



Department of Music
University of Alberta

In Recital

DAVID SCOTT

Candidate for the Master of Music degree in Composition

Thursday, January 17, 1991 at 8 pm

Labrys, for viola alone (1990)

Andrew Bacon, viola

Five Short Songs (texts by American poets) (1986)

I Blackbird

II After Working

III November Night

IV In a Station of the Metro

V Night

Janet Tonin, soprano

Glenn Archibald, viola

Pamela Grobben, piano

Piano Variations (1990)

Roger Admiral, piano

INTERMISSION

Convocation Hall, Old Arts Building

Guitar Sonata (1984)

- I Adagio, Andante
- II Scherzo - Trio
- III Allegro Interotto

Jacek Kado, guitar

Archipelago (1990)

Liane Gayler, flute
Rick Garn, oboe
Wendy Crispin, clarinet
Robin Taylor, bassoon
Mary Fearon, horn
Roger Admiral, piano
Bill Dimmer, conductor

You are invited to a reception in the foyer following the concert.

Program Notes

Labrys, or double-axe, was the instrument used by women of ancient times in ceremony, agricultural work, and battle. It is an axe with two heads, the two moon crescents, waxing and waning. Our word labyrinth comes from the Minoan *labrys*; it refers to the Hall of Double-Axes, or Labyrinth, dug up by archaeologists at the Palace of Knossos on Crete. Crete was the great matriarchal culture-centre of the Mediterranean; its murals and mosaics, pottery designs, seals, and amulets show the labrys wielded only by women, and it appears extensively as an icon-symbol of the Great Goddess.

The solo viola work **Labrys**, celebrates life and the intrinsic bond between the earth and the human spirit. Motivic material is derived largely from the physical shape of the double-axe while the image of the labyrinth is portrayed through the use of contradictory melodic and harmonic events. **Labrys** is approximately eight minutes in length.

Five Short Songs. These five miniatures attempt to translate visual and sensual images contained within the poetry into a sonic world. The ensemble is treated as a trio: instruments and voice are given material of both solo and accompanimental nature. **Five Short Songs** received the Music Inter Alia prize for composition in 1987. The work is approximately seven minutes in duration (please see enclosed texts).

Piano Variations is dedicated to Robert Turner on the occasion of his seventieth birthday. The opening few measures of the second movement of his *Sonata for Violin and Piano* (1956) are drawn upon for source material. The use of Turner's music as a starting point for the Variations is analogous with the fact that his teaching marked the beginning of my formal musical training. The work opens with an original theme which displays my own reflection of the source material. Proceeding through a fairly stable variety of moods and colour shifts, the piece is faced with the "Turner Music" and the realization of its origins. The polarity of the material results in dialoguing and the potential for conflict. By the end of the work, the opening theme and the "Turner Music" reach a certain level of agreement which allows for a peaceful resolution of the differences. **Piano Variations** is approximately ten minutes in duration.

The **Guitar Sonata** makes use of functional as well as non-functional harmony. I am attempting to use the guitar in a number of its idiomatic capacities; i.e., chordally as well as polyphonically with full use of harmonics and the sonorous possibilities of the open strings. The form and arrangements of the movements are traditional, with the sonata form of the first movement, the lighter scherzo-trio, and the imitative, rondo finale. The final movement pays homage to William Walton (1902-1984) in the A major section. This Walton theme, stated first in harmonics then placed in a jazz - blues setting, unfolds the descending minor third interval, which harkens back to the opening statement of the first movement. The **Guitar Sonata** is approximately nine minutes long.

Archipelago a five movement work with a clearly defined symmetrical structure. The focal point is a long, slow middle movement, framed by relatively short second and fourth movements. These "interludes" present and define material which influences the subsequent direction of the work. Movements one and five are similar to each other in mood, colour and length, with conflicts heard throughout the piece resolved in the finale. Approximately fourteen minutes in duration, **Archipelago** was commissioned by the Manitoba Arts Council for the Winnipeg ensemble *Aurora Musicale*, and received a PROCAN composition prize in June 1990.

D.S.

David Scott would like to thank everyone involved with the presentation of this recital for their dedication and patience. Also, many thanks to the University of Alberta Department of Music and the Faculty of Graduate Studies and Research, as well as the Alberta Heritage Scholarship fund for making his studies at the University of Alberta possible.

Five Short Songs

- i. Blackbird
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.
- ii. After Working
After many strange thoughts,
Thoughts of distant harbors, and new life,
I came in and found the moonlight lying in the room.
- iii. November Night
Listen...
With faint dry sound,
Like steps of passing ghosts,
The leaves, frost-crisp'd, break from the trees
And fall.
- iv. In a Station of the Metro
The apparition of these faces in the crowd;
Petals on a wet, black bough.
- v. Night
If I think of a horse wandering about sleeplessly
All night on this short grass covered with moonlight,
I feel a joy, as if I had thought
Of a pirate ship ploughing through dark flowers.

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- ii. -from "After Working", by Robert Bly. Copyright 1962 by Robert Bly. Used by permission of Wesleyan University Press, Middletown, CN.
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