



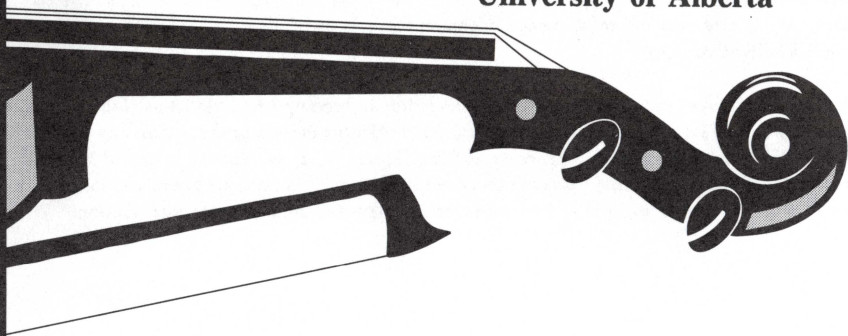
Department of Music
University of Alberta

Academy Strings

Norman Nelson, conductor

with soloist
Jonathan Craig, viola

**Sunday, March 13, 1994
at 8:00 pm
Convocation Hall,
Arts Building
University of Alberta**



Program

Concerto for Viola and Strings

George Phillpe Telemann
(1681-1767)

Largo
Allegro
Andante
Presto

Trauermusik for Viola and Strings

Paul Hindemith
(1895-1963)

Little Serenade for String Orchestra, Op.12

Lars-Erik Larsson
(b.1908)

Allegro
Adagio cantabile
Allegro vivace
Allegro

Music for Strings, Percussion and Celesta (1936)

Bela Bartók
(1881-1945)

Andante tranquillo
Allegro
Adagio
Allegro molto

Peter Jancewicz, celeste
Roger Admiral, piano
Lael Johnston, timpani
Greg Ferguson, percussion
Tracy Erdmann, harp
Raj Nigam, xylophone

Program Notes

George Phillpe Telemann was also a prolific composer, turning out 47 solo concertos, 25 concertos for two instruments, 23 quartets and 1043 Cantatas, to name but a few. Of these works, the Viola concerto in G major has become a staple of the viola repertoire. A traditional four movement work, the concerto makes use of the violas warm sonorities. A sophisticated piece, full of elegance and refinement, Telemann reminds us of the time when the viola was called Violino Ordinaro.

Paul Hindemith was not only a prolific composer but an accomplished violist as well. With this in mind it is not surprising that he wrote over ten works for the viola; more than any composer to date. Written for the memorial service of King George V, *Trauermusik* is one of his most profound and intimate works, yet was composed in less than twenty-four hours and takes only seven minutes to perform. It is in four movements (played without pause); each section

depicting four different emotions that are part of the grieving process. The first movement, *Langsam*, is the funeral march; full of grief, we feel the loss of a great man. The second movement, *Ruhig bewegt*, is more reflective, remembering the King as a young man. Anger and frustration dominate this next movement, *Lebhaft*, struggling to understand the loss. Finally, worn out by the emotional turbulence, we are able to find peace; Hindemith uses the well known doxology "Praise from Whom all Blessings Flow" for this last movement.

Lars-Erik Larsson is well known and loved by all Sweden for such compositions as the *Pastoral Suite* and *Disguised God*. But several years prior to these works he had made his mark internationally when his *Sinfonietta Op.10* was played at the I.S.C.M. Festival in Florence in 1934. In February of that successful year he completed the *Little Serenade* and on March 7 it was given its first performance by the Gavieborg Orchestral Society under the direction of the composer. Larsson's compositions from this period pay tribute to Neo-Classicism. The music is alert and has shaken off its romantic inheritance. There are obvious allusions both to simple sonata form in the spirit of Haydn and to the eighteenth century serenade. Larsson makes a virtue of necessity and lets the first movement return unaltered as the finale. In spite of the classical form and the clarity of the writing, Larsson's own personality shines through, not least in the melodious adagio which reflects a more Nordic and elegiac mood.

In 1936, Paul Sacher, the founder and conductor of the Basel Chamber Orchestra, commissioned from Bartók something to celebrate the 10th anniversary of his orchestra's existence. Bartók accepted the commission on June 27th of that year, indicating that he was thinking of a work "for strings and percussion" (thus, besides the strings, there would be piano, celesta, harp, xylophone, and percussion instruments - which turned out to be small drums, with and without snares, cymbals, tam-tam, bass drum, and kettledrums). He completed the score of 7 September, and attended the premiere, which Sacher conducted in Basel on 21 January 1937.

The work opens with a dark fugue. The instruments are muted and it is a long time before they rise from *pianissimo*. The gait is irregular and mystifying. The texture is dense and tight. Then, mutes are removed, the tempo quickens, kettledrums and cymbals join, and a thwack on the bass drum signals the arrival of a tearing climax. The music drops rapidly from this height: the mutes return, the celesta adds new and magic colours, and the sounds disappear into the silence from which they had come.

The music is the source of most of the rest. The shapes in the second movement are derived from it, and the Adagio, which begins and ends with atmospheric dialogues of xylophone and kettledrums, contains successive phrases of the first movement's fugue subject heralding the appearance of each new section. The finale is country dance music: right at the beginning the first orchestra strums and the second has a headlong Bulgarian tune. Here, too, the first movement's theme returns, but transformed, its intervals stretched wide, its harmonies open and unambiguous, and at the end, even the wild Bulgarian tune turns expansive in a harmonisation and rhythmic guise that might have been invented by Bartók's compatriot and friend, Zoltán Kodály. And so this work is in Bartók's life a marker from which we can look both back and forward: the first movement is the summation of his endeavours from about 1919 into the early '30s - the time of the tough, concentrated, often fiercely dissonant music of *The Miraculous Mandarin* and the first two Piano Concertos, while the radical reinterpretations of that material in the finale anticipates the "easier" writing of the later years, in works like the Concerto for Orchestra, and the Piano Concerto No. 3.

Academy Strings, 1994

Violin I

Anne McDougall,
concertmaster
Jennifer Bustin
Adrian Dyck
Katherine Henshaw
Chung Park
Lyndi Pollock
Grant Sigurdson
Mathias Silveira
Jan Zwicky

Violin II

John Radosh, principal
Kim Bertsch
Helen Byron
Laura Grantham
Kenneth Heise
Tim Huang
Daniel McCusker
Carol Sperling
Soh Yoo
Thomas Schoen

Viola

Moni Mathew, principal
Rebecca Chu
Heidi Klann
Miriam Lewis
Marnie Ozipko

Cello

Paul Radosh, principal
Adele Bosse
Mandy Mabillard
Kerri McGonigle
Catharyn McMillan
Jose Quintanilla
Jennifer Tusz
Sarah Schwartz
Yene Yoo

Bass

Robyn Rutledge, principal
Patrick Laska
Rob Vandervelde

Harpichord
Judy Lowrey

Acknowledgment

The members of the Academy Strings would like to thank a Friend of the Department for helping us cover the expensive rental costs for this concert.