

## **Student Composers' Concert**

A concert of recent works  
by student composers  
at the University of Alberta

**Wednesday, March 16, 1994**  
**at 8:00 pm**

# Convocation Hall, Arts Building



Department of Music  
University of Alberta

## Program

Becea

Christopher McLean

Fordyce C Pier, conductor  
Steve Williams, Joel Gray, Bill Simpson,  
Kathy Beaudoin and Andrea Emberly, trumpets

Undergraduate Illusions

Roland Lopez

Betsy-Ann Steed, violin  
Kathleen Murphy, oboe  
Kerri McGonigle, cello

Four Pieces for Viola and Cello

Ian Knopke

Canon  
Improvisation  
Madrigal  
Canticle

Miriam Lewis, viola  
Kerri McGonigle, cello

Chain for Ten Musicians

Chad Martin

Introduction  
Allegro non troppo  
Andante dolorosa  
Presto staccato  
Adagio misterioso  
Allegro con spirito  
Conclusion

Karen Theuser, flute  
Greg Duguid, clarinet  
John Calverley, violin/mandolin  
Miriam Lewis, viola  
Pat Secret, oboe/English horn  
Derek Tuba, saxophone  
Ivan Wong, bassoon  
Jason Stobbe, tuba  
Lael Johnston, percussion  
Trevor Brandenburg, percussion

Intermission

Three Little Ideas for Flute and Piano

Laura Hamilton

**Jennifer McAllister, flute**  
**Anneke Smit, piano**

Two Poems for Soprano and Piano

Charles Stolte

Text by Gerard Manley Hopkins

**Karen Way-McClarty, soprano**  
**Elizabeth Sluys, flute**  
**Roger Admiral, piano**

Piece for Two Pianos and Two Percussion

Allan Gilliland

**Corey Hamm and Haley Simons, piano**  
**Trevor Brandenburg and Darren Salyn, percussion**

Fourhand Knowledge

Gordon Fizzell

**Roger Admiral and Peter Jancewicz, piano**

### Notes by the Composers

**Becea** is a work conceived through the use of corresponding letters between the names of colleagues and note names. The set of notes is used melodically and harmonically in the conception of melodies and their accompaniment. Five movements exist, the first a fanfare of rhythmic counterpoint. This is followed by a chorale that makes use of various muting effects in conjunction with quartal harmonies. Closing the work is a fanfare in canonic imitation written in typical trumpet style.

**Undergraduate Illusions.** There is no specified form or key. To first specify a form and then compose with that in mind would be to limit one's creative avenues. As for the key...the music is the key.

**Four Pieces for Viola and Cello.** These pieces are studies in contrapuntal technique. The first is a canon in 6/8. The second is an edited guitar improvisation. The third begins with the 6 opening notes of the madrigal *Fenico Fu* by Jacopo da Bologna, and was then finished in my own way. The fourth is not a canticle, but I like the sound of the word so I used it as a title.

Notes (cont.)

**Chain for Ten Musicians.** I based this piece on the idea of a chain form, which was developed by Witold Lutoslawski. The idea was to interlock textural fragments together, forming a chain. The ensemble is divided into three groups, each playing in different styles. These styles interact with each other throughout the piece, but are stated separately in the introduction. In addition, the concept of foreground and background occurs throughout the movements, with different instrumentation acting as foreground. The conclusion sums up the ideas presented in the piece.

**Three Little Ideas for Flute and Piano.** The exploration of three different points of view in the same piece can lead you nowhere, and that's just fine. Rhythm characterizes the first movement, the second movement uses both whole tone scales simultaneously, and the third movement is tonal.

**Fourhand Knowledge** is a work for two pianos that employs, among other techniques, what may be referred to as the "fourhand smash"—a dense cluster of often indistinguishable pitches which combine to collectively create the perceived effect of a "smash", although the tone color is achieved by a highly organized selection of pitches. This juxtaposition of sonorities is the Kernel from which the harmonic language is born. In fact, the opening measure alone contains the seed of potentiality for the entire piece. A limited amount of material is, therefore, manipulated and exploited in a variety of ways. In addition to the juxtaposing harmonies of the "fourhand smashes", the piece is unique and identifiable by its rhythmic motive which is a primary source of both development and unification. This rhythmic cell wears the cloths of several harmonic gestures throughout the work. For example, although the piece is largely pitch-centered, it often explores a bi-tonal struggle and co-existence between what might be described by traditionalists as opposing or contrasting sonorities. Also present in the opening measure is an unmistakable contrast between a low-register "smash" and a high-register "smash". Contrast, moreover, plays an integral role in this piece, be it between registers, dynamics or textures. Furthermore, the work includes instances of unprepared and spontaneous eclectic quotes of other passages within the piece. Such inherent qualities in the work, in conjunction with the self-contained seeds of potentiality are among many ways in which **Fourhand Knowledge** offers and bestows forehand knowledge.