

PAUL BENDZSA, Clarinet

MAUREEN VOLK, Piano

with

Don Wherry, percussion

Gerald Morin, cello

Premiere Rhapsodie (1910)

Claude Debussy
(1862-1918)

Sonata (1934)

Molto moderato

Vivace

Arnold Bax
(1883-1953)

Proteus (1986)

Paul Bendzsa/Don Wherry

INTERMISSION

Nocturne, opus 26 (1978)

Jacques Hétu
(1938-)

Trio, opus 114

Allegro

Adagio

Andantino grazioso

Allegro

Johannes Brahms
(1833-1897)

Premiere Rhapsodie (1910)

Claude Debussy

In 1909 Claude Debussy was appointed to the "Conseil superieur" at the Paris Conservatoire by Gabriel Faure, its director. While serving as a member of the jury in the woodwind instrument division Debussy was commissioned to compose a work for the First Prize clarinet competition. Such a work, called a "Solo de Concours", is a part of a tradition which extends back to 1797 when the contest was first held. The **Rhapsodie** quickly became a popular standard in the clarinet repertoire, and far exceeds its original purpose.

Sonata (1934)

Arnold Bax

Sir Arnold Bax was a self-professed romantic throughout his composing career which dates from 1903. His music is always melodious with constantly varying textures, freely modulating and chromatic in nature. He composed ballet scores, seven symphonies, many choral works and songs, but few chamber pieces. The clarinet **Sonata in D** is the only work of its nature which he wrote for any woodwind.

Proteus (1986)

Bendzsa/Wherry

Proteus of Greek legend was a prophetic old man of the sea, able to alter his shape to escape persecutors who wished to compel him to prophesy. This work explores the musical implications of this legend, fascination and fear of the unknown, and the disparate elements of myth and reality.

Nocturne, opus 26 (1978)

Jacques Hetu

Jacques Hetu, composer and teacher, was born in Trois-Rivieres, Quebec. His teachers include Clermont Pepin, Lucas Foss and Olivier Messiaen. Although his works bear the organizational principles of classical forms, they are often intense and employ highly complex motivic structures. As its title suggests, **Nocturne** is somewhat subdued and introspective. A lyrical work in three sections, it shows some influence of Hindemith and Bartok.

Trio, opus 114

Johannes Brahms

In 1890 Brahms informed his publisher, Simrock, that he had finished his career as a composer. In 1891, however, he changed his mind when he heard performances by the celebrated clarinetist of the Meininger Orchestra, Richard Muhlfeld. In that year were written the **Trio, opus 114** and the Quintet, opus 115, two of the most expressive chamber works ever written. These were followed in 1894 by the two clarinet sonatas, opus 120, all inspired by Muhlfeld. Lyrical, intense, spacious and flowing themes are set in the rich textures of Brahms' harmonies and expansive classical forms.

Guest Artists

Donald Wherry is a composer, percussionist, teacher and co-founder of the contemporary music group, FUSION. For thirteen years he was a member of the Toronto Symphony and a freelance musician. Since coming to Newfoundland he has created a new environment for performing artists as artistic director of Sound Symposium. He is also percussionist with the Newfoundland Symphony Orchestra and a sessional instructor in the MUN School of Music.

Gerald Morin came to Newfoundland in 1985 as principal cellist and artist-in-residence with the Newfoundland Symphony Orchestra. He is originally from Victoria, British Columbia where he studied with James Hunter. Subsequent teachers included Janos Starker, Zora Nelsova and Harvey Shapiro. In 1983 he was a finalist in the Canadian Music Competitions in Montreal, and is a former principal cellist with the Thunder Bay Symphony Orchestra.