



*Music*  
*at Convocation Hall*

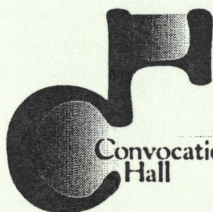
**Martin Riseley, violin**  
**Janet Scott Hoyt, piano**

**Sunday, February 29, 2004**

**7:15 pm**      *Pre-Concert Introduction*  
by **Alan Dodson**

Main floor, Convocation Hall

**8:00 pm** *Concert*



**Arts Building**  
**University of Alberta**



UNIVERSITY OF  
**ALBERTA**

## Program

- Sonata, KV 304 (1778) Wolfgang Amadeus Mozart  
(1756-1791)  
Allegro  
Tempo di Menuetto
- Cinq Melodies, Op. 35 bis (1920, 1925) Serge Prokofiev  
(1891-1953)  
Andante  
Lento, ma non troppo  
Animato, ma non allegro  
Allegretto leggiero e scherzando  
Andante non troppo
- Sonate pour Violon et Piano (1917) Claude Debussy  
(1862-1918)  
Allegro vivo  
Intermède: Fantastique et léger  
Finale: Très animé

## Intermission

- Sonata, Op. 18 (1888) Richard Strauss  
(1864-1949)  
Allegro, ma non troppo  
Improvisation: Andante cantabile  
Finale: Andante Allegro



## Program Notes

### Wolfgang Amadeus Mozart

b. 27 January 1756~ Salzburg

d. 5 December 1791~ Vienna

#### Sonata for Violin and Piano in E minor, K304 (1778)

Composed in Paris in 1778, the Sonata for violin and piano, K 304 is one of the works that reflects some of the mental anguish that Mozart undoubtedly suffered at this time. Paris had proved a disappointment musically and his mother had recently died there. The musical content of the work is emotionally charged, even bordering on the dramatic, perhaps expressing the feelings of revolt, isolation, and melancholy that Mozart displayed in his letters to his father.

The rather somber character of the sonata is heightened by its spare texture. Its opening theme, in stark octaves, is later treated in a variety of ways including harmonizations—that affect its expressivity quite surprisingly.

The second movement, also in E-minor, is characterized by the elegance of a minuet, yet there is no trace of elation. Rather it bears an unusually plaintive character. There is consolatory trio section in E-major that offers a brief moment of serene joy but makes the ensuing coda all the more tragic.

### Sergey Prokofiev

b. 11/23 April 1891~ Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine

d. 5 March 1953~ Moscow

#### Cinq Melodies for Violin and Piano, Op. 35bis (1925)

Cinq Melodies were written in 1925, the period in which Prokofiev was also working on his ballet *Pas d'acier* and his opera *The Fiery Angel*. The first, third, and fourth melodies of the work are dedicated to the Polish violinist Paul Kochanski, the second melody to the Danish violinist, Cecilia Hansen, and the last melody to Joseph Szigeti, the celebrated Hungarian virtuoso.

The piece is an arrangement by the composer of the 1920 composition *Five Songs without Words*, op. 35. The earlier work, a set of vocalizes (or as the title suggests, 'songs' without words) for voice and piano, were written for the Russian singer Nina Koshetz, who premiered them in New York in 1921 in New York. Prokofiev again revisited the songs in 1930-1 with Six Pieces for piano, of which, the Scherzino, op. 52 is based on the earlier work.

### Claude Debussy

b. 22 August 1862~ St. Germain-en-Laye

d. 25 March 1918~ Paris

#### Sonata for Violin and Piano (1917)

In the summer of 1915, while at Pourville on the Normandy coast, Debussy began a series of six sonatas designed to be a modern imitation of the sobriety and formalism found in the French instrumental composers of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Unfortunately, Debussy did not live to realize all six sonatas. By the time Debussy's Sonata for violin

and piano was completed in 1917, the composer was living out the final days of terminal cancer. Despite his failing health, on May 5<sup>th</sup> Debussy accompanied violinist, Gaston Poulet, at the première of the work. The concert would be his last in Paris.

The work, the best known of the three sonatas Debussy composed at Pourville, is somber and laden with anguished power. While Debussy was striving for spontaneity throughout the work, achieving that goal was a struggle. In works such as *Images*, he could achieve spontaneity through the use of free form of his own devising and with an almost limitless variety of orchestral colors. In the narrower field of the violin sonata, he was driven to make the most exacting demands on his compositional technique.

In this regard, the Sonata depicts Debussy vigorously exploring new and unknown spheres of invention. The movements, which are thematically linked, are described by Debussy as "... the simple play of an idea turning upon itself, like a snake biting its own tail." Employing cyclic form, then, a single idea forms the basis of a work, an idea that combines fantasy and elegance, energy and languor, and in the last movement energetic breathlessness.

Although Debussy was reluctant to use conventional forms, the two main themes of the first movement are rather traditional, echoing Stravinsky's *Le Sacre du printemps* in the transitional sections. The "Intermède," a Harlequinesque interlude, is the last of Debussy's serenades, touched with tender, benign melancholy. The finale's opening, thematically reminiscent of the first movement, proceeds with an exuberant rondo theme. This last movement, undoubtedly the liveliest and most alive and inventive of the three movements with its vigor, brilliance and melodic charm, is a response to the more extroverted character of the violin.

