



Design: Cindy Bouwers

# ENCOUNTERS

---

**Sunday**  
**March 5, 1989**  
**Convocation Hall**

**8:00 p.m.**

**The Department of Music**  
presents

## **ENCOUNTERS IV**

The final of a series of four concerts.

**Artistic Director:**  
Malcolm Forsyth

---

### **Program:**

#### **Lamentation (an. 1657)**

Robert Klakowich (harpsichord)

#### **Suite in C Minor (DTO No. XIX)**

Johann Jakob Froberger  
(1616-1667)

Allemande  
Courante  
Sarabande  
Gigue

#### **Four Songs for Voice, Violin, and Piano (circa 1927)**

Arthur Bliss  
(1891-1975)

A Christmas Carol  
Sea Love  
Vocalise  
The Madwoman of Punnet's Town

Diane Nelsen (soprano)  
Anne Kenway (violin)  
Alexandra Munn (piano)

#### **How fair this spot (Galina), Op. 21, No. 7 (1902)**

Diane Nelsen (soprano)  
Alexandra Munn (piano)

#### **So many hours (Golenischchev- Kutuzov), Op. 4, No. 6 (1893)**

#### **The Little Island (Shelley), Op. 14, No. 2 (1896)**

---

---

**Oh, never sing to me again**  
(Pushkin), Op. 4, No. 4

**Spring Waters (Tyvehev),**  
Op. 14, No. 11 (1896)

Sergei Rachmaninoff  
(1873-1943)

## INTERMISSION

**Walzer, Op. 39 (1867)**

16 Waltzes for Piano, Four Hands  
Johannes Brahms  
(1833-1897)

Marnie Giesbrecht  
Joachim Segger  
(piano)

**Petite Suite (1889)**

4 Original Pieces for Piano Duet  
Claude Debussy  
(1862-1918)

1. En Bateau (In a Boat)  
*Andantino*
2. Cortège  
*Moderato*
3. Menuet  
*Moderato*
4. Ballet  
*Allegro giusto*

**Sonate (1918, rev. 1939)**

Piano, Four Hands  
Francis Poulenc  
(1899-1963)

- I. Prelude  
*Modéré*
  - II. Rustique  
*Naïf et Lent*
  - III. Final  
*Très vite*
-

## Lamentation

Johann Jakob Froberger

*Faite sur la morte très douloureuse de Sa Majesté Impériale, Ferdinand le troisième; et se joue lentement avec discrétion. An. 1657.*

## Suite in C Minor (DTO No. XIX)

Allemande  
Courante  
Sarabande  
Gigue

Pitch: a' = approximately 415 Herz  
Tuning: 1/4 syntonic comma meantone  
(Pietro Aron, 1523)

The surviving works of Johann Jakob Froberger, German pupil of Frescobaldi and court organist at the Vienna Hofkapelle during the Imperial reign of Ferdinand III (and briefly Leopold I), consist almost exclusively of music for the keyboard. Travelling extensively throughout his career, Froberger absorbed the Italian style from his journeyman years (toccatas, ricercars, canzonas and capriccios), and from his acquaintance with French lutenists and sojourns to England, he adopted the *style brisé* textures of keyboard dance types, casting them into uniform groupings by key.

It was not uncommon for composers of the time to pay homage to patrons and other great personages at their death, with compositions entitled *Lamentation*, *Tombeau*, *Plainte* and the like. In Froberger's Lament on the death of Ferdinand III, he speaks with a personal directness and power quite unparalleled in the early keyboard literature. Performed in free rhythm ((*lentement avec discrétion*), the work is reminiscent of French *préludes non mesurés*, exhibiting an improvisatory and contemplative mood which often projects a dramatically grave quality. In this piece, note in particular the grinding dissonances, slow moving harmonic rhythm, and the rising scale at the end, obviously symbolizing the ascent of the Emperor's soul.

Froberger's historical importance as one of the first composers to employ four-movement suite construction fairly consistently is a standard textbook point, but it is surely the least startling aspect of the music. A highly developed keyboard style characterized by rich, low-lying textures, bold harmonies, jagged and chromatically intense melodic movement, irregular arpeggiated patterns moving from voice to voice, and superb exploitation of delicate nuance inherent in plucked strings, all speak with a distinctive personal stamp in these little gems. The C Minor Suite is an excellent example of the (permit the anachronism) "Romantic" expressive quality of Froberger, revelling as it does an emotionally charged eloquence rarely encountered in keyboard music of this time.

