

Derek Tuba, conductor

**Candidate for the Master of Music degree
in Wind Conducting**

**Friday, March 22, 1996
at 8:00 pm**

**Convocation Hall
Arts Building**

**P
r
o
g
r
a
m**



**Department of Music
University of Alberta**

Program

Canzon duodecimi toni (Sacrae Symphoniae , 1597)
Sonate pian'e forte (Sacrae Symphoniae , 1597)

Giovanni Gabrieli
(1557-1612)
Edited by Robert King

University of Alberta Brass Ensemble

Serenade No. 11 in E-flat major, K. 375 (1782)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Adagio
Menuetto
Allegro

Wind Octet

Double Quartet for Plucked Strings (1995)

Gordon Fitzell
(b.1968)

Precision
Bi-tones
Harmonics
Aleatory
Harp Mallets
Tremolo
Ordinario

String Nonet

INTERMISSION

Toledo (1993)

Bruce Carlson
(b. 1944)

Alberta College Junior High Honor Band

Suite Française (c. 1945)

Darius Milhaud
(1892-1974)

Normandie
Bretagne
Ile de France
Alsace-Lorraine
Provence

University of Alberta Symphonic Wind Ensemble

Derek Tuba is a recipient of the Beryl Barnes Graduate Memorial Scholarship in Music and the Province of Alberta Graduate Research Award.

Program Notes

Canzon duodecimi toni and *Sonate pian'e forte* are both part of a larger collection of works by Gabrieli, *Symphoniae Sacrae* published in 1597. This monumental collection of 16 polychoral works, 14 canzoni and 2 sonatas, contains some of the most significant instrumental works of this period and for many of the following decades. The *Canzon duodecimi toni* is in a free sectional form of what is referred to as a "chain canzona" (ABCDEFGH). The original edition of this work was for two five part choirs (eight cornetti and 2 tromboni) and is an example of one of the earliest instances of where the composer indicated a precise instrumentation. *Sonate pian'e forte* is written for two contrasting four part choirs. Until recently, this work has been regarded to be the first work to include dynamic markings. Unlike *Canzon duodecimi toni*, *Sonate pian'e forte* does not have large contrasting sections but instead consists of a continuous melodic flow of not one voice but of all parts as a whole. The modern brass instruments used today produce a much brighter sound than the 16th century instruments that Gabrieli originally wrote for.

Serenade No. 11 K. 365, one of the three Viennese Wind Serenades, is a revision of an earlier composition written in 1781 for six wind instruments (2 clarinets, 2 bassoons, 2 horns). With the addition of oboes in 1782 the work became an octet wind ensemble called a "Harmonie". The Harmonie of Mozart's time was an ensemble comprised of pairs of wind instruments (clarinets, oboes, bassoons, horns, . . .) with the notable exclusion of flutes. The function of the ensemble was to provide relaxed background music. The repertoire typically consisted of arrangements of popular songs, operas, ballets, symphonies . . . In K. 365, Mozart added oboe lines to the original Menuettos of the earlier sextet version without altering the other parts. The other movements of the 1781 composition are completely reworked to distribute the melodic material amongst the ensemble. The three Vienna Serenades are the last of Mozart's major works for solo winds.

In writing *Double Quartet for Plucked Strings* I was interested in exploring the extremities of composer control versus performer freedom. The mechanical precision of the opening and closing sections is sharply contrasted by the progressive ambiguity that characterizes the middle sections. Consequently, the beginning and ending sections of the score are written in specific musical notation, whereas the middle sections are represented by aleatoric, abstract graphics. The harp plays a particular role in this piece, namely that of a musical mediator between the two quartets. As the piece moves further away from order and closer to chaos, however, the harpist eventually rebels against the surmounting anarchy through a harp solo that is depicted only by an abstract picture. This move toward abstraction is paired with a continuous transformation of unusual timbres and textures. (notes by composer)

