ASCENSO HACIA LO PROFUNDO
Santiago Cañón-Valencia (b. Bogotá, Colombia, May 9, 1995)
Composed 2022; 8 minutes

Santiago Cañón-Valencia writes: "When writing Ascenso Hacia lo Profundo (Ascent towards the depths), I wanted to ditch the stereotype of the cello being merely a melodic instrument and explore the idea of making something that felt more complete and immersive. Borrowing inspiration from very contrasting genres of music both close and far from the classical spectrum, this is a piece that focuses on soundscapes, patterns, rhythm and colors in order to create a sonic journey for the listener."

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the character of the traditional finale. Variations on a slow, understated but noble theme. Four ever fluid variations lead to an exhilarating fifth, which takes on key and tempo as his first, over four decades earlier. There’s no slow movement as such, since the finale is a set of form movement. The middle movement is Brahms’s final scherzo and is, perhaps consciously, written in the same the more relaxed of the two with a good deal of lightly worn technical craft masking the seams in this lyrical sonata—working on two contrasting compositions. The music flows seamlessly in the opening movement of the E-flat Sonata, the beautiful, autumnal Clarinet Quintet and then a Clarinet Trio during the summer of 1891. Three years later, when musician’s sound and eager to discuss technique with him. Their conversation and music-making led Brahms to write new and stimulating in the playing of the court clarinetist Richard Mühlfeld. He was taken by the beauty of the young and medals were no incentive for Brahms to create more. Then, in 1891, on composers to Bach, almost a century and a half earlier. But honorary degrees however, were eager to hear more from a composer whose musical bloodlines rejects the idea that he is composing or will ever compose again.” Musicians, for the late 19th century, raising it to the highest level of achievement. He that composition didn’t come easily to her. As a woman living in 19th century Germany, the odds were stacked against her success as a composer. Still, given the demands of her performing career, the birth of eight children and her husband’s deteriorating health and eventual commitment to an asylum for the last two years of his life, it is remarkable that she left behind some 30 compositions. Most are for piano or for voice. She wrote just two chamber works: a well-crafted Piano Trio that has been successfully revived in recent times and the Three Romances, Op. 22. Clara Schumann wrote the Romances in 1853, after more than a decade married to Robert Schumann. Together, they had just made the 22-year-old violinist Joseph Joachim and would shortly afterwards first encounter the 20-year-old Johannes Brahms. Clara’s three Romances are carefully written hausmusik, music for the home, notably the gently melancholically first Romance. The third has a sentimental nature, while the second has the strongest echoes of Robert Schumann’s instrumental character pieces. “All three pieces display an individual character conceived in a truly sincere manner and written in a delicate and fragrant hand,” the Neue Berliner Musikzeitung wrote when the music was first published by Breitkopf und Härtel. Brahms took his chamber music seriously and re-energized the medium for the late 19th century, raising it to the highest level of achievement. He was just 57 when his friend, the surgeon Theodor Billroth reported: “He rejects the idea that he is composing or will ever compose again.” Musicians, however, were eager to hear more from a composer whose musical bloodlines reached back through German romanticism and the great Viennese classical composers to Bach, almost a century and a half earlier. But honorary degrees and medals were no incentive for Brahms to create more. Then, in 1891, on a visit to Meiningen to hear the orchestra, Brahms discovered something new and stimulating in the playing of the court clarinetist Richard Mühlfeld. He was taken by the beauty of the young musician’s sound and eager to discuss technique with him. Their conversation and music-making led Brahms to write the beautiful, autumnal Clarinet Quintet and then a Clarinet Trio during the summer of 1891. Three years later, when Brahms again heard Mühlfeld, the musical fallout was a pair of sonatas that provided clarinetists with two of the finest works in the repertoire. Brahms also made them double as viola sonatas, giving viola players the first substantial works for their instrument. The two sonatas are strongly juxtaposed—like Beethoven before him, Brahms had made a practice of simultaneously working on two contrasting compositions. The music flows seamlessly in the opening movement of the E-Flat Sonata, the more relaxed of the two with a good deal of lightly worn technical craft masking the seams in this lyrical sonata-form movement. The middle movement is Brahms’s final scherzo and is, perhaps consciously, written in the same key and tempo as his first, over four decades earlier. There’s no slow movement as such, since the finale is set as a variation on a slow, understated but noble theme. Four ever fluid variations lead to an exhilarating fifth, which takes on the character of the traditional finale. When she received the manuscript score of this newly completed sonata in 1879, Clara Wieck, by now Robert Schumann’s widow, at once realized its special significance. Clara recognized a key melody from two songs in Brahms’s earlier Regenlieder, Op. 59. The melody in these Rain Songs had consoled her a few years earlier over the death of her daughter Julie, the growing insanity of another son Ludwig and still more tragedy with the incurable tuberculosis of her gifted youngest son, Felix, Brahms’s godson. “It would bring me great joy if I could create some little thing in his memory,” Brahms wrote. This sonata, one of his gentlest, most lyrical creations, was that little thing. The music follows a similar emotional progression to that of the songs, both of which speak of a nostalgic but futile endeavor to recapture the lost innocence of youth. The melody makes far more than a token appearance in the sonata; it is its very lifeblood. Its most literal appearance is at the beginning of the third movement, where the violin takes over the vocal line and the piano is essentially the same as in the song. A prominent feature of the melody is its opening rhythmic pattern – a long-short-long figure on the same note. This becomes a feature of the piano accompaniment too and, ultimately, it grows into a unifying motto of the entire sonata, from the very beginning to the finale. It culminates in an intimate overlapping of the motif between the two instruments as a feeling of reconciliation permeates the score. This “Raindrop” Sonata, as it is sometimes known, is the first of Brahms’s published violin sonatas, written in the peaceful setting of the village of Pörtschach in the Austrian Alps.

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