

PROGRAM NOTES by Stephen Rodgers

momentum is halted by a nostalgic hymn in the movement's middle section. The finale opens with a simple duet between the two instruments, with the piano playing a long-breathed, single-line melody. This theme becomes the basis for a set of theme and variations, in which (as one writer has evocatively put it) "clarinet and piano join together to spin yard after yard of silken, overlapping, arpeggiated spiderwebs."

If these two late works for clarinet and other instruments are subtle and reserved, the earlier Sonata for Cello and Piano in E minor, Op. 38, is a work of much starker hues. A famous Brahms biographer wrote that "the young Brahms was hard, almost to harshness; he loved blunt expression and sudden contrasts, and avoided concessions to mere comprehensibility." Consider the first movement, where the exposition transitions from somberness to agitation and back again and the two instruments engage in a dialogue that is more contentious than loving. The finale begins with a three-voiced fugue, a clear homage to Bach. But this fugue is more violent than anything Bach could have imagined: the percussive high and low octaves with which the fugue subject begins sound almost like cracks of lightning in a storm. The music alternates between turbulence and tranquility, with piano and cello each vying for the upper hand, until the very closing bars, where turbulence wins out.

concert five: Monday, February 29, 2016

Horn Trio in E-flat major, Op. 40
Piano Quartet in G minor, Op. 25

concert six: Monday, May 23, 2016

Clarinet Sonata No. 1 in F minor, Op. 120 No. 1
Piano Quartet in A major, Op. 26



[facebook.com/
InBeallwithBrahms](https://www.facebook.com/InBeallwithBrahms)

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

Season 115, Program 24



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

In Beall with
Brahms
concert four

Michael Anderson, clarinet
Steven Pologe, cello
Alexandre Dossin, piano

Beall Concert Hall
Monday, November 30, 2015 | 7:30 p.m.



Johannes Brahms (1833-1897)

Sonata for clarinet and piano no. 2 in E-flat major, Op. 120

Allegro amabile
Allegro appassionato
Andante con moto – allegro

Michael Anderson, clarinet
 Alexandre Dossin, piano

Sonata for violoncello and piano no. 1 in E minor, Op. 38

Allegro non troppo
Allegretto quasi Menuetto
Allegro

Steven Pologe, violoncello
 Alexandre Dossin, piano

INTERMISSION

Trio for clarinet, violoncello and piano in A minor, Op. 114

Allegro
Adagio
Andantino grazioso
Allegro

Michael Anderson, clarinet
 Steven Pologe, violoncello
 Alexandre Dossin, piano

On December 11, 1890, Brahms sent his publisher a revised arrangement of his Second String Quartet, and in an accompanying letter took the opportunity to announce his retirement: “The enclosed is the end of the first movement in the piano duet arrangement. With this you can bid farewell to music from me—because it is high time for me to give up.” Brahms was nearing sixty, he had been ill with the flu and struggling to compose, and he felt it was time to stop writing music. Only one month later, however, the tide had turned: he heard a performance by the German clarinetist Richard Mühlfeld and was so overwhelmed that he spent the next several years writing four works prominently featuring the clarinet. Two of those works appear on tonight’s program.

The first (chronologically) is the Clarinet Trio in A minor, Op. 114. The piece begins with a languid melody, played by the cello alone, which the clarinet then responds to and expands, as the piano intones simple octaves. In these few opening measures we can hear two aspects that dominate the trio: an autumnal solemnity and an austerity of tone. Some writers have complained that the trio is *too* austere, yet it is best heard not as austere but as restrained, as a piece that expresses its emotions more inwardly than outwardly—but no less powerfully. The Adagio second movement is even more intimate than the first movement, offering a tender duet between cello and clarinet. Even the third movement maintains its composure; instead of an extroverted scherzo, Brahms gives us a gentle waltz. Passion erupts in the more turbulent finale, but the three instruments continue to mingle in graceful counterpoint. As a friend of Brahms wrote, “It is as though the instruments were in love with each other.”

The Clarinet Sonata in E-flat major, Op. 120, No. 2, is just as autumnal as the Clarinet Trio, but somewhat warmer—more early fall than late fall. Brahms eschews the formal contrasts that one normally expects of a sonata-form movement, opting instead for lyrical ease from start to finish. The minor-mode second movement has more drive, in no small part because of the immensely challenging piano part, but even here the passion is muted; furthermore, the



Michael Anderson is currently Principal Clarinet of the Eugene Symphony and the Santa Fe Pro Musica Chamber Orchestra. He performed as Principal Clarinet of the Oregon Ballet Theater for 18 seasons, and was Principal Clarinet of the Oregon Bach Festival Orchestra under Helmuth Rilling for 20 seasons. He has also performed in recent years with the Portland Baroque Orchestra, Chamber Music Northwest, Smithsonian Chamber Players and the Oregon Symphony.

