and Erin V. Lehman (1996) found that the job satisfaction is “below that of federal prison guards, in fact, and far below that of members of professional string quartets.”14 Another study of orchestral musicians analyzed by Robert Levine, who was in the Orford Quartet for less than a year before opting to work for the Milwaukee Symphony, concluded that the “dissatisfaction is due to the levels of stress they experience and much of that stress is due to their lack of control over their working environments.”15 Furthermore, recent


12 Carolyn S. Ellis, "So you want to be in a string quartet?" Strings, August/September 2004, 88.


15 Ibid.
financial troubles of American orchestras in Atlanta (2012), Chicago (2012), Detroit (2011), Indianapolis (2012), Minnesota (2012-2014), St. Paul (2012), San Francisco (2013), and Seattle (2012), which resulted in bitter lockouts for weeks on end only to be reconciled with massive pay cuts, demonstrate the precariousness of today’s orchestral career.

In preparing for this paper, the gap in scholarship with regards to Canadian string quartet ensembles became alarmingly evident. Except for Elliott’s work, the only available published books on Canadian ensembles pertinent to my research were Rounds (1999) and Legge (2009). However, a large volume of literature on American ensembles such as the Budapest (moved to the USA in 1940), Detroit, Guarneri, Juillard, and Portland quartets, has illuminated the recent popularity for the genre in the USA far more than any other country.

The aftermath of World War II forced many Europeans to seek asylum elsewhere, with a majority of musicians going to the USA and some to England. In addition to receiving the most number of established string quartets, the USA became the chosen home for many exiled composers such as Schoenberg, Korngold, and Hindemith, among others. The USA benefitted the most from the exodus of musicians, artists, intellectuals, and businessmen. The quartets that arrived in the USA included the Budapest, Busch, Pro Arte, Kolisch, Hungarian, Griller, and Galimir Quartets. They were instrumental in cultivating string quartet culture in America and

\footnote{16} England became the home of Rosé and Amadeus ensembles that made a lasting impact on the rich chamber music culture in England.

were responsible for disseminating quartet traditions and contributing to the rich culture of chamber music in the USA.

**Opportunities - Residencies**

In 1940, the Pro Arte Quartet of Belgium was stranded in the USA at the outset of World War II. Their patron, Elizabeth Sprague Coolidge, created a residency at the University of Wisconsin-Madison for the quartet, which became the first one of its kind.\(^\text{18}\) The affiliation between a quartet and an institution gained popularity quickly and was used to recruit the Griller Quartet in 1947 to the University of California at Berkeley. Another group that was stranded in the USA was the Budapest Quartet; they accepted the residency at the Library of Congress sponsored by Gertrude Clarke Whitthall, which allowed them to play on a set of Stradivarius instruments from 1940 to 1962.\(^\text{19}\)

The residency model, described as “the lifeblood of the ensemble that make[s] it possible to make a living”\(^\text{20}\) consists of many types: one for groups that are full time faculty at an institution, another that is intended for an emerging ensemble, and other types that are on an ad hoc basis. Regardless of the type of relationship, the benefits of a residency are not one-sided: it is a way

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\(^\text{18}\) In addition to being the pioneer of the residency model, Coolidge was also responsible for the creation of the chamber music hall in the Library of Congress, built in 1924. She also commissioned quartets from numerous 20\(^{\text{th}}\) C. composers: Bartók (No.5) Britten (No.1); Prokofiev (No.2); Schoenberg (Nos. 3 and 4); and Webern (Quartet Op.28).


for quartets to attain stability but also gives the institution an affiliation with an ensemble that tours the world bearing its name. When the Pacifica Quartet was in residence at the University of Illinois in Urbana-Champaign, the school regarded their resident ensemble as “better than star athletes. They're all over the place recruiting, fund-raising, playing concerts, not just holed up in their room playing chamber music… They carry the flag for the university all over the world.”

Robert A. Corrigan, president of San Francisco State University, concurs and adds that while other “college presidents brag about their sports team, (he) rightfully boasts that his school has one of the world’s great string quartets-in-residence.” Moreover, branding pays dividends: the prestige that comes with having a string quartet increases the appeal from standard prospective students to superlatively “gifted” ones. The success of the American residency model, especially that of the Cleveland Quartet’s residency at Eastman School of Music in Rochester, was attested and documented in their film, In the Mainstream, where the dean credits the high level of string students to the Cleveland Quartet’s presence.

The idea inspired many others and by 2014, the number of residencies in the USA had skyrocketed to over forty ensembles, a remarkable number unmatched by any other country. The support from a residency was seminal in the creation of many groups such as the Juilliard, Blair, and Cleveland, to name a few. For others, it prolonged the longevity of a quartet’s lifespan,

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23 Ibid.
putting the USA ahead of any other country in producing professional quartets with long career spans: The residency at Binghamton was extremely beneficial for the young Guarneri Quartet as was the Juilliard String Quartet’s residency at its namesake. Without residencies, neither group would have had the support it needed in its early years to allow it to contribute to the growing popularity of the medium. In an article written in 2008, the Guarneri quartet is credited with proving that “an American string quartet could be enormously successful … Its success inspired others; now, dozens of string quartets and chamber ensembles fill the musical landscape.”

Table 1. List of professional string quartet residencies in the USA created since 1940

<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Name of Ensemble (Residency dates)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bard College</td>
<td>Colorado (2000-2013)</td>
</tr>
<tr>
<td>Blair School of Music, Vanderbilt University</td>
<td>Blair (1972-)</td>
</tr>
<tr>
<td>Blinn College</td>
<td>Marian Anderson (2010-)</td>
</tr>
<tr>
<td>Caine College of the Arts, Utah State University</td>
<td>Fry Street (2002-)</td>
</tr>
<tr>
<td>Cincinnati College-Conservatory of Music</td>
<td>Ariel (2012-)</td>
</tr>
<tr>
<td>City College of New York</td>
<td>Marian Anderson (1990-1995)</td>
</tr>
<tr>
<td>Cleveland Institute</td>
<td>Cleveland (1969-1971)</td>
</tr>
<tr>
<td></td>
<td>Cavani (1988-)</td>
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<tr>
<td>Columbia University</td>
<td>Daedalus (2005-)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Institution</th>
<th>Faculty Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duke University</td>
<td>Ciompi (1965-)</td>
</tr>
<tr>
<td>Eastman School of Music, University of Rochester</td>
<td>Cleveland (1976-1995), Ying (1996-)</td>
</tr>
<tr>
<td>Emory University</td>
<td>Vega (2006-)</td>
</tr>
<tr>
<td>Florida International University</td>
<td>Amernet (2004-)</td>
</tr>
<tr>
<td>Harpur College</td>
<td>Guarneri (1964-1968)</td>
</tr>
<tr>
<td>Harvard University (full time position as of 2014)</td>
<td>Parker (2014-)</td>
</tr>
<tr>
<td>Indiana University Bloomington (full time as of 2012)</td>
<td>Orion (2006-2008), Pacifica (2012-)</td>
</tr>
<tr>
<td>Indiana University South Bend</td>
<td>Euclid (2007-)</td>
</tr>
<tr>
<td>Juilliard School</td>
<td>Juilliard (1946-)</td>
</tr>
<tr>
<td>Kent State University</td>
<td>Miami (2004-)</td>
</tr>
<tr>
<td>Miami University (Ohio)</td>
<td>Oxford (2000-2005)</td>
</tr>
<tr>
<td>Manhattan School of Music</td>
<td>American (1984-)</td>
</tr>
<tr>
<td>Mannes College of Music</td>
<td>Orion (1993-)</td>
</tr>
<tr>
<td>New Mexico State University</td>
<td>La Catrina (2009-)</td>
</tr>
<tr>
<td>Prairie View A&amp;M University</td>
<td>Marian Anderson (2001)</td>
</tr>
<tr>
<td>Princeton University</td>
<td>Brentano (1999-2014)</td>
</tr>
<tr>
<td>San Francisco State University</td>
<td>Alexander (1989-)</td>
</tr>
<tr>
<td>San Jose State University</td>
<td>Cypress (2003-2009)</td>
</tr>
<tr>
<td>Stanford University</td>
<td>St. Lawrence (1998-)</td>
</tr>
</tbody>
</table>
Another type of residency that contributed to the significant leap forward made by the USA was the Rural Residencies Program launched in 1992 by a partnership of the National Endowment for the Arts and Chamber Music America. The program sent young quartets to rural parts of the USA (Ying to Iowa, 1992; DaPonte to rural Maine, 1995; Fry Street to Hickory, NC 1997; Chiara to North Dakota, 2000). Again, the benefits were symbiotic: while the quartets brought

<table>
<thead>
<tr>
<th>University</th>
<th>Quartet or Ensemble</th>
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<tbody>
<tr>
<td>Stony Brook University</td>
<td>Emerson (2002-)</td>
</tr>
<tr>
<td>Texas A&amp;M University</td>
<td>Marian Anderson (2001-2009)</td>
</tr>
<tr>
<td>University of Delaware</td>
<td>Serafin (2010-)</td>
</tr>
<tr>
<td>University of Boulder</td>
<td>Hungarian (1962-1981)</td>
</tr>
<tr>
<td>University of Boulder</td>
<td>Takács (1982-)</td>
</tr>
<tr>
<td>University of Maryland at College Park</td>
<td>Guarneri (1983-2009)</td>
</tr>
<tr>
<td>University of Miami</td>
<td>Bergonzi (1992-)</td>
</tr>
<tr>
<td>University of Missouri-St. Louis</td>
<td>Arianna (2000-)</td>
</tr>
<tr>
<td>University of Nebraska-Lincoln</td>
<td>Chiara (2006-)</td>
</tr>
<tr>
<td>University of Pennsylvania</td>
<td>Daedalus (2006-)</td>
</tr>
<tr>
<td>University of Southern Maine</td>
<td>Portland (1981-)</td>
</tr>
<tr>
<td>University of Texas at Austin</td>
<td>Miró (2003-)</td>
</tr>
<tr>
<td>Yale University</td>
<td>Tokyo (1976-2013), Brentano (2014-)</td>
</tr>
<tr>
<td>University of Wisconsin-Madison</td>
<td>Pro Arte (1940-)</td>
</tr>
<tr>
<td>University of Wisconsin-Milwaukee</td>
<td>Fine Arts (1963-)</td>
</tr>
<tr>
<td>Utah State University</td>
<td>Fry Street (2002-)</td>
</tr>
</tbody>
</table>
culture to an underserved region, they created bonds with the communities, new audiences for chamber music, and many chances to hone their craft through concerts. The Ying Quartet regards its time in Jesup, Iowa as “the foundation of its present musical life and goals.” A short time after their rural residency, the Ying were appointed as Quartet-in-Residence at Eastman, succeeding the Cleveland Quartet, a position they still hold today.

Residencies are essential to groups in North America where travel between cities is long and costly. The necessity of residencies is not as strongly felt in Europe, especially in France where the young quartets are all surviving on concert fees. However, the situation for German quartets is different. In 2012, Verband Deutscher Streichquartette was launched in Germany as the first union created for string quartet ensembles in Germany. Led by Monika Henschel, violist of the Henschel Quartet, the incentive is to provide more opportunities to the next generation of quartets and for them to be able to have sustainable careers. Other leading quartets that have joined the union are Artemis, Auryn, Diogenes, Klenke, Kiss, Leipzig, Mandelring, Minguet and Vogler. This initiative was born after both Rosamunde and Petersen quartets folded, which Henschel said is because of a “lack of basic support structures and residencies.” Residencies are not unheard of in Germany: the Artemis Quartet are in residency at Berlin University of the Arts and the Auryn Quartet are at the Musikhochschule in Detmold, but for a country where the


26 Dr. Bernard Camau, interview by author, Marseille, France, March 27, 2014.


28 Ibid.
string quartet was once a rich tradition, the enthusiasm in supporting the groups until recently has been unmatched with the number of ensembles it has produced. However, things for German groups are definitely looking up: in 2012, the Jürgen Ponto Foundation set up bi-annual awards for chamber music ensembles from Germany, Austria, and Switzerland. The lucky recipients (Amaryllis in 2012 and Schumann in 2014) receive 60,000 euro and many performance opportunities.

Not all quartet émigrés were given a residency upon their arrival in the USA and some did not continue with their quartet careers: the Hungarian Quartet came in the 1950s but their residency at University of Colorado in Boulder did not begin until 1961; upon arriving, members of the Kolisch Quartet of Vienna left their ensembles to assume posts in major orchestras. However, many of these musicians dedicated their new careers to disseminating quartet traditions in their new homeland: Eugene Lehner, the Kolisch violist from 1926 until the end of 1939, dedicated his life to passing on musical traditions of composers he championed during his time, including the music of Bartók, Berg, Webern, and Schoenberg, in his home in Newton, MA, and at the New England Conservatory, Boston University, and Tanglewood. Lehner became the musical coach for countless US quartets including the Borromeo, Juilliard, and Ying, among others. Alexander Schneider, second violinist of the Budapest from 1932 to 1944 and 1955 to 1967, exercised his considerable influence on young musicians including the Guarneri Quartet through his teaching at Marlboro and his organizations, the New York String Orchestra and Schneider Concerts. Felix Galimir of the Galimir Quartet, taught at Juilliard, Curtis, and Mannes, and along with Schneider, he was involved with Marlboro for over forty years.
String Quartet Training

After examining the first three Banff International String Quartet Competitions (BISQC)

Robin Elliott wrote that:

The wealth of residency opportunities for young string quartet groups at U.S. universities, together with the many professional U.S. quartets available for teaching and consultation, is clearly producing many excellent young ensembles in that country. It is equally clear that no such encouraging signs can be found in Canada … The benefit to Canada of the Banff Competition thus far has been twofold: in the first place, there have been three excellent compositions by Canadian composers … secondly it has demonstrated that string quartet performance in this country is in desperate need of encouragement.29

With the plethora of professional quartets teaching in the USA, it was only inevitable for the USA to have “the biggest, most successful, most advanced training program for string quartets in the world”.30 Quartets like the Juilliard, Cleveland, Miro, Alexander, and Miami have recruited younger quartets to come study with them and gain experience as their assistants. The tradition started in the 1980s in the USA for this type of graduate residency, where most of the students are studying for a degree and receive some financial compensation. Many of the programs are headed by former quartet members including Paul Katz at the New England Conservatory, Martin Beaver and Clive Greensmith at Colburn, and James Dunham and Norman Fischer (ex-Cleveland and Concord Quartets respectively), who are producing excellent young quartets that have gone on to have international careers.


Table 3. List of Graduate String Quartet Program in the USA

<table>
<thead>
<tr>
<th>Institution</th>
<th>Faculty</th>
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<tbody>
<tr>
<td>Colburn Conservatory</td>
<td>Martin Beaver, Clive Greensmith</td>
</tr>
<tr>
<td>University of California Santa Barbara</td>
<td>Graduate Faculty</td>
</tr>
<tr>
<td>Juilliard School</td>
<td>Juilliard Quartet</td>
</tr>
<tr>
<td>New England Conservatory</td>
<td>Paul Katz (Ex Cleveland)</td>
</tr>
<tr>
<td>Cleveland Institute</td>
<td>Cavani and Peter Salaff (Ex Cleveland)</td>
</tr>
<tr>
<td>Kent State</td>
<td>Miami Quartet</td>
</tr>
<tr>
<td>Rice University</td>
<td>Kenneth Goldsmith (Ex Blair, American Arts, and Camerata Quartets), James Dunham (Ex Sequoia and Cleveland Quartet), and Norman Fischer (Ex Concord Quartet)</td>
</tr>
<tr>
<td>University of Texas at Austin</td>
<td>Miró Quartet</td>
</tr>
<tr>
<td>University of Massachusetts Amherst</td>
<td>Kathryn Lockwood (Ex Lark, Ex Pacifica)</td>
</tr>
<tr>
<td>University of Colorado at Boulder</td>
<td>Takács Quartet</td>
</tr>
<tr>
<td>Colorado State University</td>
<td>Various guest artists</td>
</tr>
<tr>
<td>San Francisco State University</td>
<td>Alexander Quartet</td>
</tr>
<tr>
<td>San Francisco Conservatory</td>
<td>Conservatory Faculty</td>
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<tr>
<td>University of Maryland</td>
<td>Visiting Faculty</td>
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<tr>
<td>San Diego State University</td>
<td>Visiting Faculty</td>
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</tbody>
</table>

In Europe, the Alban Berg Quartet have been a major source of inspiration not only on account of their successes while they were together, but also after their retirement, as the remaining
members are contributing heavily to the proliferation of quartets in Europe: Gerhard Schulz teaches at the Musikhochschule in Stuttgart; Günter Pichler at Escuela Superior de Música Reina Sofia in Madrid; and Isabel Charisius at Hochschule Luzern. From 1993-2012, the members of the quartet taught at Musikhochschule Köln as successors to the Amadeus Quartet.

Both the Amaryllis and the Schumann, rising stars of Germany, studied under the Alban Berg. Amaryllis, among many other excellent young European groups, also studied at ProQuartet, which has been attributed as the leading breeding ground for new young quartets in Europe. ProQuartet was formed in Paris in 1987 to accommodate the ever-rising interest in string quartet and the ensembles. Georges Zeisel, the founder of ProQuartet recounts during the 1980s, only two or three Paris venues would take the risk of programming string quartet concerts. A handful of regional festivals did the same, but the audience remained confidential and was largely made up of a circle of enlightened amateurs. Today, the string quartet has found its public and its place in the prestigious international venues, but also in settings that are far removed from the main musical circuits … This renewed interest is largely due to the charisma and modern approach of young ensembles who have taken over from the legendary Alban Berg String Quartet, but also to the work done by ProQuartet, which enables young string quartets to perform in front of a loyal audience.\(^{31}\)

Since its founding in 1987, ProQuartet has organized over 700 concerts for young quartets, and nearly 200 ensembles (50% French, 50% foreign) have attended 6000 hours of classes.\(^{32}\)

ProQuartet takes pride in its aim, which is to prepare young groups for international competitions. They also have access to professional coaching at the ProQuartet Resource Centre.

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\(^{32}\) Ibid.
where they receive “targeted information on international competitions, master classes, festivals, study grants and residencies” and “consultation of documents and facsimiles of manuscripts of various works”\textsuperscript{33} on quartet repertoire. In addition to their string quartet professional training program, ProQuartet offers residencies where young quartets can propose a project of their choice, sends quartets on concert tours, has exchange programs (with Instituto Internacional de Música de Cámara in Madrid, the Nederlands StrijkKwartetten Acadmie in Amsterdam, the Britten Pears Academy of Music in the UK, and the New England Conservatory of Music in Boston), and offers grants for residencies in southern France. The teachers are members of the most celebrated quartets: the Arditti, Amadeus, Artemis, Alban Berg, Borromeo, Cleveland, Hagen, Kolisch, Juilliard, and LaSalle quartets, in addition to György Kurtág, Eberhard Feltz, and Ferenc Rados.\textsuperscript{34} The young quartets that have taken advantage of this program include Ariel, Aviv, Belcea, Cecilia, Parker, Voce, Ysaïe, Zaide, among many others, and they have gone on to receive successful careers, many of them after receiving prizes at major international competitions.

**International Competitions**

The international competition for quartets is a byproduct of the popularity of competitions for solo instruments. One of the oldest competitions, the Naumburg International Piano Competition, was started in 1926 by Walter Naumburg, a New York philanthropist and amateur cellist, as an alternative method of launching a career. The initiative was “to give public


hearings for deserving music students”\textsuperscript{35} and the winners were granted the endorsement they needed to start their careers. The idea, not dissimilar to the Olympics, was adapted by other countries who wanted to hold their own event: the Chopin Piano Competition in Poland (1927); Queen Elizabeth in Belgium (1937); Marguerite Long-Jacques Thibaud in France (1943); ARD in Germany (1952); Paganini in Italy (1954); and Tchaikovsky Competition in Russia (1958) among many others.\textsuperscript{36} Out of these competitions, many careers were launched including those of David Oistrakh, Leon Fleisher, Van Cliburn, Gidon Kremer, and Martha Argerich, among many other famous soloists whose successful careers became a testament to the competition route as a viable career move. In addition to the international attention and recognition, the benefits included tours, recording contracts, and management.

The popularity of competitions for solo instruments rubbed off into the chamber music world and international competitions for string quartets began to spring up in the 1970s. Similar to their older relatives, they immediately became the tested and true method for establishing a career. The Takács Quartet was a prime example of a group that gained international attention after a series of wins at competitions: Evian (1977); Portsmouth\textsuperscript{37} (1978); Budapest (1978); and Bratislava (1981). As a result of their fame, and with other quartets vying for similar outcomes, the competition route became the norm also in the string quartet world. A series of string quartet competitions spread like wildfire in various countries: Charles Hennen (1986, renamed the


\textsuperscript{36} The inter war years resulted in irregular intervals between events.

\textsuperscript{37} Sir Yehudi Menuhin was approached to be the patron of a new violin competition but he thought there were too many of them. His rejection encouraged the birth of the Portsmouth String Quartet Competition.
Orlando Competition in 2013), London (formerly Portsmouth, 1988); Franz Schubert (1990), Mozart (1990), Premio Paolo Borciani (1991); Melbourne (1996); Osaka (1997); and Bordeaux (formerly Evian, 1999). Banff International String Quartet Competition was established before the boom, in 1983, and not only did it become one of the most prestigious competitions, it helped kickstart careers of many quartets such as the Colorado, Hagen, Ying, Mandelring, and Canada’s own St. Lawrence.

**Styles**

Although many would argue that categorizing styles based on geography is a generalization, it has consistently been a source of contention. Some literature suggests delineation between European and North American playing styles. European style is defined by the concept that the “sound comes from the quartet as a single, unified musical source.” With the American style, “the quartet sounds like four voices, combined harmoniously; the members retain their individuality but relate to each other’s sound in an organized way.” (Murnighan and Conlon 1991) The Guarneri String Quartet, pioneers of the American quartet style, was noted for its equal virtuosity among the members and its philosophy of never following but playing together.

The British quartets were stereotyped to be following their first violin, an idea perhaps received from the Joachim Quartet, where the virtuoso soloist was accompanied by three players of lesser status. In the Guarneri’s opinion, this lacks in energy, however skillfully it is done. Instead of

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38 Other competitions such as the ARD, Geneva, and Beijing are also important, but they are not limited to quartets.
homogenizing their sound, their desired effect is to highlight the different characteristics and timbre, which have bigger risks of failing, but is well worth the risk.  

John Dalley says European artists are “much more on an even plane as far as interpretive details are concerned. They don’t exaggerate a great deal, whereas we do, especially in romantic music.”

And even though Canada and the USA are close in distance, Terry Helmer would disagree that the playing style is similar. He described the Orford’s style as “an amalgam and probably an agreement of understatedness compared to the aggressive American style.”

Variations of musical tastes have naturally resulted in similar alternatives in working styles. Unlike in an orchestra where hierarchical roles are clearly present, in a democratic string quartet there is no conductor and no concertmaster to lead or dictate a musical or a business idea.

In an experiment conducted by Avi Gilboa and Malka Tal-Shmotkin, the string quartet is a successful model of a self-managed team (SMT), a term frequently used in the industrial world to define “groups of employees that have a total responsibility for a defined project.”

In a SMT, there is not a single leader: each member shares the leadership position and therefore must develop qualities of a leader, just as it is in an ideal string quartet, where four equals make decisions together on all matters both musical and business-related. However, according to the

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40 Ibid., 54.

41 Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 51.

study by Murnighan and Conlon of British Quartets, the first violinist “is the musical leader of the quartet” and commands more of the musical decisions because of the inherent stylistic nature of most traditional works. The case study goes even further to allude that in the case of British quartets, their first violinist is typically the most well known in music circles and therefore is often the group's designated spokesman. In addition, the study states that all of the successful “top” groups that participated in the study recognized that their first violinist was the natural leader. Murnighan and Conlon reported one first violinist saying he “shaped and molded this quartet. I make them play the way I want them to play.” Democracy was defined loosely in other groups: one violinist described his quartet as a democratic entity but credited only himself for sorting out quartet matters; and one cellist referred to the group having four leaders notwithstanding the contradicting results of the research. Another group had the first violinist as the sole leader with the other members agreeing to this arrangement. (However, in this one study, the violist could not stand the dictatorship and eventually left.) The first violinist said it was only natural for him to be the leader and make decisions as he did not believe in the principles of a democratic quartet.

There were other notable artists that shared this view: Louis Spohr performed quartet repertoire standing while the other three sat; Joseph Joachim created the Joachim Quartet with three members that changed depending on the city he was playing in. These ad hoc quartets were essentially comprised of one famous soloist and three others who were mistreated as accompanists both musically and financially. Furthermore, the quartets of this time often labeled the first violin as the leader or “primarius”, a tradition still preserved with European quartets.
The Budapest Quartet, formed in 1917, was the first democratic quartet to avoid the old, traditional way of labeling the first violinist as the group leader. In addition, the quartet abandoned the tradition where the first violinist received larger payment than the other members of the quartet. Alexander Schneider, second violinist of the Budapest, mentored the Guarneri members who inherited the democratic system. The successors of the two quartets adapted the modern ideals of quartet playing where dictatorship in the string quartet is vehemently rejected. Michael Tree says “the idea of a ‘primarius’ is something that never would have occurred to us; it’s antithetical to our way of thinking. When we’re asked, ‘Where is the primarius?’ we simply answer, ‘Which primarius? There are four of us.’”

Second Violin Stigma

The role of second violin is not a subordinate position, even though it may be mistakenly perceived as one. This misunderstanding continues to propagate itself through the ill-advised expression of “playing second fiddle to” someone.

Murnighan and Conlon wrote “the second violinist must echo rather than lead the first violin in the melody of a piece. Second violinists must stand in the background, both musically and in the public eye.” This controversial statement would be proven wrong by many second violinists playing in current times. For example, one writer, referring to the second violinist Sharon Stanis

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of the Lafayette, wrote, “When she performs second fiddle in the Lafayette Quartet one gets the impression that the other three are on stage just for her.”

Todd Philips, violinist of the Orion, who plays both parts says that “playing second is less demanding technically, but harder in other ways: you’ve got to have your wits about you, keep your antennae out all the time.”

In North America there are many quartets where the violinists share playing first violin, including the Bozzini, Emerson, Orion, Miro, Penderecki, and St. Lawrence. Geoff Nuttall says, “We're almost interchangeable. So many times, I’ve gotten ready to play a phrase and, oh crap, Scott just played it the identical way I was going to, same speed, same gesture, without even talking about it.”

Phil Setzer of the Emerson says, “There’s no expert in any style. If one of us feels strongly about playing first violin in a particular piece, fine, he’ll do it; otherwise, we let it depend on how the programs shape up. It’s not a big deal.”

However, Mark Steinberg of the Brentano does not advocate switching due to the inconsistency of the quartet’s sound. Steinberg admits the potential danger of invariability, which may result from not switching the parts; however, “with a single configuration there's more opportunity for a certain depth in the way you interact … things become more finely tuned and sensitive when

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you have more time to practice playing that one position.”\textsuperscript{49}

**Conclusion**

In 1964, chamber music was “a dusty little corner of the American musical world. The Budapest Quartet was about to retire and chamber-music activity was nominal.”\textsuperscript{50} However, in the latter part of 1960s there was an overwhelming interest in chamber music and quartets sprang up across in the United States: Cleveland, Tokyo, Vermeer, Emerson, Colorado, Orion, American, and Shanghai, to name a few. A couple of decades later we saw the birth of more quartets: Ariel, Attacca, Chiara, Daedalus, Enzo, Fry Street, Jupiter, and Parker, among many others. In Europe, chamber music is also experiencing a rebirth of groups and opportunities. Bärli Nugent, director of chamber music at Juilliard, notes, “chamber music was a neglected child here at Juilliard, but things have changed.”\textsuperscript{51}

The explosive number of string quartet ensembles is not limited to Canada, but is rather a global trend. Prior to World War II, string quartet ensembles were mostly active in Europe, where string quartet composition and performance originated. European musicians were dispersed all over the world as a result of World War II, and many of them ended up in the USA. Losing the groups to

\textsuperscript{49} James Reel, “Role of the First Violinist,” *Strings*, February 2009, 46.


\textsuperscript{51} Ibid., 88.
the USA momentarily stalled the growth of quartets in Europe, but in the 1970s a new level of interest in the string quartet was born.  

Due to the lack of literature on the specific quartets proposed for this study, literature was reviewed on a broader scope, aiming to examine all manifestations of the genre. Findings state that the USA holds the most number of opportunities in both residencies and training, and parts of Europe are also aspiring for similar results. Many of these training grounds prepare the young groups for international competitions, which have initiated careers of many successful groups.

The string quartet dates back to the late 1700s and since then it has inevitably endured many changes in all aspects: music, performance, and business. While style differences may be defined simply as personal preferences, it is my aim to research the tendencies and the current perspectives of the Canadian quartet members.

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2 The String Quartet in Canada

2.1 Rise of the Professional String Quartet

Chamber music activity in Canada dates back to the late 18th century but an ensemble that dedicated its time solely to string quartets appeared only in 1924: the Hart House string quartet.\(^5^3\) Prior to this, ensembles made quartet playing only their part-time work. The Hart House ensemble, consisting of players born in Europe, was well received from the moment they appeared on the concert scene in Toronto on April 27, 1924. It was after this concert that Vincent Massey, who had built Hart House at the University of Toronto, guaranteed the quartet’s financial stability, resulting in the quartet henceforth bearing its name. The HHSQ, with original members Géza de Kresz and Harry Adaskin violins, Milton Blackstone, viola and Boris Hambourg, cello, emerged into the scene ready to be the first and only professional quartet with an international stature in Canada, a status they maintained until their end in 1945.

A few other groups sprang up after the HHSQ: Conservatory String Quartet, Dubois String Quartet, Montreal String Quartet, and McGill String Quartet. Though they were active, none of their careers rivalled the importance of the HHSQ. Setting the standard for professional Canadian quartets, the HHSQ represented Canada on international tours; premiered Bartók’s Quartet No.1 in Toronto, Montreal, Boston and San Francisco; recorded on the reputable Victor label; and promoted several Canadian compositions from their inception.\(^5^4\) However, local ensembles were

\(^5^3\) Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 5.

\(^5^4\) Ibid., 22-25.
still important to Canadian music; in the case of the Conservatory String Quartet, they toured Ontario and Quebec, and enriched the repertoire with guest artists and with a variety of different chamber music.\footnote{Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 29.}

There are several permutations of the ‘Conservatory’ moniker when it comes to the short history of Canadian quartets and, interestingly, all these quartets were based in Toronto. The first, the Conservatory String Quartette (Club), existed from 1888-95/96, with faculty members of the newly created Toronto Conservatory of Music. The second existed briefly from 1924-27 consisting of Luigi von Kunits, former violinist of the Academy Quartet of Toronto; Louis Gesensway, violin; Eugene Hudson, viola; and Leo Smith, cello, who was married to former violist of the Conservatory String Quartette, Lena Hayes. The other Conservatory String Quartet, formed in 1929, was comprised of the violinists Elie Spivak and Harold Sumberg, violist Donald Heins, and former Academy, Conservatory, and Toronto Quartet cellist Leo Smith. The quartet went through a series of changes of personnel including Zara Nelsova, who was for a brief time their cellist from 1942-1944. Towards the end of the quartet’s life, however, the members grappled with large teaching loads and other outside commitments; as a result, in 1946, the Conservatory Quartet came to an end at the same time the Hart House folded.

The Dubois String Quartet was formed in 1910 in Montreal and their contribution to the city’s chamber music scene cannot be overestimated. They introduced quartets by Claude Debussy, Ernő Dohnányi, Darius Milhaud, and Max Reger to Montreal audiences, and with the help of a grant from the Quebec government, the Dubois eliminated admission to their concerts, affording...
a new demographic access to live classical music. In addition, the quartet was in existence until 1938, making it the longest-living ensemble in Canada. The original members included violinists Albert Chamberland and Alphonse Dansereau, violist Eugene Schneider, and cellist Jean-Baptiste Dubois. Personnel fluctuated but Dubois remained until his death marked the end of the ensemble.

Dubois had belonged to another quartet before founding his own. The McGill String Quartet, like the Conservatory Quartet, had a few different ensembles claiming the name, but the first started in 1904 with Alfred De Sève, first violin, Albert Chamberland, second violin (of the aforementioned Dubois Quartet), Robert Gruenwald, viola, and Jean-Baptiste Dubois on cello. The second version of this ensemble was established around 1930 with four McGill staff: Maurice Onderet and Eric Zimmerman, violins; Harry Norris, viola; and Jean Belland, cello. The third McGill Quartet was founded in 1939 by Alexander Brott, first violin; Edwin Sherrad, second violin; Joseph Oriold, viola; and Jean Belland, cello. Belland was eventually replaced by Lotte Brott, (born Goetzel), wife of Alexander Brott. The quartet eventually expanded into the McGill Chamber Orchestra which Alexander Brott conducted until 2000. He was succeeded by his son Boris and Lotte worked as the main administrator until her death in 1998.

Three separate groups existed under the Montreal String Quartet title: The first was active 1925-28; the second, 1934-40; and the third ca. 1950-61. With an impressive broadcasting career, the last Montreal String Quartet was the city’s most prominent. Its members – Hyman Bress, first violin; Mildred Goodman, second violin; Otto and Walter Joachim, viola and cello – dedicated

56 Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 16.
themselves to rehearsing odd hours despite demanding orchestra schedules and teaching duties, but the group was unable to sustain the demands of its activities. In large part due to Bress’s concertizing schedule as a soloist, the group disbanded in 1961.

While the Hart House and the Conservatory were nearing their end, three promising new quartets were formed in Toronto: the Parlow, Solway, and Dembeck quartets. The Parlow String Quartet was named after the violin virtuoso Kathleen Parlow, who, as the first foreigner accepted to St. Petersburg Conservatory, studied with Leopold Auer with classmates that included Mischa Elman and Efrem Zimbalist. Parlow would later be considered one of the greatest violin sensations of her generation. After years of concertizing abroad, Parlow returned to Canada at the outbreak of World War II to teach at the Royal Conservatory. The string quartet repertoire held a special place in her heart and the quartet she formed in Toronto was her third attempt: Parlow formed quartets during previous posts at Mills College in Oakland, California in 1935, and in Massachusetts. The third quartet she formed in Toronto in 1942 consisted of Samuel Hersenhoren, second violin, John Dembeck, viola, and Isaac Mamott, cello, who were all employed by the Toronto Symphony. Similar to her other chamber group, The Canadian Trio with Zara Nelsova and Sir Ernest MacMillan, the Parlow Quartet concentrated on performing for Canadian audiences. Their commitment to Canadian composition shows in their being the first group to perform John Weinzweig’s *String Quartet No.2*, one of the first commissioned string quartets by a Canadian composer.57 In addition, the group premiered works by Canadian composers James Gayfer, Oskar Morawetz, Clermont Pépin, and Harry Freedman as well as

57 Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 34.
giving performances of quartets by Kodály, Britten, Glinka, Hindemith, and Kreisler.\textsuperscript{58} Despite the potential, the group never performed outside of Canada and it disbanded in 1958 after a series of personnel changes.

