

In Concert

ctmartin (aka chad martin)

Candidate for the Master of Music degree (Composition)

Tuesday, March 21, 1995 at 8:00 pm

Tinúviel (1994)

Karen Theuser, flute

Day's Passage, for soprano, cello and piano (1995)

Sun-Music

Psalm 19

Psalm 117

Psalm 104

Moon-Music

**Silvia Yee, flute
Kerri McGonigle, cello
Scott Godin, piano**

Suite for Piano (1994-1995)

Pavane

Allemande

Courante

Sarabande

Gigue

Roger Admiral, piano

Departure, for string quartet

(For DH Kerth and Bruno Kerth [1928-1994])

**Jim Cockell, Violin I
John Calverley, Violin II
Miriam Lewis, Viola
Adèle Bossé, cello**

Chain for Ten Musicians

Introduction

Moderato non troppo

Doloroso

Staccato

Misterioso

Con spirito

Conclusion

**Karen Theuser, flute/alto flute
Curtis Bain, clarinet
John Calverley, violin, mandolin
Miriam Lewis, viola
Scott Martin, percussion
Erin Zier, percussion
Kathleen Murphy, oboe/ English horn
Chris Kozak, soprano and tenor saxophones
Ivan Wong, bassoon
Kelly Podlubny, tuba**

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program Notes

Tinúviel was written for the Young Composers Workshop led by Rivka Golani in May 1994. I tried to evoke many emotions in this piece such as longing, love, anger, sadness, and solace. I used different effects on the flute such as harmonics, microtones, multiphonics and changes in vibrato.

This piece is dedicated to Karen with love...and apologies.

Day's Passage

This piece has five movements, the first and last being instrumental passages, and the middle three joined by the singer. The movements could just as easily been called Sun, Morning, Noon, Dusk, and Moon. I tried to describe these times in my music, slowly building to the center, then dying down again, not unlike the sun moving across the sky.

Suite for Piano

There are several ideas here that I used for this piece. The form gradually disintegrates throughout the pieces, with only the pulse remaining to give indication of which piece it is, though by the end, even that is gone. Despite the request that I not write a programatic piece, I did write it with a sense of the macabre in mind. The Pavane is somewhat of a funeral march, the Allemande resembles a giant machine breaking down, and the Courante is a danse macabre. The Sarabande acts as a rest from the tension before the gigue, in which a 16-bar phrase repeats, but becomes more distorted, until the theme becomes unrecognizable.

Departure, for string quartet

I wrote the piece for a friend who lost his father to cancer in December 1994. What I tried to do here was describe the soul's journey to the afterlife, and the feelings of those who are left behind to cope with it. There are three sections to this work, the first halves of each section encompassing shock, anger and resignation. The second half is an elegy. Twice it is interrupted by the next movements, but is allowed to be completed the third time. It represents the living finally accepting (or merely allowing) the soul to depart to the afterlife.

Chain for Ten Musicians

The Chain from was developed by Witold Lutoslawski in the 1980's. It involves strands of melody that interlock, forming a chain. This work was a timbral exercise for me. In the original version, five people double instruments, making a total of fifteen instruments for ten players. The ensemble is divided into three groups, one in strict time, one aleatoric, and the third group (the percussion) utilizes both elements. In each movement, three different instruments take the foreground, which will cover all instruments in the five movements.