

**NEW MUSIC BY 'MOEBIUS PHILIP' ∞ WORKS BY BRANDENBURG,
GODIN, GRELLA-MOZEJKO AND 'MOEBIUS PHILIP' ∞ TUESDAY,
NOVEMBER 24, 1992 AT 8:00 P.M. ∞ UNIVERSITY OF ALBERTA,
CONVOCAATION HALL ∞ GARTH HOBDED, COORDINATOR ∞ FREE
ADMISSION**

PROGRAMME

- XONNOX (1983)**.....**Piotr Grela-Bozejko**
(Premiere)
Scott Godin and Corey Hamm, pianos
- Divertimento #2 (1992)**.....**Scott Godin**
Roger Admiral, piano
tape part realized by Scott Godin
- Conversations with Jone (1992)**.....**Trevor Brandenburg**
(Premiere)
Charles Stolte, alto saxophone
Trevor Brandenburg, vibraphone
Roger Admiral and Scott Godin, pianos

INTERMISSION

- One Day Monday All A Day (1992)**.....**'Moebius Philip'**
(Premiere)
Performed by the ensemble 'Moebius Philip'
- Culinary Essentials (1992)**.....**'Moebius Philip'**
(Premiere)
Performed by the ensemble 'Moebius Philip'
- GOBBLEDYGOOK (1992)**.....**'Moebius Philip'**
(Premiere)
Performed by the ensemble 'Moebius Philip'

Ensemble **'Moebius Philip'** are:

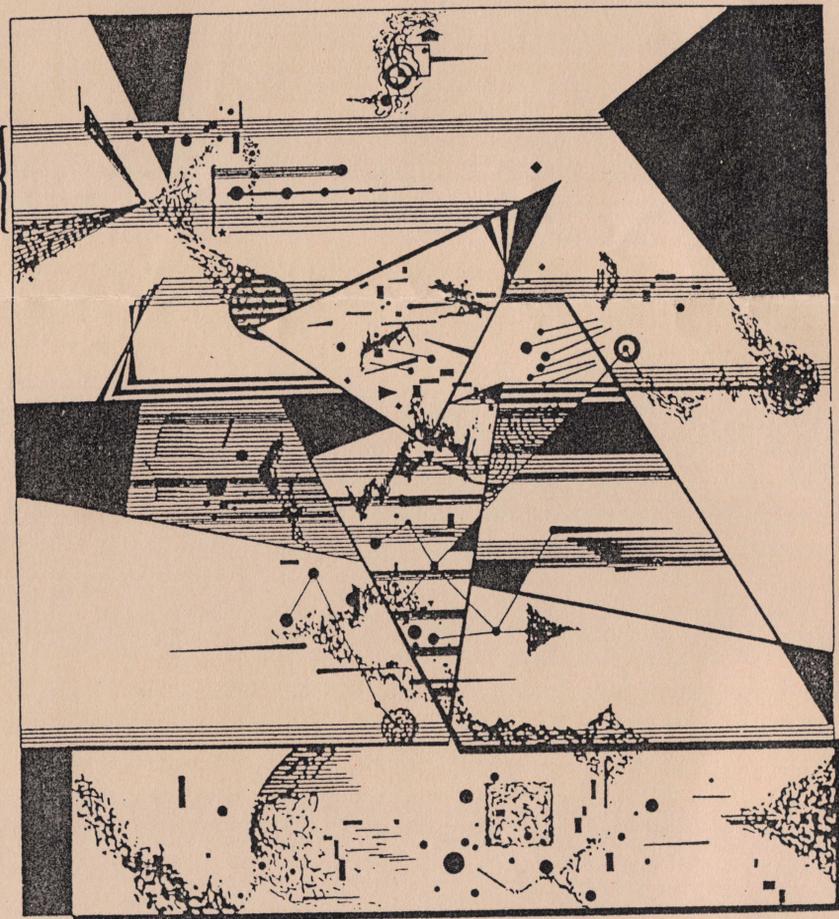
Roger Admiral (piano), Trevor Brandenburg (percussion), Chris Brown
(percussion), Scott Godin (piano), Corey Hamm (piano), Ken Myers
(clarinet and saxophone), Charles Stolte (saxophone) and Garth Hobden
(director)

