

School of Music
Faculty of Fine Arts
University of Victoria

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**University
of Victoria**
School of
Music

FACULTY CHAMBER MUSIC SERIES

*A program of music selected by **Dr. Michelle Fillion**
in celebration of her retirement.*

FEATURING:

Benjamin Butterfield, tenor

Suzanne Snizek, flute

Shawn Earle, clarinet & bass clarinet

Alexander Dunn, guitar

Michelle Mares, piano

&

The Lafayette String Quartet:

Ann Elliott-Goldschmid & Sharon Stanis, violins

Joanna Hood, viola

Pamela Highbaugh-Aloni, cello

Saturday, October 24, 2015 • 8:00 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults: \$18 / Students, seniors, alumni: \$14

PROGRAM

Quartettsatz in C minor, D. 703

Allegro assai

Franz Schubert
(1797–1828)

The Lafayette String Quartet

Faisandage et galimafrée, divertimento in eight movements (1984)

Gordon Mumma
(b. 1935)

Fanfare
Bagatelle
Hommage
March Waltz
Minuetto al Rovescio e Trio Extruduto
Notturmo
Romanza
Scherzo
Fanfare

Suzanne Snizek, flute
Shawn Earle, clarinet and bass clarinet
Alex Dunn, guitar
Sharon Stanis, violin
Joanna Hood, viola
Pamela Highbaugh Aloni, cello

An die ferne Geliebte (To the distant beloved), op. 98

Ludwig van Beethoven
(1770–1827)

Auf dem Hügel sitz ich, spähend
Wo die Berge so blau
Leichte Segler in den Höhen
Diese Wolken in den Höhen
Es kehret der Maien, es blühet die Au
Nimm sie hin denn, diese Lieder

Benjamin Butterfield, tenor
Michelle Mares, piano

INTERMISSION

*Beverages and snacks available at the
concession located in the lounge.*

Piano Trio in B-flat Major, op. 97 ("Archduke")

Ludwig van Beethoven
(1770–1827)

Allegro moderato
Scherzo - Allegro
Andante cantabile, ma però con moto
Allegro moderato

Ann Elliott-Goldschmid, violin
Pamela Highbaugh Aloni, cello
Michelle Mares, piano

PROGRAM NOTES

Franz Schubert

Quartettsatz in C minor, D. 703

Schubert's single quartet movement of December 1820, the first movement of a projected but never completed string quartet in C minor, lies at the gateway to Schubert's late chamber music. Biographer Brian Newbould justifiably considers it to be the first work of Schubert's full maturity as a composer of instrumental music and the highpoint of his transition years 1820–21. As boldly original as the "Unfinished" Symphony, it stands alone in performance no less than the "Unfinished" for many of the same reasons, not the least that it conveys both satisfying completion and unfulfilled promise. Why Schubert never added the following movements to this monumental Romantic fragment remains a mystery. Was it his preoccupation with intractable operatic projects around this time? Or its tangible connections to Beethoven's "Quartetto serioso" in F minor op. 95, which would have required a continuation of equal distinction? That he broke off its slow movement after only forty measures and abandoned several other major instrumental works around this time, including two symphony projects, suggest that Schubert may have been grappling with problems of large-scale instrumental form during these years.

Yet the *Quartettsatz* belies any hint of uncertainty. Here is the Schubert of the "Death and the Maiden" Quartet of 1824, intense, poignant, impassioned, and in full control of the quartet medium. Its spacious sonata form exposition features three thematic areas in the manner of Schubert's late instrumental music. It opens with a restless theme in C minor outlining a tragic lament figure, followed by a haunting lyrical song planted in a distant key (Schubert "sang" at his sweetest in foreign keys). A destructive modulating interlude interrupts the lyrical dream-state, rife with his characteristic string tremolos and stabbing accents. It yields to a bittersweet closing theme in G major poised over the chromatic lament theme; its bewitching harmonic shifts and multi-layered textures predate by a half-century the string quartet writing of Johannes Brahms. The second half of the movement is ambiguous owing to several new themes added to the development section, and Schubert's stunning avoidance of the tonic C minor and the first theme throughout the recapitulation. By withholding the double return of the home key and first theme until the very closing measures, Schubert assures that his movement will end as it had begun and with a final dip into the tragic C minor mood. Surely this delayed return to the opening gesture is one of the reasons that this magnificent torso so effectively stands alone.

