

Visiting Artists:

Hugh Maguire, violin

Tricia Maguire, viola

Sunday, January 26, 1992

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

Program



Program:

Chacony in G minor

Henry Purcell

(1659-1695)

Hugh Maguire, Norman Nelson, violins

Tricia Maguire, viola

Tanya Prochazka, continuo

Duos for two violins, #26-36

Béla Bartók

(1881-1945)

Hugh Maguire, Norman Nelson, violins

Phantasy Quartet, op. 2, for oboe and strings

Benjamin Britten

(1913-1976)

Jennifer Short, oboe

Hugh Maguire, Norman Nelson, violins

Tricia Maguire, viola

Tanya Prochazka, violoncello

INTERMISSION

Sextet no. 1 in B-flat, op. 18

Joannes Brahms

(1833-1897)

Hugh Maguire, Norman Nelson, violins

Tricia Maguire, Michael Bowie, violas

Tanya Prochazka, violoncello

Colin Ryan, violoncello

Program Notes:

Chacony in G Minor

Henry Purcell (1659-1695), an important Baroque musician, was one of the greatest of all English composers. His relatively short life was marked by numerous successes as organist, vocal soloist and composer. Purcell's output includes hundreds of solo and ensemble songs, dozens of anthems and other choral works, six operas, and a few instrumental works of various settings.

The rather short *Chacony in G Minor* is scored for two violins, viola and continuo, and is based on an eight-bar 'ostinato'. This clear melodic pattern is repeated continuously throughout the composition, usually in the bass, but also in each of the other parts, and is occasionally modified in length or by 'neighbor note' and 'passing note' embellishments.

Duos for Two Violins, #26-36

Béla Bartók (1881-1945) had a life-long interest in the study of folk music, and his first contact with Kodály in 1905 resulted in the publication of *Hungarian Folksongs* (1906), containing ten folksong settings from each composer. Bartók's first actual folksong notation was of a Hungarian peasant song in 1904, and by 1918 he had notated 2721 Hungarian, 3500 Romanian and 3000 Slovak folksongs. This interest had considerable influence on his compositional output, as illustrated by such titles as: *Village Dance, Romanian Dance, Dance Suite, Transylvanian Dances, Hungarian Peasant Songs*, and the *Romanian Folk Dances*.

The *Duos #26-36* are from the complete set of *Forty-four Duos for Two Violins*, all but two of which are based on peasant songs. The folk-like character is preserved in the unaltered form of the melodies, and in the images created by the accompaniment, such as imitation of the bagpipe and bagpipe bass in #36, and the open fifths of the folk fiddle in #32 and #35.

The duets were requested by the German music pedagogue, Erich Doflein, for inclusion in an anthology for young string students. Bartók's first duets were also his most difficult, and Doflein eventually persuaded him to compose pieces more accessible to the students. The set is arranged in order from simplest to most difficult.

Phantasy Quartet , op. 2, for oboe, violin, viola, violoncello

Benjamin Britten (1913-1976) composed *Phantasy Quartet* (1932) while he was a student at the Royal Academy of Music. The work was inspired by, premiered by, and dedicated to the concert oboist, Leon Goossens, and in 1934 was performed at the Florence Festival of the International Society for Contemporary Music.

The 'fantasia' of the 17th- and 18th-century was primarily improvisatory in character, while that of the Romantics was either a sonata in freer form or a character piece. Britten attempted to combine each of these techniques in his *Phantasy*. The several sections are clearly outlined and contrasted, though they are part of one single movement. The long middle section in the form of a cadenza for oboe is preceded by a section for strings only, in which each instrument is given opportunity for both virtuosity and gentle lyricism. The opening 'ppp' March ('cello only) finally reaches a 'ff' climax following the oboe cadenza, and the work ends as it began, quietly diminishing into silence.

Sextet No. 1 in B-flat, op. 18

Johannes Brahms (1833-1897) was a composer of intense personal discipline. He had the practice of keeping a new work with him for constant revision, saying nothing about it until he was completely satisfied. Perhaps this was due in part to the enthusiastic acclamation given him by Robert Schumann after their initial meeting in 1853. Brahms was engaged in a life-long study of the techniques of other great composers, evidenced by his impressive library of early music. He was unwilling to attempt more difficult types of composition, which for him meant the string quartet and the symphony, until he had mastered those seemingly less demanding.

The early chamber works for strings included piano, an instrument with which Brahms was certainly familiar. These were followed by the *Sextet No. 1*, his first work for strings only. It is in four movements and is scored for two violins, two violas, and two 'cellos. The Allegro is in sonata form, the Andante in a theme and variations form--in which the climactic fourth variation is contrasted with a viola solo in the fifth, the Scherzo-Trio-Scherzo is concluded by a coda developed from Scherzo material, and the Rondo is characterized by a strong principal theme and quiet lyrical second theme. The vigorous cheerful conclusion serves as an appropriate reflection of the work's positive disposition.

Upcoming Department of Music events include:

Monday, January 27 at noon in Convocation Hall, Arts Bldg.

Lecture with **David Palmer**, University of Windsor

"Messiaen: The Colour of Sound" Free admission.

Tuesday, January 28, 4-7 pm in Convocation Hall, Arts Bldg.

Violin Masterclass with **Hugh Maguire**. Free Admission.

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

Lecture with **Richard Troeger**, U of A

"The Clavichord and Keyboard Techniques" Free Admission.

Friday, January 31 at 8 pm in Convocation Hall, Arts Bldg.

Faculty Recital with **Debra Ollikkala**, soprano and **Stéphane Lemelin**, pianist with guest clarinetist, **Dennis Prime**. The program will include works by Schubert, Ravel and Argento.

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

Sunday, February 2 at 8 pm in Convocation Hall, Arts Bldg.

Visiting Artists Recital with **Hugh Maguire** and **Tricia Maguire**.

Program: **Schumann's Piano Quintet in E-flat, op. 44** with pianist **Helmut Brauss** and **Brahms's String Sextet no. 2 in G major** with **Norman Nelson**, violin; **Michael Bowie**, viola; **Tanya Prochazka** and **Colin Ryan**, violoncellos.

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

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.

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.