



**music**  
at **convocation**  
**hall**

**Stéphane Lemelin, piano**  
**Martin Riseley, violin**  
**Aaron Au, viola**  
**Tanya Prochazka, violoncello**

**Friday, November 26, 1999**

**7:15 pm**     *Pre-Concert Introduction*  
by Michael Roeder  
Main floor, Convocation Hall

**8:00 pm**     *Concert*



Hear **Stéphane Lemelin, Martin Riseley and Tanya Prochazka** in Beethoven's *Triple Concerto* with the **University Symphony Orchestra** on **Sunday, December 5 at 8:00 pm** in Convocation Hall. Admission: \$10/adult, \$5/student/senior. For more information, please contact the Department of Music, Fine Arts Building 3-82, telephone 492-0601.

# The CLASSICS



**Classic Examples**  
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Coffee, wine and chocolate hedgehogs will be served at intermission compliments of Gourmet Goodies.



University  
 of  
 Alberta



Dr Michael Thomas Roeder

Pre-Concert Introduction

Dr Michael Thomas Roeder is a professor with a passion and enthusiasm for both music and teaching. He has taught the History of Western Classical Music and Jazz at the University of Alberta since 1974. He earned his Ph.D. in Historical Musicology from the University of California at Santa Barbara in 1971 and taught there for three years before moving to Canada. At UCSB, Dr Roeder's major professor was the Viennese musicologist Dr Karl Geringer, author of major studies of Bach, Haydn, and Brahms.

Among Dr Roeder's special musical interests are the music of Brahms, Mozart, Beethoven, Duke Ellington, Stan Getz, Dave Brubeck, and the Concerto. His work on Brahms has taken him to major archives in Hamburg and Vienna, where he had the fortune to work in the Gesellschaft der Musikfreunde, the recipient of Brahms's rich musical and literary legacy.

Dr Roeder is a gifted teacher who has received teaching awards from his home university as well as a 1995 3M Teaching Fellowship, a national award for Canada's finest university teachers. Michael, author of a major book (*A History of the Concerto*, Amadeus Press, 1994), has made presentations at a variety of music conferences, including the College Music Society, the American Musicological Society, and the International Duke Ellington Society. He enjoys helping students of all ages to deepen their understanding and appreciation of music.

The second of three concerts devoted to the complete Chamber Music for Piano and Strings.



Tonight's performance will be shared with the rest of Canada during future broadcasts on "In Performance" with host Eric Friesen and "Take Five" with host Sheilagh Rogers. You can hear both programs Monday through Friday, "In Performance" at 8:00pm and "Take Five" at 10:00am on CBC Radio Two, 90.9 FM in Edmonton.

Program

Johannes Brahms  
(1833-1897)

Trio in C Major, Op. 87 (1882)

- I. Allegro
- II. Andante con moto
- III. Scherzo: Presto
- IV. Finale: Allegro giocoso

Trio in C Minor, Op. 101 (1886)

- I. Allegro energico
- II. Presto non assai
- III. Andante grazioso
- IV. Allegro molto

Intermission

Quartet in A Major, Op. 26 (1861)

- I. Allegro non troppo
- II. Poco adagio
- III. Scherzo: Poco allegro
- IV. Finale: Allegro



Program Notes

Brahms, the pianist, made his public debut at the age of ten performing in two great chamber works: Beethoven's Quintet for Piano and Winds and Mozart's G Minor Piano Quartet. And for Brahms the composer, chamber music, especially that involving the piano, held a deep fascination. Of his 24 completed and published chamber works, two-thirds involve the composer's instrument.

The works on this program illustrate how Brahms, like Mozart and Beethoven, loved contrasting the sound of the piano with that of the other instruments. While the piano often seems to be a featured soloist, it is not really a dominate instrument since all are wonderfully woven into the constantly changing texture. Listeners are not only captivated by beautiful melodies, intriguing harmonies, lively rhythms, and carefully wrought forms, but we are also taken in by the instruments and their interplay. We witness the true art of conversation, for these chamber musicians are required to listen, to respond, to engage one another and work together on an intensely intimate level.

The Piano Quartet in A Major, Op. 26, was completed in 1861, and it forms, with the Piano Quartet in G Minor, Op. 25, one of several "twins" created by Brahms. It is as though the inspiration for one work in a genre generated sufficient inspiration to



lead to a second. Quite characteristically, as here, the second explores a very different mood and presents a very different character than the first. The A Major is work of lyricism, while the earlier G Minor is darker and more intense.

