

**Visiting Artists:**

**Hugh Maguire, violin**

**Tricia Maguire, viola  
with Helmut Brauss, pianist**

**Sunday, February 2, 1992**

**Convocation Hall, Arts Building  
University of Alberta**

**Program**





## **Program:**

**String Sextet no. 2 in G major**

**Joannes Brahms**

(1833-1897)

Hugh Maguire, Norman Nelson, violins

Tricia Maguire, Michael Bowie, violas

Colin Ryan, Tanya Prochazka, violoncellos

## **INTERMISSION**

**Piano Quintet in E-flat, op. 44**

**Robert Schumann**

(1810-1856)

Hugh Maguire, Norman Nelson, violins

Michael Bowie, viola

Tanya Prochazka, violoncello

Helmut Brauss, piano

## Program Notes:

### Quintet in E-flat major, op. 44 by Robert Schumann

An understanding of Schumann's personal life is an essential co-requisite to understanding his music. Many of his struggles--a long and difficult engagement period to Clara Wieck (Schumann) involving a legal battle with her father, an introspective and melancholic temperament, unsuccessful attempts as a conductor, jealousies of Clara's successes with the concert public, periods of severe depression, mental illness and a terminal disease--had a bearing on his compositional output. 1840, often referred to as 'the year of song,' during which Schumann wrote over 140 songs, marks the end of the long engagement battle and the beginning of marriage. Many of his works were composed during sudden periods of inspiration, initiated at least in part by the tensions or resolution of some personal struggle.

Dedicated to Clara Schumann, the **Quintet in E-flat major** is scored for two violins, viola, cello and piano. It was written in 1842, the 'chamber music year,' along with the **Piano Quartet**, the string quartets of opus 41 and the **Piano Trio, op. 88**. Mendelssohn sight-read the piano part at its first informal performance, offering criticism of the second Trio. Silent in only four bars of the entire work, the piano provides the 'missing' brass woodwind and timpani parts, in addition to filling the role of concerto soloist.

The opening theme of the **Allegro Brillante** is a bold statement of large leaps, dissimilar to the lyrical second theme. The second movement is a rondo with sharply contrasted episodes. The opening theme of the **Scherzo** consists of a rapid scale pattern, which is repeated incessantly. **Trio I** is canonic in texture and is based on the motif of a falling fifth. **Trio II** is also canonic in texture, but the motif of a falling fifth is elaborated with stepwise motion. The **Finale**, in sonata-rondo form, is an example of progressive tonality, where the structure moves from one key to another, rather than moving away from and returning to a home key. The entire quintet is summarized in the conclusion, where the main theme of the first movement sounds against the main theme of the last.

## String Sextet no. 2 in G major, op. 36 by Johannes Brahms

Brahms composed many of his works in pairs--2 piano quartets, 2 serenades, 2 sextets, 2 symphonies, 2 string quartets, 2 overtures, etc., and the second in each pair is generally richer, the technique more secure, and the form bolder and freer. Such is the case with **Sextet no. 2** (1865), which was preceded by **Sextet no. 1 in B-flat major, op. 18** (1860).

This work has been nicknamed the "Agathe Sextet." In 1858 Brahms visited his friend Julius Grimm in Göttingen, where he met the young soprano Agathe von Siebold, daughter of a prominent professor of medicine. Brahms and Agathe eventually became secretly engaged, but when pressed by Grimm to make the engagement public, Brahms shied away. He wrote to Agathe, "I love you! I must see you again, but I cannot wear fetters. Write to me whether I am to come back, to take you in my arms." Several years later he enshrined her first name in Sextet no. 2. The letters A-G-A-H(B)-E appear on three different occasions in a secondary theme of the first movement.

