

## The musicians

**Julie-Anne Derome and Gabriel Prynne would like to thank the Conseil des Arts et des Lettres du Québec for supporting their tour to India:**

*Conseil des arts  
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Québec 

### Julie-Anne Derome, violin



Winner of the prestigious 2003 Virginia Parker Prize of the Canada Council for the Arts, an award given to underline her innovative work as a performer.

Born in Montreal, Julie-Anne Derome studied with Christopher Rowland at the Royal Northern College of Music, UK (1991-1995), and with Mitchell Stern and members of the Emerson String Quartet in the USA (1995-1996). Winner of the Mendelssohn Trust Award in England in 1994 and of the Emerson String Quartet Competition in 1995, Julie-Anne Derome also received a special prize from the jury at the 1992 Yehudi Menuhin Competition in Paris for her interpretation of *Anthèmes* by Pierre Boulez. Julie-Anne has performed as soloist with the Manchester Sinfonia at the Aix-en-Provence International Music Festival in France, and gave the world première of the revised version of the Berg Violin Concerto with the symphony orchestra of the Royal Northern College of Music (UK). In 1993 she took part in a

concert of chamber music for Queen Elizabeth II in Cyprus during a meeting of the Heads of the Commonwealth. In 1995 she featured as the soloist in a performance of *Corale* by Luciano Berio with the SMCQ (Montreal). In 1996 she played with the Emerson String Quartet in Connecticut. In 1996 Julie-Anne released a CD of twentieth century solo violin works entitled *Solo* (on the Atma label). In reference to this recording the BBC Music Magazine hailed Julie-Anne Derome as "a star in the making." She may also be heard on the Analekta and SNE labels.

Julie-Anne regularly premières concertos by Canadian composers. In 2000 the Canada Council for the Arts awarded Julie-Anne Derome the loan of a 1902 Enrico Rocca violin and in 2003 an 1820 Johannes Franciscus Pressenda violin.

**[www.julieannederome.net](http://www.julieannederome.net)**

## Gabriel Pryn timer, cello



Born in England in 1973, Gabriel Pryn timer studied at the Royal Northern College of Music (U.K) with Clive Greensmith, cellist of the Tokyo String Quartet, and from 1995 to 1996 with David Finckel of the Emerson String Quartet in New York and Connecticut. Of the various awards that he has received it is important to mention scholarships from the King Edward VII Foundation (U.K), the Deutscher Akademischer Austauschdienst (Germany), the University of New York at Stony Brook, and research grants from both the Canada and Quebec Arts Councils.

Based in Berlin Mr.Pryn timer is devoted to the performance and interpretation of the music of our time and appears regularly as soloist and chamber musician in Canada and Europe. He has given the North American premières of a number of important works from the modern cello repertoire including *Ne songe plus à fuir* for cello solo by Richard Barrett,

Gavin Bryars' cello concerto *The North Shore*, *Herz* for cello solo by Enno Poppe, and ... *aus freier Lust ... verbunden* for cello solo by Georg Friedrich Haas. British critic Steve Lomas highlighted "the brilliant performance of Gabriel Pryn timer" in his review of the Trio Fibonacci's CD of the music of Jonathan Harvey. In January 2006 he was guest performer with the German ensemble musikFabrik for a series of concerts at the Ultraschall Festival in Berlin and is a permanent member of the Ensemble Alternance in Paris.

**[www.gabrielpryn timer.blogspot.com](http://www.gabrielpryn timer.blogspot.com)**

## **Programme description**

### **Ludwig Van Beethoven**

#### **Duo in E flat "with two obligato eyeglasses" for violin and cello (1796) - 10 min**

**-Allegro**

**-Minuetto & Trio**

Composed in 1796 or 1797.

Nikolaus Zmeskall von Domanovecz, born in 1759 into a family on the periphery of the Hungarian nobility in the village of Lestiny (today in north-central Slovak Republic), settled in Vienna in 1784 as secretary of the Hungarian Chancellery, powerfully motivated by his love of music to move to the city of Haydn and Mozart and Gluck. Joseph Sonnleithner, the librettist of *Fidelio*, called him "an expert violoncellist and a sound and tasteful composer," and Zmeskall regularly participated in and sponsored musical events at his home and around town. Sonnleithner continued that Zmeskall was "too modest to publish his own compositions [which came to include sixteen string quartets and a few other chamber works]," but not too shy to introduce himself to a gruff but brilliant Rhineland pianist-composer who descended upon Vienna in November 1792 — Ludwig van Beethoven. Zmeskall, well-connected in Viennese society and a bachelor, introduced the 22-year-old musician around town, played chamber music with him, and took apparent pleasure in shepherding him through the practicalities of life that seemed always just beyond Beethoven's easy management — sharpening his quill pens, ordering his wine, finding him servants and accommodations. They remained steady if not bosom friends (Beethoven once churlishly lumped him among the hangers-on that he valued "merely for what they do for me"), and were regular correspondents and frequent companions for the rest of their lives. (Zmeskall died in 1833, six years after Beethoven.) Beethoven dedicated the Op. 95 Quartet of 1810 to Zmeskall; Zmeskall, crippled by then with arthritis, was carried by his servants to the premiere of Beethoven's Ninth Symphony in May 1824.