Toledo is one of the newest significant wind works of the Canadian Wind Band Repertory. This work was written for the John Henderson Junior High School Concert Band in Winnipeg with the financial assistance of the Manitoba Arts Council. It was Carlson's first attempt to write a pedagogical concert piece for band. Throughout the course of this innovative avant-garde composition he expands the traditional junior high band practice to include new instrumental techniques, unusual ensemble colours and sounds, atonal melodic and harmonic language and improvisation. This piece was inspired from the painting *View of Toledo* painted by El Greco (Domeniko Theotokopoulos) (1541-1615). This painting will be projected during this evening's performance. Here follows an excerpt of Carlson's performance notes included in the conductors score.

"At the same time El Greco was painting in Toledo, another monk by the name of St. John of the Cross was being imprisoned (1578) in a building somewhere in the middle of El Greco's *View of Toledo*. Unjustly locked up in what he called the Belly of the Whale, St. John of the Cross wrote a substantial part of a poetic work entitled the *Spiritual Canticle*, which, along with his other writings, are considered by critics past and present to be superior to any other in the Spanish language. It is the attempt of this composer and the various concert bands which perform this piece, to reflect musically various glimpses of the *View of Toledo*, both as a whole and in its various parts, including that part near the middle of the canvas - a building containing the 10' X 6' dungeon, where the *Spiritual Canticle* by St. John of the Cross, miraculously bloomed."

The *Suite Française* was the result of Milhaud's long desire to compose a work for high school band of pedagogical and artistic importance.

"The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country [France]: Normandy, Brittany, Ile-de-France (of which Paris is the center) Alsace-Lorraine, and Provence. I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France." (notes by composer)

Thanks to: Jeremy Doody, Dave Gerlinsky, Chris Kozak and Andriy Talpash for stage managing; Laurelie Natress (Alberta College Honor Band), Fordyce Pier (University of Alberta Symphonic Wind Ensemble), and Chris Taylor (University of Alberta Brass Ensemble) directors of the ensembles performing this evening.

Brass Ensemble**Trumpet**

Kelly Mattheis
Steve Williams
Kathy Dodds
Andrea Emberly
Ben Comer
Craig McLaughlan
Shawna Milstead
Dave Gorlinsky

Horn

Gary Gronnestad
Jennifer Green
*Amy Bamford
*Kerry Wamsley

Trombone

Corinne Kessel
Laurie Shapka
James Andrews
Hannah Currah

Euphonium

Catherine Donkin

Tuba

*Krista Gilliland

Wind Octet**Oboe**

Alison Cassis
Kathleen Murphy

Clarinet

Curtis Bain
Susan Vuch

Bassoon

Darryl Hartshorne
Jackie Opgenorth

Horn

Gary Gronnestad
Jonathan Govias

String Nonet

Gordon Fitzell, ukulele
Thomas Jamieson, lute
David Wall, guitar
Jay Lind, acoustic bass guitar
Keri Zwicker, harp
Jim Cockell, violin
Heidi Klann, viola
Kerri McGonigle, 'cello
Stephen McGonigle, bass

**Alberta College Junior High
Honor Band****Flute**

Michelle Blanchard
Sarah Bouthillier
Angel Chan
Samantha Koladich
Christine Matheson
Lindsey Miller
Michelle Wong

Oboe

Jordan Pickup

Clarinet

Winnie Au
Jonathan Ausman
Michelle Carey
David Denis
Samir Desai
Michal Pickup
Kim Preston
Erin White

Bass Clarinet

Christy Zapf

Alto Saxophone

Julie Busby
Ryan Fraser
Alex Haggisavvas
John McDonald

Baritone Saxophone

Aaron Smyth

Trumpet

Ari Haggisavvas
Mike Kotyk
Vanessa McLeod
Mark Pannekoek
Jeremy Stroup
Tim Wedler

