



Design: Cindy Bouwers

# ENCOUNTERS

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**Saturday**  
**October 27, 1990**  
**Convocation Hall**  
**8:00 pm**

**The Department of Music**

presents

**ENCOUNTERS II**

The second of a series of four concerts.

**Artistic Directors:**

Malcolm Forsyth, William H Street

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**PROGRAMME**

**Three German Ballads**

Carl Loewe  
(1796-1869)

Alan Ord (bass)

Grant Hurst (piano)

Erlkönig (1818)  
Tom der Reimer (1867)  
Odins Meeresritt (1854)

**From "15 Pieces  
for Harp" (1974-79)**

John Weinzweig  
(b. 1913)

Nora Bumanis (harp)

1. *Shadows*
  2. *Quick March*
  3. *Do you remember?*
  4. *Fine Time*
  5. *All these woes!*
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**Chant de Linos** (1944)

André Jolivet

(1905-1974)

Shelley Younge (flute solo)

Nora Bumanis (harp)

Norman Nelson (violin)

Michael Bowie (viola)

Tanya Prochazka (violoncello)

**INTERMISSION**

**Introduction, Passacaglia  
& Fugue in E-flat minor,**

**B.149** (1916)

Healey Willan

(1880-1968)

Marnie Giesbrecht (organ)

**Quintet in E-flat major  
for Violin, 2 Violas, Horn**

**& Cello, K.407** (1782)

Wolfgang A Mozart

(1756-1791)

Kay McCallister (horn)

Norman Nelson (violin)

Michael Bowie (viola)

Andrew Bacon (viola)

Tanya Prochazka (violoncello)

*Allegro*

*Andante*

*Rondo: Allegro*

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## PROGRAM NOTES:

### Three German Ballads

Carl Loewe

Born two months before Schubert, in 1796, Carl Loewe outlived his great contemporary by over forty years, dying highly respected and honoured in 1869. He composed operas, oratorios, choral music; won a reputation as a conductor, pianist and as a singer with a fine tenor voice and handsome presence. Above all, he composed several hundred songs which won him a place among the great masters of the German *Lied*. Many consider him the greatest master of the German *Ballad*.

The ballad or narrative poem, often based on an encounter with a supernatural being, was a very popular domestic entertainment in the latter part of the 18th and early part of the 19th centuries Germany.

Goethe produced perhaps the most famous ballad of all, *Erlkönig*, a poem which Loewe set even after hearing Schubert's version. Loewe's setting is considered by many, including Richard Wagner, to be superior. In this poem based upon a 16th century Danish legend, the king of the elves preys on and destroys the unwary traveller. Theodor Fontane's *Tom der Reimer* text is based on an old Scottish ballad, one that also inspired Sir Walter Scott and belongs to the same world of contact between man and the supernatural. *Odins Meeresritt*, a setting of the poem by Aloys Schreiber, is based on the Scandinavian mythological character Odin: god of wisdom, culture, war and the dead.

(Alan Ord)

### Texts:

#### **Erlkönig** (The Erlking)

Who rides so late through the night and the wind?

It is the father with his child;

he folds the boy close in his arms,

he clasps him securely, he holds him warmly.

"My son, why do you hide your face so anxiously?"

"Father, don't you see the Erlking?

The Erlking with his crown and his train?"

"My son, it is a streak of mist."

"Dear child, come, go with me!

I'll play the prettiest games with you.

Many coloured flowers grow along the shore;

my mother has many golden garments."

### **Erlkönig continued**

"My father, my father, and don't you hear  
the Erlking whispering promises to me?"

"Be quiet, stay quiet, my child;  
the wind is rustling in the dead leaves."

"My handsome boy, will you come with me?  
My daughters shall wait upon you;  
my daughters lead off in the dance every night,  
and cradle and dance and sing you to sleep."

"My father, my father, and don't you see there  
the Erlking's daughters in the shadows?"

"My son, my son, I see it clearly;  
the old willows look so gray."

"I love you, your beautiful figure delights me!  
And if you are not willing, then I shall use force!"  
"My father, my father, now he is taking hold of me!  
The Erlking has hurt me!"

The father shudders, he rides swiftly on;  
he holds in his arms the groaning child,  
he reaches the courtyard weary and anxious:  
in his arms the child was dead.

