

Design: Cindy Bouwers

ENCOUNTERS

Saturday,
January 10, 1987
Convocation Hall

8:00 p.m.

The Department of Music
presents

ENCOUNTERS III

The Third in a Series of
Four Concerts

Artistic Directors:
Leonard Ratzlaff
Malcolm Forsyth

Programme:

Canzona über "Christ
ist erstanden" für
Trompete und Orgel (1966)
Hans Ludwig Schilling
(b. 1927)

- I. Ruhige Halbe
- II. Schnell-quasi Cadenza
- III. Ruhige Halbe -
quasi Ricercar

Fordyce Pier, trumpet
Jacobus Kloppers, organ

Three Songs Op. 10
(1936)
Samuel Barber
(1910-1981)

Rain has fallen
Sleep now
I hear an army

Elsie Hepburn, soprano
Alexandra Munn, piano

Contrasts (1938)
Béla Bartók
(1881-1945)

- I. Verbunkos (Recruiting Dance)
- II. Piheno (Relaxation)
- III. Sebes (Fast Dance)

Norman Nelson, violin
Dennis Prime, clarinet
Helmut Brauss, piano

INTERMISSION

**Octet in E flat Major,
Op. 20 (1825)**
Felix Mendelssohn
(1809-1847)

- I. Allegro moderato ma con
fuoco
- II. Andante
- III. Scherzo-Allegro
leggierissimo
- IV. Presto

Norman Nelson, violin
Siludette O'Connor, violin
Patricia Armstrong, violin
Nienke Klaver, violin
Michael Bowie, viola
George Andrix, viola
Tanya Prochazka, cello
Mark Eeles, cello

Technical production by Garth Hobden

PROGRAMME NOTES

AND

TEXTS AND TRANSLATIONS

Canzona über "Christ ist erstanden"

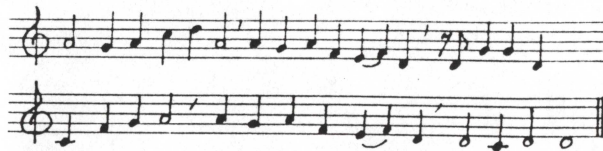
Hans Ludwig Schilling
(b. 1927)

Hans Ludwig Schilling was born in Mayen, Rhineland, on March 9, 1927. His formal music education took place at the Staatliche Hochschule für Musik in Freiburg, and at the universities of Zurich and Freiburg. He studied composition with Harold Genzmer and Paul Hindemith among others. He has held teaching positions at the Staatliche Hochschule für Musik in Karlsruhe, the Pädagogische Hochschule and the Hohe Fachschule für Sozialarbeit in Freiburg. Also, for fifteen years, he was the music reviewer for Badische Zeitung of Freiburg.

Not much of Schilling's substantial musical output is known in North America, but, according to George W. Loomis, it can be divided into roughly three periods: his early works stand within the Brahms-Reger tradition; he moved into dodecaphonic composition in the early 50's, which, although at first couched in Hindemithian modalism, later showed the strong influence of Dallapiccola; since 1960 he has achieved a more individual style, often incorporating jazz elements and quodlibet technique.

The present work Canzona über "Christ ist erstanden" was written in 1966, and, characteristic of his later style, it displays the juxtaposition of a variety of musical elements. The use of the ancient Easter hymn "Christ ist erstanden" as cantus firmus in the first and third movements,

"Christ ist erstanden"



and the extensive use of canons reflect traditional forms; more modern elements are perceived in the harmonic language employed and the improvisational, at times subtly jazz-like second movement.

(Fordyce Pier)

Three Songs, Op. 10 (1936)
Rain has fallen
Sleep now
I hear an army

Samuel Barber
(1910-1981)

Texts

Rain has fallen

Rain has fallen all the day.
O come among the laden trees:
The leaves lie thick upon the way
of mem'ries.
Staying a little by the way
of mem'ries shall we depart.
Come, my beloved, where I may
speak to your heart.

Sleep now

Sleep now, O sleep now
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart.

The voice of the winter
Is heard at the door.
O sleep, for the winter is crying
"Sleep no more."