The Solway Quartet was formed in 1947 by Maurice Solway and shared many similarities to its contemporary Parlow Quartet: with first violinist Solway’s studies with Eugène Ysaÿe in Brussels, as well as lessons from Harry Adaskin and Luigi von Kunits in Toronto, he had excellent training like Parlow; the Solway Quartet also consisted of TSO members, (violinist Jacob Groob, violist Nathan Green, and cellist Marcus Adeney); they were committed to performing Canadian music from their inception; and they premiered Jean Coulthard’s \textit{String Quartet No.1} in 1948, which was commissioned by the Forest Hill Community Centre, the same organization that was responsible for Parlow’s premier of Weinzweig No.2. In their repertoire they had works by Louis Applebaum, Howard Cable, Jean Coulthard, James Gayfer, Sir Ernest MacMillan, Leo Smith, John Weinzweig, and Healey Willan.\textsuperscript{59} In addition, the Solway should be noted for their efforts to develop the audience for classical music where they presented programs for non-classical audiences at Hart House.

Dembeck String Quartet was founded in 1950 by first violinist John Dembeck (who was the former violist of the Parlow Quartet), violinist Stanley Kolt, violist Robert Warburton, and cellist

\textsuperscript{58} Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 34.

Cornelius Ysselstyn. The quartet performed for CBC and performed locally but its concerts garnered a smaller response than those of the Parlow and Solway. It disbanded in 1961.

Albeit on a lesser scale than the Hart House, the careers and local presence of Parlow, Solway, and Dembeck were nonetheless important in developing the string quartet culture and audience in the city of Toronto and, through their radio presence and touring, across Canada.

### 2.2 The Golden Age of the String Quartet

The state of quartet affairs in Canada in 1961 was looking bleak. Canada had not seen a quartet of Hart House’s stature since they ended in 1946, and the other hopefuls, the Parlow and Montreal quartets, had dissolved in 1958 and 1961, respectively. Almost on cue, the Canadian String Quartet emerged onto the chamber music scene in Toronto. The quartet was the brainchild of Geoffrey Waddington and Albert Pratz to find Canada’s next Hart House quartet. Pratz, then concertmaster of CBC Symphony Orchestra, played first violin, with Bernard Robbins, second violin; David Mankovitz, viola; and George Ricci, cello. They became the first ensemble in residence at the University of Toronto. It was an interesting name for the quartet since Pratz was the sole Canadian member; however, the quartet performed a vast amount of Canadian repertoire including the pieces they commissioned: Weinzweig (Quartet No. 3); Morel (Quartet No. 2); Adaskin (Quartet No. 1); and premiered: Somers (Quartet No. 2). Despite the hope conjured up for this quartet, and even with their excellent pedigree (the members had performed in American Broadcasting Company Orchestra, Columbia Broadcasting System Symphony, National Broadcasting Company Symphony Orchestra under Toscanini, and also the New York Philharmonic) the group ended prematurely in 1963, leaving Canada yet again
without an international quartet. However, after their fleeting career, Canada experienced a Golden Age of the string quartet with the Brunswick, Czech, Orford, Purcell, University of Alberta, and Vághy quartets, two of which managed to reach their silver anniversary.

The Vághy String Quartet was born in the same year as the Orford in 1965, consisting of two Hungarian brothers (Dezsö and Tibor Vághy, first violin and viola respectively) and their American colleagues from Juilliard (Stephen Kecskeméthy, second violin, who later became first violinist of the Portland Quartet 1969-2012, and Edward Culbreath, cello). It did not reap the same type of support from the Canada Council’s Touring Office to maintain an international touring career compared to that given to the Orford Quartet. The group was initially formed in the United States, which seemed to hamper their support from the Council, even after they made Kingston, Ontario their home in 1968. Unlike the Orfords, who had Canada’s blessing to become an international touring quartet, the Vághy Quartet was offered a different type of career: one that was intertwined with an orchestra.

As the offspring of the Ontario Arts Council’s Artists in Residence Program, which supported orchestras in smaller cities of Ontario, the Vághy Quartet was recruited by the OAC and conductor Alexander Brott (formerly of the McGill String Quartet) as section leaders of the Kingston Symphony Orchestra. In the 1971 documentary of the quartet, *Vaghy*, the members all found their relationship with the orchestra and its conductor, Alexander Brott, mutually beneficial:

*I think all agree that we have an extremely fruitful relationship with Alexander Brott. It is very rewarding for us to work with him. It’s also rewarding to work with so many amateur players who are very deeply devoted and sincerely interested in music… our new approach was idealized by lots of orchestras but it was never done… we have an*
incredibly lucky situation in this case…we are not just bringing up the quality...we are playing chamber music (within the orchestra)."\(^{60}\)

However, this utopia did not last long. In an interview, the quartet expressed frustration at being forced to turn down opportunities for the quartet because of their orchestra contracts. The conflict resulted in a rift between the two parties that grew larger each year and, in 1988, the Kingston Symphony decided to “hire less expensive leaders” for the orchestra. Even though the desire to sever ties was said to be mutual, the quartet was reported to “regret this decision” and even be “surprised and hurt”. From the orchestra’s end, the two parties faced “irremediable conflicts over concert scheduling” and it was stated that “the quartet players were no longer providing the kind of leadership we were really needing in the orchestra.”\(^{61}\)

Nevertheless, the Vághy had a fruitful career: they dedicated their quartet lives to teaching as the Quartet in Residence at Queen’s University until 1991 as well as summers at Kelso Music Centre (1975-7) and Chamber Music Institute in Kingston (1978-80); they premiered many Canadian works such as Paul Crawford (La nuit étoilée), John Fodi (Ch’ien), Graham Elias George (Fuguing Music for String Quartet), James Kent (Cadenza String Quartet), James Montgomery (Reconnaissance), Norman Sherman (Quadron), William Wallace (Quartet for Strings) and Healey Willan (Introduction and Allegro, in the completed version by F.R.C. Clarke);\(^{62}\) and they received the Best Chamber Music Record Award from the Canada Council in 1977 for their recording of Shostakovich and Szymanowski. Unlike the Orfords, who mostly performed the

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\(^{60}\) Vághy, narrated by George Whalley, Quarry Film Production, 1972, part two.


\(^{62}\) Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 53.
standards except the Canadian works they championed, the Vághy specialized in music of the twentieth century, which consisted of works by Bartók, Janáček, Ives, Prokofiev, Schoenberg, Shostakovich, Szymanowski, and Lutoslawski.\textsuperscript{63}

An article titled “Vaghys Cheered in Europe but Unrecognized at Home” (1988) spoke of the ensemble’s many successes while on tour on the other side of the Atlantic.\textsuperscript{64} Speaking of the quartet’s concerts in Toronto, though, a Toronto critic noted “…sometimes it has delighted. More often it has left a fuzzy impression, stemming from something slightly short of ideal precision and intonation” and their sound was described to be of “coarse tone.”\textsuperscript{65} While abroad their sound was described as “the tone of unusual beauty -- it is an amalgamation of wonderful color with sweetness, warmth with never-ceasing singing” by one critic, and in another glowing review “from amongst illustrious quartets, the Juilliard and Amadeus are the most impressive…I maintain that the Vaghy String Quartet without a doubt compares favorably against those two.”\textsuperscript{66}

Despite the praise abroad, the discontinuation of support from their home orchestra limited the group’s lifespan. After the withdrawal of support from the symphony the quartet lasted only a

\textsuperscript{63} Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 53.


couple more years. In 1991, at the time of its demise, the group consisted of the Vághy brothers, Alana Deptuch Vághy, wife of Dezső on second violin, and Julian Tryczynski, cello.

Similar incentives had compelled another member of the Brott family, Boris, to recruit the Czech Quartet to strengthen the Hamilton Philharmonic in 1969. The Czech Quartet was founded with ex-Prague Quartet members Zdenek Konicek on cello and violist Jaroslav Karlovsky, and new violinists Rudolf Kalup and Stephen Czapary. In addition to the Hamilton Philharmonic, they took up the post as quartet in residence at McMaster University in 1969. Violinist Stephen Czapary left the group to return to Europe and violinist Anton Matasovsky was the new second violinist, but he quickly left in 1972, putting Kalup back on second violin and welcoming another Czech violinist Milan Vítek to join as their first violinist.

The Czech Quartet had the same fate as the Vághys, as the dilemma between the quartet and the orchestra was imminent: the quartet was not able to keep up with touring with both the teaching post at McMaster University and the principal positions with Hamilton Philharmonic, which led to an early demise for the quartet in 1974. However, in their short time together, they were able to perform Canadian works by Cherney, Betts, Morawetz, Wallace, and Beckwith. Konicek and Kalup started the McMaster String Quartet with violinist Marta Hidy, (former concertmaster of the CBC Winnipeg Orchestra and Associate Concertmaster of Winnipeg Symphony, member of Hidy String Quartet, concertmaster, and associate conductor of Hamilton Philharmonic), and violist Mark Childs. The McMaster Quartet was active until 1989 when McMaster University withdrew its support. Konicek and Hidy however ended up making a lasting change to the chamber music community in Hamilton by teaching. Konicek taught from 1989-1997 at
Southern Ontario Chamber Music Institute, a summer festival that nurtured many young artists who grew up to take place in professional chamber ensembles: Rachel Mercer (Aviv Quartet); Caitlin Boyle and Rachel Desoer (Cecilia Quartet); Adrian Fung (Afiara Quartet); and Max Mandel (FLUX Quartet).

Other notable ensembles at this time were the Purcell Quartet of Vancouver, the Brunswick, and the Morency Quartet of Montreal. Even though their international touring careers were not on par with the Orfords nor the Vághys, they were extremely important to Canada mainly due to their relentless dedication in promoting Canadian and other contemporary music.

The Purcell Quartet was formed in 1968, a few years after the Orford, and the original members included Norman Nelson and Raymond Ovens, violins; Simon Streatfeild, viola; and Ian Hampton, cello (son of Colin Hampton, cellist of the famed Griller Quartet). In the beginning, the members were tied to the Vancouver Symphony as principal players, but an invitation for the quartet residency at Simon Fraser University in British Columbia in 1973 delivered the impetus to dedicate themselves to the group full time. Proving to be a short-lived venture, the quartet was back to looking for outside work in 1980 to keep afloat financially. Similar to the fate of the Vághy and the Czech quartets, the Purcell Quartet wrestled with not being able to focus solely on their quartet repertoire. After a drawn out struggle, the quartet disbanded in 1991.

In spite of their financial tumult, the quartet conjured up the most impressive list of Canadian premieres including Jack Behrens (*In Nomine*), Bruce Carlson (*Quartet No. 2*), Chan Ka Nin (*Quartet No. 2*), Jean Coulthard (*Quartet No. 2* and *Octet*), S.C. Eckhardt-Gramatté (*Quartet No.*
Nelson, after playing with the Purcell as the founding first violinist from 1968-79, left the Purcell to join the University of Alberta String Quartet, but the latter lasted only a few more years before disbanding in 1982. He replaced Thomas Rolston, who became the first director of music at The Banff Centre. The other three players in the University of Alberta String Quartet were violinist Laurence Fischer, violist Michael Bowie, and cellist Claude Kenneson. The quartet was in residence at the University of Alberta throughout its career and performed more than two hundred times at the university. They also premiered Elizabeth Maconchy (Quartet No.10), Jean Coulthard (No. 2 “Threnody” and Octet, the latter with the Purcell String Quartet).
A year after the Czech and the University of Alberta quartets were formed, the University of New Brunswick created its own quartet in residence with Canada Council’s financial support. The Brunswick String Quartet’s original members were violinists Joseph Pach and Andrew Benac, violist James Pataki, and cellist Ifan Williams. In the beginning, the group held the title as the University of New Brunswick Pach String Quartet, but settled on the Brunswick Quartet in 1973. Paul Pulford became the new cellist in 1983 (he would later become the cellist of Penderecki from 1990-2003 and substitute for Desmond Hoebig in 1989 for the Orford Quartet) and the ensemble toured across Canada and the USA, also teaching at Blue Mountain in Ontario and Courtenay Youth Music camp in B.C. The quartet stopped performing in 1989 and the residency went to the Saint John String Quartet whose members, unlike the Brunswick, were full-time orchestral musicians. After a year of the Saint John String Quartet on campus, the university ended its quartet residency.67

The Morency Quartet of Montreal was formed in 1979 by Denise Lupien, first violin, Marcelle Mallette, second violin; Francine Lupien-Bang, viola; and Therese Motard, cello, all graduates of the Conservatoire de musique du Québec à Montréal. Although this ensemble was never a full-time quartet, they brought non-Canadian modern compositions by Morton Feldman (Quartet No.2), Francis Miroglio (Projections), and Heinz Holliger (Quartet), to Quebec audiences in addition to many Canadian works of José Evangelista, Serge Garant, Jacques Hétu, Claude Champagne, Brian Cherney, Otto Joachim, Michel Longtin, Rodolphe Mathieu, François Morel, John Oliver, André Prévost, John Rea, and Micheline Coulombe St-Marcoux. The quartet also

67 Stegmüller (2006) wrote that the founding year of the Saint John String Quartet was 1995 but according to the first violinist the group started in 1987.
gave the Canadian premiere of R. Murray Schafer’s Third Quartet, a work dedicated to and premiered by the Orford in Boston. It was the Guest String Quartet at McGill from 1988-90 and at West Brome Beaux-Arts in 1989. First violinist Denise Lupien also had a successful teaching career at McGill where she was assistant professor. Christopher Best became the new cellist in 1986 and Olga Ranzenhofer became the new second violinist in 1987. Ranzenhofer went on to form her own quartet, Molinari, ten years later. The group seems to have had less presence after Ranzenhofer’s departure.

Stating that the cream of the crop in the Golden Age was the Orford Quartet is not to say the other quartets were not of similar caliber or lacked potential. Its contemporaries among Canadian quartets, of full or majority Canadian membership, were often not considered full-time quartets because of their orchestral duties. The Orford arrived on to the scene when Canada was searching for a new Hart House, and it gained favour from powerful granting agencies and touring organizations, which allowed them to embark on an illustrious career.

The Orford Quartet, originally formed with Andrew Dawes, Kenneth Perkins, Terrence Helmer, and Marcel Saint Cyr, was a success of matchmaking efforts. The initial formation of the Orford is a peculiar story: violinist Andrew Dawes had won a competition at the Orford Arts Centre in 1964 and Gilles Lefebvre, then founder and general director of Jeunesses Musicales of Canada, wanted to form a quartet with Dawes on first violin. The other violinist was found in Kenneth Perkins, who trained in the same studio of Lorand Fenyves in Geneva. The violist would be Terrence Helmer, who was at the time studying violin in Brussels with Arthur Grumiaux. Marcel Saint-Cyr had come highly recommended by many musicians in Quebec, and he completed the
group. The quartet was to meet for the first time in June 1965 for six weeks at the Orford Arts Centre where they would coach with Fenyves and present a concert at the end of the residency.68

From their first concert together as an ensemble, the group was received with enthusiasm. Canada Council, Jeunesses Musicales of Canada, and University of Toronto all came on board to support the group in its inaugural year. JMC presented the quartet in over 50 concerts in Quebec and the Maritimes, and U of T took on the Orford as their Quartet in Residence, where they continued to study with Fenyves. Their Toronto concert on April 6, 1966 was met with praise and excitement, the quartet being hailed as the ensemble that would revive chamber music in Canada.

For devotees of chamber music one of the most heartening end-of-season announcements was that concerning the series of three concerts – A Spring Series of Chamber Music – scheduled for this month and next at the Concert Hall, Edward Johnson Building. The scarcity of this type of music in Toronto was enough to guarantee a welcome. That it would feature some of the best of the Faculty of Music’s student instrumentalists made it doubly attractive. But how many of last night’s near-capacity audience had expected the musical excellence they were offered in the first program by the Orford String Quartet?69

Canada Council showed their support from the beginning, granting $20,000 to this young ensemble in 1965 and another $25,000 in 1969.70 In addition, CBC and Radio-Canada also supported the Orford, heaping praise on the ensemble with headlines like “At last Canada has a Genuine Quartet” (Montreal Star, 1968) and “Un groupe de classe mondiale” (La Presse, 1968).

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68 Valerie Legge, One Quarter of the Orford String Quartet: Marcel Saint-Cyr (Calgary: Frontlist, 2009), 49.


70 Valerie Legge, One Quarter of the Orford String Quartet: Marcel Saint-Cyr (Calgary: Frontlist, 2009), 53-54, 69.
All over Canada the group was met with praise for their “excellent ensemble”, “polished style, rapport”, and “stunning” performances.

In its original formation the quartet recorded Schumann Piano Quintet with Ronald Turini and Mendelssohn Quartet Op.13, which was financed by Jeunesses Musicales du Canada and CBC International Service. They also went on to record an impressive list of works: Berg (Op.3) and Haydn (Op. 76 No.2) (London Records of Canada/CBC label); Schumann (Piano Quintet) (previously recorded with Turini) and Mendelssohn (Quartets Op. 12 and 13) (CBC/RCA); Beethoven (Op. 18 No.5) and Brahms (A minor Op. 51 No.2) (CBC); Ravel (Quartet) (Radio Canada International); Mozart (K. 387, K. 421, K. 465 “Dissonant”, K. 458 “Hunt”) (CBC); Schubert (Quartettsatz), and Schafer (Quartet No. 1) (Concert Hall/Guilde international du disque); Ravel and Debussy (Decca); Mendelssohn Op.12 & 13 (Decca) and the complete cycle of Beethoven (CBC); John Beckwith (Quartet) and John Weinzweig (Quartet No.3) Centrediscs; Haydn (Op. 54 No.1) and Harry Somers (Quartet No.3) (Radio Canada); and Schumann (Piano Quintet Op. 44) with pianist Anton Kuerti (CBC).

As well, the group was warmly received abroad. Particular praise came from their Carnegie debut, which confirmed their status as an international quartet of great promise:

Not long ago, the string quartet was feared to be a dying species, but a program of careful nurture by musical conservationists has been reviving the breed. There suddenly are half a dozen absolutely world-class young groups in action and to that heartening list the name of the Orford String Quartet may now be added.

71 Valerie Legge, One Quarter of the Orford String Quartet: Marcel Saint-Cyr (Calgary: Frontlist, 2009), 55.
Their debut in Washington was also favorably received, with headlines such as “Canadian Quartet’s Debut is a Delight” and “Orford Quartet in Brilliant Debut” hitting the press the next day. The following year they were also promoted at the University of Toronto where the quartet was given a quarter of a salary each due to the death of a faculty violist. Its members were also relieved of their orchestra duties and, from University of Toronto’s official announcement of the quartet’s new post, the quartet’s new duties were to act as ambassadors of the university. The quartet continued their ascension that year, touring Europe (Italy, Belgium, and Germany) with works by Weinzweig, Pépin, and Somers. Their commitment to Canadian repertoire was strong throughout their career, although it has been suggested this may have been due to their support from Canada Council being contingent on performances of Canadian music. The quartet performed and premiered pieces by Robert Bauer (The Final Silence), John Beckwith (Quartet and College Airs), Brian Cherney (Quartet No. 1), Samuel Dolin (Portrait), Robert Fleming (Quartet), Jean Papineau-Couture (Quartet No. 2), André Gagnon (Four Tangos), Srul Irving Glick (Quartet No. 1), Alan Heard (Prelude), Jacques Hétu (Opus 19), Sir Ernest MacMillan, Marjan Mozetich (Changes), Oscar Morawetz (Five Fantasies and Tribute to Mozart), Clermont Pépin, André Prévost (Suite), and Charles Wilson (Quartet No. 2). The quartet performed R. Murray Schafer’s Quartet No. 1 over a hundred times and commissioned his

73 Valerie Legge, One Quarter of the Orford String Quartet: Marcel Saint-Cyr (Calgary: Frontlist, 2009), 62.

74 Ibid., 64.

75 Ibid., 64.
string quartets No. 3 and 5 (_Rosalind_; _Beauty and the Beast_ for voice and string quartet; and _Theseus_ for harp and string quartet. The quartet championed Canadian music even though their original cellist said “there was simply too much modern music for his taste”. But that didn’t stop the Orford Quartet from introducing new music to Canadian audiences. On top of their impressive list of Canadian works, they also performed Lutoslawski (_Quartet_), Crumb (_Black Angels_), Krzystof Penderecki (_Quartet No. 2_), Lou Harrison (_String Quartet Set_), and premiered American composer William Schuman (_Quartet No.5_).

The Orfords had a remarkable run for fifteen years without a member change until their founding cellist Marcel Saint-Cyr announced his resignation from the group in 1979 for personal reasons, but in reality Marcel

Could no longer bear to remain with an ensemble which didn’t give him full support, while he himself felt that he was offering the best that he was capable of. He realized that his musical goals with the Quartet had reached fruition and that great heights had been scaled; he had nothing left to prove. Moreover, the many years of living out of a suitcase and working together so intensely were beginning to take their toll; pressures to tour and record were continually increasing. The inevitable interpersonal frictions were amplified as time went by - not unlike in a marriage, except that this was a phenomenon occurring amongst four grown men. And so it was that Marcel announced that he intended to leave the Quartet at the end of the current concert season (June 1980.) The lack of reaction engendered by this declaration did not even surprise him; a fairly impassive interpersonal communication style had become par for the course amongst the four quartet members.76

Cellist Denis Brott of the Brott clan stepped in as his replacement, but the group faced many more tumultuous changes within the group: in 1986 founding violist Helmer left and was

76 Valerie Legge, _One Quarter of the Orford String Quartet: Marcel Saint-Cyr_ (Calgary: Frontlist, 2009), 154-155.
replaced only for a year by American Robert Levine before English violist Sophie Renshaw joined. Brott lasted eight years before he announced his departure. He spoke of having “different priorities” stemming from the age difference – Dawes and Perkins were in their 50s while Brott was 37 and Renshaw was in her early 20s – which caused the break up. Brott went on to say that “the tensions in the quartet were also getting in the way of our ability to perform in an integral fashion. And when communications break down, as they do in marriages, there have to be divorces.”77 Dawes agreed: “I guess it’s like a failed marriage … nobody wanted it to happen, but as you get older you sometimes get less tolerant and are less willing to interact.”78

With Denis Brott, the quartet continued their ambitious recording schedule and re-recorded the Beethoven cycle (Delos) along with Brahms (Piano Quintet in F Minor) with pianist Gloria Saarinen on Sefel; Harry Freedman (Chalumeau) with clarinetist James Campbell on Centrediscs; Mozart and Weber (Clarinet Quintets) with James Campbell on CBC; Srul Irving Glick (Quartet No. 1), Harry Somers (Quartet No. 3) on Centrediscs; Jacques Hétu (Quartet) and Oskar Morawetz (Quartet No. 2) on CBC; and André Prévost (Ahimsâ) on Centrediscs.

Brott was replaced by Desmond Hoebig and the Orford forged on with their recording projects: Schafer (The Crown of Ariadne, and Theseus), Pierick Houdy (Quintette pour harpe et quatuor à cordes) and Raymond Luedeke (The Moon in the Labyrinth) with harpist Judy Loman; Oskar Morawetz (Quartet No. 5 “Tribute to Mozart”); Mozart (Piano Quartets K. 478, K. 493, K. 450)

with pianist Jane Coop; and Schafer’s first five string quartets for Centrediscs. Upon completion of the Schafer quartets, Dawes made an announcement of his decision to leave the quartet. The rest of the group considered finding a replacement for Dawes but the quartet announced its close within 10 weeks of Dawes’ statement. Their final concert was on July 28, 1991 in Sharon Temple where the quartet performed the same works as their first concert in Mount Orford on August 11, 1965.

Following the announcement of the Orford String Quartet’s discontinuation in 1991, Canada was faced with a complete absence of professional string quartet ensembles:

the dispiriting truth is that after next Sunday Canada will be without a first-rate, full-time string quartet - without a string quartet that elicits, if not ecstatic sighs, at least nods of respectful recognition beyond its borders. Finding and supporting one is a high priority.

In its 26 years of history, the Orford Quartet’s performed in countless countries and recorded an impressive discography of over 50 works. Other accolades include First Prize at the European Broadcasting Union’s String Quartet Competition (1974), Molson Prize from the Canada Council (1976), Canadian Music Council Award for the best Canadian Chamber Music Recording, and Best Broadcast of a Canadian Chamber Music Ensemble (Mendelssohn Op.12 &13, 1978), Juno Awards (1985, 1987, 1991), Grand Prix du Disque Award (1988), and in 2000, the CBC named the Orford String Quartet as one of “The Great Canadian Performers of the

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Twentieth Century”. The Orford had a marvelous international career, but more importantly, they placed Canada on the chamber music map as a nation producing a world-class ensemble.

There is not a quartet ensemble in the world which commands the variety of technique and expression, the musical, emotional or intellectual understanding to come anywhere near doing it all justice, but this Canadian Quartet with its direct and relatively unaffected approach, is better placed than most to make the attempt.  

The end of the Golden Age marked a momentous period: the great Canadian giants were all finished by 1991, but at the same time there was a renaissance of chamber music activity thanks to the rise of new young quartets. From coast to coast, several budding young Canadian quartets were beginning to make a splash in the chamber music scene, each vying to continue the legacy of quartet playing in Canada.

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80 Valerie Legge, One Quarter of the Orford String Quartet: Marcel Saint-Cyr (Calgary: Frontlist, 2009), 152.
3 The New Golden Age

3.1 Biographies

The number of professional quartets in Canada rapidly increased and therefore created a New Golden Age of string quartets in Canada from 1991 onward. Canada is currently home to more than twenty professional quartets. Despite the varying careers and fluctuations in terms of support given to these quartets, both the number and quality of the ensembles are growing. Short-lived quartets are less common and there are several quartets who may surpass the longevity of Orford and Vághy. The biographies that are included in this chapter describe the careers of the Arthur Leblanc, Alcan, Claudel-Canimex, St. Lawrence, Lafayette, Penderecki, Molinari, Bozzini, Borealis, Tokai, Silverbirch, Cecilia, Afiara, and the New Orford quartets.

Quatuor Arthur Leblanc (1988–)

In 1988, the Orford went across Canada to share their knowledge with young quartets as a part of a program supported by the Canada Council.81 At the University of Moncton they taught Quatuor Arthur-Leblanc, an ensemble created with the support of its university, Canada Council for the Arts, the New Brunswick government, and Radio-Canada.82 Their name came from the famed Acadian violinist and composer, Arthur LeBlanc. In addition to organizational support


from institutions, the quartet experienced a remarkable level of support from its community. Promoting Leblanc’s name and the town was “favorable to the committee responsible for promoting the French language in Dieppe”\(^83\) and to the mayor who concurred: “Every time the name Arthur LeBlanc gets repeated around the planet and the country it's recognized that he's a violinist from Dieppe, New Brunswick.”

However, financial burdens arose within the university and the town of Dieppe, and an article titled “Quartet Funding Hits Sour Note” hit the press in March 1999. The paper revealed that the university's cost of maintaining the quartet was $200,000 per year. In 1994, the town of Dieppe stepped in, pledging its annual contributions of $30,000 to the university for a period of ten years, but conflicting interests at the school resulted in most of the money being diverted to the engineering school. The president of the university made a case for more public support to retain the quartet; however, within a year, the Quatuor Arthur LeBlanc had lost its residency.

Laval University recruited the Quatuor Arthur Leblanc in 2005 as their Quartet in Residence after the ensemble spent transitional years in Montreal from 2000-2002. The dean of Laval University spoke of this appointment: “The Quatuor Arthur-LeBlanc is one of our best moves. We could not have made a better investment.”\(^84\) The university’s string department was boosted in 2007 when the group launched their Intensive Chamber Music Workshop and once again in 2011 when they established a program at the Master's level concentrating in chamber music.

\(^{83}\) Krista Peterson, “Quartet Funding Hits Sour Note,” \textit{The Times}, March 16, 1999.
Teaching was always a big part of their careers from the beginning of the quartet, and in addition to their post at Laval University, the quartet taught at Domaine Forget in St. Irénée, QC and at Kincardine Summer Festival in Ontario.

Throughout their career, the Quatuor Arthur Leblanc has premiered, commissioned, and recorded works by Canadian composers including André Prevost (recorded *Quartet No.3* in 1990); Kelly-Marie Murphy (premiered and recorded *This is My Voice* in 1993 on the Fonovox label, commissioned *Dance Me Through the Panic* in 1996, premiered and recorded *Huron Carol* *Interlude* on Amberola label in 1998); Vincent Collard (premiered *String Quartet 1A* in 2001); Martin Valcke (premiered and recorded *String Quartet* in 1995) and Anita Sleeman (premiered *Cantigas* in 2003). Kelly-Marie Murphy said of the collaboration that the members of the quartet are “great champions of my music, I feel truly honoured and privileged to have worked with them. I know them to be artists of the highest caliber with a strong commitment to Canadian music and culture.”

Their first commercial CD was released in 1997 for Fonovox consisting of Haydn (Op 76 No.4), Kelly-Marie Murphy (*This is My Voice*) and Edvard Grieg (*Quartet*). They went on to record music for guitar and quartet arranged by Roland Dyens for ATMA Classique in 2007. In 2013 the Quatuor Arthur Leblanc was the first Canadian ensemble to release a recording of the complete quartets of Shostakovich on the XXI label. The project became a huge undertaking; it

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took almost six years to learn the pieces in depth and record the works. Plourde said of the experience: “learning Shostakovich’s quartet cycle is similar to learning a language. As you immerse yourself in it for weeks, sometimes months at a time, your life starts to revolve around the music; you have themes constantly going over in your head and you begin to understand the deeper meanings behind the words.”

The recordings took place over two sessions in February 2007 and August 2009 in La Salle Françoys-Bernier, a 604-seat concert hall built in 1996 at Le Domaine Forget, an international music festival and academy for music and dance in St. Irénée, Quebec.

Critic John Terauds reviewed that the cycle was “impeccably played, finely balanced, charged with intensity”. Terauds had been a fan of the group from an earlier encounter in Toronto where the Quatuor Arthur Leblanc was in residence for Music Toronto in 2007. After their poorly attended show, Terauds wrote:

Four young New Brunswickers are treated like rock stars when they tour China and Japan, but barely register a ripple among chamber music diehards in Toronto. But we should heed the Asians. Quatuor Arthur-Leblanc…presents the best kind of classical music – thoughtful as well as emotionally engaged.

The formation as of 2014 includes violinists Hibiki Kobayashi and Brett Molzan, violist Jean-Luc Plourde and cellist Ryan Molzan. Hibiki Kobayashi joined in 1992 after the founding first

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violinist Julie Triquet left for a post with Les Violons du Roy and founding member Jean-Luc Plourde switched from second violin to viola in 1994, allowing violinist Nadia Francavilla to join as their second violinist from 1994. Membership has been stable since 2001 when Brett Molzan and Ryan Molzan joined the Arthur Leblanc after Brett left the Alcan, of which he was a founding member. There seems to be a game of musical chairs within the quartet community in Eastern Canada: in addition to Brett Molzan’s previous post with Alcan, other Quatuor Arthur Leblanc members, Luc Beauchemin (founding violist) left for Quatuor Alcan in 1994, and violinist Nadia Francavilla (Quatuor Arthur Leblanc 1994-2000) left for another Quebecois group, the Quatuor Bozzini, with whom she performed from 2001 to 2010.

The Quatuor Arthur Leblanc celebrated their silver anniversary in 2013 with continued notable accomplishments: they presented two cycles of Beethoven and Shostakovich Quartets, in which they performed 30 works in 15 concerts; they were nominated for an Opus Prize, awards created in 1996 by Quebec Music Council to celebrate Quebec musicians, in the “Concert of the Year” category.

**Quatuor Alcan (1989-)**

Just over 200km north of where the Quatuor Arthur Leblanc is located, another quartet celebrates their silver anniversary in 2014, the Quatuor Alcan. Originally formed with violinist Brett Molzan, violist François Bertrand, and cellist David Ellis, who were all chamber music students of Marcel St. Cyr (the original cellist of the Orford Quartet), along with violinist Natalie Camus, then a member of Quebec Symphony, the ensemble auditioned as a quartet for a new job
opportunity with Saguenay—Lac-Saint-Jean Symphony Orchestra in Chicoutimi, QC. Unlike other orchestra postings at the time, this organization offered its principal positions a dual title as its quartet in residence. The idea of a quartet career coupled with the financial stability of an orchestral position pulled the foursome to Chicoutimi, where they have resided since accepting the post. The newly formed quartet was asked to take on the name of one of its principal patrons, the aluminum conglomerate, Rio Tinto Alcan, which caused brief reluctance from the players. In the end, the quartet credits Alcan for their longevity.

Despite a heavy schedule consisting of 38 weeks of orchestra commitment as section leaders, the Alcan nevertheless managed to tour and compile an impressive discography throughout its career. However, it wasn’t smooth sailing for the quartet in the beginning: their first CD of Octets by Felix Mendelssohn and George Enescu was a joint effort with Quatuor Québec recorded for CBC. It was reviewed unfavorably:

“The two young quartets on this disc are little-known outside Quebec, and may stay that way with projects like this one. The sound is appalling, flooding the bass end of each quartet with chaotic resonance. The busy cello licks that open the finale of Mendelssohn's Octet in E-flat, for instance, are literally unintelligible, though not for being incorrectly played. Besides, who can really tell what these fledgling groups sound like, when they're thrown together in an octet? The Alcan seems somewhat stronger, leading with more conviction in the Mendelssohn than the Quebec does in Enesco's Octet in C, but then the Enesco is also the inferior work. Young groups, playing mediocre music in bad circumstances: sounds like time to look for a new agent.”

Everett-Green’s subjective opinion was disapproved by a letter to the editor:

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Robert Everett-Green was being a little unfair to Le Quatuor Alcan and Le Quatuor Québec in describing the music they played as "mediocre" in his review of their Octet CD (Recordings - Dec. 17). I don't like the Mendelssohn Octet either, but I am prepared to recognize its quality, and I have never heard it described as mediocre. The Enesco, while making no great demands on the listeners, has many fine things in it and was an important milestone in the composer's development. But surely the point of the CD was that these were youthful works, the former written when the composer was 16, the latter when he was 20, played by what seems to be equally youthful performers. Whatever the other shortcomings of the CD, this would seem to be rather imaginative planning.¹⁰

There are several oddities to point out: First, the response to Everett-Green’s article was titled “Mozart isn’t mediocre” even though Mozart isn’t being discussed at all; second, the Quatuor Québec may have been a young quartet but it had just been described as “a very promising young ensemble with a high level of musicianship”¹¹ by another critic. Last and perhaps most importantly, Felix Mendelssohn’s Octet was written when he reached his youthful pinnacle and therefore cannot be considered as a mediocre work by any means.

The discouraging remarks however had no effect on the Alcan and they went on to have a fruitful recording career: they recorded 6 CDs for Analekta: Debussy, Borodin, Wolf (1993), Strauss and Dvořák with Canadian pianist Louise Bessette (1995), Mozart (Quartets K 387 and 464) (1996), Haydn (Op. 77 Nos. 1 and 2, plus Op. 103) (1996), Schubert (Quartet Op. 168 No. 8 and No. 14) (1998), which won an Opus Award in 1999 in the Album of the Year category, and a collaboration CD with Alain and David Lefèvre of works by André Mathieu and Ernest Chausson. The final CD with Analekta resulted in a Félix Award, a prize established in 1979 by

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the Association du disque de l’industrie du spectacle québécois (ADISQ) to celebrate Quebec artists in honour of Quebec songwriter Félix Leclerc. The quartet also has four CDs on the ATMA label: “Les Vendredis”, a collection of short works by Russian composers which received an ADISQ nomination (2006); “Requiem for Fanny” consisting of works by Mendelssohn (Quartets Op. 80, 81 and Quintet Op. 87) with Steven Dann, which earned the distinction of being a finalist in the Album of the Year at the Opus Awards (2007); Glenn Gould (String Quartet Op.1), and Ernest MacMillian (String Quartet and Two Sketches on French Canadian Airs) (2009); and a CD titled “Carte Postale” which was released in 2009 with contemporary works of international composers. Also, for an independent label, they recorded two quartets by Ludwig van Beethoven (Op. 18 Nos 1 and 4).

