



Design: Cindy Bouwers

# ENCOUNTERS





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**Sunday**  
**January 17, 1993**  
**Convocation Hall**  
**8:00 pm**

**The Department of Music**  
presents  
**KILBURN ENCOUNTERS II**

The third in a series of four concerts.

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

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**PROGRAMME**

**Sonata for Clarinet &  
Piano in E<sup>b</sup> major,  
op. 120, no. 2 (1894)**  
Johannes Brahms  
(1833-1897)

*Allegro amabile*  
*Allegro appassionato*  
*Andante con moto, Allegro*

Dennis Prime (clarinet)  
Stéphane Lemelin (piano)

**Sonate à Trois, pour trompette,  
cor et trombone (1961)**  
Marcel Quinet  
(b. 1915)

*Allegro molto*  
*Lento*  
*Presto*  
*Giocoso*

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

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## Intermission

### **Sonata in G major,**

Stéphane Lemelin (piano)

**D. 894** (1826)

Franz Schubert

(1797-1828)

*Molto moderato e cantabile*

*Andante*

*Menuetto e Trio: Allegro moderato*

*Allegretto*

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## PROGRAM NOTES

### **Sonata for Clarinet & Piano in E<sup>b</sup> major, op. 120, no. 2 by Johannes Brahms**

With the completion of his G major Viola quintet in September 1890, Brahms, then 57, was ready for retirement. He told Fritz Simrock, his publisher, definitely not to count on a fifth symphony, that he had indeed thrown his leftover manuscript paper into the river at summer's end. What changed his mind was a visit the following year to Meiningen, the capital of a tiny duchy not quite halfway from Frankfurt to Leipzig. Meiningen had long been a musical town; in the second half of the 19th century its orchestra grew to be one of the best in Europe, especially after Hans von Bulow became its conductor in 1880. It was here that Brahms tried out his new piano concerto later that year and it was the Meiningen orchestra that introduced the Fourth Symphony in 1885. It was also here that Brahms first met Bulow's gifted young assistant, the 21 year old Richard Strauss.

What stirred Brahms so on his visit in 1891 was the playing of Richard Muhlfeld, the orchestra's principal clarinetist and newly appointed assistant conductor. After hearing him playing Mozart's Quintet and the Weber F minor Concerto, Brahms was persuaded to write again. "It is impossible to play the clarinet better than Herr Muhlfeld does here," he writes to Clara Schumann in March 1891; by July he is ready to say that he is "the best wind player I know." Such acquaintances have been common in the history of the clarinet--(i.e. Mozart's friendship with the virtuoso Anton Stadler, Weber with Baermann), and continue to this day (Benny Goodman commissioned several composers including Copland, Milhaud and Bartók and performed with them all).



## Program Notes continued

### Sonata for Clarinet and Piano continued

Brahms spent many hours with Muhlfeld, talking with him, watching him practice and rehearse, learning about the clarinet, and by year's end he had written for him the Trio with cello and piano, Opus 114--one of his most compressed, speculative and difficult works. Material that was originally intended for a fifth symphony was used for both this trio and the ensuing masterpiece, the Clarinet Quintet, Op. 115. Twenty short pieces, Opus 116-119 was created before Brahms turned again to Muhlfeld with two sonatas, Op. 120 in f minor and E-flat.

The second sonata, in Eb major, has only three movements. The first recalls, both in its character and in its playing indication *Allegro amabile*, the well-known sonata for violin and piano in A major, opus 100. The second movement, by contrast is a scherzo in Eb minor, *Allegro appassionato*. The impetuous initial up-beat motive plays a prominent role in its construction. A Trio in Bb major supplies contrast. The last movement, which returns to Eb major, is cast in variation form - Brahms's favorite compositional technique. A simple ingratiating *Andante con moto* theme of fourteen measures give rise to five variations, all closely related to the opening theme.

Like Mozart before him, whose last Concerto was for the clarinet, and so many other composers who discovered the instrument late in life (Weber, Strauss, Nielsen,...) - these works are frequently referred to as "mature" or "autumnal" or some other term befitting the experience of a great composer. Nevertheless it was a 35 year old clarinetist that Brahms referred to as his "Nightingale" that performed them so eloquently with the composer at the piano.

