

music
at convocation
hall

Marnie Giesbrecht, organ
with
Brian Jones, percussion
Tanya Prochazka, cello
and the **University of Alberta**
Concert Choir
Debra Cairns, conductor

Saturday, November 28, 1998
7:15 pm *Pre Concert Introduction*
by Joachim Segger
Arts 141

8:00 pm *Concert*

Convocation Hall, Arts Building
University of Alberta



Program

Concert Overture in C Minor William Reed
(1859-1945)

Sonata in D Major, BWV 1028 Johann Sebastian Bach
(1685-1750)
(originally for viola da gamba and cembalo)
Adagio-Allegro
Andante
Allegro

Tanya Prochazka, cello

Landscapes of Patmos for Organ and Percussion (1985) Petr Eben
(b. 1929)
I Landscape with Eagle
II Landscape with the Eldest
III Landscape with Temple
IV Landscape with Rainbow
V Landscape with Horses

Brian Jones, percussion

Intermission

Partita for Organ (1995) Gerhard Krapf
(b. 1924)
"Was Gott tut, das ist wohlgetan"
I Toccata
II Canon
III Siciliana
IV Trio Ostinato
V Finale

Psalm 150 (1996)
for SATB choir and organ Ruth Watson Henderson
(b. 1932)

O Praise the Lord (1963)
for mixed voices and organ Healey Willan
(1880-1968)

**University of Alberta Concert Choir
Debra Cairns, director**

Nöel, Op. 2 (ca.1740) Louis-Claude Daquin
(1694-1772)

Variations sur un Nöel (1919) Marcel Dupré
(1886-1971)

Program Notes

Landscapes of Patmos

The combination of organ and percussion is one of the ensembles in which the organ can display the whole richness of its sound with no restriction to the softer stops. A duo for this combination has long tempted me and I am grateful and honoured by the commission from the *Heidelberger Bachverein* which allowed me to undertake such a work.

On imagining the sound effect of this combination, an atmosphere both festive and dramatic came to mind. This in turn led me to the **Book of Revelations**, but I soon became aware of the difficulties of expressing all the richness of its contents in a few movements for two players. Therefore, I narrowed my horizon to some single images from the **Apocalypse** - hence the title 'Landscapes'.

These events and symbols which are inspired by the abstract and expressed pictorially are diffused by the music into an analogical representation rather than pictorial.

The main, solemn movement, *The Temple* is placed centrally - the third of five movements. Two shorter movements frame it, both sharing the same thematic material and having as their subjects symbols that are close to the throne i.e. the *Elders* and the *Rainbow*. The outer 'animal' movements - the *Eagle* and the *Horses* - provide the dramatic elements to the work. Only in the last movement have I used two plainsong quotations: the fateful *Horses* are characterised by the descending *Dies Irae* motif which eventually gives way to the redeeming *Victimae Paschali* at the end of the Finale, which with its ascending melody appears almost as an inversion of the fall *Dies Irae* melody.

As for the percussion instruments, my choice has been determined by my appreciation of the difficulties, all too often encountered, of finding suitably spacious organ galleries - often approached by the narrow winding staircases - therefore I refrained from using bulky instruments such as the timpani, vibraphone and marimba.

The three main movements concentrate on three contrasting timbres: the first, the drum head with tom-toms and drums, the third on metallic sounds with the tam-tam, cymbals, bells and glockenspiel, and the last on wooden sounds with remple-blocks and the xylophone. In other movements the colour-range is mixed.

List of Percussion Instruments

Xylophone, Campanella, Capane, Crotales, 4 Cow Bells,
4 Temple Blocks, 4 Bongos, Tamburo piccolo, 5 Tom-Toms,
1 Piatto sospeso, 1 Gong profondo, 1 Tam-tam

Petr Eben, composer

Marnie Giesbrecht is Associate Professor of Music (organ performance and related subjects) at the University of Alberta and Associate Chair of the Department of Music. A graduate of the University of Alberta, the Mozarteum in Salzburg and the Eastman School of Music, Dr. Giesbrecht has performed frequently in Canada, the United States, Europe, and South Africa. She has recorded two compact discs with Joachim Segger: "Dancing Ice: Solo and Duo Canadian Organ Music" (1993) and "Transcriptions for Two: Firebird" (1997) and can also be heard on the Edmonton Composers' Concert Society disc "Northern Arch." Marnie Giesbrecht is National First Vice President of the Royal Canadian College of Organists, and Chair of the College's National Education Committee.

