THE DEPARTMENT OF MUSIC

PRESENTS

New Music from the University of Alberta

in celebration of

Canada Music Week

Tuesday, November 24, 1987

8:00 p.m. Convocation Hall

PROGRAM

Sonata Antiqua for Solo Oboe	William Renwick
Apparition	Claude Kenneson
Four Pieces for Brass Quintet	Malcolm Forsyth
Bohater	George Arasimowicz
Zakhor: Remember	Alfred Fisher

INTERMISSION

Synchronicity	Peter Landey
Caleidoscopio	Violet Archer
Mesa	George Arasimowicz
Saltarello	Malcolm Forsyth

Portions of tonight's program are being recorded by CBC for broadcast on "Two New Hours" and "Alberta in Concert".

Broadcast dates have not been set for "Two New Hours". Music from tonight's program will be heard on "Alberta in Concert" on December 6, 1987 at 8:00 p.m. on CBC 90.9 FM.

Sonata Antiquo for Solo Oboe (1986)   **William Renwick**

       Prelude
       Fugue
       Largo
       Vivo

Performer: Islay-May Renwick, Oboe

The Sonata Antiqua for Solo Oboe, composed in New Haven last year, came about through the conjunction of the composer's analytical studies of Bach and the performer's studies of performance practice techniques on the oboe. An hommage to Bach, it is indebted in particular to his Sonatas and Suites for solo instruments. The technical aim of the work is to create, as far as possible, the effect of contrapuntal music within the limitations of a monophonic instrument: harmony and counterpoint are not presented directly, through actual polyphony, but indirectly, by establishing pitch and motivic relations across the various registers of the oboe.

Evoking an improvisatory style, the Prelude explores various registers and chromatic possibilities in a free structure which serves as an introduction to the second movement. The most elaborate and challenging movement of the sonata is the Fugue, which juxtaposes dense contrapuntal sections and virtuosic interludes. The Largo, more evocative of Handel than Bach, is based on the opposition of high and low registers united through the principle of inversion. The concluding Vivo takes as its point of departure the baroque gigue finale.

Apparition (1987)   **Claude Kenneson**

Performers: Jack Murray, tenor
                     Mark Eeles, cello
                     Grant Maxwell, Corey Hamm, four hand piano

Apparition, a song cycle for tenor, cello, and piano, is dedicated to the distinguished Canadian tenor, Edward Evanko.

The text of the work is drawn from Claude Kenneson's unpublished novella, The Glastyn, a work based on a Manx fairy tale. The central subject of The Glastyn is loneliness. This well-known human condition is first revealed by a strange rite of passage that involves the character Daniel in unsuccessfully seeking not lost love, but worse yet, love not yet experienced. Daniel's various solilioques used in the song cycle reveal his loneliness and personify his unfound love as a bizarre apparition which he imagines appears to him unbidden during a seaside vacation.

Daniel's dilemma attempts to show that a lonely human may experience deep joy and gladness, even rapture and awe in the presence of a human voice, the miracle of silent eyes, the quiet touch of a human hand, the ecstasy of simply standing face to face . . . and the profound misery of the delusion that occurs when the object of desire is found to be simply a ghost.

"Oh, ancient memories,
Oh, ancient fear,
Fear of falling through the dark void!

When I was a little boy I had tophat and cane.
I could tap a time step and danced,
danced the days away, and I had arboreal fantasies
and climbed trees to look out on life.
When I was a little boy and had tophat and cane,
I could tap a time step and danced,
danced and climbed and daydreamed.
Of all my joys there remains nothing but the
painful thought that those times are past.

Alone at twilight.
Afraid in the ancient shadows.
I have known the chilling fear of falling,
falling from the rooftop,
dangling from the Apparition's magic rope.
Falling, falling to the garden far below.
But when I look into her eyes, such sad eyes,
I wonder at the strange beauty of her face.

You came to me from nowhere
as a bubble rising from the surface of a still pond.
Venus rising from the sea, naked and dripping,
the waves attended you (in the style of Botticelli).
The tunic of your hair fell beneath you knees
and was as red as the poppies that bloom in April.

