



# ENCOUNTERS

Design: Cindy Bouwers



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**Sunday**  
**February 6, 1994**  
**8:00 pm**

The Department of Music presents

**Kilburn Encounters IV**

featuring **Norman Nelson**, violin  
The final in a series of four concerts.

**Convocation Hall**  
**Arts Building**

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

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**Program**

**Suite for Violin and Saxophone (1926)**

by Adolf Busch (1891-1952)

Praeludium  
Sarabande  
Gavotte  
Gigue

Norman Nelson, violin  
William Street, saxophone

**Sonata for Violin and Piano (1950)**

by William Walton (1902-1983)

Allegro tranquillo  
Variazioni

Norman Nelson, violin  
Janet Scott-Hoyt, piano

**Intermission**

**Piano Quintet in F-minor Op. 34 (1864)**

by Johannes Brahms (1833-1897)

Allegro non troppo  
Andante, un poco adagio  
Scherzo: allegro  
Finale: Poco sostenuto;  
Allegro non troppo;  
Presto non troppo

Norman Nelson, violin  
Dianne New, violin  
Jonathan Craig, viola  
Tanya Prochazka, cello  
Helmut Brauss, piano

## Program Notes

Although **William Walton** attended the Oxford Cathedral Choir School, he was largely self taught as a composer. His talent was demonstrated at an early age: a string quartet written when he was seventeen was chosen to be performed at the International Society for Contemporary Music at Salzburg in 1923. His works include music for the theatre, orchestra, chorus, songs, and a small amount of chamber music including a piano quartet, two string quartets, and the *Sonata for Violin and Piano*.

*The Sonata* was composed in 1948 for Yehudi Menuhin and Louis Kentner, who gave the first performance on September 30, 1948 at the Tonhalle in Zurich. Apparently this was a "trial run" for the sonata as Walton immediately withdrew the work in order to revise it. In the original version, it is possible that the work included a *Scherzetto* that eventually became the second of the *Two Pieces for Violin and Piano*. The revised version of the Sonata was premiered by Kentner and Menuhin at the Theatre Royal, Drury Lane on February 5, 1950.

**Adolf Busch** was born in Germany in 1891. A brilliant violinist, he was particularly active as a chamber musician, founding the Busch String Quartet, and also playing in trio with his brother Hermann and pianist (and future son-in-law) Rudolf Serkin. At the outbreak of the Second World War, he moved to the United States and continued to perform, compose and teach. He founded the Marlboro School of Music in Vermont in 1950, and one of his most distinguished students was Yehudi Menuhin.

His compositions show the influence of Max Reger, and included orchestral, choral, vocal and chamber works. *The Suite for Violin and Saxophone* was composed in 1926, and was dedicated to Kate Ronisch (who was a student of Clara Schumann), whose husband was Dr. Wolfgang Ronisch, a doctor at the Sanatorium at Arosa where Busch sometimes stayed and where the Suite was written. The Suite's four movements are in Baroque dance forms, although the second, while in slow three, does not have the *Sarabande's* characteristic accented second beat. The Suite is also playable on viola or clarinet instead of saxophone but it was evidently written specifically for the saxophone and was premiered on Kate Ronisch's birthday with Busch as violinist and Rudolph Serkin performing on the saxophone.

**Johannes Brahms'** music falls on the "conservative" side of a musical controversy that raged during the late nineteenth century: a pitched battle waged between exponents of the new music of Liszt and Wagner and those that supported the more formally conservative music of Brahms. The amount of invective on both sides was considerable, and one of Brahms' detractors suggested that the signs reading "Exit in Case of Fire" in Boston's new Symphony Hall be replaced with signs reading "Exit in Case of Brahms". To his credit, Brahms remained aloof from the controversy.

As well as having the genius required to be a great composer, Brahms was a diligent and meticulous worker, and was not only concerned that the form and content of a work were perfect, but that the vehicle for its expression was exactly right. *The Piano Quintet Op. 34* is actually the third version of a work that was originally composed as a string quintet (string quartet with two celli), written in the summer of 1862. When it was played in this form, the consensus was that it was not entirely successful. In a letter to Clara Schumann, violinist Joseph Joachim wrote:

"It is a great pity that the general effect of this piece, in spite of so much that is remarkable in it, should be unsatisfactory, and I was glad that Johannes, on hearing it himself, wished to alter it."

