



Design: Cindy Bouwers

# ENCOUNTERS

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**Sunday**  
**March 18, 1990**  
**Convocation Hall**

**8:00 pm**

**The Department of Music**  
presents

## **ENCOUNTERS II**

The final concert of the 1989/90 series

**Artistic Directors:**  
Malcolm Forsyth  
William H Street

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### **Program:**

**Sonata for Trumpet  
and Piano (1984)**  
Oskar Morawetz  
(b. 1917)

*Allegro moderato*  
*Adagio*  
*Allegro moderato*

Fordyce Pier (trumpet)  
Janet Scott-Hoyt (piano)

**Dreams, Drones and  
Drolleries (1981)**  
Malcolm Forsyth  
(b. 1936)

Kay McCallister (horn)  
Janet Scott-Hoyt, (piano)

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**Triceratops (1990)**  
Garth Hobden  
(b. 1957)

**Triceratops**  
Dawn Hage (trumpet)  
Kay McCallister (horn)  
Ken Read (trombone)

- 1) *Mesozoic*  
(...out of the primordial soup...)
- 2) *Paleozoic*  
(...life in the quagmire...)
- 3) *Triassic*  
(...just when life was so good...)

## INTERMISSION

**Quintet for Clarinet  
and String Quartet,  
Opus 115 (1891)**  
Johannes Brahms  
(1833-1897)

Dennis Prime (clarinet)  
Norman Nelson (violin)  
Steve Bryant (violin)  
Michael Bowie (viola)  
Derek Gomez (violoncello)

- I. *Allegro*
  - II. *Adagio*
  - III. *Andantino - Presto non assai, ma con sentimento*
  - IV. *Con moto - Un poco meno mosso*
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## ENCOUNTERS II Program Notes and Texts

### Sonata for Trumpet and Piano

Oskar Morawetz

The Sonata for Trumpet and Piano by Oskar Morawetz was commissioned by David Hickman, Professor of Trumpet at Arizona State University, with the financial assistance of the Canada Council. It was premiered in the summer of 1986 in Banff, with Mr Hickman on trumpet and this evening's guest artist, Janet Scott-Hoyt on piano.

The Sonata comprises three movements, the first of which presents a quick lyricism that often develops into very passionate utterances. The third movement, also in a quick tempo, employs a kind of muscularly angular melodic language often seen in contemporary trumpet writing. These two movements contrast with the middle movement which sets an almost popularly tinged lyricism in a texture created by an exploration of the piano's sustaining powers and the low-register of the trumpet.

Oskar Morawetz came to Canada from Czechoslovakia in 1940 and has been Professor of Composition at the University of Toronto since 1958. He has become one of Canada's foremost and most frequently performed composers. His orchestral compositions have been performed in North and South America, Europe, Australia and Asia by nearly 120 orchestras with such outstanding conductors as Zubin Mehta, Seiji Ozawa, Rafael Kubelik, William Steinberg, Walter Susskind and Karel Ancerl, to name just a few.

*Fordyce Pier*

### Dreams, Drones and Drolleries for Horn and Piano

Malcolm Forsyth

This suite of three sketches was commissioned by the Canadian Music Centre for the Edmonton horn player Margaret Bunkall, a graduate of the University of Alberta, where she met and worked under the tutelage of the composer. The première took place in Banff, Alberta, at the Festival of the Arts in August, 1981, with the duo consisting of herself and pianist Janet Scott-Hoyt.

The first piece, *Dreams*, presents an ever-expanding chordal tremolo in the piano part as backdrop to recurring, languorous phrases intoned by the horn.

The second, *Drones*, is a more dramatic and developing piece. The drones, in this case A-flat and E-flat, appear at the beginning on the piano and melodic and chordal material begins to take shape over them. A large range is covered in the horn part, from the deepest pedal-tones, to the extremes of the high register.

## **Dreams, Drones and Drolleries** *continued*

The matchless lyricism of the horn's most mellifluous alto range is contrasted with a raucous use of the high register and its foghorn-like low notes. A passionate cadenza stands at the climax of the movement and a brief resumption of the opening sombre mood quietly closes it.

Finally, *Drolleries* presents its brashly jazzy face, replete with rhythmic twists such as hemiolas and syncopated accents. Neatly tongued figures, often "tongue-in-cheek", appear to fly by in a hectic parade, before a final understated arabesque.

Winner of the JUNO award for Best Classical Composition in 1987, for his orchestral suite, *Atayoskewin*, awarded the citation "Composer of the Year 1989" by the Canadian Music Council, Forsyth's career in Canada spans the twenty-three years since his arrival in 1968 from his native South Africa. In that year he took up a post at the University of Alberta as professor of theory and composition, which he still holds. In addition he was, for eleven years, a member of the Edmonton Symphony Orchestra, playing originally bass trombone and latterly principal trombone.

*Malcolm Forsyth*

## **Triceratops (1990)**

**Garth Hobden**

*TRICERATOPS: A herbivorous genus of ornithischian dinosaur,  
with three distinguishing horns.*

These three electroacoustic vignettes are sonic explorations of sounds acoustically produced by this talented brass trio, Triceratops. Rather than utilize the trio in a traditional fashion, the composer has allowed the sounds, capable of being produced by these instruments, to dictate their own musical context. Using digital signal processing devices, the subtle intricacies of the brass sounds have been articulated and enhanced, resulting in a rich sonic palette, from which the piece evolved. Each vignette represents a different metamorphosis of intrinsic characteristics exemplified by the sounds, yielding a unique presentation of this ensemble of brass instruments.