Quatuor Alcan has worked with the following Canadian composers: Airat Ichmouratov (recorded Quartet No.2 on ATMA); Andrew MacDonald (Quartet No. 4 “Andromache Suite”) (2002); commissioned and premiered Kelly Marie Murphy (Another Little Piece of My Heart) (1999); commissioned Jean François Rivest, (Variations for String Quartet) (1993). MacDonald is writing his fifth quartet for the Alcan to premiere in 2015.

In nearly 25 years, the ensemble has had only a few personnel changes, and Ellis again credits their unique support system from Alcan for their stability. In 1994, the Alcan welcomed its new violist, Luc Beauchemin, who left Quatuor Arthur LeBlanc; in 2001 when Brett Molzan left to join the Arthur Leblanc, the Alcans recruited Italian violinist Laura Andriani to join in 2003. The membership has been stable since 2003. Similar to their neighbours, the Arthur-Leblanc,
the Alcan will be presenting the complete cycle of Beethoven quartets in 2014 to celebrate their achievements. Their situation with the Lac-Saint-Jean Symphony Orchestra has been paralleled by the creation of other quartets within an orchestra: Blue Engine String Quartet of Symphony Nova Scotia (formed in 1997); Atlantic String Quartet of Newfoundland Symphony (1987); and Emily Carr String Quartet of Victoria Symphony (formed in 2006).

**Atlantic String Quartet (1987-) & Emily Carr String Quartet (2006-)**

The Atlantic Quartet seems to have minimal activity because of its orchestral duties, and has endured many member changes.\(^2\) However, they managed to commission Canadian composer Michael Parker (*No. I, Traditional Music for Solo Viola and String Quartet* with Rivka Golani) and David Scott (*No. I*). The Emily Carr Quartet have also incorporated quartet activities in their orchestral schedule and toured the USA, Europe, and Asia. In 2014, they commissioned Canadian Tobin Stokes (*Quartet*). Their repertoire lists Canadian works of Jean Coulthard (“Pines of Emily Carr”), Rudolf Komorous (*Quartet No. 1 “The White Shift”* and *No. 2 “The Atonement”*), Nikolai Korndorf (*Quartet*), Linda Catlin Smith (*Quartet No. 4 “Gondola”*), and Ana Sokolovic (“Commedia dell’arte”).

**Blue Engine String Quartet (1997-)**

The Blue Engine String Quartet was created in 1997 with Jennifer Jones, first violin, Anne Simons, second violin, Margot Aldrich, viola, and Hilary Brown, cello. Despite their full season

\(^2\) The year of its founding was verified with a member of the quartet. Stegmüller (2006) incorrectly notates it as 1995.
with Symphony Nova Scotia, the all-women quartet has devoted their concert programming to Canadian music. They have premiered works by Peter Allen (Quartet), Brian Current (Faster Still, with Duo Concertante), Anthony Genge (Quartet), Peter Togni (Quintet “Capsian Blue”), and in their repertoire they carry works by Elizabeth Raum (Quartet), Christos Hatzis (Quartet No. 1) Steve Tittle (“Let it Shine All the Time” for string quartet and vibraphone) and Gary Kulesha (Quintet-Sonata for marimba and string quartet). In addition, they promote music of women composers such as Amy Beach, Fanny Mendelssohn, Rebecca Clarke, and Germaine Tailleferre.

**Quatuor Claudel-Canimex (1989-)**

Another all-female ensemble that champions music of women composers is Quatuor Claudel-Canimex. Started in 1989 as an homage to the French female artist Camille Claudel, the quartet’s repertoire list includes works by female composers such as Thea Musgrave, Sophia Gubaidulina, Linda Bouchard, Kelly-Marie Murphy, and Joanna Bruzdowicz. The latter part of their hyphenated name acknowledges the Canimex Group who donated a matching set of instruments and bows by respected French maker, Jean-Baptiste Vuillaume, for the quartet’s exclusive use in 2005.

Their musical taste is definitely not limited to female works as evinced in their discography: for Société nouvelle d’enregistrement (SNE), they have recorded Prokofiev (Quartets No. 1 and 2); for Port-Royal, Dvořák (Op. 51 and Op. 81); for Pelléas, Felix Mendelssohn (Op. 13 and Op. 44 No. 2); for DCM Classique, the first two quartets of the French film composer Georges Delerue.
Several of their collaborations have also resulted in a CD: for SNE, they released a CD titled “Songs of the Soul” with mezzo-soprano Jocelyne Fleury; with clarinetist Michael Dumouchel, they recorded a quintet written by a Canadian composer Andrew MacDonald (Music for the Open Air), a work the quartet commissioned; for Centrediscs, the Claudel-Canimex teamed up with Canadian pianist Réjean Coallier to record the chamber music of Canadian composer Rodolphe Mathieu. In 2011, the Claudel-Canimex worked with another Canadian, a jazz saxophonist/composer/arranger Pascal Tremblay, to create an album titled “Lueurs” for Fidelio label. They are also featured in a CD consisting of music by Paul McCartney titled Family Way. For an upcoming CD project for the Montreal label XXI, the Claudel-Canimex plan to record quartets of Theodore Dubois, a French composer and a recipient of the Prix de Rome in 1861.

The membership of the Quatuor Claudel-Canimex changed several times in the past 24 years but the founding first violinist has been the same. The current members of the quartet are Élaine Marcil and Flavie Gagnon, violins; Annie Parent, viola; and Jeanne de Chantal Marcil, cello. The quartet does not perform in this formation exclusively: É. Marcil and Gagnon play in the Sherbrooke Symphony (Marcil is concertmaster); Annie Parent is principal viola in the McGill Chamber Orchestra and Sinfonia de Lanaudière; and J. Marcil plays in Laval Symphony Orchestra, Sinfonia de Lanaudière and Trois-Rivières Symphony Orchestra. Together they perform about twenty concerts a year.93

St. Lawrence String Quartet (1989-)

Formed in the same year as the Quatuor Claudel-Canimex, the St. Lawrence String Quartet (SLSQ) was started in Toronto by Geoff Nuttall and Barry Shiffman, violins; Lesley Robertson, viola; and Marina Hoover, cello. Nuttall and Shiffman were both US bound to pursue graduate studies but the indifference they felt towards traditional schooling sparked an interest for starting a chamber group. They also convinced Robertson to abandon her graduate degree at Juilliard and Hoover to move to Toronto from New Haven. As soon as the decision was made, support came from a variety of sources: Denis Brott, who had just terminated his ties with the Orford, coached the young St. Lawrence in his home; Lorand Fenyves, of the Fenyves/Israel Quartet coached them at the university; the Royal Conservatory and the University of Toronto had come together to create a training program specifically for them; and the Ontario Arts Council had given them a grant to start the quartet, reallocated from funds initially intended support graduate studies for both Nuttall and Shiffman. The OAC’s music officer, John Brotman, sanctioned the redirection of funds, but with the peculiar non-endorsement that the quartet would not last two years. Luckily for Canada, Brotman’s prophecies were unfulfilled and the SLSQ’s career garnered many successes one after the other. Even before two years was up, the SLSQ was accepted to study with the Emerson String Quartet at the Hartt School of Music as the first recipients of the residency and won two second prizes at both Melbourne International Chamber Music Festival and Glory of Mozart International Competition. Within three years they won Young Concert Artists auditions in New York, debuted in Vancouver, Tanglewood, New York, Washington, and were selected to study with the Juilliard Quartet. They crowned all these achievements with a first prize victory at the Banff International String Quartet Competition in
1992, earning further distinction as the first Canadian ensemble ever to do so in the competition’s history.

In the same year, Jennifer Taylor of Music Toronto featured St. Lawrence on the Discovery Series, an honour she would later extend to the Cecilia Quartet. She has booked them every year since their debut; “They always draw a good, enthusiastic house … we like to think of them, in a sense, as ‘our’ quartet. It’s almost a parental attitude.”

With two major competitions under their belts and their loyal fans forming wherever they played, the sky was the limit for this Canadian group. In 1993, the group made its Paris debut and toured Uruguay. In the 1994-1995 season, the group performed at the White House for President Clinton, performed at Spoleto, Carnegie Hall, Amsterdam Concertgebouw, London’s Wigmore Hall, throughout Japan, and began a residency with the Tokyo String Quartet at Yale University. Following their Carnegie debut Alex Ross wrote:

To perform, on a single program, the Mozart "Dissonant" Quartet, the Berg Opus 3, and the Beethoven Opus 131 would be an arduous undertaking even for a seasoned ensemble. For a young group making its New York debut, the sequence looks almost suicidal. But the St. Lawrence String Quartet made the leap on Nov. 17, at the 92d Street Y inaugurating the Y’s Young Concert Artists Series. They not only survived, but triumphed as well.

In the 1997/98 season, the SLSQ toured under the auspices of Prairie Debut to bring music to

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rural parts of Alberta, Saskatchewan, and Manitoba, along with international concerts that brought them to Vietnam, France, Holland, and Brazil. In 1998, the quartet relocated to California where they became ensemble in residence at Stanford University.

In 2001, founding member Marina Hoover announced her decision to leave the quartet and sunny California for personal reasons. Hoover had been travelling with her child since it was three weeks old and wanted to have more children with her husband who was offered a new position in Chicago. To find her successor for the 2002 season, the SLSQ auditioned 15 cellists over eight months and found Alberto Parrini, cellist of Italian origin, which altered its full Canadian membership. However, Shiffman said “the SLSQ does continue its Canadian mandate, which is first and foremost to promote the repertoire of Canadian composers and not just to play it in Canada but also, more importantly, to play it abroad.” Shiffman also added that the group's annual tour in Canada is very important to them, which sometimes required them to take a reduced fee, but they will do it to play in small communities in provinces such as Newfoundland.96

After such an extensive search, the new marriage did not last long; Parrini left the group after only eight months and was replaced by American cellist Christopher Costanza. Then in 2006, founding member Barry Shiffman accepted a position as the Director of Music at The Banff Centre and was replaced by another Canadian, Scott St. John. When interviewed prior to the group’s first performance in Boston in the new formation, Geoff Nuttall said, “In our case the

changes have been really good for us. When you have people that are good joining the group, you miss the old guys, because they’re your buddies, but,” Nuttall joked, “you also realize, holy cow, we could get better.”

Despite their membership changes, the SLSQ's level of musicianship did not suffer in any way. During their visiting residency at University of Toronto, John Terauds wrote

Perhaps one of the reasons that classical music doesn't register with a wider population is that it's too polite. That possibility came to the fore last night at University of Toronto's Walter Hall, where the visiting St. Lawrence String Quartet was anything but polite. The result was an evening of riveting, breath-catching emotion and virtuosity that we don't often associate with chamber music... The Lawrences played this piece as if their own lives depended on it.

When St. John joined the quartet, both violinists decided to switch first violin duties, depending on repertoire. This has been somewhat of a trend adopted by the younger generation quartets. Despite the good intentions, the comparison between the rotating first violinists was inevitable. Sometimes because of his loud appearance, it seemed that Nuttall took centre stage at all times, but St. John is an artist all his own, being a “fluid, dynamic, and musically impeccable player.”

Praise coming to either violinist often was framed in comparison to the other: “Nuttall is an excellent musician, but there is an elegance to St. John's sound that gave last night's performance an extra glow. He played with the others as if they had been making music together for years.”

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The SLSQ was considered to be “Orford's only clear successor”\(^{101}\). In the early days of the ensemble, the SLSQ was often compared to its predecessor. “It is tempting to listen for Orfordian, and therefore Canadian, traits in the younger group. Like their antecedents, they listen closely, play softly and give full value to contrapuntal texture.”\(^{102}\) Perhaps Kaptainis foresaw the St. Lawrence’s international career, and in that sense they are definitely Orford’s successor. However, the playing style of the St. Lawrence maintained its unique personality, standing in stark contrast to the Orford’s fluent and elegant style. From its formative years, the quartet has been described as “flamboyant, eccentric, and amusing.”\(^{103}\)

Anyone who dismisses 18th and 19th century classical music as safe, comfortable and bourgeois needs to go to a concert by the St. Lawrence String Quartet ... The St. Lawrence is first and foremost, I think, about risk taking: about playing on the emotional edge; about performing, not to ‘get it right,’ but because the music has something to tell us that we cannot live without; something that could make you change your life.\(^{104}\)

In 2010, the St. Lawrence Quartet wrote their mission on their website, www.slsq.com, “We remind you that the only reason for performing is to make people cry, sweat, shiver and make every listener feel the incredible magic a creation can generate. This is the reason why we play.

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\(^{102}\) Ibid.

\(^{103}\) Richard Todd, “St. Lawrence String Quartet Brings Passionate Commitment To Concerts,” *The Ottawa Citizen*, March 26, 1995.

\(^{104}\) Tamara Bernstein, “Quartet Succeeds On The Edge,” *The Toronto Globe and Mail*, October 24, 1996.
Everything else is meaningless.”

Although the SLSQ were not reluctant to record, the group waited patiently for 11 years for the right opportunity. They chose to release their debut album on EMI, with works by Schumann (Quartets Nos. 1 and 3). This album was awarded a JUNO in 2000. Other EMI CDs include Shostakovich (Nos. 3, 7, and 8), Osvaldo Golijov (Yiddishbbuk), which received two Grammy nominations, Tchaikovsky (Nos. 1 and 3), and Canadian composer Christos Hatzis (The Awakening and The Gathering). They went on to record several others: John Adams (Quartet) on Nonesuch; Jonathan Berger (Miracles and Mud for violin and string quartet), recorded with Nuttall’s wife, Livia Sohn, for Naxos; Mark Applebaum (56 ½ ft) on INNOVA; and Bach (Brandenburg No.5, Keyboard Concerto No. 4, Concerto No. 3) with Awadagin Pratt on Angel records. For their 20th anniversary, out of ninety submissions, the quartet selected five composers to commission a new work. The five pieces of Charke (Sepia Fragments), Suzanne Hebert-Tremblay (À tire-d'Aile), Brian Current (Rounds), Elizabeth Raum (A Table at the Bushwakker), and Marcus Goddard (Allaqi) were premiered during a tour of Canada and recorded on the Centrediscs label.

John Adams, whose work the SLSQ had recorded in 2009, also wrote Absolute Jest, a work for string quartet and orchestra, for them in 2012. The latter work was toured extensively with the San Francisco Symphony and Michael Tilson Thomas throughout San Francisco, Chicago, Ann

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Arbor, New York (Carnegie Hall), London (Royal Festival Hall), Paris (Salle Pleyel), and Birmingham (Symphony Hall). With Adams himself conducting, the quartet repeated the program with the London Symphony at the Barbican in 2013 and with the Toronto Symphony in 2014. Samuel Adams (son of John Adams) wrote *String Quartet in Five Movements* for the SLSQ in 2013, which was commissioned by the Spoleto Festival.

In 2013, the SLSQ headed towards its 25th anniversary with an amount of international success that surpassed all other active Canadian quartets in the field. Since 1999, they have run the *SLSQ Chamber Music Seminar* at Stanford University, which welcomes quartets of all ages and level, including amateurs. In 2010, they added to their efforts the Emerging String Quartet Program, mentoring young up-and-coming ensembles including Canada’s Afiara, Cecilia, and Tokai quartets among other non-Canadian groups.

Favoured by chamber music cognoscenti everywhere, the SLSQ had built an enviable concert itinerary of 70 concerts by its fourth year; now in its 25th year, they maintain a busy annual touring schedule of 120 concerts. The year 2014 began with the Canadian violinist Mark Fewer replacing St. John. Fewer is a professor of violin at the Schulich School of Music at McGill University and a former concertmaster of the Vancouver Symphony.

**Lafayette String Quartet (1986-)**

When R. Murray Schafer published an article titled “The Future for Music in Canada” in 1967 he wrote:
It is a sorry fact that every city in Canada aspires to acculturation in the same way, through the acquisition of a symphony orchestra and later perhaps an opera company. We wish to have pets and we immediately go after the dinosaurs. Why does a competitive society such as ours converge in cherishing this unanimous ambition in music? The answer is, ‘Because Europe has such things.’ We stand transfixed before the European culture-embroidery. From St. John’s to Victoria the same tedious pattern; the same third-rate semi-professional orchestras groaning annually through the same pot-boiler repertoire; the same patient audiences trying not to look headache ... For the same monies spent on the rooted-down tonnage of, say, the Victoria Symphony Orchestra, the same city could be the home of one of the world’s finest string quartets. What a joy to hear at home and, what is more, what an exportable item. The city of Victoria known throughout the world by the portable excellence of its string quartet!106

Perhaps he prophesied the future or perhaps his article stirred inspiration in others to see the idea come to fruition, but, whatever the reason may be, the University of Victoria hired the Detroit-based Lafayette String Quartet in 1991 as Artists-in-Residence at the University of Victoria's School of Music. Steven Dann reports that his quartet at the time, with first violinist Martin Beaver, second violinist Malcome Lowe, violist Dann, and cellist Richard Lester, was a contender for this residency, but Lowe was not able to commit fully to the quartet due to his concertmaster position at the Boston Symphony. The Lafayette Quartet comprising violinists Ann Elliott-Goldschmid (from New Brunswick and a daughter of two Canadian musicians: pianist Patricia Grant Lewis and composer - conductor, Carleton Elliott) and Sharon Stanis, violist Joanna Hood, and cellist Pamela Highbaugh Aloni, started off in 1986 as an American ensemble based in Detroit, but they have been based in Victoria since their appointment.

Within two years of its inception, the members of the quartet were named “Young Artists to Watch” by Musical America, and the quartet went on to win numerous awards and prizes at

The quartet themselves dedicated their careers to teaching. It still holds the position at University of Victoria, acting as section leaders of Victoria-based ensemble, Galiano, and establishing and leading the Lafayette Health Awareness Forum in 2006. These activities help the group invest in the community and audience development. They may not hold a touring schedule as active as the St. Lawrence, but ever since it made the move across the border, its members rooted themselves deeply in Victoria. “The enthusiasm they’ve generated is amazing. They've gone into all the schools - I don't think there's a venue in Victoria where they haven't played. They've been able to reach more people than any other cultural entity in town”.108

107 Colin Eatock, “We’re Free to Look Into Ourselves and Create the Music We Want,” The Strad, November 2011, 71.

108 Ibid.
In 1992, the University of Saskatchewan loaned a set of exquisite Amati instruments to the Lafayette Quartet. Even though the lending of the instruments was initially described as indefinite, after campaigns conducted by Saskatoonians to have the instruments back to their city, the loan ended after five years. The instruments, valued at $3 million collectively, went back to Saskatchewan to be locked up in storage. In 2003, voices were raised to revive the sleeping beauties, and the University of Saskatchewan loaned them once again, however this time to their own quartet, the Amati Quartet, which is not a touring ensemble.

In 2010, the University of Victoria awarded the Lafayette String Quartet the Craigdarroch Award for Excellence in Artistic Expression and honorary doctorates from University Canada West in Vancouver. In addition to their many accolades, “the Lafayette is the only all-female ensemble in the world to comprise the four original members – a distinct rarity, regardless of gender and regardless of profession.” This is a remarkable achievement on many levels: string quartets generally endure many member changes; and the Lafayettes were able to celebrate its silver anniversary as an all-female ensemble with original members in a previously male-dominated world. The most respected and successful quartets in the mid-1900s were all male, if not mostly male, due to the conflict between touring and raising children.

The quartet has commissioned and premiered Canadian composers such as John Burke (Quartet), Murray Adaskin (Quartets No. 2 “La Cadenza”, and 3), Schafer (No. 11) and American David Jaffé (Fox Hollow). It has recorded for CBC, Dorian, Centrediscs, and its own

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label. Their discography consists of Murray Adaskin (Nos. 1, 2, 3, String Quintet, and Octet, with Cuarteo Latinoamericano and double bassist Gary Karr), Borodin (No.2), Stravinsky (Three Pieces), Shostakovich (No.3, 8, Prelude and Fugues Nos.1 and 15 arr. Dubinsky), Burke (Quartet), Schubert (Death and the Maiden), Fanny Mendelssohn (Quartet), Rebecca Clarke (Poem), Grieg (Quartet), Debussy (Quartet), Dvořák (Piano Quintets Op. 5 and 91, with Antonín Kubálek), and Tchaikovsky (No.1). Their CD “Death and the Maiden” has been lauded with the Western Canadian Music Award for Outstanding Classical Recording in 2003.

The year 2013 was also a momentous one for the Lafayettes: they created a Master's of Music Degree Program in String Quartet Performance, a two-year program for preformed groups, and they relaunched QuartetFestWest, a chamber music workshop held in the summer, which had existed from 1993-1998. To celebrate the return, the Penderecki Quartet have been invited as they had performed in its inaugural year. On a more personal side of things, the then violist of the Penderecki Quartet, Yariv Aloni, fell in love with Lafayette cellist Pamela Highbaugh at QuartetFestWest; Aloni left the quartet shortly after and moved to Victoria. The two of them are married.

Penderecki String Quartet (1986-)

In 1991, the same year that the University of Victoria recruited the Lafayette, Wilfred Laurier University in Ontario welcomed the Penderecki String Quartet as their Quartet-in-

111 Paul Citron, “String Quartet Festival a First,” Toronto Star, June 1, 1992. The original QuartetFest was launched by the Penderecki Quartet at Laurier University in hopes of proving to Canada that the quartet activity was still brimming even after the Orfords disbanded the previous year.
Residence. The original members were Jerzy Kaplanek and Piotr Buczek, violins; Adam Smyłam, viola, Zbigniew Szoltysek, cello.

Similar to the Lafayette, the Penderecki were created in 1986 but this time in Poland, and also like their peers, the Penderecki have stayed at Laurier since they moved to Canada. Formed in Poland at the Szymanowski Academy of Music originally as the New Szymanowski Quartet, they changed their name with encouragement from Krysztof Penderecki himself after winning a prize at the National Chamber Music Competition in Łódź, Poland for the performance of his Quartet No. 2. Following the win, the quartet moved to Wisconsin, USA to study with the Fine Arts Quartet. By the time the group moved to Canada, Yariv Aloni and Paul Pulford became its new lower string section. The group went through a series of member changes, not surprising given their 28-year-long career. The current formation as of 2014 includes Jerzy Kaplanek and Jeremy Bell, the latter a Torontonian, violist Christine Vlajk (formerly violist of Montclaire Quartet), and cellist Katie Schlaikjer, formerly cellist of the Avalon and Colorado quartets.\footnote{Complete member information can be found at quartetweb.com/groups/view_single/5}

The Penderecki specialize in contemporary works, especially of Penderecki, Kurtág, Britten, Bartók, Shostakovich, Bacewiz, and Schnittke, in addition to numerous works by Canadian
composers. The website QuartetWeb reports that they have premiered over 100 new works worldwide.\footnote{Paul Rapoport, “Premieres by Penderecki.” QuartetWeb, http://quartetweb.com/premieres/by_single_group/5 (accessed June 12, 2014).}

The Penderecki have recorded for Artifact Music, Centrediscs, Eclectra, EMI Canada, and Marquis Classics. Their extensive discography spans 29 CDs, and out of all Canadian quartets, they have recorded the most number of Canadian works: Marjan Mozetich (\textit{Lament in the Trampled Garden};\footnote{The SLSQ also recorded the Lament in the Trampled Garden, commissioned work for 1992 BISQC, in their first CD, but only for promotional purposes.} \textit{Angels in Flight} with Nora Shulman, flute, Shalom Bard, clarinet, Erica Goodman, harp; \textit{Hymn of Ascension} with Christopher Dawes, harmonium; \textit{El Dorado} with Caroline Leonardelli, harp); Alice Ping Yee Ho (\textit{Evolving Elements} for marimba and string quartet with Beverley Johnston); Riccardo Piacentini (\textit{An Mozart} for soprano, piano, and string quartet); Laurie Radford (\textit{Everything We See in the Sky}); Alice Ping Yee Ho (\textit{No.2}); Piotr Grella-Mozejko (\textit{The Secret Garden}); Daniel Janke (\textit{No.1}); Jeffrey Ryan (\textit{No.3 “Sonata Distorta”} and \textit{Quantum Mechanics}); Andrew P. MacDonald (\textit{The Winds of Thera} for accordion and string quartet with Joseph Petric, \textit{Pythikos Nomosi} for oboe and string quartet); Jascha Narveson (\textit{BSQ5}); Omar Daniel (\textit{Annunciation} for string quartet and live electronics, and \textit{Only the Eagle Flies the Storm} with Rachel Gauk, guitar); Jane Bunnett (Works for saxophone and quartet); Gilles Tremblay (\textit{Croissant}); Peter Hatch (\textit{Gathered Evidence}); Parmela Attariwala (\textit{Sylphe}); Harry Freedman (\textit{Spirit Song} for voice and string quartet with Valdine Anderson); David Wall (\textit{In Medias Res}); Linda Catlin Smith (\textit{As You Pass a Reflective Surface}); Ron Hannah (\textit{Quartet});
Piotr Grella-Mozejko (*Strumienie snu*); Srul Irving Glick (*Meditations In Preparation for S'Lichot*); Tim Brady (*Dance Me to the End of Love*); Glenn Buhr (*3 Songs, Quartet Nos. 1, 4, Richot Mass*); Randolph Peters (*Three Quarks for Muster Mark! And Tango*).

Other recordings include Brahms (Complete); Penderecki (*The Broken Thought*); Aleksander Lason (*No. 2*); Grazyna Bacewicz (*No. 3*); Britten (*No. 3*); Shostakovich (*No. 3*); Brahms, Schnittke & Shostakovich *Piano Quintets* with Lev Natochenny. They were the first Canadian quartet to release a recording of the six Bartók quartets. Most recently they released Beethoven (*Op. 132 and 135*) in 2014. The Penderecki are equally busy on the road and have performed all over the world including New York (Carnegie), Amsterdam (Concertgebouw), Hong Kong, Shanghai, Los Angeles, St. Petersburg, New Zealand, Mexico, Colombia, Venezuela, Russia, across Europe, and most recently in United Arab Emirates.

**Quatuor Molinari (1997-)**

After a sudden surge of quartet activity surrounding the Orford’s demise, Canada took a hiatus from producing quartets for almost a decade. In 1997, after spending 10 years as the second violinist of the Morency Quartet, the violinist Olga Ranzenhofer founded the Quatuor Molinari and went on to champion music of our time. The Montreal based artist Guido Molinari had been a main source of inspiration for Ranzenhofer and the two joined forces to create a new haven where composers and artists can workshop, perform, and create art for the community. The event, titled “Dialogue” was created in two parts: the first part presents the quartet workshop with excerpts from modern compositions and open discussions about the piece with the public;
the second part consists of visual artists who then share their art supplemented by a talk to the public. Following the Dialogues, the quartet perform the works in a self-presented series titled “Twentieth and Beyond” at Montreal’s Chapelle historique du Bon-Pasteur.

The quartet’s repertoire lists boasts an impressive list of composers from the 20th and 21st century including Alban Berg, Benjamin Britten, John Corigliano, Henri Dutilleux, Philip Glass, Sofia Gubaidulina, Giya Kancheli, György Kurtág, Ligeti, Lutoslawski, Penderecki, Rihm, Schnittke, Schoenberg, and Webern, among others, and the quartet’s mandate of performing new works has resulted in commissions by Otto Joachim, Michel Gonneville, Marc Hyland, Michael Matthews, Kelly-Marie Murphy, David Scott and Ana Sokolovic, and Quartets No. 7, 8, 10, and 12 from the distinguished Canadian composer R. Murray Schafer.

From the early days of the quartet, they worked closely with Schafer. In December 1999, Quatuor Molinari presented a three-day event titled The Quartet According to Schafer where his first seven quartets were discussed and performed followed by a CD recording in mid December. Ranzenhofer says of the experience:

> The present recording was carried out on the heels of this important Montreal cultural event. Performing in concert and recording all seven of Schafer’s string quartet proved a momentous experience for the Molinari Quartet. It was an intense period of hard work, reflection, research and give and take with the composer and the audience. In working on this body of works with the composer, the Molinari Quartet was in effect retracing the steps of nearly thirty years of musical creation. Yet what most struck the musicians was

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the great sense of unity that arise from these seven quartets.\textsuperscript{116}

Schafer writes his memory of the incident:

In our culture it is rare for a performing group to adopt a composer, as the Molinari Quartet did when Olga Ranzenhofer called me on the telephone to say: ‘We’d like to perform all your string quartets and we’d like you to write a new one for us.’ Of course my quartets had been performed before, relatively frequently by the Orford Quartet before their retirement. The Molinari proposal was to perform each of the six quartets separately and then combine them in a grand concert in Montreal in December 1999, at which time the Seventh Quartet would be premiered. It was an exciting proposal, but it left me transiently flustered because I’d never heard of the Molinari Quartet. But of course I was curious enough to go to Montreal to meet them. Their enthusiasm for new music was immediately evident. When I said I wanted the cellist to move around during the new quartet, Sylvie Lambert immediately went out and had someone make a harness for her instrument, leaving her free to play walking about or even dancing. I had no idea how many hours were spent rehearsing all the quartets, but each was performed for me with stinging accuracy and abundant subtlety of expression. The Montreal marathon concert really happened! The audience was enthusiastic. The press was generous. The Seventh Quartet was well received. Within weeks a patron approached me about writing an Eight Quartet for the Molinari. I could go on happily writing a ninth, a tenth or a hundredth for this marvelous group of musicians.\textsuperscript{117}

After the success of writing his seventh quartet, Schafer went on to write the eighth, tenth, and twelfth quartets for the Molinari in 2000-2001, 2005, and 2012, respectively. In 2003, with the eighth quartet in their repertoire, the Molinari presented all eight quartets in one day in Edmonton, Banff, Montreal, Kitchener-Waterloo, and in Toronto.\textsuperscript{118} The tour was preceded by a CD project where they recorded the \textit{Eighth Quartet (2000-2001), Theseus for Harp and String}


\textsuperscript{117} Ibid.

Quartet (1983), and Beauty and the Beast (1979). The latter two works were recorded with two Canadian artists: harpist Jennifer Swartz and mezzo-soprano Julie Nesrallah. The CD was met with high praise and was awarded a JUNO award for Classical Composition of the Year, which they shared with Schafer, and an OPUS prize for Album of the Year. The Molinari’s first recording of Schafer’s seven quartets on ATMA also received praise: it was awarded the “Heartthrob” from the Académie Charles Cros of France and also a nomination for Best Classical Album at 2001 JUNO Awards.

With the launching of Concours Molinari in 2002 for young composers, the Molinari also has experience on the giving end of awards. In the inaugural year, composers from all around the world under the age of forty were encouraged to submit a work, which was judged by Denis Gougeon, R. Murray Schafer, Gilles Tremblay, and the members of the Molinari. The prize included a cash prize, an opportunity to work with the Molinari at the Dialogues à la Chapelle, a concert, and a recording on ATMA. The first competition attracted 222 submissions from 39 countries and the lucky four consisted of (in order of prizes received) Vsevolod Chmoulevitch of Russia, Moritz Eggert of Germany, Wolf Edwards from Canada, and Alberto Colla of Italy, the latter receiving Honourable Mention. To date the quartet held five international competitions (4 CDs released by ATMA in 2003, 2005, and in 2009) and awarded composers from China, France, Germany, Greece, Hong Kong, Japan, Malaysia, Mexico, South Korea, Spain, Switzerland, and the United Kingdom. The results of the fifth competition were announced in May 2012, but there is no mention of continued support from ATMA for this project.
Whatever the reasons may be in delaying the CD production of the winning composers, ATMA’s commitment to the Quatuor Molinari did not falter; 2013 saw two releases of CDs: Schafer (*Nos. 8-12*) and Alfred Schnittke (*Piano Quartet, String Trio, and Piano Quintet*); in 2011, the Molinari recorded Alfred Schnittke (*Nos. 1-4*) with the second CD released in 2013 completing the cycle. This project received praise from *Gramophone* magazine, saying, “the obvious point of reference here is the Kronos Quartet’s cycle of Schnittke string quartets, released as a complete edition in 1998. But after hearing the Quatuor Molinari play the same pieces I don’t think I’ll be going back.”


The members of the Molinari at the founding were Olga Ranzenhofer, first violin; Johannes Jansonius, second violin; David Quinn, viola; and Sylvie Lambert, cello. Julie Trudeau replaced Lambert in 2000 and Jasmine Schnarr joined as second violin in 2002. In 2007, second violinist Frédéric Bednarz, violist Frédéric Lambert, and cellist Pierre-Alain Bouvrette replaced their

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predecessors and the membership has been the same since. In addition to their numerous projects and recordings, the foursome maintain a touring career. They have performed at IJsbreker in Amsterdam, Présence in Paris, Festival Octobre en Normandie in France, Musiques au present in Quebec, all over China, in addition to festivals in Vancouver, Banff, Toronto, Ottawa, Saskatoon, and other parts of Canada. When not on the road, the quartet resides in Montreal, where they are in residence at the Montreal Conservatory.

**Quatuor Bozzini (1999-)**

After the launch of the Molinari Quartet, a new quartet dedicating their lives to contemporary music also emerged in Montreal. Named after the lower strings in the group, the Bozzini received an Opus Prize shortly after its inception in 2001, where they were anointed as the “Discovery of the Year”. Since then the quartet has commissioned over 130 pieces as well as giving close to 200 premiere performances.

The founding members of the quartet were Clemens Merkel and Geneviève Beaudry, violins; Stéphanie Bozzini, viola; and Isabelle Bozzini, cello. Merkel and the two Bozzinis have been committed members since the beginning and the group only saw a few changes with one of the violin positions (the quartet’s violinists share the first and second violin duties). Nadia Francavilla, previously a member of the Arthur Leblanc, was with the Bozzinis from 2002-2010, Charles Étienne Marchand played from 2010-11 and Mira Benjamin joined in 2011.

Bozzini hold their annual event for composers, *Composer’s Kitchen*, which attracts an average of
60 compositions from around the world. Six chosen composers and the quartet workshop the piece for a week culminating in a performance in Montreal and six months later in Huddersfield, UK where the two participate in an exchange program.

A participant in the Composer’s Kitchen in 2012 wrote:

> It was an honour to work with a quartet so dedicated to our music and so interested in bring it to life. This was trumped only by their friendliness, hospitality, generosity and genuine warmth … I don’t think I have ever witnessed a group working as hard over such an extended period of time as the Bozzini Quartet … This project had a huge impact on my aesthetic and working method and I am so incredibly privileged to have had the opportunity to work with such a class act as the Bozzini Quartet…  

A similar itinerary will be repeated in Vancouver, called *Bozzini Lab*, where the quartet will workshop string compositions for the School for the Contemporary Arts at Simon Fraser University. The quartet also holds a workshop for musicians, focusing on the techniques of deciphering modern compositions in a series called Concordia Creative Music Institute. The quartet hosts its own concerts in the *Série qb*, and they have their own record label where they have produced numerous records. These works include: John Cage (*Quartet in Four Parts, Thirty Pieces, Four*); Daniel Rothman (*Ernstalbrecht Stiebler: Sens(e) Absence*); Thomas Stiegler (*Sonata facile, Wasserscholoss, decage-decade, unisono; Namenlose Gärten, Und. Ging. Außen. Vorüber. II.*); Howard Skempton (*Catch, Tendrils*); Jo Kondon (*Hypsotony, Fern, Mr Bloomfield, His Spacing*); Jürg Frey (*Streichquartett, Nr. 6, Zwei allerletzte Sächelchen, Streichquartett 2*); Steve Reich (*Different Trains*); and Malcolm Goldstein (*A New Song of Many

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Faces for in These Times, Hardscrabble Songs). In addition, the quartet recorded many works by Canadians: Martin Arnold (contact; vault, Liquidambars, Slew & Hop, Aberrare); Jean Derome and Joane Hétu (Le mensonge et l’identité); Michel Gonneville (Hozhro); James Tenney (Complete Quartets and Quintets); Piotr Grella-Mozejko (River to the Ocean); Jean Lesage (Le livre des melancholies, No.2); Tim Brady (Slow Dances); Claude Vivier (Pulau Dewata arr. Michael Oesterle); Michael Oesterle (Daydream Mechanics V); and a compilation of their workshop of 31 composers has been recorded in a CD titled À chacun sa miniature.

