

Design: Cindy Bouwers

ENCOUNTERS

**Sunday
October 2, 1988
Convocation Hall**

8:00 p.m.

The Department of Music
presents

ENCOUNTERS I

The first in a series of Four Concerts

**Artistic Director:
Malcolm Forsyth**

Program:

Toccatà Ottava (1615)

from *Toccate e partite
d'intavolatura, Libro I*
Girolamo Frescobaldi
(1583-1643)

Richard Troeger, (harpsichord)

Toccatà in D Major (c1710)

Johann Sebastian Bach
(1685-1750)

Let Us Garlands Bring

(five Shakespeare songs)
Gerald Finzi
(1901-1956)

Alan Ord, (bass)
Grant Hurst, (piano)

- I. Come Away, Come Away, Death (1938)
 - II. Who is Silvia? (1929)
 - III. Fear No More the Heat of the Sun (1929)
 - IV. O Mistress Mine (1942)
 - V. It Was a Lover and His Lass (1940)
-

INTERMISSION

Quartetto (1924)

*for clarinet, french horn,
cello and small drum.*

Bohuslav Martinu
(1890-1959)

Dennis Prime (clarinet)
Kay McCallister (horn)
Tanya Prochazka (cello)
Brian Jones (percussion)

- I. Allegro moderato
- II. Poco andante
- III. Allegretto ma non troppo

On Wenlock Edge (1909)

Ralph Vaughan Williams
(1872-1958)

Lary Benson (tenor)
Norman Nelson (violin)
Pat Armstrong (violin)
Sue Jane Bryant (viola)
Tanya Prochazka (cello)
Grant Hurst (piano)

- I. On Wenlock Edge
- II. From afar, from eve and morning
- III. Is my team ploughing?
- IV. Oh, when I was in love with you
- V. Bredon Hill
- VI. Clun

SEE YELLOW INSERT.

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ENCOUNTERS I

Revised Programme:

Toccata Ottava

Girolamo Frescobaldi

Richard Troeger (harpsichord)

Toccata in D Major

Johann Sebastian Bach

(See main program for notes and texts)

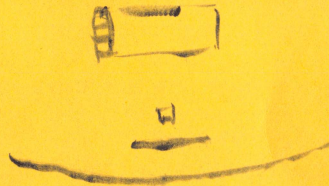
Sonate pour Saxophone

Alto Seul (1967)

Jeanine Rueff (b.1922)

William Street (alto saxophone)

- I. Allegro
- II. Adagio
- III. Prestissimo



Notes:

Jeanine Rueff was born in Paris in 1922. She studied at the Conservatoire de Paris under Henri Busser, and won the Prix de Rome in 1943, achieving a distinction shared by Berlioz, Gounod, Bizet and Debussy. Her compositions include a string quartet, concertos for clarinet, cello, and saxophone, a chamber opera and a number of works for saxophone and saxophone ensembles. She has been described as a composer whose works evince "elegance, spirit, finesse, and occasional humour."

Précis for Alto Saxophone and Tape (1979)

Ralph Turek

William Street (alto saxophone)

Garth Hobden (technician)

INTERMISSION

Let Us Garlands Bring

Gerald Finzi

(See main program for notes and texts)

Alan Ord (bass)

Marnie Giesbrecht (piano)

Programme continued on reverse

Tre Toccate per pianoforte
for solo piano
Malcolm Forsyth (b. 1936)

Helmut Brauss (piano)

- I. Squilli
- II. Miraggio
- III. Chopi

Notes:

Commissioned by the Canadian Broadcasting Corporation, the work was written specifically for the pianist, Helmut Brauss to perform at the opening concert of the "Encounters" series at the University of Alberta, September 20th, 1987. The composer completed the entire piece while living in Rome, between February and April, 1987, although some sketches for the first and second movements had existed since July, 1986.

The third movement is, however, the "kingpin" in the overall form, in which the first two act as a perspective-giving force, extrapolating differing moods and types of keyboard touch, and in which the principles of unity and growth produce a single, uninterrupted work of about twenty minutes' duration.

The first toccata of the three is the shortest and presents a lively discourse in the form of four extremely brilliant fanfares marked, "like trumpets" interspersed with three mocking scherzi marked respectively, "like little bells", "like harmonics" and "like bassoons".

