



Department of Music  
University of Alberta

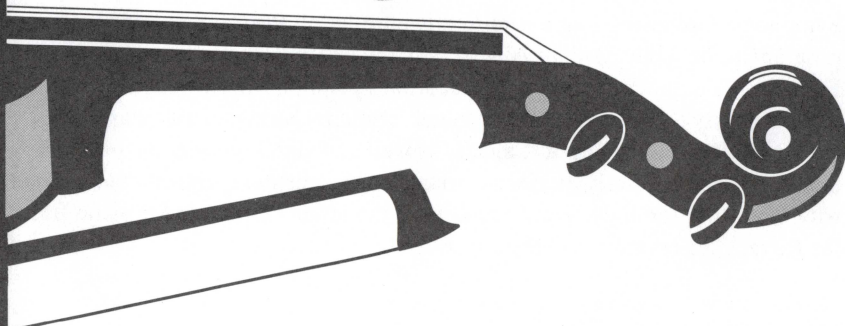
# Academy Strings

Tanya Prochazka, Conductor

Sunday, January 25, 2004  
at 8:00 pm



Arts Building  
University of Alberta



## Program

- Serenade for Strings, Op. 22 (1875) Antonin Dvorak  
(1841-1904)  
I. Moderato  
II. Menuetto  
III. Scherzo. Vivace  
IV. Larghetto  
V. Finale. Allegro vivace
- Dances sacrée et profane (1904) Claude Debussy  
(1862-1918)  
I. Danse sacrée  
II. Danse profane  
Soloist: **Laura Neeland, harp**

## Intermission

- Post Neo (2003) Jeff Donkersgoed  
(b. 1979)  
For Strings Orchestra, Harp, and Percussion  
Part I Stop, Listen, Relax, Feel . . .  
Part II . . . And then wonder . . .
- Octet for strings in E flat major, Op. 20 Felix Mendelssohn  
(arranged for string orchestra by Tanya Prochazka, 2003) (b. 1825)  
I. Allegro moderato, ma con fuoco  
II. Andante  
III. Scherzo: Allegro leggierissimo  
IV. Presto

Born and raised in Edmonton, **Laura Neeland** has studied harp for 9 years under Keri Zwicker and Nora Bumanis, Principal Harpist of the Edmonton Symphony Orchestra. Laura is currently enrolled in the Bachelor of Music program at the University of Alberta, studying harp. She has played with the Edmonton Youth Orchestra and Concordia Symphony Orchestra, as well as the University Symphony Orchestra and Academy Strings. Laura has played for the Governor-General of Canada, as well as federal, provincial and local dignitaries and regularly performs private engagements. Laura studied clarinet with Don Ross for eight years and holds a grade ten certificate for piano from the Royal Conservatory of Music.

## Program Notes

*Post-Neo* (2003) is a two-movement work for string orchestra, harp, and percussion. The title of the work represents a mockery towards society's continuing insistence to label developing artistic movements (i.e. post-modern, post-minimalist, neo-expressionism, etc.) The work itself however denotes a continuation of my investigation into patterns, processes, and repetition in music, showing a direct influence from rock and minimal music.

### Part I: Stop, Listen, Relax, Feel . . .

The first movement consists of an eight-note chord progression, performed by the violins, violas, and cellos. The individual notes of the chords are performed at different rhythms, which change when a new note is introduced. As the work progresses, solo instruments perform repeated notes implied by the chords at faster tempi, which grow in and out of the texture. The harp, marimba, and double basses serve to support and enhance the overall texture.

### Part II: . . . And then wonder . . .

The second movement consists of four sections plus a coda. The movement opens with melodic cells assigned to selected instruments, each of a different length. When repeated and heard together, the melodic cells present a constantly shifting play among the parts. Once this texture has been established, a lyrical melody is performed, first by a single cello and then gradually joined by the rest of the cello section. A second section continues the 'loops' of the previous section (in a new key) and is motivated by a new pattern in the double basses and a cellular canon performed by the harp and glockenspiel. A cross-fade between the strings and the harp and vibraphone concludes the section. A third section begins with the vibraphone and harp performing a continuous two-bar pattern based on the string cells from the first and second sections. Melodic solos and interjections by various instruments permeate throughout. A transitional build-up of mass and speed, based on the double bass loop introduced in the second section, leads to the third section – a fast and furious chase of various small-intervallic patterns. Following a final build-up and a short reprise of the first phrase of the cello melody performed one-at-a-time by four soloists, the coda commences, presenting a reprise of the opening melodic cell activity.

**Jeff Donkersgoed** (b. 1979, Kitchener-Waterloo, Ontario) is currently completing a Master of Music degree in composition at the University of Alberta, where his principle instructors include Dr. Howard Bashaw and Dr. Laurie Radford; he is also studying percussion with Brian Jones. He holds an Honours Bachelor of Music degree with distinction from Wilfrid Laurier University, where he specialized in composition and music history, studying composition with Dr. Glenn Buhr, Ms. Linda Caitlin-Smith, and Dr. Peter Hatch, and percussion with David Campion. Jeff attended the Banff Centre for the Arts for three weeks in the summer of 2001, where he studied composition with the acclaimed pianist and composer Heather Schmidt. Jeff has had compositions read or performed by the Penderecki String Quartet, the Borealis String Quartet, the Norwell District Secondary School Senior Concert Band, the WLU Wind Ensemble, the WLU Percussion Ensemble, the WLU Improvisations Concerts Ensemble, and the Kitchener-Waterloo Symphony.

**The University of Alberta Academy Strings, 2003-2004**  
**Tanya Prochazka, Conductor**

**Violin**

Maria Barton  
Kim Bertsch  
Natalia Gomez  
Rebecca Guigui  
Mellissa Hemsworth \*  
Ryan Herbold \*  
Aaron Hryciw  
Elizabeth McHan \*\*\*  
Trang Nguyen  
Grant Sigurdson  
Sabrina Steed \*\*\*  
David Wong  
Scott Zubot

**Viola**

Leanne Dammann \*  
Emma Hooper  
Andrea Kipp \*  
Viera Linderova  
Charlene Vandeborn  
Sarah Weingarten

**Cello**

Anthony Bacon  
Mathieu Damer  
Simo Eng  
Paula Harding  
Martin Kloppers \*  
Doug Millie \*  
Mark Moran  
Caitlin Smith

**Bass**

Stephanie Boisvert  
Jonathan Hickle  
Matt Roberts  
Ted Tessier  
Toscha Turner \*\*

**Harp**

Laura Neeland

**Percussion**

Court Laslop

\* Section Leader (Rotating)

\*\* Section Leader

\*\*\* Concert Master (Rotating)