



**M**usic  
*at Convocation Hall*

**CZECH AND RUSSIAN MUSIC  
FOR BRASS ENSEMBLE**

**BRASS SEXTET**

**Russell Whitehead, trumpet**

**Nancy Stepney, trumpet**

**Ryan Frizzell, trumpet**

**Gerald Onciul, horn**

**Kathryn Macintosh, trombone**

**Scott Whetham, tuba**

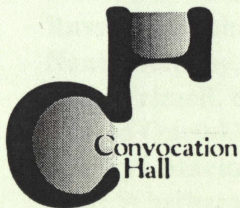
**Friday, September 17, 2004**

**7:15 pm**      *Pre-Concert Introduction*

by **Petar Dundjerski**

Main floor, Convocation Hall

**8:00 pm**      *Concert*



**Arts Building  
University of Alberta**



**UNIVERSITY OF  
ALBERTA**

## Program

- Quintet No. 2, Op. 6 Viktor Ewald  
(1860-1935)  
I. Allegro risoluto  
II. Thema con variazioni  
III. Allegro vivace
- In der Natur (In Nature's Realm), Op. 63 (1882) Antonin Dvořák  
(1841-1904)  
No. 1 Es zog manch Lied arr. Ralph Lockwood  
No. 4 Birke am grunen Bergeshang arr. Ralph Lockwood  
No. 5 Ein Sommertag arr. Clarence Hurrell
- Scenes from *Romeo and Juliet*, Op. 64 (1935-1936) Sergei Prokofiev  
(1891-1953)  
I. Arrival of the Guests arr. Paul Hanna  
II. Masks  
III. Balcony Scene  
IV. Friar Laurence  
V. Folk Dance

## INTERVAL

- Adagio, from *Idyll* for String Orchestra (1878) Leos Janáček  
(1854-1928)
- Sextet in E-Flat Minor, Op. 30 Oskar Boehm  
(1870-1938)  
I. Adagio ma non tanto-Allegro molto  
II. Scherzo. Allegro vivace  
III. Andante cantabile  
IV. Allegro con spirito

## BRASS SEXTET

**Russell Whitehead, trumpet**

**Nancy Stepney, trumpet**

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**Kathryn Macintosh, trombone**

**Scott Whetham, tuba**

## Program notes

**Victor Ewald (Viktor Vladimirovich Ewald)**  
b. 1860, St. Petersburg  
d. 1935, St. Petersburg

### *Quintet No.2, Op.6*

- I. Allegro risoluto
- II. Thema con variazioni
- III. Allegro vivace

Near the end of the 19<sup>th</sup> century, two major collections of chamber music appeared in Russia. Known as *Pyanitsy*, or the more fashionable *Les Vendredis* ('The Fridays'), the title referred to weekly Friday soirees of outstanding musicians which took place at the home of the great music patron Mitrofan Belayev, a wood magnate, music publisher, and active amateur musician. Viktor Ewald, a professor at the St. Petersburg Technical College and an amateur musician in his spare time, was a regular at these Friday soirees. A cellist in Belayev's string quartet as well as an accomplished horn player, Ewald possessed a passion for music that eventually took him to the north of Russia, where he collected Russian folk-songs for a time. His interest evidently made an impact on his daughter Zinaida who later became one of the foremost Russian musicologists of her time.

While the modern brass quintet was born in the 1950s, it is possible – given his skills as a horn player – that Ewald made this arrangement himself. Ewald was a frequent and enthusiastic composer, writing primarily for chamber ensemble, which of course suited his needs best. He was stylistically comparable to the 'Mighty Handful' (Balakirev, Borodin, Cui, Musorgsky, Rimsky-Korsakov), but was also influenced by other composers at Les Vendredis such as Liadov and Glazunov.

### **Antonin Dvořák**

b. 8 September 1841 – Nelahozeves, Czechoslovakia  
d. 1 May 1904 – Prague

### *In Nature's Realm (V přírodě), Opus 63*

- No. 1 Es zog mich Lied, arr. Ralph Lockwood
- No. 4 Birke am grünen Bergeshang, arr. Ralph Lockwood
- No. 5 Ein Sommertag, arr. Clarence Hurrell

Not to be confused with his orchestral overture of the same title, Opus 91, this piece, written from January 24-27, 1882, was originally set for five unaccompanied mixed voices. For the third time in his compositional career, Dvořák uses the poetry of Vítězslav Hálek in this short cycle of choral songs in praise of nature. Written during a time when most of his life was devoted to his opera *Dimitrij*, also begun in January of 1882, this lighter work was likely a much needed break for the composer, who was a keen nature lover. This cycle of songs has been described as fresh and spontaneous, with a stronger Slavonic character than his other part songs found most noticeably in the fluctuating speeds.