### **Tom der Reimer (Tom the Rhymer)**

Thomas the Rhymer lay beside the brook, the pebbly brook near Huntly Castle.

He saw a fair lady sitting on a white horse.

She sat on a white horse, its mane was finely braided,

And brightly from each braid hung a little silver bell.

And Tom the Rhymer doffed his hat, fell upon his knee, greeted her and said,

"You are the Queen of Heaven, you cannot be of this earth!"

The fair lady reined in her horse, "I will tell you who I am;

I am not the Queen of Heaven, I am the Queen of the elves!

Now take your harp and play and sing, and let your finest song be heard,

But if you kiss my lips, you will be in thrall to me for seven years!"

"For seven years, o Queen, to serve you, holds no terrors for me!"

He kissed her, she kissed him, a bird sang in the ash tree.

### **Tom der Reimer continued**

"Now you are mine, now go with me, now you are mine for seven years."  
They rode through the green wood, how happy the Rhymer was!  
They rode through the green wood, to birdsong and by the light of the sun,  
And whenever she tugged at the bridle, the little bells tinkled merrily.

### **Odins Meeresritt (Odin's Journey)**

Master Oluf, the blacksmith of Helgoland  
Left his anvil at midnight.  
The wind was howling along the seashore,  
When a loud knock rang at his door:  
"Come out, come out and shoe my horse,  
I have far to go and the day draws night!"  
Master Oluf unlocked the door  
And a mighty rider stood before him,  
Black his armour, helmet and shield,  
By his side hung a broad sword.  
His steed wildly shook its mane  
And pawed the ground impatiently.  
"Where are you going so late? Why the haste?"  
"I arrived in Nordeney yesterday.  
My horse is fast, the night is clear,  
Before sunrise I must be in Norway!"  
"If you had wings, I would believe you!"  
"My steed runs with the wind,  
Yet here and there a star grows pale!  
So bring your shoe and make haste!"  
Master Oluf took the horseshoe in his hand,  
It was too small so he stretched it;  
And as it grew about the edge of the hoof,  
Suddenly fear and trembling took hold of him.  
The rider mounted, his sword clattering.  
"Now Master Oluf, have you a good night!  
You have just shod Odin's steed;  
I hasten away to do bloody battle!"  
The steed sped forth over land and sea,  
About Odin's head a light glowed.  
Twelve eagles flew in his wake,  
They flew so fast yet did not overtake him.

## From "15 Pieces for Harp"

John Weinzweig

The *15 Pieces for Harp* by John Weinzweig were written for Judy Loman, as was Weinzweig's other work involving solo harp, the *Harp Concerto* of 1967. In preparation for writing the concerto Weinzweig had taken harp lessons from Ms Loman, and so he was able to try out the present set of pieces for himself. The pieces were then further revised in consultation with Ms Loman in order to ensure that they were idiomatically written for the instrument.

The descriptive titles of the individual pieces give an indication of the diverse styles Weinzweig uses and the many different moods he has portrayed in the set. Some of the titles, such as "Echoes", "Conversations" and "Shadows", describe the alternation between two different musical ideas which is a feature of many of the pieces, as though the harp were involved in a duet or dialogue with itself. The influence of the jazz idiom underlies much of the set, surfacing most notably perhaps in "Fine Time" and "Blue Note". Weinzweig's whimsical sense of humour is evident not only in the rhythmic subtleties underlying these harp pieces, but also in the choice of titles like "Why Not?" and "Satellite Serenade". Some of the slow pieces such as "Just Dreamin'" and "Reverie" are meditative by nature, while a quick-silver unpredictability dominates the fast numbers such as "Quarks" and "Around and Around".

The lean, pared down textures which have long been a feature of Weinzweig's music are much in evidence in these harp pieces. In addition the set as a whole explores various facets of modern harp playing techniques, and the composer has mentioned in this regard his indebtedness to the 1921 treatise *Modern Study of the Harp* by Judy Loman's noted teacher Carlos Salzedo. There are at least half a dozen different types of glissando, for instance, from the gentle, slow variety to the brusque and forceful. Percussive effects, extreme register contrasts and special playing indications abound. The many different colours and moods called forth from the harp are both challenging and rewarding for player and audience alike.

