



Design: Cindy Bouwers

# ENCOUNTERS

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**Sunday**  
**January 19, 1992**  
**Convocation Hall**  
**8:00 pm**

**The Department of Music**

presents

**ENCOUNTERS III**

The third in a series of four concerts.

**Artistic Directors:**

Malcolm Forsyth, William H Street

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**PROGRAMME**

**Divertimento in D major,**  
**Hob.II, 22** (1760-64)  
Franz Josef Haydn  
(1732-1809)

*Presto*  
*Menuetto I*  
*Andante*  
*Menuetto II*  
*Finale: Presto*

Norman Nelson & Patricia Armstrong (violins)  
Michael Bowie (viola)  
Tanya Prochazka (violoncello)  
Jan Urke (double bass)  
Kay McCallister & Joan Greabelei (horns)

**The Tempest:**  
**Duets & Choruses** (1990)  
Malcolm Forsyth  
(b. 1936)

Lawrence Cherney (oboe)  
Norman Nelson & Patricia Armstrong (violins)  
Michael Bowie (viola)  
Tanya Prochazka (violoncello)  
Jan Urke (double bass)

*Duet I: Ariel. "I flamed amazement".*  
*Chorus I: The Isle "sometimes a thousand twangling instruments".*  
*Duet II: Caliban. "Beasts shall tremble at thy din".*  
*Chorus II: Prospero. "By my so potent art".*  
*Chorus III: Miranda. "O brave new world".*  
*Duet III: "We are such stuff as dreams are made on".*

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## INTERMISSION

### Preludes

Alfred Fisher (piano)

Alexander Scriabin

(1872-1915)

Opp 17 #6 <i>Bb major - Andante doloroso</i>	(1895)
13 #2 <i>A minor - Allegro</i>	(1895)
17 #1 <i>D minor - Allegretto</i>	(1896)
22 #1 <i>G# minor - Andante</i>	(1897)
22 #3 <i>B major - Allegretto</i>	(1897)
27 #2 <i>B major - Andante</i>	(1900)
31 #3 <i>Eb major - Presto</i>	(1903)
48 #2 <i>C major - Poetico con delizio</i>	(1905)
48 #3 <i>Db major - Capricciosamente affanato</i>	(1905)
51 #2 <i>A minor - Lugubre</i>	(1906)
56 #1 <i>Eb major - Violent, tres accentué</i>	(1908)
59 #2 <i>Sauvage, belliqueux</i>	(1910)
67 #1 <i>Andante - vague, mystérieux</i>	(1913)
67 #2 <i>Presto - inquiet</i>	(1913)
74 #1 <i>Douloureux</i>	(1915)

### Chamber Symphony no.1, op. 9, for fifteen solo

instruments (1906)

Arnold Schönberg

(1874-1951)

Shelley Younge (flute, piccolo)

Jennifer Short (oboe)

Lawrence Cherney (english horn)

Dennis Prime (E-flat clarinet)

Charles Hudelson (clarinet)

David Quinn (bass clarinet)

Edith Stacey (bassoon)

John Feldberg (contrabassoon)

Kay McCallister & Joan Greabeiel (horns)

Norman Nelson & Patricia Armstrong (violins)

Michael Bowie (viola)

Tanya Prochazka (violoncello)

Jan Urke (double bass)

Malcolm Forsyth (conductor)

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## PROGRAM NOTES:

### Divertimento in D major, Hob. II, 22

Franz Josef Haydn

The divertimento of the eighteenth-century was intended primarily for entertainment of the nobility, sometimes even as background music or for outdoor gatherings. Usually scored for a small ensemble of three or more solo instruments, the typical composition could have as many as ten short movements. Mozart wrote a total of thirty-seven divertimenti and Haydn over fifty.

The light-hearted *Divertimento in D* is scored for two horns and string quartet. The horns provide rhythmic and harmonic support in the first and last movements, and assume the roles of soloists in both minuets. *Largo Cantabile* is scored for strings only and features long expressive melodic lines for first violin. The final *Presto* is very short (less than one minute) and the first violin is again featured, this time with virtuosic scale passages.

(Tom Holm)

### The Tempest: Duets & Choruses

Malcolm Forsyth

Duet I: (oboe and violin)	Ariel. "I flamed amazement".
Chorus I:	The Isle "sometimes a thousand twangling instruments".
Duet II: (viola and cello)	Caliban. "Beasts shall tremble at thy din".
Chorus II:	Prospero. "By my so potent art".
Chorus III:	Miranda. "O brave new world".
Duet III: (two violins)	"We are such stuff as dreams are made on".

This work was commissioned by the oboist, Lawrence Cherney, with funding from the Canada Council, and was written originally as a quintet, later having an optional double-bass part added to the choruses so these could be also performed by a string orchestra. The composer has designed his structure around the idea of several duets alternated with the full ensemble, thus exploring a palette of textures far more varied than the conventional one, while by giving the instruments a quasi-operatic role to play, each is able to project a specific character with proactive gestures in the drama.

*The Tempest* is one of Shakespeare's more enigmatic plays. Neither a tragedy or a comedy, it occupies a place unto itself. The magical aspect of the action is what continues to fascinate. The discovery of an island (which historians believe was inspired by the discovery of Bermuda in 1610) inhabited only by the monster, Caliban, who is deprived of his paradise by the magic of Prospero through his agent, Ariel, for the sake of his lovely daughter, Miranda, is what fascinated the composer of this work, since it echoes some of his own fantasies and experiences.