The group has garnered many prizes at home and abroad: in addition to the Opus prize in 2001, the quartet has been awarded “International Outreach” (2007) and “Contemporary Disc of the Year” (2004) from Opus. They are also recipients of the Étoile-Galaxie Prize (2001), Förderpreis Ernst von Siemens Musikstiftung (2007) and the German Record Critics Prize for Arbor Vitae (2009). Critics claim the quartet’s performances have “compelling engagement” and their fearless programming with results like an all-Cage concert has been reviewed as “magic”.

**Borealis Quartet (2000-)**

In 2000, three faculty members of UBC (Andrew Dawes, former first violinist of Orford; Eric Wilson, founding cellist of the Emerson; and David Harding, violist of Toronto String Quartet and the Triskelion String Trio) hand-picked a quartet to be the recipients of a quartet residency at UBC. The four players they chose were Patricia Shih and Yuel Yawney, violins; Nikita Pogrebnoy, viola; and Joel Stobbe, cello. The group had only played together for three months prior to this appointment but they gained the faculty’s vote of confidence through their potential.
Their concerts in the early years were described as “flamboyant” and their dramatic performances led to their being broadcast on CBC as finalists in the Great Canadian Music Dream Competition in 2003.

They have commissioned music from Kelly-Marie Murphy *Ashes*, Imant Raminsh *No.1*, Michael Conway Baker *Aurora*, and American composer Steven Dankner. BC composer John Oliver has written a piece for them with zheng, a Chinese plucked-string instrument, which they recorded in 2005 with Mei Han on zheng.

Their discography consists of seven CDs: their debut album on Skylark included Mendelssohn *Op. 80*, Schubert *Quartettsatz*, and Beethoven (Op. 59 No.3); for the CHIMEI label they have recorded Beethoven *Op. 95* and Mendelssohn *Op.80* in 2009, Grieg *Op.27*, Respighi *Quartetto Dorico* in 2011, and Taiwanese folk songs arranged by Che-Yi Lee, Puccini *Chrisanthemum* and well known lullabies arranged for quartet in 2012; for Za Discs they have recorded pieces for Chinese Zheng by John Oliver *Purple Lotus Bud*; and works by Canadian composer Stephen Chatman *Piano Quintet, Variations on Home on the Range* for Centrediscs in 2012.

The quartet performs on exquisite Italian instruments on loan from CHIMEI Culture Foundation. The instruments Borealis performs on are a Giovanni Battista Rogeri violin (Cremona, 1698), a Lorenzo Storioni violin (Cremona, c 1780), a Pietro Giovanni Mantegazza viola (Milan, 1791),
and a Lorenzo Storioni cello (Cremona, 1778).

The three upper strings have been the same members since the beginning; only the cellist’s chair has changed a couple of times. Ariel Barnes was with them 2005-2006, Shi-Lin Chen 2006-2012, and Bo Peng is their current cellist. The residency at UBC terminated in 2010, leaving no heirs to the program. Although other training programs of this type are typically finite, the Borealis stayed at UBC until 2010. Their concerts in North America have slowed in recent years but the group regularly tours Taiwan and debuted in China in 2011, resulting in a re-invitation for 2014.

**Tokai String Quartet (2002-)**

Scott St. John, violinist of the St. Lawrence String Quartet from 2006-2013, who was formerly an associate professor at the University of Toronto from 1999-2006, poured his heart and soul into the chamber music program during his tenure. St. John, along with the late Lorand Fenyves, established the Felix Galimir Chamber Music Award for “the most promising chamber music group enrolled at the University of Toronto”. St. John's dedication, made the chamber music program much more interesting and stronger, along with the eclectic St. Lawrence String Quartet, who were the visiting resident quartet at the time. Their efforts were seminal in inspiring young artists to pursue careers as professional string quartets.\(^{121}\) Three young groups, the Tokai, Silver Birch, and Cecilia Quartets, were created and sent off to the professional string quartet...
world.

Founding members of the Tokai were Amanda Goodburn and Csaba Koczo; violins, Javier Portero, viola, and Rafael Hoekman, cello. All studied at the University of Toronto except Portero, who was across the street at the Royal Conservatory. The four members of the group in their first year were already dedicated to Canadian music; within months of inception, the quartet performed Chan Ka Nin (String Quartet No. 3) (1998) at Heliconian Hall, Toronto, in a concert presented by The Silvestrov Group. From the beginning, the quartet was influenced by the St. Lawrence String Quartet, who at the time were visiting quartet in residence at the University of Toronto. The Tokai furthered their studies with the SLSQ at their summer seminar in Stanford and credits the SLSQ for having been their main source of inspiration and instruction. Portero left early in the development and was replaced by Yosef Tamir, who stayed with the group until the end of 2013 when he was replaced by Carolyn Blackwell.

The quartet participated in BISQC twice (2004, 2007) and at their second attempt they were awarded Fourth Prize. Their debut for the Music Toronto series was reviewed glowingly saying that “Canada is blessed with a number of top-notch trios and quartets. Now you can add another name – that of the Tokai String Quartet – to the already impressive list.” Their concert for Toronto Summer Music was reviewed also with glowing enthusiasm:

The Tokai ... is a rather hot-blooded quartet thanks in part to the intense, high-contrast playing of first violinist Amanda Goodburn. She imparted an air of risk to almost everything she played, as if merely picking up a bow were to accept a duel with the infinite ... Of course it takes four to make a quartet, and Goodburn’s attentive partners (violinist Csaba Koczo, violist Yosef Tamir, and cellist Rafael Hoekman) played their roles with spirit and sensitivity, in the robust final movement and at quiet moments as well.124

The three upper strings were members of major orchestras in Toronto (Goodman with TSO, Koczo and Tamir with the National Ballet and COC) when it competed in BISQC and up to the present day. Owing to schedule restrictions they aren’t able to tour extensively, but they managed to tour for Atlantic Debut in 2007 and 2013 and commissioned Katarina Curcin (World on a String) in 2013.

**Silverbirch String Quartet (2003-)**

In 2004, University of Toronto students Christian Robinson and Alexandra Lee were recruited by the Sudbury Symphony Orchestra to become principal players within the orchestra upon graduation, à la Alcan Quartet. Both Robinson and Lee were recipients of the Felix Galimir Chamber Music Award as members of the Downtown Quartet. Robinson and Lee, along with Brandon Chui, violin and Susan Zach, viola, headed up to Sudbury to take positions in the orchestra and to become the Silverbirch String Quartet.

The quartet endured a series of personnel changes in the first four years; however, in the current ensemble, which Robinson describes as a harmonious group, membership has been stable for five years. In this configuration, the group achieved national recognition for their versatility and

dedication to Canadian music. Their debut album, SILVERBIRCH was recorded in 2010 with the Canadian jazz artist John Roney, a Canadian artist who received his degree in jazz piano, classical piano, and composition from University of Toronto. Along with the JUNO nomination for “Contemporary Jazz Album” in 2010 and two Félix Awards in the province of Quebec, the CD received five-star reviews in the Vancouver Sun and the Montreal Gazette, and in the latter, it was also named one of the Top 10 Albums of the year.

Deeply committed to its community and audience development, the group has its own concert series, Silver Birch Concerts. Now in its tenth year, the SBSQ brings innovative programming to Sudbury audiences without pandering or condescension: they commission Canadian composers such as Brent Lee (*Hardangersøm*) and Alex Eddington (*A Christmas Carol*). The group's dedication to Canadian music continues with their second CD project, which was recorded on the Centrediscs label in 2013, consisting of the following works by composer Robert Lemay of Sudbury: *L’Errance... hommage à Wim Wenders* for string quartet; *Structure/paysage... hommage à Eli Bornstein* dedicated to Quatuor Molinari; and *Territoires Intérieurs* for string quartet and piano (with pianist Yoko Hirota). The latter was commissioned by the Silver Birch String Quartet with the assistance of the Ontario Arts Council.

In September 2012, Laurentian University named them the String Quartet-in-Residence. In addition to the teaching duties at the university, the ensemble visits First Nations schools and youth detention centres among other places in Sudbury and Laurentian in an effort to bring the communities closer together.
The Cecilia String Quartet (2004-)

The Cecilia String Quartet formed in the fall of 2004 while the three upper string players were students at University of Toronto. The original members were Liana Bérubé; violin, Sarah Nematallah; violin; Sharon Lee, viola (Lee was primarily a violinist), and Rebecca Wenham; cello. Scott St. John had originally assembled this group with another cellist who had an untimely leave from the school a couple of months after semester had begun. Wenham, whom the other members had met at The Banff Centre the previous summer, joined the ensemble in her stead. In its first year as an ensemble, the quartet was mentored by Terry Helmer, who suggested the quartet be named after St. Cecilia, the patron saint of music. Within its first year of inception, the quartet was met with high praise, and was offered a three-year contract on the Discovery Series from Music Toronto and a tour of British Columbia, Ontario, and Quebec from Jeunesses Musicales du Canada.

However, Bérubé left in 2006 even before the group began its first tour and Lee left prior to the group’s first residency at San Diego State University. With violist Caitlin Boyle and violinist Min-Jeong Koh, the group moved to San Diego where the quartet completed a two-year stint as the Quartet-in-Residence at San Diego State University. The two years in California were fruitful for the Cecilias: after being together for only 8 months, the group received Second Prize at the 2008 Osaka International Chamber Music Competition in Japan; was awarded the Odyssée Grant from the ACCR and ProQuartet, which resulted in two residencies in France in 2009; and debuted in La Jolla, CA, Mexico, and Paris, among other places. For their debut in Paris, the
Cecilias performed Schafer’s First Quartet, unintentionally following the trail of the St. Lawrence who also performed Schafer (No. 3) for their debut in Paris. Since then the quartet went on to hold many other residencies: Quartet in Residence at the Schulich School of Music at McGill University, where they studied with André Roy (2009-2010); Quartet in Residence at Jeunesses Musicales du Canada (2009-2010); and Fellowship Quartet at the Royal Conservatory of Music (2010-2012). The Cecilia credit their success thus far to the inspiration and support they have received from Scott St. John, André Roy, Roman Borys of the Gryphon Trio, Terry Helmer, the St. Lawrence Quartet, Mark Steinberg of the Brentano Quartet, and Henk Guittart of the Schoenberg Quartet. In Fall 2012, the quartet residency, which was created in 1961 for the Canadian String Quartet, was resurrected at the University of Toronto and the Cecilia Quartet became its Artist-in-Residence.

The Cecilias made debuts in Amsterdam’s Concertgebouw, London’s Wigmore Hall, and Berlin’s Konzerthaus among others after winning First Prize at the 2010 BISQC. The win was a significant boost to their career and it led to a recording contract with Analekta and repeat engagements in Europe. However, the win at BISQC was bittersweet; even though they had been the first Canadian ensemble since the St. Lawrence to win the first prize, the media and the audience were busy gossiping about Rebecca Wenham’s decision to leave the quartet. For the Cecilia, it was handled in the best way possible as they had notified the competition and all the judges of the pending change, and in their minds, it would have been worse to drop out of the competition so late in the game. The quartet had been working together for three years since Koh had joined with the hopes of competing at the Banff competition. Another important event
from the same competition was that the second place winners were also Canadian, the Afiara Quartet. But in the audience’s eyes the scandal of the Cecilia marred the experience. Barry Shiffman, BISQC director says:

  This is by no means a fluke. It’s a huge recognition of the significant commitment this country has made in chamber music … it was emotional to see them take the stage with no apologies. The juries cried – they went through three boxes of Kleenex.125

After the Banff win, the Cecilias completed a residency at the Royal Conservatory (2010-2012) before moving over to the University of Toronto in 2012. They recorded three CDs for Analekta: Dvořák (Op.106, Cypresses 2, 3, 9, 11, 12); Amoroso (Janáček No.1, Berg, Lyric Suite, Webern, Langsamer Satz); and Mozart (K. 414 and 415 with Karin Kei Nagano, piano). Their fourth CD will include Mendelsohn Op. 44 Nos.1 and 2, and their fifth is a project dedicated to Canadian female composers; these are to be released in 2015 and 2016 respectively.

Although the Cecilia is unlike the Bozzini and Molinari in their nearly exclusive mandate to perform new music, they are advocates of music of our time. In 2013, they premiered works by Canadians Kelly–Marie Murphy (Blues and the Principles of Excitation with the Afiara Quartet at the Ottawa International Chamber Music Festival); Jason Doell (Draftee); Alec Hall (Death in Venice); Nick Storrying (Stance); Abigail Richardson (Kitchen Ceilidh); Melissa Hui (Map of Reality); Cecilia Livingston (Two Dreams); and Tova Kardonne (A9 to Jaffna). Other composers they premiered were Shuying Li (Zigzagging); Belinda Reynolds (Open); Ed Harsh (Trill, Down

From Heaven); Stacy Garrop; (No.4 “Illuminations”); Patrick McGraw (Glass); and Liam Wade (No.2).

Afiara String Quartet (2006–)

The name Afiara is derived from the Spanish word “fiar”, which means to trust, which is “a basic element vital to the depth and joy of its music-making”. The members of the quartet at the time of founding were Valerie Li, violin; Yuri Cho, violin; David Samuel, viola; and Adrian Fung, cello. The quartet's first duty was at the San Francisco State University's International Center for the Arts from 2007-2009, where they were the Morrison Fellowship Quartet-in-Residence. During this period, the Afiara served as teaching assistants to the Alexander String Quartet. In addition to the Alexander Quartet, the Afiaras have studied with the American, Cavani, Emerson, Kronos, St. Lawrence, Takács, and Ying Quartets, and with Earl Carlyss, James Dunham, Henk Guittart, and Bonnie Hampton.

From its early years, the Afiara Quartet received recognition both in the USA and abroad: they were winners of Concert Artists Guild International Competition (2008), 2nd Prize at the Munich ARD International Music Competition (2009), Young Canadian Musicians Award (2010), and 2nd Prize and the Szekely Prize for the best Beethoven interpretation at the Banff International String Quartet Competition (2010), and their concerts received highly favourable reviews.

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When the quartet No.2 (of Mendelssohn) had finished, because the Afiara had completely changed my pulse, breathing, and inner rhythms, when I went to speak, I choked up – the equivalent of hyperventilation. The stillness of the quartets’ torsos belied their quivering toes, arched heels, bouncing knees, and earnest faces. Even in quiet passages, they sustained the same engrossing mood, but without leaving me feeling hectored. Their ability to subtly move across the spectrum from vibrato to no vibrato, while sustaining long, warm lyrical lines against Mendelssohn’s nervous passages, was part of their secret. Another was their pleasure in partnership with one another. Their intensity went far beyond tight rhythmic harmony and sweeping tempos. The Afiara will be back next year.  

In 2009, the Afiara Quartet was selected as the Graduate Resident String Quartet at The Juilliard School where they served as teaching assistants to the Juilliard Quartet. During this time the Afiara made their debuts at Carnegie Hall, the Ravinia Festival, Library of Congress, Lincoln Center, and Kennedy Center, among others. Their tours have taken them to Mexico, London (Wigmore), Austria (Esterhazy Palace), Amsterdam, Brazil, Munich, across Canada, Denmark, and China. The Afiara show their innovative side with collaborations with jazz virtuoso Uri Caine, Latin Grammy Award-winning producer Javier Limon, and ground-breaking scratch DJ, Kid Koala.

The Afiaras have premiered works by Uri Caine (*Quintet* with Uri Caine, piano), Kelly-Marie Murphy (*Octet* with Cecilia SQ), Dan Becker (*Lockdown*), Brett Abigana (*No.2*), Andrew Staniland (*Four Elements*), and Christos Hatzis (*No.3*) among over 30 newly commissioned works. They recorded 2 CDs: Mendelssohn (*Op.13* and *Octet* with the Alexander Quartet) and Schubert on the Foghorn label; and Beethoven *Op. 59, Op. 95* and *131* to be released on an

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independent label. Upcoming recording projects include commissions from four Canadians: Kevin Lau, Laura Silberberg, Rob Teehan, and Dinuk Wijeratne to be released on Centrediscs in 2015.

**New Orford String Quartet (2009-)**

Davis Joachim, managing director of the Orford Arts Centre, pitched the idea of reinstating the name of Canada’s most illustrious quartet to date. Joachim assembled the group himself: Jonathan Crow, former concertmaster of Montreal Symphony and current concertmaster of Toronto; Andrew Wan, current concertmaster of Montreal; Eric Nowlin, associate principal viola of Toronto; and Brian Manker, principal cello of Montreal.

The current formation is not able to have the same type of touring career as the original Orford, who toured the world. As Arthur Kaptainis puts it, “Arguably a better comparison could be made with the Montreal String Quartet, a foursome of players with MSO experience.” Their orchestral careers work to support their quartet activities: “You have to have a stable base to make it work,” Manker observed. “Our base is that we all have other jobs.” Crow concurs: “We won't be going on 70-day tours to Iowa and Wisconsin. But when we get together, we're going to take our projects extremely seriously. Every concert will be an event.”

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129 Ibid.

The quartet says their mission is to

Revolutionize the concept of string quartet playing in Canada, bringing together four stars of the classical music field for a limited touring schedule on a project-by-project basis inspired by the success of modern chamber orchestras such as the Chamber Orchestra of Europe and Mahler Chamber Orchestra. Rather than committing to a year-round schedule, the members of the quartet meet for residencies in various centres for short periods of time, providing a fresh perspective on interpretations of standard string quartet repertoire.\(^{131}\)

Another characteristic that distinguishes the New Orford from the original Orford Quartet is that Crow and Wan alternate between first and second violin, in order to “share the workload of the often taxing first violin music and avoid injury.”\(^{132}\) However, similar to their predecessor, their concerts have garnered rave reviews and continued to receive support from the Orford Arts Centre, where they teach the string quartet workshop. The quartet received two Opus Awards for “Concert of the Year” and their debut album consisting works of Schubert (\textit{D.887}) and Beethoven (\textit{Op.135}) on Bridge Records was nominated for a JUNO in 2011 and recognized as one of the top CDs of the year by La Presse.


\(^{132}\) Ibid.
3.2 Interviews

In summer 2013, eight members from Canadian ensembles participated in interviews to supplement the documentation of the quartets. The topics included: style, leadership vs. democracy, opportunities in Canada, and the definition of being a Canadian ensemble.

The information was gathered mainly to document insight from the perspective of the quartet players, but also to see if there is a trend among the participants. To protect their identity, the respondents were given a number.

Style

-European style is defined by the concept that the “sound comes from the quartet as a single, unified musical source” whereas with the American style, “the quartet sounds like four voices, combined harmoniously; the members retain their individuality but relate to each other's sound in an organized way.” Do you agree with these statements?

Respondent

1. Not necessarily!

2. I think both are very valuable concepts. The repertoire played influences on the way we see things. Maybe in contemporary music the notion of “the quartet sounds like four voices, combined harmoniously” prevails more.

3. No, this is overly generalized.

4. Not always. I think quartets are much more influenced globally these days, being taught by mentors from all over the world, and taking what they want from each. These two different concepts are sometimes apparent in a typically "European" vs "American"
group, but they can also be apparent in how any one group plays differently from another, regardless of origin. Or it can be apparent in how one group plays one composer differently from another, or even one passage in a piece differently from another passage.

5 I think that it depends on the group. I don't think one can be so categorical.

6 From the point of view of a stereotype, yes. This, I think, is only the result of the influence of a few groups. For example, the Guarneri and Juilliard Quartets would definitely personify the "American" style whereas there are several newer American groups that perhaps lean more towards the "European" style. My hope is that each group is unique unto itself and doesn't necessarily fit into one style or another based on geographic restrictions.

7 Yes.

8 These statements are rather broad. I'm not sure that I could agree entirely with any definitions of European and/or American style.

- An American quartet violinist describes European artists as being “much more on an even plane as far as interpretive details are concerned. They don’t exaggerate a great deal, whereas we (Americans) do, especially in romantic music.” Do you agree with this statement?

1 I am not convinced this is a difference which can be attributed to region or country.

2 No. Some American quartets sound “European” and vice-versa. Europeans can exaggerate quite a bit too! The goal is to have the audience understand what you want to say. There must be some “exaggeration” to get the message across.
I am not familiar with enough quartets to give an objective opinion. In general, I think that this is an outdated conception. May have been true 20 years ago.

Again, I'm not sure whether I have enough experience hearing enough European vs American groups to really agree or disagree. I find this distinction to be true between some groups and others, regardless of whether they are American or European. And also between how one group plays one composer vs another. However, I can agree somewhat that the European style is often more “rounded” in its sense of sound production, whereas the American style is generally more articulated and “edgy”. Perhaps this translates to more or less exaggeration of interpretive details.

Once more, I had the chance to work with the best masters of the European tradition and I don't feel like generalize. In a way, yes, I can say that the European school goes further into details especially concerning the classical repertoire, but every quartet has a different depth in the interpretation.

Not entirely. Again, as a stereotype I would agree but there are so many European artists that push things far to the edge. Gidon Kremer and Mischa Maisky come to mind.

Yes.

Again, this statement is too vague for me to agree.

-A Canadian quartet player once described his ensemble’s style as “an amalgam and probably an agreement of understatedness compared to the aggressive American style.” Would you say that your ensemble shares a similar approach?

No.

(Skipped question)
In our quartet we are one Italian, two Quebecers and one American. We are definitely not aiming for an understatedness in our approach. Does anybody?

No, I don't believe my ensemble strives for understatedness. However, when we first started playing together, we did strive for a lot of focused, edgy, articulated sound that could be construed as “aggressive” and we had to find ways to widen our palate to include other more varied ways of producing sound and expression. I don't believe this was due to a American vs European or Canadian influence - I think it was just a process and stage within our development.

What does he/she mean by aggressive style? Especially, nowadays I would be careful: most of the quartets are a mix of musicians coming from different cultures and countries! Also this statement starts from the assumption that a person reflects just his or her roots, while the music itself is a universal language and the sharing, the meeting of different souls makes the greatest results.

No. In this case, our training and approach would be more American, though I hope not aggressive.

Yes and no. Our Coach was of the classic European style, everything was unified, down to the amount of bow used, weight, vibrato. However balance was also a key issue and the music was never understated. I would say it was more clearly defined by the willingness to allow the primary lines to shine and the secondary voices to support rather than compete, with the solo voice. We also worked intensely with the Cleveland Quartet. In later years their work bore fruit with us in a more cohesive denseness that brought greater rhythmic muscle to our musical style. We did not lose that initial philosophy, but have enhanced it.

Sorry, I don't really understand this question.
-Do you think that there is a Canadian style of playing string quartets? If yes, how is Canadian style different from any other style?

1 No. Again, I am not convinced there is a regional character to musical interpretation now. I would agree this is something we could note 50 years ago, but I believe styles now are more about personality and less about region.

2 No. I think Canadians take the best from the Europeans and the Americans. Don't forget that many American Quartets are formed by non-Americans....

3 No. If there is, I am not aware of it!

4 In my experience (and I haven't heard many Canadian quartets), I've heard very different styles among Canadian quartets. So, no, I can't say I could distinguish a common style among them.

5 I don't feel at ease categorizing.

6 Hopefully not. There are few enough Canadian quartets that I think each group is totally unique. Just looking at the current active Canadian quartets proves that.

7 No. Every Canadian Quartet I have heard has elegance and virtuosity, but they are all very unique in musical style.

8 No.

-How would you describe the musical style of your group?

1 Exuberant.

2 Forceful and energetic but with a good sense of lyricism.

3 Personal.
I believe we strive to find something fresh and unique in every composer and piece we play. I think one of our goals is to play each piece as if it were a first performance, to show how differently it can sound from anything else, and to play in a way that hopefully doesn't "box us in" to any particular style. It's easy to revert to what works within a group, to a particular way of playing or producing sound or expressing the music - and ideally I think we would like to push the boundaries of that always. That said, I think sometimes our (unintentional) tendency is to revert to trying to make things neat and tidy - unified and blended too, rather than very, very free and potentially messy or irrational.

Eclectic. We enjoy playing Haydn, Beethoven as some other experiences like jazz or else. What counts is the passion and the will to communicate and share this wonderful experience which is music playing with the audience.

I don't know. There's such a difference between what we might have in our minds and what the rest of the world perceives that it's hard to say. I would say in general that our approach is more influenced by 20th century American artists than anything else. Sorry this is so vague.

Cohesive, expressive, arching, passionate, precise.

We try to show strong characterization and bring out the composer's intent.

**Leadership vs democracy**

- According to the study by Murnighan and Conlon of British Quartets, the first violinist “is the musical leader of the quartet” and commands more of the musical decisions because of the inherent stylistic nature of most traditional works. How does this statement make you feel?
I would agree in the sense that a weak first violinist - one lacking in personality or confidence, is a huge deficit. However vast tracts of repertoire are actually (perhaps invisibly) led from the lower voice(s) so in a narrow definition of “musical leader”, the leader would be the cellist.

It is true but there has to be a consensus between the musicians. Even if the 1st violinist has the thematic material, the quartet is a whole and the music is made by all four.

Well, it is sure that the audiences have a tendency to think that the first violin is the musical leader of the quartet, but in reality it may not be true. For sure it depends on the four personalities that make up a quartet, and it is for sure that it can end up being left to the first violin but I think that a successful quartet is composed of four strong personalities that have found a productive manner to function together.

No. Even in the most traditional, early works where the first violinist has the melody much of the time, how he/she plays it is immensely determined by the three others. Decisions about how the other parts are played, and what material they have, affect how the first violin part is played and heard at every moment. Furthermore, at least in our approach, intonation and sound are built from the bottom up, so that most often the cello is the base of the quartet's sound. Also, as the string quartet repertoire developed, the “main line” was passed much more evenly between the parts. This shifting of roles, and the fact that the “melody” doesn't always control the musical direction solely, makes every voice an essential part in influencing musical decisions.

I could reply yes and no at the same time. A quartet needs a first violin with a certain personality and capacity of leadership, but you cannot play on that chair without hugging constantly the ensemble of the group. I love thinking that a string quartet is a magnificent instrument with 16 strings, where each member counts always at his/her best.
6 No, I don't. The music is more successful when it is a conversation between four equals. Composers put a great deal of care into each voice and quartets should do the same. Having one leader takes away from the creative freedom of the rest.

7 Agree. That being said, the process of working together as a quartet must proceed from respect of all musical and technical thoughts. In a vast majority of string quartet literature, by its nature, the first violin voice must lead. The great violinists who are "leaders" recognize the score, the equal importance of all the voices and does not "impose" leadership. The playing must convince.

8 No. The first violinist does play many primary lines, but every quartet member contributes their sense of style both musically and verbally.

-Would you describe your group to follow this model or does your quartet advocate a more egalitarian approach?

1 We do have an extraordinarily dynamic first violinist --but he is led and allows himself to be led by the bass.

2 We go for the egalitarian model and persuasion, but sometimes the 1st violin has the last word.

3 Egalitarian.

4 My quartet advocates a more egalitarian approach. This is not necessarily to say that each part is equal at every given point, but that the roles are changing constantly, and that just because someone has an "accompanimental" role at one point does not make the part any less important to the overall product.

5 I think that the music is the best leader.

6 Four equals.
Yes. Though everyone has an equal voice, generally my musical decisions are followed. They are rarely discussed if they are agreed to by the quartet. It is only when there is a disagreement with a phrase that the egalitarian nature of our quartet needs to show itself.

My quartet attempts an egalitarian approach.

-What are your thoughts on some groups that name themselves after one person in the quartet? (e.g. Arditti, Chilingirian, Coull, Element, Griller, Stratton, and Spencer Dyke)

Throwback? Or for some reason the name was helpful/suitable to the genesis of the group.

It is the way the quartets in the 19th century were called because the repertoire was almost a first violin concerto... The “leader” also was playing standing and the others sitting behind, like a little orchestra. I think today, with the more egalitarian way of doing things, I prefer not to have a quartet named after some members. There are also always possible member changes and that could cause some weird problems.

A name is a name.

My initial reaction might be that perhaps that person was the “leader” or more influential in getting the quartet together, but it could be just as plausible that everyone just liked the sound of the name and it had nothing to do with having a leader.

Once again, it depends on each case. Sometimes I agree, Hagen has three members from the same family, some other times the founding member had a special idea, some other times is a matter of chance, it just happened. I cannot judge.

It's just a name, though it is probably a relic from the days of having the 1st violin as leader.
I have no opinion on this. It is only a name.

Probably a bit old-fashioned.

-Did you ever consider naming your ensemble after your first violinist?

Ah. No.

No. Not with my complicated name! And also it never came across my mind. I was looking for a name that could define our quartet, a name of a great artist that had the vision I want as a model.

No.

NO! Hahaha.

I had when I was playing with some other family members, we were three, like in the Hagen.

No.

No.

Not that I'm aware of.

-Murnighan and Conlon wrote “the second violinist must echo rather than lead the first violin in the melody of a piece. Second violinists must stand in the background, both musically and in the public eye.” How does this statement make you feel?

Disaster. Strongly disagree. The role of Second violinist is not that of diluted first violinist. It is a completely different role.
No way! A strong second violinist is very important to a quartet. It must support the first. And especially because of the register it plays in, it must give more. The harmony in the inner voices is important. Some very difficult and awkward passages are often in the second violin.

Second violinists should be extremely active in forming the musical statement of the ensemble.

I strongly disagree. If anything, if the violins have a melody together (in octaves, or in thirds, etc), it feels better to have the 2nd violinist play more, both in volume and intention, in order that the 1st violinist can play into the lower sound. In some of my favourite quartets, the 2nd violinist plays a huge role in the overall musical “personality” of the group.

If they are happy thinking that way... hehe! As I mentioned, each member needs the right space to express him/herself at his/her best.

Dumb. No one should be in the background. The best groups all had killer 2nd violinists. Without the middle voices, the quartet is an empty bottle of wine.

Murnighan and Conlon never met my second violinist.

What? Who are these scoundrels? Maybe they're referring to Hungarian folk bands, instead of string quartets...

**What is your view on violinists who alternate playing first and second violin?**

Though it doesn't usually work tremendously well, swapping is becoming less rare. In a positive realm, the listener is granted the opportunity to hear different incarnations/voices/spirits in an evening's program. In a negative realm, there is almost always one version which is more successful and the listener is left feeling wanting.
I think it changes the sound of the quartet. You don't alternate violists or cellists so why change the violinists? Inevitably there will be comparisons, and that's not good for a quartet. The public, the critics, even in the quartet. It is a very delicate situation to my point of view.

I think it is weird.

I think it can work for a select number of groups. The danger is that it invites external comparison (from audiences, from peers, even internally) and this can be a distraction from the unity of the group. Also a big factor for why our quartet doesn't alternate is that we believe the roles are very different, though equal. The skills and strengths of a first vs second violinist are different enough that it would be hard for us to switch back and forth - it would be like switching instruments.

I personally don't like the idea, because I think that my own personality wouldn't fit. Very subjective.

Not for us. There's always going to be comparing between the two, which takes away from the communication of music. There's also a specific role that each position has and one should not need to “desire” the other position (*A Late Quartet* comes to mind).

More power to them. I know from talking to many of my friends who switch in quartets that there are awkward moments and difficulties that arise because of this arrangement, but it seems to work well most of the time for them. There are difficulties that emerge in all string quartets over a multitude of issues. This is just a small one, I'm sure. My colleagues and I are happy with our arrangement.

It can be a good choice for many quartets.
Canadian composers

-What is your view on performing/premiering Canadian repertoire? Is your approach different? Do you have a special relationship with a specific composer?

1. It is not to be approached any differently than others. We have several composers who we champion/support and enjoy.

2. There are some great Canadian composers. (We have had) special relationship(s) with (some Canadian composers) since (our) foundation. We are very lucky to have played and premiered so many great works (by them).

3. We encourage it, but it is not our main focus.

4. It is very important to champion Canadian music, and we are always looking for great Canadian composers with which to collaborate. There is a special pride and bond in sharing Canadian music as a Canadian ensemble, especially when we really believe in the music too.

5. I'm always happy to discover new compositions of any nationality. Of any composer.

6. No specific view on performing/premiering Canadian repertoire that differs from any other. If one believes in a piece, then they should advocate for it.

7. (Skipped question)

8. We enjoy performing and promoting Canadian repertoire. No, our approach is the same as any other composer. We have played R. Murray Shafer's 3rd Quartet a ton, but I think our special relationship might be only one-sided!
-As a Canadian ensemble, do you feel a specific responsibility/privilege in performing and supporting the works of Canadian composers?

1. We have over the years chosen to strongly support Canadian composers - regularly commissioning, recording, championing etc. We have less of a connection these days. Canadian composers do seem to have nice support in Canada with far more opportunities than in other areas. (Of course, the bar is set pretty low...)

2. Yes we are in a way Canadian ambassadors. Both we must play great music. There are unfortunately not many great Canadian composers. We are sometimes told to play other than Schafer quartets but we play the best works we have. We are picky about the repertoire we must like it to be able to convince the public.

3. Yes.

4. Yes, please see above.

5. Not specifically. If a piece of music is good I feel more than happy to play it again and again so that a lot of people can share the experience. As I mentioned, of any nationality.

6. If it's music that we love, then yes. I think it can be tricky to perform music just because it's by a Canadian composer if you don't really believe in it. That needs to be the first ingredient.

7. (Skipped question)

8. Yes, it's important to keep a strong connection with Canadian composers.

-What are the advantages/disadvantages of being a Canadian quartet?

1. There are few of us.
We must rely on government grants and they are more and more difficult to get. They never get bigger but our expenses do. There are very few university residences across the country and that is the ideal way for a quartet to survive and grow. To have a “job” so we can rehearse every day and have an institution to back us up.

Certainly we are fortunate to have the government grant agencies including CAC and in Quebec the CALQ.

Advantages are that there are a number of arts councils that support Canadian musicians, providing grants and opportunities. Canadian presenters also like to present Canadian ensembles. The disadvantages sometimes are that because people think there is enough government support, they don't feel as personally responsible in giving to the arts as they seem to in the USA. Also, it can sometimes seem like Canadian musicians aren't as “credible” (to non-Canadians) unless they have a thriving career outside of Canada as well.

Do you know? Do you have something specific in mind? I think that it's a great privilege to play in a string quartet, wherever.

There are some great opportunities in Canada as a result of being Canadian but the flip side is that several American opportunities are available for Americans only.

Advantage: some possibilities for government funding. Disadvantage: challenging to find rewarding positions/concerts & opportunities inside Canada.

What does it mean to be a Canadian ensemble?

Member of a small club.
2 There are few Canadian quartets, so we are not just another group. Proud to be Canadian.

3 Hmmmm.

4 It is similar to being a Canadian in general. I think Canadians share a great pride in their country and what it means to be Canadian, but not in any overt way that really competes or threatens anyone else.

5 I don't know.

6 We are proud to represent Canada wherever we go but personally I wish that the country itself would support its artists rather than leaving the support exclusively up to private organizations such as the Banff Centre.

7 (Skipped question)

8 It means that you represent the best values of Canada, like integrity, openness, diversity and quest for knowledge.

-In your opinion, what has caused the proliferation of Canadian string quartets?