As your limbs became less vaporous
you seemed to gesture to me.
I thought I saw your lips move.
Did you call to me?
'Daniel, Daniel,' you called to me.
I have no doubt.
You were Venus rising, calling,
'I'll meet you on the beach.'
I knew I would be at the water's edge that day.
Waiting.
Waiting for you.

From the silence a whisper rises
through the emptiness of night.
It sounds your name and returns to nothingness."

Four Pieces for Brass Quintet (1979)   Malcolm Forsyth

  1.   Intrada Olympiada
  2.   Riverspirit
  3.   Renaissance Dance
  4.   Triangles

Performers: Dawn Hage, Fordyce Pier, trumpets
                     Kay McCallister, horn
                     Kathryn Macintosh, trombone
                     Ken Read, bass trombone

These four pieces have been commingled in a suite from various sources and times. The first was written in 1976 for the Canadian Brass to play on the occasion of the Montreal Olympics in 1976. The scenario had a sixteenth century flavour, which is reflected in the title of the third piece, originally accompanied by drums, tambourine and jingle bells. Riverspirit is a new title for an ominous-toned piece which occurred in a dramatic scene. Triangles was written in 1969 as part of a brass choir work, revised for quintet in 1971 and shortened and simplified in 1979 to form part of the present suite. It employs an angular and mildly atonal melodic style with sharply rhythmic punctuation as accompaniment.

Bohater (1987)   George Arasimowicz
                                                                         tape

Bohater, which means "hero" in Polish, was realized in 1987. The composition presents a surreal aural landscape in which bravura violin and trumpet present avatars of heroism. The work takes on an orchestral apparition at times and mediates between different states of "virtual space" by means of digital filtering/reverberation. The sound sources are acoustic violin, trumpet, and frequency modulation and wave shaping synthesis techniques. A conscious effort has been made to extend the performance capabilities of the acoustic instruments. This has been accomplished by digital signal processing involving pitch transposition, filtering, reverberation and convolution. Imitative musical dialogue, which finally is resolved, models the piece's larger formal design and concern for timbral nuance. Since its premiere at the 1987 Reel Music Concert in Edmonton, Bohater has been performed at the ACREQ 2001-14 festival in Montreal and the 1987 International Computer Music Conference at the University of Illinois, Urbana.

Zakhor: Remember (1984)   Alfred Fisher

   A Song Cycle
          Chosen Twice - A.I. Jacob
          The Gazelle - Talmud
          Psalm 130 - Hebrew Scripture
          The Eternal Question - traditional
          Roxbury Fountains (after Charles Ives) -
                                        Henry Edwards
          Zakhor: Remember - A.I. Jacob

Performers: **Harold Wiens, baritone**
                     Alfred Fisher, piano

<u>Zakhor</u> means remember in Hebrew. The word implies more than the act of recollection . . . it is a command to remember   . . . When history is sacred, remembering is not an idle indulgence.

The songs deal with a cycle of memories that link the historical, the mythic, the sacred, and the personal back to one another. The interpenetration of these categories within a Jewish cosmology is paralleled musically in the overall structure, the basic materials, and their treatment within the cycle.

<u>Chosen Twice</u> refers to a famous "war" photograph. A boy of about six has been rounded-up in the Warsaw ghetto. He wears a peaked cap, short pants, and yellow star. He has large, frightened eyes, and is surrounded by soldiers with rifles. His hands are raised in surrender.

<u>The Gazelle</u> refers to a Talmudic homily in which the Israelites are seen as the gazelle amongst the world's wild creatures. The gazelle, the homily tells us, is the best-beloved of God's creatures because it "loves God's Peace."

<u>Psalm 130</u>, the <u>De Profundis</u>, is one of the most powerful statements in the Hebrew Scriptures. The Soul in waiting, and the hope of Israel, of which the Psalm speaks, provides an idealistic medium of depth sufficient to contain and integrate the cold tragedy of the first, the naivete of the second, and the full scope of the songs that follow.