### Richard Strauss

b. 11 June 1864~ Munich

d. 8 September 1949~ Garmisch-Partenkirchen

#### Sonata for Violin and Piano in E-flat Major, Op. 18 (1887)

Strauss's Sonata for violin and piano is cast in a three-movement form and anticipates the composer's musical language as seen in the composer's later works: simple diatonic melodies, and sustained dominants, together with his characteristic warmth and energy.

The "Allegro ma non troppo" is built on a heroic theme in E-flat, frankly Romantic in the German tradition and featuring soaring melodies throughout.

"Improvisation" begins with an ingratiating melody on the violin—the middle section of which is richly embroidered in the piano and foreshadows Strauss' later *Rosenkavalier*.

The "Finale" begins with a slow, brooding introduction, which suddenly explodes into a strutting theme in the heroic mold of the first movement. This movement, punctuated with several intricate sections of imitative lacework, demands a great deal of precision, providing an abundance of virtuosic passages for both the violin and the piano.

Notes by Deanna Davis

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92<sup>nd</sup> Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

He has performed with most leading New Zealand orchestras as well as several in Mexico, appearing on both national radio and television in both countries, and has also performed as soloist in Australia, Japan, and Great Britain. In Canada he has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, Jorge Mester, and Raffi Armenian. His solo and chamber concerts have appeared on national CBC radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. He also premiered a concerto written for him by the ESO's composer-in-residence, Allan Gilliland, in 2002.

He taught as Artist-in-Residence at the Department of Music at the University of Alberta for several years, where with fellow faculty members Stephane Lemelin and Tanya Prochazka he surveyed the complete literature for piano and strings by Brahms and the complete trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet.

He played with the National Arts Center Orchestra as both Guest Concertmaster and then Interim Associate Concertmaster for the 2002-2003 season, and also appeared in chamber music performances there with Pinchas Zukerman and Jon Kimura Parker. While in Ottawa he also appeared with Jamie Parker and Lawrence Vine at the Almonte Town Hall concert series for CBC radio. He was also Guest Concertmaster of the New Zealand Symphony Orchestra in August 2003.

**Janet Scott Hoyt** is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.



## Upcoming Events

### March

1 Monday, 12:00 pm

*Music at Noon, Convocation Hall*

#### Student Recital Series

Featuring students from the Department of Music. Free admission

1 Monday, 3:30 pm

Workshop

with Visiting Artist

**Clemens Merkel, violin**

Studio 27, Fine Arts Building

Free admission

1 Monday, 8:00 pm

**University of Alberta and**

**Grant MacEwan Jazz Bands**

**Ken Klause and Raymond Baril,**

**Directors**

#### *Salute to the Bands*

Featuring works of *jazz greats* such as

*Count Basie, Charlie Barnet, Duke*

*Ellington, Woody Herman, Glenn Miller,*

*Benny Goodman, and more*

1 Monday, 8:00 pm

Visiting Artist Recital

**Clemens Merkel, solo violin**

Works by Berio, Sciarrino, and others

Studio 27, Fine Arts Building

5 Friday, 8:00 pm

Kilburn Memorial Concert

Visiting Artist **Nathan Berg, baritone**

with **Roger Admiral, piano**

Program will include works by Strauss,

Ravel, Brahms, Duparc and Schumann

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

6 Saturday, 10:00 am

Voice Masterclass

**Nathan Berg, baritone**

Free admission

6 Saturday, 6:00 pm

**University of Alberta Concert Choir**

**Annual Dinner,**

**Concert and Silent Auction**

**Debra Cairns, Conductor**

Chateau Lacombe Crowne Plaza

For event information, call 492-2384

6 Saturday, 8:00 pm

**University of Alberta Mixed Chorus**

**Robert de Frece, Conductor**

**Jamie Burns, Assistant Conductor**

**Jared Samborski, Accompanist**

*60th Annual Concert* also featuring the

**Faculty of Education Handbell Ringers**

Francis Winspear Centre for Music

For tickets or further information call

the Mixed Chorus Office at 492-9606

7 Sunday, 10:00 am

Piano Masterclass

with Visiting Artist **Jane Coop**

Free admission

For information, please call 492-8113

7 Sunday, 10:00 am

Violin Masterclass

with Visiting Artist **Andrew Dawes**

Fine Arts Building 1-29

General admission: \$15 at the door

For information, please call 492-8112

7 Sunday, 10:00 am

Saxophone Masterclass

with Visiting Artist **Jonathan Helton**

Studio 27, Fine Arts Building

Free admission

7 Sunday, 2:00 pm

Visiting Artist Recital

**Jonathan Helton, saxophone**

Studio 27, Fine Arts Building

*Please donate to Campus Food Bank*

**Unless otherwise indicated**

Admission: \$5/student/senior, \$10/adult

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).