1 A surge in entrepreneurship among young people. The ongoing ‘crisis’ of orchestras (and all this entails from funding to career traps to anonymity to...) and a desire/energy of “start up” mentality among people. More of a desire to make a personal impact and contact with society/audiences/kids etc.

2 Good teaching in the universities, great repertoire to play.

3 As in the entire classical music industry, ensemble playing has become a viable alternative to playing in symphony orchestras or solo playing. There has been some
increase in opportunity to play chamber music in Canada but I feel that there are many more options for university positions in the states.

4 The level of musical training has been at a very high level over the last few decades. Unfortunately, and this is just from what I have seen, most successful young Canadian musicians have gone outside of Canada for at least a small part of their training, be it the US or Europe. This is not always the case, but it is a big trend. These young musicians do retain a strong sense of Canadian pride and those that choose a life of chamber music seem to seek other Canadians who have similar goals. There seems to be a proliferation of young quartets all over the world, and perhaps Canadians seek each other out because of the benefits of sharing a national identity.

5 There’s a proliferation of quartets wherever if you noticed. Less opportunities to play long term in orchestras (they close orchestras more and more)... Different phenomenons at the same time. Hard to say.

6 I think there is a boom in string quartets in general. There are dozens of very good American groups and tons of European groups. It's a great time for quartet music, but perhaps a more challenging time for the quartets themselves.

7 (Skipped question)

8 Chamber music has increased its visibility in North America, and perhaps the Banff competition has contributed to awareness in Canada. Many current top Canadian string teachers are devoted to promoting chamber music.

-Which ensembles come to your mind when you are asked to name professional Canadian String Quartets between 1900-1990?

1 Pre 1990 Orford String Quartet.
Post 1990 St. Lawrence, Afiara, Cecilia, Tokai, Alcan, Lafayette.
2 Orford Quartet. Lafayette, Borealis, Bozzini.

3 Orford, Montreal String Quartet, St Lawrence, Alcan, Lafayette, Claudel, Morency, New Orford, Borealis, Penderecki, St John, Tokai, Cecilia.

4 Orford, St Lawrence, Cecilia, Lafayette, Penderecki, Alcan.

5 Orford. Saint Lawrence. Alcan.

6 1900-90: Orford, Quartet Canada 1990-2013: St. Lawrence, Lafayette, Borealis, Cecilia, Afiara, Penderecki.

7 (Skipped question)

4 Opportunities for String Quartets in Canada

Although no World War II émigré quartet came to Canada to continue its career, Canada became home to three musicians, Lorand Fenyves, Zdenek Konicek, and Zoltán Székely, all of whom, with their rich experiences, helped bring string quartet activity in Canada to a new level. In addition to being extremely influential to the string community, they brought their knowledge of quartet repertoire to a new generation of students.

When Lorand Fenyves first came to Canada in 1963, the trip was intended as only a visit; however, the University of Toronto quickly turned his visiting professorship to a permanent one and convinced him to stay.\(^{133}\) To the great benefit of string playing in Canada, he stayed until his death in 2004. Prior to his immigration to Canada, he served as concertmaster of Orchestre de la Suisse Romande, Israel Philharmonic (formerly Palestine Symphony) and teacher at conservatories in Geneva and Tel Aviv, in addition to founding the Fenyves String Quartet in 1940, which became the Israel String Quartet in 1948. Upon his arrival in 1965, he worked with Lefebvre to create the Orford Quartet\(^{134}\). His wealth of knowledge of playing solo, chamber music, and orchestral repertoire was passed on through his time at Jeunesses Musicales Camp in Orford, and at the University of Toronto, University of Western Ontario, Jeunnesse Musicales


World Youth Orchestra, National Youth Orchestra, and The Banff Centre. He continued to teach abroad at Prussia Cove, Aldeburgh, Cornwall, Toho, Geneva, and in Hungary.

In addition to being praised for his musicianship and pedagogical gifts, Fenyves was affable, possessing sarcastic wit, and those who were fortunate to have studied with him knew his dedication to music. He saw teaching as a privilege and taught all day at the University of Toronto as well as The Royal Conservatory. On the days he taught at his home in Forest Hill, there were other students practicing in other parts of his house, as if on a retreat of some sort.

Steven Isserlis wrote about Fenyves:

Lorand Fenyves was one of the most wonderful and lovable men I have ever known. He exuded warmth and kindness; it was impossible not to be charmed by his wit, at the same time as being enriched by his wisdom.

He had a marvelous face, that of a tragic clown, constantly mobile and deeply expressive. One moment he could be telling, with tears in his eyes, the saddest of stories; the next his every feature could light up with a wicked twinkle as he passed some telling comment on the foibles of life.

As a musician, his gentle warmth and thoughtful nature shone through every note he played. Every year he would arrive, with his adorable wife Vera, at the seminar in Cornwall where we taught and played together, usually not having touched his violin in weeks; at our first rehearsal, he would sound out of practice (though always special) – and would rebuke me roundly if I attempted to compliment him on his playing. After that, he would sound better and better each day; to rehearse with him was a delight, ideas and stories pouring out of him in a constant stream of entertaining insights. By the concert, he would always sound marvelous.135

He taught Andrew Dawes and Kenneth Perkins, and Geoff Nuttall as well as the Orford, St. Lawrence, Tokai, and Cecilia Quartets. His teaching and love for music were not limited to chamber music hopefuls; in fact, his students went on to become successful soloists, leaders in

orchestras, and pedagogues themselves. Examples include violist Steven Dann as well as many fine Canadian violinists: Erika Raum, Etsuko Kimura, Adele Armin, and Otto Armin, among many others. When asked to reminisce about his “best” teacher, Geoff Nuttall said:

It’s a really hard and frustrating question, because I’ve had so many incredible teachers. But one was Lorand Fenyves. I first met him in Canada, when I was studying at the Banff Centre in Alberta and then at the University of Toronto. With him, nothing mattered but the music. He didn’t give a crap about ego. That put everything into perspective. He was so passionate about it; it really rubbed off on his students. It sounds simple, but it was powerfully expressed by him: nothing matters except for the music. It was a really important lesson. If you’re getting nervous, focus on the music. Technique? Don’t think about playing the violin well, just play what the incredible composers have left us with. His passion for music and composers was inspiring beyond words.¹³⁶

Fenyves himself had excellent training: in Hungary he studied at the Liszt Academy with Jenő Hubay and Zoltán Kodály. Fenyves attracted students from all over the world and his presence resulted in a higher level of string playing in Canada. Upon his passing, Canada suffered from a decreased number of international students.

Another violinist from Hungary, a friend of Fenyves and fellow pupil of Jenő Hubay and Zoltán Kodály, came to Canada in 1972. After serving as first violinist of the Hungarian String Quartet for thirty-five years, Zoltán Székely would make his own mark on Canadian string playing. He had a special knowledge of the Beethoven quartets, as he recorded the cycle twice, as well as the

music of Bartók. With Bartók, Székely had performed the composer’s sonatas extensively; their shared respect culminated in Bartók’s *Second Rhapsody* and *Second Concerto* being dedicated to Székely. Upon leaving the quartet, Székely moved to Banff where he became Violinist in Residence. During his stay in Banff, many young quartets including the Borromeo, New Zealand, Takács, St. Lawrence, and Ying, among many others made the pilgrimage to study with him. Székely lived on campus at Lloyd Hall until his death in 2001.

Zdenek Konicek was the cellist of the Prague String Quartet, and later the Czech Quartet. With his experiences as a quartet cellist, Konicek helped not only in passing down chamber music traditions but also fostered love for the medium. The violist and cellist of the Cecilia Quartet, Caitlin Boyle and Rachel Desoer, who are originally from Dundas and Hamilton respectively, credit Konicek’s influence at the Southern Ontario Chamber Music Institute where he taught from 1989 to 1997. He also taught at McMaster and at the University of Western Ontario. After serving as the artistic director of Chamber Music Hamilton for 6 years and living in Hamilton for 35, he moved back to Prague in 2005.

Prior to Fenyves, Székely, and Konicek’s arrival, Canada was already home to other World War II émigrés including Helmut Blume, Arnold Walter, Lotte Brott, Otto and Walter Joachim (Montreal String Quartet), and John Newmark, among others, all of whom greatly contributed to the musical growth of Canada from the early 1930s onwards.  

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4.1 Residencies

The attempt at creating the first residency in Canada was made by University of Toronto in 1961 for the Canadian String Quartet, but it was short lived because the Canadian Quartet disbanded in their infancy. The Orford took over in 1965 but in terms of financial remuneration and status, it never equaled the ones in the USA. Other universities in Canada also started residencies in the 1960s: University of Alberta String Quartet in 1969, Purcell String Quartet at Simon Fraser in 1968, and the Vághy at Queen’s in 1968.

Table 2. List of professional string quartet residencies in Canada created since 1961

<table>
<thead>
<tr>
<th>Name of institution</th>
<th>Name of Ensemble (Residency start date)</th>
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<tbody>
<tr>
<td>Laval University</td>
<td>Arthur Leblanc (2005-)</td>
</tr>
<tr>
<td>Queen’s University</td>
<td>Vághy (1968-1991)</td>
</tr>
<tr>
<td>Wilfrid Laurier University</td>
<td>Penderecki (1991-)</td>
</tr>
<tr>
<td>Simon Fraser</td>
<td>Purcell (1972-1982)</td>
</tr>
<tr>
<td>University of Alberta</td>
<td>University of Alberta (1969-1982)</td>
</tr>
<tr>
<td>University of Saskatchewan</td>
<td>Amati (2003-)138</td>
</tr>
<tr>
<td>University of Toronto</td>
<td>Canadian (1961-1963), Orford (1965-1991)</td>
</tr>
<tr>
<td>University of Victoria</td>
<td>Purcell (1989-1990); Lafayette (1991-)</td>
</tr>
</tbody>
</table>

138 The Amati Quartet was formed to play on a set of instruments made by Amati that was donated to the university.
In 2014, the only residencies in Canada with full-time string quartets serving as professors are Wilfrid Laurier University (Penderecki Quartet) and University of Victoria (Lafayette). Even though these Canadian residencies have held the quartets intact, unlike the situation in the USA, it’s hard to credit these specific quartets for contributing to the growing population of young quartets since none of the quartets have mentored a younger professional quartet, except perhaps in the case of the Orford with the St. Lawrence where Denis Brott coached the young SLSQ in its first year. Even then, the SLSQ left Canada by its second year to move to the USA where the best quartet training was taking place.

As the foremost string quartet Canada has produced since the Orford, the St. Lawrence could not stay in Canada to support their career. Shiffman explains we moved out to California because there was not a job that was remotely comparable in Canada or anywhere else. Before accepting our position in California, we let Canadian universities know there was a window in which we would turn down that appointment. Unfortunately, the money was not available in this country to support a full time position for us.\(^{139}\)

When the Orford Quartet formed, they received support from all directions: JMC supported the ensemble from the beginning which continued through major international tours; University of Toronto served as their resident base from the quartet’s inception until the end; and the Canada Council Touring Office and Concerts Canada sent them around the world as musical ambassadors. Since this time, we have more groups than ever before but with a dwindling of support from all aforementioned sources. In the 1960s, the Canadian String Quartet had been

\(^{139}\) Colin Eaton, “In Perfect Harmony: Such Ensembles can be Short-Lived and Notoriously Fractious, but the St. Lawrence String Quartet is Going Strong After 12 Years,” *The Globe and Mail*, October 4, 2011.
broadcast on CBC radio over fifty times in a little over a year. In 2014, after enduring massive funding cuts, CBC Radio’s quartet broadcasts have fallen to nearly zero.

In 1997, Ensembles Canada was launched with hopes to be the Canadian equivalent of Chamber Music America (CMA) as a response to the growing need for a network and forum for support. It never prospered past the concept stage and quickly disappeared in early 2000s. CMA membership is available to Canadian chamber groups as well, but the Canadians are ineligible to reap the benefits, which include prizes and awards such as the Cleveland Quartet Award, Guarneri Quartet Award, CMA ASCAP Adventurous Programming Award, and its string of residency awards and commissioning projects.

4.2 Canada Council and Provincial Arts Organizations

Aptly described as the “steward of artistic life”, Canada Council is a one of a kind of organization that has been supporting artists since 1957. Many artists of all disciplines have benefitted from grants from the beginning. However, in surveying the number of grants available to quartet musicians in 2014, one finds that the number is considerably less than the number of grants for individual artists. In 1988, the Canada Council initiated a grant for new chamber music groups to receive up to $56,000 in funding. Similar programming had started a few years before this at the Ontario Arts Council in 1984. Both of these chamber music grants are now defunct. Nonetheless, the Touring Grant and Commissioning Grants have assisted Canadian groups in overcoming the burden of considerable travel expenses and the costs of commissioning new work.

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Robin Elliott, “The String Quartet in Canada” (PhD diss., University of Toronto, 1990), 43.
Major prizes, such as the Virginia Parker, are only for recipients of the Professional Development grant, which is limited to individuals. The Musical Instrument Bank once denied Barry Shiffman’s request to borrow an instrument because they found his application to perform on an exquisite instrument unjustified due to his position as second violinist in a chamber group. However, things are slowly changing for the better: The Canada Council now supports both solo and chamber musicians, even though the stipulation is that the latter perform solo repertoire as part of the pool of individual artists, and as of 2013 travel grants became accessible for ensembles.

A study conducted on the impact of Canada Council’s individual grants sheds some light on the benefits and struggles with which artists contend. Due to a 20% rate of success in receiving an individual grant in 2014, emerging artists benefitted from the validation and visibility experienced as grant winners. However, established artists placed less value on the recognition as a grant recipient and more on the ability the grants gave them to sustain their work. Due to stringent rules on how funds are allocated, many artists feel restricted in making their projects fit stipulated guidelines, giving them the feeling the grants are “not fully aligned with the artistic and creative realities of their lives and careers.”

141 Canada Council, interview by author, February 27, 2014.
143 Ibid.
144 Ibid.
crucial and seminal in creating opportunities, some musicians complain they cannot base their work only on grants or what council agencies have deemed important.

The chamber music scene in Canada is undergoing a peculiar relationship with supply and demand: there are more ensembles than ever but the opportunities are much more rare. Many chamber music presenters in Canada scaled down their concerts: Music Toronto represents eight quartets a year as opposed to sixteen in past years; Music in the Morning in Vancouver only offers three concerts per week instead of four, already falling from its height ten years ago with five concerts.

With the dismal financial outlook and decreased number of traditional opportunities for quartets, it may seem paradoxical to have more quartets now than at any time before. In reviewing the quartets that exist in Canada, we see that quartets with the traditional full-time university residencies are few. The Alcan, Arthur-Leblanc, Claudel-Canimex, New Orford, and Silver Birch quartets have patched together chamber music performances with an orchestral career. We also have quartets that break the traditional model. Afiara and Cecilia Quartets’ primary source of activity are in performances and touring; both have residencies that support them only partially. Where the Lafayette and Penderecki earn over $100,000 per person, these younger quartets residencies pay a mere sum of $10,000 to $12 000 per member.\(^{145}\) The Bozzini and

Molinari, with loose affiliation with schools in their immediate area, also find other ways to sustain themselves.

Table 4. Sources of Revenue for Canadian String Quartet Ensembles

<table>
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<tr>
<th>Quartets with tenured professorships at universities</th>
<th>Quartets with a residency at a university</th>
<th>Quartets supported by an orchestra</th>
<th>Quartets supported primarily by mandates, government funding</th>
<th>Quartets supported primarily by touring and concerts</th>
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<tr>
<td>Lafayette, Penderecki</td>
<td>Arthur-Leblanc</td>
<td>Alcan, Claudel-Canimex, Silver Birch, New Orford</td>
<td>Bozzini, Molinari</td>
<td>Afiara, Cecilia</td>
</tr>
</tbody>
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Here one makes a case for granting agencies being one facet in an explanation for the support of two full-time quartets: Government support that creates a new opportunity for artists of a certain mandate to fulfill their work and dedicate themselves full-time to the task. With special attention to contemporary music, Bozzini and Molinari have garnered generous support from the Canada Council. Other avenues of support that have contributed to their successes have been the Quebec Arts Council and Opus Awards, which are both limited to Quebec artists.

4.3 String Quartet Training

Canada waited about 21 years to have its first residency for professional quartets. This time the wait was even longer to create a graduate program. In 2009, the Schulich School of Music at
McGill University was the first to start the Graduate String Quartet Residency with the Cecilia Quartet as recipients and André Roy as the main quartet mentor. Roy, who had trained under Michael Tree and Felix Galimir at Curtis, had been creating successful student groups since 2002, which he credits was mainly due to the support of then dean of Schulich School of Music, Don McLean. The first group, Lloyd Carr Harris String Quartet, was named after its benefactor, went on to receive recognition both at home and abroad: they were the recipients of Sir Ernest MacMillan Award (2004); Grand Prize at Fischoff Competition (2005); Orford String Quartet Scholarship (2005); and they competed in the London and Melbourne international competitions. In addition, they recorded Brian Cherney (*Quartets Nos. 3-5*) even with their fluctuating membership. Roy was influential with other quartets in achieving similar goals: Schulich Quartet received the silver medal at Fischoff Competition in 2007; Roddick, a young group comprised of undergraduate students, were participants of London International Competition in 2009.

The Royal Conservatory of Music also began a Quartet Fellowship coinciding with arrival of Barry Shiffman to its administrative team in 2010, but it does not seem to be a training program, per se, and more similar to the residency of the Dover Quartet at Curtis where a quartet is essentially paid to have its name attached to the institution.

Many of the young Canadian quartets followed the footsteps of the SLSQ by studying south of the border. Even for its individual training, going to the USA has been a popular trend for many

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146 Constance V. Pathy was the benefactor who brought the Cecilia Quartet to the Schulich School of Music at McGill University to study with André Roy. Mrs Pathy also founded MISQA in 2010.
decades. However, things may be on its way up: the Lafayette SQ has announced their plans for a graduate string quartet program beginning in the fall of 2014. In addition, although it is not comparable to a full time residency, Shiffman and Roy have each dedicated themselves to bring quartet specialists to Banff and MISQA (Montreal International String Quartet Academy), which have been allowing quartets to hone their crafts. Shiffman’s appointment as the director of BISQC came after he served sixteen years in the SLSQ, and his connection in the string quartet world has allowed The Banff Centre to become a major international quartet training ground. Roy, with an undying relentless love for the medium, formed MISQA in 2010 with the support of Constance Pathy who said

I consider string quartet playing one of the highest forms of music making and a sense of pride since my alma mater, McGill University and its Schulich School of Music are achieving a high degree of proficiency in the formation of young string quartets. String quartet playing demands great discipline, great sensitivity, and great teamwork, qualities that can stand one in good stead throughout life. As a string player and participant in many quartets myself, this repertoire has expanded my horizons beyond belief. Therefore, I am doubly gratified to offer these young musicians an opportunity to work with international masters, who will share their knowledge and experience of this great tradition.

The Schulich School of Music has sustained extraordinary growth in the last ten years thanks to the foresight and outstanding leadership of its leaders and Professor André Roy, who is an inspiration to all his students. May the String Quartet Academy grow and flourish in the same manner. ¹⁴⁷

For young quartets, a residency is pivotal, especially in its early days. Training of the highest kind is crucial, but the residency also provides stability that can make or break the quartet. In the case of the US group the Everest String Quartet, who were second prizewinners at the BISQC in

1995, even after receiving glowing endorsements and showing signs for a good career ahead, they did not find a residency before their own imposed deadline. Cold calls to universities didn’t come through in time and the quartet members went their separate ways.\textsuperscript{148}

The lack of full-time quartet residencies in Canada compared to the United States yields another issue. When one looks at Canada’s student quartets, the promising ones head down to the United States for their advanced training. The Cecilia and Afiara Quartets, for instance, both had their successes at international competitions during or immediately after their training residencies in the United States. The Cecilia started at University of Toronto but did a large part of their graduate work at San Diego State University. Their time with André Roy in Montreal was fruitful but the graduate residency at the Schulich School of Music at McGill University disappeared after the Cecilia’s departure. The Afiara Quartet started at the San Francisco Conservatory and finished at The Juilliard School. The young and promising Nyx Quartet, students at the Royal Conservatory, head to Rice University 2014-15 to continue working on their craft and, from there, we see very few student quartets matching the level of those in the USA.

The future health of Canadian string quartets can also be expressed by the number of student string quartets learning the craft here in the country. With the world’s greatest quartets residing elsewhere and young ensembles vying for the residencies in the USA, one could argue Canadian

\textsuperscript{148} Katherine Millett, “The Competitive World of Chamber Music,” Allthingsstrings.com, November 2007, http://www.allthingsstrings.com/layout/set/print/News/News/The-Competitive-World-of-Chamber-Music (accessed June 12, 2014). University of Texas at Austin found the money to fund a string quartet residency two years after the Everest disbanded, thus inviting the Miró Quartet. In 2007, this residency was the highest paid quartet residency for a young quartet in the US at $80,000 per player.
quartets and their quality may be stymied on the world stage in the future if Canada’s universities do not aim to attract its strongest proponents at the established level to stay within its borders as their faculty ensembles in residence. The cycle continues when Canada’s most promising chamber music students head south when they have attained a certain level: with no quartets at the universities, future chamber music students head to the US universities and conservatories as a result.

4.4 Banff International String Quartet Competition

Tully Potter noted that “Canada has suddenly started to produce young quartets thanks to initiatives such as the scheme at Banff”. From its inaugural year in 1983, the Banff International String Quartet Competition (BISQC) quickly became one of the most prestigious competitions for the genre in a world where competitions served as a career launching pad.

In November 1980, Ken Murphy submitted a proposal to The Banff Centre (formerly Banff School of Fine Arts) to host the first international string quartet competition North America as a suggestion to celebrate the Centre’s 50th anniversary. It took two and a half years of meticulous planning by Murphy before the inaugural event took place from April 24 to May 1, 1983. From the first event, it was described to be among the top competitions in the world because of the


high level of the participants, the generous awards,\textsuperscript{151} and the internationally renowned jury consisting of Raphael Hillyer (Julliard), Andrew Dawes (Orford), Ede Banda (Tatrai) Piero Farulli (Quartetto Italiano), Mischa Schneider (Budapest), and Emanuel Hurwitz (Aeolian).

Tom Rolston, along with Lorand Fenyves and Zoltan Szekely, auditioned 21 groups via cassette tape and invited 13 groups to compete.

Any fears we had that our “international” competition might turn out to be a totally American competition proved to be unfounded. Of the thirteen, eight are American. Two are from England, and there is one each from Hungary, Austria, and Poland. There are no Canadian quartets, but this was to be expected.\textsuperscript{152}

The term “international” was used rather loosely to describe the origins of the quartet. Although some were from Europe, they were predominantly American.

Quartets accepted into the 1\textsuperscript{st} BISQC were:

- Eder Quartet (Hungary)
- Colorado Quartet (USA)
- Hagen Quartet (Austria)
- Lydian Quartet (USA)
- Harrington Quartet (USA)
- Vermilion Quartet (USA)
- Mendelssohn Quartet (USA)
- Da Vinci Quartet (USA)
- Manchester Quartet (USA)
- Brodsky Quartet (Manchester)
- Academia Quartet (Poland)
- Locrian Quartet (UK)

\textsuperscript{151} The generous package for the first prize winner included $12,000, a tour of major Canadian cities, a set of matching bows from Michael Vann, a Canadian archetier (estimated to be worth $5000). By comparison, in 1978, the Takács received £3,000 as first prize-winners of Portsmouth.

\textsuperscript{152} Ken Murphy, “Quartet Competition Progress Report,” The Banff Centre Archives.
Ridge Quartet (USA)
Washington Quartet (USA)

An article in the Calgary Herald titled “Where are the Canadians?” hit the press at the competition. It wrote that there will be no new Orford Quartet to be discovered at this event. Two out of the twenty quartets that applied were Canadian (one from Edmonton and the other from Toronto) but they were not accepted into the competition. Even though the Orfords were at the peak of their career, there were no young quartets being formed in Canada at the time.

The launch was heavily advertised all over the world including Austria, China, England, France, Germany, Hungary, the Netherlands, and Japan. While it is the mandate of any competition to promote and help launch careers of young artists, it is also the hosting organization and the country that inevitably accrue benefits. Through the competition, The Banff Centre’s programs hit the international chamber music radar, and across the country, Canadians were tuning into the radio to support the event. Arts National FM, Radio-Canada International, “Live from Roy Thompson Hall”, “Stereo Morning”, “Mostly Music”, “Soundtrack FM”, and “Sunday Morning AM” all provided coverage of the competition, but it was Arts National FM’s fifteen hours of performances and interviews with competitors and jury members that got Canada hooked on the event. The CBC coverage brought enthusiastic mail from listeners. Some excerpts were:

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154 Ken Murphy, “Quartet Competition Progress Report,” The Banff Centre Archives.
It's a big decision to devote an entire week to one concert series, I'm sure, but the scale and importance of the competition demands nothing less…. One of the most significant events of the musical year in Canada, and what a rare opportunity for chamber music lovers to hear it! (From Burnaby, BC)

The memory and enchantment of this past week's programs from the I.S.Q.C. in Banff will be with me for a long time…. It was a 'red letter week' for Arts National. I have seldom in recent years had such a week of continuous anticipation and pleasure…. The Banff School was started during the period of my employment with the Government there. It has certainly matured in its fifty years and well deserves the new international recognition it should now receive.
(From Calgary, AB)

Congrats your coverage of B.S.Q.C. Unquestionably one of the most exciting, vibrant and satisfying features on radio for some time. Excellent in every respect. (Telegram from Edmonton, AB)

I congratulate you on a memorable week on Arts National…. There seemed to be such a feeling of warmth and closeness throughout the programs. Not only was the music thrilling and exciting, but also your interviews afforded the listeners an extra glimpse of the performers. (From Toronto, ON)

In addition, the whole country was very much involved in the entire process, including the results:

from London, Ontario:

I want to congratulate and thank you for the marvelous coverage of the Banff International String Quartet Competition. I am a great admirer of the string quartets as I grew up in Vienna where we had the famous Rosé Quartet. Arnold Rosé, who had the quartet for 57 years and who later became my father-in-law, performed quite a few quartets out of manuscripts with people like Brahms and Schoenberg….I don't quite agree with the first prize for the Colorado Quartet. I thought the Mendelssohns should have got it, but I might be partial. I am very happy for the Hagen Quartet to receive the second prize.

Dissatisfaction with the results occurred often, perhaps an inevitable result of subjective nature of music competitions. From the first year in 1983, many were displeased with the decisions of the jury:
a clear audience favourite emerged - only to miss the first prize, accompanied by some gasps of distress from the house as the awards were announced. The quartet many of us fell in love with at Banff was the Hagen… Their average age is under twenty and they look as if they should still be chewing bubble gum.²⁵⁵ (1983)

Yesterday’s balloting may prove controversial, over the elimination of the Miami Quartet…²⁵⁶ (1992)

In Mendelssohn's No. 2 the Tinalley were wiry, sourly tuned, under-projected, and sounded like students. In Schumann's No. 3, despite excellent continuity, rhythm, and articulation, the Koryo didn't “go for it”. And in Brahms's No. 2 the poor Taliskers had to be compared to the Ariel…When the judges announced the four finalists-Ariel, Tokai, Tinally, and Zemlinsky - I announced, “They're nuts! No Attacca? The Tinalley shouldn't even be in the finals.” There you are, as the British say. Oh well, it was clear that first prize now was between the Ariel and Zemlinsky, made more fascinating by both choosing Mozart's No. 19, where the Ariel once again made the exposition repeats of both the first and last movements even better the second time, whereas the Zemlinsky didn't even take the repeats in their highly cautious approach. The Tokai played Mozart with more period-instrument sourness. And the Tin Alley turned in a Beethoven-lite No. 1…And the winners were: fourth place, Tokai; third, Ariel (!); second, Zemlinsky; first, Tinalley. Hang the judges! An awful end to a magnificent week.²⁵⁷ (2007)

I had my doubts about the Toronto-based Cecilia Quartet’s placing, but I heard several people say they liked them all along. Their performance in the romantic round of Mendelssohn's Quartet No. 6 did achieve a fundamental type of success: it was fabulously entertaining, impetuous sometimes, but musically intelligent and idiomatically convincing. They maintained their momentum from then on. At the reception following the announcement Sunday afternoon that the Cecilia Quartet won first prize, one woman told me she felt they “played to win”. She didn't say that as a compliment.²⁵⁸ (2010)

The audience also expanded significantly in size as the years went on. The first competition was

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²⁵⁵ Ken Murphy, “Quartet Competition Progress Report,” The Banff Centre Archives.


held in Margaret Greenham Theatre, which seats 246 people, now the competition events are held in Eric Harvie Theatre of 959 seats. One wonders if the number of different opinions has also tripled since the beginning of the competition.

On the home front, the second and third BISQC events (1986, 1989) were similarly disappointing for Canada as no Canadians went home with a prize, although in 1986, the Debut Quartet of Edmonton, (Stephen Bryant, Dianne New, Sue Jane Bryant, and Derek Gomez) all members of the Edmonton Symphony, were the first Canadians to be selected to compete. Despite the hope conjured up for the home team they were not awarded. Things were worse in 1989: four Canadian groups applied but none made it past the pre-screening.

However, the moment Canada had been waiting for since the inception of BISQC occurred in 1992. By this time 200,000 Canadians were listening to the competition on CBC which had extended air play to three hours per day and broadcasting “live to air” across the country. With all this attention and pressure, the St. Lawrence Quartet took home the much-anticipated first prize for Canada.

The competitions in 1995 and 1998 again did not extend invitations to Canadians to compete, but in 2001 the spell was broken by the Diabelli Quartet (Renée-Paule Gauthier and Annie Trépanier, violins; Steven Larson, viola; Brian Snow, cello) who were invited. From then on, things were looking better for the Canadian quartets: the Tokai were selected as participants in 2004 (out of three Canadians that applied); and in 2007, the competition for the first time in its
history received four applications from Canadian groups and invited two to participate in semi-
finals, the Afiara and Tokai, where the latter received fourth place. At the tenth BISQC, it was an event of history making: for the first time two Canadian quartets were given awards, first and second prizes, and since the inception, this was the first time that an American quartet did not go home with a prize. However, after the surge of excitement for Canada, the throne went back to the Americans with the Dover Quartet at the Eleventh BISQC in 2013.  

The non-advocates of the competition formula have shared their opinions on how competitions are more damaging than encouraging:

I suffer agony to see artists go through the humiliation of competition…The joy of those who succeed is spoiled by the sorrow of those who have been hurt. (Gregor Piatigorsky)

There seems to be some misunderstanding about the incentive competitions provide. Adjudicators say, ‘Yes, we know we sometimes choose the wrong winner, but look at the great number of works that would never have been written if we hadn't had our contest.’ This is like saying ‘I know I plucked the wrong leaf but if I hadn't plucked it the tree would never have grown.’ Very un-Buddhist. Anyway, not sometimes, gentleman, always. (R. Murray Schafer)

It’s impossible to be completely happy when people that you’ve become friends with over the last several days you know that you’re excited to be able to make it to the next round these people are going through various degrees of devastation. They are not in the final round and you know that had it been another set of jurors it might have been you

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159 Although there were no Canadian quartets at the 2013 BISQC, three individuals in US groups were Canadian citizens. All three of them received most of their training in the USA.


that is not in the final round.\textsuperscript{162} (Barry Shiffman)

If we don’t win, it’s just going to be hard. We’re barely making a living right now...certainly enough to pay the rent but not enough to live on... We don’t have time to spend money right now so it’s not like I miss it but eventually I would like very much to have more of a normal life. What’s at stake is that we want concerts. We want to play. We want to be heard. I love the music and I want people to hear that but if we don’t win unfortunately second place doesn’t mean a lot. You have to win first place otherwise you don’t get the concerts and that’s what we’re here for. It’s scary because we’ve done our best here and to do your best and still have it be not good enough is the biggest scare of all.\textsuperscript{163} (Felicia Moye)

In addition to vying for the prize package, some competitors see it as a mere way to learn new repertoire with scrutinizing detail. Some want to meet other quartets and jury members. Some want to travel. Whatever the intentions, many of the young quartets have accepted (or adapted?) the musical Olympics as their fate. Luckily for most of them, and to Schafer perhaps, many of the “winners” didn’t necessarily have the most successful careers and contrary to Felicia Moye’s views, many of the non-winners went on to have successful and sustainable careers.\textsuperscript{164}

Notwithstanding all the negative effects, many young quartets still elect the competition route even though the winner’s glory has been dulled in recent times due to the large number of new competitions and new ensembles. However, many of them realize that while it is not a pleasant experience to enter competitions as a living, it is almost impossible to wish for careers like those of the Cleveland and the Guarneri quartets, who formed and simply rose to become the country’s best groups without doing any international competitions.


\textsuperscript{163} Ibid.

\textsuperscript{164} The Hagen and the Ying Quartets are prime examples.
Conditions are so much harder for young quartets now… when we won the ARD Competition in Munich in 1991, we were able to find a record company, and secure an agent in every important region in the world. No quartet today can expect to achieve that so easily. Quartet players have to fight for their profession.\textsuperscript{165}

Even if it comes with an expiration date, the winners are a dime a dozen, and the effects are unsustainable, young groups fearlessly enter competitions one after another. The market is saturated and even if it is the most draconian way, they hope that this will at least get their foot in the door. For many groups, success at an international competition will determine their longevity; many young groups enter competitions on a conditional note and let the judges decide their fate.

Not all see it as a negative event: Günter Pichler is in favour of the competition route: “winning competitions is essential for the careers of young artists, however, and there are advantages: working under healthy stress is a quicker way to success.”\textsuperscript{166}

But not everyone is a fan. One respondent commented that a side effect of these competitions is that they help younger quartets get more visibility than more established ones, which she felt was “too bad for the older quartets who didn’t go the competition route”.\textsuperscript{167}

When asked if competitions are a good idea, Barry Shiffman answered

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\textsuperscript{165} Peter Somerford, “Quartets Adopt United Front,” \textit{The Strad}, April 2012, 23. Matthias Moosdorf of the Leipzig Quartet shares his experience.
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\begin{flushright}
\textsuperscript{166} Tim Woodall, “Four into One,” \textit{The Strad}, September 2013, 54-60.
\end{flushright}

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\textsuperscript{167} Anonymous respondent, interview with the author, Summer, 2013.
\end{flushright}
There are no perfect results; you have to know going in that it’s an imperfect process. In some ways the idea of a classical music competition is absurd; it’s so subjective. But it attracts interest to the art form, and gives a huge shot in the arm to the emerging artist. I guess I’d say. “Do no harm”—whether a person wins or loses, he or she should have a positive experience. 

Even if some are opposed to the idea of competitions, it may be an inevitable part of being a musician. For quartets who opted out of the competition limelight in the beginning of their careers will inevitably be faced with it in some form or other: even the Cleveland Quartet, a famed US ensemble who never went to an international competition, had to audition for their post at the State University of New York in Buffalo, beating out numerous other candidates. On a positive note, the Olympics of chamber music have arguably resulted in the highest standards yet seen in the history of quartet playing.

4.5 Interviews

Opportunities in Canada

What career opportunities/resources are available for Canadian quartets living in Canada? Do you think that the opportunities are arising or dwindling?

1. Except for a very few university/conservatory residences which haven't rotated in decades, opportunities are self-made (creating a community, teaching, performing, concert series, lecture series etc) Opportunities are rising.

