



*Faculty
& Friends*

Pipes and Strings

Janet Smith, soprano

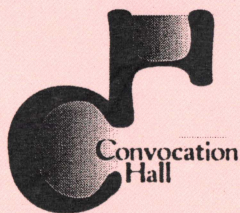
Russell Whitehead, trumpet

Aaron Au, violin

Sylvia Shadick-Taylor, piano

Marnie Giesbrecht, organ

Saturday, February 14, 2004 at 8:00 pm



**Arts Building
University of Alberta**



**UNIVERSITY OF
ALBERTA**

Program

From *Samson*, HWV 57 (1741-42)
Let the Bright Seraphim

George Frederic. Handel
(1685-1759)

*Prairie Scenes for Trumpet and Piano (2002)

Roger Deegan
(b. 1928)

Prelude
Field Day in Paradise Hill
The graves of Battleford
Norseman
The elevator man hangs himself
Under the trestle bridge at the edge of town
In my canoe, drifting into dreamless sleep
Pow-wow dancers
Bitter cold and still
Postlude

Intermission

Trio for Trumpet, Violin and Piano (1992)

Eric Ewazen
(b. 1954)

Allegro
Adagio
Allegretto
Allegro Vivace

Opening Day for Soprano, Trumpet,
and Organ (1991)

Peter Tiefenbach
(b. 1932)

*Commissioned through The Alberta Foundation for the Arts

Program Notes

George Frideric Handel

b. 1685~Halle

d. 1759~London

'Let the Bright Seraphim' from *Samson*, HWV 57 (1741-42)

With the success of *Messiah* in Dublin, Handel returned to London with a clear view that the production of English concert works in oratorio form was enough for him to maintain his position as England's leading composer. Added to this was the practical advantage that performances were under his sole control, free from the complications and expenses involved with stage presentation.

Samson was the realization of a project that had been on his mind since an evening with Lord Shaftesbury in November 1739, when James Noel, the earl's brother-in-law, read aloud the whole of Milton's *Samson Agonistes*. Captivated by the work, Handel engaged Newburgh Hamilton to convert the poem into an oratorio libretto, using verses from Milton's minor poems for the arias and choruses.

The work premiered on 18 February 1743, shortly after which *Messiah* was first introduced to London (23 March) in a Lenten season of concerts at Covent Garden Theatre—setting a performance pattern (with the exception of the 1744-45 season) that Handel would follow for the rest of his life.

The grandiose and somber *Samson* accumulates great intensity in the third act, exploding in this brilliant duet for soprano and trumpet. A last minute addition to the oratorio, it was written for Signora Avoglio, the Italian soprano who sang in the first performance of *Messiah* in Dublin and whom Handel engaged for the premiere performance of *Samson* in London.

When the aria is sung Samson is dead, having destroyed the Philistines' temple and buried himself in the ruins. In a florid andante accompaniment by the trumpet, an Israelite woman calls on the heavenly Seraphim to sound their "loud uplifted Angel-trumpets blow" to the glory of God and in praise of the fallen hero. The piece, like many others in the work, is a *da capo* aria, with the first section repeated at the end.

Roger Deegan

b. 1928~ Turtleford, Saskatchewan

Prairie Scenes for trumpet and piano (2002)

Roger Deegan studied composition with the renowned Swedish-American composer, Ingolf Dahl, and film composition techniques with Hollywood film composer Miklos Rozsa—both at the University of Southern California.

In 1967, Deegan and his family moved to Edmonton where he began his career as a freelance composer. Over the years he has provided background music for a multitude of documentary films as well as many scores for theatre and dance events. When composing concert pieces he frequently reworks and extends ideas from these sources.

Commissioned in 2002 by Russell Whitehead through the Alberta Foundation for the Arts, *Prairie Scenes for trumpet and piano* grows out of Deegan's love for the prairies

with its endless beauty, its wide open spaces, pond and lakes, bush planes, sports days in the country, the graves at Battleford Fort, and the bitter, bitter cold. The work, well received by audiences, evokes with its nostalgic quality images of days gone by.

Peter Tiefenbach

b. 1932~Regina, Saskatchewan

Opening day for soprano, trumpet and organ (1991)

Peter Tiefenbach is equally in demand as a pianist, organist, accompanist, conductor, composer and arranger. He holds a Master of Music degree from Northwestern University in Chicago and diplomas from the Guildhall School and Royal Academy of Music in London.

He is well known to CBC Radio listeners from his years as host of the programs *The Arts Tonight* and *Radio Concert Hall*. He is now a frequent contributor to a variety of programs, including *Music and Company*, *The Arts Today*, and *In Performance*.

Tiefenbach is a member of the faculty of the Glenn Gould Professional School at the Royal Conservatory of Music. He also serves as the director of music at Humbercrest United Church in Toronto and is a member of the chamber ensemble, *Trio Mio*.

