

Faculty Recital
featuring
Marnie Giesbrecht, organ
Joachim Segger, piano
Duo Majoya

Friday, October 8, 1999 at 8:00 pm



Arts Building
University of Alberta

Program



Department of Music
University of Alberta

Program

- | | |
|--|----------------------------------|
| Litanies (1939) | Jehan Alain
(1911-1940) |
| Sonata No. 1 for Piano, Op. 22 (1952)
Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato | Alberto Ginastera
(1916-1983) |
| Music for Organ and Piano (1995)
Passacaglia
Meccanico Eccentrico
Toccata | Howard Bashaw
(b. 1957) |

Intermission

- | | |
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| Ghost Rags for Solo Piano (1971)
Graceful Ghost Rag
The Poltergeist | William Bolcom
(b. 1938) |
| Gospel Preludes for Organ
Jesus Loves Me (1990)
What a Friend We Have in Jesus! (1980) | William Bolcom |
| Dance Suite for Organ Duet (1997)
I Waltz
II Habanera and Minuet
III Polka and Cakewalk | Jacobus Kloppers
(b. 1937) |

Program Notes

Music for Organ and Piano (1995)

by Howard Bashaw

The conventional passacaglia is based on a repeating bass ostinato that, typically, is presented with variation in the upper part(s). In *Music for Organ and Piano*, the passacaglia has three distinct bass ostinati played by the organ as a trio texture. These three ostinati are similar in that they all are descending scales and all end on the same pitch; the ostinati differ, however, in three ways:

- (1) each contains a different number of pitches (in other words, each is a different length);
- (2) each is a different scale or collection of pitches; and
- (3) each is played at a different speed.

In the first half of the movement, each ostinato accelerates independently (each repetition is faster than the preceding one) until reaching the center of the movement where, at their maximum speeds, they converge at the pitch unison (the 'first convergence'). This process is reversed in the second half of the movement where each ostinato decelerates at an independent rate until converging again at the pitch unison to end the movement (the 'second convergence'). These changing ostinati create a formal structure that, in itself, is a dynamic process. Like the organ part, the piano part is also based on scales, but with 'free' fantasy-like variations throughout.

Meccanico Eccentrico is based on short cells that transform continuously through additive and subtractive processes. It is quirky, bizarre, yet at the same time oddly predictable as the distinct characters in the piano and organ parts strive to cooperate.

The underlying design of the *toccata* movement is, well, distressingly straightforward. The rapid activity in the piano part is gradually usurped by the accompanying organ part which, after a steady increase in activity, emerges fully in the form of a defiant and threatening cadenza at the movement's climax; as might be expected, the organ then quickly subsides and the piano reclaims its former role (unabashedly cliché but accurate: the storm passes and all is well again).

[Notes by composer 1995]

Dance Suite for Organ Duet (1997)

by Jacobus Kloppers

The *Dance Suite for Organ Duet* is a Neo-Romantic/Classic work in the *Divertimento* tradition, i.e. light and playful, more of a diversion than expressing something profound or intense. It is in three movements:

- I Waltz
- II Habanera and Minuet
- III Polka and Cakewalk

As the subtitles indicate, there is an allusion to dance forms (both traditional and modern). The *Waltz* is a fast bristling, *perpetuo moto* movement in a somewhat subdued dynamic range using flutes, strings and foundational stops. The *Habanera* is wistful and delicate, its 2-part melody appearing first with a soft, small scale Swell Trumpet stop against strings, and later (following the *Minuet*) with only the Celeste 8' stop against the Great Flute 8'. The *Minuet* of the middle section is a faster dance in the classical tradition, using foundation stops. The concluding movement starts and ends with an energetic *Polka* theme using the more brilliant resources of the organ such as mixtures and reeds. The contrasting middle section, which continues the same dance pulse as the *Polka*, alludes to the *Cakewalk* or *Ragtime* with short, three-note motifs in syncopated rhythm (foundational stops) against staccatoed trumpet chords.

Unifying elements in the *Suite* are:

- a motif of three ascending notes (in the theme or as counterpoint);
- an alternating motif using a melodic third;
- a cadential formula: chord clusters based on raised IV-IV-V-I key relationships (mainly E-G and related keys)

The work was commissioned by Sylvie Poirier and Philip Crozier and made possible by a generous donation by Michael Westwood.

[Notes by composer 1997].

Marnie Giesbrecht studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Eastman School of Music, Rochester, N.Y., Performance Diploma, Mozarteum, Salzburg, Austria) before engaging in formal studies on the pipe organ (DMus University of Alberta). She performs frequently as an organ soloist and ensemble player in Canada, the United States and Europe and presently serves as National First Vice President of the Royal Canadian College of Organists. Dr Giesbrecht is Associate Professor of Music (Organ and related subjects) and Associate Chair of the Music Department at the University of Alberta in Edmonton.