MOEBIUS PHILIP is an improvisation group consisting of Roger Admiral, Trevor Brandenburg, Chris Brown, Scott Godin, Corey Hamm, Ken Myers and Charles Stolte. Directed by their sometimes fearless leader, Garth Hobden, the group attempts to tackle the more experimental facets of modern music, such as graphic scores and free improvisations. Founded in 1991, the purpose of 'Moebius Philip' is to bring this type of music into a concert setting, in hopes of its eventual acceptance in the realm of "serious" concert material, and maybe even appreciation from the concert-going masses.

XONNOX - composed in 1983 as part of a larger cycle called "The Book of Graphics", it is a piece for 1-2 optional keyboard instruments (such as piano, organ, celesta, harpsichord, synthesizer etc.) and optional multimedia (involving, for instance, dancers, other musicians and/or advanced technology). This one-page score consists of several dozens clearly separated sections (to be played in any order), each section suggesting certain type of texture, dynamics or material. In my opinion, graphic music is interesting in that it appears to be "immortal", infinite. A typical graphic score may always be interpreted in many (how many?) different ways. Here, a creative process has no beginning, nor does it have an end. And, last but not least, graphic music is relatively accessible to those who aim at exploring new realms. It provides, I think, countless "creative stimuli" for one's fantasy and imagination.

Divertimento #2 - the inconciseness of the graphic score is combined with the rigidity of tape in hopes of creating some sort of musical middleground in performance. The live performer begins by playing temple gongs, and the tape soon enters. The piano and tape continually struggle for acoustical supremacy while the piece progresses through from short sections. Foreground and background are also confused, as a startling buzz in the tape continues for a long period of time, thus losing its foreground status.

Dedicated to Roger Admiral.



Roman Haubenstock-Ramati, "Pour Piano"

Conversations with Jone - this piece utilizes the twelve-tone row from Webern's *Kantate II*, op. 31. Each performer is given one version of the row (i.e. prime, inversion, retrograde and retrograde inversion). Each of the twelve notes of the respective rows are lined up as vertical sonorities at "meeting" points throughout the piece. These meeting points are connected with various aleatoric "conversations" between some or all of the performers. The conversation material uses the twelve-tone pitch material as well as rhythmic figures from Webern's *Kantate*. This piece combines rigorous twelve-tone pitch "rules" with improvisation or, in other words, aleatoric conversations.

One Day Monday All A Day - this piece explores the two languages our group uses most often each day: music and English. In the short time frame of the piece, the conflict and cooperation between these two languages condenses some of what occurs in the musicians life each day.

