

The  
Edmonton Composers' Concert Society &  
the University of Alberta  
Department of Music

*presents:*

**N**ew **C**hamber **M**usic

BY SEVEN COMPOSERS

University of Alberta  
Convocation Hall (old arts building)  
Friday May 10th, 1991 8 pm

**Bill Damur**, composer, flutist, guitarist and musicologist, is currently on staff at Alberta college and is active in numerous aspects of the musical life of Edmonton. He has studied at Grant MacEwan College, the University of Alberta and at London's Trinity College.

**Piotr Aleksander Grella** was born in Bytom, Poland in 1961. He has studied with Edward Boguslawski at the Academy of Music in Katowice and Boguslaw Schaeffer at the Academy of Music in Cracow. He has received prizes for his works in Lodz (1985), Cracow (1988), Halifax (1991) and is the recipient of awards from the University of Alberta. Piotr is currently studying at the University of Alberta with Alfred Fisher.

**Ron Hannah** is a graduate of the University of Alberta where he studied with Violet Archer and Malcolm Forsyth. He is a founding member of the Edmonton Composers' Concert Society and is currently president of that society.

**Garth Hobden** studied composition with Alfred Fisher and Malcolm Forsyth at the University of Alberta and electronic music at the Aspen Audio Recording Institute and Grant MacEwan College. Garth currently teaches electroacoustic music at the University of Alberta and is a member of the Canadian Electroacoustic Community.

**Stanislaw Moryto** studied composition and organ at the Academy of Music in Warsaw where he is currently professor of composition and music theory. He has been president of the Ludowy Instytut Muzyczny (The Folk Music Institute) since 1981. Moryto's compositions have been awarded many prizes and have been performed in many European countries.

**David Scott** was born in Essex, England in 1962. He is a graduate of the University of Manitoba and has studied at the University of Alberta where he worked with Violet Archer and Alfred Fisher. David's music has garnered numerous prizes and awards and has been performed in Canada, the United States and the Soviet Union.

**Jacek Sobieraj** was born in Gdansk where he graduated from the Academy of Music. He has been active as a pianist, conductor and composer. Jacek has performed in Poland, Greece and Canada. He currently works at the U. of A. Department of Drama and the Alberta Ballet School.

**Roger Admiral** is a dangerous pianist. As a performer, he has fully embraced the often ignored idiom of contemporary piano music and is dedicated to unleashing this repertoire upon the planet. He has received numerous awards and honours including the Beryl Barns and Flore Shaw prizes from the University of Alberta. He will undertake Doctoral studies in piano performance at the U. of A. in September 1991.

**Jacek Kado** holds a Master of Music degree in guitar performance from the Frederic Chopin Academy of Music in Warsaw. In 1987, through a scholarship furnished by the Spanish government, he studied with Jose Tomas at the Conservatorio Superior de Musica in Alicante, Spain. Jacek has performed in Poland, Spain, Sweden, West Germany and, since coming to Canada in 1989, has been an active teacher and performer.

**Grazyna Sobieraj** was born in Gdansk. She was a graduate from the Academy of Music in that city in 1989 where she studied 'cello. Grazyna has performed widely with the Baltic Philharmonic and the Poznan Philharmonic Orchestras. She has participated in the international orchestral workshops in Lanciano, Italy and has performed in Germany, France, Spain, Austria and Belgium.

**Bozena Urquidi** was born in Opole in Southern Poland. She studied piano with Zbigniew Sliwinski at the Academy of Music at Gdansk and graduated in 1989. She has given recitals in Poland, Germany, Czechoslovakia, Italy and Mexico. Bozena currently teaches at Grant MacEwan Community College.

**Tania Warszynski** studied violin at the Academy of Music in her home city of Gdansk. She has worked in the Baltic Philharmonic Orchestra, the Symphony Orchestra of Hamburg and is currently with the Edmonton Symphony Orchestra. As a soloist, she specializes in contemporary and romantic repertoire.

The members of **Triceratops** are **Dawn Hage** (trumpet), **Kay McCallister** (horn) and **Ken Read** (bass trombone). These three musicians are among the finest professional brass players and teachers in Alberta and, although classically oriented, they work in many musical styles. As an ensemble they present all of the standard brass trio repertoire, plus their own arrangements of music from Gabrieli to Bartok, as well as a growing body of music written especially for Triceratops.

**The Lonely Princess.** The origin of this piece goes back to 1979, when I was commissioned by the Edmonton School of Ballet to write music for the students there. The subject of the ballet is the story of *Aladdin and the Magic Lamp*. It features a princess who is lonely in her palace, and who finally falls in love with Aladdin. Her lonely music is to me one of the high points of the ballet. So much so that I stole it, in true Baroque fashion, for inclusion in a later piano suite. But I still wasn't through with this tune, and I set it again -- this time for flute and guitar. This is the version to be heard tonight.