Gordon Mumma

Faisandage et galimafrée, divertimento in eight movements (1984)

American composer Gordon Mumma (born 1935) has been a Canadian resident since 2002, having accompanied his wife Michelle Fillion to Victoria. Since then he has provided support for new music in Victoria and casual mentoring to young composers at the University of Victoria. Although known especially for his path-breaking electronic music and his poetic piano works, Mumma has also composed for chamber ensembles in the tradition of *Hausmusik*. Among these is his suite *Faisandage et galimafrée*, composed in 1984 for premiere in Santa Cruz, California, by members of the faculty of the University of California, Santa Cruz, where Mumma was for many years Professor of Music.

Modeled on the classical divertimento, *Faisandage et galimafrée* consists of eight short movements with variable scoring. The instruments are determined by the performers from available resources, with the one proviso that high, medium, and low ranges be represented – here strings, woodwinds, and guitar. The performers also select the order of movements. Tonight's musicians have decided to frame their performance with the "Fanfare," played by all in call-and-response. At the centerpoint comes the ironic "Minuetto al rovescio e Trio extruduto," a madcap distortion of Haydn's famous palindromic minuet and trio from the Symphony no. 47. Allusions to other composers appear as well in the "Hommage" to Luigi Dallapiccola and the "Notturmo," based on a 12-tone row used by Aaron Copland. The fleet "Scherzo" serves as a virtuoso climax to the set. Its ensemble performs together in what Mumma calls "articulation unity," three independent voices that strictly coincide in rhythm and meter.

The tongue-in-cheek title of the work derives from the classic *Larousse gastronomique*. There "faisandage" is defined as the ancient gastronomic practice of aging pheasants by hanging them by the tail until putrefied: "A pheasant killed on Shrove Tuesday will make perfect eating by Easter." More appetizing is the Renaissance recipe for a "galimafrée," a mutton stew with ginger and mustard. By the writer's time, however, it had taken on the pejorative meaning of "a badly cooked stew made from scraps."

Tonight's performance of *Faisandage et galimafrée* celebrates Mumma's eightieth birthday this year and the release this month of his book *Cybersonic Arts: Adventures in American New Music*, edited by Michelle Fillion and published by the University of Illinois Press.

Ludwig van Beethoven

An die ferne Geliebte, op. 98 – *To the distant beloved*

In May 1816 Beethoven wrote to his friend Ferdinand Ries: “Unfortunately I have no wife. I have found only one whom no doubt I shall never possess.” This was likely in reference to the woman known only as the “Immortal Beloved,” with whom Beethoven’s rupture in late summer 1812 remained a source of bitter regret. It may be that his work on the song cycle *An die ferne Geliebte*, composed in April 1816 — a month before the letter to Ries — had revived those feelings of loss. Personal experience may likewise have attracted Beethoven to the poetic cycle sent to him by amateur poet Alois Jeitteles, a medical student from Brno then studying in Vienna. Set in a musical landscape of pastoral loveliness, its six songs tell the tale of separated lovers from the vantage point of a rustic poet-composer. His are songs of tender recollection interrupted by flashes of resignation and yearning for his “distant beloved.” By the fifth song he reaches a point of hopelessness when the rebirth of nature proves cold consolation: “Though springtime brings together all lovers, our love alone knows no spring.” In the end music provides a fragile connection between them: “Take my songs and sing them,” he urges her in the concluding song, evoking its power to bridge physical separation.

In response to the simplicity of Jeitteles’s verses, which “flow from the heart without artistic pretension,” Beethoven’s songs are rooted in the German folk-song, though transformed by a uniquely sophisticated structure. Beethoven’s use of the subtitle *Liederkreis* — circle of songs — in the Steiner first edition of *An die ferne Geliebte* points to its circular design. Performed without breaks and beginning and ending in the key of E flat, the inner songs are connected by related keys and by improvisatory piano transitions, a stunning novelty in the song cycle. Moreover the first song, “Auf dem Hügel,” is a set of variations the opening phrases of which provide a network of thematic material for the rest of the cycle, the fruit of long compositional sketching. The theme of musical “connection” carries through to the sixth song, “Nimm sie hin denn, diese Lieder,” which alludes to fragments of the earlier songs before its climactic recall of Song I at the words: “Then what has parted us must yield to these songs.” This insight unlocks a jubilant close for singer and pianist, whose impassioned reiterations of the final verse strive to persuade one another — and us — that music can provide the consolation that life withholds.