Brian Jones is Principal Percussionist with the Edmonton Symphony Orchestra, a position he has held since 1975. A graduate of the University of Alberta, Brian has studied and performed in Los Angeles and Santa Barbara California, Utah, and Capetown, South Africa. He won first prize in the Southern California Percussive Arts Society Timpani Competition and has toured with the National Youth Orchestra.

Brian has been an active private teacher as well as an instructor for the University of Alberta, Music Camrose, and the Cosmopolitan Music Society, and he has been a soloist on three occasions with the ESO, performing the Milhaud Marimba and Vibraphone Concerto as well as the Bartok Concerto for two Pianos and Percussion, and most recently the Concerto for Percussion by Alan Bell.

Cellist **Tanya Prochazka** is Assistant Professor of Music (Strings) at the University of Alberta. She pursued her studies at the Paris Conservatoire with Andre Navarra, and in Bloomington, Indiana with Janos Starker. She gathered a number of prizes at prestigious competitions at the Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, and the Suggia Prize in London.

Tanya is an active recording artist for the ATMA and ARKTOS labels. Her most recent CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" for ATMA has received wide critical acclaim, as has the CD "Landsmal" for ARKTOS, of music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz. In addition to her activities in Canada, Tanya continues her international performing and teaching career, most recently in Germany, Russia and Australia.

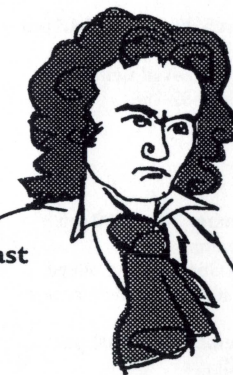
University of Alberta Concert Choir

Founded in 1970, the **University of Alberta Concert Choir** is a large ensemble of some 60 singers. Under the direction of Debra Cairns, the ensemble studies and performs a variety of sacred and secular repertoire ranging from motets, part songs and spirituals, to large works with orchestra.

Finalists in the 1994 CBC National Competition for Amateur Choirs (Large Choir category), the University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, and has been heard on national broadcast of the CBC. The choir has also appeared as guest artist in Edmonton's Musica Festiva concert series and the Department of Music's showcase concert series, Music at Convocation Hall.

A graduate of the University of Illinois, **Debra Cairns** joined the Department of Music in 1989. She teaches choral conducting at both the undergraduate and graduate levels, and conducts the University of Alberta Concert Choir. Dr. Cairns is also the director "I Coristi", a community chamber choir which she formed in 1994. A recipient of a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting, Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the "Choral Journal" and "Anacrusis", and has edited a mass by Palestrina which is to be issued by Carus-Verlag February 1, 1999. She is active as a clinician, adjudicator and examiner in Alberta and other parts of Canada, and is a former member of the Board of Directors of the Alberta Choral Federation.

The CLASSICS



"Music is well said to be the speech of angels."
Thomas Carlyle (1795-1881)

Classic Examples

Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM

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Sunday, November 29 at 8:00 pm
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Mon., Nov. 30 at 5:00, 6:45 & 8:15 pm
Convocation Hall, Arts Building
Free admission: **advanced tickets are required.** Call 492-7681

Monday, November 30 at 8:00 pm
John L'Haar Theatre
Grant MacEwan Community College
Admission: \$7/adult, \$5/student/senior

Thursday, December 3 at 8:00 pm
Convocation Hall
Free admission

Monday, December 7 at 8:00 pm
Convocation Hall
Free admission

Tuesday, December 8 at 8:00 pm
Convocation Hall
Free admission

The University of Alberta Symphony Orchestra Concert. **Malcolm Forsyth, conductor.** Program will include works by Schumann, Sibelius and Beethoven's *Emperor* Concerto with soloist **Stéphane Lemelin, piano.**

Festival of Nine Lessons and Carols featuring the **University of Alberta Mixed Chorus** and **Faculty of Education Handbell Ringers** under the direction of **Robert de Frece** with **organists Marnie Giesbrecht and Michelle Martin.** Sponsored by University of Alberta Christian Chaplains and The Department of Music.

The GMCC and The University of Alberta Jazz Bands. **Ray Baril and Tom Dust, directors.** For more information, please call 497-4436.

Doctor of Music Recital: **Dimitter Terziev, piano.** Program will include works by Chopin, Liszt, Ravel, Scriabin, and Kazandzhiev.

Doctor of Music Recital: **Belinda Chiang, organ**
Program will include works by Cabena, Bruhns, Eben, Alain, JS Bach, and Dupré.

Master of Music Recital: **Maria Wolf, soprano.**
Program will include works by Debussy, Granados, Weill, Handel, Strauss, Mozart, and Puccini.



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).



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