

# STUDENT COMPOSER RECITAL

560 & 660 levels  
Monday, April 10, 8:00 PM  
Convocation Hall, University of Alberta

## Fugue in g minor

Jon Jetté

Jon Jetté - piano / Rick Vanderwoude - organ

## The Flowers of Time

Ian Knopke

Silvia Yee, Jennifer McAllister - flutes / Suzanne Vuch - clarinet /  
Darryl Hartshorne - bassoon / John Calverley - violin /  
Heidi Klann - viola / Greg Ferguson - vibraphone

*This is based on a short story by J.G. Ballard called The Garden of Time and is very groovy to dance to.*

I.K.

## Reinvention

Jim Cockell

Jim Cockell - piano / Ken Myers - alto saxophone

## I Hide No Hate

Laura Hamilton

Sarah Chaput - soprano / Jim Cockell - violin  
Paul Radosh - cello

"For A Poet" by Countee Cullen in 1925, "Madness Is" by Laura Hamilton in 1989

## Rain Delay

Chris McLean

Betsy Steed, Lyndi Lou Pollock - violins / Jenny-Lynn Steed -viola  
Bonnie Pollock - cello / Anneke Smit - piano

## macroHype (forstuff)

Scott Godin

Jim Cockell, Moni Mathew - violins / Miriam Lewis - viola /  
Paul Radosh - cello / Ken Myers - saxophone

## Winter Songs

Jim Cockell

Ardelle Ries - soprano / Jim Cockell - violin /  
László Nemes - piano

i) Prelude

ii) *There's a certain slant of light* Emily Dickinson (1830 - 1886)

iii) *To Waken an Old Lady* William Carlos Williams (1883 - 1963)

iv) *The Snow Man* Wallace Stevens (1879 - 1955)

brief intermission

\* \* \*

"longing . . ."


Scott Godin

Corey Hamm organ

"ukuTusa"

Allan Gilliland

Wind Ensemble

 The Lamp of Poor Souls

Gordon Fitzell

tenor - Tom McCleay / baritone - Kevin Gagnon / recorder, ocarina  
Bill Damur / trumpet - Steve Williams / harpsichord - Roger  
Admiral / viola - Miriam Lewis / double bass - Hassisen Saied /  
musical glass - Silvia Yee / percussion - John McCormick, Greg  
Ferguson, Scott Martin, Lisa Hrabec, Helene Jurkat, Nicole Arendt,  
Erin Zier / candlelighter - Andriy Talpash

*Based on the poem of the same name by Canadian poet Marjorie Pickthall, this piece attempts to expose the hypocrisies of the church during the period before the Reformation. Each of the instruments and voices represents some aspect of the poem. The pure, shimmering sound of the musical glass, for instance, represents the continually burning Lamp of Poor Souls, which is itself a symbol of spirituality. The relentless trumpet, on the other hand, speaks as the autonomous voice of the church. Musically, the piece explores the possibilities of coexistence between metrical and non-metrical music, specifically, stasis and rhythm. Furthermore, the piece makes frequent generic references to folk and popular music as a metaphor for humankind's propensity toward manipulation and degradation of divine gifts (literally, music, metaphorically, spirituality). The work also makes reference to, and pays homage to, Franz Joseph Haydn's "Farewell" Symphony (No. 45) through various programmatic and thematic analogies to its final movement.*

G.F.