



# Yoni Jesner Memorial Concert

Sunday 7 December 2003  
at 4 pm

Aviv String Quartet  
Iddo Bar-Shai, piano



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- HAYDN** Piano Sonata (No.39) in D major Hob.XVI/24
- SCHUBERT** String Quartet in C minor, D.703 (Quartettsatz)
- BORODIN** String Quartet No.2 in D

Interval (20 minutes)

- CHOPIN** Nocturne in F sharp minor, Op.48/2
- Mazurka in A minor, Op.17/4
- Mazurka in F minor, Op.63/2
- Waltz in E flat, Op.18 (Grande valse brillante)
- MOZART** Piano Concerto No.14 in E flat major, K.449  
(version for piano and string quartet)



**Yoni Jesner**  
FOUNDATION

wishes to thank








**Yael and Simon Cohen**

for all their efforts in arranging this concert  
as such a fitting tribute to Yoni

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# Aviv String Quartet

Sergey Ostrovsky, Evgenia Epshtein, violins;  
Shuli Waterman, viola; Rachel Mercer, cello



- Winners of the First Grand Prize in the 1999 Melbourne International Chamber Music Competition in all 4 categories: Grand Prix (Daimler Chrysler prize), Quartets – First Prize, Best Performance of the Peter Sculthorpe String Quartet and Recording contract with Naxos.
- Winners of the Special Interpretation Award “Death and the Maiden” and 2nd Prize in the Schubert Competition Graz – Austria 2003
- Winners of the 2003 M. Landau and the Israeli National Lottery – Performing Arts Award 2003
- Winners of the Bordeaux International String Quartet Competition and the Critics’ Prize, July 2003

The Aviv Quartet was founded in Israel in 1997 and quickly gained international recognition. In addition to these competition prizes, the Aviv Quartet has also received awards from the Ministry of Education of the German Federal Republic and the Ministry of Culture of the State of Israel. Their first CD on the Naxos label of Franz Anton Hoffmeister String Quartets was released in early September 2003 to critical acclaim.

They have performed in many of the world’s leading concert halls.

## Sergey Ostrovsky - Violin I

Sergey Ostrovsky was born in Gorky, Russia. He began playing the violin when he was 6 years old, studying at the Gorky Music Academy. He emigrated to Israel in 1991 and continued his studies with Yair Kless and Irina Svetlova at the Rubin Academy of Music at the Tel Aviv University.

Sergey Ostrovsky won the Lipizer International Violin Competition, Italy. In March 1999 he won First Prize in the Spring Competition in Tel-Aviv in both categories: Violin Playing and Best Performance for Israeli Contemporary Music. He has been the concertmaster and soloist with the Young Israel Philharmonic Orchestra, the Israel Chamber Orchestra, and the Kibbutz Chamber Orchestra. He has performed as soloist with orchestras including the Jerusalem Symphony Orchestra, Cape Town Symphony, Johannesburg Philharmonic, Amadeus Chamber Orchestra of Warsaw, St. Paul Constantinescu Rumania, Gorky Symphony Orchestra and the Moscow Philharmonic.

## Evgenia Epshtein - Violin II

Evgenia Epshtein was born in Sverdlovsk (Yekaterinburg), Russia. She began her violin studies at 6 years old and completed the "High School for Talented Musicians" in Sverdlovsk. Evgenia emigrated to Israel in 1990. There she studied with Arthur Zissman and at the Rubin Academy of Music, Tel Aviv University with Yair Kless and Irina Svetlova. At the Academy, she was the recipient of prizes in violin and chamber music competitions. She has acted as the concertmaster of the Young Israel Philharmonic Orchestra and was a member of I Fiamingi (Belgium). During the 1997/98 season she was the concertmaster of the second violin section of the Kibbutz Chamber Orchestra.

## Shuli Waterman - Viola

Shuli Waterman, born in Haifa, Israel, studied viola with Gad Levertov and with Yuri Gandelsman at the Rubin Academy of Music at Tel Aviv University. She completed her studies with John White at the Royal Academy of Music in London.

She was the winner of the Theodore Holland Viola Prize at the Royal Academy and the recipient of the Daniel Binyamini Scholarship at the Rubin Academy. She graduated from the Rubin Academy in 1997. Shuli has played with the Young Israel Philharmonic, Jeunesses Musicales and Shira Festival Orchestras. She has participated in master classes with Rivka Golani, Tabea Zimmerman and Jerzy Kosmala and appeared with members of the Apple Hill Chamber Music Players in Venice and Amman.

