

music at convocation hall

Richard Troeger, fortepiano

Lecturer: Wesley Berg

Guest Host: Richard Moses

Radio Host, CKUA

Saturday, October 21, 1995

7:00 pm *Pre-Concert*

Introduction

and Reception

8:00 pm *Concert*

Convocation Hall, Arts Building

University of Alberta

Media Sponsor



Program

Two Polonaises
No. 4 in D Minor
No. 3 in D Major

Wilhelm Friedemann Bach
(1710-1784)

Sonata in C Minor, Landon 33 (1771)
Moderato
Andante con moto
Finale: Allegro

Franz Josef Haydn
(1732-1809)

Sonata No. 4 in E-Flat
Major, Op. 7
Allegro molto, e con brio
Largo, con gran espressione
Allegro
Rondo: Poco allegro e grazioso

Ludwig van Beethoven
(1770-1827)

Intermission

Two Clavier Pieces
Adagio in B Minor, KV 540
Minuetto in D Major, KV 355

Wolfgang Amadeus Mozart
(1756-1791)

Rondo in B-Flat Major,
Wotq. 58, No. 3

Carl Philipp Emanuel Bach
(1714-1788)

Sonata in A-Flat Major,
Landon 31 (ca. 1767/68)
Allegro moderato
Adagio
Finale: Presto

Franz Josef Haydn

SEE INSERT

Program

Three Polonaises
No. 4 in D Minor
No. 3 in D Major
No. 2 in C Minor

Wilhelm Friedemann Bach
(1710-1784)

Sonata in E Flat
Major, KV 282
Adagio
Menuetti I & II
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Fantasia in C Minor,
Wotq. 63/6

Carl Philipp Emanuel Bach
(1714-1788)

Sonata in C Minor, Landon 33
Moderato
Andante con moto
Finale: Allegro

Franz Josef Haydn
(1732-1809)

Intermission

Two Clavier Pieces
Adagio in B Minor, KV 540
Minuetto in D Major, KV 355

W. A. Mozart

Rondo in B Flat Major,
Wotq. 58, No. 3

C. P. E. Bach

Sonata in A-Flat Major,
Landon 31 (ca. 1767/68)

F. J. Haydn

Allegro moderato
Adagio
Finale: Presto

CBC  Stereo 90.9 FM

Tonight's recital is being recorded by CBC for broadcast on
Alberta in Concert, Sunday, November 26, 1995 at 12 noon.
CBC Stereo is heard at 90.9 FM.

PROGRAM NOTES

The Polonaises of Wilhelm Friedemann Bach are among the most delightful miniatures of the later eighteenth century. The two presented tonight are characteristic of the melancholy and high spirits that can be found throughout this composer's works. His brother's Rondo in B Flat is one of Carl Philipp Emanuel's most humorous utterances, here and there poking gentle fun at the more serious aspects of his own musical style.

In similar vein, Mozart's Minuetto in D makes ironic use of the same sort of intense chromaticism that informs his deeply moving Adagio in B Minor.

Beethoven's Fourth Piano Sonata offers a variety of styles as well as moods. The first movement, lyrical as well as brilliant, contains suggestions of several orchestral combinations: a feature well brought out by the variations in timbre from bass to treble characteristic of the pianos known to the composer. Similar contrasts in a different vein appear in the second movement: note especially the bass figuration (marked *sempre staccato*) imitating a cello played *pizzicato*. The voicing and phrasing in this movement are in a style peculiarly Beethoven's own, perhaps most fully realized in the Arietta of his last Sonata, op. 111. Movement 3, midway between a menuet and a scherzo, takes us outdoors with a yodel-derived theme. (Yodels are frequently echoed in Austrian music of the period.) Note the almost impressionistic textures of the dark Trio (in E Flat Minor). The Finale begins as a conservative rondo, but is decked out with newer styles of piano texture, Beethoven's usual progressive elaboration (on every return of the theme) and a stormy middle section: perhaps a response to the Trio of the preceding movement.

The Sonata in C Minor is one of the few of Haydn's keyboard sonatas in minor keys that are extant. This work is particularly notable for the speech-like quality of its first movement. Certain passages are restated with new accentuations; numerous pauses, tempo changes, and interruptions in the course of a phrase heighten the diversities of mood and material. These techniques are of course not foreign to Haydn's other writing (they appear, in more genial vein, in the magnificent first movement of the Sonata in A Flat), but they are especially concentrated in the opening movement of the C Minor Sonata. The lyrical or dramatic versification typical of much eighteenth-century music gives way here to impassioned prose—or, in the case of the Finale, with its more regular constructions, to highly driven verse. However, Haydn can take even the most formulaic material and wring fresh developments and surprises from it. This is true not only of his first movements and finales, but of the slow movements as well. In the *Andante con moto* of the C Minor Sonata we find a magnificent, lyrical outpouring that is a continuous development of his basic material. For all their romantic spaciousness, his later slow movements show nothing more expressive than the tightly wrought products of Haydn's middle years.

Upcoming Events:

Monday, October 23 at 8:00 pm
Convocation Hall
Free admission

Wednesday, October 25 at 12:10 pm
Convocation Hall
Free admission

Saturday, October 28 at 8:00 pm
Convocation Hall
General admission: \$1

Sunday, October 29 at 9:30 am
Fine Arts Building 1-29
Free admission

Sunday, October 29 at 9:30 am
Convocation Hall
Free admission

Saturday, November 4 at 8:00 pm
All Saints Anglican Cathedral
Admission: \$5/adult, \$3/student/senior

Monday, November 6 at 12:00 pm
Convocation Hall
Free admission

Saturday, November 11 at 8:00 pm
Convocation Hall
Admission: \$10/adult, \$5/student/senior

Tuesday, November 14 at 7:00 pm
Convocation Hall
General admission: \$10

Thursday, November 16 at 12:10 pm
Convocation Hall
Free admission

Doctor of Music: Esther Chu, piano.
Program will include works by Beethoven,
Debussy and Franck.

Noon-Hour Organ Recital featuring students from
the University of Alberta Department of Music.

Nicholas Arthur Kilburn Memorial Concert
featuring **Louis Quilico, baritone, with**
Christina Petrowska, piano. Program will
include opera arias.

An encounter with Louis Quilico, baritone.

Masterclass with Christina Petrowska, piano.

The University of Alberta Academy Strings
Concert with **Stillman Matheson. Norman**
Nelson, director. Program will include Poulenc
Organ Concerto.

Music at Noon, Convocation Hall Student
Recital Series featuring students of the
Department of Music.

Music at Convocation Hall Series featuring
Marnie Giesbrecht, organ, and The University
of Alberta Madrigal Singers. Leonard
Ratzlaff, Director. A program to celebrate the
70th Anniversary of the Memorial Organ.

Masterclass with Marvin Stamm, trumpet
from New York.

Noon-Hour Recital featuring **Chris Sandross,**
viola. Program to be announced.

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).



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