

**EDMONTON COMPOSERS'
CONCERT SOCIETY**

&

**DEPARTMENT OF MUSIC
(UOFA)**

PRESENT

HARRY SPARNAAY

&

**ANNELIEDE MAN
SILVIA SPARNAAY CASTILLO**

NEW MUSIC ALBERTA

2001/02

Concert #1

SATURDAY, OCTOBER 20, 2001

8:00 P.M.

University of Alberta Convocation Hall

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Dwight Loop,
The Santa Fe Sun, Feb. 1997

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"...Without music like this WREK would be unable to maintain its unique format..."

Hormuz Minina,
Music Director,
WREK 91.1 FM (Atlanta, GA)

soundland alberta:
le pays sonore

Scott Godin: *longing...* for organ

David Eagle: *Music for Axio (Open this Door)* for tape

Ronald Hannah: *Concert Piece* for flute and piano

Robert Rosen: *Suite fz/Thanks Frank* for tape

Violet Archer: *Four Short Pieces* for clarinet

Brent Lee: *La verita fora* for tape

Jeff McCune: *Red Hills and Blue Sky: Hommage to Georgia O'Keeffe*
for six instruments

Shawn Pinchbeck: *Transformation #1* for flute and tape

Garth Hobden: *Musica coelestis* for tape

Piotr Grella-Mozejko: *Due pezzi* for organ

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Rolf Boon - *Six Miniatures*

Wolfgang Bottenberg - *Recitative & Allegro*

Andrew Creaghan - *Largo*

Keith Denning - *Gamut Loops*

David Eagle - *Nobocki*

Piotr Grella-Mozejko - *composizione-monoproiezione*

Ron Hannah - *Meditation*

Susan Forrest Harding - *Trois Etudes Chatoyants*

Mark Kizilos - *Allegro*

Deborah Ling - *Winter Solitude*

Andrae Marchak - *Reverie*

Christopher Matey - *Invention (After A.B.) & Etude*

Rob Morin - *Reflections on the North Saskatchewan River*

Vernon Murgatroyd - *Piece for Clarinet Solo*

Gordon Nicholson - *Miramar*

Monte Keene Pishny-Floyd - *Three Miniatures*

Robert Rosen - *a'tlika*

Don Ross - *Brief Refuge*

David Roxburgh - *Lyublyu*

Helve Sastok - *Duologue*

Linda C. Smith - *Bloom*

Doug Blackley - *Looking Beyond*

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University of Alberta Department of Music

Harry Sparnaay, bass clarinet
Annelie de Man, harpsichord
Silvia Sparnaay Castillo, organ

CD: MMI.44

PROGRAMME

1. 1) Peter van Onna (Holland):
Momentum for bass clarinet and organ
2. 2) Joe Cutler (Great Britain):
Urban Myths for bass clarinet and harpsichord
6. 3) Michael Matthews (Canada):
...of the rolling worlds... for bass clarinet & tape
4. 4) Hope Lee (Canada):
Tangram for bass clarinet, harpsichord & tape

PROGRAM
CHANGE

INTERMISSION

5. 5) Rodolfo Arizaga (Argentina):
Diferencias del percer tiento for organ
3. 6) Jacob ter Veldhuis (Holland):
Les soupirs de Rameau for harpsichord & tape
7. 7) Ton Bruynèl (Holland):
Dust for organ & tape
8. 8) Roderik de Man (Holland):
Momentum for bass clarinet, harpsichord & tape

Harry Sparnaay studied at the Conservatory of Amsterdam with Ru Otto. After graduating with a performer's degree for clarinet he specialized in bass clarinet and won the first prize at the Inter-national Gaudeamus Competition-the first time ever a bass clarinetist had won this prestigious competition. Today he ranks among the world's most distinguished bass clarinet performers.

He has played solo at numerous important music festivals including Warsaw, New York, Los Angeles, Zagreb, the Holland Festival, several ISCM Festivals, Madrid, Paris and Athens. Other festivals at which Harry Sparnaay has performed include Witten, Aarhus, Como, Bolzano, Naples, Torino, Bourges, Middelburg, Graz, Salzburg, Huddersfield, Saarbrücken, Royan, Hus-ton and many others.