Ludwig van Beethoven

Piano Trio in B-flat, op. 97 “Archduke”

Beethoven's last piano trio was composed in 1810–11 and dedicated to Archduke Rudolph of Austria, Beethoven's benefactor, student, and friend. Although Rudolph was an excellent pianist, Beethoven himself played the piano part for the premiere of the “Archduke” trio in Vienna on April 11, 1814 – one of his last major concert appearances as a pianist. By then seriously out of practice and in an advanced stage of deafness, he proved no match for the Trio's substantial musical and technical challenges. Not even veteran string players Ignaz Schuppanzigh and Joseph Linke were able to save the day. Yet the pianist Ignaz Moscheles, who was in the audience for this historic event, heard through the technical mishaps “many traces of the *grand* style” in Beethoven's performance. And grandeur is indeed the prevailing characteristic of the Trio op. 97.

From the noble opening gesture of the broad *Allegro moderato* first movement, the “Archduke” trio unfolds at a pace of unhurried grandeur. The chamber music interaction of all three players is intense, rich, and nearly constant. The Scherzo and Trio second movement is unique in its juxtaposition of contrasting styles. The puckish Scherzo is a rustic German country-dance or *deutscher*, while the Trio alternates an austere chromatic fugato in the “learned” style with a glittering high-society waltz from the Viennese salons. Beethoven's indication that the Scherzo-Trio pairing are to be repeated an extra time makes for a long movement indeed, further extended by a Coda in which city and country, *fugato* and *deutscher*, collide. In the end the country-dance wins the competition by a hair. The emotional heart of the work is the variation third movement based on an exquisitely harmonized sarabande theme. Four variations progress from slower to faster rhythms until the texture dissolves into shimmering clouds of thirty-second notes. From there, the music returns to the theme as if, to quote T. S. Eliot, “to the well-remembered gate,” now intensified by surprising details. In the fantasia-like Coda it is left to the cello to reveal the full implications of the theme, as if at last “we know it for the first time.” This splendid movement marks the beginning of Beethoven's late variation style. Yet conviviality wins the day in the sparkling sonata-rondo finale, with its quirky off-tonic theme and numerous opportunities for brilliant display by all members of the trio.

As a celebration of music-making among friends of the highest ability, the “Archduke” Trio is a fitting close to a concert celebrating warm friendship and collegiality in small ensembles.

NEXT FACULTY CHAMBER MUSIC CONCERT:

Saturday, January 9, 2016 • 8:00 p.m.

Featuring mixed ensemble works from the Early Twentieth Century,
including compositions by Vaughan Williams, Caplet and Martin.
Phillip T. Young Recital Hall

UPCOMING EVENTS

Sunday, October 25, 8:00 p.m. (Admission by donation)

STUDENT COMPOSERS CONCERT

Featuring original compositions by students in the
School of Music Composition program.
Phillip T. Young Recital Hall

Friday, October 30, 12:30 p.m. (Admission by donation)

FRIDAYMUSIC

Featuring School of Music brass students in a concert of varied repertoire.
This concert will be broadcast live at finearts.uvic.ca/music/events/live/
Phillip T. Young Recital Hall

Friday, October 30, 8:00 p.m. (\$15 & \$10)

UNIVERSITY OF VICTORIA ORCHESTRA: *White Heat*

Aliyta Foon-Dancoes, violin (UVic Concerto Competition Winner)

Ajtony Csaba, conductor

Mendelssohn – *Die Hebriden, Op. 26* “Fingal’s Cave”

Sibelius – *Violin Concerto*

Copland – *Rodeo Suite*

University Centre Farquhar Auditorium

Tickets available at the UVic Ticket Centre (250-721-8480),
online (www.tickets.uvic.ca) and at the door:

To receive our *On the Pulse* brochure and
newsletter by email, contact: concert@uvic.ca



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