The second incarnation came in the form of a sonata for two pianos, and was premiered by Brahms and Carl Tausig in an all-Brahms programme at the Wiener Singakademie on April 17, 1864. Despite the general success of the concert, the two piano sonata was not well received. In a letter to Brahms regarding the work, Clara Schumann wrote:

"...it is not a sonata, but a work whose ideas you might - and must - scatter, as from a horn of plenty, over an entire orchestra. A host of beautiful thoughts are lost on the piano, and are recognizable only by a musician, the public would never enjoy them at all. The very first time I played it, I felt as if it were a work arranged for the piano, but I thought I was prejudiced, and so I did not say anything....But please, dear Johannes, for this once take my advice and recast it."

The combination of the unsuccessful performance and Clara Schumann's letter persuaded Brahms to revise the work, and he recast it as a piano quintet (an amalgamation of the two previous incarnations). Although the version for two pianos has been published (OP. 34a) it is as the Piano Quintet that it is most often performed, and it remains as one of the greatest works in the chamber music repertoire.

Peter Jancewicz

**Norman Nelson** was born in Dublin, Ireland and educated in England with studies at the Royal College of Music, London. At the age of 24, he held the position of assistant concertmaster with the London Symphony, subsequently holding the same position with the Royal Philharmonic, and the BBC Symphony. In 1965 he came to Canada to become the concertmaster of the Vancouver Symphony. He was a founding member and leader of the Purcell String Quartet. He has appeared as violin Soloist with many orchestras, including the London Symphony, the Academy of St. Martin-in-the-Fields (of which he was a founding member), the BBC Symphony, and the Vancouver Symphony. As a chamber musician, Mr. Nelson has performed in every major city in Canada and the United States, in Europe, Russia, Japan and the People's Republic of China and at present performs frequent coast-to-coast broadcasts in Canada. Mr. Nelson holds the position of Professor of Violin and Chamber Music at the University of Alberta.



**Helmut Brauss** received his early musical training in Europe. Among his teachers were Edwin Fischer, Hans Ehlers and Elly Ney. Mr Brauss has proven his extraordinary pianistic ability and stylistic versatility in many recitals, chamber music concerts, concerts with orchestra and Radio broadcasts throughout Germany, Italy, Switzerland, Austria, France, Belgium, The Netherlands, Norway, Denmark, Ireland, Iceland, England, Japan, Korea, USA and Canada. He has also appeared at the German Mozart Festival and the Saskatchewan Festival (under the baton of Arthur Fiedler). He has seven recordings with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian to his credit. Since his arrival in Canada, Mr Brauss has performed in most major musical centres and appeared frequently on CBC Radio and Television. In 1979, in cooperation with the Edmonton Symphony Orchestra and the Canadian Broadcasting Corporation, he successfully premiered a piano concerto especially written for him by the prolific Canadian composer Malcolm Forsyth. After a two-year stay in the Far East, where he was teaching and performing in major centres including Tokyo, Kyoto and Seoul, he returned to Canada where he is presently Professor of Music at the University of Alberta.

**Janet Scott-Hoyt** is nationally known as a pianist, teacher, and adjudicator. While maintaining her own studio, Ms. Scott-Hoyt has served on the faculty of the Department of Music at the University of Alberta and is presently teaching at Augustana University College. Since 1973, she has been a member of the music faculty at the Banff Centre, School of Music. Through her long association with the Banff Centre she has had the opportunity of performing with many artists of international repute as well as coaching students from around the world.

**Dianne New**, a native Edmontonian, has been Concertmaster of the Edmonton Youth Orchestra and National Youth Orchestra of Canada. Ms. New is currently the Principal Second Violin of the Edmonton Symphony Orchestra. She was one of the featured soloists for an Edmonton Symphony Orchestra Choral Celebration performance that took place in October 1992. Ms. New is highly regarded as a chamber musician, having performed on the Edmonton Chamber Music Society series and the University of Alberta's Encounters Concerts. She was also a finalist in the Banff International String Competition as a member of the Debut String Quartet, a group she now leads.

**Jonathan Craig** won a scholarship to study viola at the Royal College of Music in Hamilton at the age of nine. As a student, Mr Craig has been Principal Violist with the Hamilton Philharmonic Youth Orchestra, the Toronto Symphony Orchestra and the University of Southern California Symphony Orchestra. He has also participated in many chamber music festivals both in Canada and in the United States, including the Banff School of Fine Arts, the Sarasota Music Festival and the Music Academy of the West. In 1991, he was a prize winner in the Lionel Tertis International Viola Competition. After completing a Bachelors degree in Music Performance with David Zafer at the University of Toronto, Mr Craig received a Masters in Music Performance degree with Donald McInnes at the University of Southern California in Los Angeles.