The unaccompanied piano opens the Quartet, presenting an interesting and clearly articulated triplet rhythmic figure. The strings provide immediate contrast in the next phrase with their continuous flow of nearly steady eighth notes, thus setting up one of Brahms's favorite rhythmic devices: the juxtaposition of three against two, with its underlying restlessness. But even though there is much rhythmic energy in this movement, it is dominated by lyricism.

Muted strings and piano begin the haunting E Major Poco Adagio together, yet they present the theme in different ways simultaneously, maintaining contrast. The later mysterious harplike arpeggios in the piano are reminiscent of Bach's Chromatic Fantasy and Fugue in D Minor, a work that Brahms performed. A louder mid-section provides great contrast through the piano's more chordal writing rising higher and higher, leading the way to a climax.

In third movements, it is usually the trio (or middle section) that provides a lyric contrast to the more rhythmic scherzo sections that surround it. But here Brahms gives us lyrical outer parts that hint at the graciousness of his later intermezzo-style third movements composed at a time when he had given up the scherzo altogether. The trio, in d minor, begins as an energetic canon between piano and strings.

The rustic finale, like that of the G Minor Piano Quartet, has its roots in ethnic dance music with very strong rhythms. A contrapuntal working out of the main theme highlights the development section and the *animato* coda reinforces the rustic dance character.

**The Trio in C Major, Op. 87**, was completed in the summer of 1882 in one of Brahms's favorite mountain resort towns, Bad Ischl. The pair of strings begins alone presenting the main theme, which, in all cases but one near the end of the movement, remains their personal property. Their manner of playing in doubled octaves or thirds persists throughout much of the work. The piano joins as accompanist, but its role gradually increases to that of equal partner with the strings unit. The piano takes the major responsibility to present the contrasting theme in G major. The ideas come quickly and the conversation between piano and strings is tight and seamless.

The slow movement in A minor comprises a theme and five variations. The theme seems to have folksong in its heritage, which is not surprising considering Brahms's love of folksong and his deep study of it. The strings have the theme in variations 1, 3, and 5, while piano takes it in 2 and 4.

The fleeting atmosphere of the C minor scherzo reminds many of Mendelssohn's elfin music, first heard in the Overture to *A Midsummer Night's Dream*. The breathless motives of the scherzo are replaced by song as the strings soar in the C major trio.

The Allegro giocoso finale was declared to be "fun" by Florence May, Brahms's friend, piano student, and early biographer. And fun it is, filled with lots of energy and animated piano writing.

Brahms expressed his satisfaction with this Trio in a letter to his publisher, Simrock: "You have not so far had such a beautiful trio from me and very probably have not published one to match it in the last ten years." Clara Schumann, with whom Brahms shared all of his new music, wrote, "A trio like yours was a real musical tonic."

**The Trio in C Minor, Op. 101**, dates from the first of Brahms's composing summers spent in Switzerland overlooking the lake near Thun in 1886. Brahms's later years were filled with the creation of chamber works, and Op. 101 is one of the most powerful and compact. As a matter of fact, Brahms chose to cancel the usual repeat of the exposition in the opening movement, giving it an unusual terseness. The energetic first theme in C minor and contrasting lyrical second theme in E-flat major are separated by a passage featuring a strong dotted rhythmic figure. The development begins with the strings superimposing the lyrical idea on top of energetic motives from the first theme in the piano.

The fast second movement in the tonic key is like a delicate scherzo. The midsection pits the *agitato* piano with sustained syncopated chords against rising pizzicato arpeggios in the strings.

Brahms originally wrote the Andante grazioso in 7/4 time, but changed it to bars of 3/4 and 2/4 that form fairly consistent patterns of 3+2+2. A *quasi animato* central portion alternates measures of 9/8 and 6/8.

The Finale opens in C minor exhibiting the rhythmic energy and drive of one of Brahms's earlier scherzo movements. But tempos fluctuate at times and the movement takes on a rhapsodic quality. At one point near the end the originally energetic main theme is transformed in a more expressive presentation. The coda brings the work to a bright C major closing.

