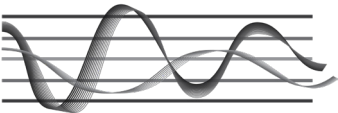


**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

---

UVIC  
**music**



**C**  
**USIC**  
**MUSIC**

---

SCHOOL OF MUSIC • UNIVERSITY OF VICTORIA

---

# FACULTY CONCERT SERIES

**BRUCE VOGT**  
PIANO

**HARALD KREBS** PIANO

**ANNE GRIMM** SOPRANO

& **BENJAMIN BUTTERFIELD** TENOR

**Sunday, March 5, 2023 • 2:30 p.m.**

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

# PROGRAM

---

**Sonata in B-flat Major, Op. 24, No. 2** (composed before 1781) Muzio Clementi  
i. *Allegro con brio* (cadenza entitled 'Muzio's Revenge') (1752-1832)  
ii. *Andante*  
iii. *Rondo: Allegro assai*

**12 German Dances, D. 790** (1823) Franz Schubert  
(1797-1828)

**Three Mazurkas** Frédéric Chopin  
i. *In A Minor, Op. 17, No. 4, 'Lento, ma non troppo'* (1834) (1810-1849)  
ii. *In C Major, Op. 24, No. 2, 'Allegro non troppo'* (1836)  
iii. *In B-flat Minor, Op. 24, No. 4, 'Moderato'* (1836)

**Three Mazurkas, Op. 50** (1842)  
i. *In G Major, 'Vivace'*  
ii. *In A-flat Major, 'Allegretto'*  
iii. *In C-sharp Minor, 'Moderato'*

## INTERVAL

### By Franz Schubert

**Mignon und der Harfner – 'Nur wer die Sehnsucht kennt' D. 877** (1826)  
(Mignon and the Harper – 'Only he who knows longing')  
*With Anne Grimm and Benjamin Butterfield*

**Rondo in A Major, D. 951** (1828)  
*With Harald Krebs*

**Sonata in C Major ('Reliquie')** (1825)  
ii. *Andante*  
i. *Moderato*

## AFTERTHOUGHT

**Andante in A Major, D. 604** (ca.1818) Franz Schubert

## PROGRAM NOTES

---

A name in history of music does not always represent an impartial acknowledgement of a life in music. Historians need threads and dramatic contrasts to give a coherent narrative beyond chronology. Like symbolic episodes, they assign parts to each actor; they build constructs with lineages, influences, while leaving out what could blur the picture. Traditions get established upon which interpretations rely; reputations precede the encounter with the music itself. We seem to need, as a mediation, this simplification which general, accessible narratives provide. We need it to acquaint ourselves with works, to situate them within a context, to feel a familiarity that will give us the desire and the confidence to listen. And ultimately, we may well have forgotten that we have reached the works through this mediation.

Now, when an interpretation returns and questions our habits for contextualizing and listening to a work, when we try and return to the original works without taking the path of traditions, narratives or past interpretations, we reopen a whole range of fresh listening. Sometimes, to our amazement, we may find utterly new elements of pieces we thought we knew.

### **Sonata in B-flat Major, Op. 24, No. 2, by Muzio Clementi**

The name of Muzio Clementi has long been known to the history of music: it comes with a reputation and a very good story, which includes a memorable quip. It also comes with prejudice and the unfair neglect of many works. In a common narrative, Clementi is a secondary character in the play – a kind of stooge for the genius, Mozart, and precursor for the genius, Beethoven – owing his secondary place in the Pantheon to his influence on other composers along with his pedagogical compositions.

Clementi composed over 100 piano sonatas as well as symphonies and other works. He is credited as the first musician to write truly idiomatically for the pianoforte. Why has tradition treated his works so badly, to the point of denying them transmission and conservation? Most of the symphonies have been lost, and the surviving ones make clear that this was not a deserved oblivion. Why do we talk so little about his sonatas? The best of them stand the comparison with those of Haydn and Mozart. Indeed, Beethoven admired Clementi's sonatas for their wealth of melodic and harmonic invention and for their formal facility. But Clementi is also a master of texture. Many of his sonatas suggest elaborate and original orchestrations. Some of the later sonatas, with their powerful sense of drama and rhetoric, can be seen as a continuation of eighteenth-century Opera Seria after such works were long out of fashion.

Myth has played its part in the neglect of Clementi's musical works. First of all, there is the success of Clementi as a businessman. When, in later life, he became a successful piano manufacturer and music publisher; this did not align with the Romantic ideal of the Great Artist. His near contemporary, Mozart, was much better suited for the part of a single-minded and impractical personality, illuminated by art, defiant of the comforts of a peaceful life.

Secondly, we pianists all were required to study at least a few of Clementi's sonatas during our early training. Despite the undeniable charm of these works, many of us have struggled to forgive him.