Anderson has performed as concerto soloist with the Eugene Symphony, Portland Columbia Symphony, Oregon Coast Music Festival, Oregon Mozart Players, University of Oregon Symphony, Ernest Bloch Festival, and Santa Fe Pro Musica.

Michael Anderson has taught clarinet at the University of Oregon, Lane Community College, Willamette University, and Woodwinds@Wallowa Lake. Mr. Anderson is Director of Artistic Administration and Interim Executive Director for the Oregon Bach Festival. He lives in Eugene with his violinist wife Alice Blankenship and his 11-year-old son Francis.



Michael Anderson is currently Principal Clarinet of the Eugene Symphony and the Santa Fe Pro Musica Chamber Orchestra. He performed as Principal Clarinet of the Oregon Ballet Theater for 18 seasons, and was Principal Clarinet of the Oregon Bach Festival Orchestra under Helmuth Rilling for 20 seasons. He has also performed in recent years with the Portland Baroque Orchestra, Chamber Music Northwest, Smithsonian Chamber Players and the Oregon Symphony.

Anderson has performed as concerto soloist with the Eugene Symphony, Portland Columbia Symphony, Oregon Coast Music Festival, Oregon Mozart Players, University of Oregon Symphony, Ernest Bloch Festival, and Santa Fe Pro Musica.

Michael Anderson has taught clarinet at the University of Oregon, Lane Community College, Willamette University, and Woodwinds@Wallowa Lake. Mr. Anderson is Director of Artistic Administration and Interim Executive Director for the Oregon Bach Festival. He lives in Eugene with his violinist wife Alice Blankenship and his 11-year-old son Francis.

ABOUT

Steven Pologe has performed as soloist and chamber musician throughout the United States, and in Italy, Sweden, Taiwan, South Korea, Thailand, New Zealand and Canada. His CDs include two with the Oregon String Quartet (quartets by William Grant Still and All That Jazz), works by Jon Deak for solo cello and piano trio, and the piano trio of Lev Abeliovich. Pologe is Professor of Cello at the University of Oregon School of Music and cellist in the Oregon String Quartet, Trio Pacifica and Chamber Music Amici. He also performs and teaches each summer at the Green Mountain Chamber Music Festival. In his earlier career, he performed for many years with the American Ballet Theater, Brooklyn Philharmonia, Grand Teton Music Festival and as principal cellist with the Honolulu Symphony and the Oregon Bach Festival.

Considered by Martha Argerich an “extraordinary musician” and by the international critic a “phenomenon” and “a master of contrasts,” **Alexandre Dossin** keeps an active performing, recording and teaching careers.

Dossin received the First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. Other international awards include the Silver Medal and second Honorable Mention in the Maria Callas Grand Prix, and Third Prize and Special Prize in the Mozart International Piano Competition, in addition to several prizes in Brazil.

An active recording artist, he has 15 CDs released with several labels, including 5 CDs with Naxos and 6 editions/recordings for Schirmer. His work was praised in reviews by Diapason, The Financial Times, Fanfare Magazine, American Record Guide, Clavier and other international publications.

Dossin is the Vice President of the American Liszt Society, the President of the Oregon Chapter of the American Liszt Society and is one of the recipients of the prestigious 2015-2016 Faculty Fund for Excellence at the University of Oregon.

ABOUT

Steven Pologe has performed as soloist and chamber musician throughout the United States, and in Italy, Sweden, Taiwan, South Korea, Thailand, New Zealand and Canada. His CDs include two with the Oregon String Quartet (quartets by William Grant Still and All That Jazz), works by Jon Deak for solo cello and piano trio, and the piano trio of Lev Abeliovich. Pologe is Professor of Cello at the University of Oregon School of Music and cellist in the Oregon String Quartet, Trio Pacifica and Chamber Music Amici. He also performs and teaches each summer at the Green Mountain Chamber Music Festival. In his earlier career, he performed for many years with the American Ballet Theater, Brooklyn Philharmonia, Grand Teton Music Festival and as principal cellist with the Honolulu Symphony and the Oregon Bach Festival.

Considered by Martha Argerich an “extraordinary musician” and by the international critic a “phenomenon” and “a master of contrasts,” **Alexandre Dossin** keeps an active performing, recording and teaching careers.

Dossin received the First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. Other international awards include the Silver Medal and second Honorable Mention in the Maria Callas Grand Prix, and Third Prize and Special Prize in the Mozart International Piano Competition, in addition to several prizes in Brazil.

An active recording artist, he has 15 CDs released with several labels, including 5 CDs with Naxos and 6 editions/recordings for Schirmer. His work was praised in reviews by Diapason, The Financial Times, Fanfare Magazine, American Record Guide, Clavier and other international publications.

Dossin is the Vice President of the American Liszt Society, the President of the Oregon Chapter of the American Liszt Society and is one of the recipients of the prestigious 2015-2016 Faculty Fund for Excellence at the University of Oregon.
