

**University of Alberta
Composers' Concert**

*Jointly sponsored by the Alberta
Registered Music Teachers'
Association and the Department
of Music in celebration of
CANADA MUSIC WEEK.*

Wednesday, at 8:00 p.m.

November 23, 1988

**Convocation Hall
Arts Building
University of Alberta**

Program



Programme



(1979)

Malcolm Forsyth
(b. 1936)

Fordyce Pier, trumpet

Signatures for Solo Flute (1984)

*Adantino capriccioso declamando con rubato,
Largo espressivo, Allegretto, Andante.*

William Damur, flute

Violet Archer
(b.1913)

Duo Concertante (1988)

Introduzione, Tarantella

*John McPherson, euphonium
Christopher Taylor, bass trombone*

Scott Whetham
(b. 1956)

Mirrors (1978)

*Christopher Gongos, horn
Geoffrey Whittall, marimba*

Malcolm Forsyth

Four Miniatures for Classical Accordion (1988)

*Canadian Premiere
Nelli Antonio Peruch, accordion*

Violet Archer

INTERMISSION

Dark (1978)

*Malcolm Forsyth, tenor recorder
Garth Hobden, technician*

Malcolm Forsyth

Sextet (1987)

*Sandra Butner, flute
Wendy Crispin, clarinet
Diane Persson, bassoon
Heather Neufeld-Bergen, violin
Mark Palmer, viola
Barbara Morris, cello
Malcolm Forsyth, conductor*

Sean Ferguson
(b. 1962)

The Nameless Dances (1988)

*Norman Nelson, violin
Michael Redshaw, piano*

Alfred Fisher
(b. 1941)

Programme Notes



Malcolm Forsyth

The title of this forty-second "long" flourish is a puzzle. The only clue is that it was written as a fortieth birthday present to its performer: 4.23.79.

--Malcolm Forsyth

Signatures for solo C and alto flute

Violet Archer

Composed for the occasion of the 30th anniversary of the Canadian League of Composers held in Ottawa in June, 1984. Each composer attending was asked to submit a short musical excerpt representing themselves; the third movement of this piece was selected.

Four Miniatures for Classical Accordion

Violet Archer

The four movements are: 1) Introspection, 2) Mutation, 3) Tranquility, 4) Exultation. This work was commissioned by Nelli Antonio Peruch, especially written for and dedicated to him. He performed its world premiere in Venice, Italy on September 8th, 1988 in the Grande Scuola di San Giovanni Evangeliste. This evening's performance is the Canadian premiere. The accordion symbols and notation have been in consultation with Mr. Peruch.

--Violet Archer

Mirrors

Malcolm Forsyth

A choreographic piece; mirror patterns abound, not only in the pitch structure but also in the durations. Polyrhythms too, such as 5:3, 5:2.

Dark

Malcolm Forsyth

This title results from the fact that the whole piece is played with all holes closed, but for a few fleeting glimpses of the light. It was also intended as a choreographic piece, with some nightmarish moments.

--Malcolm Forsyth

Sextet

Sean Ferguson

In this piece two trios are set in opposition to one another. The material of the woodwind trio is impersonal and intellectual in nature, containing only short and long notes moving at different speeds. The strings contrast this material with romantic, melodic material which develops freely. The form of the piece arises from a gradual integration and finally transferral of material between the two trios. The piece finishes with the strings having taken over the woodwinds material and vice versa.

--Sean Ferguson

The Nameless Dances

Alfred Fisher

Con mistero, Presto preciso, Tenebro, Burlesca; Presto con audacia

Commissioned by the Canada Council for the 1988 Eckhardt-Gramatté Competition, *The Nameless Dances*, like all music, was created with the intent of appealing to the ear, mind, and spirit. It is my hope that it will provide both the untutored as well as the cultured ear with precisely the experience and values that lead to its greater refinement; compelling musical ideas, far-reaching and logical development, acoustical and melodic/harmonic delights both definable and otherwise. The music is an exacting challenge for performers, but these are all "traditional" challenges that test traditional strengths; a fastidious technique, beauty of tone, sensitivity to expressive values, etc.

These are essentially romantic pieces (without, by the way, owing a thing to the "neo-tonal" or "neo-romantic" movement). I think of the simple tenderness of movements one and three and the quicksilver lightness of movements two and four as Mendelssohnian in inspiration, if not in essence. Like Mendelssohn's, my conception here is a poetic one but I am as convinced now as ever of the truth in Coleridge's perception that "poetry is certainly something more than good sense, but it must be good sense at all events." If good sense can be identified with compositional discipline and poetry with musical expression, then I would hope for nothing more for *The Nameless Dances* that they be understood as a confirmation of this old wisdom.

--Alfred Fisher

The CBC is recording tonight's concert for broadcast on Sunday, December 4, 1988 at 8:08 p.m. on *Alberta in Concert, CBC Stereo, 90.9.*