

Nicholas Arthur  
**KILBURN**  
MEMORIAL CONCERT SERIES

**1 9 9 4**

*Presenting*

**Heinz Holliger, oboe**

*with*

**Ursula Holliger, harp**

**Friday, October 21, 1994 at 8:00 pm**

**Convocation Hall, Arts Building**

**University of Alberta**

## Nicholas Arthur Kilburn Memorial Concert Series

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his sons the late Nicholas Weldon and Peter (BA, University of Alberta, 1929). Mr and Mrs Holliger's presence here tonight is made possible by the generosity of the Kilburn family.

- 1981: Jorge Boulet, pianist
- 1982: (spring) York Winds
- 1982: (fall) Vancouver Chamber Choir
- 1983: Shura Cherkassky, pianist
- 1984: Guy Fallot, cellist
- 1985: Elly Ameling, soprano
- 1986: Eugene Istomin, pianist
- 1987: Franco Gulli, violinist
- 1988: Maureen Forrester, contralto
- 1989: Marek Jablonski, pianist
- 1990: Joseph Swensen, violinist
- 1991: Kaaren Erickson, soprano
- 1992: Detlef Kraus, pianist
- 1993: Ofra Harnoy, cellist

# Program

## Sonata in D for Oboe and Harp

Allegro moderato  
Larghetto  
Allegro

**Carl Philipp Emanuel Bach**

(1714-1788)

## Five Pieces for Solo Oboe (1981)

La Cigale et La Fourmie (d'après La Fontaine)  
Lettre d'amour  
Fugue à trois voix  
Berceuse  
Le Légerdemain (Le Jongleur)  
dedicated to Heinz Holliger

**Antal Dorati**

(1906-1988)

## Trilogy for Oboe and Harp (1992)

Bariolage  
Inner Song (in memory of Stefan Wolpe)  
Immer neu

**Elliott Carter**

(b.1908)

dedicated to Ursula and Heinz Holliger

**INTERMISSION**

**Six Metamorphoses after Ovid Op. 49  
for Solo Oboe (1951)**

**Benjamin Britten**  
(1913-1976)

- PAN who played upon the reed pipe  
which was Syrinx, his beloved.
- PHAETON who rode upon the chariot of the sun  
for one day and was hurled into the river  
Padus by a thunderbolt.
- NIOBER who, lamenting the death of her fourteen  
children, was turned into a mountain.
- BACCHUS at whose feasts is heard the noise of  
gagging women's tattling tongues and shouting out of  
boys.
- NARCISSUS who fell in love with his own image  
and became a flower.
- ARETHUSA who, flying from the love of Alpheus the  
river god, was turned into a fountain.

**Sonata in B Flat for Solo Harp (1811)**

**Giovanni Battista Viotti**  
(1755-1824)

- Allegro brillante  
Adagio  
Allegretto

**Andante con variazione in F Major  
for Oboe and Harp (ca. 1820)**  
("Tanti palpiti" from "Tancredi")

**Gioacchino Rossini**  
(1792-1868)

**Rossini-variations for Oboe and Harp (1824)**  
"La Cenerentola"

**Frédéric Chopin**  
(1810-1849)

Tonight's concert is recorded by the CBC for the future broadcast on *The Arts Tonight*, which  
is heard weeknights from 6:30 to 10:30 pm on



CBC Stereo  
Edmonton 90.9

**Heinz Holliger** is considered to be one of this century's truly outstanding musicians. Called the "world's premier oboist" by The New York Times, his performances have led critics worldwide to hail him as "dazzling," "masterly," "extraordinary" and "charismatic," possessing "magnetic eloquence." A musician in the classic tradition, his contributions extend beyond his principal instrument: he is a noted conductor and composer, and is devoted to preserving the classics while promoting music of the contemporary era.

Mr Holliger has performed countless recitals and played with all the major orchestras in the United States and Canada. Most recently, he toured North America with the Camerata Bern performing in twelve cities including Kansas City, Chicago, Tucson, Montreal and in New York at Carnegie Hall. He has performed as soloist and conductor with the Cleveland Orchestra and the Brooklyn Philharmonic, appeared with the San Francisco, Detroit, Pittsburgh, Louisville, Baltimore, Vancouver and Montreal Symphonies, the Los Angeles Philharmonic, Boston Musica Viva and Chamber Music Chicago, performing repertoire by Martinu, Hummel, C P E Bach, Dorati, among others. He has also appeared as soloist with the Chicago Symphony Orchestra at the Ravinia Festival and the Boston Symphony Orchestra at Tanglewood. In New York's Carnegie Hall, he played with the Tonhalle Gesellschaft of Zuerich and with l'Orchestre de la Suisse Romande in a concert that featured him as soloist in the Strauss Oboe Concerto as well as conductor of the premier of one of his own compositions. He also played a chamber concert at the Metropolitan Museum of Art and performed with the Chamber Orchestra of the 92nd Street Y, where he was both conductor and soloist. In 1990 he appeared as soloist with the Orchestra der Beethovenhalle Bonn on its North American tour to cities including New York, Boston and Washington, D C.

