

Elaine Keillor, Distinguished Research Professor Emerita at Carleton University, is an internationally known concert pianist who has performed in recital and with orchestras throughout Europe and North America. Having completed all the theoretical requirements by the age of ten, she remains the youngest pianist to have received the Associate diploma in piano from the Royal Conservatory of Music (Toronto). She was the first female recipient of a doctorate in musicology from the University of Toronto. As a pianist and chamber musician she can be heard on seventeen CDs that have been praised for their impeccable pianism and artistry. Critics have described her playing as "adept" (*New York Times*) and praised her "exquisite touch" (*Ottawa Citizen*), "remarkable vitality" (*Buffalo Courier-Express*), "musicianship of a high order" (*Toronto Globe and Mail*), and "considerable imagination" (*Vancouver Province*). The first recipient of the Canadian Women's Mentor Awards (1999) in the category of Arts and Culture, she has written extensively on Canadian music, including *John Weinzweig and His Music: The Radical Romantic of Canada* (Scarecrow Press, 1994), and *Music in Canada: Capturing Landscape and Diversity* (McGill-Queen's University Press, 2006).

Joan Harrison is a dynamic and versatile musician who maintains an active performance schedule on both the modern and baroque cello. She holds degrees from the New England Conservatory of Music where she studied with Lawrence Lesser, the San Francisco Conservatory of Music where she studied with Margaret Rowell and Irene Sharp, and Yale University, where she was a teaching assistant to Aldo Parisot while completing her MM. Joan continued her training at the School for Strings in New York where she earned a diploma in the teaching philosophy of Dr. Shinichi Suzuki. She has taught at the Juilliard School, Princeton University, the Perlman Music Program, the United Nations International School and the New York School for Strings. After two years as Assistant Principal Cellist with the New York City Opera, Joan moved to Ottawa, where she regularly gives master classes and music workshops. An adjunct professor at Carleton University, she is currently pursuing her doctorate at the University of Ottawa.

Gilles Comeau, Director of the Piano Pedagogy Research Laboratory, received his Ph.D. from the University of Montreal before undertaking post-doctoral studies with Marc Durand and Gilles Manny. His research grant from the CFI and the Ontario Trust Fund made the creation of the laboratory possible. Gilles heads several multidisciplinary research groups studying various aspects of piano learning and piano teaching. His books include *Comparing Dalcroze, Orff and Kodály* and the five volumes of the *Illustrated History of Music for Young Musicians* series.

The Keyboard Lesson in the Clavichord, Harpsichord and Pianoforte Period

Causerie pré-concert

Pre-concert talk

Gilles Comeau

Suivi de / Followed by

Concert

Elaine Keillor

Clavicorde, pianoforte et piano
Clavichord, pianoforte and piano

Joan Harrison

Violoncelle

Cello



Le samedi 22 novembre 2008

Causerie pré-concert : 19 h 15

Concert : 20 h

À la salle Freiman

Pavillon Pérez

Université d'Ottawa

610, rue Cumberland, Ottawa

Saturday, November 22, 2008

Pre-concert talk: 7:15 pm

Concert: 8:00 pm

Freiman Recital Hall

Pérez Building

University of Ottawa

610 Cumberland Street, Ottawa

Capriccio: Acht Sauschneider müssen seyn (1766)

Joseph Haydn

Lindholm-Söderström Clavichord

When writing the *Capriccio*, Haydn was inspired by the children's song, *Acht Sauschneider müssen seyn*, which allowed him to give free reign to his down-to-earth sense of humour. This is illustrated by the song's opening line: "Eight good men, it takes no more/Then you can castrate a boar." Haydn wrote the piece for the clavichord, an instrument from which he was inseparable. The *Capriccio* is a set of twelve variations, each of different lengths in a varied sequence of major and minor keys. The piece breaks new ground in keyboard writing, introducing many keyboard devices, figurations and textures for the first time.

Prélude, op. 45

Frédéric Chopin

Viennese Graf Pianoforte

Written in 1841, this prelude was Chopin's contribution to the *Album-Beethoven*, which was published by the Viennese publisher Mechetti to raise funds for a Beethoven monument in Bonn. Here, Chopin provides specific pedal markings for the Viennese Graf piano that vary considerably from the later French edition prepared for the Erard piano. He also makes extensive use of hairpin markings to indicate rubato in addition to the normal crescendo and diminuendo word markings.

Sonata for Violoncello and Piano in C minor, op. 5, no. 2

Ludwig van Beethoven

Viennese Graf Pianoforte

Beethoven wrote this work in 1796 while on tour and in Berlin at the court of Friedrich Wilhelm II, himself a cellist. Jean-Louis Duport, the king's first cellist, played with Beethoven at the premiere performance. The court owned a wide array of pianofortes and it is likely that Beethoven played on the latest model of the instrument. Tonight's performance highlights all four pedals on the Graf: damper, double and single moderator plus the shift.

Sonata in A minor, op. posth. 143, D 784

Franz Schubert

Viennese Graf Pianoforte

Although it was not published until 1839, this sonata was written in 1823, the same year this model of the Graf was first built. From 1814 onwards, Schubert had managed to create his own pianistic idiom in the lieder accompaniments. His sonatas can be divided into three groups and this evening's sonata, written just after the famous *Wanderer Fantasy*, leads off the second group. Subtitled "The Tragic," the sonata is thought to have been written soon after Schubert realized he would never be able to lead a normal, healthy life.

The first movement, densely constructed, is based on a succession of sigh motives coming out of the ones presented in measures two and four. The writing then develops an orchestral texture leading to the second thematic group in E major. The *Andante* is believed to be a dialogue between the desperate, despairing Schubert and his friends. A passage marked *con sordino* [with muted sound] repeatedly interrupts the lyrically consoling melody. Just before the second *con sordino*, Schubert introduces a harmonic progression of a ninth chord moving to a second inversion triad, which would later become one of Brahms' trademarks. The opening of the last movement has been described as snowflakes gently covering a spring landscape, followed by the arrival of full brunt of the storm.

* Clavicorde Lindholm-Söderström, fabriqué par Andrew Lagerquist
Pianoforte viennois Graf de 6 octaves, fabriqué par R. J. Regier

* Lindholm-Söderström clavichord, built by Andrew Lagerquist
6-octave Viennese Graf pianoforte, built by R. J. Regier