

THE DEPARTMENT OF MUSIC

presents

NEW MUSIC

AT THE UNIVERSITY OF ALBERTA

TUESDAY, NOVEMBER 18, 1986

8:00 P.M.

CONVOCATION HALL

OLD ARTS BUILDING

PROGRAMME

Pastorale - Prelude:
Jesu, rufe mich (1986)
(premiere)

William J. Renwick

William Renwick, organ

Five Movements for Bassoon
and 'Cello (1980)

Alfred Fisher

- I Vivace
- II Molto espressivo, flessibile
- III Preciso
- IV Adagio
- V Meccanico

Sherri Goethe, bassoon
Mark Eeles, cello

Ikpakhuaq (1985)

Violet Archer

Jane O'Dea, piano
Anne Kenway, violin
Mark Eeles, cello

Choreography: Jacqueline Ogg and the dancers

INTERMISSION

Fanfare and Three Masquerades
for Horn Solo, and nine winds (1979)

Malcolm Forsyth

Alison Grant, Marianne Ward, flute
Joanne Mulesa, Christine Wilson, oboe
David Hayman, Jennifer Tarver, Janis Lindberg, clarinet
Sherri Goethe, bassoon
Laszlo Klein, horn
David Hoyt, solo horn
Malcolm Forsyth, conductor

Resonances ... Dissonances (1986)
(premiere)

George Arasimowicz

video tape

PROGRAMME NOTES

Pastorale-Prelude: Jesu, rufe mich

William J. Renwick

Traditionally associated with Christmas, the "pastorale" evokes shepherds and other rustic images through a calm rocking movement, often with a drone or very simple harmony, and sometimes with a reference to the shepherd's pipe. This "Pastorale-Prelude", composed in April, 1986, is based on the Moravian Christmas hymn "Jesus, call Thou me" (1698) by Adam Drese. (Founded by the followers of John Hus, the Moravian church, which continues to this day, is the oldest protestant denomination.) The hands provide a gentle swaying accompaniment for the tune, which is played in canon by the feet.

Five Movements for Bassoon and 'Cello

Alfred Fisher

Five Movements for Bassoon and 'Cello was completed in 1980 on a commission from Christopher Weait, principal bassoon, Toronto Symphony. funded by the Alberta Composers Association. It was premiered at the 1980 International Double Reed Society meeting in Edinburgh, UK by Christopher Weait and Margaret Barstow.

The work provides material that is technically both challenging and ingratiating within an expressive milieu that allows full projection of the individuality and expressive power of each instrument.

Ikpakhuaq

Violet Archer

Ikpakhuaq is a sketch for violin, cello and piano. It is based on an original weather incantation of the copper eskimos, of which the salient features are simplicity, rhythmic drive and repetitive elements.

The composer has sought to integrate these qualities of the original, and also to convey the rugged nature of the northern landscape by means of open sonorities. The structure of the work is through-composed.

The choreography refers to Inuit ceremonies and mythology. The participants in a ritual change roles to become earth, water or sky spirits. Some assume characters in imitative rites and folk legends.

Neena Arora	Spirit
Cathy Cahoon	Sedna, Sea Goddess
Garth Cooper	Hunter
Tony Eyamie	Moon
Alyson Hargreaves	Spirit
Marek Kociolek	Shaman's spirit guide
Shauna Myers	Sun
Blair Neufeld	Caribou
Johann Tan	Shaman or "Angakok"
Jacqueline Wang	Spirit

Choreography: Jacqueline Ogg and the dancers
Projections: Alyson Hargreaves
Costumes: Jacqueline Ogg

**Fanfare and Three Masquerades
for Horn Solo, and nine winds**

Malcolm Forsyth

This work was written during July - August, 1979, at the request of Klaus Rainer Schöll, conductor of the Bläser Ensemble, Mainz, for John Ellis, hornist in the Stadtisches Orchester Mainz.

The short fanfare which opens the work serves as an introduction or curtain-raiser to the first Masquerade, "J. B.", which sets a tone of sarcasm and jollity, quotations abounding. J. B.'s Symphony No. 2 and his Variations on a Theme of J. H. are much in evidence.

The second movement, "N. M.", is a romantic exposition of the horn cantilena, based on the main theme of the cello concerto by a certain Soviet composer.

The third and last Masquerade, "R. S.", presents a satirical view of themes by a famous lover of masquerade.

Resonances ... Dissonances

George Arasimowicz

The technical resources of this intermedia work are computer generated/modified video and digitally sampled/synthesized sound. Two planes of contending imagery model the complex resonances of spirit, innocence, engram, yearning ... and the dissonances of mechanization, peccancy, Lethe, acedia The resultant conflicts are not unlike those confronting every man.

The creation of such a work demands more than good intentions. My sincere thanks are extended to the Department of Radio and Television, University of Alberta for providing production facilities; to Ken Pappes, Wes Dennison and Bill Johnson for expediting the production schedule; to Dave Sands and Larry Benson for their keen camera and production work; to Western Cine Ltd.; to Garth Hobden for this evening's audio reproduction. The interpretative input of Debbie Arasimowicz as dancer was clearly vital. Finally the production, directorial and editing skills of Don Spence have, in concert with his creative vision, been not merely valuable but central to the completion of the project.

CBC Stereo Edmonton 90.9

Part of tonight's concert is being recorded by the CBC for broadcast on Sunday, November 30. The music will be heard on two programs: SUNDAY ARTS, 6:00 - 8:30 a.m. on the Mono Network, 740 AM, with host David Gell; and on THAT TIME OF THE NIGHT, 8:00 - 9:00 p.m. on the Stereo Network, 90.9 FM with host Larry Langley.

Also on November 30 on CBC Stereo, TWO NEW HOURS, 9:00 - 11:00 p.m. will be broadcasting music recorded last year at Convocation Hall during Canada Music Week. Music includes EXTENSIONS by George Arasimowicz, TWO GENTIL KNYGHTES by Malcolm Forsyth, and IN DARKNESS by Alfred Fisher.