



ENCOUNTERS

Design: Cindy Bowers

Due to the illness of Professor Norman Nelson, the following changes have had to be made to tonight's program:

1. The Walton Sonata is replaced by

Sonata in C for Cello and Piano, Tanya Prochazka, cello
Op. 65 (1961) Janet Scott-Hoyt, piano
Benjamin Britten
(1913-1976)

- I Dialogo
- II Scherzo-pizzicato
- III Elegia
- IV Marcia
- V Moto perpetuo

2. In the Brahms Trio, Norman Nelson will be replaced by Stephen Bryant.

**Sunday
February 7, 1993
8:00 pm**

**Convocation Hall
Arts Building**

**The Department of Music
presents
KILBURN ENCOUNTERS IV**

The last in the series of four concerts.

**Artistic Directors:
Malcolm Forsyth, William Street**

PROGRAM

Sonata for Violin and Piano (1949)

**William Walton
(1902-1983)**

**Allegro tranquillo
Variazioni: andante**

**Norman Nelson, violin
Janet Scott-Hoyt, piano**

Linea (1973)

**Luciano Berio
(b. 1925)**

**The Hammerhead Consort:
Roger Admiral and Corey Hamm, pianos
Trevor Brandenburg, vibraphone
Rajat Nigam, marimba**

Per Questa Bella Mano, K.612

**Wolfgang Amadeus Mozart
(1756-1791)**

**Alan Ord, bass voice
Peter Jancewicz, piano
Jan Urke, double-bass**

INTERMISSION

Trio No. 1 in B Major, Op. 8 (1891 revised version)

Johannes Brahms
(1833-1897)

Allegro con brio
Scherzo: allegro molto--meno allegro
Adagio
Allegro

Norman Nelson, violin
Tanya Prochazka, cello
Janet Scott-Hoyt, piano

PROGRAM NOTES

Sonata for Violin and Piano

The violin sonata was written in 1949 for Yehudi Menuhin and Louis Kentner, who both, according to the composer, "made many valuable suggestions" as to the final presentation of the work and who gave its first performance.

Further to this I would like to share a little of Walton's dry wit with you. Not long after the work's premiere, I was studying it for performance. Having noticed a couple of discrepancies in the violin part and finding myself working with the composer, I put the points in question to him. After several moments of serious concentration he handed the part back to me with a wry grin and said simply, "You'll have to ask Mr. Menuhin—he wrote it...". You will, of course notice these discrepancies... .

Although the piano is an instrument that Walton never came close to mastering (but however used extensively) its role in this sonata is both resourceful and effective. The work is in two movements, the second being a theme and eight variations.

(N Nelson)

Linea

Italian composer Luciano Berio belongs to the school of post-World War Two avant-garde composers that also includes Karlheinz Stockhausen, Pierre Boulez, Luigi Nono, and Gyorgy Ligeti. Berio has written music for a variety of mediums including orchestra, chamber ensemble, voice

Program notes (continued)

and electroacoustics. His work **Linea** is scored for two pianos, vibraphone, and marimba. Berio achieves a large variety of timbres with these four instruments by means of subtle changes of dynamic in individual parts during unison passages and through the use of the damper pedal in the piano and vibraphone parts. **Linea** was composed as ballet music but it has had many concert performances as well.

Berio has provided the following notes: "The subject of **Linea** is the constant transformation of a very simple melody into more complex, differentiated and independent articulations. Sometimes the four players meet on the same line ('singing' the same melody); sometimes they diverge and seem to play different music - generated, however, by that ever-present melody, which consequently is sometimes recognizable (as in the beginning) and at other times is present only as a hidden organizing thread."

The Hammerhead Consort will be recording **Linea** for a compact disc to be released later this summer.