In the early days of their friendship, in 1796 or 1797, Beethoven wrote an ingratiating Duet for Viola and Cello in E-flat major that he and Zmeskall could perform together (Beethoven also played viola), cheerfully noting in the title that the piece was to be played "With Two Eyeglasses Obligato" — both of them wore glasses to read. (Zmeskall was often the recipient of Beethoven's rough humor. With the copy of the duet that he sent to Zmeskall, he included a note headed, *Liebster Baron Dreckfahrer!* — "Dear Baron Muck-Truck Driver!") Beethoven originally planned a three-movement piece but finished only the opening Allegro, a tidy sonata-form number with an arching main theme and an expressive subsidiary subject. In 1952, the Swiss musicologist, composer and Beethoven authority Willy Hess brought the polite Minuetto that Beethoven had largely sketched to a performable state; the finale is only fragments.

**Georg Friedrich Handel - Johan Halvorsen (1864 - 1935)**  
**Passacaglia and Sarabande with Variations in G minor after Handel –**  
**7 min**

Halvorsen was a Norwegian violinist, composer and conductor. He studied at the Stockholm Conservatory, as well as in Leipzig, Berlin and Leige. He was appointed conductor of the theatre in Bergen in 1892, and served as conductor of the Christiania National Theatre from 1899-1929, where he directed over 25 operas as well as orchestral concerts.

Halvorsen's compositions developed from the national romantic tradition of Grieg and Svendsen but in a distinctive style marked by brilliant orchestration.

To judge by the Schwann catalog of Classical Music, Halvorsen's compositions are now enjoying a revival in his homeland. Previously his fame rested on two works, arrangements of movements from the harpsichord suites of George Friedrich Handel (1685-1759). Handel composed 12 suites for harpsichord. The Passacaglia is taken from Suite #7 in G Minor where it serves as the sixth movement. This work is very demanding on the performers; part of its virtuosity entails having the two instruments simulate the sonority of a string quartet, through the use of double stops (the playing of two or more tones simultaneously on the violin and related string instruments).

The Passacaglia is a form of baroque music said to derive from a Spanish dance. It unfolds as a continuous theme, usually in moderately slow triple meter, with a slow harmonic rhythm changing generally with the measure.

**Frederic Chopin (1810-1849)**  
**Nocturne Op. 9 No. 2 (arr. for cello solo by the performer) - 4 min**

Frédéric Chopin was a Polish composer and virtuoso pianist. He was one of the great masters of Romantic music.

Chopin's extant compositions were written primarily for the piano as a solo instrument. Though they are technically demanding, his style emphasises nuance and expressive depth. Chopin invented musical forms such as the ballade and was responsible for major innovations in forms such as the piano sonata, mazurka, waltz, nocturne, étude, impromptu and prélude. His works are masterpieces and mainstays of Romanticism in 19th-century classical music.

**Ana Sokolovic (1968-)**  
**Vez for cello (2006) - 6 min**

Born in 1968 in Belgrade, Yugoslavia. Ana Sokolovi studied composition with Dusan Radic at the University of Novi Sad and with Zoran Eric at the University of Belgrade before completing a Master's degree at the Université de Montréal under José Evangelista. Her catalogue includes orchestral and piano works and several chamber music compositions. She has also written numerous scores for the theatre.

Between 1995 and 1998, Ana Sokolovic received awards from the SOCAN Young Composers' Competition for Ambient V for two violins, Secret de polichinelle for four instruments, and Pisma for mezzo-soprano and seven instruments. In 1999, she was awarded the First Prize at the CBC National Young Composers' Competition for her work Géométrie sentimentale in the chamber music category, as well as the Grand Prize (all categories).

Sokolovic has received commissions from the Ensemble contemporain de Montréal, the Société de musique contemporaine du Québec, the Brune dance company, the Quatuor Molinari, the Esprit Orchestra, the Orchestre baroque de Montréal, the Orchestre symphonique de Montréal, the Queen of Puddings Music Theatre Co., the Pentaèdre wind quintet and pianist Marc Couroux, and she has been the recipient of several grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. In 1996, she was the Quebec Delegate at the Unesco International Rostrum of Composers in Paris.

Ana Sokolovic's Vez is a vigorous piece of perpetual motion, with strumming, incredibly rich low notes and eerie echoes depicting strife, new life, struggle and hope as clearly as day.