In addition to his performances in North America, Heinz Holliger has toured the globe, appearing in recital, and playing with the major orchestras of Europe and Japan, and performing at the great music festivals of Salzburg, Edinburgh, Holland, and Lucerne among others. "Holliger is to this century what Liszt and Paganini were to the last," wrote Malcolm Rayment in the Glasgow Herald after Edinburgh Festival concerts featuring Holliger as both soloist and composer. The critic continued his praise by writing, "he is a consummate musician. Bach once walked one hundred miles to hear Buxtehude play. It is worth doing the same to hear Holliger." His European engagements have also included concerts in Vienna and an appearance as conductor in Lausanne.

"Holliger proves he is modern master of the oboe" declared the headline of John Von Rhein's April 1991 review in the Chicago Tribune. He continued, "among music professionals, there is not much disagreement over who stands as the reigning oboist of the day. He is Heinz Holliger, a gifted and deeply committed performer who has not only mastered every facet of his art but who continues to expand the technical, musical and stylistic frontiers of his instrument and its repertory. His clear, sweet tone, seamless breath control and impeccable musicality are something to behold. No wonder most oboists remain in awe of the man."

After the Boston premier of Donatoni's oboe concerto, "Holly," the critic for The Boston Globe wrote that Holliger "can play absolutely anything a composer can dream up for his instrument. The only thing that didn't happen in it was for the oboe--literally--to catch fire". "Holly" was also performed in Toronto, and the critic for The Globe and Mail called the premier "brilliant." Switching from modern repertoire to neo-classical, Mr Holliger played Richard Strauss' Oboe Concerto with the Baltimore Symphony and Stephen Wigler of the Baltimore Sun praised his "miraculous performance."

Heinz Holliger gave the world premier of Elliott Carter's Oboe Concerto in Geneva in June 1988. The following fall, he played the United States premier with the San Francisco Symphony, Herbert Blomstedt conducting performances in San Francisco, New York, Boston and Washington, D C. Allan Kozinn described his "brilliant rendering" of the concerto in the New York Times and Ellen Pfeifer of the Boston Herald called Holliger's performance, "a breathtaking virtuoso display."

"Holliger showed why he stands alone at the top of the oboe world as he unleashed a gorgeous, mellow tone that filled the hall," wrote one critic. In describing a recital at the Metropolitan Museum of Art, Will Crutchfield of The New York Times wrote, "His performance was masterly and it was a delight. Very few instrumental soloists on the current scene approach the vitality and naturalness of Mr Holliger's feeling for the shape of a classical phrase, and his first movement cadenza was a model for brio, personal projection, merriment, and close observation of historical models alike." Montreal's La Presse calls him simply, the "complete oboist".

Heinz Holliger's performance with the Los Angeles Philharmonic prompted Los Angeles Times critic Martin Bernheimer to write that "the oboist's sweet and slender tone could charm the birds out of the trees," and concluded that Mr Holliger made his performance "an experience of sensual delight." After Mr Holliger played the United States premier of the acclaimed Russian composer Edison Denisov's Oboe Concerto with the Pittsburgh Symphony, critic Mark Kanny of the Pittsburgh Post-Gazette wrote, "a stunning display of musicality and technical command in an important new oboe concerto was the highlight of last night's all-Russian concert."

Heinz Holliger's repertoire embraces virtually all the great oboe music in the instrument's history since its adoption at the French court of Louis XIV in 1660 and includes the golden age of oboe: the 17th and 18th centuries. His performances of concertos by Handel, Telmann, Vivaldi, Marcello and Bach (father and sons) are among the most popular in the enormous body of recorded Baroque music. Twentieth century composers have shown an enormous interest in the oboe, and Holliger has provided inspiration for numerous new compositions. Among today's composers who have written works for him are Luciano Berio, Elliott Carter, Edison Denisov, Vinco Globokar, Hans-Werner Henze, Klaus Huber, Andre Jolivet, Ernst Krenek, Witold Lutoslawski, Frank Martin, Krzysztof Penderecki, Henri Pousseur and Karlheinz Stockhausen.

Witold Lutoslawski wrote his Double Concerto for Oboe, Harp and Chamber Orchestra for Heinz Holliger and his wife, harpist Ursula Holliger, on commission from the Swiss conductor Paul Sacher. With Sacher conducting, the husband and wife duo gave the world premier in August 1980 at the Lucerne Festival, and another performance was received enthusiastically at a London Promenade concert in 1981. The duo's recent recording of the work, released by Vox Cum Laude along with the Strauss Oboe Concerto with Michael Gielen conducting the Cincinnati Symphony, received this review from Ovation Magazine: "In this, the work's recorded premier, it is difficult to separate the quality of Lutoslawski's ideas and craftsmanship from the quality of Holliger's performance, so who bother? These artists play the concerto to absolutely brilliant effect." The Strauss was "beautifully aglow with lyrical understanding. It is a pleasure to hear the work again, particularly in a performance as fine as this".

