



ENCOUNTERS

Design: Cindy Bouwers

Sunday
October 17, 1993
8:00 pm

The Department of Music
presents
KILBURN ENCOUNTERS I

The first in the series of four concerts.

Convocation Hall
Arts Building

Artistic Directors:
Malcolm Forsyth, William Street

Program

**Sonata for Cello and Piano in A-Minor,
Op. 116 (1910)**
Max Reger
(1873-1916)

Allegro moderato
Presto
Largo
Allegretto con grazia

Tanya Prochazka, cello
Helmut Brauss, piano

Chansons madécasses (1926)
For voice, flute, cello and piano
Maurice Ravel
(1875-1937)

Nahandove (Andante quasi allegretto)
Aoua! Aoua! (Andante)
Il est doux (Lento)

Debra Ollikkala, voice
Shelley Younge, flute
Tanya Prochazka, cello
Marijke Roos, piano

Intermission

Assobio a Jato (1950)

For flute and cello

Heitor Villa-Lobos (1887-1959)

Allegro non troppo

Adagio

Vivo

Shelley Younge, flute

Tanya Prochazka, cello

Trio for Piano, Violin and Cello, Op. 97

(1811) "Archduke",

Ludwig van Beethoven

(1770-1827)

Allegro moderato

Scherzo

Andante cantabile, ma però con moto

Allegro moderato

Helmut Brauss, piano

Norman Nelson, violin

Tanya Prochazka, cello

Translations

Chansons madécasses

Nahandove

Nahandove, oh beautiful Nahandove! the bird of the night has begun his song, the full moon shines on my head and the evening dew moistens my hair. It is time: who can be delaying you, Nahandove, oh beautiful Nahandove? The bed of leaves is prepared; I have strewn it with flowers and sweet scented herbs; it is worthy of your charms, Nahandove, oh beautiful Nahandove!

She comes. I recognize the hurried breathing which comes from walking quickly; I can hear the rustling of the loin-cloth she is wearing: it is she, it is Nahandove, beautiful Nahandove!

Oh rest in my lap and recover your breath, my beloved. How enchanting is your glance, how lively and delicious the movement of your breast under the hand which presses it! You are smiling, Nahandove, oh beautiful Nahandove! Your kisses penetrate to the very soul; your caresses set all my senses on fire; stop, or I shall die. Does one die of pleasure, Nahandove, oh beautiful Nahandove?

Pleasure passes in a flash; your sweet breath grows weaker, your moist eyes close, your head hangs limp and ecstasy dies away in languor. Never were you so beautiful, Nahandove, oh beautiful Nahandove!

You are leaving and I shall languish in regrets and desires; I shall languish until evening; you will come back this evening, Nahandove, oh beautiful Nahandove?

Aoua! Aoua!

Aoua! Aoua! Beware of the white man, you who dwell on the shore. In our fathers' time, white men landed on this island; they were told: here are lands; let your women cultivate them. Be just, be good and become our brothers.

The white men promised, and yet they dug entrenchments. A threatening fort arose; thunder was enclosed in the mouths of brass; their priests wanted to give us a God whom we did not know; finally they spoke of obedience and slavery; rather death! The slaughter was long and terrible; but in spite of the thunderbolts which they vomited forth and which wiped out whole armies, they were all exterminated. Aoua! Aoua! Beware of the white men.

We have seen new tyrants, stronger and more numerous, planting their flag on our shores; heaven fought for us and caused rains, storms, and poisoned winds to fall on them. They are no more and we live and live in freedom. Aoua! Aoua! Beware of the white men, you who dwell on the shore.

Il est doux

It is sweet to lie down during the heat of the day under a bushy tree and to wait for the evening wind to bring coolness. Women, come close. While I rest here under a bushy tree, entertain my ear with your long drawn-out notes; sing me again the song of the young girl when her fingers plait her hair or when, seated beside the growing rice, she chases away the hungry birds. Song pleases my soul; dancing is for me almost as sweet as a kiss. Let your steps be slow and let them imitate the attitudes of pleasure and the abandon of sensual delight.

The evening wind rises; the moon begins to shine through the trees on the mountain. Go and prepare the meal.

Program Notes

Sonata for Cello and Piano, Op. 116 - Max Reger

Ever since the musical world acquainted itself with the musical utterances of a rustic Bavarian composer, Max Reger, who today is often remembered more for his sarcastic humour than for his works, the music of this unique composer has been highly controversial worldwide. While Paul Hindemith appreciated Reger as "the last giant in music" without whom he (Hindemith) "would not be thinkable", Stravinsky remembers meeting Reger "I think at a rehearsal. I found him as disgusting as his music."

About 100 years ago, Reger entered a fruitful period, creating some of his greatest organ works. He immediately propelled himself to the forefront of a vociferous discussion mainly centering on what

Program notes (continued)

was perceived at that time as bold harmonic procedures, overextended chromaticisms, dense textures and massive sound spectra. Today, these works are accepted by organists as an important part of the repertoire. The same cannot be said of the rest of Reger's rather ubiquitous output that encompasses all conventional media except opera. Although a few important works, for example the Mozart *Variations for Orchestra*, are performed once in a while, his sometimes profound works in the area of chamber music are virtually unknown, especially on this continent.

The sheer number of chamber works that Reger composed during his rather short life is astounding, as is the variety of his multi-faceted musical ideas and dense contrapuntal structures. The late *Sonata for Cello and Piano op. 116* (1910) is a good example of Reger's imaginative power and his mastery of sonata form, which he retains immaculately while blending it with his extraordinary harmonic procedures.