**Franz Schubert (transcription by Henrich Wilhelm Ernst 1814-1865)**  
**Der Erlkönig for violin - 5 min**

Der Erlkönig (often called just Erlkönig) is a poem by Johann Wolfgang von Goethe. It depicts the death of a child assailed by a supernatural being, the Erlking or "Erlkönig" (suggesting the literal translation "alder king", but see below). It was originally composed by Goethe as part of a 1782 ballad opera entitled Die Fischerin.

The poem has been used as the text for lieder (art songs for voice and piano) by many classical composers, the most famous undoubtedly being that of Franz Schubert, his Opus 1 (D. 328). Many other settings survive. Other notable settings are by members of Goethe's circle, including the actress Corona Schröter (1782), Andreas Romberg (1793), Johann Friedrich Reichardt (1794) and Carl Friedrich Zelter (1797). Beethoven attempted to set it to music but abandoned the effort; his sketch however was complete enough to be published in a completion by Reinhold Becker (1897). A few other nineteenth-century versions are those by Václav Jan Tomášek (1815), Carl Löwe (1818) and Ludwig Spohr (1856, with obligato violin).

Heinrich Wilhelm Ernst (January, 1814 – October 8, 1865) was a Moravian-Jewish violinist, violist and composer. Ernst was widely seen as the outstanding violinist of his time and Paganini's greatest successor. In 1828, Paganini visited Vienna. Ernst heard him and became deeply impressed by his violin playing. It's said that Ernst then played for Paganini who predicted him a brilliant career.

Ernst was widely seen as the superior violinist of his time and Paganini's greatest successor. Not only did he develop the polyphonic playing, but he also discovered new idiomatic ways to compose polyphonically conceived violin music to a degree that is unprecedented to this day. Among his friends were Hector Berlioz and Felix Mendelssohn.

**Paul Frehner (1970-)  
Oracle for violin and cello (2009) - 6min**

Born in Montreal in 1970, Paul Frehner completed his Doctorate in music in 2004 at McGill University where he studied composition with Denys Bouliane. During his Master's degree at McGill, completed in 1998, he studied composition with Brian Cherney and orchestration with Bengt Hambraeus.

Oracle is a short piece for that tries to evoke a primal setting in which communication with the spirit world is achieved through frenzied and energetic ritualistic motions. The percussion setup is very basic, bordering on the primitive. The violinist plays passages that sound at times exotic due to the intervallic content of the mode from which the music is drawn. The two instruments interact very closely with each other throughout the piece, each part punctuating the other. As the piece progresses the tempo is increased in order to raise the intensity level of the ritualistic motions that the music attempts to evoke.

**Maurice Ravel  
Sonata for violin and cello (1920-1922) - 23min  
-Allegro  
-Très vif  
-Lent  
-Vif, avec entrain**

Joseph-Maurice Ravel (March 7, 1875 – December 28, 1937) was a French composer of Impressionist music known especially for the subtlety, richness, and poignancy of his melodies, orchestral and instrumental textures and effects. Much of his piano music, chamber music, vocal music and orchestral music has entered the standard concert repertoire.

Composed in 1920-1922. Premiered on April 6, 1922 in Paris, by violinist Hélène Jourdan-Morhange and cellist Maurice Maréchal.

Ravel's Sonata for Violin and Cello was occasioned by a commission from Henry Prunières, editor of the periodical *Le Revue musicale*. Early in 1920, Prunières requested short pieces from some of the day's most important composers — Bartók, Dukas, Falla, Goossens, Malipiero, Roussel, Satie, Schmitt, Stravinsky and Ravel — to be published in the December issue of the *Revue* devoted to the memory of Claude Debussy, who had died two years before. Though his relationship with Debussy had been more one of admiring rivalry than friendship, Ravel willingly contributed to the project a single-movement Sonata for Violin and Cello, a particularly difficult medium he might have chosen under the influence of Zoltán Kodály's Duo of 1914 for the same instruments. The work was premiered with the others comprising the Debussy memorial collection in Paris in January 1921. By February 1922, Ravel had rounded out the Sonata with three additional movements.

"I believe that the Sonata marks a turning point in my career," Ravel said. "Bareness is here driven to the extreme: restraint from harmonic charm; more and more emphatic reversion to the spirit of melody." The Sonata's opening movement is organized as a straightforward sonata form. The cello presents a lyrical melody of modal character as the main theme while the violin provides an arpeggiated accompaniment of uncertain harmonic identity. Two other themes fill out the exposition: a motive of wide leaps introduced by the cello, and a simple strain in even notes presented by the violin to the syncopated comments of its partner. A new idea begins the movement's central development section, which goes on to incorporate several motives from the exposition. A full recapitulation rounds out this opening Allegro. The following movement is a quicksilver scherzo juxtaposing duple and triple meters in bracing (sometimes even bitonal) harmonic configurations. The slow movement is largely contemplative in mood but rises to a climax of considerable dissonance at its midpoint. (Ravel said that he once thought of having the movement printed mostly in black ink which would give way to poppy red for the central section.) The thematically abundant finale exhibits a fiery Gypsy personality.