Since then, Mr Craig has been Principal Violist with the Millennial Arts Chamber Orchestra of Los Angeles, The Amadeus Ensemble in Toronto, and the National Ballet of Canada. Mr Craig is currently the Principal Violist with the Edmonton Symphony Orchestra and is Winspear Visiting Professor in the Department of Music at the University of Alberta.

**Tanya Prochazka** has had a remarkably varied international career as soloist, Chamber musician, freelance player and cello teacher. Her beginnings were in Australia, where she started to play the cello at age seven. She pursued her cello studies at the Paris Conservatory with Andre Navarra. Her early professional activities took her to Vienna, where she became cellist of the group Ensemble I and performed throughout Europe and the Middle East. After graduate studies with Janos Starker in Indiana, Ms Prochazka settled in London, married and had three children. The cello was, however, not neglected and, as soloist, recitalist, Chamber musician and freelance player, she was very active in and around London. She also taught at the Royal Academy of Music and at the Guildhall School of Music. In 1986, she moved with her family to Edmonton where she has become part of the Edmonton musical scene. She performs regularly as recitalist and chamber musician and has appeared as soloist with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble. She teaches at the University of Alberta and at Alberta College.

**William Street** holds advanced degrees from Northwestern University, the *Conservatoire National de Bordeaux* (France) and the Catholic University of America. His teachers have included Frederick Hemke and Jean-marie Londeix. Dr Street, a member of the *Ensemble International de Saxophones de Bordeaux*, was also a member of the Chicago, Washington, D.C., and Frederick Hemke Saxophone Quartets. He has appeared throughout Europe, Central and North America and Asia as a recitalist and soloist with many orchestras including the Milwaukee and Edmonton symphonies, the Orchestra Filarmonica Marchigiani (Italy) and the Orquesta de Càmara del Neuvo Mundo (Mexico). Dr Street is also in great demand as a chamber musician and has performed with ensembles such as the Twentieth Century Consort and the Chicago Saxophone Quartet. His concerts are frequently broadcast on CBC Radio and he can be heard on several compact disc recordings. Since joining the University of Alberta Department of Music in 1988, he has become an integral part of the faculty as saxophone instructor, chamber music coach, and Director of the University Concert Band.



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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.

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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.

Tonight's concert is being recorded by the CBC for future broadcast on *Alberta In Concert*, aired Sundays on CBC Stereo 90.9 FM at 12:05 pm.



This was the final concert in the 1993-94 ENCOUNTERS series. The Department of Music will begin programming the music for the 1994-95 series over the next few months and would welcome your comments regarding the series. Please correspond directly to Dr Malcolm Forsyth or Dr William Street c/o the Department of Music, 3-82 Fine Arts Building, University of Alberta, Edmonton, T6G 2C9

**Stay informed!** The Department of Music's newsletter *In Tune Words on Music* contains concert and events listings as well as informative articles about the activities of our students, staff and alumni. Pick up your copy from the racks outside of Convocation Hall or call the Department of Music at 492-3263 and arrange to have *In Tune* mailed to your home.



## UPCOMING EVENTS:

Tuesday, at 8 pm  
February 8, 1994  
Convocation Hall

**Faculty Recital:**  
**James Montgomery, trombone**  
Admission: \$7/adult,  
\$5/student/senior

Friday, at 12 pm  
February 11, 1994  
Convocation Hall

**Chamber Music Masterclass:**  
**Elizabeth Dubberly, soprano and**  
**Stephen Dubberly, piano.**  
Free admission.

Friday, at 8 pm  
February 11, 1994  
Convocation Hall

**Visiting Artist Recital:**  
**Elizabeth Dubberly, soprano &**  
**Stephen Dubberly, piano**  
Admission: \$7/adult,  
\$5/student/senior

Wednesday, at 12:10 pm  
February 16, 1994  
Convocation Hall

**Noon-Hour Organ Recital with visiting**  
**artist Stephan Bleicher**  
Free admission.

Thursday, at 8 pm  
February 17, 1994  
Convocation Hall

**Master of Music Recital: Michael**  
**Coderre, baritone**  
Free admission.

Sunday, at 3 pm  
February 20, 1994  
Convocation Hall

**Benefit Faculty Recital**  
(in support of U of A music  
performance activities):  
**Marek Jablonski, piano**  
Admission: \$10/adult,  
\$5/student/senior

Saturday, at 7 pm  
February 26, 1994  
Convocation Hall

**Northern Alberta Band Concert**  
Free admission.

**March 13 - 26**

**Visiting Distinguished Professor**  
**& Conductor: Eugene Corporon**  
Watch for complete scheduling  
in **In Tune**.