Sparnaay has been a featured performer with many major orchestras and ensembles including the ASKO Ensemble, the BBC Symphony Orchestra, the Berlin Radio Symphony Orchestra, the Concertgebouw Orchestra, the Ensemble Intercontemporain, the Melbourne Symphony, the Pittsburgh New Music Ensemble, the Radio Chamber Orchestra, the Radio Philharmonic Orchestra, the Residentie Orchestra, the Rotterdam Philharmonic, the Schönberg Ensemble, the Seymour Group and has appeared with leading conductors including Luciano Berio, Riccardo Chally, Richard Duffalo, Peter Eötvös, Reinbert de Leeuw, Diego Masson, Jacques Mercier, David Porcelijn, David Stock, Mark Summerbell, Lucas Vis and Hans Vonk.

He has given concerts and made radio recordings all over Europe, North and South America, Canada, Australia, New Zealand and Asia, performing works written for and dedicated to him. Composers such as Claudio Ambrosini, Luciano Berio, Gerard Brophy, Paul-Heinz Dittrich, Franco Donatoni, Morton Feldman, Brian Ferneyhough, Mary Finsterer, Andrew Ford, Jonathan Harvey, Maki Ishii, Sukhi Kang, Tristan Keuris, Mark Kopytman, Helmut Lachenmann, Ton de Leeuw, Theo Loevendie, Roderik de Man, Michael Smetanin, Maurice Weddington, Iannis Xenakis, Isang Yun and many, many others have written over 500 pieces for him.

Annelie de Man was born in The Hague (The Netherlands) where she studied harpsichord with Janny van Wering and Bob van Asperen. After taking her degree she concentrated on the development of contemporary repertoire, until that moment a virtually undeveloped area in The Netherlands. Louis Andriessen was the first to write for her (*Overture to Orpheus* 1982) and many composers followed him from The Netherlands and from abroad. Her repertoire now includes solo works as well as works with tape, guitar, French horn, bass clarinet and flute.

She has performed in The Netherlands (Holland Festival, International Gaudeamus Music Week, Dutch Music Days, 2d International Harpsichord Week in the IJsbreker/Amsterdam) and contributed to concerts by a/o. the Royal Concertgebouw Orchestra, Nieuw Sinfonietta Amsterdam, the Schönberg Ensemble, the ASKO Ensemble and the Radio Philharmonic Orchestra.

Her tours have included Austria (Festival Aspekte Salzburg), Belgium, Germany, Spain, Scotland, Ireland, Norway (World Music Days/Oslo 1990), France (Festival de Musique Electro-acoustique de Bourges 1992), Finland (Festival Time of Music/Viitasaari 1994), Ukraine (Festival of New Music/Odessa 1996), Poland (Festival AudioArt 1999) and Japan (2000/ Millenniumtour with the Royal Concertgebouw Orchestra).

Silvia Castillo was born in Buenos Aires-Argentina. There she studied piano, oboe and organ at the conservatory Manuel de Falla. She continued her studies with Mario Videla, Héctor Zeoli and J.G. Segade and followed master classes in Argentina with foreign specialists like Wiltrud Fuchs, Kamiel d'Hooghe, Monterrat Torrent, Marilyn Mason, Edgar Krapp, Pierre Cochereau, Renzo Buja, Ricardo Miravet and in Paris with Odile Pierre.

As a member of the orchestra she played with conductors such as Sebastián Cambón and Julio Faingersch. As a soloist she gave concerts with the LRA Radio Nacional Orchestra under Ljerko Spiller and the Symphony Orchestra of Rosario under Juan Carlos Zorzi. To complete her education Silvia Castillo studied viola with Tomás Tichauer and harpsichord with Mónica Kosachov. She took part of the cycles 'Young organists of Argentina', the 'International Organ Days', 'Organ Concerts of Buenos Aires' and the 'Conciertos de Organos en los barrios'. She received a scholarship from the University of San Juan three times and in 1986 she won a honourable mention during the first National Organ Competition. In 1987 she was soloist with the chamber ensemble Camerata Bariloche during the final concert of the first Summer Festival in Buenos Aires. She gave regular concerts in all the provinces of Argentina. In Buenos Aires, Silvia Castillo was the titular organist from the Basilica of the Holy Spirit. As a soloist and chamber musician she has performed extensively in Holland, Austria, Mexico, Poland, Ireland, Slovakia and Argentina.