## The Tempest: Duets & Choruses program notes continued

*Ariel* is presented as "Fast and fiery but light; mercurial" in a scherzo alternating free passages with metric music in twelve-eight. *The Isle* is "hushed, magical", and the shimmering muted tremolos and slides of the strings accompany fast swooping passages in the oboe. *Caliban's* "gruff, atavistic" duet explores double-stopped chords, *sul ponticello*, *col legno* and ricochet effects, and some unusual harmonics. *Prospero* appears "with authority; tempo giusto" in the guise of a fugue, in which several numerical riddles are hidden, and the subject is accompanied at one point by its own retrograde version. *Miranda* by contrast, wafts in "with great serenity and awe" in a set of variations in A major. The final duet, bearing Prospero's wonderful epigram on existence, is marked "inwardly", and takes us away to nothingness.

(Malcolm Forsyth)

## Preludes

## Alexander Scriabin

The Scriabin *Preludes* are the perfect vehicle for the "part-time" pianist; they're short, a challenging technical workout, and are, mercifully, not the Chopin *Preludes*, territory which demands the unfailing requirement of a "full-time" pianist.

This is music that is structurally quite simple, occasionally primitive. Its subtleties of form, like its supercharged emotional content are calculated with never less than perfect deliberation. In these fleeting miniatures, sentiment is conceived as material ...but what sentiment it is! The ravishing, the pathetic, the haughty, the passionate are all maximized and lifted to the surface in artful and sensuous pianistic configurations. This particular grouping of preludes runs the gamut from intoxicated poetry of op. 17 to the exorcistic stammerings of the "atonal" preludes, op. 67 and op. 74.

(Alfred Fisher)

## Chamber Symphony No. 1, Opus 9 for 15 Solo Instruments

## Arnold Schönberg

Arnold Schönberg referred to his *Chamber Symphony No. 1* as "the climax of my first period." Written in July of 1906 it is easy to see, in retrospect, what he meant by this comment. The music foretells much of the work later developed by the second Viennese School and closes the door on his early romantic style, typical of the earlier string sextet, *Verklärte Nacht*. The work is highly contrapuntal, thickly orchestrated and shows a strong tendency to avoid and escape traditional harmony, while seeking complex polyphony. Certainly there are apparent influences from the music of Richard Strauss - strains of *Don Juan* and *Salome* are heard. At the same time there is a conscious avoidance of traditional filler and accompaniment material. With the exception of several accompanimental passages performed by the second violin and the bold use of instrumental doublings, each part has unprecedented independence.

## Chamber Symphony No. 1 program notes continued

The *Chamber Symphony No. 1*, comprising one complete movement is really a smoothly connected series of four dramatic episodes. Although the piece has the harmonic centre of E major, the music tends to stretch harmonic concepts to their limits. The first main theme is heard in the horns, in a melody composed of a startlingly "new" series of perfect fourth intervals. Use of the whole-tone scale and augmented chords is frequent. It is interesting to note that Schönberg did not know the music of Claude Debussy until 1907. After noting that the whole-tone scale was well served by Debussy, and used by both men, Schönberg commented that "in this sense every truly great artist is impressionist: the most delicate reaction to the slightest stimuli reveals to him the unheard-of, the new."

Rather than rely upon traditional harmony, the musical material in the work is often motivic, with thematic development in virtually every prescribed contrapuntal technique, including the devices of cross-rhythm and its typically Viennese offshoot: hemiola. At the same time it is densely orchestrated, creating acoustical challenges for the conductor, the performer and the listener. The instrumentation of the *Chamber Symphony No. 1* is without precedent: an ensemble of fifteen soloists representing a continuation of the work of Richard Strauss in establishing a woodwind choir utilizing piccolo, E-flat clarinet and contrabassoon, two horns that play frequently enough to make up for the absence of other brass and a quintet of strings utilizing their highest, most piercing range, as well as harmonics, *pizzicato* and *col legno* effects.

There is profusion of thematic material, which makes it difficult to perceive a kind of symphonic form which has development taking place almost immediately, and constantly thereafter. What is easier to appreciate is the vivid nature of each of the themes. Most are characterised by their large, disjunct leaps, with more than a suggestion of the appoggiatura harmonic style developed by Wagner and Strauss, even in the absence of explicit harmonic accompaniment. Once only does Schönberg hark clearly back to homophony: when the solo violin plays an eerie melody over a straightforward A-major chordal string texture some three minutes into the work. But although this theme is ubiquitous thereafter, it too is always treated contrapuntally.

Schönberg attempted to emphasize the importance of the individual soloist by creating a required seating plan for the performance of the work, carefully placing instruments in such a way as to avoid domination of the winds over the strings. In rehearsals of the work, Schönberg asked conductors to rehearse individually each of the players in the symphony, insisting that "every note should be heard."

(William H Street)

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Selections from tonight's concert are being recorded by the CBC for broadcast on *Arts National*, heard between 8:00 and 10:00 pm weeknights on CBC Stereo 90.9 and on *Sunday Arts*, heard 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 final concert in the 1991-92 ENCOUNTERS series will take place on Sunday, March 22, 1992 at 8 pm in Convocation Hall.

**Program and performers:**

**Alban Berg:** *Four Pieces for clarinet and piano, op. 5*

Dennis Prime, clarinet; Marnie Giesbrecht, piano.

**Johann Sebastian Bach:** *Passacaglia in C Minor, BWV 582*

Marnie Giesbrecht, organ

**Patrick Caray:** *Tango! for clarinet, violin and piano*

Dennis Prime, clarinet; Norman Nelson, violin; Marnie Giesbrecht, piano.

**William Walton:** *Façade* (poems: Edith Sitwell)

Carl Hare, speaker; Shelley Younge, flute; Dennis Prime, clarinet; William H Street, saxophone; Alvin Lowrey, trumpet; Brian Jones, percussion; Colin Ryan, violoncello; Malcolm Forsyth, conductor.

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Lawrence Cherney's appearance is made possible in part with the assistance of the Touring Office of the Canada Council.

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