(Robin Elliott)

## Chant de Linos

André Jolivet

André Jolivet was Parisian by birth and spent most of his active career in the French capital. For a short time in the early 1930s he studied with the extremely innovative Edgar Varèse (1883-1965). The most obvious impact Varèse had on Jolivet is found in the latter's fondness for percussion instruments and for experimentation with new sounds. In 1936 Jolivet formed the group La Jeune France together with Yves Baudier (b.1906), Daniel Lesur (b.1908), and Olivier Messiaen (b.1908). They were dedicated to reviving and promoting French music by reintroducing traditional values they felt were lacking in contemporary music. They opposed the revolutionary musical ideas of the 20th century and Jolivet in particular strongly eschewed "systems" or other "academic" approaches to composition.

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## Chant de Linos notes continued

He sought to make music more human and less abstract, viewing music as a cosmic force with magical powers capable of casting a spell. This view led him to create very rhythmic, harmonically free music for several years, but following World War II such adventurous undertakings were tempered by a return to the use of more traditional forms. *Chant de Linos* (1944) is a transitional work between these two periods and contains features common to both.

The French have long loved the flute and harp and both appear in *Chant de Linos*, which was composed for a chamber ensemble of flute, harp, violin, viola and cello that became standard in France early in this century. Jolivet focuses on the natural contrast between the single wind instrument and the stringed instruments, writing a work that features the flute as solo instrument throughout. Furthermore, the flute's music is generally of a freer, more rhapsodic or improvisatory nature, strongly contrasting with the often rough-hued and percussive use of the stringed instruments. This contrast is clearly established in the introduction which also presents the unusual scale which serves as the tonal basis of the piece: G, A-flat, B, C-sharp, F.

Two main contrasting sections follow the introduction. The first is mostly slow, with a sombre polyphonic portion twice interrupted by bright, agitated outbursts. A flute cadenza provides the link to the second large section, which is primarily a lively dance with seven beats to the bar. A slightly slower passage with short percussive string chords and contrasting flute line alternates with the faster dance. A reprise presents the ideas of the main sections in compact form and leads to a strong conclusion in D major.

(Michael Roeder)

## Introduction, Passacaglia & Fugue

## Healey Willan

An eminent Canadian church musician, composer and teacher, Healey Willan was born in Balham near London, England. He came to Canada in 1913 to head the Theory Department of the Toronto Conservatory of Music. He was associated with the University of Toronto for fifty years, and with the Church of St. Mary Magdalene, Toronto, from 1921 until his death in 1968. Willan's musical thought was rooted in plainchant, Tudor choral music and in the music of Wagner.

Healey Willan's organ compositions can be divided into two major periods. *The Introduction, Passacaglia and Fugue* is the culmination of the first period of his work dating from 1906 to 1916. He claimed that he composed the *Passacaglia* after hearing an organ recital in which Reger's *Passacaglia in D minor* was played. When a friend told him that one would have to have a "German philosophical mind" to compose such a work, he was inspired to write his own *passacaglia*.



## Introduction, Passacaglia & Fugue continued

The *Passacaglia* combines an innate English style influenced by Parry and Stanford with European chromaticism inspired by Reger and Karg-Elert. The Introduction is both mysterious and dramatic. The composer indicated a registration of tubas at the sudden and triumphant plunge into B major. The musical colours in *Introduction, Passacaglia & Fugue* were inspired by those of the imposing organ in St. Paul's Cathedral, Toronto (whose very operation causes the lights in a nearby restaurant to dim). The eighteen variations in the passacaglia progress inexorably from the gentle canon-at-the-sixth of variation I to the climactic *quasi marcia funebre* of variation XVII. The final variation is treated as a quiet interlude between the passacaglia and fugue. The fugue subject is derived from the first half of the passacaglia ground bass. Following a four-voice exposition, a series of stretti begins. A close stretto over a dominant pedal precedes the climax, indicated by the composer's notation *nobilmente*. A massive harmonized version of the canon from variation I of the passacaglia brings to a momentous close this internationally known work which has been heralded as representing one of Healey Willan's "finest hours."