The Psalm provides, as do the texts that precede, an answer to deeply serious questions. The Eternal Question, which follows, is a reworking of an old folktune (sung in Yiddish) that proffers an answer as well. I think that its "answer" has to be taken seriously. Essentially, the text reads:

> "The World keeps asking the same question . . .
> tra-di-tra-di-ra-di-rom
> One may answer this question with
> tra-di-tra-ra-di-rom,
> or, alternatively, one may answer,
> tra-di-ra-di-rom,
> The world, however, continues asking the
> same old question . . .
> Tra-di-tra-di-ra-ra-di-rom."

Roxbury Fountains (In the style of Charles Ives), paints a scene of the "other New England." . . . not the old barns and green hills, but hot city streets and children delighting in the spray of water hydrants.

Zakhor . . . more scenes from Roxbury past . . . Hashem . . . ("The Name" - given to the un-nameable God) is addressed:

> Do you remember, Hashem, ---the old
> house of prayer . . . the old men . . .
> that language . . . the children . . .
> Lord - remember ! . . . . remember -

Texts for "Zakhor: Remember" - Alfred Fisher

Chosen Twice - A.I. Jacob

Little lad
oh why so sad

They leer
their lips curl contempt

Glacial
"mit empfindung"

You
God's treasure

you are chosen twice.

Little lad
oh why so sad

The Gazelle - Talmud

Rabbi Levi, in the name of Simeon ben Lakish, said:

The gazelle is the animal most beloved by God
She bears her fawn and God heals her with herbs.
She is thirsty and God leads her to water.
And when she fears the beasts of the night,
God grants her courage and strength.

And why does God so love the Gazelle?

Because she loves God's peace
The peace of God's creatures.

Psalm 130 - Hebrew Scripture

Out of the depths have I cried unto thee oh Lord!

Lord hear my voice,
Let thine ears hearken to the voice of my supplication
If thou Lord should mark iniquities,
Oh Lord who shall stand?
But there is forgiveness in thee that thou mayest be feared.

I wait for the Lord,
My soul doth wait and in his word do I hope. My soul waiteth for the Lord more than they
that watch for the morning, I say more than they
that watch for the morning.

Let Israel hope in the Lord,
For with the Lord there is mercy,
And with him there is plenteous redemption,
And he shall redeem Israel for all of her iniquities.

The Eternal Riddle - traditional (Yiddish)

Fregt di velt an alte Kashe:
Tradi tradiridirom
Fregt di velt an alte Kashe:
Tradi tradiridirom

Enfert men tradiridireylom, tradi!
Tradiridirom Un azmen vil,
kon men derh zogn: Tradi
Blaybt doch vayter di alte Kashe:
Tradi, tradiridirom
Blaybt doch vayter di alte Kashe:
Tradi, tradiridirom

Roxbury Fountains (after Charles Ives) - Henry Edwards

Hot air
Rubber air beating on my back
Broken glass forgotten trash gleaming in the sun.

Searing soles and burning streets,
And when is it gonna rain? -

Hey man, why don't ya
Pull that plug,
Why don't ya slip the sun,
Cool your buns,
Rip and yell,
Raise some hell!

Here it comes a mighty wall of wet
Splashing the pavement cool -
Good bye glass!
Forgotten trash
Burning back!
I'm feeling' alive
I'm hot ta jive!

Zakhor: Remember - A.I. Jacob

Adoshem-do you remember?
the old men, the noise . . .
Noise and children-

Adoshem-do you remember the glow in the late summer sky,
In the heart of your priests?
In the mountain?
In the bush?

Adoshem....Remember!

INTERMISSION

Synchronicity, for String Quartet (1971)   Peter Landey

Performers: Norman Nelson, 1st violin
                     Debra Belmonte, 2nd violin
                     Andrew Bacon, viola
                     Tanya Prochazka, cello

This piece was originally composed in 1971 and has since undergone several revisions. It consists of two short contrasting movements in which certain sections are partially aleatoric. The title is borrowed from the Jungian idea that all apparently chance events are guided by an invisible hand.

