



Department of Music
University of Alberta

Helmut Brauss, piano

**Sunday, March 20, 1994
at 8:00 pm**

**Convocation Hall
Arts Building
University of Alberta**

Program



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Program

Fantasia in C Minor, Wolfgang Amadeus Mozart
K.475 (1785) (1756-1791)

Sonata in C Minor, K.457 (1784)
Allegro
Adagio
Allegro assai

Sonatina E Minor, Op.89, No. 1 (1905) Max Reger
Allegro moderato e con espressione (1873-1916)
Andantino con variazioni
Vivace

Intermission

Sonata in D Major, Op.53, D. 850 (1825) Franz Schubert
Allegro (1797-1828)
Con moto
Scherzo - Allegro vivace
Rondo - Allegro moderato

Program Notes

Mozart very seldom used the key of C Minor which is generally associated with pathos and drama. Whenever he did, however, the characteristic expression of a work seems to be moving closer to that found in works by Beethoven in the same key. Thus we find the dramatic gesture, so much a part of Beethoven's musical language, in the Fantasia K. 475 as well as in the Sonata K. 457. Although the Fantasia has been composed later a tradition originating in Mozart's time has it, that it is considered a quasi introduction to the Sonata and usually performed in conjunction with it. The six sections of the Fantasia are highly contrasting in character, ranging from brooding introspection to airy lightness, although the dramatic elements clearly dominate.

The same can be said about the Sonata which begins with a veritable "Mannheim Rocket" similar to the first Sonata of Beethoven, Op. 2, No. 1. That ascending gesture dominates the whole movement, in particular the short development section. The lyrical slow movement in E-flat major, although set in a beautiful cantabile style nevertheless incorporates some

virtuosic sweeps covering a wide range of the keyboard, that seems to be reflecting the powerful drama prominent in the fast movements. The last movement comes closest to Beethoven's declamatory eloquence, however economical the means of expression. Like in Beethoven's musical language, there are sometimes moments when a single note seems to encapsulate the magnitude of a universe. This Sonata is not conceived as conventional "house music" like many of the earlier Sonatas but highly individualized, and probably the most powerful work of Mozart wrote in this genre.

In the Sonatina, Op. 89, No. 1 a stylistic link between Mozart and Reger is clearly discernible, not only in its clear formal structure but also in its transparent texture. Reger's usual polyphonic density, his sometimes oppressive sound spectra have been replaced by a more homophonic concept deliberately aimed at lightness and transparency, particularly obvious in the first movement. In the second movement Mozart's figurative procedures as found in many of his variations seem to be perfectly emulated and successfully amalgamated with Reger's idiosyncratic harmonic language. In the joyful last movement with its burlesque character, obvious in the juxtaposition of contrasting motives and the abundance of figurative elements, Reger seems to be in his element as a playful juggler and musical joker.

With respect to the mastery of the Sonata form, it is safe to conjecture that Schubert must have felt overshadowed by Beethoven. Quite a number of his piano sonatas are unfinished, as if the composer at certain points during the process composition said to himself: Again not up to the standard I have set myself in comparison with Beethoven! However, towards the end of his short life the master of the German Lied succeeded in making the sonata form a fitting vessel for his idiosyncratic expression, as can be seen in his magic legacy of the last three op. posth. piano sonatas.

The D major Sonata, Op. 53 has symphonic dimensions with a wide spectrum of characteristic expressions encompassing massive chordal structures and orchestral sound spectra (first movement), expansive lyricisms embedded in the most subtle harmonic concepts (second movement), folkloristic elements represented by exuberant dance rhythms (third movement), and a combination of child-like naivety with virtuosic passage work quite similar to the one found in the last movement of Beethoven's Waldsteinsonata (fourth movement). Probably because of its dimension this magnificent works is not heard very often in public. However, its wealth of musical ideas, impeccable compositional qualities and superb formal organization certainly warrant more frequent performances.

Upcoming Events:

Monday, at 8 pm
March 21, 1994
Convocation Hall

Master of Music Recital: Raj Nigan, percussion.
Program will include works by Milhaud, Bach, Colgrass and others. Admission: Non-perishable goods for the Edmonton Food Bank.

Wednesday, at 8 pm
March 23, 1994
Convocation Hall

Guest conductor Eugene Corporon in a concert featuring the University of Alberta Concert Band and Symphonic Wind Ensemble and the Edmonton Wind Sinfonia. Program will include works by Holst, Tull and Gregson.
Admission: \$5/adult, \$3/student/senior

Friday, at 8 pm
March 25, 1994
Convocation Hall

The University of Alberta Concert Choir Concert. Debra Cairns Ollikkala, director. Program will include works by Schütz, Palestrina, Mendelssohn, Fauré, Hahn and R Murray Schafer.
Admission: \$5/adult, \$3/student/senior

Sunday, at 8 pm
March 27, 1994
John L Haar Theatre
Grant MacEwan Community College,
Jasper Place

Stage Bands I & II Concert.
Neil Corlett and Alan Gilliland, conductors.
Program: TBA
Admission: \$5/adult, \$3/adult/student

Tuesday, at 8 pm
March 29, 1994
Muttart Hall,
Alberta College

Master of Music Recital: Greg Caisley, piano
Candidate for the Master of Music degree in Applied Music. Program: TBA. Free admission.

Wednesday, at 5:30 pm & 8 pm
March 30, 1994
Convocation Hall

Chamber Music Recital.
Performers are students from Music X39.
Program: TBA. Free admission

Thursday, at 8 pm
March 31, 1994
Muttart Hall,
Alberta College

Faculty Recital: Scott Whetham, tuba.
Program: TBA.
Free admission

Tuesday, at 8 pm
April 5, 1994
Convocation Hall

The University of Alberta Concert Band Concert. William H Street, conductor. Program will include works by Jenkins, Dohnányi, Tull and Cable.
Admission: \$5/adult, \$3/student/senior

Wednesday, at 12:10 pm
April 6, 1994
Convocation Hall

Noon-Hour Organ Recital. Performers are members of the undergraduate and graduate organ class. Program: TBA. This recital is make use of a video screen so that audience members can see the performers.
Free admission