



Design: Cindy Bouwers

ENCOUNTERS

Saturday
December 7, 1991
Convocation Hall
8:00 pm

The Department of Music

presents

ENCOUNTERS II

The second in a series of four concerts.

Artistic Directors:

Malcolm Forsyth, William H Street

PROGRAMME

Piano Trio in D minor,
K.442 (1783-90)
Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Tempo di Menuetto
Allegro

Richard Troeger (fortepiano)
Nienke Klaver (baroque violin)
Colin Ryan (baroque violoncello)

Sonata for Tuba and
String Quartet (1971)
David Baker
(b. 1931)

Slow -- Moderato
Easy swing "blues"
Very slow
Fast

Scott Whetham (tuba)
Norman Nelson & Dianne New (violins)
Evan Verchomin (viola)
Tanya Prochazka (violoncello)

INTERMISSION

Sonata in E flat major,
op. 81a, "Les adieux" (1809)
Ludwig van Beethoven
(1770-1827)

Helmut Brauss (piano)

Das Lebewohl *Adagio -- Allegro*
Abwesenheit *Andante espressivo*
Wiedersehen *Vivacissamente*

Trio (1960)
Ned Rorem
(b. 1923)

Shelley Younge (flute)
Tanya Prochazka (violoncello)
Roger Admiral (piano)

Largo misterioso -- Allegro misterioso
Largo
Andante
Allegro molto

PROGRAM NOTES:

Piano Trio in D minor, K.442

Wolfgang Amadeus Mozart

Mozart's Trio in D minor, K.442, has had a chequered career. Its three movements, in D minor, G major, and D major, respectively, were not originally conceived as a group, nor do any of them survive complete from Mozart's hand. They were substantial fragments among the mass of musical manuscripts left by Mozart upon his death: manuscripts that fell into three categories: sketches, substantial fragments, and completed works, all of which were disposed of by Constanze Mozart according to the advice of Abbé Maximilian Stadler (1748-1833). Stadler destroyed the sketches (to the everlasting chagrin of Mozart scholars) and completed several works (based upon Mozart's fragments) for publication. The movements of the present Trio were brought together from fragments and completed by Stadler.

Of the three movements, only the first required large-scale reconstruction. Mozart's manuscript of the movement breaks off at the end of the second page (suggesting, indeed, that he may have completed the movement but that the subsequent pages were lost). The second movement survives substantially intact although Stadler's version includes radical modification to the form; and the third movement is complete from Mozart's hand up until just before the recapitulation, which is easily reconstructed from Mozart's usual procedures of composition.

The editors of the Neue Mozart Ausgabe suggest that the first two movements may have been conceived by Mozart prior to 1786; the third movement was apparently written after 1788. As Stadler put it, "together they can form a trio," and that quite successfully. Less successful are some of the approaches Stadler took to reconstructing the missing sections of the movements. His contributions, along with some laudable features, also include departures from Mozart's usual practices regarding structural proportions and formal procedures. The version heard tonight is that prepared by Karl Marguerre with advice from Paul Badura-Skoda, and first published in 1968.

The violin and cello played by Nienke Klaver and Colin Ryan are set up according to eighteenth-century principals. The bridges, soundposts and bass-bars are less massive than in modern instruments; the angle of the neck to the bodies of the instruments is less pronounced; stringing is in gut. The cello lacks a floor endpin. The bows are balanced differently from those of the nineteenth and twentieth centuries, allowing a lighter and more varied articulation than is most characteristic of later bows. The fortepiano used by Richard Troeger is a copy of a Viennese instrument of c. 1805. Its action and acoustics are notably different from those of the modern piano, allowing, again, a lighter and more easily articulated sound that blends readily with stringed instruments.

(Richard Troeger)

Sonata for Tuba and String Quartet

David Baker

David Baker is recognized as one of the world's most influential jazz musicians. He maintains a varied and intense work schedule and his output as a performer, educator, author and composer is staggering. Since 1966, he has been Jazz Department Chairman of the Indiana School of Music.

The *Sonata for Tuba and String Quartet* written in 1971 is a work composed for and dedicated to his friend and colleague, Harvey Phillips. The choice of a string quartet as the companion (not accompanying) group was very much deliberate and calculated with the intention of placing the tuba in surroundings unlike those in which it usually finds itself. Because of the tuba's capabilities of tonal colour and flexibility as well as the vast tonal combinatorial possibilities inherent in this unusual alliance, the string quartet provided the perfect foil.

The composition is in four movements, each designed to explore a different aspect of the Quartet/Tuba combination. The first and fourth movements are fast and in a loose sonata-allegro form. Movement II is monothematic and draws very heavily in mood, harmonic structure, and note choice, on the Blues. Movement III is slow and lyrical and combines elements of song form and sonata-allegro.

