

Department of Music, UofA
presents

NEW MUSIC

concert

compositions by

Michael Coderre, Jeffrey McCune,
Piotr A. Grella

coordinator:

Alfred Joel Fisher

Tuesday, December 10 1991, 8:00 p.m.

Convocation Hall

free admission

Programme

Aquamarine (Piano Sonata)..... Michael Coderre

I. Arctic

II. Atlantic

III. Pacific

IV. Indian

Peter Jancewicz, piano

the first february the last january. Piotr A. Grella

Charles Stolte, soprano and tenor saxophones;

Roger Admiral and Corey Hamm, pianos

Melodrama V...... Piotr A. Grella

Corey Hamm, piano

Intermission

Missing..... Michael Coderre

I. Allegro

II. Lento, tentatively

III. Scherzo

RECORDING WITHHELD
at performer's request.

Heather McIlroy, flute; Sharie Rathwell, oboe;

Karen Noel-Bentley, clarinet; Ivan Wong, bassoon;

Craig Scott, horn

Orion.....Piotr A. Grella

1. Sparse

2. Dense

Charles Stolte, soprano and alto saxophones;

Garth Hobden and Piotr A. Grella, signal processing

String Quartet.....Jeffrey McCune

Strathcona String Quartet

Jennifer Bustin, first violin

Melinda Cooke, second violin

Michael Moser, viola,

Paul Radosh, 'cello

AQUAMARINE. This sonata was written for pianist Parvaneh Eghi. The first movement is cold and desolated like the wind blowing on the ice-covered waters of the Arctic. The Atlantic is the most travelled ocean with ships constantly sailing its waters. However, this activity is always at the mercy of the mighty ocean's power. The Pacific covers nearly half of the earth's surface. Deep waters remain unchanging for centuries, and waves can travel thousands of miles uninterrupted. The fury of the early monsoon is to be feared: swirling clouds and rolling waters dance across the Indian ocean with unharnessed power capable of great destruction.

M.C.

THE FIRST FEBRUARY THE LAST JANUARY for 1 - 2 keyboard instruments and 1 - 4 optional melodic instruments was written in 1983. The work was a reaction to a polytextural and fairly dense, aggressive music, which I had written before. The keyboard part (the same for both keyboard players) was notated in such a way that all pitches could also be read when the performers turn the score upside down. The remaining part of a melodic instrument is a kind of modern tabulature, where the intervals do not change but the range (depending on what instrument has been chosen) does. I consider this piece to be a contemporary study of euphony and lyricism. I think that this work may serve very well as an introduction for younger musicians to certain aspects of the 20th century music (mobile form, proportional notation, elements of indeterminacy, reduction of texture etc.)

P.G.

MELODRAMA V for piano was composed in 1983 (and slightly revised in 1991) as part of a larger cycle of works for solo instruments or small ensembles. The relationships between disintegration, disjunction and integrity were of greatest interest to me. Especially, how microform, conceived as a sequence of unrelated (or loosely related) textural units, would create a macroformal synergy of a distinctive style. In fact, there are some features introduced in each part to balance the whole process. The third (last)

movement, as opposed to the preceding two, divides into two cycles (the second being a mutation of the first) based on an initial idea, whose structure determines both vertical and horizontal arrangement of the material.

P.G.

MISSING. I (Allegro) - ...the excitement of something new... the anticipation of new friends... no time to regret the past...

II (Lento, tentatively) -looking out to a strange unknown city... cold prairie nights... trying vainly to hear its voice...

III (Scherzo) - ...out of step, out of time... clumsily groping for the meter...

M.C.

ORION for 1 - 5 woodwinds (1991) consists of two extremely contrasted parts entitled Sparse and Dense, respectively. The name of a hunter of Greek mythology (and a famous constellation) serves as a metaphor. The work was composed through statistical chance operations and a technique of rhythmical permutations (the latter was used in the second movement only). A special scale was so constructed that the performers can read the music (notated in a traditional manner on the staves) in any of the following clefs: treble, tenor and bass. It is a "hunt" for dialectical opposition of rational and irrational - performer's personality and capability influence a highly formalized, objective universe of numerical proportions. It turns out that technology should (and may) be subservient, that it frees instincts and emotions, when used consciously.