2. Not many. We have to produce our own concert series, with our grants. Being a quartet playing 20th century music is very difficult because we are too modern for the

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168 Susan Elliott, “Competitions: An in Depth Look,” Musical America Special Reports (2012): 8. In addition to being the executive director of BISQC, Shiffman has been a juror for many competitions including Tchaikovsky International Competition; Geneva International Music Competition; Lyon International Chamber Music Competition; Wigmore Hall International String Quartet Competition.
classical regular chamber music series and not contemporary enough for the
contemporary series.

3 Opportunities in Canada seem to be scarce. It is not in the Canadian culture.
Resources like the CAC are infinitely important. I am not sure if they are increasing or
diminishing. We are extremely fortunate to have the recording companies ATMA and
Analekta. Unfortunately CBC/Radio Canada are playing a less involved role than they
were 25 years ago.

4 Arts Councils (Canada Council, provincial), Canadian presenters/festivals. Seems like
government funding is dwindling.

5 I don't know. Our personal situation is quite lucky.

6 There isn’t a great deal of opportunities within Canada. I think such opportunities for
quartets are dwindling throughout N. America as more and more quartets are formed.

7 (Skipped question)

8 Career opportunities are available at some schools/ universities, but much is self-
directed. I think rising.

-What type of string quartet training is available in Canada? Are there more/less
opportunities in the US or in Europe?

1 Self-made opportunities through university/conservatory or private arrangements. There
are probably far more residency opportunities in the US and about the same in Europe.

2 Certain universities like McGill have resident student string quartets. That's great. Banff
has a good program but I think it is closing for lack of funding. Certainly more
opportunities in the US and Europe.
Lots of opportunity for young people to get excellent ensemble training very early in their musical lives in the Quebec conservatory system. I do not know about the opportunities outside of Quebec. McGill and the University of Montreal are offering good chamber music training for older students.

It seems like there are more opportunities in the US and Europe. There are a number of quartet residencies in the US (both graduate and professional), and Europe has many master classes and festivals. I don't personally know much about quartet training in Canada, except for the RCM Glenn Gould School, which is more a residency than a training program. Banff is a great place for quartets, both as residents (summer and winter) and as participants in the competition.

Different worlds concerning education. Why do you want to compare?

There isn't much training available in Canada. I think that it's still necessary to train in the US or Europe as a quartet.

(Skipped question)

Some training is possible in Canada, although defined programs for quartet study are few. Many talented Canadian coaches. More opportunities in the US.

-A former violinist in a Canadian quartet said "quartets in the United States have an advantage because of the excellent residency programs at American universities ...". Do you agree with this statement?

Moderately --though I could say most of the young quartets studying in the US are heavily populated by Canadians. (!) And international members as well.

Yes. And that is lacking in Canada. Survival and progressions of Canadian quartets lie in the residency programmes.
Yes.

Yes, although these are few and far between as well. But still, there are significantly more residencies in the US than in Canada.

I've never been in those universities. I cannot say.

Yes, though these are also dwindling as universities downsize departments and streamline chamber music teaching.

(Skipped question)

Yes.

-In your opinion, what is the status of available string quartet residencies (both graduate and professional) in Canada?

Few

There are none.

Very little

There seem to be very, very few in Canada. This is probably a big reason why a lot of Canadian quartets (and other musicians) go elsewhere for training or residencies.

I know our status, amazing opportunity which encouraged me to leave Europe to play full time in a quartet. I know that other quartets have to teach also.

Terrible.

(Skipped question)

Fairly poor.
What are your views on competitions? Personal experiences?

1. I'm of two minds. One says they're a somewhat necessary evil. Though several young quartets have done just fine without winning any major competitions (or even participating in one), a major prize does kick start the career process. The other mind says Chamber Music could just as effectively garner the enthusiastic crowds/publicity/etc created by a competition by presenting a well-planned dynamic cross pollinating celebratory Quartet mashup or festival. The chamber music world has distinguished itself by distancing itself from the solo or orchestral world by carefully constructing a spirit of colleague-iality built on mentoring and peer support, of the primary importance of the music over the ego of the musicians, of a celebration of music not individual, etc. Competitions by the sheer nature of the ‘beast’ celebrate the opposite which is in my opinion detrimental to the entire spirit of chamber music. So certain elements of competitions (having a goal, a high stakes opportunity to perform in the midst of like minded folks and to take ideas, inspiration, input etc.) are good. Others, severely detrimental.

2. They help quartet to get known but are not essential. Some young quartets get more visibility than more established ones through the competitions. That's too bad for the “older” quartets.

3. If you like them, do them. I am personally not a big competition fan. It really depends on the individual personalities.

4. Competitions can be a great tool for young quartets looking to work up a wide range of repertoire and to push themselves to play at their best. They can be quite draining emotionally and physically, but they can really push a young quartet to a new level through the preparation of repertoire and also the experience of performing under pressure. Winning prizes at competitions can help quartets gain “credibility” among
concert presenters who otherwise would not have heard of them. Competitions are not essential, but they are a good stepping stone.

Competitions are good for horses, artists cannot be compared. I have participated in too many competitions in my youth and the most important thing in them is the possibility to meet other people and share opinions with them. Then, concerning the results, prizes are not always telling us who will really be on the stage.

Not a big fan. Unfortunately they seem to be a necessary evil but they are anti-art.

(Skipped question)

Competitions are evil.
5 Conclusion

In the history of Canadian string quartet ensembles, each great group’s departure made way for another. When Canada’s first ensemble fully dedicated to quartet performance, the Hart House String Quartet, came onto the scene, the Academy Quartet had just disbanded. Similarly, the Canadian String Quartet and the Montreal both disbanded in 1963, a few years before Canada experienced its first Golden Age of string quartet with the Orford, Purcell, and the Vághy Quartets. In 1991, the Golden Age ended with the three giants folding, and like the phoenix rising from the ashes, a new stream of quartets came onto the chamber music scene with renewed strength.

During the New Golden Age, Canada is home to a record number of professional ensembles. In this period, the quartets are able to define their focus further by repertoire and to support themselves despite the precarious nature of the string quartet world. Robin Elliott wrote that the standard by which a country’s chamber music activity is determined is the number of professional ensembles it is able to support. The rapidly increasing number of Canadian professional string quartets active in Canada is a sign that the chamber music scene is at its most fruitful period thus far.

However, young string quartets, especially in Canada, have entered onto a different scene than their predecessors. The utter lack of new residencies, coupled with reduced support from CBC and arts organizations across the country, have hindered the path many quartets in the past would have taken in order to make a smooth transition from students to professionals. One has a
nervous interest to see what will happen to these groups as they mature. The St. Lawrence, Canada’s most internationally active quartet post-Orford, left Canada at the tender age of two to study in the USA before landing a utopian residency situation at Stanford University.

Another disconcerting fact lies in how a residency on par with University of Victoria or Laurier University has not been created in over a decade. Indeed, these two institutions pay well at $100,000 average per head. One also cannot forget the origins, as both groups were recruited from the USA in 1991, demonstrating how these universities and their communities felt that there was a need they could not satisfy from Canadian stock. However, in 2014, the number of professional string quartets was twenty-four and the two aforementioned residencies remain the only ones of this kind in the country.

When researching the rich history of Canadian quartets, the term “Canadian” had many meanings. One may ask two questions: “What makes a quartet Canadian?” We have seen quartets that are comprised of European nationals but live in Canada; we have seen quartets that are predominantly Canadian with one American; some have only one Canadian in them; some have mixed citizenship and do not even live in Canada. We have seen quartets with many member changes and others with the same membership from inception; quartets that lasted a few years to ones that are nearly 30 years old; quartets that have had three members replaced at once; quartets that have only one remaining founding member; quartets with the same name with completely different personnel; quartets that toured widely, quartets that stay in one place; ones that serve only their immediate communities; ones that primarily teach. Some quartets have
residencies at universities, some share their quartet activities in affiliation with an orchestral career, and we have both full-time quartets as well as part-time quartets.

Despite the many differences, a clear trend was eminent in three topics as evinced in the interviews: Canadian quartets advocate the modern ideals of string quartet playing by completely rejecting hierarchy, and as a by-product, for the first time in Canadian history we see many groups such as the Bozzini, the New Orford, Pendrecki, and the St. Lawrence enforce rotating violin positions; in spite of the popular generalization, geography was not attributed to playing styles; and they have agreed that the opportunities in Canada are far behind the ones in the USA.

In the United States, quartet residencies began as early as 1940, and with them came an explosion of string quartets. It was only in the 1960s that Canada experienced European proponents of European string quartet traditions. From here on, we have lagged behind the USA at a difference that I estimate to be 20 years. However, where there are Canadian equivalents to the National Endowment for the Arts, granting agencies, touring agencies, national awards, and a strong network of chamber music presenters, a glaring difference is in the aforementioned university residencies and to the absence of organizations like Chamber Music America. As discussed in Chapter 4, one sees how CMA played pivotal roles in the university residencies of professional American quartets.

With the intention of sustaining the recent growth and interest in string quartets in Canada, opportunities need to be opened up at the college and university level. When one studies the period of great growth and cultural riches in the USA, there are not only a plethora of full-time faculty string quartet residencies, but also many graduate quartet residencies; the USA supports
both full-time quartets as well as those training to be. Canadian universities would need to see
the value that the American universities had seen in order for this to happen.

With a scarcity of these types of opportunities, the Canadian quartet scene may very look similar
to the UK, where the members of quartets like the Franz Haydn Quartet actually have several
different jobs and positions elsewhere. Members play in different ensembles, orchestras, and
hold teaching positions at different conservatories and academies all over the country while still
managing to tour. James Boyd, violist of the London Haydn Quartet, recounts his surprise when
he learned how quartet residencies worked in North America. In the UK, the scarcity of large
opportunities found in the USA, had led to several quartets formed with loose affiliation, where
individuals view quartet-playing as only one facet of their annual activities.

Though one praises the US quartet residency model, one cannot ignore the issue of sustainability
and concerns for the health of classical music and the arts as a whole: There are still more
quartets in the USA than there are residencies. Despite the precarious nature of the quartet life,
there are a number of ensembles striving to make ends meet and to express their artistic worth.
This struggle has led to quartet members taking on entrepreneurial roles and leading their
ensembles to new ways of creating and disseminating their art, through technology and
collaboration.

The influential wave of entrepreneurship is sweeping young chamber ensembles in the USA such
as the Bang On A Can All Stars, Brooklyn Rider, Sybarite 5, PubliQuartet, and others, where
their careers are based on an unchartered path. This is not as surprising when one takes into
account what Schafer said about the portability of the quartet, highlighting a chamber music
ensemble’s adaptability in different environments and widening its efficacy in reaching out to different audiences. But more than ever, through the internet and the latest technology, chamber ensembles are engaging with what is around them and affecting society. For example, with crowd-sourcing sites like Kickstarter, Indiegogo, and TipJar, classical chamber ensembles are finding other ways of funding their projects. With the ubiquitous smart phone, musicians are seeing countless new forms of ingenious audience engagement such as photo contests, audio mixing consoles, and networking band apps.

When the Orford recorded their first set of Beethoven quartets in 1976, the remuneration for this project was $30,000, which is equivalent to $125,972 in 2014. In current times, most artists do not make such profit on recordings. Their value is in promoting visibility. But through the many different avenues available the entire culture of CDs is changing. From the way they are recorded (be it live, self-produced, or collaborative), funded (traditional or crowd-sourced), and distributed (record label, podcast, iTunes, CDbaby, etc), the shifting climes of the recording industry gives a great example of how quartets are adapting.

Interviewee #1 agrees that the need to think “outside the box” is increasingly evident:

(There is) a surge in entrepreneurship among young people. The ongoing ‘crisis’ of orchestras…and a desire/energy of “start up” mentality among people. More of a desire to make a personal impact and contact with society/audiences/kids etc.

We are witness to string quartets that have made substantial impact and undisputed success stories through entrepreneurship and new ways of thinking about engagement. Organizations like
Community Music Works in Rhode Island have been widely celebrated because of its innovative way of immersing its immediate audience in the repertoire of the string quartet. Its founder Sebastian Ruth and his quartet were compelled to set up a store-front in the underserved area of Providence and started to teach in unconventional ways. Now in its seventeenth year, the Providence Quartet has over a hundred students enrolled, who all receive lessons and instruments at no financial cost to them. In addition, the Fellows Quartet training program and the Institute for Musicianship and Public Service were launched to share their successful model on making a social change with the power of string quartet repertoire and teaching.

There’s something so bleak about a performing career these days. I don’t mean just in terms of the prospects of getting a job. I also mean what you feel once you get the job. You are in this tight, closed-off world. You are playing generally at very expensive concerts for people who can afford it, and who are already steeped in it. You fight the feeling that it’s not real. We…want to tap into a much more visceral sense of emotional connection.  

The Providence String Quartet has made its very repertoire something communal, something to be experienced and feasted on together. In 2010, Community Music Works was awarded the National Arts and Humanities Youth Program Award and Ruth was named a MacArthur Fellow in 2010.

The Kronos Quartet’s incorporating as a non-profit entity is a rarity in the quartet world, as it also as America’s coveted 501(c)(3) status, which allows the organization to issue tax-deductible receipts for donations. Their incorporating and special mission to find, commission, and perform

contemporary music led them on this unconventional path: Because their mission and approach, which caused a great stir when they became a full-time quartet that played only amplified performances, were so unique, it necessitated a different infrastructure. The Kronos was one of the first quartets to incorporate in the United States, through the entity Kronos Performing Arts Association. With this entity, they continue to receive donations for their work. David Harrington, Artistic Director of the Kronos Quartet, claims his organization’s ability to support and expand upon its operations with corporate structures and large foundations is increased because of how the Kronos is built: Through the necessity of a clear mandate and mission, the creation of a board of connected supporters, and regular meetings to insure their mission is being attained and maintains course, the Kronos Quartet is going strong into its 40th anniversary with an unmatched discography and an unprecedented amount of globally respected awards. And so, the future of the string quartet may very well have several groups set up as a non-profit organization with a charitable status number. As gaining a charitable number is difficult and must prove to serve a needed area of society, this will in turn – like the support given to new music and fledgling groups in Quebec – encourage the mandates of quartets to find even more and effective ways of engaging new audiences and their immediate communities.

The United States also serves as a possible map for what lies ahead for Canada’s string quartets in terms of how it fundraises. In recent years, Canadian arts organizations shifted its focus on support from government dollars a mix of government funding and that of the private sector. When Jeff Melanson, President and CEO of the Toronto Symphony Orchestra, took on the role as Arts Adviser to Toronto’s mayor, he insisted arts organizations needed to be more self-reliant. “I sit on one American arts board that has helped equip me to understand a little bit about what
that model looks like. We're not talking about heading to the American philanthropic model at all. But it's interesting to look at a country in the context where government funding is much less,” he said.  

Peter Simon adds “I think there’s a growing awareness that if you restrict yourself to (traditional) forms of revenue, you’re pretty vulnerable.” Simon points to the thriving concept of “venture philanthropy” in the United States back in 2011. Of note is an organization named Creative Capital which helps artists focus on sustaining themselves financially and professionally. Along with monetary support, they receive training in fundraising, public relations, and marketing. With this kind of infrastructure, the quartet of the 21st century is equipped to expand and attain its dreams without the cumbersome trappings of what had become the traditional string quartet model: an over-dependence on residencies in large university systems and orchestras that vie with the principal call of quartet playing.

Adrian Fung, founding cellist of the Afiara Quartet, explains his ensemble’s vision by first stressing the importance of the residency model in the university. “The university has the ability to host some of the greatest dialogue for the arts and its role in the prism of higher learning. But when universities don’t recognize the extreme value in having a string quartet, you can only do so much.” He instead points to how musicians need to find schools they would actually entertain if a school were to offer a residency, and to see what his ensemble is doing that might reciprocate


the same value he seeks in a school. He cites examples at Stanford University’s Design School, MIT Media Lab, and new ways of thinking pushed by USC and Brown University: “What I have learned from Stanford University and other top-notch educational institutions is that they are moving away from the evaluative model of empirical answers – be it True or False or multiple choice or written answer – and toward amassing a portfolio demonstrating innovation, critical thinking, problem-solving, and collaboration. These are the strengths that a string quartet can bring as an incubating model as well as a demonstrable force.” Aside from playing 70 concerts a year, the Afiara play concerts and presentations at Facebook, LinkedIn, and other technology companies in Silicon Valley, are working with Dr. Laurel Trainor at McMaster’s Auditory Development Lab, by using tablets to assess in real time how the audience’s brain activity reacts to their music, and collaborates with a range of artists, award-winning photographers, and directors of all different fields to push their own growth as musicians and global citizens. In the end, the Afiara would want to stay in Canada and Fung hopes “a leading university will see the value contemporary string quartets can give.”

The string quartet can help a school’s music program and build a string program and the Afiara is only one example of a quartet showing the value in exploring how its very formation can be a relevant entity at a school. The St. Lawrence Quartet has visited every manner of class from courses on Rhetoric to Business, Law and Medicine through their residency at Stanford; it is what an ensemble does in creating roles and meeting previously unmet needs that could be of real value in imparting to a university class.

172 Adrian Fung, interview by author, May 18, 2014.
With more young string quartets in the world than ever before hailing from all different countries as discussed in the previous chapter, the Canadian string quartet has a few possibilities ahead of it. One can patiently wait to see if Canada will indeed follow the trajectory of the US residencies or to see whether young quartets can continue to create their own opportunities. The factors at play are not only the performance and recording opportunities Canada affords its musicians, but the room for its young quartets to mature and prosper into the established careers, whether it looks like a university residency or otherwise. The creation of opportunities may grow with the number active string quartets, but the question remains how one monetizes these opportunities towards the sustainability, growth, and global competitiveness of the ensemble.
Appendix A

Chronological list of Canadian string quartet compositions 1990-2014

There have been more than 360 Canadian works documented by Elliott (1990) in his complete list of Canadian string quartet compositions to 1990. This appendix is a continuation of his list and follows his format; however, modes of communication between the composer and the performer have drastically changed since the 1990s. To further assist the potential reader of this guide, I have included the website of the composer where applicable. In addition, the format of sharing recordings has also changed; many of the recordings of the works are available through online audio distribution sites such as CBC Streaming, Centrestreams, SoundCloud, ReverbNation and YouTube, which have been notated accordingly.

In this appendix, I have gathered compositions from 1990, except for John Beckwith’s College Airs, which is included in Elliott’s thesis. Also included are a couple of pieces written before 1990 that were categorized incorrectly by CMC.

The attempt to collect all Canadian quartets written in the last twenty-four years is an earnest one, but borders on impossible. Nevertheless, it does reveal that the compositions collected number over 280, an astounding accomplishment by Canadian composers. Many of the commissions were initiated by new music champions such as Quatuor Bozzini and Quatuor Molinari, but also by many groups that do not bear the label of an exclusive new music ensemble in addition to many ad-hoc ensembles. Furthermore, many of the Canadian composers were commissioned by US groups (Kronos, JACK, Lydian, to name a few) and Europeans (Quatuor Erato, Quatuor Castagner, among others). This list is a testament of the thriving quartet scene in Canada.
Year, Name of composer, Title of composition

Other relevant information about the work

Source, Duration

Publication

Premiere

Canadian premiere

Recordings

Literature

Explanation of these categories:

Year - year in which the work was completed

Name – surname in capital, followed by first name(s)

Title of composition – Titles appear in the original language

Other relevant information about the work: date of major revisions;
dedications; commissions; and other details that may be of interest

Source – a location where one can obtain a copy of the score

Duration – given in minutes only

Publication – publisher and year of publication

Premiere: name of ensemble followed by name of city. Dates are given in the order
day/month/year (e.g. 8/2/1925 = 8 February, 1925).
**Canadian premiere**: provided for works premiered outside of Canada

**Recordings**: commercial recordings and CMC archival recordings available through online streaming. Catalogue information is given where applicable

**Literature**: works listed are abbreviated in the Appendix. Full citations are provided in the Bibliography.

**Website**: composer’s web page info is given where applicable

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**Library Sigla**

- CDN-Ccmc  Canadian Music Centre, Calgary
- CDN-Mcm  Canadian Music Centre, Montreal
- CDN-Tcm  Canadian Music Centre, Toronto
- CDN-Vcm  Canadian Music Centre, Vancouver
- CDN-On  Music Division of the National Library of Canada, Ottawa
- CDN-Tp  Toronto Public Library
- CDN-Tu  Edward Johnson Music Library, University of Toronto
- CDN-Turl  University of Toronto, Robarts Library
- CDN-Vlu  University of Victoria

Other abbreviations:

- BISQC  Banff International String Quartet Competition
- CBC  Canadian Broadcasting Company
- CMC  Canadian Music Centre
- EMC  Encyclopedia of Music in Canada
- SOCAN  Society of Composers, Authors and Music Publishers of Canada

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**1973 | WARE, Peter | ARTUA STRING QUARTET**

CMC website lists this work as written in 1993 but the score at CDN-Tu confirms it as 1973; Also for string orchestra

**Source**: CDN-Ccmc, CDN-Tu

**Duration**: 6’

**Publication**: Acoma Composer’s Edition

**Literature**: EMC

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**1975 | KATES, Morris | FANTASY QUARTET**
Revised in 1993; CMC’s website misprints 1993 as the composition date

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

**Duration:** 13’

**Publication:** CMC

**Recordings:** Centrestreams

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1989 | SHARMAN, Rodney | CORDES VIDES
Revised in 1990. Written for Barbara Scales and the Arditti Quartet
Another Cordes Vides was written by the composer in 1990 for harpist Erica Goodman

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)

**Duration:** 3’

**Publication:** CMC

**Website:** [www.rodneysharman.com](http://www.rodneysharman.com)

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1990 | BUCZYNSKI, Walter | STRING QUARTET NO. 5

**Source:** Available from CMC upon request

**Duration:** 20’

**Publication:** CMC

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1990 | GIBSON, Richard | CHANGING PERSPECTIVE FOR STRING QUARTET

**Source:** master copy in CMC Sackville

**Publication:** CMC

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1990 | KASEMETS, Udo | THE EIGHT HOUSES OF THE I CHING MUISSTSEHHINA MUUTUSRAAMATU KAHEKSA KODA

Also for string orchestra

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)

**Duration:** 30’

**Publication:** CMC

**Literature:** EMC

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1990 | KLEIN, Lothar | QUARTETTES FOR STRING QUARTETTES

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)

**Publication:** CMC

**Website:** [www.lotharklein.org](http://www.lotharklein.org)

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1990 | KULESHA, Gary | UVAVNUK IS STRUCK BY A METEOR AND BECOMES A SHAMAN

An excerpt from Shaman Songs for choir, clarinet, and string quartet that was commissioned by the CBC

**Source:** Available at CMC for reference only

**Duration:** 5’

**Publication:** Counterpoint Music Library Services
1990 | LEMAY, Robert | L’ERRANCE OU HOMMAGE À WIM WENDERS QUATRE MOUVEMENT BREFS
Revised in 1997
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 10’
Publication: CMC
Recordings: Silver Birch String Quartet, CMCCD 19513, released in 2013

1990 | LONGTIN, Michel | SECRETS: BONN 63
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm), CDN-On
Publication: CMC
Recordings: Quatuor Morency, C 2478, CDN-On
Literature: Jean (2004)

1990 | OSWALD, John | SPECTRE
Written for the Kronos Quartet. “For gesturing string quartet and the recorded allusion of a 1001 string orchestra”
Literature: EMC; individual.utoronto.ca/relliott/oswald.html

1990 | PARKER, Michael | CONFECTRUM CARMINE MUNUS STRING QUARTET OP. 41 NO.1
Commissioned by the Newfoundland Symphony for the Atlantic String Quartet with assistance from the Canada Council for the Arts
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 19’
Publication: CMC
Premiere: Atlantic String Quartet, Newfoundland, 25/03/1990

1990 | PERRON, Alain | RELEVÉS NO. 7
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Publication: CMC
Recordings: Quatuor Laval (Gyorgy Terebesi and Michiko Nagashima, violins; Chantal Masson-Bourque, viola; Huguette Morin, cello) SNE 603, released in 2003; Centrestreams

1990 | SMITH, Ronald Bruce | MÉCANIQUES
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC

1990 | SPECHT, Judy | STRING QUARTET ON KOREAN THEMES
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm (master copy in CDN-Tcm)
Duration: 11’
Publication: CMC
Premiere: Pro Nova String Quartet, Vancouver, 04/06/1990
1991 | DAVIDSON, Matthew | I HAD FIVE LONG YEARS
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 9’
Publication: CMC
Premiere: Kronos Quartet, private reading at University of Illinois, 1991; Zukofsky String Quartet, New York, 18/06/2009
Recordings: Solaris String Quartet (Jeff Dyrda and Jeremy Gabbert, violins; Marcin Swoboda, viola; and Judith Manger, cello), CPS8765, released in 2008; Solaris, allmusic.com

1991 | GELLMAN, Steven | MUSICA ETERNA FOR STRING QUARTET
Commissioned by Radio Canada/CBC
The date of composition is 1991 according to the composer’s website and not 1994 as stated in EMC
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 16’
Publication: CMC
Recordings: Quatuor Ottawa, Concert from Ottawa on 18/11/1991 available on Centrestreams
Literature: EMC
Website: www.stevengellman.com

1991 | HARMAN, Chris Paul | STRING QUARTET NO. 1
Commissioned by the CBC
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (original in CDN-Tcm)
Duration: 15’
Publication: CMC
Premiere: St. Lawrence String Quartet, Toronto, 29/03/1992

1991 | HÉTU, Jacques | QUATUOR À CORDES NO. 2 OP. 50
Commissioned by Productions musicales début 75 for the Quatuor Morency with assistance from Canada Council
Source: CDN-On
Duration: 18’
Publication: Éditions Doberman-Yppan
Premiere: Quatuor Morency
Recordings: Quatuor Morency, Centrestreams; CBC recording C 2021 in CDN-on; Saint John String Quartet CD-SJSQ005 (2012); New Orford String Quartet, Naxos (2014)
Literature: Jean (1999)

1991 | KLEIN, Lothar | STRING QUARTET NO. 2 “WINTER AT PERKIN’S PIER”
Commissioned by Festival of the Sound
Premiere: St. Lawrence String Quartet
Literature: EMC
Website: www.lotharklein.org/works
1991 | LAURIN, Rachel | QUATUOR À CORDES RÉ MINEUR OP. 19
Source: CDN-Ccm, CDN-Mcm, CDN-Vcm, (original copy in CDN-Mcm)
Duration: 25’
Publication: CMC

1991 | MACINTYRE, David K. | GAZEBO
Commissioned by the Purcell String Quartet
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm); Simon Fraser University Library
Duration: 11’
Publication: CMC
Premiere: Purcell String Quartet, Vancouver, 30/05/1991
Recordings: Premiere available on Centrestreams
Website: davidmacintyre.ca

1991 | MORAWETZ, Oskar | A TRIBUTE TO W. A. MOZART, STRING QUARTET NO. 5
For 200th anniversary of Mozart’s death commissioned by Toronto Mozart Festival with assistance from the Ontario Arts Council
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 18’
Publication: CMC
Premiere: Orford String Quartet, 1991
Recordings: Orford String Quartet, CMCCD 8702, released in 2002; Canadian String Quartet, Centrestreams
Literature: Canadian University Music Review Vol. 24/1 (2003); EMC; Parker (2005)
Website: www.oskarmorawetz.com

1991 | NECESKI, Z. Chesky | FURIOSO STRING QUARTET
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC
Premiere: Arditti Quartet, Toronto, 10/03/1991

1991 | OSWALD, John | PRE-LIEU
Commissioned by the Kronos Quartet; derived from Beethoven Op. 130 IV. “Danza alla Tedesca”
An orchestral version was commissioned in 1994 for the Esprit Orchestra
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC
Premiere: Kronos Quartet, Minneapolis, 1991
Literature: EMC

1991 | PETERS, Randolph | TANGO FOR STRING QUARTET
Also for string orchestra

**Duration:** 13’

**Recordings:** Penderecki String Quartet

**Literature:** *EMC*

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**1991 | REA, John | OBJETS PERDUS**
Commissioned by the Arditti Quartet with assistance from Canada Council; Winner, Jules Léger Prize, 1992

**Source:** Original score in CDN-Mcm

**Duration:** 18’

**Publication:** CMC

**Premiere:** Arditti Quartet, Outremont, 27/11/1992

**Literature:** *EMC*

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**1991 | SMITH, Linda Catlin | AS YOU PASS A REFLECTIVE SURFACE**

**Source:** CanCcm, CanMcm, CanTcm, CMC Sackville;

**Duration:** 5’

**Publication:** CMC

**Premiere:** Accordes String Quartet, 02/06/1991, Toronto

**Canadian premiere:**

**Recordings:** Penderecki String Quartet, ECCD 2050, released in 2000

**Website:** [www.catlinsmith.com](http://www.catlinsmith.com)

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**1991 | SOUTHAM, Ann | SONG OF THE VARIED THRUSH**
Commissioned by the Association of Women Composers with assistance from the Ontario Arts Council

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)

**Duration:** 10’

**Publication:** CMC

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**1992 | ANHALT, Istvan | DOORS...SHADOWS (GLENN GOULD IN MEMORY)**
Commissioned by CBC, written for the Glenn Gould String Quartet

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm); CDN-On

**Duration:** 12’

**Publication:** CMC

**Premiere:** Glenn Gould Quartet (Nai-Yuan Hu and Mayumi Seiler, violins; Steven Dann, viola; Fred Sherry, cello), Toronto, 24/09/1992

**Literature:** *EMC*; Jean (2004); Elliott and Smith (2001)

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**1992 | BACHMANN, Arthur Marc | BEHIND THE RED DOOR**

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

**Duration:** 14’

**Publication:** CMC

**Recordings:** Beau Quartet, ARK 200483, released in 2004
1992 | BARBER, Lesley | MARSHLAND FOR STRING QUARTET (BOOK 1)  
Commissioned by the Music Gallery with assistance from the Canada Council  
To be ideally played in a “wetland, swamp, forest, or park”. Indoor performance is accompanied by tape.  
Source: CDN-Tcm  
Premiere: Joyce Sand Quartet

1992 | BLAIS, Jérôme | BERCEUSE  
Source: CDN-Cc, CDN-Mc, CDN-Tm, CDN-Vm  
Duration: 6’  
Publication: CMC

1992 | BOUCHARD, Linda | LUNG TA  
Commissioned by Bang on a Can Festival and Meet The Composer through the National Endowment for the Arts  
Source: CDN-Cc, CDN-Mc, CDN-Tm, CDN-Vm  
Duration: 20’  
Publication: CMC  
Premiere: Lydian String Quartet, New York, 30/05/1993  
Canadian premiere:  
Recordings: Bang on a Can “Vol. 3”, CRI 672; Bang on a Can, allmusic.com;  
www.lindabouchard.com/music/LungTa.mp3  
Website: www.lindabouchard.com

1992 | BUHR, Glenn | STRING QUARTET NO. 1  
Commissioned by CBC and the Penderecki String Quartet with assistance from the Canada Council  
Source: CDN-Tcm  
Duration: 24’  
Publication: Counterpoint Music Library Services  
Premiere: Penderecki String Quartet  
Recordings: Penderecki String Quartet, Marquis Classics ERAD 237, released in 1999

1992 | HÉTU, Jacques | SCHERZO, Op. 54  
Commissioned by CBC, written for the Glenn Gould String Quartet  
Source: CDN-Mc, CDN-On  
Duration: 7’  
Publication: Les Éditions Doberman-Yppan, 2012  
Premiere: Glenn Gould Quartet (Nai-Yuan Hu and Mayumi Seiler, violins; Steven Dann, viola; Fred Sherry, cello), Toronto, 24/09/1992  
Recordings: premiere performance, CentreStreams
1992 | HISCOTT, James | STRING QUARTET
Premiere: St. Lawrence String Quartet, Winnipeg, 26/03/1994
Website: www.jimhiscott.ca

1992 | HODKINSON, Sydney | STRING QUARTET NO. 2
Revised in 1995
Commissioned by the New Music Society of Syracuse
Source: CDN-Tcm
Duration: 25’
Publication: Merion Music
Premiere: Clinton String Quartet, 02/03/1993

1992 | KORNDORF, Nikolai | QUARTET
Revised in 1998
Performers are required to play percussion instruments, recite text, and sing. Russian text in the original version. Revised has English text.
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 60’
Publication: CMC
Premiere: Frank Quartet, Moscow, 19/05/1999

1992 | KUNZ, Alfred | STRING QUARTET IN ONE MOVEMENT “THINGS I HAVE ALWAYS WANTED TO DO”
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, CMC Sackville
Publication: Alfred Kunz Music
Website: www.kunzmusic.ca

1992 | MORAWETZ, Oskar | IMPROVISATIONS ON FOUR INVENTIONS BY J.S. BACH, STRING QUARTET NO. 6
Commissioned by CBC in honour of Glenn Gould
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 7’
Publication: CMC
Premiere: Glenn Gould Quartet (Nai-Yuan Hu and Mayumi Seiler, violins; Steven Dann, viola; Fred Sherry, cello), Toronto, 24/09/1992
Website: www.oskarmorawetz.com

1992 | MORLEY, Glen | FANTASY ON SONGS OF FAITH AND AFFIRMATION
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 5’
Publication: CMC

1992 | MOZETICH, Marjan | LAMENT IN THE TRAMPLED GARDEN
Commissioned by the CBC for the 4th Banff International String Quartet Competition
Recording on Centrediscs label won the 2010 Juno Award for Classical Composition of the Year
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 13’
Publication:
Premiere: Quartets at the 4th BISQC
Recordings: Penderecki String Quartet, CMCCD14009, released in 2009; Penderecki String Quartet, allmusic.com; St. Lawrence String Quartet, promotional label sponsored by BISQC and Royal Bank
Literature: Dias (2010)
Website: www.mozetich.com

1992 | PRÉVOST, André | QUATUOR À CORDES NO. 4
Commissioned by the Ladies Morning Musical Club of Montreal
Source: CDN-Mcm, CDN-On
Duration: 18’
Literature: Jean (1997)

1992 | SIDDALL, Jon | VIENNA PATTERNS FOR STRING QUARTET
Dedicated to Franz Kramer, commissioned by CBC
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC
Premiere: Penderecki String Quartet, Winnipeg

1993 | BACHMANN, Arthur Marc | IN THE NIGHT
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC
Recordings: Beau Quartet, ARK200483, released in 2004

1993 | BADIAN, Maya | MUSIQUE EN CARRÉ POUR QUATUOR À CORDES = MUSIC IN SQUARE
Revised in 1994. Based on the composer’s Movimento for Wind Quintet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, CDN-On, CDN-Mu, CDN-Tu
Duration: 8’
Publication: Lucian Badian Editions

1993 | BELKIN, Alan | STRING QUARTET NO. 2
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 12’
Publication: CMC
Recordings: Centrestreams

1993 | BURKE, John | STRING QUARTET
Commissioned by the CBC for the Lafayette String Quartet
Winner, Jules Léger Prize for New Chamber Music, 1995

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 13’
Publication: CMC
Premiere: Lafayette String Quartet, Victoria, 23/06/1995
Recordings: Lafayette String Quartet, CMCCD 10104, released in 2004
Also on Centrestreams

1993 | CARDY, Patrick | DULCE ET DECORUM EST…
Commissioned by the Ottawa String Quartet with the assistance of the Regional Municipality of Ottawa-Carleton; the title is a quotation from the Roman poet Horace “Dulce et decorum est pro patria mori”
Dedicated to the victims of war
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 22’
Publication: CMC
Premiere: Volta String Quartet, Ottawa, 22/05/2001
Literature: Cummings (2000/2001)