### **Sergey Prokofiev**

b. Sontsovka, Ukraine 23 April 1891  
d. Moscow, 5 March 1953

### *Scenes from Romeo and Juliet, Op. 64 arr. Paul Hanna*

- I. Arrival of the Guests
- II. Masks
- III. Balcony Scene
- IV. Friar Laurence
- V. Folk Dance

Along with the Cello Concerto, Op. 58, this work, begun in 1935 before Prokofiev's move from Europe back to the Soviet Union in 1936, is unique for this period in that it was not influenced by his socialist politics at the time. The composer at one time actually thought about giving this ballet a happy ending, but rejected the idea, feeling it would be an insult to Shakespeare. It was finished in 1936, but after the Bol'shoy rejected the score as too complicated and the Leningrad School of Choreography backed out of their 1937 contract to perform it, its premiere did not actually take place until December of 1938 in Brno. The first performance of the ballet in Leningrad was on January 11, 1940, featuring prima ballerina Galina Ulanova as Juliet. Leonid Lavrovskaya asked that Prokofiev make many alterations to the score, and he complied, including the composition of two extra pieces: no. 14, Juliet's Variations and no. 20, Romeo's Variations. *Romeo and Juliet* soon became a major showpiece for the Soviet Ballet and a classic score in the international ballet repertory.

### **Leos Janáček**

b. Hukvaldy, Moravia, 3 July 1854  
d. Moravská Ostrava, 12 August 1928

### *Idyll, Op. 6, No.3*

#### **Adagio**

When he wrote the *Idyll*, Czech composer Leos Janacek was teaching school – like his father and grandfather before him – and conducting the Beseda choir, which he turned from an all-male choir to a mixed choir. During his time as music director for the choir he not only managed productions of Mozart's *Requiem* and Beethoven's *Missa solemnis*, but also promoted works by Dvořák and premiered his own pieces, introducing the city to Dvorak's *Moravian Duets* and *Serenade for Strings*, after which he modeled his *Suite for String Orchestra* Op. 6 no. 2, and *Idyll*.

Written in 1878, when he was only 24 years old, Janacek's *Idyll* – originally 7 movements for string orchestra – foreshadows the unusual rhythms typical of his mature works. This is noticeable in his Adagio, with its opening of slow eighth note quintuplets and the accents in the trio section. While his previous suite (Suite Op.6 no.2) was decidedly traditional, *Idyll* moves away from the Austro-German traditions towards his future explorations of Moravian folksongs and dance, while retaining a strong romantic aesthetic typical of his early works.

It is argued that Dvorak should be named the godfather of this work, not only because so many of the compositional ideas owe him their origin, but also because he attended the premiere of the piece, conducted by Janacek on December 15, 1878.

Oskar Boehm

b. Potschappel, near Dresden, 24 February 1870

d. Chkalov or Orenburg, Ural region, 23 October, 1938

**Brass Sextet in E-Flat Minor Opus 30**

**I. Adagio ma non tanto-Allegro molto**

**II. Scherzo. Allegro vivace**

**III. Andante cantabile**

**IV. Allegro con spirito**

The son of trumpet performer Wilhelm Boehm, Oskar began his own solo touring career at age 15. After completing trumpet studies at the Leipzig Conservatory in 1888, he emigrated to Russia, performing with the Orchestra of the Imperial Court in St. Petersburg. Beginning in 1903, Boehm held the solo trumpet position at the Mariinskiy Theatre in St. Petersburg, and held that post until 1921. Until 1930 he worked in seasonal orchestras and taught at the Gorky Theatre Orchestra. Like many people of German origin living in Russia at the time, Boehm was banished by Stalin to Chkalov (now Orenburg) and taught at a music school there from 1936-1938. Some accounts mark his death as 23 October 1938, but he may have been seen doing hard labour on the Turkmenian channel as late as 1941!

Boehm's pieces conform to the conservative style of his Russian instructors, as well as being influenced by the works of Schubert and Mendelssohn. There are 46 known works with opus numbers written by Boehm, with his 1899 Trumpet Concerto in E minor, modeled on Mendelssohn's violin concerto, being the best known.

Brass ensembles of the day were scored primarily for instruments of the bugle family. Written around 1906, the *Brass Sextet*, also known as the *Trumpet Sextet*, was originally scored for two trumpets, bass trumpet and trombone framed by a cornet and euphonium.

Notes by Allison Fairbairn

## BRASS SEXTET

**Ryan Frizzell** is in his third year as a BMUS student, at the University of Alberta. He has studied trumpet with Russell Whitehead and Alvin Lowrey, as well as attending master classes at Domaine Forget in Quebec. He performs with the Edmonton Youth Orchestra and plays Soprano Cornet with the Mill Creek Colliery Band.