This work was written for and dedicated to Triceratops. The composer expresses his gratitude to this talented group of individuals for their invaluable assistance in the realization of this work.

Garth Hobden studied composition at the University of Alberta with Alfred Fisher and Malcolm Forsyth, graduating with a BMus degree in 1981. He also holds diplomas from Grant McEwan College, where he studied electronic music with Robert Myers, and the Aspen Audio Recording Institute, where he studied advanced recording techniques with Dan Craik and John Eargle. He is currently employed at the University of Alberta as an electronic/recording technician and also as a sessional instructor of Electroacoustic Music in the Department of Music.

*Garth Hobden*

## Quintet for Clarinet and String Quartet

Johannes Brahms

Just as the clarinetist Anton Stadler inspired Mozart, towards the end of his life, to write some of his loveliest works, so did Richard Mühlfeld provide the direct stimulus for Brahms's four late clarinet masterpieces - the *Trio in A minor, Op. 114*; the *Quintet in B minor, Op. 115* (both 1891); and the *Sonatas in F minor and E flat, Op. 120 Nos. 1 and 2* (both 1894). Mühlfeld had joined the court orchestra of the Duke of Meiningen in 1873 as a violinist, but became principal clarinet three years later, after teaching himself to play the instrument, of which he soon became an acknowledged master.

Brahms was a frequent guest at Meiningen - he played his second Piano Concerto there soon after its completion in 1881, and the fourth Symphony received its first performance there in 1885 - but it was not until March 1891, when he paid another of his visits, that he was so struck by the beauty of Mühlfeld's playing that he decided to write some music for him. He composed the Trio and Quintet during the following summer, at Ischl near Salzburg.

The first performance of the Quintet duly took place at Meiningen on November 24, the artists being Mühlfeld ("Fräulein Klarinette," as Brahms affectionately called him) and the Joachim Quartet. The same artists also gave the first public performance, on December 12, 1891, in Berlin.

The Quintet is pervaded by a melancholy beauty which suggests that Brahms was looking back on his life and taking leave of the world (an impression which is supported by the fact that he had drawn up his will earlier in the year, although he was actually to live until 1897). As in Mozart's Quintet, the clarinet does not enter immediately: here it is after four bars for the stringed instruments, which introduce the lilting first subject, with its all-important group of sixteenths. The second theme shares much of its gentle character, but the two are separated by a striking rhythmic passage (which reappears with wonderful effect in the *quasi sostenuto* of the development section) that shows how subtly Brahms gives prominence to the clarinet without using it in the concertante manner that Mozart often does. Instead its effect, in these bars, is to restore the rhythmic balance that has been disturbed by the strings. Elsewhere, it frequently plays with the lower parts in a purely accompanying role.

The B major *Adagio* uses one theme only, beginning and ending with a statement of it in its simplest form alternately on clarinet and first violin. There is a wild rhapsodic middle section (*Più lento*) in B minor of unmistakably Hungarian flavor, in which the same theme is embellished with highly elaborate arabesques in the style of improvisatory flourishes. It is only here that the clarinet assumes the part of a real soloist.

The *Andantino* of the third movement opens in D major, with an ingenuous, flowing tune reminiscent of the *Allegretto* of the first Symphony. The greater part of the movement, however, consists of a faster section (in B minor) whose material is derived from the opening theme. With its rustling accompaniment and the echoing of the clarinet's rippling arpeggios by violin and viola, it is the work's nearest approach to a mood of lightheartedness. Almost as an afterthought, the first section reappears, briefly, just before the end.

As with Mozart, once more, the finale is a set of variations (only the second half of each one being repeated). Apart from the resemblance of the theme to others in the work, we can trace a gradual approach, especially in the fifth variation, to the opening material of the first movement - whose main theme actually returns in the coda - a tendency which emphasizes both the tragic beauty and the logical design of the quintet as a whole.

Robin Golding

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## **ENCOUNTERS Series**

We hope you have enjoyed this final concert of the 1989/90 series. Planning is underway for the 1990/91 series which will consist of four concerts. If you would like to suggest works to be performed on the upcoming ENCOUNTERS Series, please contact Malcolm Forsyth 492-0585, or William Street 492-2383.

## **CBC Stereo**

Tonight's performance has been recorded for broadcast on CBC Stereo *Alberta in Concert* scheduled for 8 pm on April 8, 1990.

## **Donations**

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available from the Department of Music general office, 3-82 Fine Arts Building, 492-3263. A receipt will be issued by the University for all donations of \$10.00 or greater. Your support of this concert series is greatly appreciated.

## **Stay Informed!**

The Department of Music regularly releases a Concert and Events list which contains information on our activities. If you would like to have concert information mailed to your home or office, please contact the Department of Music general office, 3-82 Fine Arts Building, 492-3263. To obtain information after hours, call 492-3263 for concert information.

## **Upcoming Events**

**SYMPHONIC WIND ENSEMBLE**, under the direction of Fordyce Pier, will be joined by the *Alberta College Senior High School Wind Ensemble*, Dennis Prime, Director, for a concert on March 21, 1990 at 8 pm in Convocation Hall, Arts Building. Tickets: \$5 & \$3 available from the Department of Music general office.

**COLLEGIUM MUSICUM**, an early music vocal and instrumental group directed by Debra Ollikkala and Marnie Giesbrecht, will perform at 8 pm on March 23, 1990 in Convocation Hall. Tickets: \$5 & \$3 available from the Department of Music general office.

**OPERA WORKSHOP**, a performance of opera excerpts on March 28 at 8 pm in Convocation Hall, Alan Ord, director. Presented free of charge.

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