## Rachel Mercer - Cello

Rachel Mercer, was born in Canada, studied in Vancouver and Toronto and received her bachelor of music from the University of Toronto with Shouna Rolston and Master of Music from the New England Conservatory in Boston with Laurence Lesser. She is currently completing Tweede Fase at the Conservatorium van Amsterdam, with Dimitri Perschtman.

Rachel has appeared with orchestras such as Toronto Symphony and the National Arts Centre Orchestra, and her recitals in Toronto have been broadcasted in the National Radio. She has given a solo recital in the Concertgebouw Kleine Zaal, the Christofori and in numerous other venues in Holland. During the years 1994-2000 she was a member of the Metro String Quartet. Rachel Mercer has collaborated with Menahem Pressler, Gilbert Kallish and Laurence Lesser, and has appeared in festivals including Ravinia, Verbier, Banff, Holland Music Sessions, Orford, and the Juilliard Quartet Seminar. Rachel is currently supported by the Canada Council for the Arts.



# Iddo Bar-Shai, piano

Iddo Bar-Shai was born in Israel in 1977. He gave his first concerto performance at the age of 12 and since then has performed with Israel’s leading orchestras, including the Israel Philharmonic, Israel Radio Orchestra, Israel Chamber Orchestra and the Haifa Symphony. As soloist, he has performed in France, Spain, Switzerland, Italy, England, Poland, Bulgaria and The People’s Republic of China. And regularly performs with chamber ensembles in Israel and Europe including the Aviv Quartet and the Sine Nomine Quartet

He has won many of Israel’s major competitions, including the Israeli Radio Broadcasting “Young Artist “ Piano Competition in 1997, the Tel - Aviv Chopin Competition in 1998, the Rafi Goralnik Prize for pianists in the “Aviv Competitions” 1999: Israel’s most acclaimed national competition for young musicians and “The Peter Jay Sharp – the Vendome Prize” Competition in 2000.

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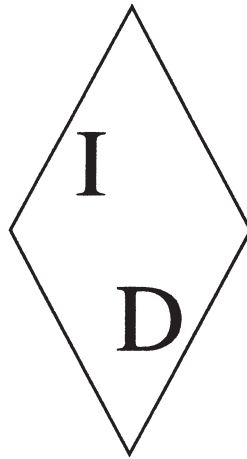
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Yoni Jesner, 19, of Glasgow was studying in Israel when killed by a suicide bombing on a bus in Tel-Aviv on 19 September 2002. Many of you here this evening did not know Yoni, however, to appreciate the essence of the Yoni Jesner Foundation it is important to understand who Yoni was.

Yoni was a remarkable young man. He cared passionately about his community and worked tirelessly to make a real difference. He never missed an opportunity to help others or bring a smile to someone's face. He was an inspirational youth leader and a true role model for many youngsters. He was a religious studies tutor and lead assemblies at the school he attended. Yoni was also the youngest volunteer at the Glasgow Jewish burial society. Yoni's drive, determination and infectious enthusiasm allowed him to achieve more in his 19 years than many people do in a lifetime.

Yoni was a deeply caring and thoughtful individual. On the day of his death the family discovered a list of 55 aphorisms hand-written by Yoni. "Go to people where they are not where you want them to be",

"Don't be scared of assuming extra responsibility." Yoni had constructed a guide for himself. A set of 'rules' that enhanced not only his life but the life of those around him.

It is these aspects of Yoni's character that the Yoni Jesner Foundation wishes to reflect in its activities. One of our aims is to create educational events for the community. Our first project brought together the Chief Rabbi and Natan Sharansky, who inspired an audience of seven hundred in the first of the 'Yoni Jesner Conversations'. In addition we wish to give other young people the opportunity to do what Yoni was not able to complete. Yoni had not finished his studies in Israel and had not yet taken up his place at UCL to study medicine. We have set up the Yoni Jesner Scholarships to help fund gap years in Israel and to help medical students fund their studies in the UK. We are delighted that there are students benefiting from these scholarships already.

Through these projects and many more the Foundation will perpetuate Yoni's memory and continue the vital work to which Yoni devoted his short life.