Joachim Segger is an exceptional piano soloist who was awarded the Performance Certificate of the Eastman School of Music during his undergraduate degree and performed in Carnegie Recital Hall in New York. His formal musical studies on piano and organ have been in Alberta, Austria (Mozarteum, Salzburg) and the USA (Eastman School of Music). Dr Segger performs solo and chamber music concerts throughout North America and Europe while maintaining an active teaching career as Associate Professor of Music (Piano and theory) at The King's University College in Edmonton. He has played the organ in church since the age of nine and was recently a semi-finalist in the AGO national improvisation competition.

Giesbrecht and Segger began performing piano duets and two-piano works during their undergraduate and graduate studies. In the last seven years they have toured as an organ duo presenting a variety of programs including solo organ works (Giesbrecht), improvisation (Segger) and duos. The CBC commissioned Jacobus Kloppers to compose the Duet Suite "From the Memoirs of a Canadian Organist" for the duo in 1993. In 1995, Duo Majoya (Giesbrecht and Segger) also began arranging and commissioning works for organ and piano. A number of works for this unique combination have recently been commissioned including "Music for Organ and Piano" by Howard Bashaw, a Canada Council commission. They will be performed and recorded in 2000.

Upcoming Events:

October

12 Tuesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble Concert.
Fordyce Pier, director.
 Program will include works by Godfrey, Holst, Ives, Latham, Grainger, and Ellerby.

14 Thursday, 8:00 pm
TRADITIONALIVE: World Music for the New Millennium
 General admission: \$20.00

15 Thursday, 12:00 pm
World Music Sampler
 Featuring music from around the world. 2nd floor, Fine Arts Building
 Free admission

15 Friday, 8:00 pm
Music at Convocation Hall Series
William Street, saxophone
Roger Admiral, piano
 Program will include works by Lennon, Tower, Yoshimatsu, Denisov, Lauba, Caplet and Gotkovsky.

18 Monday, 12:00 pm
 Noon-Hour Organ Recital
 featuring organists **Stillman Matheson** and **Robin King**. Program will include works by Buxtehude, Cabena, Healey, MacMillan, Mendelssohn, and Vaughan Williams.
 Free admission

18 Monday, 8:00 pm
The GMCC and U of A Jazz Bands Concert. **Raymond Baril and Tom Dust, directors.** Featuring the music of Count Basie, Sonny Rollins, Billy Strayhorn, Bill Holman and others.

20 Wednesday
Cello Masterclass, 2:00 pm
 with Visiting Artist **Amanda Forsyth**
Violin/Viola Masterclass, 3:30 pm
 with Visiting Artist **Pinchas Zuckerman**

22 Friday, 3:00 pm
Violin/Viola Masterclass
 with Visiting Artist Jacques Israelievitch.

27 Wednesday, 8:00 pm
 Faculty recital
Tanya Prochazka, cello
 with Visiting Artist **Jacques Israelievitch, violin.** Program will include works by Honegger, Kodaly, Ravel and Debussy.

29 Friday, 2:00 pm
 Guitar Masterclass with
Los Angeles Guitar Quartet.

November

1 Monday, 12:10 pm
Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music Free admission

4 Thursday, 7:30 pm
World Music on Stage Concert
 Indian Music at the University of Alberta. A Garland for Divali with **Shujaat Husain**
 Program to be announced.

5 Monday, 8:00 pm
 Faculty Recital
Joachim Segger, solo piano
 with guest **Marnie Giesbrecht**
 Program to be announced.

7 Sunday, 3:00 pm
 Master of Music Recital
John Wiebe, choral conducting
 Program to be announced. Free admission

7 Sunday, 8:00 pm
The University of Alberta Academy Strings Concert
Tanya Prochazka, director
 Program to be announced.

12 Friday, 8:00 pm
 Faculty Recital
Tanya Prochazka, cello
One Cello, Many Voices
 Program will include works by JS Bach, Britten, Duport, Piatti, and Sculthorpe.

14 Sunday, 8:00 pm
 Master of Music Recital
Anita Ho, piano
 Program to be announced. Free admission

15 Monday, 12:00 pm
 Noon-Hour Organ Recital
 featuring organist **Wendy Markowsky**, University of Bloomington. Program to be announced. Free admission.

17 Wednesday, 6:00 pm
The University of Alberta Symphony Orchestra Piano Concerto Competition
Malcolm Forsyth, conductor
 Program to be announced. Free admission

Upcoming Events:

November (continued)

19 Friday, 8:00 pm

**The University of Alberta
Madrigal Singers Concert
Leonard Ratzlaff, conductor**

Program to be announced.

West End Christian Reformed Church

10015 - 149 Street, Edmonton

21 Sunday, 2:00 pm

Faculty Recital

**Allison Storochuk, clarinet
with Roger Admiral, piano**

Program to be announced.

26 Friday, 8:00 pm

Music at Convocation Hall Series

featuring Johannes Brahms

complete chamber music

for piano and strings

Stéphane Lemelin, piano

Martin Riseley, violin

Aaron Au, viola

Tanya Prochazka, violoncello

28 Sunday, 8:00 pm

Opera Scenes

Harold Wiens, director

Program to be announced.



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

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).