A native of new Brunswick, **Kathryn Macintosh** moved to Alberta in 1983 to play second trombone with the Edmonton Symphony Orchestra. In addition to her duties with the orchestra, Kathryn is a member of the Mill Creek Colliery Band (a British-style brass band) and the Taragon Ten Orchestra (a salon orchestra). She enjoys teaching privately and has participated in the ESO's Adopt-a-Player program since its inception in 1997, working with elementary school children.

**Gerry Onciul** is a member of the horn section of the Edmonton Symphony Orchestra.

A graduate of the University of Alberta, Gerry is a native Edmontonian. In 1993 he was appointed Visiting Assistant Professor of Horn at the University of Alberta.

Gerry has recently travelled to Dallas, Texas, for further studies with Greg Hostis, and was a performer at the International Horn Society Symposium at the Banff Centre in 1998.

**Nancy Stepney** recently received her Bachelor of Music in Performance Degree from the University of Alberta. Her past teachers have included Alvin Lowrey, Guy Few and Wendy Grasdahl. She is an active free lance performer and plays Principal Cornet with the Mill Creek Colliery Band. Nancy teaches trumpet at the Alberta College Conservatory of Music (Grant MacEwan College).

**Scott Whetham** began playing tuba in the North Vancouver Youth Band under Arthur Smith. Training continued at the Eastman School of Music and with the National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as Principal Tuba and has performed as soloist with them. He joined the Department of Music at the University of Alberta a short time later. Scott formed the Mill Creek Colliery Band (a British-style brass band) and performs with Albertasaurus (a tuba quartet) and Bass Line Road, a new music ensemble consisting of tuba, double bass, bassoon and percussion.

**Russell Whitehead** was Principal Trumpet with the Saskatoon Symphony from 1986 to 1991 and has been a featured soloist with that orchestra, the Red Deer Symphony, the 1995 International Computer Music Conference held at The Banff Centre, the Alberta Baroque Ensemble and the Alberta College Wind Sinfonia. He has recorded solo concerts for CBC Radio. He presently performs with the Edmonton Symphony Orchestra, the Capital Brass, many Alberta choirs and "FLUX" a new music ensemble.

## Upcoming Events

### September

18 Saturday, 10:30 am

Organ Masterclass

*Pedaling, Memorizing, and other Unmentionables*

Visiting Artist Joyce Jones

Professor of Music and Organist-in-

Residence, Baylor University

Waco, Texas

Co-sponsored by Edmonton Centre Royal

Canadian College of Organists

Free admission

24 Friday, 8:00 pm

*Faculty and Friends*

**Jolaine Kerley, soprano**

**Janet Scott-Hoyt, piano**

Wolfgang Amadeus Mozart *Oiseaux, si tous les ans, KV 307*; *Dans un bois solitaire, KV 308*; *Abendempfindung an Laura, KV 523*  
*An Chloe, KV 524*

Hugo Wolf *Die Spröde (Goethe)*;

*Die Bekehrte (Goethe)*;

*Zitronenfalten im April (Mörrike)*

Ludwig van Beethoven *Four Ariette:*

*Dimmi, ben mio; T'intendo, si, L'amante*

*impaziente*

Benjamin Britten *Moore's Irish Melodies:*

*Avenging and bright; How sweet the*

*answer; The Minstrel Boy; At the mid hour*

*of night; Rich and Rare; Dear Harp of my*

*Country!; The Last Rose of Summer*

Admission: \$15/student/senior, \$20/adult

29 Wednesday, 8:00 pm

Visiting Artists Recital

**Salzburg Chamber Soloists**

Felix Mendelssohn Bartholdy

*Symphony in G Minor, No 12*

Wolfgang Amadeus Mozart

*Violin Concerto in D Major, KV211*

Soloist **Lena Neudauer**

Pete Illyich Tchaikovsky

*Souvenir de Florence, Op 70*

Admission: \$5/student, \$25/senior,

\$30/adult. Co-sponsored with the Edmonton

Chamber Music Society

### October

3 Sunday, 2:00 pm

World Music Concert

**Sanjoy Bandopadhyay**

*Afternoon of Sitar Magic*

Admission: \$15/adult, \$12/student/senior

and Raga-Mala members, Free admission

for Raga-Mala patron members

Co-sponsored by The Canadian Centre for

Ethnomusicology, the University of Alberta

Shastri Committee, and the Edmonton

Raga-Mala Music Society

For more information, please call 492-8211

3 Sunday, 8:00 pm

**The University of Alberta**

**Symphony Orchestra**

**Tanya Prochazka, Conductor**

**Czech Music Festival**

Featuring

Dvořák *Slavonic Dances,*

*Op 46 and Op 72*

Admission: \$10/student/senior, \$15/adult



*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).