My kiss will give peace now
And quiet to your heart
Sleep on in peace now,
O you unquiet heart!

I hear an army

I hear an army charging upon the land,
And the thunder of horses plunging, foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining the reins, with flutt'ring whips, the charioteers.

They cry unto the night their battle name:
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging upon the heart as upon an anvil.

They come shaking in triumph their long, green hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, my love, why have you left me alone?

Texts from "Collected Poems" by James Joyce

Contrasts

Béla Bartók
(1881-1945)

Contrasts for violin, clarinet and piano was commissioned by Benny Goodman, the "King of Swing" and America's most popular clarinetist and by Bartók's fellow countryman, violinist Joseph Szigeti. The suite is dated Budapest, September 24, 1938. Originally conceived as a Rhapsody in two movements, Bartók inserted the slower middle movement before the first performance.

The first movement, Verbunkos or Recruiting Dance, emphasizes the differences in each instrument's tonal and sustaining characteristics. The violin and clarinet play rhapsodic passages throughout their range while the piano maintains a more placid role, never intruding in the percussive manner so common in Bartók's works. A short clarinet cadenza leads to the more passive Pihenő (Quiet) with its spare conversation for violin and clarinet accompanied by a sequence of growls and flickers that make up the piano part. For the finale dance movement, Bartók requires the violinist to have two instruments, one of which, used only for the first couple of pages, has its top and bottom strings tuned respectively a semitone down and a semitone up for the normal pitches. This time it is the violin that gets the cadenza in a movement that covers ground from one of Bartók's gentlest gypsy melodies to accents of mordant satire.

(Dennis Prime)

Octet in E flat Major, Op. 20

Felix Mendelssohn
(1809-1847)

Mendelssohn's Octet ranks as one of the monuments of nineteenth century chamber music. Written in 1825 for the twenty-third birthday of violinist and family friend Eduard Rietz, it is a remarkably mature work by a composer who himself had not yet turned seventeen.

The fairly recent development of writing chamber music for larger groups (seven, eight or nine players) had resulted in such significant models as the Beethoven Septet and Schubert's Octet (heard on one of last year's Encounters concerts), but both of these works involved a combination of string and wind instruments. Mendelssohn's Octet is a work for fully integrated double string quartet and, in terms of its scoring alone, is unique in the repertoire.

The Octet is in four movements. The first movement, in sonata form, features a wide-ranging initial theme that is driven forward by a strong rhythmic impulse. It is followed by an Andante in C minor, in which a simple folksong-like melody is animated by variations and flowing polyphony. The sprightly "Walpurgisnacht" Scherzo, whose theme recurs in the latter stages of the final movement, was apparently inspired by the words describing the atmosphere of the Walpurgis Night in Goethe's Faust:

The flight of the clouds and the veil of mist
Are lighted from above,
A breeze in the leaves, a wind in the reeds
And all has vanished.

The final movement features a fugato in eight parts, again within the context of great rhythmic vitality.

Mendelssohn's directive in the score that the Octet "must be played by all instruments in symphonic orchestral style" and that "pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this character" suggests that he wished, with this work, to stretch the boundaries of chamber music for strings.

(Leonard Ratzlaff)

Acknowledgements

Payment of artist's fees for the ENCOUNTERS series is made possible by donations from the Emil Skarin Fund Committee and the Alma Mater Fund Allocations Committee at the University of Alberta.

Encounters IV

The fourth program of the Encounters series will take place on Sunday, March 15, at 8:00 p.m. in Convocation Hall, featuring works by Schubert, Fisher, and Brahms.

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available at the door during intermission and following the concert. All donations should be directed to the Department of Music in support of the Encounters music series. All contributions qualify for a matching grant from the Provincial Government and income tax receipts will be issued by the University for all donations over \$10.00.

Arts Building Renovations

Some inconveniences have arisen caused by the renovations of the Old Arts Building. Until further notice, wheelchair access and washroom facilities are unavailable in the Arts Building. Washrooms can be found in the Business Building located a short distance north east of the hall and also in Rutherford Library, just south east of the Arts Building.