



Design: Cindy Bouwers

# ENCOUNTERS

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**Sunday  
November 20, 1988  
Convocation Hall**

**8:00 p.m.**

**The Department of Music  
presents**

## **ENCOUNTERS II**

The second in a series of four concerts.

**Artistic Director:  
Malcolm Forsyth**

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### **Program:**

**Suonata con Stromenti  
è Tromba (G.1; ca.1685)**  
Giuseppe Torelli  
(1658-1708)

(Andante)  
Allegro  
Grave  
(Allegro)

Fordyce Pier (trumpet)  
Norman Nelson (violin)  
Anne Kenway (violin)  
Mark Palmer (viola)  
Ronda Metszies (violoncello)  
Marnie Giesbrecht (organ)

**Ballade, Op. 46 (1977)**

Grant Maxwell (piano)

**Nocturne, Op. 33 (1959):  
Homage to Field**  
Samuel Barber  
(1910-1981)

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**Animal Ditties 2 (ca.1983)**  
Music by Anthony Plog  
Words by Ogden Nash

Harold Wiens (narrator)  
Michael Redshaw (piano)  
Fordyce Pier (trumpet)

## **INTERMISSION**

**Echo Tunes for Organ**  
Cary Ratcliff  
(b. 1953)

Marnie Giesbrecht (organ)  
Garth Hobden (technician)

**Sonata K. 332 F-Major (1778)**  
Wolfgang Amadeus Mozart  
(1756-1791)

Helmut Brauss (piano)

Allegro  
Adagio  
Allegro assai

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## Program Notes

### Suonata con Stromenti è Tromba (G.1; c. 1685)

Giuseppe Torelli

During the last 35 years of the 17th century, there was a sudden spate of works for solo trumpet, strings and continuo, which issued forth from the northern Italian *compartimento* of Emilia. Giuseppe Torelli was a member of the *cappella* of the Basilica of San Petronio in Bologna, the central Emilian city, from 1681 on, and produced at least 28 of these compositions.

As a group, the "Emilian Trumpet Sonatas" stand mid-way between the sonata/canzona of the early Baroque and the solo concerto and *concerto grosso* of the late Baroque. The present work (designated G.1 by cataloguer Franz Giegling) typifies the pivotal nature of this genre. In its *concertato*-like alternation of thematic material between the trumpet and the strings and the ostinato bass of the fourth movement, it displays conservative tendencies; the slow-fast-slow-fast configuration of movements is consistent with the contemporary *sonata da chiesa*; and, the assertive nature of the thematic material and its projection of the tonic triad point the way to the solo concerto of a slightly later time.

--Fordyce Pier

### Ballade, Op. 46 (1977)

Samuel Barber

### Nocturne, Op. 33 (1959): Homage to Field

At the time when U.S. composers exerted their ingenuity writing music with unresolvable dissonances, Barber avoided facile and fashionable modernism. He adopted a lyrical and romantic style that had a distinct originality in its melodic and harmonic characteristics. He remained closer and returned to European prototypes.

**Ballade, Op. 46.** This piece shows that beneath Barber's aristocratic facade was a person of deep-rooted melancholia. The interplay between the two sides of his personality is apparent. Nicolas Slonimsky states, "although the harmonic structures of this music remained fundamentally tonal, he made free use of chromatic techniques that verge on atonality and polytonality. His contrapuntal mastery and idiomatic virtuosity" are evident throughout this brooding work.

**Nocturne, Op. 33** The title *nocturne* was first used by Clementi's Irish pupil John Field (1782-1837) in 1812. The *Nocturnes* of Field exploited the texture commonly associated with the piano genre: a lyrical melody accompanied by broken chords pedalled to collect the harmonies. Chopin's *Nocturnes* are the best-known examples. They owe a debt to Italian opera--particularly Bellini. The embellishments, adopted by pianists, derive from the ornamentation of cadenzas practised by operatic singers. The harmonic and rhythmic language in Barber's twentieth-century *Nocturne* is of conservative and contemporary cast.

--Grant Maxwell

## Echo Tunes for Organ

Cary Ratcliff

Cary Ratcliff is a professional composer in Rochester, New York. Born in Santa Clara, California in 1953, he moved to Rochester in 1971. There he earned Bachelor, Master and Doctor of Music degrees from the Eastman School of Music. His compositions embrace a broad range of musical media and creative scope. Recent commissioned works include *Dancing on the Edge* for the Chloe Ensemble; *Instruments of Peace* for the Eastman Brass and Penfield Symphony; *Requiem*; a viola concert; and an opera *Beside the Golden Door*. Her regularly creates sound tracks for the Planetarium at the Smithsonian's National Air and Space Museum.

*Echo Tunes* for organ and electronic delay was commissioned by the American Guild of Organists. The pieces are written as canons between performer and echo. In the first movement, there are three echos heard 1/3 of a second or 333 milliseconds apart. This gives a three dimensional spaciousness to the sound. The last two movements each have one echo at a delay of 330 and 300 milliseconds respectively. The final movement is in the style of a toccata.

--Marnie Giesbrecht

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## ENCOUNTERS Series 1988/89

We hope you have enjoyed this second concert of the 1988/89 series. The next Encounters concert will take place on Sunday, January 22, 1989 at 8:00 p.m.. (Please note that only the Schubert *Fantasia* is to be retained from the previously published program. Please call the Department of Music after January 2nd for the revised program.)

## Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available from the Department of Music general office, 3-82 Fine Arts Building, 432-3263. A receipt will be issued by the University for all donations of \$10.00 or greater. Your support of this concert series is greatly appreciated.

## Stay Informed!

The Department of Music regularly releases a Concert and Events list which contains information on our activities. If you would like to have concert information mailed to your home or office, please contact the Department of Music general office, 3-82 Fine Arts Building, 432-3263.

## Convocation Hall Memorial Organ Tenth Anniversary Recital Series

Our magnificent Casavant Frères organ was installed in 1978 in the then newly renovated Convocation Hall. Since then it has provided many students with a first-rate instrument combined with excellent artistic training and has been the instrument of choice for many professional touring organists. The final recital in commemoration of the tenth anniversary of the organ's installation will take place on Saturday, January 14, 1989 with faculty organist Marnie Giesbrecht. Please call the Department of Music for more information.

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