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**We are proud to support the work  
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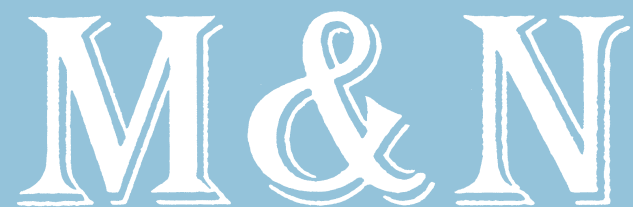
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With best wishes for  
the Concert and  
all your other endeavours  
in Yoni's cherished memory

Ruth, Martin, Katya and Sarah Dunitz



Joseph HAYDN

(b. Rohrau, 1732; d. Vienna, 1809)

Piano Sonata in D major Hob XVI/24

Allegro

Adagio

Finale: Presto

Haydn wrote more than sixty piano sonatas. Their composition spans a period of some thirty-five years, the last dating from 1794. In general they have been less frequently performed than the composer’s string quartets and symphonies. Perhaps the reason for this lies in the fact that so often Haydn wrote a substantial first movement followed by an expressive slow movement but then completes his Sonata with a tiny minuet or a fleeting *Presto*. The finale may be an admirable little piece in itself, but in the context of a sonata, and in comparison with Haydn’s own symphonies and quartets, seems to be perfunctory.

In this D major Sonata, however, Haydn achieved a good balance between the component parts. The first movement, sturdy and cheerful, is followed by an expressive *adagio* in the minor key. This leads without a break into the witty finale, where Haydn indulges his fondness for syncopation and irregular phrase-lengths.

Franz SCHUBERT

(b. Vienna, 1797; d. Vienna, 1828)

Quartettsatz in C minor D 703

Between the age of thirteen and twenty Franz Schubert wrote, or at least started, two or more chamber works every year. Many of these were for family use; a quartet was formed in which the brothers Ignaz and Ferdinand played first and second violins, Franz took the viola part and the ‘cellist was their father.

In the summer of 1819, after an interval of two years during which he had written no chamber music, Schubert composed the “Trout” Quintet. In this work, he at last shows himself completely confident in writing for a chamber ensemble. The Quintet is a light-hearted divertimento, but the following year came the Quartettsatz in C minor, obviously intended as the first movement of a string quartet. Here we find a totally different Schubert – a composer in his full maturity writing concise music of great dramatic power, wide-ranging in its emotional moods, no longer simply to divert. The repeated notes of the opening recall the texture of the other ‘unfinished’ work – the B minor Symphony of 1822, but the mood here is much darker, more foreboding. Although the music moves into serene worlds later, this sinister, threatening mood is never far away.

Schubert composed forty-one bars of a slow movement to follow, but never returned to complete the quartet. At one time the autograph of the Quartettsatz was in the possession of Johannes Brahms.

Alexander BORODIN

(b. St. Petersburg, 1833; d. St Petersburg, 1887)

String Quartet No.2 in D major

Allegro

Scherzo: Allegro

Notturmo: Andante

Finale: Andante – vivace

Like the other members of the group of Russian composers known as “The Five” or “The Mighty Handful”, Borodin was, strictly speaking, an amateur composer. As a child he had been equally attracted to music and to science. He pursued a professional career as an expert chemist, but devoted all his spare time to music. The chief characteristics of his music are the exquisite quality of his melody which, despite some influence of folk-music, is always individual, and his use of simple but rich harmonies. Because of his busy professional life as a chemist the number of his works is small and he frequently took a long time to set them down on paper. This is not true, however, of the second string quartet, which he wrote at great speed in the summer of 1881.

The lyrical first movement has the spontaneity of an improvisation, but there are many cross-references between its themes which help to establish the unity and coherence of the music. The second movement, a scherzo of great charm, has much flexibility of tempo. The vivaciously dancing first theme is played by the first violin but is soon turned upside down by the ‘cello and is then superseded by a lilting waltz at a more relaxed speed. The alternation of these two ideas occupies most of this movement.

The supremely beautiful melody which we encounter in the *Notturmo* has helped to establish this work as one of the best-loved of all string quartets. It is initially heard on the ‘cello and then repeated by the first violin. The tempo quickens for the central episode which features shorter melodic motifs with occasional references to the opening theme, albeit with slight distortions. When the tempo slackens for the return of this first theme in its original form it is played in canon, the ‘cello being shadowed by first violin; later the canon is shared by the two violins.

After the lush textures of the slow movement, Borodin in his finale gives us an abundance of counterpoint. But first there is a slow introduction which has the character of recitative: two ideas are presented, one by the violins, the other by viola and ‘cello. Then, at a brisk tempo, Borodin embarks on a double figure using these two melodic outlines: this later gives way to a very extended tune. These are the basic ingredients of the movement; its course is twice interrupted by the opening recitatives, but with different instrumentation.

