

School of Music
Faculty of Fine Arts
University of Victoria

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MUSIC



UNIVERSITY OF VICTORIA • SCHOOL OF MUSIC

FACULTY CONCERT SERIES

Music & Biography

Featuring

BRUCE VOGT

PIANO

We acknowledge that the land on which we gather is the traditional territory of the WSÁNEĆ (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.

Friday, March 15, 2019 • 8 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults: \$25 / Seniors: \$20 / Students & UVic alumni: \$10

PROGRAM

Two Nocturnes

- i. *Op. 62, No. 1 in B Major* (1846)
- ii. *Op. 27, No. 2 in D-flat Major* (1835–36)

Frédéric Chopin
(1810–1849)

Seven Fantasias, Op. 116 (1892)

- i. *Capriccio in D Minor*
- ii. *Intermezzo in A Minor*
- iii. *Capriccio in G Minor*
- iv. *Intermezzo in E Major*
- v. *Intermezzo in E Minor*
- vi. *Intermezzo in E Major*
- vii. *Capriccio in D Minor*

Johannes Brahms
(1833–1897)

INTERMISSION

Concession open in the lounge

Intermezzo, Op. 119, No. 1 in B Minor (1893)

Brahms

———— Interlude ————

About Life and Art – and the case of Brahms'

Schumann Variations, Op. 9

Variations on a Theme by Schumann, Op. 9 (1854)

Brahms

PROGRAM NOTES

It seems that it was the Irish composer and pianist John Field (1782–1837) who first used the title “Nocturne”, or “Night Piece” for a single solo piano work. From Field, Chopin took the device of creating a web-like accompaniment by means of intricate broken chord figures in the left hand, combined with the sustaining pedal. To this Chopin added his own original harmonic language and his command of long sustained melodies. The **Nocturne in D-flat, Opus 27, No. 2** certainly demonstrates Chopin’s genius for expressive melody. However he goes far beyond Field in harmonic range as well as in his seemingly inexhaustible capacity for inventing imaginative textures. The pair of Nocturnes, Opus 62, were written very near the end of his compositional life and three years before his death. In **Opus 62, No. 1**, one scarcely notices the contrapuntal richness which is unobtrusively everywhere, yet discreetly absorbed into the ongoing vocal texture.

Many of Brahms’ earlier works for piano have an epic dimension with a powerful virtuoso approach. His three early sonatas and his four sets of variations are large in scale, often heroic in gesture. However, in 1878 and then again between 1892 and 1893 there appeared five sets of mostly shorter works, varying in number from three to eight. The majority of these are lyrical, intimate in mood. Of the four sets, The **Seven Fantasies, Opus 116** most strongly suggests a unity from first to last, a unity both of tonality and character balance. Together, the seven pieces suggest the formal shape of a four-movement sonata. The two extroverted D minor pieces frame the set, the G minor Capriccio (No. 3) acts as a scherzo and the three slow intermezzi in E (minor and major) which follow it, together suggest a sonata slow movement. Furthermore, the opening theme of the final D minor Capriccio is a compressed version of the opening theme of the third piece, the G minor Capriccio.

Variations on a Theme by Schumann, Opus 9 – J. Brahms

By the time he set off to meet Robert Schumann in Dusseldorf in September 1853, the 20-year old Johannes Brahms' reputation as a pianist and composer was already established, if not widely known beyond a small circle of friends and admirers. Schumann and his wife, the great pianist Clara Wieck, were astounded both by Brahms' masterful and passionate piano playing and by the originality and nobility of his compositions: they immediately became his musical champions. Robert advised Brahms on the polishing as well as the publishing of his youthful works, including the three early piano sonatas, and also introduced his name to the musical world in an article — the last criticism Schumann was to write — entitled "New Paths."

Six months after Brahms' departure, word reached him that Robert Schumann had succumbed to the mental illness that had plagued him for many years — he was to spend the remaining two years of his life in an asylum. Immediately returning to Dusseldorf, Brahms devoted himself over the next few months to easing the burden of Clara and her children. During this time he became familiar with a set of variations written by Clara on a theme by her husband from his *Bunte Blätter* (Opus 99). Brahms not only admired these variations but he saw in this same theme a means to express his devotion to Clara, as well as his love and veneration for Robert. Accordingly he composed sixteen variations of his own on Robert's theme and presented them to Clara on her birthday, August 12, 1854.

