



Design: Cindy Bouwers

ENCOUNTERS

Mr. Lawrence Cherney's visit was made possible through a grant from The Canada Council Touring Office. The Department of Music would like to thank the Council for their generous contribution to tonight's performance.



**The Canada Council
Touring Office**

**Conseil des Arts du Canada
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Sunday
January 16, 1994
8:00 pm

The Department of Music presents

Kilburn Encounters III

featuring Lawrence Cherney, oboe
The third in a series of four concerts.

Convocation Hall
Arts Building

Artistic Directors:
Malcolm Forsyth and William Street

Program

Phantasy Quartet for oboe and string trio
by Benjamin Britten (1913-1976)

Lawrence Cherney, oboe
Norman Nelson, violin
Jonathan Craig, viola
Joowan Kim, violoncello

Ricercare Une Melodie for oboe and tape
by Jonathan Harvey (b.1939)

Lawrence Cherney, oboe
Chris Helman, technician

Entre-Temps for oboe and string quartet
by Toru Takemitsu (b.1930)

Lawrence Cherney, oboe
Norman Nelson, violin
Dianne New, violin
Jonathan Craig, viola
Joowan Kim, violoncello

Intermission

Adagio for English horn and string trio K580A
by WA Mozart (1756-1791)

Lawrence Cherney, oboe
Norman Nelson, violin
Jonathan Craig, viola
Joowan Kim, violoncello

Epitaph for solo English horn
by Brian Cherney (b.1942)

Lawrence Cherney, English horn

Rucke di Guck for oboe and piccolo
Giacinto Scelsi (1905-1988)

Lawrence Cherney, oboe
Shelley Younge, piccolo

Tango for oboe and tape
by David Keane (b.1943)

Lawrence Cherney, oboe
Chris Helman, technician

Program Notes

Benjamin Britten, one of Great Britain's most outstanding figures in twentieth century music, was born in Lowestoft in 1913. He came to prominence just before World War II as a composer, conductor and pianist and authored one of his most famous works, the opera *Peter Grimes* in 1945. The *Phantasy Quartet, op 2* presented tonight was written in 1932. A very early work, it was presented for the first time in Florence in 1934 at the Florence ISCM Festival. It was at this crucial time in his life that Britten attempted to study with Alban Berg after having heard the opera *Wozzeck* and he visited Vienna in that same year. He did not work with Berg and he returned to England in 1935 to compose music for documentary films sponsored by the General Post Office. Britten's contribution to music for the stage is well documented, as is his creation of an extensive body of instrumental music, choral music and modern English songs. His musical output of compositions for amateurs and children present music that challenges but does not patronize. Benjamin Britten received many honours and awards from British and foreign learned societies and universities. His comprehensive musical output in virtually all musical genres attests to his lifelong artistic beliefs which are summed up in his speech on receiving the Aspen Award in 1964. He became a Companion of Honour in 1952, a member of the Order of Merit in 1965, and a life peer (the first musician to be so honoured) in 1976, the year of his death in Aldeburgh. Britten's last piece, *op 95* (1976) *A Welcome Ode*, written for young peoples' chorus and orchestra, is an example of his commitment to music for young people.

Born in the United Kingdom, **Jonathan Harvey** studied composition with Irwin Stein and Hans Keller and later in the United States at Princeton. He is a professor at the University of Sussex in the United Kingdom. Although he has worked extensively in the electroacoustics field, including at IRCAM in Paris, he has also written much for traditional ensembles including symphony, string quartet and choir. *Ricericare Una Melodia (3)*, for oboe and tape, was commissioned by Lawrence Cherney through the British Arts Council in 1986. It makes extensive use of tape delay, as the melody stated by the oboe is heard across four tracks at successive intervals with pitch and rhythmic transformations.

Toru Takemitsu was born in Tokyo in 1930. He is largely self-taught, and perhaps as a result, his music tends to be independent of traditional concepts in form, harmony and rhythm. His primary concerns are timbre and texture, including silence, which often plays an important role in his music. He works in many different media, including standard orchestras, chamber ensembles and *musique concrète*. He has been influenced by traditional Japanese music and is active in music for cinema, radio and television. One of his recent credits includes writing the music for the film *Rising Sun*, starring Sean Connery.