But perhaps it was the constant comparison with Mozart which harmed Clementi's reputation most grievously. In 1781, while in Vienna, Clementi was asked by Emperor Josef II to enter a musical playing contest with Mozart, for the amusement of the Emperor's guests, the Grand Duke and Duchess of Russia. Even though the contest was declared a draw and the award of 100 ducats was evenly split, the two musicians left the stage with a very different prize. Clementi's later accounts of this event were only respectful towards his younger rival. In contrast, in a letter to his father, Mozart was anything but respectful:

"Clementi plays well, as far as execution with the right hand goes. His greatest strength lies in his passages in thirds. Apart from that, he has not a penny's worth of taste or feeling – in short he is a mere mechanic." In a subsequent letter he was more succinct: "Clementi is a charlatan, like all Italians." Mozart's letters are filled with playful and often spiteful opinions; it is an undeniable part of their charm. But these quips became an ongoing part of the lore surrounding Clementi's reputation. We like them so much that we forget that they may have been inspired, at least in part, by the desire to put a rival in his place.

The Sonata in B-flat Major, Op. 24, No. 2 is a relatively early work. We know that it was written before 1781 because it was one of the works that Clementi played in his contest with Mozart. Despite Mozart's words of disdain, this work must have made an impression since the opening motive clearly is the basis for the fugue in Mozart's Magic Flute Overture. Mozart never acknowledged this and the only sign of pique from Clementi came in his insistence, when the work was later republished, that it includes in the score a note confirming that the sonata was written a considerable time before Mozart's Magic Flute.

If this Sonata lacks the drama and daring of some of Clementi's later masterpieces, it demonstrates a wide range of comic characterizations.

### **Six Mazurkas, by Frédéric Chopin**

A mazurka is not a single dance but a collective name for a number of distinct Polish folk and urban dances. They display a wide range of character; but they do share some characteristics: all are in triple time and they share a tendency to stress the 2nd or the 3rd beat of the measure. With the latest of these Mazurkas – Op. 50, No. 3 – a rich contrapuntal texture is introduced. How to play them is a disputed question. We know the composer played these works with much rhythmic inflection. When Meyerbeer heard Chopin play his Op. 33, No. 2 mazurka, he insisted the work was in 2/4 time. The dispute escalated and the two ultimately parted in very bad humour. Other contemporary musicians were similarly perplexed. Perhaps this uncertainty partly explains why many pianists have been reluctant to perform the mazurkas. And yet the 45 Mazurkas published in Chopin's lifetime, along with the 11 published posthumously, are – harmonically and in other ways – among the most original works of the nineteenth century.

### **Franz Schubert**

*"Schubert's tonality is as wonderful as star clusters, and a verbal description of it is as dull as a volume of astronomical tables."*

D. F. Tovey

*"The art of Music has here entombed a rich treasure but yet much fairer hopes."* Those are the words inscribed on Schubert's tombstone. And certainly, we can think with regret of the many works that he surely would have created had he been given something like a normal life span. Yet his achievement in his brief span of active composing years is remarkable and needs no disclaimer.

Such a musical "treasure" has been constantly (re-)discovered since Schubert's early death in 1828. At that time, he was well known and recognized only by his own circle of friends and even they knew him mostly as a song composer. His achievement as a composer of instrumental music was still to be re-vealed and understood. How could it be, when most of his instrumental works were not yet published? Many of them would not be heard for decades. His 9 symphonies (7 complete), 15 String Quartets, many other chamber works, 21 piano sonatas (13 complete), masses, other choral works and more – these were mostly unknown. When these works were finally being heard and pondered over, they were too often patronized as formally flawed.

Even 50 years ago it was not uncommon to hear many of Schubert's instrumental works characterized as undisciplined. There were a few champions of note. Liszt and Brahms both recognized the greatness of Schubert as an instrumental composer. And in 1894, Antonín Dvořák wrote these words: "[He] is never at fault in his means of expression, while mastery of form came to him spontaneously. . . . Schubert's musical individuality is unmistakable. . ." Still, for a long time, many of his works remained unpublished and seldom heard, as if, lacking the lustre and weight of prestigious genres, they had to rely on curious and sensitive interpreters to finally be recognized as "treasures". Indeed, there were "fairer hopes" to come.

## **Twelve German Dances, Op. posth. 171, D. 790**

It was not an easy thing for Franz Schubert to find publishers for his more ambitious instrumental works: his chamber music, his symphonies and his piano sonatas. But his Waltzes and other dance collections were another matter: the middle class was hungry for lighter piano fare and his dances found a ready audience. An exception was this collection of German Dances which were only published 36 years after Schubert's death. Why could Schubert not find a publisher for them? These are very unlike the simpler dances that make up his other collections. Instead, there is a powerful originality in the modulations, a great richness of texture, and a surprising range of emotion within this seemingly limiting form.

## **Mignon und der Harfer**

There are about 630 Schubert Lieder that have come down to us. Both of Schubert's song cycles involve a solitary youth who is alienated from society. And found among the rest of his songs are wanderers, or outcasts in great number:

Mignon was introduced in Goethe's novel from 1795, *Wilhelm Meister's Apprenticeship*. The novel was extremely popular and influential in the nineteenth century, but Mignon and her poems (they are sung in the novel) had an even greater fascination for that century. Among the many composers who wrote settings are Beethoven, Schumann, Liszt, Tchaikovsky and Wolf. Schubert wrote settings of five Mignon poems, some of them a number of times. This particular poem he set a total of four times, three times for soprano and this one for soprano and tenor. In fact, this setting is the most true to the novel, for there, these bitter words are sung as a duet by Mignon and the Harper, a wandering musician who is, unknown to Mignon, her father.