(Dennis Prime)

### Sonate à Trois by Marcel Quinet

Marcel Quinet, Belgian composer and pianist, has written numerous orchestral, instrumental, choral, vocal, and stage works. His *Sonate à Trois* has been called a strong contribution to the trio repertoire. The four movements comprising the *Sonate à Trois* have been described as pleasant, interesting, enjoyable and difficult.

Using the major seventh as the dominant melodic and harmonic interval, the first movement consists of an introduction-ABABA sequence, with each section separated by brief developmental episodes. The second movement builds to a climax through increasing textural complexity and rhythmic activity, assisted by many dissonant embellishments. Uneven counter-rhythms, double tonguing and dissonant legato passages characterize the third movement, while the fourth is toccata-like: repetitious in places, using melodic material of narrow range, static and sharply sectional in its design.

Since its formation in 1986, **Triceratops** has presented all of the standard brass trio repertoire, plus the group's own arrangements of music from Gabrielli to Bartok to Sousa, as well as a growing body of music written especially for this whimsically named ensemble. All three musicians are faculty members at Alberta College Conservatory of Music, and individually have performed with the Edmonton Symphony, Calgary Philharmonic, Toronto Symphony, and Royal Winnipeg Ballet Orchestras as well as in big band, jazz, pop, Latin, soul and ethnic music ensembles.



## Sonate in G major continued

As a member of the ensemble stated; "Some travellers have speculated that a triceratops, as it lifted its three horns and sang in the bright morning, turned the rays of the warm jurassic sun into a swirl of light and colours indescribable in modern terms."

(G.C. Olford and Triceratops)

## Sonate in G major, (D. 894) by Franz Schubert

Of the twenty-two piano sonatas Schubert composed between February 1815 and September 1828 (of which 10 remained unfinished), only three were published during the artist's lifetime. These three sonatas are: A minor, op. 42 (D. 845), written in early 1825; D major, op. 53 (D. 850), completed in August 1826; and G major, op. 78 (D.894).

In spite of that, his contemporaries almost immediately recognized both the quality and the importance of those few available sonatas. The publication of the *Sonata in A minor* by the Viennese publisher Anton Pennauer (1784-1837) seems to have been a turning point in Schubert's career as a piano composer: not only did it result in many positive responses, but also, in June 1826, Schubert received an invitation to contribute a new piece to a special collection of modern music for piano.

The invitation was issued through the intermediary of Carl Czerny by the Swiss composer, publisher and critic Hans Nägeli (1773-1836) who highly regarded Schubert's A minor Sonata, published earlier that year.

In July, the composer agreed to take part in the project but it was not until a few months later that he finished a new sonata, the one performed on tonight's programme.

Written in October 1826 and then published in 1827 as op. 78 by Tobias Haslinger (1787-1842) in Vienna, the G major sonata (D. 894) was first known as *Fantasie, Menuetto und Allegro*, and appeared as such in Vol. 9 of the series of keyboard music *Museum für Klaviermusik*.

The first movement is characterized by the subtle interplay of an introspective first subject and a dance-like, waltzing second subject. The *Andante* makes use of a formal plan already employed in op. 53 and the incomplete sonata in C major (D. 840): it is a rondo in which the second episode is a recapitulation of the first. The following minuet and trio make use of typical Viennese *Ländler* rhythms, reworked with rare virtuosity and fantasy. The finale which, again, resembles that of op. 53, is in rondo form with two episodes.

This sonata, considered by Schumann to be the most powerful of the three written in 1825 and 1826, shows Schubert at his best - a magnificent lyricist and visionary, a great purist and architect of form.

(Piotr Grella-Mozejko)



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## 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 (Rm 132) 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!

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

The fourth concert in the 1992-93 KILBURN ENCOUNTERS series will take place on Sunday, February 7 at 8 pm in Convocation Hall. The program will include the following selections:

**Johannes Brahms** *Piano Trio in B major, op. 8* Norman Nelson, violin; Tanya Prochazka, cello; Janet Scott-Hoyt, piano.

**William Walton** *Sonata for violin and piano* Norman Nelson, violin; Janey Scott-Hoyt, piano

**Garth Hobden** *New work commissioned by the performers* The Hammerhead Consort Roger Admiral, Corey Hamm, pianos; Trevor Brandenburg, Rajat Nigam, percussion.

**WA Mozart** *Per Questo Bello Mano, K. 612* Alan Ord, bass; Jan Urke, double bass, Peter Jancewicz, piano

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