

# STUDENT COMPOSER RECITAL

Tuesday Dec. 05, 8:00

Convocation Hall

University of Alberta

The Circus Animals' Desertion

Eric J. Stormer (460)

musical setting of a poem by W.B. Yeats

baritone	Kevin Gagnon	viola 1	Jim Cockell
flute	Lisa Nelson	viola 2	Miriam Lewis
clarinet	Katie McKee	double bass	Roberta Jenkins

Written towards the end of W.B. Yeats' life, the poem is a self-retrospective in which Yeats seemingly concludes that he missed the point. Passion generated by heartfelt longing was not spent meeting those longings in real life but in expressing them through characters and themes drawn from Irish mythology and religion. The line "players and painted stage took all my love, and not those things that they were emblems of" sums up the poem. At the end of the day Yeats' is left with the "foul rag and bone shop of the heart"; the flashy highly emotional writings, his circus animals are gone.

E.S.

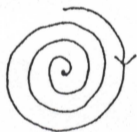
Vortex / Orbiter

Chris Kozak (460)

saxophone Chris Kozak

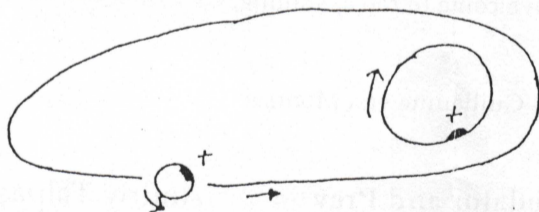
Program notes:

energy spirals into a vortex



in the form of emotion  
(joy, despair, anger) and  
absurdity

energy orbits energy



creating

tension

ten 'riffs' of each emotion  
and absurdity  
are used to  
c o m m u n i c a t e

the concept of  
v o r t e x  
orbiter

not  
your  
vision

p.s. 'riff' = text-accompanied music  
i.e. Absurd riff number 2  
Ode to Crack

## Memories of the Space Age

Ian Knopke (660)

flute	Silvia Yee	percussion	Greg Ferguson
flute	Sue Rostoker	violin	Jim Cockell
clarinet	Suzanne Vuch	viola	Heidi Klann
bassoon	Jackie Opgenorth	conductor	Andriy Talpash

This piece is based on a short story by J.G. Ballard, as was the previous piece in this set, *The Garden of Time*.

I.K.

## String Quartet No. 2, "The Garden Revisited"

Jim Cockell (660)

violins	Jim Cockell, John Radosh
viola	Moni Matthew
cello	Paul Radosh

A one movement work in five sections:

*Cantabile -- Alla moto perpetuo -- Senza moto; estatico -- Giocoso e brutale -- Cantabile*

I am grateful to my friend T.G. van Moorsel for allowing me to use the title of his award winning-poem, "The Garden Revisited."

J.C.

The Garden Revisited

for Mark Strand

You lean over these words, late and  
alone. Between the eye and the page, something  
bolts to life, something  
with the jagged legs of deer. Even now it shimmers,  
when my father bent like a stalk to my  
mother's ear, as if to say "the garden suspended in time"  
paused to reflect on her hair, the roses tangled  
beside her. A darkness wells up, the light trickles down,  
seeps between the leaves of the chestnut tree. It  
was not said, and the shimmer of not saying it  
filed the folds of her dress, settled into that eternal chair.  
All the birds darting among the aphid wings of whispers  
peck stars out of the evening -- have come to roost, shining,  
in the brim of my father's hat.

-- Guillaume van Moorsel

## Survival: Through the Eyes of Predator and Prey

Andriy Talpash (460)

flutes	Dorothy Speers	trumpet	Steve Williams
eng. horn, oboe	Victor Houle	horn	Jennifer Green
clarinets	Suzanne Vuch	bass trombone	Hannah Currah
bassoons	Ivan Wong		

Survival: Through the Eyes of Predator and Prey was written as an exercise in programmatic composition. This piece is based on my belief that there are winners and losers. For example, the faster win the races, the smarter and more dedicated achieve higher grades, the hard-working receive promotions, the bigger and stronger beat the smaller and weaker. I took this idea to the most basic level: a bigger animal killing a smaller animal. The piece is divided into two movements, "Predator and Prey." Both movements are different views of a "chase and kill" scene; one from the eyes of the predator, and the other from the eyes of the prey. In the "Prey" movement I describe the prey through an unusual setting of a Ukrainian folk polka, "Oy ta doonal!" A brief mournful epilogue concludes the piece - one that is based on an ancient East Orthodox chant, "Eternal Memory."

A.T.