P.G.

STRING QUARTET is designed as a group of contrasting images based upon an initial impression centered around the note D. In each of these images I manipulate the dynamics by contrasting unison and non-unison lines, layering textures, and varying momentum to produce an energy which is constantly re-worked until the final measures of the piece, where it is condensed and focused in powerful unison.

J.M.

Michael Coderre entered the University of Ottawa music department as a voice major and became interested in composition. He graduated in 1990 after having studied under Steven Gellman. His works include an **Easter Exultet** (commissioned by a local church choir), **Aquamarine** for piano and **Les Pleiades**, a song cycle for chamber group. With the latter two, he won the Ann Eagleston Trophy in composition at the Ottawa Kiwanis Music Festival. He is currently studying under Alfred Fisher to obtain a Master of Music in Composition degree.

Piotr A. Grella holds MA degree from the University of Silesia in Katowice, Poland. His former teachers include Edward Boguslawski and Boguslaw Schaeffer. In 1991, he entered the MMus programme at the UofA to study with Alfred Fisher. He received prizes at major composers' competitions in Lodz (**aennea** for guitar), Cracow (**Motet** for six vocal soloists) and Halifax, Nova Scotia (**Horror Vacui** for strings). He is also a recipient of the Beryl Barns Award. Recently, in September 1991, his works were performed at the Warsaw Autumn Festival, one of the world's largest new music festivals.

Jeffrey McCune received his Bachelor of Music degree from the University of Alberta in 1987. In 1988 he was one of three young Canadians chosen for the Special Program in Orchestral Conducting at the University of Toronto with Michael Tabachnik, an associate of Pierre Boulez and Herbert von Karajan. His music has been performed by the University of Toronto Women's Chorus, the Claude Watson School of the Arts Orchestra, the North York Wind Ensemble and at the Festival de musique sacree in Fribourg, Switzerland. In 1988, his chamber orchestra piece **Endymion** won first prize in the Canadian Contemporary Music Workshop's Summer Festival, and in 1990, Toronto's Arraymusic awarded him first place in their Young Composers' Competition and performed **Chichen Itza**, a work composed especially for them.

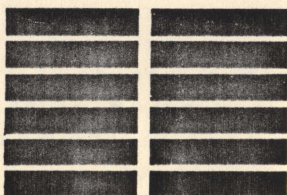
Peter Jancewicz graduated from McGill University in 1986 with a Master's Degree in piano. He then moved to Western Canada to join the piano faculty of Medicine Hat College. While teaching in Medicine Hat, he became increasingly active as a performer and adjudicator. He is presently a DMus. candidate at the University of Alberta, studying with Helmut Brauss.

Charles Stolte is currently studying with William Street at the Department of Music at the UofA. He is planning on staying here to do his MMus Degree.

Roger Admiral graduated from the UofA with the Master's Degree in piano. He is now doing a DMus degree, studying with Helmut Brauss. In 1991, along with **Trevor Brandenburg**, **Corey Hamm** and **Raj Nigam**, he established **The Hammerhead Consort**, an ensemble specializing in the 20th century repertoire. The same year, The Hammerhead Consort won the first prize in the chamber music category at the National Music Festival in Brandon, Manitoba.

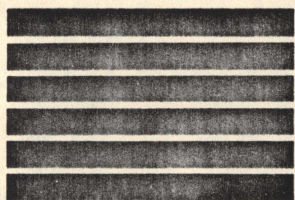
Corey Hamm is a member of The Hammerhead Consort. In 1991, he entered a MMus program at the UofA.

The **Strathcona String Quartet** has been performing in Edmonton for five years. The quartet members toured the West Coast in the summer of 1991. They look forward to continue their performance activities in the coming years.



earth above
earth below





heaven above
heaven below

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Strength is primal,
In the groove of the
Way,
Profitable,
And steady.

