

Allison Storochuk,
clarinet
Roger Admiral,
piano

assisted by
Ronda Metszies, cello

Friday, April 2, 1999 at 8:00 pm

**Convocation Hall, Arts Building
University of Alberta**

Program



Department of Music
University of Alberta

Program

Breath (Wie ein Hauch) (1979)

Rodney Rogers
(b. 1953)

Sonata for Clarinet and Piano,
Op. 120, No. 1 (1894)

Johannes Brahms
(1833-1897)

I. Allegro appassionato

II. Andante un poco Adagio

III. Allegretto grazioso

IV. Vivace

The Jungle (1989)

Eric Mandat
(fl. 1981)

I. Call to Arms

II. Lament

III. Apotheosis

Intermission

Charisma (1971)

Iannis Xenakis
(b. 1922)

"then the soul like smoke
moved into the earth (Iliad)"

Herma (1961)

Iannis Xenakis

Concerto (1988)

William Bolcom
(b. 1938)

Allegro

Cantabile

Scherzo-Finale

Program Notes

Breath

Breath uses a song of Johannes Brahms entitled *Wie Melodien* as its point of departure. Three elements of *Wie Melodien*, a sequence of three pitches, a musical phrase from the setting, and the text itself, influence the structure of *Breath*. In Brahms's song the words *wie ein Hauch* (like a breath) appear with the pitches G, E sharp, F sharp; each of these pitches is presented in a different register in long durations which coincide with a point of structural importance (at the beginning, middle, and end of the piece). The three pitches function as guideposts around which other musical material is developed. As the composition unfolds a quotation from *Wie Melodien* emerges in brief, widely spaced fragments which lead to a complete statement of the song's opening phrase (containing rhythmic modifications and canonic development that diffuse this source material). The poem's description of the creative process-- the difficult transformation of an idea into poetic form -- is symbolized in *Breath* by the Brahms quotation (the "idea") which weaves a course through the music, affecting the compositional shape, without ever crystallizing into its original form.

Like melodies it passes
gently through my thoughts
like spring flowers it blossoms
and hovers there like a fragrance

Then comes the word and grasps it
and brings it to the eye
like gray mists it grows pale
and vanishes like a breath

And yet, well hidden in rhyme,
there lingers a fragrance
which, softly from the silent bud
a moist eye summons forth.

Klaus Groth

The *Jungle* by Eric Mandat was written for a program at New Music Chicago's Spring Festival '89 entitled, *My Life in the Jungle of Zeroes and Ones*. The first section, "Call to Arms," juxtaposes static, mechanical elements with quirky, "out-of-tune" personal outbursts. "Lament" utilizes consonant multiphonics and gradually pulls them out of tune. "Apotheosis" does not seek to resolve the intonation tensions of the previous sections, but rather presents the material with repetitive floating rhythms, as if in resignation.- Eric Mandat

Eric P. Mandat received degrees in clarinet performance from the University of North Texas, the Yale School of Music, and the Eastman School of Music; his principal clarinet teachers were Charles Neidich, Stanley Hasty, Keith Wilson, Lee Gibson, and Richard Joiner.

In 1984, he won first prize at the National Association of Composers, USA Young Performers Competition for new American music held at the Arnold Schoenberg Institute in Los Angeles, and he was a prizewinner at the 1983 International Clarinet Competition in Denver. Mandat has presented recitals and lectures throughout the United States featuring new American music and extended performance techniques. Recent performance highlights include: a solo concert of his own music at New Music Chicago's Spring Festival '89 where he received the "Critic's Choice" for the entire festival by the Chicago Reader; New Music Chicago's Spring Festival '90; the 1986 ASUC Conference in Toronto; NACUSA concerts in New York and Los Angeles; and appearances as a guest soloist at the 1982, 1989, and 1991 Clarinet Fest International. In May, 1991, he was Visiting Artist at the Jazeps Vitols Academy of Music in Riga, Latvia.

Eric Mandat is Associate Professor of Clarinet at Southern Illinois University at Carbondale; he performs regularly with the New American Woodwind Quintet, in residence at SIUC, and with the Tone Road Ramblers, a sextet specializing in experimental music.

Iannis Xenakis has been internationally recognized as a major composer since the early 1950s. Born in Rumania of Greek parents, he studied music with Messiaen and architecture with Le Corbusier; he designed the Philips Pavilion at the 1958 Brussels World Fair, working with Le Corbusier and Varese. Xenakis has been a principle explorer of applying mathematics to instrumental, electro-acoustic and computerized musical composition. He founded and taught at the Center of Mathematical and Automated Music from 1967-72 at Indiana University; since then he has resided in Paris.

"Charisma was written at the death of Jean Pierre Guezec, a young and gifted French composer, who died from heart failure when he was thirty years old. He had attended my summer classes at the Tanglewood in 1963." - Xenakis

*then the soul like smoke
moved into the earth, grinding*

"As a comment on the music, I used two strange, moving verses from Homer's *Iliad* (chant XVI, verses 856 and 857) describing the death of Patroclus and how his young soul entered the earth weeping for the fatal issue and for the loss of youth and power. The music of course is not just an illustration of those verses. Poetry and music form a sort of epitaph to the memory of that young composer." Quote from "The Columbine Chamber Players" recording on the Owl Recording, Inc. label.

Xenakis' *Herma* (1961) was the composer's first work for solo piano. The piece is based on logical operations imposed upon classes of pitches; he has described it as *musique symbolique*. Elements of pitch are presented stochastically and dynamics help create different densities in the resulting 'clouds' of sounds.