The Allegro is basically lyrical and of great breadth (605 measures). Motifs based on falling fourths and rising fifths are common. The Scherzo is also lyrical in nature, with the Trio inspired by festive waltz rhythms. The third movement (Adagio) is divided into three sections and consists of free variations of its twelve-measure theme. The Finale (Poco Allegro) is in marked contrast to the Adagio. Its passages of rapid sixteenths function as introduction to the first and second subjects, bridge material and accompaniment, and serve as a driving force in bringing the movement to a climactic conclusion.

*Notes by Tom Holm*



## Upcoming Department of Music events include:

**Tuesday, February 4 at 2:00 pm in Rm 2-32 Fine Arts Bldg.**

**LECTURE: Anthony Seeger, Curator, The Folkways Collection, Smithsonian Institution**

*"The World's Most Amazing Record Company: An Ethnomusicologist Goes to Town at Folkways"* Free admission.

**Tuesday, February 4 at 8 pm in Convocation Hall, Arts Bldg.**

**WORLD MUSIC:** The Talking Drums of Africa with the performers of the African Culture Club. Admission: \$7./Adults and \$5./ Students & Seniors.

**Sunday, February 9 at 8 pm in Convocation Hall, Arts Bldg.**

**FACULTY RECITAL: Helmut Brauss, pianist**

Program will include works by Haydn, Beethoven, Debussy and Liszt.

Admission: \$7./Adults and \$5./ Students & Seniors.

**Wednesday, February 12 at noon in Convocation Hall, Arts Bldg.**

**NOON-HOUR ORGAN RECITAL:** performers will include graduate and undergraduate students.

Program will include music for organ and percussion performed by Laura Ehrman and Darren Salyn. Free admission.

**Thursday, February 13 at 8 pm in Convocation Hall, Arts Bldg.**

**Two Piano Recital with students of Professor Helmut Brauss.**

Program will include works by Mozart, Chopin, Brahms, Shostakovich, Milhaud and Hindemith. Free admission.

**Saturday, February 15 from 6-12 pm at the Faculty Club, U of A campus**

**ACADEMY STRINGS third annual VALENTINE'S BALL**

A romantic evening which includes cocktails, dinner and music. This is a fundraising activity for the ensemble. Call 492-0584 for ticket information.

**Thursday, February 20 at 3:30 pm in Rm 2-32 Fine Arts Bldg.**

**LECTURE: Brian Harris, U of A "Enlarging the *Figaro* Canon: John Corigliano's *The Ghosts of Versailles*"** Free admission.

For more information, or if you wish to receive copies of the Department of Music's newsletter *In Tune Words on Music* please call 492-3263 or drop by the Department of Music General Office at 3-82 Fine Arts Building.

## **Hugh Maguire, violin**

Hugh Maguire was born in Dublin, Ireland, and throughout his career has been active as a conductor, chamber music player and solo violinist throughout the British Isles and Europe.

He is the Director of String Studies at the Britten-Pears School for Advanced Musical Studies at Snape, England. In addition to directing the highly acclaimed Britten-Pears Orchestra and overseeing the auditions, he is a constant and important presence at the master classes for solo string players and at the Academies of String Quartets and Chamber Music at which he takes classes.

He has been associated with the National Youth Orchestra of Great Britain, the Irish Youth Orchestra and the European Community Youth Orchestra.

Hugh Maguire was leader (Concertmaster) of the London Symphony Orchestra and the BBC Symphony Orchestra during the period 1950 - 1970 and for eleven years led the Allegri String Quartet. He was the leader of the London Octet and made guest appearances as soloist with the Academy of St. Martin-in-the-Fields. For the past eight years he has been leader at the Royal Opera House, Covent Garden.

## **Tricia Maguire, viola**

During an interesting career in many artistic fields, Tricia Maguire has made a large contribution to the cultural and educational activities in the East of England.

She was born in Suffolk and had successful studies in Fine Arts along with music before finally taking her degree in music at Guildhall School of Music and Drama, specialising in viola performance.

During the past two decades she has been active as a performer, teacher and organiser of music events, many associated with the renowned Aldeburgh Festival and the Britten-Pears School.