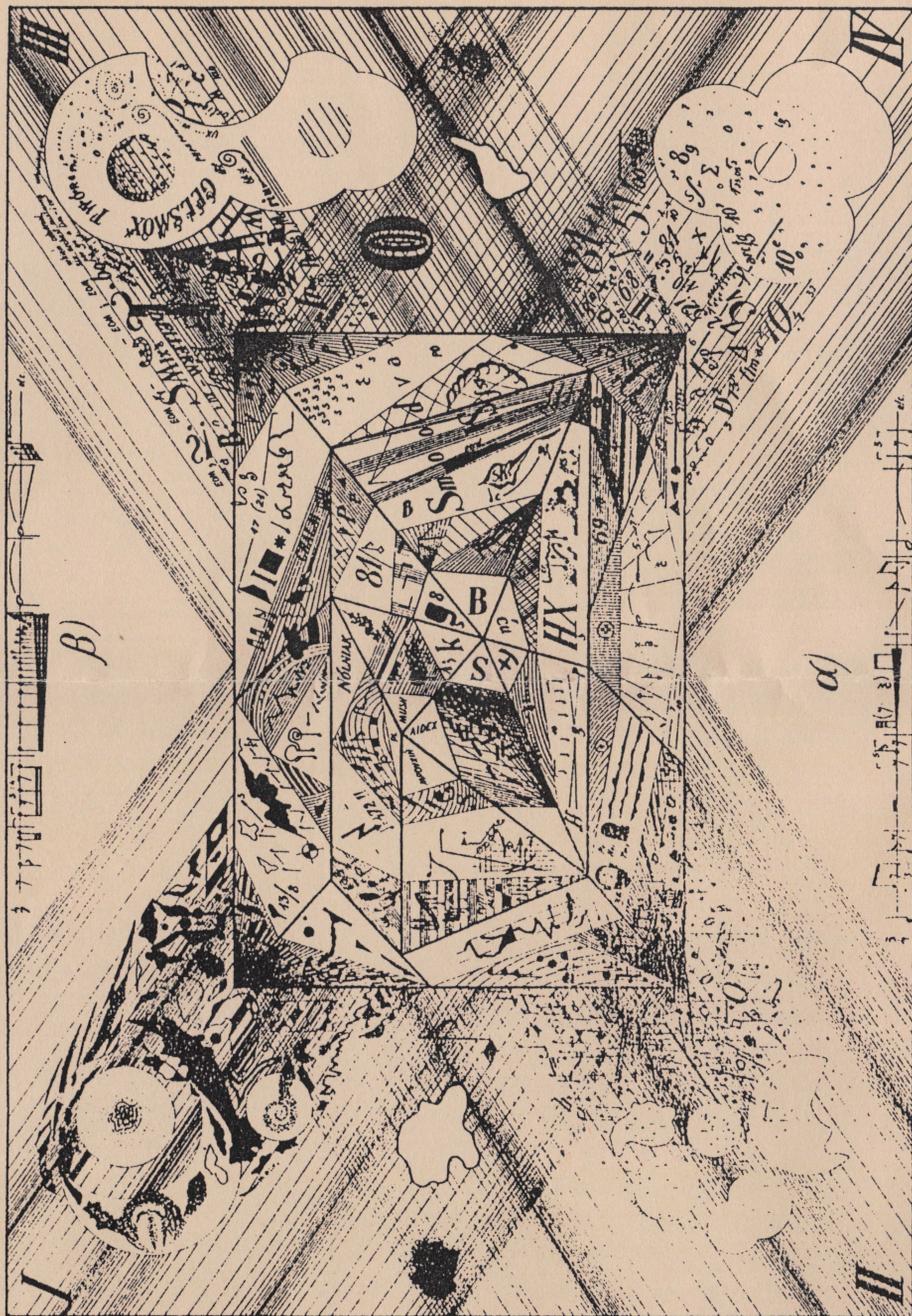
Idea by **Charles Stolte**.

Culinary Essentials - the adjective "acousmatic" refers to the appreciation of a sound without relation to its source. *Culinary Essentials* is an acousmatic piece, in that the sounds are to be appreciated for their intrinsic sonic characteristics, and not in relation to their sources. With these ingredients, and a vague recipe, it is hoped that this will produce an interesting sonic soufflé.

Conceived by **Garth Hobden**.

GOBBLEDYGOOK - the purpose of this piece is to exploit the individual characteristics of the instruments involved: clarinet, timpani, piano, electric guitar, and MIDI-activated sampler. The players take part in imaginary conversations, both through their instruments and specific consonants uttered at particular moments in the piece. The score is graphic in nature and is divided into five sections. The first section starts with piano, timpani, and sampler. A build-up of sound leads directly into the second section which utilizes all instruments. The third section is static, highlighted by the guitar. A timpani ostinato signals the fourth section, in which the climax of the piece is located. The fifth section is similar to the first section, as the intensity dies down and the piece ends with spoken consonants.

Graphic score created by **Roger Admiral** and **Scott Godin**.



Kazimierz Pyzik, "Bez tytułu" / 1981/



Roman Haubenstock-Ramati, "Musik-Grafik Pre-Texte"