Allison Storochuk has performed extensively in Canada, the United States, Japan, England, Australia, and Austria. She has received degrees from Northwestern University, Arizona State University, and the University of Alberta. Currently Visiting Professor of Clarinet at the University of Alberta, Allison teaches Woodwind Techniques and formerly taught the Non-Music Major Private Lesson Program at Northwestern University. Her major teachers include Russell Dagon (Northwestern University/Principal Clarinet of Milwaukee Symphony Orchestra), Dennis Prime (University of Alberta/Northwestern University), and Robert Spring (Arizona State University). Allison has been the recipient of numerous scholarships and awards. As a winner of the 1998 Johann Strauss Scholarship Award for the Advanced Study of Music in Austria, she studied at the Mozarteum in Salzburg with Alfred Prinz (Vienna Philharmonic Orchestra/University of Music in Vienna) and Alois Brandhofer (Mozarteum/Solo clarinetist of the Vienna Symphonic Orchestra and the Berlin Philharmonic Orchestra). Allison has received other coaching from Lawrie Bloom (Northwestern University/Chicago Symphony Orchestra) and Wolfgang Meyer (The Domaine Forget Academy of Music and Dance/Recording Artist). She performs frequently with the Edmonton Symphony Orchestra and Saint Crispin's Chamber Ensemble. She has been invited to perform at the International ClarinetFest in Ostend, Belgium in July of 1999. Allison can be heard on the upcoming compact discs with Saint Crispin's Chamber Ensemble on the Arktos label and with the Northwestern University Contemporary Music Ensemble, and will be featured on several upcoming CBC National Broadcasts.

Pianist **Roger Admiral** holds a Doctor of Music degree at the University of Alberta. He also has degrees from the University of Western Ontario and the Royal Conservatory of Music, and has studied with Helmut Brauss, Peter Smith, Arthur Rowe and Virginia Blaha. In 1990 and 1993 he was awarded scholarships from the Johann Strauss Foundation enabling him to study lied-duo with Paul Schilawsky and Charles Spencer at the Mozarteum in Salzburg (Austria). He has also participated in masterclasses with Paul Badura-Skoda, Boris Berman, Claude Helffer, Heinz Holliger and Cecile Ousset.

Between 1990 and 1993 Roger was a member of the piano and percussion quartet The Hammerhead Consort. During that time the Consort was awarded the 1992 Sir Ernest Macmillan Memorial Award for chamber music and a First prize in the 1991 National Music Competition. Many of his performances have been broadcast on the provincial and national networks of the CBC.

Currently Roger is part of a duo with Montreal percussionist Philip Hornsey. This duo will tour Canada in January of 2000, followed by the release of their first compact disc recording.

Cellist **Ronda Metszies** was born and raised in Edmonton, Alberta. Having received her Bachelor of Music degree in Performance with honours from the University of Victoria in 1988, she then spent two years working and studying in Germany.

Since 1992, Ronda has lived in Edmonton, where she works as a freelance musician. She gives regular recitals in Edmonton, and has performed throughout Europe and North America. Recent performance highlights include recitals at Duke University in North Carolina, and at the Canadian Arts Presenters' Conference in Ottawa.

In the Fall of 1995, Ronda released a CD of cello and piano music entitled "Tales and Reflections", excerpts of which were used for a music video for Bravo! television, and also for CKUA's classical compilation disc, distributed by EMI. Her second disc, "Dialogue", distributed by SRI, was released in March.

Upcoming Events:

Wednesday, April 7 at 8:00 pm

John L. Haar Theatre
Grant MacEwan Community College
Admission: \$7/adult, \$5/student/senior
For ticket information,
please call 497-4436.

Friday, April 9 at 8:00 pm

Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Sunday, April 11 at 3:00 pm

Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Sunday, April 11 at 8:00 pm

Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Monday, April 12 at 12:00 pm

Convocation Hall, Arts Building
Free admission

Monday, April 12 at 8:00 pm

Convocation Hall, Arts Building
Free admission

Friday, April 23 at 8:00 pm

Convocation Hall, Arts Building
\$10/adult, \$5/student/senior

Sunday, April 25 at 8:00 pm

Place: TBA
Admission: TBA

Saturday, May 29 at 8:00 pm

Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

The GMCC and U of A Jazz Bands Concert.

Ray Baril and Tom Dust, directors. *Salute to the Bands* - a tribute to the great swing bands of the 1930s and 1940s featuring music of Goodman, Herman, James, Dorsey, Kenton, Ellington and many more.

The University of Alberta Concert Choir

Concert. Debra Cairns, conductor. Program will include works by Schütz, Lassus, Brahms, Mendelssohn, Schafer, Górecki, and Somers.

The University of Alberta Concert Band

Concert. Frank Dunnigan, director. Program will include works by Copland, Presti, Bell, Hermann, Bourgeois, Camphouse, Meij, and Tchaikovsky.

The University Symphony Orchestra Concert.

Malcolm Forsyth, conductor. Program will include works by Berlioz, Beethoven and Dvořák. **Solo violin: David Colwell.**

Noon-Hour Organ Recital.

The recital presents a variety of organ repertoire performed by students from the Department of Music.

Student Composers' Concert featuring recent works by student composers at the University of Alberta.

Music at Convocation Hall Series

featuring faculty member **Stéphane Lemelin, piano.** Program will include works by Beethoven and Schumann.

The University of Alberta Madrigal Singers

Concert Tour Concert. Leonard Ratzlaff, conductor. Program to be announced. For more information, please call 492-5306.

Chamber Music Concert

featuring faculty member **Janet Scott Hoyt, piano**, and guests. Program to be announced.



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).