A subtle transition raises the curtain on the second toccata. *Mirage*, marked "Lonely, but a little disturbed". Here images of delicate colour are played softly in juxtaposing patterns, with long held sounds being allowed to fade to silence. Rich middle-register chords, frequently with the two thumbs intertwined, play with the silences between motives. A static flageolet in the high register pinpoints the minor ninth, the interval which stands out as the motto-interval of the entire work. A "thumb-melody" is engendered, giving way to pastel washes of arpeggios. But form and direction are not absent, for a development ensues, disturbed this time by a martellato (hammered) minor ninth idea, fortississimo, which, like some strange bird trapped in space, begins to exert itself with anguished cries. With these five images, or "touches", the movement forms itself, finally insinuating a delicate transition into the third and longest of the **Three Toccatas**.

The Bachopi, or people of the Chopi tribe, live in Mozambique, and are famous for their xylophone and marimba orchestras, some of which may contain as many as fifteen or twenty players, on instruments ranging from small to very large; the latter using, as resonators, forty-four gallon oil drums. Theirs is one of the few "orchestrated" musics of Africa.

This third movement is marked, appropriately, "like many xylophones" and is in a sense a piece which the composer has been writing abstractly for many years and only now finds itself materialising. The problem of performing many rhythms simultaneously is large enough when in an ensemble each player handles only one, but for one performer to perform as many as four is, not surprisingly, enormous. Even the notation of such a texture becomes a fascinating challenge, though this pales before the difficulties presented to the player. Here small rhythmic cells are allowed to repeat many times, gathering sonority and power, or else changing harmonic and melodic colour, to produce a mosaic of many layers, much like the image of the ripples of many pebbles tossed into a pond, criss-crossing, gathering momentum, and then disappearing. Rondo-like, one of the scherzi of the first Toccata reappears twice amidst all this tumult.

--Malcolm Forsyth

ENCOUNTERS I

Program Notes

and

Texts

ENCOUNTERS I

Toccatà Ottava, (1615) from
Toccatè e partite d'intavolatura,
Libro I

Girolamo Frescobaldi

Toccatà in D Major (c1710)

Johann Sebastian Bach

The word "toccatà" derives from the Italian *toccare*, "to touch," and developed as a musical entity from improvisational playing in trying out an unfamiliar keyboard. Thus, freedom of timing in the playing style, and freedom of form, musically, are the characteristics of the genre.

Frescobaldi's toccatà style is often called "patchwork" in the history books, a description that hardly does justice to its dramatic structure. Like a through-composed madrigal whose words dictate the nature of the music at each moment, Frescobaldi's toccatàs present kaleidoscopic changes from one phrase to another, or even within a phrase. Delicate lyricism contrasts with virtuosic cascades of figuration, the whole governed by the composer's poetic sense of dramatic balance rather than outward formula.

Frescobaldi's pupil J.J. Froberger adapted elements of his master's style while feeling the necessity of writing his own toccatàs in a more explicit form. Thus, rhapsodic sections alternate with one or two imitative developments. This is the structure inherited by Bach, and is roughly the basis of his D-major Toccatà. A preliminary flourish leads to a brilliant, quasi-imitative section; next, a recitative introduces a solemn fugue in f-sharp minor; and a last improvisatory section returns to D major and a gigue-like fugue, whose coda recalls the harmonies of the work's opening flourish.

The harpsichord heard tonight is by Ronald Haas, derived from an instrument built by Hieronymus Albrecht Hass in 1723. It possesses two keyboards and four choirs of strings, three at 8' (normal) pitch and one at 4' (an octave higher).

-Richard Troeger

Let Us Garlands Bring *(Five Shakespeare Songs)*

Gerald Finzi

- I. Come Away, Come Away, Death (1938)
- II. Who is Silvia? (1929)
- III. Fear No More the Heat of the Sun (1929)
- IV. O Mistress Mine (1942)
- V. It was a Lover and His Lass (1940)

Gerald Finzi, the son of a shipbroker, born in London (1901), was educated privately and studied music with Ernest Farrar and Edward Bairstow. Introspective, an avid reader and preferring to work in isolation, Finzi acquired an excellent library of English literature and music considered to be one of the finest private collections of the time. His music reveals this sensitivity to text, fusing lyrics with a gift for a fine melodic line. *Let Us Garlands Bring* while not originally conceived as a song cycle was grouped as one for poetic unity. The work was first performed as a cycle at a birthday celebration for Ralph Vaughan Williams in 1942.

-Alan Ord

(Let Us Garlands Bring, texts)

Come Away, Come Away, Death.

Come away, come away, death,
And in sad cypress let me be laid ;
Fly away, fly away, breath ;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it !
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall
be thrown :
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there !

Who is Silvia ?

Who is Silvia ? what is she,
That all our swains commend her ?
Holy, fair, and wise is she ;
The heaven such grace did lend
her,
That she might admired be.

Is she kind as she is fair ?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness ;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling ;
She excels each mortal thing
Upon the dull earth dwelling :
To her let us garlands bring.