This performance employs an instrument tuned in meantone, the most common type of tuning used for keyboard instruments in the seventeenth century. The pure thirds in this tuning yield wonderfully sonorous triads not present in equal temperament, but such is possible only by a loss of usable triads (sixteen rather than twenty-four), and by sacrificing enharmonics. Occasionally, however, a composer will deliberately include enharmonics within a piece (e.g. the piece will include both a C# and a Db), the dissonant member of the enharmonic being used for a heightened "affect." In the *Lamentation*, Froberger writes C#s in a triadic context, but also writes Dbs in critical places, especially as accented passing tones, or in approaches to perfect cadences. These tearful "wolf"-Dbs, evoking grief and sorrow in a most intimate and impassioned manner, produce an effect which would be completely lost in modern equal temperament.

*Notes by Robert Klakowich.*

## Waltzer, Op. 39

Johannes Brahms

Most of the waltzes were written in Vienna. In 1865, Brahms mischievously called the waltzes "two books of innocent little waltzes in Schubertian form," and dedicated to the critic Edward Hanslick. In return, Hanslick replied: "Brahms and waltzes! The two words stare at each other in positive amazement on the elegant title page. The earnest, silent Brahms, a true younger brother of Schumann, and just as North German, Protestant, and unworldly as he--writing waltzes! There is only one word which solves the enigma, and that is--Vienna. The imperial city induced Beethoven--not, it is true, to dance, but to write dance-music; it led Schumann into a carnival prank (Faschingschwank); it might have ensnared even Bach himself in the mortal sin of writing a *ländler*. Brahms's waltzes are the fruit of his residence in Vienna, and a fruit of the very sweetest kind.

The following is excerpted from Hanslick's description: "The waltzes, sixteen in number, make no pretensions to size; they are all short and have neither introduction nor finale. The character of the individual dance sometimes approximates to the lilting Viennese waltz, but oftener to the easy swaying *Ländler*, and through them we hear, as it were, a distant echo of Schubert or Schumann. Towards the end of the book we hear, as it were, the clank of spurs, first softly, and as though tentatively, then with growing fire and resolution--without question, we are now on Hungarian soil. In the last waltz but one [here he is referring to No. 14] this Magyar temperament breaks forth with vehement energy; the accompaniment is no longer the peaceful ground-bass of Strauss's orchestra, but the clang of cymbals. This number would undoubtedly have formed the most effective finale, but it is quite characteristic of Brahms to prefer a delicate and profound impression to a more exuberant one. Reverting to the mood of the Austrian *ländler*, he closes with a short and enchanting seductive piece." The waltzes were first performed by Clara Schumann and Albert Dietrich in 1866.

Notes by Marnie Giesbrecht.

## Petite Suite

Claude Debussy

The four movements of the *Petite Suite* are among the most evocative pieces ever penned by Debussy. *En bateau* is a marvellous barcarolle, bringing to mind the gently swaying ride one enjoys in a small canoe. The utter relaxation, the complete freedom from care and tension of such a ride is beautifully captured by the composer--as one would expect it to be from the composer who also gave us *La Mer*.

The *Cortège* is very delicate, and not at all like the kind of funeral movement that the title suggests. The middle section is scherzo-like, with just a bit of colouristic splendour at the end, for contrast.

The third movement, *Menuet*, becomes, after an atmospheric introduction, full of the elegance one might have expected from Couperin or Rameau. It is not that it doesn't sound like a piece by Debussy--but rather that it seems fraught with echoes from the past.

The final movement, *Ballet*, is more vigorous and angular than most of Debussy's works--especially the almost exuberant theme on which the movement is based. After the brief waltz interlude, the main subject returns--but it is the waltz section which serves as the basis to the concluding bars of the piece.

Notes by Henry Fogel.

---

## **ENCOUNTERS Series 1988/89**

We hope you have enjoyed this final concert of the 1988/89 series. Planning for next season's Encounters series will take place during the next few months. We welcome suggestions from our audience regarding the repertoire of the series or on any other aspect of our presentations. Please contact Dr. Malcolm Forsyth, Artistic Director for the Encounters series, with your comments.

## **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.

## **Be 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.

## **Upcoming Events**

On Tuesday, March 7th at 8:00 pm, pianist **Grant Maxwell** will present a program which includes Mussorgsky's *Pictures at an Exhibition* among other works. This program is presented in partial fulfillment of Mr. Maxwell's Doctor of Music degree, and is presented free of charge.

**The Symphonic Wind Ensemble** under the direction of Fordyce Pier will present works by Strauss, Wagner, Rossini, Bassett, Knox and Dahl on March 14, 1989 at 8:00 p.m.. The Rossini work will feature clarinet soloist Wendy Crispin. Tickets are available from the Department of Music.

Friday, March 17th at 8:00 pm, **Collegium Musicum**, directed by Marnie Giesbrecht, will celebrate St. Patrick's Day with six centuries of early music. Tickets are available from the Department of Music.

---