The **Guitar Sonata** makes use of functional as well as non-functional harmony. I am attempting to use the guitar in a number of its idiomatic capacities, i.e., chordally as well as polyphonically with full use of harmonics and the sonorous possibilities of the open strings. The Guitar Sonata is approximately 9 minutes long.

**Impression** (J.S. Bach in memoriam) pays tribute to the music of J. S. Bach and to the whole spirit of the Baroque era. The work was written in 1983.

**Masque** is one short movement from a larger work-in-progress. The piece's main objective is to explore the performance capabilities of the EMAX sampling keyboard.

Generally, graphic representation of music is an inefficient method of representing a composer's ideas. Although this piece uses traditional music notation, what is presented graphically has little to do with the sonic result. The performer must therefore 'overcome' the temptation to realize this music according only to what is written on the page. What is written, and what is heard, are two different things. The orchestration consists of samples taken from various acoustic sources whose timbre, pitch and dynamic characteristics can be controlled by the performer's note execution. The larger work-in-process is being composed for Roger Admiral who is interested in expanding keyboard performance techniques through electronics.

## notes on the pieces

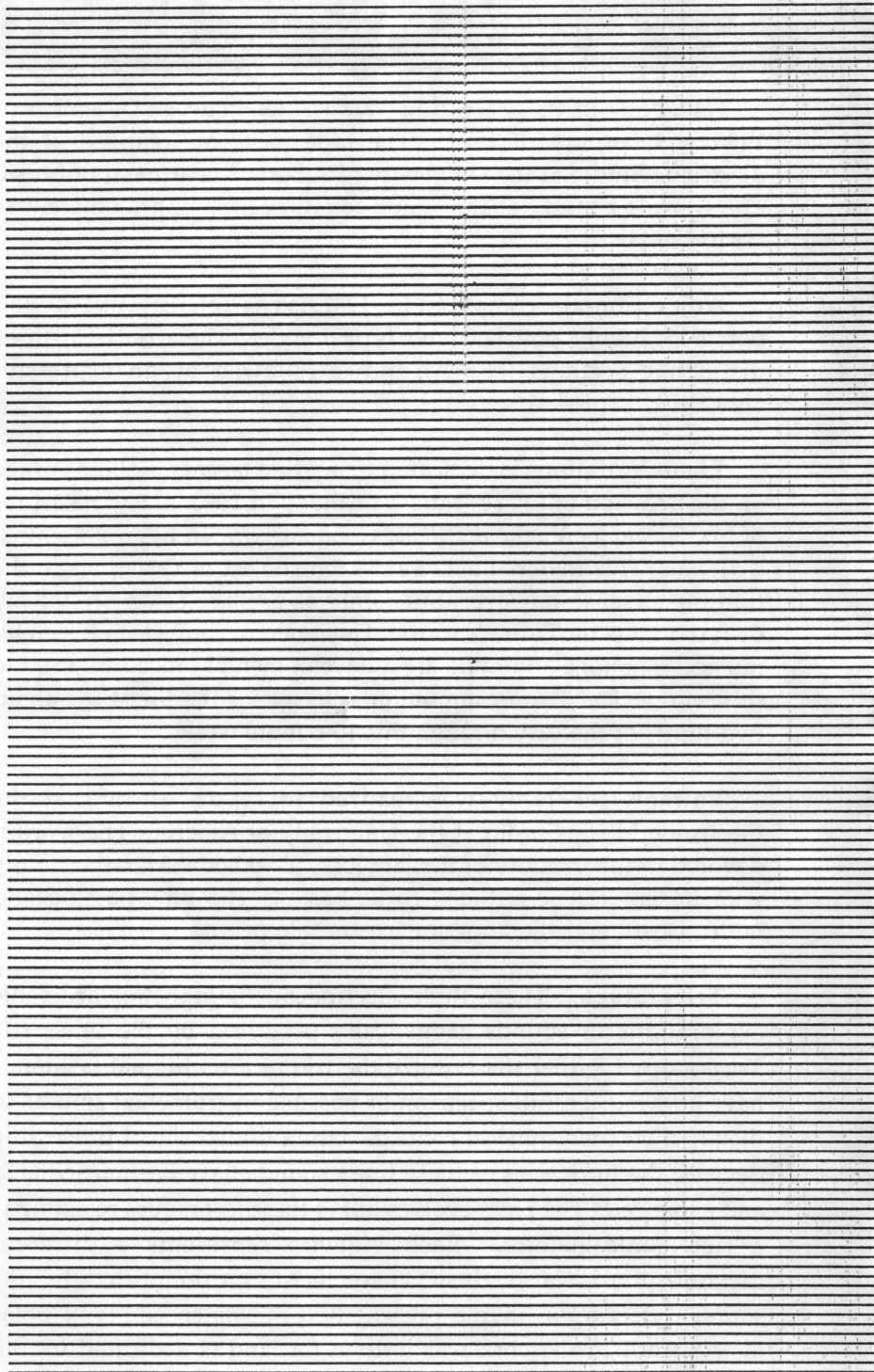
**The New Birds Ascending** was written between December of 1990 and January of 1991. The tape part was realized at the Electronic Studio at the University of Alberta Department of Music. The work is a study of range and tessitura from approximately 14 Hz to 38 kHz.

