



**ECG**

EDMONTON COMPOSERS' CONCERT SOCIETY

**NEW MUSIC BY ADMIRAL, BRANDENBURG, CODERRE, GODIN,  
GAELLA-MOZEJKO, McCUNE, VIOLINI PIERCE AND STOLTE ∞  
MONDAY, JANUARY 11 AT 8:00 P.M. ∞ UNIVERSITY OF  
ALBERTA, CONVOCATION HALL ∞ FREE ADMISSION**



## Programme

- The Windhover (To Christ Our Lord) (1992)**.....Charles Stolte  
(Premiere)  
Melinda Vanhove, Soprano  
Corey Hamm, Piano
- It Takes Three to Tango (1992)**.....Brent Violini Pierce  
(Premiere)  
Charles Stolte, Alto Saxophone  
Roger Admiral and Corey Hamm, Pianos

- Ewig (1992)**.....Michael Coderre  
(Premiere)  
Michael Coderre, Voice  
Corey Hamm, Piano

- Chorale and Four Variations (1992)**.....Brent Violini Pierce  
(Premiere)  
Milton Schlosser, Organ

- Nocturne for Piano and Tape (1992)**.....Roger Admiral  
(Premiere)  
Roger Admiral, Piano

## Intermission

- Conversations with Jone (1992)**.....Trevor Brandenburg  
Trevor Brandenburg, Vibraphone, Charles Stolte, Soprano Saxophone  
Scott Godin and Roger Admiral, Pianos

- Émmances (1992)**.....Scott Godin  
(Premiere)  
Trevor Brandenburg and Raj Nigam, Marimbas  
Greg Ferguson, Vibraphone

- Saxophone Quartet, Mvt. #1 (1992)**.....Charles Stolte  
(Premiere)  
Rosemarie C. Siever, Soprano Saxophone; Charles Stolte, Alto Saxophone;  
Shandra Taylor, Tenor Saxophone; Ken Myers, Baritone Saxophone

- Two Etudes (1992)**.....Jeff McCune  
Corey Hamm, Organ

- Horngardens, Mvt. #1 (1992)**.....Piotr Grelła-Mozejko  
Charles Stolte, Soprano Saxophone; Ken Myers, Alto Saxophone;  
Rosemarie C. Siever, Tenor Saxophone; Jennifer Jewell, Baritone Saxophone



**Roger Admiral** is currently a Doctoral student at the University of Alberta Department of Music, studying with Prof. Helmut Brauss. Roger is also a member of new music groups The Hammerhead Consort and Moebius Phlip.

**Trevor Brandenburg** was born and currently lives in Edmonton. Recently, Trevor graduated from the UofA Department of Music. He has performed with the Santa Barbara Festival Orchestra, The Edmonton Symphony, and will be performing with the National Youth Orchestra this summer. He is also a member of new music groups The Hammerhead Consort and Moebius Phlip.

**Michael Coderre** entered the University of Ottawa Music Department as a voice major and became interested in composition. He graduated in 1990 after having studied under Stephen Gellman. His works include an 'Easter Exultet' (1988), commissioned by an Ottawa church choir, 'Aquamarine' (1990), a four-movement piano sonata, and 'Les Pleiades' (1989), a song cycle for chamber ensemble. Winner of the Ann Eagleston Trophy in composition at the Ottawa Kiwanis Music Festival (1990 and 1991), Michael has since written 'Winter's Wind' for double bass and piano and 'Missing' for woodwind quintet. He is currently studying at the University of Alberta in order to obtain a Master of Music.

**Scott Godin** is a music student at the University of Alberta. He studies piano with Prof. Helmut Brauss and composition with Dr Malcolm Forsyth. His 'Divertimento #2' was premiered by Roger Admiral at the Edmonton New Music Festival. Scott is also a member of the UofA improvisatory ensemble Moebius Phlip.

**Piotr Grella-Mozejko** holds MA degree from the University of Silesia in Katowice, Poland. His former composition teachers include Dr Edward Boguslawski and Dr Boguslaw Schaeffer. In 1991, he entered MMus program at the UofA to study with Dr Alfred Fisher. He currently studies with Dr Henry Klumpenhouwer. His works were awarded at major composers' competitions in Poland and Halifax, Nova Scotia (at which Pierre Boulez named his 'Horror Vacui' for Strings in the third place, 1991). In November 1992, five of his compositions were performed at the Made in Canada Festival, three of them staged by The Brian Webb Dance Company. In May 1992, Piotr produced the First Edmonton New Music Festival. The Second Festival is in the works.