1993 | EVANGELISTA, José | SPANISH GARLAND 12 FOLK MELODIES FROM SPAIN
Source: CDN-Ccmc, CDN-Mcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 10’
Publication: CMC
Recordings: Madawaska Quartet, ART 039, released in 2009; Cuarteto Latinoamericano, CBC Broadcast, 07/08/1997, Centrestreams

1993 | FU, Paul Zicheng | STRING QUARTET NO. 2
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 16’
Publication: CMC
Premiere: Beau Quartet, Calgary, 03/1994

1993 | GIRON, Arsenio | STRING QUARTET V
Source: Available upon request from CMC
Duration: 12’
Publication: CMC

1993 | HARROP, Todd | DELUSIONS FOR STRING QUARTET
Violin 1 plays two instruments: one with standard tuning and another with scordatura
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 8’
Publication: CMC
Premiere: Penderecki String Quartet, Casalmaggiore, Italy, 14/07/2006
1993 | MURPHY, Kelly-Marie | THIS IS MY VOICE
Winner: CBC Young Composer’s in 1994, 2nd prize Maryland Composer’s Competition in 1998
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, Brandon University John E. Robbins Library
Duration: 15’
Publication: CMC
Recordings: Quatuor Arthur Leblanc, Fonovox 7931-2
Literature: EMC
Website: kellymariemurphy.com

1993 | MILLER, Michael R. | SIGNS OF GAIA FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC

1993 | OLIVER, John | TRACES
Commissioned by Music in the Morning for the St. Lawrence String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 10’
Publication: CMC
Premiere: St. Lawrence String Quartet, 24/07/1995, Vancouver
Recordings: Centrestreams
Literature: EMC

1993 | PETERS, Randolph | JUGGERNAUT
For amplified string quartet and fixed media; also for orchestra
In 2001, the orchestral version was the Canadian submission at the International Rostrum of Composers
Duration: 13’
Recordings: Penderecki String Quartet
Literature: EMC

1993 | RATHBURN, Eldon | SUBWAY THOUGHTS
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC

1993 | RAE, Allan | CHANSON DA CAMERA FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC

1993 | RAUM, Elizabeth | STRING QUARTET
Commissioned by the Regina Symphony through the Saskatchewan Arts Board
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 23’
Publication: CMC
Recordings: members of the Regina Symphony Chamber Players, Centrestreams
Literature: EMC

1993 | SCHAFFER, R. Murray | STRING QUARTET NO. 6 “PARTING THE WILD HORSE’S MANE”
Commissioned by Michael Koerner, the Canada Council, and the CBC
Inspired by the 108 moves of the T’ai Chi set
Source: CDN-Ccmc, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 17’
Publication: Arcana Editions
Premiere: Glenn Gould Quartet (Malcome Lowe and Mayumi Seiler, violins; Steven Dann, viola; Fred Sherry, cello), Halifax, 06/06/1993
Recordings: Quatuor Molinari, ACD 22188/89, released in 2003; Centrestreams; allmusic.com
Literature: Elliott (2004); Keillor (2006); Portugais and Ranzenhofer (2000)

1994 | ADASKIN, Murray | STRING QUARTET NO. 2
Commissioned by the University of Saskatchewan with assistance from Canada Council
Source: CDN-Tcm
Publication: CMC
Premiere: Lafayette String Quartet, Saskatoon, 13/03/1994
Recordings: Lafayette String Quartet, MM 101, released in 1995

1994 | BELKIN, Alan | STRING QUARTET NO. 3
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 8’
Publication: CMC
Recordings: Centrestreams

1994 | CHERNEY, Brian | STRING QUARTET NO. 4
Commissioned by the Penderecki String Quartet with assistance from Canada Council
In commemoration of the 50th anniversary of the end of World War II
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 33’
Publication: CMC
Recordings: Lloyd Carr Harris String Quartet, MCGILL 2008-02-2, released in 2008
Quartet no. 4: Emmanuel Vukovich, Aya Ito, Frederic Lambert, Christian Elliott

1994 | COJOCARU, Dora | QUATUOR À CORDES NO. 1
Source: CDN-Mcm
Duration: 16’
Premiere: Quatuor Bertha, Romania, 25/05/1995
**Recordings:** Premiere, Centrestreams

1994 | **FINCH, Douglas** | **LANDSCAPE II FOR STRING QUARTET**  
Commissioned by Gesine Lang for her 25th wedding anniversary  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm  
**Publication:** CMC

1994 | **GLICK, Srul Irving** | **STRING QUARTET NO. 2**  
Commissioned by Music Toronto for the St. Lawrence String Quartet  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)  
**Duration:** 19’  
**Publication:** CMC  
**Recordings:** St. Lawrence String Quartet, CMCCD 11606, released in 2006  
**Literature:** EMC

1994 | **HODKINSON, Sydney** | **STRING QUARTET NO. 3**  
Commissioned for the Cleveland, Lafayette, Cassatt, and Ying quartets under a grant from Meet the Composer/Reader’s Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader’s Digest Fund  
**Source:** CDN-Tcm  
**Publication:** Merion Music  
**Premiere:** Lafayette String Quartet, Victoria, BC, 28/07/1995

1994 | **HARMAN, Chris Paul** | **ADAGIO**  
**Literature:** EMC

1994 | **HOFFMAN, Laura** | **JUST AROUND THE BEND FOR STRING QUARTET**  
**Source:** Available from CMC upon request  
**Duration:** 8’  
**Publication:** CMC

1994 | **LIDOV, David** | **PRELUDE, SONATA AND SONG**  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)  
**Duration:** 18’  
**Publication:** CMC  
**Website:** davidlidov.com

1994 | **LOUIE, Alexina** | **DÉNOUEMENT**  
Commissioned by Vancouver Recital Society  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)  
**Duration:** 11’  
**Publication:** CMC  
**Premiere:** Scott St. John and Martin Beaver, violins; Maria Lambros, viola; Christopher Costanza, cello, 07/1994
Recordings: Accordes String Quartet CMCCD7902, released in 2002
Literature: Briscoe (1997)
Website: www.alexinalouie.ca

1994 | PALMER, Juliet Kiri | EGG & TONGUE FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: Lydian String Quartet, 17/01/1994
Canadian premiere:
Website: www.julietpalmer.ca

1994 | PROVOST, Serge | VENTS
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Publication: CMC

1994-1995 | PASHU, Leon Miodrag Lazarov | CONTEXTUAL MUSIC 3 LYRIC QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 50’
Publication: CMC
Premiere: Alcan Quartet, Montreal, 04/2000

1995 | BURRY, Dean | INTRODUCTION AND AQUAINTANCE FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 3’
Publication:
Premiere: St. Lawrence String Quartet, 02/04/1995, Toronto
Website: www.deanburry.com

1995 | CHARKE, Derek | YUKON STRING QUARTET
Duration: 13’
Premiere: University of North Texas
Website: www.charke.com

1995 | GOUGEON, Denis | JEUX DE CORDES
Commissioned by Radio Suisse Romande and the CBC for Quatuor Erato
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 19’
Publication: CMC
Recordings: Quatuor Erato (Emilie Haudenschild & Attila Adamka, violins; Heinz Haudenschild, viola; Emeric Kostyak, cello), CMCCD11506, released in 2006; Quatuor Erato, allmusic.com

1995 | OLIVER, John | SUMMER (F)AYRE; SUMMERAYRE
Commissioned by Vancouver Chamber Music Festival
The two works may be played separately or one after the other. Summer (F)ayre may be played by a single quartet with a prerecorded tape of the other four parts.
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: St. Lawrence Quartet and the Borromeo Quartet, Vancouver, 31/07/1995
Recordings: recording of the premiere, Centrestreams

1996 | BELKIN, Alan | STRING QUARTET NO. 4
Revised in 2006
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (Original copy in CDN-Mcm)
Duration: 23’
Publication: CMC

1996 | BOUCHARD, Linda | TRACES
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 11’
Publication: CMC
Recordings: Kronos Quartet, Centrestreams

1996 | CAMERON, Allison | UP TO THE LINE
Commissioned by the Modern String Quartet with assistance from the Ontario Arts Council
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC
Recordings: Centrestreams

1996 | COJOCARU, Dora | QUATUOR À CORDES NO. 2
Source: CDN-Mcm
Duration: 15’
Premiere: Quatuor Transilvania, 10/12/1997
Recordings: Premiere, Centrestreams

1996 | GLICK, Srul Irving | DAYS OF AWE: SUITE NO. 1 = YAMIN NORAIM
Source: CDN-Ccme, CDN-Mcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: Toronto, 07/09/1996
Website: srulirvingglick.com

1996 | GLICK, Srul Irving | DAYS OF AWE: SUITE NO. 2 = YAMIN NORAIM
Source: CDN-Ccmc, CDN-Mcm, CDN-Vcm
Duration: 14’
Publication: CMC
Premiere: Toronto, 07/09/1996
Website: srulirvingglick.com

1996 | KUCHARZYK, Henry | NOMAD STRING QUARTET NO. 1
Commissioned by the Accordes String Quartet with assistance from the Canada Council
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 21’
Recordings: Accordes String Quartet, concert from CBC, Centrestreams

1996 | PAPINEAU-COUTURE, Jean | QUATUOR À CORDES NO. 3
Source: CDN-Ccmc, CDN-Mcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 10’
Publication: CMC
Literature: EMC

1996 | RAE, Allan | ECHAR LA CASA POR LA VENTANA
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 24’
Publication: CMC

1996 | RYAN, Jeffrey | QUANTUM MECHANICS
Nominated for 2008 JUNO Classical Composition of the Year
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm
Duration: 16’
Publication: CMC
Premiere: N. Szederkény and H. Tanimoto, violins; N. Szederkény, viola, and D. Glinski, cello, Brandon, 02/03/1998
Recordings: Penderecki String Quartet, CMCCD 12206, released in 2006; First movement by Toronto String Quartet (Scott St. John (replacing Martin Beaver) and Annalee Patipatanakoon, violins; David Harding, viola; Roman Borys, cello), SoundCloud
Website: jeffreiryuan.com

1996 | WEIGEL, Eugene | QUARTET SEARCH
Commissioned by CMC for the Lafayette String Quartet
Duration: 21’
Recordings: Lafayette String Quartet, LS 0007, released in 2009
1997 | BLAIS, Jérôme | SOLILOQUE ÉGARÉ POUR QUATUOR À CORDES
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 13’
Publication: CMC

1997 | HARMAN, Chris Paul | STRING QUARTET NO. 2
Literature: EMC

1997 | LEE, Hope | ARROW OF BEING, ARROW OF BECOMING
Commissioned by Tim Brady, Artistic Director of Innovation in Concerts in Montreal for the Canadian tour of the Smith Quartet from Britain with support from Alberta Foundation for the Arts
Source: CDN-Ccm, CDN-Tcm, CDN-Tu, CDN-Mm, CDN-Vlu
Duration: 8’
Publication: Furore Verlag
Premiere: Vancouver 09/03/1997
Literature: EMC

1997 | LIDOV, David | THREE SMALL NUMBERS
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 7’
Publication: CMC
Recordings: Luiz Amato and Fabio Lombardi Bucoli, violins; Ricardo Kabula, viola; Adriana Holtz, cello, on Centrestreams

1997 | ROLFE, James | TUNNEL
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 14’
Publication: CMC
Recordings: Centrestreams

1997 | SUZUKI, Kotoka | MINYO FOR STRING QUARTET
Source: CDN-Ccme, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 15’
Premiere: Ives Quartet, Stanford, 05/1997
Canadian premiere:
Website: www.kotokasuzuki.com

1997 | TWOMEY, Ray | STRING QUARTET OPUS 11(b)
String Orchestra version also available
Duration: 19’
Recordings: Academic String Quartet, MC 23667-20508, released in 2002
1998 | ADASKIN, Murray | STRING QUARTET NO. 3 “TRE VECCHI AMICI”  
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)  
Duration: 27’  
Publication: CMC  
Recordings: Lafayette String Quartet, LS 0007, released in 2009  
Premiere: Lafayette String Quartet, Victoria, 18/11/2000

1998 | BADIAN, Maya | CROSSED LINKS OVER TIMES FOR STRING QUARTET  
Commissioned by Julian Armour for the Ottawa Chamber Music Festival  
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, CDN-On, CMC Sackville  
Duration: 7’  
Publication: Lucian Badian Editions  
Literature: Jean (2000)

1998 | BOUDREAU, Michelle | TROIS MINIATURES POUR QUATUOR À CORDES  
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)  
Duration: 5’  
Publication: CMC

1998 | CARDY, Patrick | CHASING BEETHOVEN  
Composed for the Ottawa Composers Celebration at the 1998 Ottawa Chamber Music Festival  
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm  
Duration: 4’  
Publication: CMC  
Premiere: Steven Sitarски and Jeremy Bell violins; Niel Miskey, viola; Julian Armour, cello, Ottawa, 03/08/1998  
Literature: Hill (2005)

1998 | CHAN, Ka Nin | STRING QUARTET NO. 3  
Commissioned by the CBC for the 6th BISQC; Revised in 2003  
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)  
Duration: 13’  
Publication: CMC  
Premiere: at the 6th BISQC, 08/1998

1998 | GRELLA-MOZEJKO, Piotr | EUPHONIA FOR STRING QUARTET  
Dedicated to the Penderecki String Quartet and the distinguished Polish philosopher Bohdan Pociej  
Publication: CMC  
Website: mozejko.org

1998 | HISCOTT, James | STRING QUARTET NO. 2
Nominated for “Outstanding Classical Composition” at the Western Canadian Music Awards, 2004

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

Publication: CMC


Recordings: Quatuor Molinari, MVCD 1166, released in 2004

Website: www.jimhiscott.ca

1998 | LAPORTE, Jean-François | DE LA MATIÈRE PREMIÈRE

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)

Duration: 15’

Publication: CMC

Premiere: Quatuor Bozzini, Sherbrooke, 29/04/2000

1998 | LAURIN, Rachel | MICRO-SUITE SUR “THE FIRST NOEL”/DANSE JOYEUSE SUR “NOËL NOUVELET” OP. 32 NO. 1 AND 2

Written for Quatuor Arthur Leblanc; also for string orchestra

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)

Duration: 6’

Publication: CMC

Recordings: Quatuor Arthur Leblanc, Ambx CD 7102

Website: rachellaurin.com

1998 | MACDONALD, Andrew P. | STRING QUARTET NO. 3 “THE DELPHINIAN”

Commissioned by the Amati String Quartet

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)

Publication: CMC

Premiere: Amati Quartet (Joseph Peleg and Leslie Knowles, violins; Rivka Golani, viola; and Daniel Domb, cello)

Literature: EMC

1998 | MURPHY, Kelly-Marie | HURON CAROL INTERLUDE

Duration: 5’

Publication: CMC

Premiere: Quatuor Arthur Leblanc

Recording: Quatuor Arthur Leblanc, Ambx 7102; Cassatt Quartet, AR 2394 (Live performance and commentary from CBC Radio Two); CBC Streaming

Literature: EMC

Website: kellymariemurphy.com

1998 | NECESKI, Z. Chesky | EFFUSION FOR STRING QUARTET

Other title reads: Anno Domine 1996

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
**Publication:** CMC  
**Premiere:** The Modern Quartet, Toronto, 1998

**1998 | Schäfer, R. Murray | String Quartet No. 7 (With Obligato Soprano)**  
Commissioned by Quatuor Molinari with assistance from Radio-Canada, CBC and Canada Council  
**Duration:** 27’  
**Publication:** Arcana Editions  
**Premiere:** Quatuor Molinari and soprano Nathalie Paulin, Ottawa, 04/05/1999 (concert version); Quatuor Molinari and soprano Marie-Danielle Parent, Montreal, 11/12/1999 (stage version)  
**Recordings:** Quatuor Molinari, ACD 22188/89, released in 2003  
**Literature:** Elliott (2004); Keillor (2006)

**1998 | Sokolovic, Ana | Blanc Dominant Pour Quatuor À Cordes**  
Commissioned by Molinari String Quartet with assistance from the Conseil des arts et des lettres du Québec, revised in 2011  
**Source:** CDN-Ccm, CDN-Mcm, CDN-Tcm, CDN-Mm  
**Duration:** 14’  
**Publication:** CMC  
**Premiere:** Quatuor Molinari, Montreal? 05/1998  
**Website:** www.anasokolovic.com

**1998 | Spasov, Miroslav | String Quartet**  
Commissioned by the Association of Macedonian Composers  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm  
**Duration:** 17’  
**Publication:** CMC  
**Website:** www.miroslavspasov.com

**1999 | Abram, John | Buds for String Quartet**  
Commissioned by the Modern Quartet  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm  
**Duration:** 12’  
**Publication:** CMC  
**Premiere:** Modern Quartet, Toronto 26/09/1999  
**Website:** www.johnabram.com

**1999 | Daigle-Aubert, Robert | Blues Scale #5 Op. 148**  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm  
**Duration:** 7’  
**Publication:** CMC  
**Premiere:** Strathcona String Quartet, Edmonton 18/03/2001
1999 | HATZIS, Christos | STRING QUARTET NO. 2 “THE GATHERING”
Commissioned by the St. Lawrence String Quartet with assistance from the Ontario Arts Council
Source: CDN-Tcm, CDN-Vcm, (master copy in CDN TCM)
Duration: 37’
Publication: Promethean Editions
Premiere: St. Lawrence String Quartet, Toronto, 13/01/2000 (original version); St. Lawrence String Quartet and Pilobolus Dance Theater, Stanford, 24/01/2003 (dance version)
Recordings: St. Lawrence String Quartet, EMI 5 58038, released in 2005
Literature: EMC

1999 | HO, Vincent Chee-Yung | STRING QUARTET NO. 1
Winner of SOCAN Foundation’s 1999 Award for Young Composers (Canada)
Source: Available upon request
Duration: 15’
Publication: Promethean Editions
Premiere: Composers Quartet, Toronto, 09/11/2000
Recordings: Composers Quartet, SPSMG 2007, released in 2007, CDN-Tp

1999 | MACMILLAN, Scott | MOODS FOR SIXTEEN STRINGS
Source: CDN-Mcm, CDN-Tcm, CDN-Vcm (master copy in CDN-Tcm)
Publication: CMC
Website: www.scott-macmillan.ca

1999 | MATTHEWS, Michael | STRING QUARTET NO. 1
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 19’
Publication: CMC
Premiere: Cuarteto Latinoamericano, Winnipeg, 24/10/1999
Website: www.michaelmatthews.net

1999 | LEE, Brent | STRING QUARTET NO. 1 “LEAVING A PLACE”
Source: Available from CMC upon request
Duration: 21’
Publication: CMC
Premiere: Windsor Symphony Orchestra principal strings, Windsor, 26/01/2003

1999 | PALMER, Juliet Kiri | SNAP FOR STRING QUARTET
Commissioned with support from Creative New Zealand
Source: CDN-Ccmc, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 11’
Publication: CMC
Premiere: New Zealand String Quartet, New Zealand, 06/02/2011
Recordings: New Zealand String Quartet, Centrestreams
1999 | TURMEL, Mario | LÉONIDES POUR QUATUOR À CORDES
Source: CDN-Mcm
Duration: 5’
Publication: CMC
Premiere: Bozzini Quartet, Lennoxville, Quebec, 29/04/2000

1999 | DEEGAN, Roger | BOXCAR BOOGIE FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC

1999 | KLEIN, Lothar | STRING QUARTET NO. 3 “WHY MUST THE RED ROSE DIE”
Literature: EMC

1999 | MARSHALL, Kye | Interact: Four Movements for String Quartet
Commissioned by The Toronto Symphony Education Programs
Source: CanCcm, CanMcm, CanTcm, CanVcm
Premiere: Epic String Quartet (James Wallenberg and Amalia Canzoneri, violins; Kent Teeple, viola; Kye Marshall, cello), Toronto

1999 | MURPHY, Kelly-Marie | ANOTHER LITTLE PIECE OF MY HEART
Commissioned by the Canadian Broadcasting Corporation for the Strings Of the Future International String Quartet Festival
Written for the Alcan Quartet
Source: CDN-Tcm
Duration: 15’
Publication: CMC
Premiere: 05/05/1999
Recordings: Cecilia String Quartet, CBC Q TV
Literature: EMC
Website: kellymariemurphy.com

1999 | SCHAFER, R. Murray | FOUR-FORTY (for string quartet and orchestra)
Commissioned by Music Canada 2000 Festival Inc. and Festival Vancouver for the St. Lawrence String Quartet and the CBC Vancouver Chamber Orchestra; CMC site has incorrect composition date
Duration: 41’
Publication: Arcana Editions
Premiere: St. Lawrence String Quartet and CBC Vancouver Chamber Orchestra, Vancouver, 03/08/2000
Recordings: Winnipeg Symphony Orchestra, CBC Radio 2 broadcast, Centrestreams
Literature: EMC; Keillor (2006)

1999 | SHARMAN, Rodney | SHORT DANCE FOR LOIS BLACK
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC

1999 | TURMEL, Mario | CORDES RAMPANTES
Source: CDN-Mcm
Publication: CMC

2000 | CARDY, Patrick | ZODIAC DANCES: BOOK ONE
Commissioned by the St. Lawrence String Quartet with assistance from the Canada Council
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 23’
Publication: CMC
Premiere: St. Lawrence String Quartet, Ottawa, 22/05/2001

2000 | CARDY, Patrick | ZODIAC DANCES: BOOK TWO
Commissioned by the St. Lawrence String Quartet with assistance from the Canada Council
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 27’
Publication: CMC
Premiere: St. Lawrence String Quartet, Ottawa, 30/07/2001

2000 | CHARKE, Derek | LINE TO LIONS FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 15’
Publication: CMC
Premiere: Performance Works, Vancouver, 10/03/2001
Website: www.charke.com

2000 | CHERNEY, Brian | STRING QUARTET NO. 5
Commissioned by the Quartets of the Future with assistance from Canada Council
Dedicated to the Quatuor Claudel
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 19’
Publication: CMC
Premiere: Quatuor Claudel
Recordings: Lloyd Carr Harris String Quartet, MCGILL 2008-02-2, released in 2008
Quartet no. 5: Emmanuel Vukovich, Jean-Sebastien Roy, Frederic Lambert, Rachel Desoer; premiere, Centrestreams

2000 | FREEDMAN, Harry | GRAPHIC 8 FOR STRING QUARTET
Revised in 2004. Written for the Penderecki String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 14’
Publication: CMC
Premiere: YYZ Quartet (Annalee Patipatanakoon and Carol Fujino, violins; Douglas Perry, viola; Roman Borys, cello), Toronto, 09/09/2004
Recordings: CBC broadcast of the premiere on Centrestreams
Literature: EMC; Dixon (2004)

2000 | GONNEVILLE, Michel | SUIVRE LA TRACE, PERDRE LE FIL POUR QUATUOR À CORDES
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 12’
Publication: CMC
Recordings: Accordes String Quartet, Toronto, CBC performance, 2008, Centrestreams

2000 | HARMAN, Chris Paul | LETTERS
Commissioned by the Royal Conservatory of Music through the Canadian Music Centre with assistance from Canada Council’s Millennium Fund and the Ontario 2000 Millennium Arts Fund
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

2000 | JORDAN, William | QUARTET FOR STRINGS NO. 2
Commissioned by Edmond Agopian; the CMC site has the incorrect composition date (2008)
Duration: 30’
Premiere: University of Calgary String Quartet, Calgary, 16/12/2000

2000 | PISHNY-FLOYD, Monte Keene | THREE SOUNDSCAPES AFTER MUNCH
Source: Available upon request from CMC
Duration: 19’
Publication: CMC
Recordings: members of the Saskatoon Composers’ Performance Society, concert from 07/04/2002, Centrestreams

2000 | KLEIN, Lothar | MEDITATION FOR STRING QUARTET (STRING QUARTET NO. 3)
On Stephen Foster’s song “The Red Rose Always – Why Must the Beautiful Die!”
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC
Website: www.lotharklein.org

2000 | PERRIN, Ross | KNABEN NIGHT POUR QUATUOR À CORDES
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC

2000 | MAKSIMOVIC, Svetlana | FOUR EIGHTS
Commissioned by the Royal Conservatory of Music through the Canadian Music Centre with assistance from Canada Council’s Millennium Fund and the Ontario 2000 Millennium Arts Fund

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

**Publication:** CMC

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<th>Year</th>
<th>Composers</th>
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<td><strong>Premiere:</strong> Quatuor Bozzini, Montreal, 09/02/2001</td>
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| 2000 | MARINER, Justin | GOTHIC REVIVAL FOR STRING QUARTET |
|      | Dedicated to the Bozzini Quartet |
|      | **Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm |
|      | **Duration:** 13’ |
|      | **Publication:** CMC |
|      | **Premiere:** Bozzini Quartet, Montreal, 17/12/2000 |

| 2000 | MATTHEWS, Michael | MINIATURES FOR STRING QUARTET |
|      | **Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm |
|      | **Duration:** 13’ |
|      | **Publication:** CMC |
|      | **Premiere:** Molinari String Quartet, Winnipeg, 15/01/2001 |
|      | **Canadian premiere:** |
|      | **Recordings:** www.michaelmatthews.net/work_details/miniatures/miniatures.html |
|      | **Website:** www.michaelmatthews.net |

| 2000 | PISHNY-FLOYD, Monte Keene | QUADRUPLE BI-PASSACAGLIA FOR STRING QUARTET |
|      | **Source:** CanTcm |
|      | **Publication:** CMC |
|      | **Premiere:** SCPS String Quartet, Saskatoon, 06/2000 |

| 2000 | ROYER, Ronald J. | CAPRICCIO (IN MEMORY OF J.S. BACH) FOR STRING QUARTET |
|      | Two versions of the first violin part exist (professional/student) |
|      | **Source:** CDN-Mcm, CDN-Tcm |
|      | **Duration:** 6’ |
|      | **Publication:** CMC |
|      | **Website:** www.ronaldroyer.com |

| 2000 | SCOTT, David Raphael | STRING FIGURES 4 MOVEMENTS FOR STRING QUARTET |
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC
Recordings: Cassatt String Quartet, Centrestreams

2000 | WEINSTANGEL, Sasha | LITTLE QUARTET NO. 1
Commissioned through the Canadian Music Centre by the Alliance for the Creation of New Music Projects with assistance from Canada Council’s Millennium Fund and the Ontario 2000 Millennium Arts Fund; Also for string orchestra
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 3’
Publication: CMC

2000-2001 | SCHAFER, R. Murray | STRING QUARTET NO. 8
Commissioned for Quatuor Molinari by Ellen Karp, Bill Johnston, and Paul Karp-Johnston
Duration: 23’
Publication: Arcana Editions
Premiere: Quatuor Molinari, 2002
Recordings: Quatuor Molinari, ACD 22201, released in 2003 and ACD 22672, released in 2013
Literature: EMC; Keillor (2006)

2001 | CRAWLEY, Clifford | QUADRILLES
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC

2001 | CREAGHAN, J.A. | LARGO FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 3’
Recordings: St. Crispin’s Chamber Ensemble, CLEF 97002-2, released in 2012

2001 | DEEGAN, Roger | BASHAW BOOGIE FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 3’
Publication: CMC
Premiere: Strathcona String Quartet, 12/06/2005, Edmonton

2001 | DOOLITTLE, Emily | FALLING STILL
Originally commissioned by CBC for Tafelmusik Baroque Orchestra with assistance from Canada Council; String Quartet version by the composer
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 6’
Publication: CMC
Recordings: Tafelmusik, Scotia Festival, Halifax, Soundstreams
Literature: Von Glahn (2013)
Website: emilydoolittle.com
2001 | ESTACIO, John | TEST RUN FOR STRING QUARTET
Commissioned by the CBC for the 7th BISQC
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 10’
Publication: CMC
Premiere: Quartets from the 7th BISQC, 31/08/2001
Website: www.johnestacio.com

2001 | FODI, John | STRING QUARTET NO. 7 “WITHOUT THE SPRING, NO WILD GESESE”
Source: CDN-Ccmc, CDN-Mcm, CDN-TCM, CDN-Vcm
Publication: CMC

2001 | FODI, John | STRING QUARTET NO. 8 OP. 91 “PASTORAL”
Source: CDN-Ccmc, CDN-Mcm, CDN-TCM, CDN-Vcm, (master copy in CDN TCM)
Publication: CMC

2001 | FUNG, Vivian | STRING QUARTET
Source: Available upon request from CMC
Duration: 18’
Publication: CMC
Premiere: Avalon String Quartet, Columbus, 24/01/2004
Recordings: Avalon String Quartet, premiere on Centrestreams

2001 | GODIN, Scott Edward | SOLITUDE FOR STRING QUARTET
Commissioned by Radio-Canada Quebec; Dedicated to Quatuor Bozzini and Laurent Major
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC
Premiere: Quatuor Bozzini, Montreal, 13/03/2002

2001 | HYLAND, MARC | FEUX PREMIER QUATUOR À CORDES
Dedicated to Olga Ranzenhofer. Commissioned by the Molinari Quartet with assistance from Conseil des Arts et Lettres du Québec
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC
Premiere: Molinari Quartet, Montreal, 08/2001

2001 | LESAGE, Jean | QUATUOR À CORDES
Dedicated to Clemens Merkel
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 18’
Publication: CMC
Premiere: Quatuor Bozzini, Montreal, 14/05/2002
Canadian premiere:
Recordings: Quatuor Bozzini, CQB 0401, released in 2004
Website: www.jeanlesage.net

2001 | MORIN, Eric | ÉTUDE QUINAIRE
Commissioned by the Canadian Music Centre as part of the commande d’œuvres pédagogiques project with assistance from the Canada Council for the Arts
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 6’
Publication: CMC
Recordings: The Encounters String Quartet

2001 | SLEEMAN, Anita | CANTIGAS
Commissioned by ACWC
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 12’
Publication: CMC
Premiere: Quatuor Arthur Leblanc, Ottawa, 01/2002
Website: www.anitasleeman.com

2001 | TREMBLAY, Gilles | CROISSANT POUR QUATUOR À CORDES
Commissioned by the Penderecki String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 20’
Publication: CMC
Premiere: Penderecki String Quartet, Toronto, 18/11/2001
Canadian premiere:
Recordings: Penderecki String Quartet CMCCD 9003, released in 2003
Literature: EMC

2002 | BOUDREAU, Walter | LE GRAND MÉRIDIEN
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 25’
Publication: CMC
Premiere: Quatuor Bozzini, Montreal, 17/01/2006
Canadian premiere:
Recordings: Premiere www.quatuorbozzini.ca/en/select/oeuvre/?id=18696

2002 | BOULIANE, Denys | RUMORE SUI
Revised in 2003
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 22’
Publication: CMC
Premiere: Quatuor Bozzini, Domaine Forget, 27/08/2003

2002 | CHARKE, Derek | TWENTY TWO INUIT THROAT SONG GAMES (KATAJAK) FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 20’
Publication: CMC
Premiere: selections premiered by the Kronos Quartet, Vancouver, 28/01/2006
Recordings: Winnipeg Symphony Orchestra String Section, concert on 10/02/2010, Centrestreams
Website: www.charke.com

2002 | CREAGHAN, J. A. | VARIATIONS ON “WILL YOU WALK THE WOODS SO WILD”
Publication: CMC

2002 | CORMIER, André | FORME UNICHE DI CONTINUITÀ NELLO SPAZIO
Source: Available from CMC upon request
Duration: 30’
Publication: CMC
Premiere: Rocco Quartet: Daphne Chen and Michelina Wright, violins; Robin Streb, viola; Jessica Catron, cello, California, 11/02/2002

2002 | FORD, Clifford | STRING QUARTET
Duration: 7’
Publication: Clifford Ford Publications
Recordings: demo by David Stewart & Martin Risely, violins; Guylaine Lemaire, viola; Julian Armour, cello, cliffordfordpublications.ca

2002 | GRANT, Stewart | QUATUOR À CORDES NO. 1 OP. 45
Commissioned by Quatuor Claudel
Source: CDN-Mcm
Duration: 11’

2002 | GENGE, Anthony | STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 19’
Publication: CMC
Recordings: Blue Engine String Quartet

2002 | GILBERT, Nicolas | LA SECONDE DANSE ÉTRANGE DE SERGUEI IVANOVITCH
Source: CDN-Mcm
**Duration:** 9’  
**Publication:** Edition HH Ltd.  
**Premiere:** Ensemble Synapse, Montreal, 21/11/2003  
**Website:** www.nicolasgilbert.net

2002 | HODKINSON, Sydney | STRING QUARTET NO. 5  
Commissioned by the Corigliano String Quartet  
Dedicated to Elizabeth Hodkinson  
**Source:** CDN-Tcm  
**Duration:** 22’  
**Publication:** Merion Music  
**Premiere:** Jupiter String Quartet, Aspen, 25/07/2009

2002 | KASEMETZ, UDO | TWO JOYSANCES FOR STRING QUARTET  
Composed for the Madawaska Quartet  
**Source:** Available upon request from CMC  
**Publication:** CMC

2002 | MACDONALD, Andrew P. | STRING QUARTET NO. 4, OP. 59 “ANDROMACHE SUITE”  
Dedicated to Quatuor Alcan  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, (master copy in CDN-Tcm)  
**Duration:** 27’  
**Publication:** CMC  
**Premiere:** Quatuor Alcan, Lennoxville, QC, 20/09/2002

2002 | MAKSIMOVIC, Svetlana | STRING QUARTET NO. 2 “PIECES OF TIME IN MY HANDS”  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)  
**Duration:** 13’  
**Publication:** CMC

2002 | LEE, Grace Jong Eun | FROM THE NOON-DAY HILLS  
String Orchestra version also available  
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)  
**Duration:** 7’  
**Publication:** CMC

2002 | WEINSTANGEL, Sasha | LITTLE QUARTET NO. 2  
Written for the New Music for Young Musicians Project of the Canadian Music Centre, Ontario Region  
All parts can be played in first position.  
**Source:** Available from CMC upon request  
**Duration:** 5’
Publication: CMC

2003 | CHARKE, Derek | CERCLE DU NORD I
Written for the Bozzini Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 9’
Publication: CMC
Premiere: Bozzini Quartet, Buffalo, 05/06/2003
Website: www.charke.com

2003 | MATTHEWS, Michael | STRING QUARTET NO. 2
Written for and dedicated to the Mondriaan String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-TCM, CDN-Vcm
Duration: 26’
Publication: CMC
Premiere: Mondriaan String Quartet (Jan-Erik van Regteren Altena and Edwin Blankenstijn, violins; Annette Bergman, viola; Regteren Altena, cello), Winnipeg, 10/05/2003

2003 | MURPHY, Kelly-Marie | LIVING METAL, CONTINUOUS POSES
Commissioned by the Molinari Quartet through the Canada Council for the Arts
Source: CDN-Ccmc, CDN-Mcm, CDN-TCM, CDN-Vcm
Duration: 15’
Publication: CMC
Premiere: Molinari Quartet, 05/2003

2003 | LOUIE, Alexina | GOULDBERG FANFARE #2
Originally written for two trumpets and two French horns in 1999, which was commissioned by the CBC to celebrate Yo Yo Ma on receiving the Glenn Gould Prize.
The string quartet version was made at the request of Governor General Adrienne Clarkson; CMC website misprints the composition date as 2005
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: indeterminate length. Duration can be altered depending on the procession.
Publication: CMC
Premiere: Rideau Hall, Ottawa, 2005
Website: alexinalouie.ca

2003 | RAMINSH, Imant | STRING QUARTET NO. 1 “A FALCON, A STORM, OR A GREAT SONG”
Publication: Plangere
Premiere: Borealis String Quartet, Kelowna, 10/2004