(Marnie Giesbrecht)

## Quintet in E-flat major for Violin, 2 Violas, Horn & Cello

WA Mozart

1782 was a happy and productive year for Mozart. While his courtship of Constanze Weber was fraught with difficulties posed by both families, the affair concluded successfully--from Mozart's point of view--with their marriage in August, 1782. He was then making a modest living by teaching, and his compositions that year included *Die Entführung aus dem Serail*, the "Haffner" symphony, a wind serenade, three piano concertos published as Op. 4, the first of the "Haydn" quartets, and, towards the end of the year, this *Quintet*.

The *Quintet* cannot be precisely dated; according to Einstein, it belongs to "the same period as a fragmentary horn concerto (K.412)." More to the point, a quotation from *Entführung* in the slow movement of the *Quintet* suggests that the two pieces were composed fairly close together. The parts for the *Quintet* were first published in 1796 by the Leipzig firm Schmiedt & Rau. In 1799, Artaria in Vienna published a version of the *Quintet* in which the horn was replaced by a second 'cello. Constanze declared this arrangement to be spurious, and although the composition manuscript was lost, in 1803 an edition was prepared for publication from an authentic copy of the piece supplied by Joseph Leutgeb, the hornist for whom the work was written. The autograph eventually turned up in the possession of Andreas Stumpff, a harp-maker who was also a friend of Beethoven.

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### Quintet program notes continued

The score was then purchased at the auction of Stumpff's estate by a Mr Schmidt; it has not been seen since. Presumably, like the autograph score of the great *C minor Fantasy and Sonata*, which was discovered only recently in Philadelphia [!], it has lain for over a century, forgotten in someone's bank vault or sock drawer.

The *Quintet* is a showpiece for the hornist, to such an extent that Einstein regards it as a rudimentary concerto, even though the horn participates as an equal partner, rather than being set off in contrasting "solo" and "orchestral" sections as is usual in a concerto. The accompanying parts are full-textured and sonorous, and in spite of many flashes of musical wit, the conception is majestic rather than frothy. On the other hand, although the score calls for two violas, the instrument colour is far from dark, perhaps because Mozart writes extended passages in the horn's upper register. The serene, controlled emotion of the second movement is followed by a good-humoured rondo that has almost the character of a burlesque. The work is hardly profound, but it is certainly charming, and, as Donald Tovey remarked of another of Mozart's works, *Quintet K. 452*, "If we feel inclined to regard its emotional expression as childlike (a quality in which, for all its evenness and simplicity, it does not radically differ from even the most tragic of great artistic creations), we shall do well to recall our own childhood for a moment, in order to realize that where we were not spoilt or affected little prigs, our emotions were as true and intense as any that we can know later, though their range was so small."

(Brenda Dalen)

Selections from tonight's concert are being recorded by the Canadian Broadcasting Corporation for broadcast on *Sunday Arts*, heard Sunday mornings between 6:00 and 8:30 am on CBC 740. These works will also be heard on a future broadcast of *Alberta In Concert*, aired Sunday evenings at 8:05 pm on CBC Stereo 90.9.

The third concert of this exciting concert series, **ENCOUNTERS III**, will take place on Saturday, January 12, 1991 at 8 pm in Convocation Hall, Arts Building.

**Programme:**

**Paul Hindemith** *Trio, op.47* performed by: Michael Bowie (viola), William H Street (tenor saxophone), Helmut Brauss (piano)

**Ned Rorem** *Ariel* with Debra Ollikkala (soprano), Dennis Prime (clarinet), Alexandra Munn (piano)

**WA Mozart** *Adagio in B minor, K.540* performed by Alfred Fisher (piano)

**Toru Takemitsu** *Far from Chrysanthemums and November Fog* and **Kelsey Jones** *Introduction & Fugue* will be performed by Norman Nelson (violin), and Michael Redshaw (piano)

**WA Mozart** *Quintet, K.452* will feature Donald Hyder (oboe), Dennis Prime (clarinet), Diane Persson (bassoon), Kay McCallister (horn), and Alexandra Munn (piano).

Tickets are \$5.00 for adults and \$3.00 for students/seniors and are available from the Department of Music general office, 3-82 Fine Arts Building. Call 492-3263 for additional information.



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