Brahms clearly wrote this work as an elegy to Robert Schumann and as a gift of consolation to Clara: the autograph contains the dedication "Variationen über ein Thema von Ihm - Ihr zugeeignet" (Variations on a theme by Him - dedicated to Her). Therefore it is not surprising to find many allusions to Schumann's music; many of the variations are clear parodies of Schumann's style and some — particularly variations 9 and 16 — amount to paraphrases of particular works of the older composer. Variation 10 ends with a direct quotation of a theme by Clara which Robert had used as the basis for a set of variations at the beginning of his composing career. And, as a final symbolic gesture, the first variation from this same early work of Schumann is clearly recalled, to end this great homage.

— Bruce Vogt

BIOGRAPHY

Bruce Vogt appears regularly in concert across Canada, and also inspires audiences abroad, having performed in Japan, China, the U.S., Germany, France, Italy, Norway, the former Czechoslovakia, Romania and Bulgaria.

Vogt grew up in Southern Ontario where he studied with Damjana Bratuz and Anton Kuerti. Later, he studied in the U.S. and Europe with such celebrated musicians as Gyorgy Sebok, Louis Kentner, Fou Ts'ong and Dario de Rosa.

Vogt's repertoire is diverse, encompassing music from the sixteenth century to the present. He has long championed the music of contemporary composers, and commissioned and premiered a number of new works by such Canadian luminaries as Murray Adaskin and Alfred Fisher. He is also a dedicated performer on period instruments; one of his recordings features the music of Robert Schumann performed on a restored 1864 Erard. Other recordings include two volumes of the music of Franz Liszt, which have established for him an enviable reputation as a Liszt interpreter. In 2011 — the bicentenary of the composer's birth — he recorded two subsequent Liszt CDs.

In addition to his career as a soloist and chamber musician, Vogt is Professor at the University of Victoria. Because he sees teaching and working with young pianists and teachers as an important commitment, he lectures widely, leads masterclasses and workshops, and adjudicates for festivals.

In recent years he has been invited more frequently in Canada and abroad to indulge another passion — presenting and improvising accompaniments to great films of the silent era.

Through the generous support of the *Orion Fund in Fine Arts*,
the Faculty of Fine Arts, University of Victoria, is pleased to present

JENS LINDEMANN

TRUMPET

THURSDAY, MARCH 28

11:30 AM – 1 PM
CONCERT AND Q&A

Join Jens Lindemann for a short performance of Classical and jazz repertoire followed by a question and answer session.

FRIDAY, MARCH 29

1:30-3:30 PM
BRASS MASTERCLASS

Lindemann leads a masterclass with School of Music brass students.
Rm. B037, MacLaurin Building, B-Wing

Phillip T. Young Recital Hall, MacLaurin B-Wing



Trumpeter **Jens Lindemann** is hailed as one of the most celebrated soloists in his instrument's history and is the first classical brass player ever to receive the Order of Canada. As an internationally recognized virtuoso and multiple Juno and Grammy nominee, Jens has performed in every major concert hall in the world and has an extensive discography in a multitude of styles ranging from solo and chamber to jazz and contemporary.

All events are **FREE** and open to the public.
uvic.ca/music

UPCOMING AT THE SCHOOL OF MUSIC

SATURDAY, MARCH 16 | 8 PM (\$10-\$20)

UVic Voice Ensemble: *Acis and Galatea*

With Larry Beckwith, Music director & Isaiah Bell, Stage director

And members of Victoria Baroque

Presenting a staged concept of Handel's beautiful pastoral drama
about love, jealousy, and the power of devotion.

Chapel of the New Jerusalem, Christ Church Cathedral

SATURDAY, MARCH 16 | 8 PM (\$10-\$20)

UVic Jazz Ensemble

Patrick Boyle, director

The UVic Jazz Ensemble presents a night of small group improvisation
featuring UVic's finest, with music by Horace Silver, Jimmy Giuffrè,

Wayne Shorter, Clifford Brown and more.

Phillip T. Young Recital Hall

SUNDAY, MARCH 17 | 2 PM (By donation)

Piano Studio Recital

Featuring piano students from the studio of May Ling Kwok.

Phillip T. Young Recital Hall

WEDNESDAY, MARCH 20 | 12:30 PM (By donation)

Low Brass Studio Recital

Featuring tuba & euphonium students from the studio of Paul Beauchesne.

Phillip T. Young Recital Hall

WEDNESDAY, MARCH 20 (Free)

Orion Series in Fine Arts

Cris Inguanti, clarinet

11:30 AM: Lecture

Vox Terra: Music for the clarinet with a global focus

Rm. B037, MacLaurin Building, B-Wing

1:30 PM: Clarinet Masterclass

Phillip T. Young Recital Hall

To receive our season brochure & monthly newsletter by email,
contact: concert@uvic.ca



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