2003 | SCHMIDT, Heather | KALEIDOSCOPE FOR STRING QUARTET
Composed for the Emerging Quartets Program with Joan Tower and the Muir String Quartet in Park City, Utah
2003 | WEINSTANGEL, Sasha | LITTLE QUARTET NO. 3
Written for the New Music for Young Musicians Project of the Canadian Music Centre, Ontario Region
Source: CDN-Tcm
Publication: CMC
Premiere: Lunaire String Quartet, Utah, 17/07/2003

2004 | ARTEAGA, Edward | STRING QUARTET NO. 2
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC

2004 | BAKER, Robert A. | STRING QUARTET NO. 1 “RELEASING ANAMNESIS”
Source: Available from CMC upon request
Duration: 13’
Publication: CMC
Premiere: Composer’s Quartet, Toronto, 30/11/2004
Recordings: Elgin String Quartet, NP 0912-2, released in 2012
Website: robertabaker.net

2004 | CORMIER, André | TIME KOAN
Source: Available upon request from CMC
Duration: 13
Publication: CMC

2004 | EATOCK, Colin Timothy | QUARTET OF DANCES FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: Sunrise Quartet (Halyna Dziuryn and Ivana Popović, violins; Deborah McKneally, viola; Stuart Mutch, cello), Toronto, 07/02/2010

2004 | FELDMAN, Barbara Monk | STRING QUARTET NO. 1 “DESSERT-SCAPE”
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC

2004 | FREHNER, Paul | RUINS
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: Madawaska String Quartet, Montreal, 10/03/2006
Website: www.paulfrehner.com

2004 | GRANT, Stewart | STRING QUARTET NO. 2 “BANFF VARIATIONS” OP. 49
Commissioned by the CBC for the 8th BISQC
Source: CDN-Mcm
Duration: 10’
Publication: CMC
Premiere: Quartets from the 8th BISQC, Banff, 08/2004

2004 | HATZIS, Christos | CRUEL ELEGANCE PARLOR MUSIC
Written for the St. Lawrence String Quartet; written to be performed either as part of concert or as encore pieces
Source: CDN-Tcm
Duration: 5’
Publication: Promethean Editions
Premiere: Super Nova String Quartet (Mark Fewer and Jonathan Crow, violins; Douglas McNabney, viola; Denise Djokic, cello), Halifax, 30/05/2007
Literature: EMC

2004 | MILLER, Michael R. | FANTASIA ON THEMES OF BEETHOVEN
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 9
Publication: CMC

2004 | RAUM, Elizabeth | FOUR ELEMENTS FOR STRING QUARTET
Commissioned by the CBC for premiere at the Ottawa Chamber Music Festival; composer also wrote Four Elements for Trombone and Violin
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Premiere: Arthur Leblanc String Quartet, Ottawa, 29/07/2004
Literature: EMC
Website: elizabethraum.com

2004 | RYAN, Jeffrey | STRING QUARTET NO. 2 “SLASH”
Commissioned by Music Toronto for the Arditti Quartet with assistance from Canada Council. Dedicated to Jennifer Taylor and Arditti Quartet
Source: Available from CMC upon request
Duration: 15’
Publication: CMC
Premiere: Arditti Quartet, Toronto, 02/12/2004
Recordings: Arditti Quartet, Toronto premiere, Centrestreams

2004 | SCHUDEL, Thomas | FOUR FOR FOUR FOR STRING QUARTET
Written for the Hillis Quartet
Optional 3rd violin part available instead of the viola
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Publication: CMC

2004 | SCHUDEL, Thomas | THREE MOODS FOR STRING QUARTET OR STRING ENSEMBLE
Written for the Amadeus Orchestra
Source: Available upon request from CMC
Publication: CMC

2004 | XIAO-OU, Hu | MO XIE FOR STRING QUARTET
Source: Available from CMC upon request
Duration: 18’
Publication: CMC
Premiere: T’ang Quartet (Ng Yu-Ying and Ang Chek Meng, violins; Lionel Tan, viola; Leslie Tan, cello), Missouri, 18/10/2004
Recordings: premiere, Centrestreams

2005 | ARCURI, Serge | RÉMANENCES POUR QUATUOR À CORDES
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 14’
Publication: CMC
Premiere: Molinari Quartet, Montreal, 05/2005

2005 | CHANG, Dorothy | BEAUTIFUL THINGS FOR STRING QUARTET
Commissioned by Festival Vancouver for the Smith Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: Smith Quartet at Festival Vancouver, 04/08/2005
Recordings: First movement, SoundCloud
Literature:
Website: www.dorothychang.com

2005 | CHAN, Ka Nin | STRING QUARTET NO. 4
Commissioned by the CBC for the St. Lawrence String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 20’
Publication: CMC
Premiere: St. Lawrence String Quartet
Website: www.chankanin.com

2005 | CHARKE, Derek | CERCLE DU NORD III
String Quartet and soundtrack; commissioned for the Kronos Quartet by CBC Radio 2 and Espace Musique
Duration: 14’
Recordings: Kronos Quartet, live at the Chan Centre, 2006, Soundcloud
Website: www.charke.com

2005 | CORMIER, André | TAMMY POWDER STRING QUARTET
Source: Available upon request from CMC
Duration: 25’
Publication: CMC

2005 | CURCIN, Katarina | WALKING AWAY FROM...
Winner, 2005 Karen Kieser Prize

2005 | DEEGAN, Roger | VERY LIKE: A MOTHERLESS CHILD FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC

2005 | FREEDMAN, HARRY | PHOENIX FOR STRING QUARTET
Commissioned by New Music Concerts through Laidlaw Foundation; Written “For Lori”
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 12’
Publication: CMC
Literature: EMC; Dixon (2004)

2005 | HODKINSON, Sydney | STRING QUARTET NO. 6
Commissioned by Calder Quartet
Dedicated to Elizabeth Hodkinson
Revised in 2006
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 16’
Publication: Merion Music
Premiere: Kailas Quartet, Aspen, 18/08/2007
Recordings: Centrestreams

2005 | JANKE, Daniel | STRING QUARTET NO. 1
Commissioned by the Penderecki String Quartet with assistance from the Canada Council
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 9’
Publication: CMC
Recordings: Penderecki String Quartet, CMCCD 13308, released in 2008

2005 | LAU, Kevin | STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm
Duration: 20’
Publication: CMC
Premiere: Canadian Composer’s Quartet (Michael Schulte and Roxolana Toews, violins; Cameron Ogilvie, viola; Karl Toews, cello), Toronto, 28/01/2006
Recordings: Canadian Composer’s Quartet, Centrestreams

2005 | LEUNG, Tony K. T. | SYNESTHESIA FOR STRING QUARTET
Revised in 2006
Written with the support from the City of Toronto through the Toronto Arts Council
Source: CDN-Ccmc, CDN-Mcm, CDN-TCm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 14’
Publication: CMC

2005 | MATTHEWS, Michael | STRING QUARTET NO. 3
Revised in 2008; Commission assisted by Manitoba Arts Council
Source: CDN-Ccmc, CDN-Mcm, CDN-TCM, CDN-Vcm
Duration: 28’
Publication: CMC
Premiere: Quatuor Molinari, Montreal, 23/01/2009

2005 | MARTIN DE GUISE, Sylvaine | À CE JOUR
Other versions include one for string orchestra and another for orchestra
Source: CDN-Mcm
Duration: 3’
Publication: CMC

2005 | SCHAFFER, R. Murray | STRING QUARTET NO. 9
Commissioned by W.H. and S.E. Loewen Foundation for the International New Music Festival sponsored by the Winnipeg Symphony Orchestra
Duration: 23’
Publication: Arcana Editions
Premiere: Gwen Hoebig and Darryl Strain, violins; Dan Scholz, viola; Yuri Hooker, cello, Winnipeg, 12/02/2006
Recordings: Quatuor Molinari, ACD 2 2201, released in 2013

2005 | SCHAFFER, R. Murray | STRING QUARTET NO. 10 “WINTER BIRDS”
Commissioned by Radio France for the Quatuor Molinari
Duration: 17’
Publication: Arcana Editions
Premiere: Quatuor Molinari, Paris, 15/02/2006
Canadian premiere: Quatuor Molinari, Montreal, 28/02/2006
Recordings: Quatuor Molinari, ACD 22672, released in 2013

2005 | RICHARDSON-SCHULTE, Abigail | SCINTILLA FOR STRING QUARTET
Commissioned by Radio France for the Quatuor Castagneri

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)

Duration: 9’

Publication: CMC

Premiere: Quatuor Castagneri, Paris, 16/02/2006

Canadian premiere: Accordes String Quartet, 18/04/2006, Toronto

Recordings: Accordes String Quartet, recording of the Canadian premiere on CBC Broadcast available on Centrestreams

Website: abigailrichardson.com

2006 | ALLEN, Peter Charles | STRING QUARTET
Commissioned by Scotia Festival of Music

Duration: 19’

Publication:

Premiere: Super Nova Quartet (Mark Fewer and Scott St. John, violins; Douglas McNabney, viola; Denise Djokic, cello), Halifax, 02/06/2006

Recordings: Super Nova Quartet, Halifax premiere, Centrestreams

2006 | BUTTERFIELD, Christopher | TRIP FOR STRING QUARTET

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

Publication: CMC

2006 | CHARKE, Derek | EBB & EVANESCE
Written for the NY Miniaturist Ensemble

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

Duration: 5’

Publication: CMC

Recordings: Members of 2007 Banff Summer String Program, 06/2000, Centrestreams

Website: www.charke.com

2006 | FODI, John | STRING QUARTET NO. 9 OP. 94

Source: CDN-Ccmc, CDN-Mcm, CDN-TCM, CDN-Vcm

Publication: CMC

2006 | GOTHAM, Nic | VIVE LA DIFFÉRENCE

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

Publication: CMC

Premiere: Latvia, 06/10/2006

2006 | GOULET, Maxime | SUR LA CORDE RAIDE QUATUOR À CORDES NO. 1
Dedicated to Alan Belkin

Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)

Duration: 16’

Publication: CMC
**Premiere:** Marie-Ève Lamy and Veronique Perrault, violins; Alexis Carter, viola; Marie-Claire Lavigne, cello, Montreal, spring 2006
**Recordings:** recording of the premiere, Centrestreams

**2006 | FAIRBANK, Nicholas | STRING QUARTET NO. 1 “L’HIRONDELLE”**
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
**Duration:** 15’
**Publication:** CMC
**Premiere:** Victoria Conservatory Faculty Quartet (Walter Mony & Clayton Leung, violins; Kenji Fuse, viola; Marlena Tureski, cello), Victoria, 17/03/2007

**2006 | GERVAIS, Aaron | FOUR STILLS ON EVAPORATION IN THIRTY-ONE FRAGMENTS FOR STRING QUARTET**
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
**Duration:** 9’
**Publication:** CMC
**Premiere:** Arditti Quartet, University of California at San Diego, 26/02/2007
**Canadian premiere:**
**Recordings:** Arditti Quartet, SoundCloud
**Website:** aarongervais.com

**2006 | HALL, Emily | SEA CHANGE FOR STRING QUARTET**
Commissioned by Quatuor Bozzini
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
**Duration:** 10’
**Publication:** CMC
**Premiere:** Quatuor Bozzini, Montreal, 10/04/2006
**Recordings:** Excerpt, ReverbNation

**2006 | RYAN, Jeffrey | STRING QUARTET NO. 3 “SONATA DISTORTA”**
**Duration:** 12’
**Premiere:** Penderecki String Quartet, Toronto, 02/03/2006
**Recordings:** Penderecki String Quartet, CMCCD 13308, released in 2008; Recording of the premiere, Centrestreams

**2006 | SHARMAN, Rodney | SECOND STRING QUARTET**
Commissioned by Dr. Jim Stewart
**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
**Duration:** 16’
**Publication:** CMC
**Premiere:** St. Lawrence String Quartet, Toronto, 25/10/2008
**Website:** www.rodney-sharman.com

**2006 | SCHAFER, R. Murray | STRING QUARTET NO. 11**
Commissioned by the Lafayette String Quartet for their twentieth anniversary; with optional recorded Aeolian harp

**Duration:** 24’

**Publication:** Arcana Editions

**Premiere:** Lafayette String Quartet, Winnipeg, 14/04/2007

**Recordings:** Quatuor Molinari, ACD 22672, released in 2013; Lafayette String Quartet, LS 0007, released in 2009

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2006 | **SMITH, Ronald Bruce** | STRING QUARTET NO. 2 “NOSTALGIA”

Dedicated to Del Sol String Quartet

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

**Duration:** 16’

**Publication:** CMC

**Premiere:** Del Sol String Quartet, San Francisco, 26/05/2006

**Recordings:** mp3 on ronaldbrucesmith.com; first movement on YouTube

**Literature:** Smith (2006)

**Website:** ronaldbrucesmith.com

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2006 | **TENNEY, James** | ARBOR VITAE FOR STRING QUARTET

Commissioned by Quatuor Bozzini with the assistance of the Canada Council for the Arts

**Source:** CDN-Mcm, CDN-Tcm, CDN-Vcm, CDN-Tu, CDN-Vlu

**Duration:** 13’

**Publication:** CMC

**Premiere:** 12/10/2006, Valencia

**Canadian premiere:** 04/21/2007, Montreal

**Recordings:** Quatuor Bozzini, CQB 0806, released 2008; Quatuor Bozzini, YouTube

**Literature:** Baron (2010); Gilmore (2009); Graham (2013); Sholdice (2008); Tenney (2014); Winter (2008);

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2007 | **FREHNER, Paul** | TRANCE FOR STRING QUARTET

Commissioned by Radio France for the Castagneri String Quartet

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

**Duration:** 12’

**Publication:** CMC

**Premiere:** Quatuor Bozzini, France, 15/03/2009

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2007 | **GILBERT, Nicolas** | FONCTIONS VITALES POUR QUATUOR À CORDES

Commissioned by Quatuor Molinari with assistance from Conseil des arts et des lettres du Québec

**Source:** CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm

**Duration:** 18’

**Publication:** CMC

**Premiere:** Quatuor Molinari, Montreal, 08/02/2008

**Recordings:** Quatuor Molinari, Centrestreams
Website: www.nicolasgilbert.net

2007 | GIRON, Arsenio | STRING QUARTET III “MAGNETAWAN JOURNEY”
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 3’
Publication: CMC

2007 | HAND, Mark | SISSINGHURST THE WHITE GARDEN FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 6’
Publication: CMC

2007 | MURPHY, Kelly-Marie | DARK ENERGY
Commissioned by the CBC for the 9th BISQC
Source: CDN-Tp, CDN-Turl
Duration: 10’
Publication: Friedrich Hofmeister Musikverlag, 2009
Premiere: Banff, 08/31/2007
Website: kellymariemurphy.com

2007 | MURPHY, Kelly-Marie | ASHES
Commissioned by the Arizona Friends of Chamber Music
Duration: 12’
Premiere: Premiered by the Borealis Quartet in Tucson, AZ, 02/03/2008
Website: kellymariemurphy.com

2007 | SCOTT, David Raphael | STRING QUARTET NO. 2
Commissioned by Agassiz Music Festival
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 13’
Publication: CMC
Premiere: Yehonatan Berick & Kerry DuWors, violins; Jethro Marks, viola; Paul Marleyn, cello
Recordings: CBC broadcast of the premiere, Centrestreams

2007 | METCALF, John | STRING QUARTET “LLWYBRAU CÂN”
Source: Available from CMC upon request
Duration: 19’
Publication: CMC
Premiere: Sacconi String Quartet, Bangor, Wales, 14/03/2007
Recordings: Centrestreams; Sacconi String Quartet, Signum UK 203, released in 2010

2007 | WRAGGETT, Wes R. D. | BARDO FOR STRING QUARTET AND OPTIONAL SOPRANO
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Tcm)
Duration: 8’
Publication: CMC

2007 | MARTIN, Simon | ICEBERGS ET SOLEIL DE MINUIT QUATUOR EN BLANC
An homage to Jean-Paul Riopelle; Finalist, Jules-Léger Prize for New Chamber Music 2008
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Publication: CMC
Premiere: Bozzini Quartet, Montreal, 28/04/2007
Recordings: www.simonmartin.ca/en/oeuvre/23245.php
Literature: EMC
Website: www.simonmartin.ca

2007-2008 | CHARKE, Derek | TUNDRA SONGS
For String quartet, Inuit throat singer & soundtrack; commissioned for the Kronos Quartet and Tanya Tagaq by the Los Angeles Philharmonic Association
Website: www.charke.com

2008 | BERRY, Diane | STRING QUARTET NO. 1 “VICTORIA”
Dedicated to Sydney and Margaret, married 62 years
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 18’
Publication: CMC

2008 | CHERNEY, Brian | STRING QUARTET NO. 6
Dedicated to Quatuor Molinari
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Publication: CMC
Premiere: Quatuor Molinari, Montreal, 05/2009

2008 | DANIELSON, Janet | LET US WAKE FROM THIS DREAM
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC
Literature: Grace, Imbert, and Johnstone (2012)

2008 | DÉSILETS, Richard | TIPPING POINT
The title has been changed to Maven
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 2’
Publication: CMC
Website: richarddesilets.com

2008 | KASEMET, Udo | PALINDRONE FOR STRING QUARTET
Source: Available upon request from CMC
Duration: 15-20’
Publication: CMC

2008 | MOZETICH, Marjan | STRING QUARTET NO. 2
Commissioned by Mary Lu MacDonald
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 21’
Publication: CMC
Premiere: Super Nova Quartet (Mark Fewer and Jonathan Crow, violins; Douglas McNabney, viola, Denise Djokic, cello), Halifax, 03/06/2008
Recordings: CBC Broadcast of the premiere, Centrestreams

2008 | LEMAY, Robert | STRUCTURE / PAYSAGE… HOMMAGE À ELI BORNSTEIN, QUATUOR À CORDES
Dedicated to the Quatuor Molinari
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 18’
Publication: CMC
Premiere: Quatuor Molinari, Montreal, 14/05/2009
Canadian premiere: Recordings: Silverbirch String Quartet, CMCCD 19513, released in 2013

2008 | RAUM, Elizabeth | TABLE AT THE BUSHWAKKER FOR STRING QUARTET
Commissioned by the St. Lawrence String Quartet for their twentieth anniversary season
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: St. Lawrence String Quartet, Banff, 02/10/2008
Recordings: St. Lawrence String Quartet, CMCCD 16310, released in 2010

2008 | RAMINSH, Imant | STRING QUARTET NO. 2 “THE WAKING”
In memoriam Sylvia Russell
Publication: Plangere

2008 | SHARMAN, Rodney | FESTINA LENTE FOR STRING QUARTET
Commissioned by the Quiring Chamber Music Camp
Source: Available from CMC upon request
Publication: CMC
Website: www.rodneysharman.com

2008 | SMITH, Ronald Bruce | STRING QUARTET NO. 3
Commissioned by the Barlow Endowment for Music Composition at Brigham Young University for the Del Sol String Quartet
Revised in 2009
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 15’
Publication: CMC
Premiere: Del Sol String Quartet, San Francisco, 13/11/2010

2008-2009 | GENGE, Anthony | STRING QUARTET NO. 2
Source: from the composer
Duration: 19’
Publication: CMC
Recordings: Blue Engine String Quartet

2008-2010 | ANDREYEV, Samuel | P. K.
Source: Available from CMC upon request
Duration: 2’
Publication: CMC
Premiere: Quatuor de Forceville, Paris, France, 29/04/2009
Recordings: Tana Quartet, SoundCloud

2009 | MANSOURI, Afarin | REFLECTIONS ON BARTOK
Source: Available upon request from CMC
Duration: 7’
Publication: CMC
Website: afarin.net

2009 | STORRING, Nick | SENESCE FOR STRING QUARTET
Source: Available upon request from CMC
Duration: 11’
Publication: CMC
Premiere: Madawaska String Quartet, Toronto, 17/05/2009

2009 | CHARKE, Derek | SEPIA FRAGMENTS STRING QUARTET
Commissioned by the St. Lawrence String Quartet for their twentieth anniversary season
With assistance from the Huckabone Family and CBC Radio 2
Winner of the 2012 JUNO Award for Classical Composition of the Year
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: St. Lawrence String Quartet, St. John’s, Newfoundland 14/11/2009
Recordings: St. Lawrence String Quartet, CMCCD 16310, released in 2010; sample of CD, SoundCloud
Website: www.charke.com
2009 | GENGE, Anthony | STRING QUARTET II
Commissioned by the Blue Engine String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 18’
Publication: CMC
Recordings: Blue Engine String Quartet, Centrestreams

2010 | GIRON, Arsenio | STRING QUARTET IV
Source: Available from CMC upon request
Duration: 14’
Publication: CMC

2010 | LAU, Kevin | STRING QUARTET NO. 2
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm
Duration: 23’
Publication: CMC
Premiere: Bijan Sepanji and Valerie Gordon, violins; Carolyn Blackwell, viola; Rachel Mercer, cello, Toronto, 25/11/2010

2010 | PARI, Anita | NOCTURNE FOR STRINGS
Duration: 5’
Premiere: Cecilia Quartet, Ottawa Chamber Music Festival, 02/08/2010
Website: www.anitapari.com

2010 | ANDERSON, Jean | FOUR PIECES FOR STRING QUARTET
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC

2010 | BELLEMARE, Gilles | VERBE POUR QUATUOR À CORDES
Commissioned by the Quatour Claudel-Canimex for their 20th anniversary
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Publication: CMC

2010 | DAVIDSON, Matthew | FOUR DANCES FOR STRING QUARTET
Source: Available from CMC upon request
Publication: CMC

2010 | MARTIN, Stephanie | STRING QUARTET “FROM A DISTANT ISLAND”
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 15’
Publication: CMC
Premiere: Windermere String Quartet, Toronto, 27/01/2012

2010 | SOKOLOVIC, Ana | Commedia dell’arte I
Commissioned by the CBC for the 10th BISQC
Source: CDN-Vcm
Duration: 10’
Publication: BISQC
Premiere: Banff International String Quartet Competition, 08/2010
Recordings: Cecilia String Quartet, BISQC Winners CD; nine BISQC competitors, CBC Streaming; Third movement only, Emily Carr String Quartet, SoundCloud
Website: www.anasokolovic.com

2010 | MARSHALL, Kye | GOSSIP ISLAND FOR STRING QUARTET
Premiere: Epic String Quartet
Website: kyemarshall.com

2010 | JARVLEPP, Jan | STRING QUARTET NO. 1
Source: available from CMC upon request
Publication: CMC

2011 | BRANDES, Daniel | THE ROOMS ARE FURNISHED IN A MOST PECULIAR MANNER
Source: Available upon request from CMC
Duration: 2’
Publication: Edition Wandelweiser
Premiere: Quatuor Bozzini, Montreal 21/04/2011
Recordings: Quatuor Bozzini, CQB 1113, released 2012

2011 | BURGE, John | STRING QUARTET NO. 1
Commissioned by the Penderecki String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 25’
Publication: CMC
Premiere: Penderecki String Quartet, Kingston, 15/01/2012

2011 | CHARKE, Derek | CONCERTO FOR STRING QUARTET AND ORCHESTRA
Amplified string quartet with orchestra accompaniment; piano reduction available
Duration: 23’
Publication: CMC
Website: www.charke.com

2011 | DÉSILETS, Richard | QUATUOR DE LA CROISSANCE
Recordings: Cordes Animées (2011)
Website: richarddesilets.com

2011 | GERVAIS, Aaron | SE CONTOURNER SE CONFORMER
Commissioned by Quatuor Bozzini
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 10’
Publication: CMC
Premiere: Quatuor Bozzini, Montreal, 30/04/2011
Recordings: Quatuor Bozzini, SoundCloud

2011 | HÖSTMANN, Anna | SLANTED BIRDS FOR STRING QUARTET
Commissioned by the Bozzini Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 3’
Publication: CMC
Premiere: Bozzini Quartet, Montreal, 21/04/2011
Website: www.annahostman.net

2011 | JANKE, Daniel | STRING QUARTET NO. 2 “RIVER”
Commissioned by Quatuor Bozzini with assistance from Canada Council; Includes a tape part
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 17’
Publication: CMC
Premiere: Quatuor Bozzini, Montreal, 11/02/2011
Website: www.danieljanke.com

2011 | MATTHEWS, Michael | STRING QUARTET NO. 4
Commissioned by the Penderecki String Quartet with assistance from the Manitoba Arts Council
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 26’
Publication: CMC
Premiere: Penderecki String Quartet, Waterloo, 01/06/2011

2011 | PALEJ, Norbert | STRING QUARTET “DE PROFUNDIS”
Commissioned by the Penderecki String Quartet with assistance from Ontario Arts Council
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 20’
Publication: CMC
Premiere: Penderecki String Quartet, Waterloo, 03/06/2011
Canadian premiere:
Recordings: Penderecki String Quartet, video of premiere, YouTube

2011 | RIVAL, Robert | TRACES OF A SILENT LANDSCAPE FOR STRING QUARTET
Commissioned by Windermere String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 16
Publication: CMC
Premiere: Windermere String Quartet, Toronto, 20/11/2011
2011 | RYAN, Jeffrey | STRING QUARTET NO. 4 “INSPIRARE”
Commissioned by Jennifer Taylor and Music Toronto
Duration: 16’
Premiere: Tokyo String Quartet, Toronto, 15/09/2011
Recordings: Recording of the premiere, Centrestreams

2011 | STORRING, Nick | STARES
Duration: 14’
Premiere: Quatuor Bozzini, Montreal

2011 | UNDERHILL, Owen | STRING QUARTET NO. 4 “THE NIGHT”
Commissioned by Quatuor Bozzini
Source: CDN-Ccmc, CDN-Mcm, CDN-Vcm
Duration: 14’
Publication: CMC
Premiere: Quatuor Bozzini, Montreal, 20/09/2011
Recordings: Quatuor Bozzini, CMCCD 17412

2012 | BURRITT, Lloyd | SPECTRUM ARR. FOR STRING QUARTET
Originally composed for string orchestra
String Quartet version commissioned by Microcosmos String Quartet
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm
Duration: 12’
Publication: CMC
Premiere: Microcosmos String Quartet (Marc Destrubé and Andrea Siradze, violins; Tawnya Popoff, viola; Rebecca Wenham, cello) Vancouver, 16/04/2013

2012 | DAVIDSON, Matthew | QUARTETTO DELL’ARTE FOR STRING QUARTET
“À Dominique Denis”
Source: CDN-Ccmc, CDN-Mcm, CDN-Tcm, CDN-Vcm, (master copy in CDN-Mcm)
Duration: 25’
Publication: CMC
Literature: Davidson (2012)

2012 | GIRON, Arsenio | STRING QUARTET VI
Source: Available upon request from CMC
Duration: 11’
Publication: CMC

2012 | HARLEY, James | NORTHERN MOSAIC STRING QUARTET NO. 2
Composed for the Madawaska String Quartet
Source: Available from CMC upon request
Duration: 14’
Publication: CMC
Premiere: Madawaska String Quartet, Waterloo, 27/01/2013

2012 | SCHAFER, R. Murray | STRING QUARTET NO. 12
Commissioned by Phyllis Lambert for Quatuor Molinari
**Duration:** 17'
**Premiere:** Quatuor Molinari, Montreal. 17/05/2013
**Recordings:** Quatuor Molinari, ACD 22672, released in 2013

2012 | SOKOLOVIC, Ana | Commedia dell’arte II
Commissioned by the Bozzini Quartet in collaboration with dancer/choreographer Marc Boivin
**Premiere:** Bozzini Quartet, Montreal 24/10/2012
**Website:** www.anasokolovic.com

2013 | BROOK, Taylor | EL JARDIN DE SENDEROS QUE SE BIFURCAN
**SIX SONGS FOR STRING QUARTET**
Commissioned by the JACK Quartet
**Source:** Available from the CMC upon request
**Duration:** 24’
**Publication:** CMC
**Premiere:** JACK Quartet, 12/03/2013
**Recordings:** JACK Quartet, taylorbrookmusic.com/compositions/small-ensemble/los-senderos-que-se-bifurcan; YouTube
**Website:** taylorbrookmusic.com

2013 | CURCIN, Katarina | WORLD ON A STRING
Commissioned by the Tokai Quartet for the Debut Atlantic Encore Tour, 2013

2013 | DUNCAN, Laurie | QUARTETTO PER L’UMANITA
**Source:** Available upon request from CMC
**Duration:** 24’
**Publication:** CMC

2013 | FUNG, Vivian | STRING QUARTET NO. 3
Co-commissioned by the CBC and The Banff Centre for the 11th BISQC
**Source:** CDN-Vcm
**Duration:** 10’
**Publication:** BISQC
**Premiere:** Quartets from the 11th BISQC, Banff, 30/08/2013
**Recordings:** contestants from the 11th BISQC, YouTube

2013 | LIVINGSTON, Cecilia | TWO DREAMS
**Duration:** 11’
**Premiere:** Cecilia String Quartet, Toronto, 14/04/2013
2013 | RICHARDSON-SCHULTE, Abigail | KITCHEN CEILIDH
Commissioned by the Cecilia String Quartet with assistance from the Ontario Arts Council
Duration: 15’
Premiere: Cecilia String Quartet, 18/10/2013, Moncton
Website: abigailrichardson.com

2013 | SOKOLOVIC, Ana | COMMEDIA DELL’ARTE III
Commissioned by the Anima Quartet
Premiere: Anima Quartet, Berlin 08/11/2013
Website: www.anasokolovic.com

2014 | BELLOWS, Byron | MERRY GO ROUND FOR STRING QUARTET
Source: Available from CMC upon request
Duration: 3’
Website: www.byronbellows.com

2014 | BELLOWS, Byron | LAZY AFTERNOON FOR STRING QUARTET
Duration: 4’
Publication: CMC
Recordings: St. Luke’s Chamber Ensemble, MS 1478, released in 2014
Website: www.byronbellows.com

2014 | BELLOWS, Byron | THREE O’CLOCK FOR STRING QUARTET
Source: Available upon request from CMC
Duration: 3’
Publication: CMC
Website: www.byronbellows.com

2014 | CHARKE, Derek | DEAR CREATOR, HELP US RETURN TO THE CENTRE OF OUR HEARTS
Co-commissioned for the Kronos Quartet by Carnegie Hall and the Canada Council for the Arts
Duration: 28’
Website: www.charke.com

2014 | DOELL, Jason | DRAFTEE
Written for the Cecilia String Quartet through Soundstreams
Premiere: Cecilia String Quartet, 06/04/2014, Toronto

2014 | HATZIS, Christos | STRING QUARTET NO. 3
Duration: 25’
Publication: Promethean Editions
Premiere: Afiara String Quartet, Toronto, 22/05/2014
2014 | KARDONNE, Tova | A9 TO JAFFNA
Written for the Cecilia String Quartet through Soundstreams
Duration: 5’
Premiere: Cecilia String Quartet, 06/04/2014, Toronto

2014 | STORRING, Nick | STANCE
Written for the Cecilia String Quartet through Soundstreams
Duration: 10’
Publication: CMC
Premiere: Cecilia String Quartet, 06/04/2014, Toronto

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APPENDIX B

GENERAL CONSENT FORM

To Whom It May Concern:

You have been invited to participate in an interview to provide your insight on string quartets in Canada from 1990-2013. Afiara, Alcan, Borealis, Bozzini, Cecilia, Claudel-Canimex, Lafayette, St. Lawrence, Penderecki, Molinari, and Tokai are being documented and only members of these quartets will participate in the interview.

Recent literature on string quartets has been dedicated to many different topics, including: the art, the intricacy, and the beauty of quartet playing; the interpersonal relationships within a quartet; leadership styles; the second violin stigma; social and musical coordination; and string quartets as self-managed teams. However, few of these studies have been based on Canadian string quartets.

Robin Elliott, currently a professor of history and culture at the University of Toronto, wrote a dissertation in 1990 on the evolution and history of Canadian string quartets. However, this work has not incited a much-deserved wider interest in Canadian string quartets. For my dissertation, I am proposing to continue Elliott’s work on the Canadian string quartet and dedicate my research to the period from 1990-2013. The research will be restricted to quartets that are full-time ensembles and/or have been together for at least five years and have demonstrated their commitment to Canadian compositions.

My major interests include finding out your approach on such issues as performing/preparing standard repertoire vs. Canadian repertoire, what it means to be a Canadian ensemble, how Canadian style differs from any other style (both musically and in working relationships), who your main influences are, and whether your playing style and sound is modeled on or aspires to a specific group or an individual. Issues in music business in Canada (the state of teaching residencies for quartets in Canada, mentorship in Canada) will be included in the interview.
Your choice to participate in the study is entirely voluntary, and will in no way affect your relationship with the primary researcher. If you choose to participate initially and then wish to withdraw at any point, you may also do so without negative treatment from the primary researcher. In addition, you may also omit some questions if you wish to refrain from commenting.

The interviews will commence in mid-March, 2013 and conclude in September, 2013.

The interviews will be conducted via email, phone, or in person. It will be recorded and transcribed for the data collection and analysis. Your identity will not be kept confidential due to the nature of the interview, which is to document the history of the groups and your insight on the above topics. If you wish, you may request your identity to be kept anonymous for certain topics.

We will be collecting your personal information such as your name, instrument, name of your quartet, and contact information. This is necessary in order to keep track of the quartets and to schedule interviews.

A summary of all eleven quartets will be made available to you if you wish to receive a copy.

If you have any questions or concerns, please do not hesitate to contact the principal investigator Min-Jeong Koh at mj.koh@mail.utoronto.ca.

To indicate that you have read this statement and that you are willing and able to participate in this study, please sign both copies of the consent form, and submit to Min-Jeong Koh.

For further information regarding the rights of research participants, please contact the Office of Research Ethics (ethics.review@utoronto.ca, 416-946-3273).

Signature: ___________________________ Date: ___________________
APPENDIX C

INTERVIEW QUESTIONS

- How was your group formed? Who were your mentors? Were some/if any of them Canadian?

- Did your group model your style on a specific person/group?

- Do you think that there is a Canadian style of playing string quartets? What about a Canadian style of working? If yes, how is Canadian style different from any other style?

- What career opportunities/resources are available for Canadian quartets living in Canada?

- What type of string quartet training is available in Canada?

- What is involved in string quartet training in Canada at a high level?

- What are your views on competitions? Personal experiences?

- What is your view on music business in Canada?

- What is your view on concert series in Canada?

- What is your view on Canadian managers?

- In your opinion, what is the status of available string quartet residencies (both graduate and professional) in Canada?

- What is your view on Leadership vs. democracy? (for example, the Borodin Quartet, Amadeus Quartet VS. Guarneri and Budapest Quartet)

- What is your view on violinists who alternate playing first and second violin?

- What is your view on performing/premiering Canadian repertoire? Is your approach different?
Do you have a special relationship with a specific composer?

-What are the advantages/disadvantages of being a Canadian quartet?

-What does it mean to be a Canadian ensemble?

-In your opinion, what has caused the proliferation of Canadian string quartets?
Hello there,

My name is Min-Jeong Koh and I’m a violinist in the Cecilia String Quartet. I would like to invite you to participate in an interview to provide your insight on string quartets in Canada from 1990-2013. Afiara, Alcan, Borealis, Bozzini, Cecilia, Claudel-Canimex, Lafayette, St. Lawrence, Penderecki, Molinari, and Tokai are being documented for my doctoral thesis and only members of these quartets have been contacted to participate in the interview.

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If you are interested in helping me document the history of your quartet and providing me insight on the topics mentioned above, please contact me by email at mj.koh@mail.utoronto.ca or by phone 416 738 8488. I would forward to hearing from you!

Sincerely,

Min-Jeong Koh

Violinist, Cecilia String Quartet

Ensemble in Residence, Faculty of Music

University of Toronto

www.ceciliastringquartet.com
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