**Aria e Chorale**, composed in 1982, is characteristic of Moryto's personal, highly polished and lyrical style. The Aria is in three distinctive sections (A-B-A) and is followed by an expressive chorale.

**Piano Variations** is dedicated to my first teacher, Robert Turner, on the occasion of his seventieth birthday in 1990. A few measures of his *Sonata for Violin and Piano* (1956) are drawn upon for source material. This material acts not as the subject of variations in the traditional sense however, but rather as a 'place of origin' for my own thoughts on Turner's music. The inherent conflicts between his musical language and mine are a developmental procedure used in this work. The Turner quotation appears for the first time about two-thirds of the way through this 10 minute work.

**Epitaph for Jerzy** was realized in March of 1991 at the Electronic Music Studio at the University of Alberta. The work is devoted to the memory of the late Jerzy Zoledziowski, father of my wife Kasia. Music reduced to its basics. The time passing and faith. Death and the hope for irrevocable peace.

**Triceratops**. These three electroacoustic vignettes are sonic explorations of sounds acoustically produced by the brass trio Triceratops. Rather than utilize the trio in a traditional fashion, I have allowed the full spectrum of possible instrumental sounds to dictate their own musical context. Using digital signal processing devices, the intricacies of these brass sounds have been articulated and enhanced. The piece evolves out of these techniques resulting in a rich sonic palette. Each vignette represents a different metamorphosis of intrinsic characteristics exemplified by the sounds, yielding a unique presentation of this ensemble of brass instruments. This work was written for, and is dedicated to, the Triceratops ensemble.



the program

**The Lonely Princess**

**Ron Hannah**

Bill Damur, flute  
Jacek Kado, guitar

**Guitar Sonata (1984/87)**

**David Scott**

I-Adagio, Andante  
II-Scherzo-trio  
III-Allegro Interotto

Jacek Kado, guitar

**Impression (J.S. Bach in Memoriam) (1983)**

**Jacek Sobieraj**

Grazyna Sobieraj, 'cello  
Bozena Urquidi, piano

**Masque (1991)**

**Garth Hobden**

Roger Admiral, EMAX sampler

**The New Birds Ascending (1991)**

**Bill Damur**

Bill Damur, flute (with tape)

~ I n t e r m i s s i o n ~

**Aria e Chorale (1982)**

**Stanislaw Moryto**

Tania Warszynski, violin

**Piano Variations (1990)**

**David Scott**

Roger Admiral, piano

**Epitaph for Jerzy (1991)**

**Piotr A. Grella**

for tape alone

**Triceratops (1990)**

**Garth Hobden**

Triceratops ensemble: Dawn Hage, trumpet;  
Kay McCallister, horn;  
Ken Read, bass trombone  
(with tape)

## Edmonton Composers' Concert Society

The Edmonton Composers' Concert Society was founded in 1985 following a suggestion by Dr. Violet Archer that her former students mount a concert of their works. The following years saw several more concerts of exclusively Canadian works until a new idea prevailed in 1989. The idea of placing Canadian works beside standard repertoire has resulted in an attendance at each concert of more than two hundred people. The reward our composer members receive is pleasure in knowing that their compositions are being heard and reviewed by an increasing number of people.

One of the most active composers' organizations in the country, the Edmonton Composers' Concert Society will be presenting a concert supporting the Royal Alexandra Hospital Foundation in March of 1992 featuring string orchestra, choir and piano with special guest, American soprano Beverly Mosby.

The society's mandate is to assist in making the public more aware of the existence of composers of "serious" concert music and to provide a platform for their invaluable contribution to the continued development of musical art, regionally, nationally and internationally. Funding is received through the efforts of Edmonton Composers' Concert Society volunteers (who work tirelessly at bingo and casinos) and through the generosity of Alberta Culture.

There is always room for more names on our mailing list! If you would like more information on the Edmonton Composers' Concert Society, please don't hesitate to corner one of the composers after the concert this evening. Thank you for supporting the ECCS.

program layout by David Scott