*Only one who knows longing  
Knows what I suffer!  
Alone and cut off  
From all joy,  
I look into the firmament  
In that direction.*

*Ah! he who loves and knows me  
Is far away.  
I am reeling,  
My entrails are burning.*

*Only one who knows longing  
Knows what I suffer!*

## Rondo in A Major for Piano Duet

In the early part of the nineteenth century, there was a rapidly growing demand by amateurs for piano duet music. It follows that much of this repertoire was written in a simpler, more popular style. And indeed, in the three large volumes that contain the collected duets of Schubert there are several works that fit this description – dances, marches, variations. However, a handful of his duet works are among his greatest works for piano including two beautiful sonatas and a remarkable Fantasy in F minor.

The Rondo in A Major – written in Schubert's last year – seems to belong to both types. It is ingratiating, immediately accessible and yet is filled with striking harmonic and melodic details. It is a reminder that Schubert's music does not helpfully divide into two categories: 'popular' and 'high art'. Every work of his has both popular elements and the presence of his rich harmonic and melodic language. Perhaps this explains how, almost uniquely, his music feels so very intimate to those who experience it.

## Sonata in C Major, D. 840 ('Reliquie')

The stature of Schubert's piano sonatas took a particularly long time to be established. It was long thought that it was only in shorter works – such as his *Impromptus* and *Moments Musicaux* – that his genius for instrumental writing could thrive. His sonatas were typically seen as diffuse and overly re-petitive. Only in the 1920s, especially with the advocacy of the Austrian pianist Artur Schnabel, were some of the sonatas accepted into the repertoire. And it is only in the last few decades that competent editions of his sonatas have appeared. In his lifetime only three sonatas were published and yet at least 10 of the 21 sonatas are major works.

There are a number of unfinished sonatas. Some of these lack only a recapitulation with the composer providing sufficient sketches to allow for a credible completion – perhaps he was awaiting an offer for publication which never came.

However, the 'Reliquie' Sonata is unique in its incompleteness. The first two movements are among the most original he composed and the autograph of these two movements is, in every essential way, complete. But with the fourth movement we have only a tantalizing few pages. Many have composed completions, and some of these are very clever. Collectively they illustrate how utterly inimitable was Schubert's musical voice.

Other performers have ended performance by playing the few pages we have of the two incomplete movements, thus allowing the listener to hear them dribble away into silence.

I have chosen to perform the two complete movements in reverse order. This allows us to move from the tonic minor to the tonic major; from a darker *andante* to a triumphant *allegro moderato*.

## Andante in A Major

This final work is a kind of afterthought. It is a piece I've loved for over 50 years and only now has it occurred to me to include it on a programme. It is an early work composed around 1818. It may well have been the intended slow movement for an unfinished F-sharp Minor sonata. An intimate work, and tenderly poetic.

# UVIC SCHOOL OF MUSIC UPCOMING EVENTS

---

FRIDAY, MARCH 10 | 12:30 PM (By donation)

## **Fridaymusic: Woodwinds**

Take an afternoon break to enjoy a concert of varied repertoire featuring UVic School of Music woodwind students.

Phillip T.Young Recital Hall

SATURDAY, MARCH 11 | 2:30 PM (Free)

## **Orion Series Concert: Quatuor Bozzini**

Quatuor Bozzini has been an original voice and strong advocate in new, experimental and classical music since 1999. Driving the hyper-creative Montréal scene and beyond, the quartet cultivates an ethos of risk-taking, experimentation, and collaboration, venturing boldly off the beaten track.

Phillip T.Young Recital Hall

SATURDAY, MARCH 11 | 7:30 PM (By donation)

## **UVic Big Band: Big Band, Big Sound**

Get ready to swing into the rhythm of jazz with the UVic Big Band. Lead by Scott Malnnes, this ensemble of talented UVic School of Music students brings you an evening of big band sounds, delivering powerful solos, soaring brass and driving rhythms.

Phillip T.Young Recital Hall

SATURDAY, MARCH 11 | 8 PM (\$20-\$28)

## **UVic Voice Ensemble and Victoria Baroque: Acteon**

The UVic Voice Ensemble and Victoria Baroque present a creative semi-staging of Marc-Antoine Charpentier's gorgeous miniature drama-in-music, Actéon. Pacific Opera Victoria and Baumann Centre, 925 Balmoral Rd., Victoria

---

To receive monthly updates about School of Music events by email, contact [concert@uvic.ca](mailto:concert@uvic.ca).

More information at [uvic.ca/finearts/music](http://uvic.ca/finearts/music)



**University  
of Victoria**  
School of  
Music



Full schedule  
of concerts &  
events. >>>