Michael Thomas Roeder

Pianist **Stéphane Lemelin** tours regularly in Canada and the United States and has given numerous performances in Europe. A frequent participant in summer festivals including the Lanaudière International Festival, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St. Lawrence and Muir String Quartets. He has also appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His debut CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for the CBC Musica Viva label has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) have resulted of his collaboration with cellist Tanya Prochazka. Mr. Lemelin's recent releases are a recording of works for piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi, Poulenc's *L'Histoire de Babar* and Debussy's *La Boite à Joujoux* (ATMA), and a collection of Frühlingstlieder with soprano Donna Brown (ATMA). This year's releases (on the ATMA label) will include the piano works of little-known French composer Gustave Samazeuilh and a recording of early Debussy songs with Donna Brown. Mr. Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations. A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic



concerto, Mr Lemelin has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he earned the Doctor of Musical Arts degree.

Mr Lemelin is currently Professor of Music at the University of Alberta. A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts and the Austrian Government.

**Martin Riseley** was born in Christchurch in 1969. He began violin studies at the age of six, and gave his first solo concerts 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 for Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition. After graduating with a Bachelor of Music degree he went to the Juilliard School in New York City where he has been a student of Dorothy DeLay since 1989. His coaches there have also included Felix Galimir, Piotr Milewski, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, Paul Zukovsky and Joel Sachs. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate.

He has performed with most leading New Zealand orchestras and played recitals throughout the country every year with pianist Maurice Till since 1988, as well as radio and television recordings. Performing also in Australia, Great Britain and Canada, he recently appeared in recital with Maurice Till in Osaka and Kurashiki, Japan, in July 1993. They have also appeared at Temple Square, Salt Lake City, Utah, and at Paul Hall, New York. Martin Riseley was soloist with the Concerto Orchestra in the Music Tent, Aspen, where he has been a fellowship student in 1990.

He has assisted Miss DeLay as a teaching fellow in the Pre-College Division of Juilliard since 1991. In New York he was soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and also 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 '93.

In 1988 Martin Riseley won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. The New Zealand Symphony Orchestra awarded him the Alex Lindsay Memorial Award in 1991, and the Queen Elizabeth II New Zealand Arts Council awarded him Jack McGill Scholarships in 1991 and 1992.

Martin Riseley is currently Artist-in-Residence at the Department of Music of the University of Alberta. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos with the orchestra under conductors such as Grzegorz Nowak, Enrique Batiz and Uri Mayer.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as an instructor of viola and violin at the University of Alberta. Aaron recently completed a year of studies at the Universitaet Mozarteum in Salzburg, Austria, where he studied violin and viola under Thomas Riebl and Claudia Bussian with generous support from the Johann Strauss Foundation. Prior to this, Aaron graduated Head of the Class from the University of British Columbia with a Bachelor of Music degree, where he studied under Andrew Dawes and Gerald Stanick.

Performing as both violinist and violist, Aaron has appeared as a soloist and a chamber musician in concerts in Canada, the U.S. and Europe and has had the privilege of collaborating with some of Canada's finest musicians in concert. Aaron has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada from 1992-1994 and 1996, Aaron served as concertmaster of the orchestra's trans-Canada and Japan tours. He has also worked with the Vancouver Opera and Symphony Orchestras.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher. Born in Melbourne, Australia, her music has taken her throughout the world including the rapids of the Colorado River with her cello. She pursued her studies at the Paris Conservatoire with Andre Navarra, and in Bloomington, Indiana with Janos Starker.

She gathered a number of prizes at prestigious competitions at the Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, and the Suggia Prize in London. Her early professional activities took her to Vienna, Austria, where, as cellist of Ensemble I, she performed throughout Europe, the Middle East, South East Asia, and Australia. Her next port of call was London, England, where she settled and became very active throughout Britain as soloist, chamber musician, and freelance player. She performed regularly for the BBC in recitals and chamber music concerts. Tanya also taught at the Royal Academy of Music, and the Guildhall School of Music.

Since her arrival with her family in Edmonton, Canada, in 1986 Tanya has become one of Canada's leading cellists, performing widely as soloist and chamber musician, and broadcasting frequently on CBC radio. Tanya is also highly regarded as a cello teacher and pedagogue. Since 1987, she taught at the University of Alberta and at Alberta College, and in July 1998, Tanya was appointed Assistant Professor of Strings at the University of Alberta. In addition to her activities in Canada, Tanya continues her international performing and teaching career, most recently in Germany, Russia and Australia.

Tanya Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her most recent CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" for ATMA has received wide critical acclaim, as has the CD "Landsmal" for ARKTOS, of music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz.



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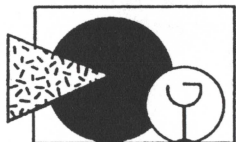
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