Heinz Holliger was born in Switzerland, the son of a physician. He attended the Bern Conservatory, studying piano, oboe, and composition with a pupil of Bartok and Kodaly. In Paris, he continued his studies with oboist Pierre Pierlot and pianist Yvonne Lefebure, then joined the Basel Symphony and Chamber Orchestra as first oboist. In Basel, he continued his composition study with Pierre Boulez, the musician whom he considered the greatest musical influence of his life. At the age of 20, Holliger received the first of a series of important prizes in international competitions: First Prize for Oboe in the Geneva International Music Competition. Three prizes followed: First Prize in the Swiss Musicians Association Competition, the Joseph Pembauer Prize for Piano and First Prize in the Munich International Competition, his solo career was launched.

In addition to being a strong advocate of performing contemporary music, Heinz Holliger is an active and noted composer. Many of his compositions appear on such record labels as Deutsche Grammophon, Phillips and Monitor. His recording of his own "Trio for Oboe, Viola and Harp," and five other works composed especially for him received an Edison Award. Heinz Holliger's more than 70 recordings with the world's leading orchestras, ensembles and soloists on Deutsche Grammophon, Phillips, Monitor and Vox have earned him multiple Deutsche Schallplatten Prizes, Edison Awards, Grands Prix du Disques and Grammy Award nominations. He has recorded with such ensembles as the English Chamber Orchestra under Raymond Leppard, the New Philharmonia Orchestra with Edo de Waart and Vittorio Negri conductors, the Concertgebouw, l'Orchestre de la Suisse Romande, the Bamberg Symphony, the Dresden State Orchestra, I Musici, the Festival Strings of Lucerne, and the Geneva Baroque Orchestra. He has also performed on records with the Pascal Quartet and Alfred Brendel.

At present, Mr Holliger is Professor at the Staatliche Musikhochschule of Freiburg, a member of the Berlin Academy of Fine Arts and an honorary member of the Royal Academy of Music in London. He was recently awarded the Great Composers Prize of the Schweizer Tonkuenstlerverein and Denmark's Sonning Prize.

Heinz Holliger appears by permission of Colbert Artists Management.

**Ursula Holliger, harp.** Harpist Ursula Holliger is a frequent soloist at the major summer festivals including Salzburg, Edinburgh and Lucerne. She has earned world-wide recognition for her solo performances with many of the great orchestras and for her chamber music concerts in which she has performed with artists such as Aurele Nicolet, Peter-Lukas Graf and her husband Heinz Holliger.

In recent seasons, Ms Holliger has performed here with orchestras including the Los Angeles and Rochester Philharmonics, the Cincinnati Symphony and the Minnesota Orchestra in a series of concerts in Minneapolis, New York's Carnegie Hall, Boston's Symphony Hall and Washington D C's Kennedy Center. Her numerous recital appearances have included recent engagements at the University of Michigan and Colorado College.

Born in Basel, Switzerland, Ursula Holliger studied with Marcel Grandjany as well as at the Music Academy in Basel and the Royal Conservatory in Brussels and is a prize winner of the International Harp Competition in Israel. She has performed with the Vienna Philharmonic, the Berlin Philharmonic, the Concertgebouw Orchestra, the English Chamber Orchestra, l'Orchestre de Paris, the BBC Symphony and I Musici di Roma.

Ursula Holliger is the solo harpist for the South German Radio Symphony and the Swiss Festival Orchestra of Lucern. For the last several years, she has also been involved in teaching. She has taught at the Music Conservatory in Zurich, at the State Academy of music in Freiburg and has held master classes at the Basel Music Academy.

Ursula Holliger has performed the world premiers of many previously unknown 19th century works (including the recently discovered Concertante Sinfonica for Violin, Harp and Orchestra by Louis Spohr) and contemporary works that were written for her by the composer Hanz Werner Henze, Frank Martin, Jean Francaix, Toru Takemitsu, Ernst Krenek, Andre Jolivet, Isang Yun, Heinz Holliger and Klaus Huber. Witold Lutoslawski's Double Concerto for Oboe, Harp and Chamber Orchestra was written for and premiered by Ursula and Heinz Holliger on commission from the Swiss conductor Paul Sacher, who also led the premier in 1980 at the Lucerne Festival.

Ms Holliger can be heard on recordings for Deutsche Grammophon, Philips, Archiv, Clavis and Novalis.