Sonata in E-flat major, op. 81a, "Les adieux"

Ludwig van Beethoven

The *Sonata in E-flat, Opus 81a*, was one of three piano sonatas Beethoven wrote in late 1809; they were his first since 1805. The heroic, stormy tone of such earlier works as the *Waldstein* and *Appassionata* sonatas is absent from these later works, replaced by a more intimate scale and, especially in tonight's sonata, a quietly contrapuntal style that presages the music of Beethoven's final period.

Written as a tribute to Beethoven's pupil, patron and close friend Archduke Rudolf von Hapsburg, who had fled Vienna during the French bombardment of 1809, the sonata's three movements are entitled *Farewell*, *Absence*, and *The Return*. In the first, the slow introduction states a three-note descending figure that Beethoven identifies as "farewell" (*Le-be-wohl* in German). Recurring as a subsidiary theme throughout the movement, the figure is developed so obsessively at the movement's close that the result is one of the most reluctant and extended farewells ever recorded--but surely also one of the most good-humoured. By contrast, the second movement's unsettled harmony and chromatic ornamentation give moving immediacy to the pain of absence. However, this movement leads directly to the joyful return, in which simple, dance-like tunes compete with virtuosic outbursts of celebration.

(David Gramit)

Trio

Ned Rorem

Ned Rorem is an American composer and writer. His ten years of study and composition in Paris and Morocco (1949-1958) were preceded by studies at the American Conservatory, Northwestern University, the Curtis Institute of Music, and the Juilliard School of Music. The recipient of numerous grants and scholarships, his output includes hundreds of songs (primarily in cycles), several operas, several dozen choral works, and a variety of chamber and orchestral works. He has also authored several books, including *The Paris Diary of Ned Rorem*, *The New York Diary* and *The Final Diary*--personal journals in which he recounts his experiences in Paris and America with candid (and sometimes shocking) revelations.

The *Trio* was commissioned in 1960 by the flutist Bernard Goldberg and premiered in Pittsburgh by his Musica Viva Trio. Goldberg had requested a composition that would challenge the trio's virtuosity, and Rorem responded with this four-movement work that successfully combines virtuosity, conflict, and agreement. In the first movement, based entirely on six notes, the wandering flute completely dominates the listener's interest--until the sudden and unexpected eruption of rapid passages in the piano and cello. The flute eventually regains control and the movement ends peacefully. The third movement is based on the same six notes, this time featuring a solo cello vocalise and canonic interplay among the three instruments.

The second and fourth movements are based on a sequence of four consecutive tones. *Largo* presents a muted and non-vibrato "idiotic" conversation between cello and flute, punctuated frequently by chord clashes from the piano ("idiotic" because each voice says the same thing at the same time and neither listens to each other" -- Rorem, 1968). The concluding movement equalizes the three players, eventually ending in a fiery unison.

(Tom Holm)



This event is presented as part of the BMW Mozartmania Festival.
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CBC 740 Radio

Selections from tonight's concert are being recorded by the CBC for broadcast on *Arts National*, heard between 8:00 and 10:00 pm weeknights on CBC Stereo 90.9 and on *Sunday Arts*, heard between 6:00 and 8:30 am on CBC 740. These works will also be heard on a future broadcast of *Alberta In Concert*, aired Sunday evenings at 8:05 pm on CBC Stereo 90.9.

The next concert in the 1991-92 ENCOUNTERS series will take place on Sunday, January 19, 1992 at 8 pm in Convocation Hall.

Program and performers:

Franz Haydn: *Divertimento in D major* Norman Nelson and Patricia Armstrong, violins; Michael Bowie, viola; Tanya Prochazka, violoncello; Kay McCallister and Joan Greabeiel, horns.

Malcolm Forsyth: *The Tempest: Duets & Choruses* Lawrence Cherney, oboe; Norman Nelson and Patricia Armstrong, violins; Michael Bowie, viola; Tanya Prochazka, violoncello; Jan Urke, double bass.

Alexander Scriabin: *15 Preludes* Alfred Fisher, piano.

Arnold Schoenberg: *Kammersinfonie #1, op.9 for fifteen instruments*

Shelley Younge, flute & piccolo; Jennifer Short, oboe; Lawrence Cherney, english horn; Dennis Prime, E flat clarinet; Charles Hudelson, clarinet; David Quinn, bass clarinet; Peter Douglas, bassoon; John Feldberg, contrabassoon; Kay McCallister and Joan Greabeiel, horns; Norman Nelson and Patricia Armstrong, violins; Michael Bowie, viola; Tanya Prochazka, violoncello; Jan Urke, double bass; Malcolm Forsyth, conductor.

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