Horn

Marta McCrum
James Stern

Trombone

Laura Dumas
Scott Koladich
Josh Zapf

Bass Trombone

Martin Stewart

Baritone

Stephanie Brandon

Tuba

Jennifer Klaus
Alden Lowrey

Percussion

Dean Fadden
*Kathy Bauer
*Teresa Chilkowich
*Laurelie Nattress
*Rosalba Politi

Piano

Julie Busby

Celeste

Winnie Au

*guest musicians

The University of Alberta Symphonic Wind Ensemble

Piccolo

Shafi Perry-Higgins

Flute

Susan Rostoker

*Coby Mokken

Oboe

Alison Cassis

Victor Houle

Bassoon

Darryl Hartshorne

Jackie Oppenorth

Clarinet

Curtis Bain

Susan Vuch (E-flat)

Katie McKee

Kinneret Sagee

Jill Carson

Karen Taylor

*Natalie Chute

Bass Clarinet

Darren Sahl

Alto Saxophone

Jan Berry

Andriy Talpash

Tenor Saxophone

Chris Kozak

Baritone Saxophone

Jeremy Doody

Cornet

Steve Williams

Kelly Mattheis

Kathy Dodds

Trumpet

Andrea Emberly

Ben Comer

Horn

Gary Gronnestad

Jennifer Green

Jonathan Govias

Craig Scott

Trombone

Corinne Kessel

Laurie Shapka

Bass Trombone

Hannah Currah

Euphonium

Catherine Donkin

Tuba

*Krista Gilliland

Percussion

Greg Ferguson

Ross Mellors

*guest musicians

Upcoming Events:

Monday, March 25 at 8:00 pm
Convocation Hall
Free admission

Friday, March 29 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Saturday, March 30 at 7:00 pm
Convocation Hall
Free admission

Sunday, March 31 at 3:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Sunday, March 31 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Wednesday, April 3 at 8:00 pm
Convocation Hall
Free admission

Wednesday, April 10 at 12:00 noon
Convocation Hall
Free admission

Wednesday, April 10 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Monday, April 15 at 8:00 pm
Convocation Hall
Free admission

Tues. & Wed., Apr. 16 & 17 at 8:00 pm
Timms Centre
Admission: \$10/adult, \$5/student/senior

Saturday, April 20 at 8:00 pm
Convocation Hall
Admission: \$10/adult, \$5/student/senior

Doctor of Music Recital: László Nemes, choral conducting. Program will include works by J S Bach, Brahms and Rheinberger.

The University of Alberta Concert Choir Concert. William Kempster, director. Program will include works by des Prez, Kodaly, Adams, and Joseph Haydn.

Northern Alberta Honor Band and the University of Alberta Symphonic Wind Ensemble Concert. Fordyce Pier, director. Program will include works by del Borgo, Persichetti, Williams, Jacob, Swearingen, and Bennett.

The University of Alberta Concert Band Concert. William H Street, director. Program will include works by JT Dalmau, Grundman, Bernstein, RV Williams, Wagner, JS Bach, and Arnold.

The University of Alberta Symphony Orchestra Concert. Malcolm Forsyth, conductor. Program will include works by Wagner, Forsyth and Brahms.

Master of Music Recital: Marijke Roos, piano. Program will include works by Wolf and Brahms.

Noon-Hour Organ Recital: *Mixtures II*. A broad variety of solo organ works featuring students at the University of Alberta.

The University of Alberta Jazz Bands I & II. Raymond Baril and Tom Dust, directors. *An Evening of Big Band Jazz.*

Master of Music Recital: Allan Gilliland, composition. A program of recent works featuring Pro Coro Canada, Hammerhead Consort and the University of Alberta Symphonic Ensemble.

Music at Convocation Hall Series: Composers' Concert featuring works by Howard Bashaw and Malcolm Forsyth. Lecturers: Howard Bashaw, Malcolm Forsyth and John Charles. Guest Host: John Charles, Critic, Edmonton Sun.

Faculty Recital: Alan Ord, bass.
Program will consist of works in Italian.



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).