



ENCOUNTERS

Design: Cindy Bouwers

Sunday
October 4, 1992
Convocation Hall
8:00 pm

The Department of Music
presents
KILBURN ENCOUNTERS I

The first in a series of four concerts.

Artistic Directors:
Malcolm Forsyth, William H Street

PROGRAMME

Sonata in B flat major
TWV 41:B3 (circa 1728)
Georg P Telemann
(1681-1767)
Trans. Marie-Claire Alain

Largo
Allegro
Largo
Vivace

Fordyce Pier (trumpet)
Marnie Giesbrecht (organ)

The Kora Dances (1990)
Malcolm Forsyth
(b. 1936)

Nora Bumanis (harp)
Julia Shaw (harp)

Narthex (1971)
Bernard Andrès
(b. 1941)

Shelley Younge (flute)
Nora Bumanis (harp)

<i>Assez vif</i>	<i>Joueur de luth</i>
<i>Un peu plus vif</i>	<i>Fuite en Egypt</i>
<i>Vif</i>	<i>Danse de l'avarice</i>
<i>Un peu moins vif</i>	<i>Danse des demons</i>
<i>Assez lent</i>	<i>Mort de l'avarice</i>
<i>Très lent</i>	<i>Sommeil des mages</i>
<i>Vif</i>	<i>Joueur de cithare</i>
<i>Même tempo</i>	<i>Cain et Abel</i>
<i>Même tempo</i>	<i>Danse de damnés</i>
<i>Même tempo</i>	<i>Fuite de demons</i>

**Sonata für Trompete in B
und Klavier op. 25** (1939)
Paul Hindemith
(1895-1963)

Fordyce Pier (trumpet)
Helmut Brauss (piano)

Mit Kraft
Mässig bewegt
Trauermusik: Sehr langsam - Alle Menschen müssen sterben

INTERMISSION

**Piano Quintet in A
major, op. 114, D. 667;**
"The Trout" (1819)
Franz Schubert
(1797-1828)

Stéphane Lemelin (piano)
Norman Nelson (violin)
John Thompson (viola)
John Kadz (violoncello)
Sheila Garrett (double bass)

Allegro vivace
Andante
Scherzo (Presto)
Theme and Variations (Andantino)
Allegro giusto

PROGRAM NOTES:

Sonata in Bb Major, TWV 41: B3

Georg P Telemann

Widely regarded as Germany's leading composer in the early and middle eighteenth century, Georg Philipp Telemann is considered an important link between the late Baroque and the new Classic style--an appropriate legacy for this man who was personal friend to Johann Sebastian Bach and godfather to Bach's son, Carl Philipp Emanuel. From 1721 until his death, Telemann was music director in Hamburg and a prolific composer of 44 passions, cantatas and psalms, 40 operas, over 600 *ouvertures* in the French style, and many works for chamber ensemble.

Originally a *galant* work for two solo instruments with or without basso continuo, the progressive *Sonata in Bb Major* foreshadows new instrumental combinations (such as string duos and trios) of the Classic era which culminate eventually in the string quartet. Comprising virtual note-for-note canons in each of its four short movements, this composition is one of Telemann's many canonic sonatas, usually scored for two flutes, two violas, or two violins. In her transcription/adaptation for trumpet and organ, Marie-Claire Alain has opted for quite substantial harmonic "filler" between the outer canonic voices, which are played on a Bb piccolo trumpet and the lower notes of the organ, respectively.

Indeed, the distinctive sonorities of the king of instruments and the instrument of kings echo the enthusiastic tribute of Johann Matheson, who wrote in 1740: "a Lulli is renown, Corelli one may praise; but Telemann alone has above mere fame been raised."

(G.C. Olford)

The Kora Dances

Malcolm Forsyth

This work is for two standard orchestral pedal harps, and was commissioned by the Canadian Broadcasting Corporation for the Alberta harpists, Nora Bumanis and Julia Shaw.