Borodin dedicated the Quartet to his wife, who was a violinist. He himself played the ‘cello and it has been suggested that the ‘cello in this work represents the composer and the violin his wife. Throughout the piece there are many instances of the violin repeating a phrase which has just been stated by the ‘cello (and vice versa) and during the canon in the *Notturmo* the violin imitates the ‘cello only one beat later.

Interval (20 minutes)

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Fryderyk CHOPIN

(b. Zelazowa Wola, 1810; d. Paris, 1849)

Nocturne in F sharp minor, op.48, no.2

Mazurka in A minor, op.17, no.4

Mazurka in F minor, op.63, no.2

Valse in E flat major, op.18

When the twenty-one year old Chopin arrived in Paris in September 1831 he immediately set about the task of establishing himself as composer, pianist and teacher. In these early years it was the nocturnes and valse which proved most popular with his audiences and pupils.

The originator of the nocturne was the Irish composer John Field. Chopin heard Field in recital in 1832: he was disappointed by Field’s playing but admired his compositions and took from him the form and style of the nocturne. However, he completely transformed the musical content of these lyrical pieces; Chopin’s nocturnes inhabit an altogether more complex imaginative world than Field’s innocent and simple compositions.

The Nocturne in F sharp minor was written and published in 1841. It demonstrates to perfection the composer’s ability to sustain long melodic lines against the sort of arpeggiated accompaniment which is typical of his nocturnes. Its initial melody, beautiful but simple, seems to unwind effortlessly and is immediately repeated with only slight variations. The slower middle section by contrast, is made up of short phrases: pairs of chords are answered by brief, rising arpeggio figures. The long melody returns and leads to a hushed and tranquil conclusion.

Chopin’s mazurkas took much longer to find favour with the public. From the sixteenth century onwards composers have used popular dances on which to base short pieces for keyboard instruments. Following this tradition, Chopin contributed mazurkas, valse and polonaises to the piano repertoire. The mazurkas far outnumber the other forms – there are around sixty of them. In his mid-teens Chopin visited villages where he was able to hear Polish folk-music uncontaminated by the additions and arrangements of sophisticated professional musicians. In his mazurkas he rarely uses actual folk-material, but the melodic characteristics of folk-music found their way into his pieces. Generally he felt free to use his own harmonies rather than the primitive accompaniments which he heard in the countryside, but he does occasionally give us the crude, peasant settings, as in the bagpipe-like drone in the central episode of the A minor Mazurka op.17 no.4. Audiences in Western Europe found the Slavonic flavour of this music difficult to understand. This same Mazurka was criticised as being “bleak and cheerless”, for having “a weird character” and “jarring discords”. The Mazurka in F minor, no.2 of op.63, is a much later work, composed in 1846. The late mazurkas feature Chopin’s harmonic language at its most advanced; this and their “weird character” contributed to their neglect.

In 1829 Chopin visited Vienna and there heard some of the waltzes of Strauss and Lanner. The influence of these composers is clearly heard in his own early valse. The Grande Valse Brillante, op.18 was written during a later visit to the Austrian capital (1831) and is the first of his published works in this genre. It is really a sequence of valse, mostly of a bright and cheerful nature and ends with a brilliantly exciting climax.

Wolfgang Amadeus MOZART

(b. Salzburg, 1756; d. Vienna, 1791)

Piano Concerto No.14 in E flat major, K.449

(version for piano and string quartet)

Allegro vivace

Andantino

Allegro ma non troppo

When Mozart wrote this concerto for his pupil Barbara Ployer he took care that she would be able to play it with strings alone and that it could feasibly be performed in a small auditorium. In a letter to his father he states that it may be played “a *Quattro*” (with strings only) and that the use of the wind instruments (pairs of oboes and of horns) is “*ad libitum*”. This, then, is an alternative version of the work rather than an arrangement.

The concerto was completed on February 9th 1784 at which time the newly-married Mozart was enjoying great success as pianist and composer – this was one of the happiest periods of his life. It was a year since the composition of his last piano concerto and a comparison between the two works reveals how rapidly Mozart was developing as man and musician; in K.449 we begin to hear the style and musical vocabulary of his mature operas.

The first movement’s triple time, its dramatic outbursts and abrupt key-changes – all contribute to the restless character of the music. By contrast, the slow movement, initiated by the strings, is tender and sensuous. It has two themes, which alternate with one another.

The finale is lively but unhurried. It is a rondo, but since its main theme is elaborated by the piano upon each repetition it could also be regarded as a set of variations. For the last of these the music breaks into 6/8 time.

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by Sharon, Geoffrey, Adam and Jon Ognall

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