Caleidoscopio (Kaleidoscope) (1981)   Violet Archer

Performers: Elsie Hepburn, soprano
                     Jane O'dea, piano

A song cycle for lyric soprano and piano. The texts are by the Italian poetess, Gisella Azzi who resides in Como, Italy and is first cousin of the composer. The title of the cycle was given by Violet Archer because each poem is like a picture in miniature. There is a touch of surrealism in these poems, particularily in the third one. The English translations are by the composer.

I. The Sun (Il Sole)

I descend the hill in the sunset,
I behold scarlet flames, not trees, and the
houses down below are madly ablaze:
each window a miniature pyre (lively
gnome-like glances!) and the roofs are
scattered blazing red embers.

My footsteps move in the sun and I feel
enveloped in an amber eiderdown,
The whole world is golden.

II. Waltz-Musette (Valzer-Musette)

The sun does not shine in the lane but slides above on the roofs and splendidly inflames the turrets on the roofs, stains with carmine clothes on lines, slinks on sombre gables (gossamer film of gold and scarlet), odd red chimneys.

The roof-tiles project dancing gestures, and russet with envy are yawning in silent jest, the sun does not shine in the lane but slides up high and lights the ash tree at the end of the way.

III. Roadman's Bower (Casetta Cantoniera)

She smiled at me and in an instant disappeared waving honeysuckle, petunias, sunflowers-a wild salutation.

On her little face (her eyebrows green blue shoots of festive vines) has been lowered a long, evanescent, ethereal veil of poplars.

IV. Efflorescence (Pulviscolo)

Whirling ballet dancers wearing yellow tutus, dash forward delirious with joy in a close file on the floor of the empty attic.

The dance in feather-light slippers intertwining with ecstatic motion in a beatific round dance. They pause, a golden contrast to the gray stone floor.

Birds applaud madly at the small open window, they have arrived for April's great festival.

Mesa (1987)   George Arasimowicz

Performer: Tanya Prochazka, cello

The title of this piece refers to the numerous small plateaus which characterize the American southwest. As well as providing physical habitat, the mesa generates or obscures natural vistas, depending upon one's point of view. These qualities of change and stasis are metaphors for the cellist's exploration of the composition. My thanks are extended to Tanya Prochazka for tonight's premiere performance.

Saltarello: Suite for Brass Quintet (1979)   Malcolm Forsyth

    1.   Fanfare and Canon
    2.   Dance
    3.   Waltz
    4.   Fanfare

Performers: Dawn Hage, Fordyce Pier, trumpets
                        Kay McCallister, horn
                        Kathryn Macintosh, trombone
                        Ken Read, bass trombone

In 1976 I wrote a ballet score with the title Saltarello for the Canadian Brass to perform, in which the musicians were to be an integral part of the choreography, and several prerecorded tracks were to be integrated with the live music. Unfortunately this project did not materialize and in 1979 several of the pieces were reworked and published in the present form. A Renaissance setting provided the scenario and some parody of earlier styles was intended in the music. Elements of the original choreography have been retained for concert performance of these four scenes, which are: the entrance and parade of the musicians, a wedding dance, a romantic pas de deux, and finally the arrival of the bridal pair.

THE DEPARTMENT OF MUSIC

PRESENTS

New Music from the University of Alberta

in celebration of

Canada Music Week

Tuesday, November 24, 1987

8:00 p.m. Convocation Hall

PROGRAM

Sonata Antiqua for Solo Oboe	William Renwick
Apparition	Claude Kenneson
Four Pieces for Brass Quintet	Malcolm Forsyth
Bohater	George Arasimowicz
Zakhor: Remember	Alfred Fisher

INTERMISSION

Synchronicity	Peter Landey
Caleidoscopio	Violet Archer
Mesa	George Arasimowicz
Saltarello	Malcolm Forsyth

Portions of tonight's program are being recorded by CBC for broadcast on "Two New Hours" and "Alberta in Concert".

Broadcast dates have not been set for "Two New Hours". Music from tonight's program will be heard on "Alberta in Concert" on December 6, 1987 at 8:00 p.m. on CBC 90.9 FM.