Malcolm Forsyth encountered the Gambian kora and voice duo of Amadu Bansang Jobarteh and Noraba Sakiliba, in a memorable performance in London in 1980. The composer, with strong cultural roots in Africa, was captivated, and hurriedly notated the beginning of one of the works on the program, *Jula Faso*.

The intricate pattern-weaving of the voice, answered by the kora (the west African harp made of a gourd and 21 strings) left a vivid impression, and next day he began to compose a long melody in the fashion of the piece he heard. This new melody appeared as the basis of the finale, "Dance Song", of his African Ode (Symphony #3), written between 1980 and 1987. Since it was the harp-like instrument which had inspired him, it seemed only logical to make a full-scale harp solo work out of the material contained in the orchestral work.

The result, a virtuosic piece for two harps, starts with a slow introduction, out of which grows the full melody, followed by contrasting material. In the course of a lengthy development, many techniques peculiar to the harp are exploited, including the glissando, pedal slides and *bisbigliando* tremolos (whispery gliding of the fingers over the strings). The two players play sometimes as soloist and accompanist; sometimes, as in the climax of the work, as a single integrated four-hand soloist, with the repeated chords carefully alternated between them, avoiding the inevitable damping effect produced by one harpist in a loud dynamic.

The piece ends as a whisper, with a three-note ostinato, prominent throughout, repeating until total silence is reached.

Narthex

Bernard Andrès

French composer Bernard Andrès dedicated this work to his wife as a souvenir of their trip to Burgundy, where they likely visited the Abbey at Cluny and St. Lazarus' Cathedral at Autun, in July of 1971. Both buildings have an impressive *narthex* (lobby); Cluny's as big as an ordinary church, while Autun's more like a large porch open to the sky.

From the descriptive titles beginning the sections of *Narthex*, one might imagine great tapestries, oil paintings, or stained glass windows portraying various biblical scenes--the Flight into Egypt, the apocalyptic Dance of the Damned, the story of Cain and Abel. Surprisingly, however, many of these scenes are perhaps not such immense works of art originally, but are modelled instead on small-scale sculptures found on the capitals (tops) of pillars, along with carvings of musicians playing lute and zither, demonic flights of fancy, and whimsical portraits of sleepy Magi, tired of following the star. At the Cathedral in Autun, the sculpture illustrating the story of Dives and Lazarus (Luke 16: 19-25), in which the rich man's soul is seized by devils at the point of death, clearly demonstrates the story-telling power of the twelfth-century stone masons.

Certain technical devices for harp, such as pedal slides, xylophone imitations, and sliding the tuning key up and down the pegs, have been employed to colourful effect by Andrès, who has published at least fifteen solo and ensemble works for harp to date. Certain unconventional ways of playing the flute have been indicated by the composer, such as *air soufflé* (blowing air through the flute), clicking the keys, and playing the head joint alone. Ms. Younge uses this last effect near the end of the work, in her words, "to chase the last little devil out of the flute."

(G.C. Olford)

Sonata in Bb major

Paul Hindemith

Described as the foremost German composer of his generation, Paul Hindemith was a figure central to the music and philosophy of the interwar years. The *Sonata for Trumpet and Piano* was written on the eve of World War II, between leaving his native Germany for self-imposed exile in Switzerland and arriving in the United States.

The trumpet was the composer's first choice of instrument for this sonata, although the work can be played on any instrument of the same register, such as the clarinet or the oboe. Dr. Pier describes tonight's performance as "an experiment", pairing a Hamburg Steinway piano with a German Bb trumpet, which together produce a distinctly darker sound than one might expect.

The first two movements of the work contrast with its mournful finale. The extended first movement is in an arc form (ABCACBA) and grows out of intervals of a fourth and fifth, thematic material characteristic of Hindemith and well-adapted to the nature of the trumpet. There follows a scherzo movement in 3/4 metre with a middle section in a lively 2/2. The sonata concludes with the touching "Music of Mourning", in which the trumpet breaks into the chorale melody, *Alle Menschen müssen sterben* (All men must die).