The strong dramatic elements in the first movement are counterbalanced beautifully by haunting lyricisms. One gets the impression of continuously gliding from one to the other. The logic of the inner chromatic voices is particularly obvious here. The second movement, a conventional scherzo in A-B-A form is quite witty, through the skillful application of dynamic contrasts. The following slow movement appears as a substantial contrast. Its' "chordal counterpoint", polyphoned texture and chromatic meandering transports the listener into an introspective, somewhat mystical realm, to be released only by the joyful beginning of the last movement. Like the first movement, it is in strict sonata form, but the texture is generally more transparent, although Reger's professed maxim to fill everything with musical meaning (*mit musikalischer Bedeutung*) tempts him again and again to write more notes than some consider necessary. Nevertheless, this sonata is of a similar compositional quality as his late *Sonata for Violin and Piano op. 139*, which is considered his greatest work in this genre. It thus ranks among the most important chamber music works by Max Reger.

H. Brauss

Chansons madécasses - Maurice Ravel

The *Chansons madécasses* were composed in 1925 to meet a commission by Elizabeth Sprague Coolidge. Ravel was a decorative artist of the highest order, an orchestrator of genius, a sophisticated harmonist and a bold experimenter with musical form. He made an original and totally individual contribution to French music.

The texts for the songs are taken from Evariste - Désiré de Parny's *Chansons madécasses traduites en français, suivies de poésies fugitives*, which appeared in 1787. About the songs, Ravel wrote that they are "a sort of quartet in which the voice has the role of the leading instrument." He also wrote that they "introduce a new dramatic—even erotic—element, stemming from the subject matter of Parny's songs."

T Prochazka

Assobio a Jato (The Jet Whistle) for flute and cello - Heitor Villa-Lobos

Assobio a Jato is a composition in the Brazilian master's familiar style, combining melodic material of rhythmic sweep and earthy folk feeling with virtuoso display for the instruments. Villa-Lobos enjoys making his forces sound more numerous than they are by keeping each player busy over the entire range of the instrument.

The composition is in three movements: two active pieces framing a haunting adagio in which the low flute combines with double stops in the cello to create a unique tonal atmosphere.

The work derives its name from an effect introduced by Villa-Lobos at a climactic moment in the final movement. The flutist is instructed to blow air directly into the flute, covering the mouthpiece completely, with such force as is necessary to create a shriek, or jet whistle sound.

Heitor Villa-Lobos was born in Rio de Janeiro in 1881. His musical studies began at the age of six with his father. He studied viola and cello, played in the theatres and cinemas, and composed from the age of nine. After wide travel in Brazil and abroad, he was appointed Supervisor and Director of Music Education in Brazil.

Samuel Baron

The Archduke Trio Op. 97 - Ludwig van Beethoven

The Archduke Rudolph was the youngest brother of the Emperor Franz. He was the highest born and the most devoted of Beethoven's patrons. At the age of sixteen, he was a piano pupil of Beethoven and later became his only pupil in composition. Beethoven was devoted to the Archduke and dedicated several of his greatest works to him, including his *Piano Concerto No. 5*, the *Missa Solemnis*, and this *Piano Trio Op. 97*.

The Trio was composed in 1811 in a mood of relative relaxation and tranquillity. Beethoven himself, together with Messrs. Schuppanzigh (violin) and Linke (cello), played the piano in the first performance of this work on the 11th of April, 1814. Ludwig Spohr recalled one of the rehearsals in Beethoven's rooms: "It was not a treat, for, in the first place, the piano was badly out of tune, which Beethoven minded little, since he did not hear it; and secondly, on account of his deafness there was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired. In *forte* passages the poor deaf man pounded on the keys till the strings jangled, and in *piano* he played so softly that whole groups of tones were omitted, so that the music was unintelligible unless one could look into the pianoforte part. I was deeply saddened at so hard a fate...."

Beethoven played it again shortly afterwards at a performance in the Prater, Vienna; after that he was not able to touch the piano again in public, save as an accompanist. The *Trio Op. 97* is a poetic work of exceptional beauty. It portrays all that is dignified and noble in the human spirit.

T. Prochazka

Kilburn Encounters Concert Series

This series of concerts is made possible through the generosity of the Nicholas Arthur Kilburn Endowment Fund, established in his memory by his sons, Peter (BA, University of Alberta, 1929) and the late Nicholas Weldon. Nicholas Arthur Kilburn (1875-1931) was a member of the University of Alberta Board of Governors.

All are welcome at the post-concert reception in the Arts Lounge (Room 232) located off the main foyer of this building. Please join the performers, faculty and students of the Department of Music for an opportunity to discuss the music and the performances you have just experienced!

The second concert in the 1993-94 KILBURN ENCOUNTERS series will be on Sunday, November 21, 1993 at 8 pm and will feature Stéphane Lemelin, piano, with Richard Lalj, baritone, and Norman Nelson, violin. Program will include Schubert's *Sonatina for Violin and Piano in A Minor* and *Die Winterreise*.

Stay informed! The Department of Music's newsletter *In Tune Words on Music* contains concerts and events listings as well as informative articles about the activities of our students, staff and alumni. Please pick up your copy from the racks outside of Convocation Hall or call the Department of Music at 492-3263 and arrange to have *In Tune* mailed to your home.