Opening Day was commissioned in 1991 by The Guelph Spring Festival and was later broadcast on CBC stereo. Employing baroque musical forms throughout, the work takes the viewpoint of a fish who is caught and later released on the opening day of fishing season. The text, by Paul Quarrington, while broadly humorous, also bears a sadder view of the world at large.

Eric Ewazen

b. 1954~ Cleveland, Ohio

Trio for violin, trumpet, and piano (1994)

Eric Ewazen studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner at the Eastman School of Music, Tanglewood, and Julliard School, where he has been a member of the faculty since 1980.

He has been Vice President of the League-ISCM, Composer-in-Residence with the St. Luke's Chamber Ensemble and with the International Trombone Association Convention in 1997, and lecturer for the New York Philharmonic's Musical Encounters Series.

A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras in the U.S. and overseas. His music has been heard at festivals such as Tanglewood, Aspen, and the Music Academy of the West.

Commissioned by Chris Gekker, the trio for violin, trumpet, and piano is based on the Brahms trio for violin, horn, and piano. The work, both expressive and haunting, is neo-romantic, tonal and lyrically expressive.

Notes by Deanna Davis

Aaron Au was the violist in the Bridge Trio, which won the 1993 CIBC National Music Festival, and was Concertmaster of the National Youth Orchestra. He has also worked with the Vancouver Opera and Symphony Orchestras. He performs in the first violin section of the Edmonton Symphony Orchestra.

Dr Marnie Giesbrecht has performed solo and duo recitals (duos with Joachim Segger) in various venues and cathedrals in Canada, the United States, Europe, and South Africa, many of which were broadcast by the CBC and SABC (South African Broadcasting Corp). CD's include "Dancing Ice: Solo and Duo Canadian Organ Music". Marnie Giesbrecht is National President of the Royal Canadian College of Organists.

Ms Sylvia Shadick-Taylor is a freelance accompanist, piano teacher and adjudicator. She is heard frequently on CBC Radio and on the compact disc "At Your Service," which highlights accompanying techniques. Ms Shadick-Taylor has also worked with the Edmonton Opera Association, Edmonton Symphony Orchestra, and MusiCamrose.

Janet Smith, soprano, has been heard as a soloist with many ensembles in Edmonton. Currently she sings in Pro Coro Canada.

Russell Whitehead holds a Masters degree in Performance from the University of Michigan and from 1986 - 1991 was Principal Trumpet with the Saskatoon Symphony and a sessional lecturer at the University of Saskatchewan. Russell has been a featured soloist with: the Saskatoon and Red Deer Symphonies, the 1995 International Computer Music Conference held at The Banff Centre, the Edmonton Cantando Band Festival (2000-2003), the Alberta College Wind Sinfonia,, Alberta Baroque Ensemble (2001 and 2003) and recorded solo and chamber concerts for CBC radio. Presently, Russell performs regularly with the Edmonton Symphony Orchestra, the Capital Brass, teaches at the University of Alberta, King's College University and through his home and freelances in and out of Edmonton.

Upcoming Events

February

20 Monday, 4:00-6:00 pm
Cello Masterclass
with Visiting Artist **Denise Djokic, cello**
Studio 27, Fine Arts Building
General admission: \$15 at the door
For more information, please
call 492-8112

23 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by
students, faculty and guests of the
University of Alberta
Free admission

25 Wednesday, 8:00 pm
Doctor of Music Recital
Magdalena Adamek, piano
Free admission

29 Sunday, 3:00 pm
Doctor of Music Recital
John Wiebe, choral conducting
Featuring Carl Orff *Carmina Burana*
Winspear Centre for Music
For tickets and more information,
call 432-6539. Co-sponsored by the
Edmonton Youth Choir

29 Sunday, 3:00 pm
The University of Alberta
Jazz Choir: *Happnin'*
Holy Trinity Anglican
10037 - 84 Avenue
Free admission

29 Sunday, 8:00 pm
Music at Convocation Hall
Martin Riseley, violin
Janet Scott-Hoyt, piano
Claude Debussy *Sonata*
Serge Prokofiev *Cinq Melodies*
Richard Strauss *Sonata, Op 18*
Admission: \$10/student/senior, \$15/adult

March

1 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

1 Monday, 3:30 pm
Workshop
with Visiting Artist
Clemens Merkel, violin
Studio 27, Fine Arts Building
Free admission

1 Monday, 8:00 pm
University of Alberta and
Grant MacEwan Jazz Bands
Ken Klause and Raymond Baril,
Directors

1 Monday, 8:00 pm
Visiting Artist Recital
Clemens Merkel, solo violin
Works by Berio, Sciarrino, and others
Studio 27, Fine Arts Building



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change
without notice. Please call 492-0601 to confirm concerts (after
office hours a recorded message will inform you of any changes to our
schedule).