W A Mozart - The wonderful Adagio, the introductory theme of which is almost identical with the *Ave verum*, was never completed by Mozart himself. The manuscript is in the possession of the International Mozarteum Foundation in Salzburg and consists of a page written on both sides, with the title *Adagio - Corno inglese*. The first 28 bars are complete in all the instruments, but from the development to the end Mozart only wrote out the melody. The *pp* in the penultimate bar is the only indication of musical nuance. Apart from the *corno inglese* it is not indicated which other instruments should be used.

Born in Canada, **Brian Cherney** studied composition with Samuel Dolin and John Weinweig. He has taught theory and composition at McGill University, in Montreal, since 1972. He has won a number of prizes including the Leger Prize (Canada), International Rostrum of Composers (European Broadcasting Union), and the Washington Square Competition (New York). *Epitaph* (1988) is a short piece written for his brother, oboist Lawrence Cherney. The piece contains several short quotations from Sibelius' famous work for English horn and strings, *The Swan of Tuonela*, as well as from the ritual blowing of the shofar for the Jewish Holy High Days. *Epitaph* is dedicated to the memory of the composer's parents.

Apart from some lessons in the rudiments of harmony, **Giacinto Scelsi** received no formal musical training as a child. He later apprenticed with Egon Koehler in Geneva, and studied dodecaphonic technique in Vienna. He also wrote a number of essays on music and philosophy and three collections of poems. The inspiration for his music stems from many sources: the "machine music" of the 1920's, Skrybin (in *Poem*), and serialism (*Variations and Fugue for piano*) are a few examples. In the 1950's, Scelsi turned away from his preoccupation with "traditional" contemporary styles and tended towards the asceticism of Eastern art. At this point, Scelsi came out of a life-long isolation and began to be recognized by such composers as Ligeti and Feldman.

David Keane is professor of composition and director of the Queen's University Electroacoustic Music Studios which he founded in 1970. He has written in a wide variety of media, ranging from solo instrumental and vocal pieces to large works for orchestra, band and chorus. In addition to three operas, he has composed for radio, television, stage drama, experimental projection, and film. Keane has an international reputation in electroacoustic music and is the author of a widely respected book, *Tape Music Composition* (Oxford University Press). The idea of the tango as the basis for

a new musical work came out of studying a wonderful collection of tango recordings put together, as a kindness, for the education of the composer by the Argentinean composer, Beatriz Ferreyra. The word "tango" is possibly an African oematopoetic word for a sound made in drumming, the sound of the word corresponding to the rhythm of the music. But the latin verb, "tango" captures many of the qualities one might associate with the famous dance: "I touch", "I taste", "I affect", "I impress", "I move", "I push", "I strike", "I cheat". The *Tango* for oboe and piano is made of several musical materials which are most 'un-tango like' in character and it is the object of this piece to subdue and 'en-tango' them.

Kilburn Encounters Concert Series

This series of concerts is made possible through the generosity of the Nicholas Arthurn Kilburn Endowment Fund, established in his memory by his sons, Peter (BA, University of Alberta, 1929) and the late Nicholas Weldon. Nicholas Arthur Kilburn (1875-1931) was a member of the University of Alberta Board of Governors.

All are welcome at the post-concert reception in the Arts Lounge (Rm 132) located off the main foyer of this building. Please join the performers, faculty and students of the Department of Music for an opportunity to discuss the music and the performances you have just experienced!

The fourth concert in the 1993-94 KILBURN ENCOUNTERS series will be on Sunday, February 6, 1994 at 8:00 pm and will feature Norman Nelson, violin, with Dianne New, violin, Jonathan Craig, viola, Tanya Prochazka, violoncello, Janet Scott-Hoyt, piano, Helmut Brauss, piano, and William Street, saxophone. Program will include works by Brahms, Busch and Walton.



Department of Music
University of Alberta