**Jeffrey McCune** received his Bachelor of Music degree from the University of Alberta in 1987. In 1988, he was one of three young Canadians chosen for the Special Program in Orchestral Conducting at the University of Toronto with Michael Tabachnik, an associate of Pierre Boulez and late Herbert von Karajan. His music has been performed by the University of Toronto Women's Chorus, the Claude Watson School of the Arts Orchestra, the North York Wind Ensemble, and at the Festival de la musique sacrée in Fribourg, Switzerland. In 1988, his chamber orchestra piece 'Endymion' won first prize in the Canadian Contemporary Music Workshop's Summer Festival, and in 1990, Toronto's new music ensemble Arraymusic awarded him first place in their Young Composers' Competition and performed 'Chichen Itza', a work composed especially for them. In November 1992, Jeff's 'String Quartet' was choreographed by the Mile Zero Dance Company at the Mode in Canada Festival.

**Brent Violini Pierce**, a native Albertan, is currently studying composition in a Masters of Music degree at the university of Alberta. He initially completed a Bachelor of Education from the University of Alberta and taught junior high band for a number of years. He then returned to university to pursue his studies in composition in a Bachelor of Music degree at the University of Lethbridge and upon graduation was awarded the Gold Medal for Fine Arts. He has been published in the fields of choral and instrumental music and has written for a variety of age levels and abilities, from elementary choirs to professional performers.

**Charles Stolte** is the first MMus student in saxophone at the UofA Department of Music where he currently studies saxophone with Dr William Street as well as composition with Dr Malcolm Forsyth. Charles is well-known for his excellent interpretations of the most demanding contemporary works for saxophone. On November 8, 1992, Charles was featured on the CBC program Two New Hours as a performer of Piotr Grelła-Mozejko's 'Orion (music for Franz K.)'.

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**'The Windhover (To Christ Our Lord)'**. Gerard Manley Hopkins was an innovative priest/poet of the nineteenth century who believed that each part of creation achieves its natural and highest state of being when it evidences the spirit of Christ within it. The falcon in this poem is observed by the poet in this briefly glorified state. This epiphany leads the poet to contemplate the glory of God in nature where even dirt, when evidencing Christ's spirit, can be a glorious part of creation. The rhythm of this song attempts to follow directly the involved and complex rhythm which characterizes Hopkins' poetry.

**Charles Stolte**



**'It Takes Three To Tango'**. This work is not a true tango, but is more of a reflection of Latin American music from a twentieth century North American perspective. The tonal material is derived from a traditional eight-tone Spanish scale. Many of the rhythms and melodic gestures might be considered typically "latin," but are presented with some kind of new slant. The piano and saxophone interact in the "dance," taking turns leading.

**Brent Violini Pierce**

**'Ewig'** is a song inspired by the Ludwig van Beethoven's letters to his Eternal Beloved. Throughout these letters his spirit soars thinking about *her*, then sinks into despair knowing she is too high above him to ever attain. The title is taken from the last line in his final letter: "Ewig mein, ewig dein, ewig uns" - "Always mine, always yours, always ours." The complete letters have been translated and reduced.

**Michael Coderre**

**'Chorale and Four Variations for Pipe Organ'**. This work is neo-baroque in that it uses forms which are all typical of the Baroque era. The Chorale, which opens the work, is written in the style of Bach, but in a twentieth century context of extended tonality. The first variation is a four-part fugue, based on the tonal materials of certain chords that appear in the first phrase of the chorale. The second variation is a passacaglia, with a ground bass derived from the alto line of the second phrase of the chorale. The third variation is a canon cancrizans, or crab canon, and is based on each of the four voices in the third phrase of the chorale. The final variation is a pastorale in which the entire melody of the chorale is presented.

**Brent Violini Pierce**

**'Nocturne'** is a one-movement work for piano and recorded analog synthesizer sounds. The work is structured around a change in timbre, moving from pitch to noise and back to pitch.

**Roger Admiral**

**'Conversations with Jone'** was composed in 1992. The piece utilizes the twelve-tone row from Webern's Kantate II, op. 31. Each performer is given one version of the row (i.e. prime, inversion, retrograde and retrograde inversion). All the twelve notes of the respective rows are lined up as vertical sonorities at "meeting" points throughout the piece. These meeting points are connected with various aleatoric "conversations" between some or all of the performers. The conversation material uses the twelve-tone pitch material as well as rhythmic figures from Webern's Kantate. This piece combines a rigorous twelve-tone compositional methods with improvisation or, in other words, aleatoric conversations.