(G.C. Olford)

Piano Quintet in A major, op. 114, D.667; "The Trout"

Franz Schubert

While holidaying in the town of Steyr, in upper Austria, Schubert was asked to write a quintet based upon his song, *Die Forelle* (The Trout), composed two years earlier, in 1817. The quintet's first performance was likely given during a convivial evening at the home of Sylvester Paumgartner, the amateur cellist who admired the song and commissioned the instrumental work. Apparently Schubert's intent in writing this work was not to add to his growing reputation as a composer, but to create pure pleasure for himself and his friends.

The Quintet is Schubert's first masterpiece of chamber music and is in the style of a *divertimento*, entertainment-music rather than a serious exposition of profound emotion. The cheerful first movement, the hauntingly beautiful second movement, and the merry Scherzo with its sudden pounces on strongly accented long notes lead to the crown of the work: the set of variations on *Die Forelle* in the fourth movement. Schubert modifies the song melody somewhat in his instrumental version of it, although he restores the original tempo of the song (*Allegretto=Etwas lebhaft*) and the accompaniment-figure of sextolets (with the first note missing) that gives character to the song in the last variation. The final movement is in two parts, the second recapitulating the first.

(Credit: Dyneley Hussey)

Text and Translation

Die Forelle/The Trout by Christian Friedrich Daniel Schubart D550 (1817?)

*In einem Bächlein helle,
Da schoss in froher Eil'
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süsser Ruh'
Des muntern Fischleins Bade
Im klaren Bächlein zu.*

*Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
Solang dem Wasser Helle,
So dacht'ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.*

*Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regum Blute
Sah die Betrog'ne an.*

In a limpid brook
The capricious trout
In joyous haste
Darted like an arrow.
I stood on the bank
In blissful peace, watching
The lively fish swim
In the clear brook.

An angler with his rod
Stood on the bank,
Cold-bloodedly watching
The fish's contortions.
As long as the water
Is clear, I thought,
He won't catch the trout
With his rod.

But at length the thief
Grew impatient. Cunningly
He made the brook cloudy,
And in an instant
His rod quivered,
And the fish struggled on it.
And I, my blood boiling,
Looked at the cheated creature.

KILBURN ENCOUNTERS CONCERT SERIES

This series of concerts is made possible through the generosity of the Nicholas Arthur Kilburn Endowment Fund, established in his memory by his sons, Peter (BA, University of Alberta, 1929) and the late Nicholas Weldon. Nicholas Arthur Kilburn (1875-1931) was a member of the University of Alberta Board of Governors.

All are welcome at the post-concert reception in the Arts Lounge (Rm 132) located off the main foyer of this building. Please join the performers, faculty and students of the Department of Music for an opportunity to discuss the music and the performances you have just experienced!

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

The second concert in the 1992-93 KILBURN ENCOUNTERS series will be part of the **Made In Canada Festival** and will take place on Sunday, November 22 at 8 pm in Convocation Hall. The program will include the following selections and will feature world-renowned French saxophonist Jean-Marie Londeix:

Jacobus Kloppers *Dialectic Fantasy* Marnie Giesbrecht, organ.

Robert Muczynski *Sonata* Jean-Marie Londeix, saxophone; Michael Massey, piano.

Donald Steven *In the Land of Pure Delight* Shelley Younge, flute, etc.; Dennis Prime, clarinet, etc.; Norman Nelson, violin & viola; Tanya Prochazka, cello; Peter Jancewicz and Roger Admiral, synthesizers; Brian Jones and Geoffry Whittall, percussion.

Malcolm Forsyth *Canzona* Harold Wiens, baritone; Peter Jancewicz, piano.

Darius Milhaud *La Création du Monde* Norman Nelson and David Stewart, violins; Jean-Marie Londeix, saxophone; Tanya Prochazka, cello; Jan Urke, double bass; Michael Massey, piano; Brian Jones, percussion; Malcolm Forsyth, conductor.

Stay informed! The Department of Music's newsletter *In Tune Words on Music* contains concert and events listings as well as informative articles about the activities of our students, staff and alumni. Pick up your copy from the racks outside of Convocation Hall or call the Department of Music at 492-3263 and arrange to have *In Tune* mailed to your home.