Fear No More the Heat o' the Sun.

Fear no more the heat o' the sun,
Nor the furious winter rages ;
Thou thy worldly task hast done,
Home art gone, and ta'en thy
wages:
Golden lads and girls all must,
As chimney sweepers, come to dust.

Fear no more the frown o' the great ;
Thou art past the tyrant's stroke :
Care no more to clothe and eat ;
To thee the reed is as the oak :
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone ;
Fear nor slander, censure rash ;
Thou hast finished joy and moan :
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee !
Nor no witchcraft charm thee !
Ghost unlaid forbear thee !
Nothing ill come near thee !
Quiet consummation have ;
And renowned be thy grave !

O Mistress Mine.

O Mistress mine, where are you
roaming ?
O, stay and hear, your true love's
coming,
That can sing both high and low :
Trip no further pretty sweeting ;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love ? 'tis not hereafter ;
Present mirth hath present laughter ;
What's to come is still unsure :
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

(Let Us Garlands Bring, texts continued)

It Was a Lover and His Lass.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

William Shakespeare

Quartetto for Clarinet, French Horn,
Cello and Small Drum (1924)

Bohuslav Martinů

Czech composer Bohuslav Martinů was one of the most prolific composers of the twentieth century. He was ten when he wrote his first composition (his earliest surviving work is "*The Three Riders*" for string quartet, 1902). He spent seventeen years in Paris, in great poverty despite the success of his many compositions, and fourteen years in America where he taught at Princeton, Tanglewood and Curtis. Despite his long residence abroad he remained profoundly Czech.

The *Quartetto* was written in the spring of 1924 in Paris. The folk music of Martinů's homeland shaped the melodies and rhythms, and Debussy influenced the timbre and colour. Stravinsky and Roussel also provided much inspiration and guidance for the young and innovative Martinů.

-Tanya Prochazka

On Wenlock Edge (1909)

Ralph Vaughan Williams

The song-cycle *On Wenlock Edge* was completed the year after Vaughan Williams had spent three months in Paris studying with Maurice Ravel. The work stands at a crucial point in his career, coming just before the famous *Tallis Fantasia* and just after the rich chromaticism of his earlier song cycle *The House of Life*.

A.E. Housman's *A Shropshire Lad* poems made a specially strong appeal to Vaughan Williams's generation of composers. To these composers, the poems' pessimism and cynicism, against the background of the loveliest parts of England, proved irresistible.

In the first poem lurks the Englishman of today, the Romans of centuries ago and the unchanging elements; the second is a simple love song; the third and fifth are essentially dramatic, even operatic; the fourth is an ironic epigram and the last is used by Vaughan Williams for one of his musical visions of the "Celestial City".

Michael Kennedy

On Wenlock Edge

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
Today the Roman and his trouble
Are ashes under Uricon.

From afar, from eve and morning

From far, from eve and morning
And yon, twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now--for a breath I tarry
Nor yet disperse apart--
Take my hand quick and tell me,
What have you in your heart.

Speak now and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

Is my team ploughing?

'Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?'

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

'Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
as she lies down at eve?'

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented,
Be still, my lad, and sleep.

'Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?'

Yes lad, I lie easy,
I lie as lad would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away:
'Come all to church, good people:
Good people, come and pray.'
But here my love would stay.

And I would turn and answer
Among the springing thyme,
'O peal upon our wedding,
And we will hear the chime,
And come to church in time.'

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
and stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

(Continued on next page)

(On Wenlock Edge, texts continued)

Bredon Hill (continued)

The bells they sound on Bredon,
And still the steeples hum.
'Come all to church good people,'—
Oh, noisy bells, be dumb;
I hear you, I will come.

Clun

In the valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not always be glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London, nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

A.E. Housman
(from "A Shropshire Lad")

ENCOUNTERS Series 1988/89

We hope you have enjoyed this first concert of the 1988/89 series. The next Encounters concert will take place on Sunday, November 20, 1988 at 8:00 p.m.. Please note that in place of Ravel's *La Valse* we are pleased to present Samuel Barber's Nocturne and Ballade performed by pianist Grant Maxwell.

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.

Be 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 Freres 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. In commemoration of the tenth anniversary of the organ's installation, we have planned a series of three recitals. The first will take place on Saturday, October 15, 1988 with guest organist Jeremy Spurgeon and will include works by Bach and Mendelssohn. The second recital will feature guest organist Bruce Wheatcroft on Saturday, November 5 and the final recital will take place on Saturday, January 14, 1989 with faculty organist Marnie Giesbrecht. Please call the Department of Music for ticket information.