**Trevor Brandenburg**



**'Emmances'** is a piece which combines an abundance of musical idioms in an attempt to achieve a structural unity through sectional contrast. The piece comprises of seven sections: the outer sections both deal entirely with a four-note cluster - C, B<sup>b</sup>, D<sup>b</sup>, and B natural. The second section serves as a building one, which quickly reaches a fake climax. The third section is the first metered section (3/4) and works as a static intermission to cool the intensity. The fourth section returns to free time, and is a set of four ostinati in the second marimba. The fifth section is the actual climax, as the activity builds to the point where both marimbas overlap each other, and total chaos erupts. Next comes a 6/8 section, which is very calm, and leads right into the final section, where the piece then ends.

**Scott Godin**

**Saxophone Quartet, Mvt. #1.** The first movement of my Saxophone Quartet reflects my love for the rich and powerful sound of the saxophone. In this entire quartet of three movements I hope to use the capabilities of the instruments to explore the process of grieving.

**Charles Stolte**

**Two Etudes for Organ**, written in 1992, represent two explorations of the organ: one, its loud, aggressive nature, and two, its soft expressive qualities and sustaining capabilities. Etude One is an aggressive declamation of force, requiring a lot of sound from the instrument. Etude Two is soft and supple; elastic - different colours and rhythms are stretched out over time, until near the end, they are re-fashioned into a calm and peaceful meditation.

**Jeff McCune**

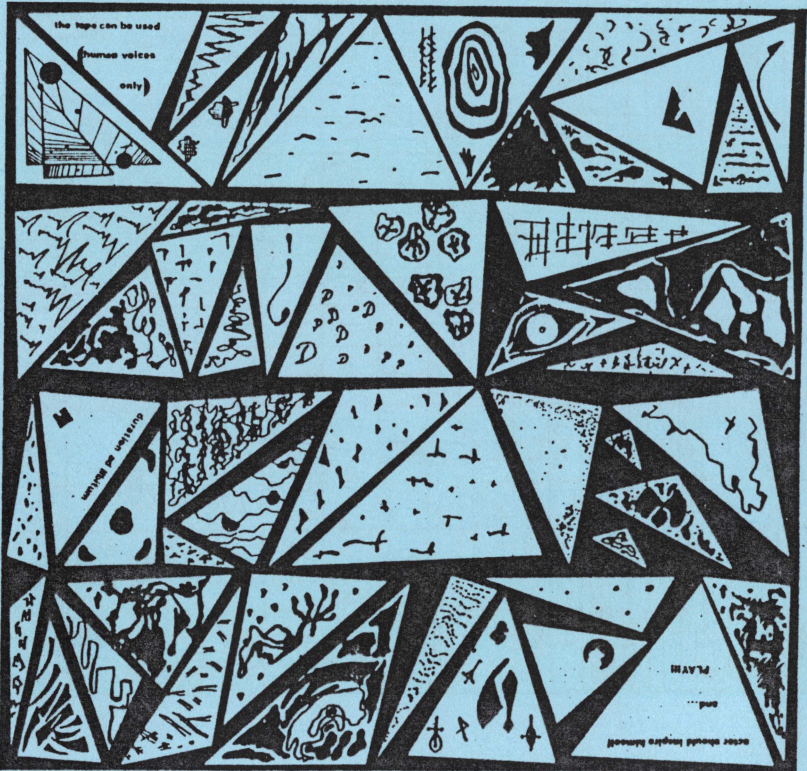
**'Horgardens (music for Norval Morriveau)'** was written in 1992. The work was inspired by paintings by a great native Canadian artist and is dedicated to Dr William Street from the UofA Department of Music. In my opinion, it is important to write music which poses fundamental questions regarding the place of a work of art (a musical composition) within the context of what we call 'a modern culture'. And such music should (or, at least, might) reflect the complexity of our socio-cultural environment. Therefore, the performers have to face this complexity, this multidimensional, multilevel sonic construct as if they were facing their own 'fate' in the stream of time passing. Finally, the composer, her or his music, and the performers themselves interact with each other, influence each other and learn from each other.

Here, I would like to thank Dr William Street for letting me get acquainted with the newest publications dealing with the saxophone techniques, Jennifer Jewell, Rosemarie C. Siever and Charles Stolte for their creative approach, and also Ken Myers for invaluable advice regarding certain practical solutions.

**Piotr Grelł-Mozejko**



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↓ 170 1983

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← P. Grella

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