(R Admiral)

Per Questa Bella Mano

Originally for bass voice with orchestra and string-bass obbligato, the concert aria, **Per questa bella mano** (K. 612) was composed by Mozart near the beginning of 1791, the last year of his life, for Franz Gerl, bass singer and Pischlberger, string-bass player. Franz Gerl was later that year to sing the role of Sarastro in *The Magic Flute*. Pischlberger was a member of the Freihaustheater orchestra and was considered a virtuoso on his instrument. This unique and demanding work is one of seven concert arias for bass voice and the only one with string-bass obligato.

(A Ord)

Per questa bella mano

Per questa bella mano
Per questi vaghi rai
Giuro, mio ben, che mai
Non amerò che te.
L'aure, le piante, i sassi,
Che i miei sospir ben sanno,
A te qual sia diranno
La mia costante fè.
Volgi lieti, o fieri sguardi,
Dimmi pur che m'odi o m'amil
Sempre acceso ai dolci dardi,
Sempre tuo vo' cho mi chiami,
Ne cangiar puo terra o cielo
Qua desio che vive in me.

(Author unknown)

By your lovely hand,
By your beautiful eyes,
I vow, my dearest, that never
Will I love another but you.
The breezes, the plants, the rocks,
Which well know my sighs,
Will tell you of
My constant loyalty.
Look brighter, oh stern visage,
And tell me whether you hate or love me!
Your tender looks have won me,
I want you to call me always yours,
Neither earth nor heaven could change
That desire within me.

(English translation by Waldo Lyman)

Program notes (continued)

Piano Trio in B, Op. 8

The piano trio has been described as a genre which emerged in the mid-eighteenth century. From Baroque duo and trio sonatas a shift of emphasis to the keyboard took place, and, at the same time, a gradual freeing of the cello part from its historical role as harmonic support occurred. The piano virtuosos of the nineteenth century--of which Brahms was certainly one--tended to favour their own instruments (later all three instruments) with parts of great brilliance. Brahms's Piano Trio, Op. 8, is the first of twenty-four chamber music entries in the chronology of his published works. He wrote it during the winter of 1853-54, before he was twenty-one, and rewrote it in the summer of 1889, when he was past fifty-six. As Brahms himself explained, he "did not provide it with a wig, but just combed and arranged its hair a little," a comment Karl Geiringer judged a characteristic understatement.

Indeed, this work is representative of Brahms in his formative as well as consummate period. The first performers of the revised version were some of the mightiest musical figures of that period: Hubay (violin), Popper (cello) and Brahms (piano). Clara Schumann (who, in the words of one musicologist, "provided the motive power" of the first version) wrote, "We expect Brahms on the twenty-first of this month when he is to play his newly re-written Trio in B major at a quartet evening. It has been a great success in Budapest and Vienna. Most of the motifs remain, but the way in which they are worked out is quite different." H.C. Colles concurs, stating that the later version is practically a new work (with the exception of the Scherzo), evolved by taking the initial themes of the first version and developing them in combination with new secondary ones. Thus in the progress of development the open countenance of youth becomes lined with the experience of age.

(G C Olford)

Two members of the Hammerhead Consort, **Roger Admiral** and **Corey Hamm**, are recipients of **Beryl Barns Memorial Graduate Awards**. Beryl Barns lived a quiet life in Riverdale teaching her piano students, playing the organ at Sunday church services, and developing her talent as an artist. Her foresight in leaving a bequest to the Department of Music has helped many exceptionally talented performers and composers to develop their skills further.

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.

This is the last concert of the 1992-93 KILBURN ENCOUNTERS Series. We in the Department of Music welcome the opinions and suggestions of our audience members. Please write, or phone, the artistic directors to let us know if you would like to suggest program items for the 1993-94 Kilburn Encounters, or to request a particular artist for inclusion. Please remember that we generally promote Edmontonians first.

All are welcome at the post-concert reception in the Arts Lounge (Room 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.

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 of Convocation Hall or call the Department of Music at 492-3263 and arrange to have an *In Tune* mailed to your home.