Peter van Onna (1966, Gelderse Hengelo, Holland). Onna studied with Louis Andriessen, Theo Loevendie, Klaas de Vries and Huub Kerstens. In 1992 and 1994 his works were selected for the Gaudeamus Music Week. Upon receiving a grant from Stichting Gaudeamus and ISCM (International Society for Contemporary Music), he furthered his studies in Poland under Krzysztof Penderecki as well as Michael Nyman. In 1995 Onna took part in Ton de Leeuw's International Composers Workshop. Onna's music often explores visual references, as in orchestral *Rain, Steam and Speed* based on painting by William Turner of 1844. The art of Salvador Dali is another strong source of inspiration for the Dutch composer (*Dalian Images* for alto saxophone and orchestra; its structure and design based on four paintings by the master). Other examples of this interdisciplinary approach are his piano concerto *Wheatfield with lark* based on the painting by Vincent van Gogh, and *War Triptych* for orchestra based on works by Otto Dix.

Rodolfo Arizaga was born in Buenos Aires, Argentina in 1926 and died there in 1985. His output embraced a variety of genres, from works based on popular idiom (*Tangos nobles y sentimentales* for piano) to traditional forms, often written in a very accessible style (Sonatina Op. 6, *Variaciones breves sobre un tema de Paul Hindemith* Op.25, *Serranillas del Jaque*, Toccata Op. 5, *Piezas epigramaticas* Op.24, Preludio y Arietta) to full-fledged stage works (cantata *Martirio de Santa Olalla*).

British composer **Joe Cutler** (1968, Great Britain) studied at the Universities of Huddersfield and Durham, and at the Chopin Academy, Warsaw on a Polish Government Scholarship. His music is regularly performed and broadcast all over the world, and performers have included the Tokyo Metropolitan Symphony Orchestra, English Northern Philharmonia, London Sinfonietta, City of London Sinfonia, Lontano, Ensemble de Ereprijs, Harry Sparnaay, Tomoko Mukaiyama and the Netherlands Wind Ensemble (who recently featured *Sal's Sax* in their 2001 New Year concert for Netherlands TV from the Concertgebouw, Amsterdam). He has won a number of prizes including a Special Mention at the 1997 Gaudeamus International Music Week (Amsterdam) for *Sal's Sax* and Second Prize in the 2000 Toru Takemitsu Award (Tokyo). Joe teaches composition at the Birmingham Conservatoire and is a founder member of the new music collective, Nosferatu.

Canadian composer **Michael Matthews's** music has been performed in Canada, the United States, Europe, Asia and South America. Matthews has been the recipient of numerous awards; most recently he became the first Canadian to receive a prestigious commission from the International Computer Music Association. He has also received Canada Council and Manitoba Arts Council grants, the Winnipeg Rh Institute award for interdisciplinary research, a residency at the EMS computer music studios in Stockholm, Sweden, and a prize in the Premio Musicale Citta di Trieste, Italy for his orchestral piece *The Wind Was There*. He has worked at the Banff Centre and at the Centre for Computer Research in Music and Acoustics (CCRMA) at Stanford University.

Commissions have come from such organizations as the Kiev Radio Orchestra, the Winnipeg Symphony Orchestra, the Hilliard Ensemble, the Manitoba Chamber Orchestra, The Thira Ensemble, Vancouver New Music Society, the Roseberry Orchestra (U.K.), Prairie Theatre Exchange, CBC Radio, Aurora Musicale, Music Inter Alia, and the Korean chapter of the International Society for Contemporary Music.

Hope Lee is a Canadian composer of Chinese origin. As a "cross-cultural explorer," her work often reflects interdisciplinary interests and views of creativity as an endless adventure of exploration, research and experimentation. She received formal music training at the McGill University in Montréal and at the Staatlich Hochschule für Musik Freiburg, Germany as a recipient of a DAAD scholarship and a Canada Council Grant. Her main teachers in composition are Bengt Hambraeus, Brian Cherney and Klaus Huber. During this period, she also attended the Darmstadt Ferienkurse für Neue Musik and the Durham 1979 Oriental Music Festival in England.

Hope Lee's work has been presented at various international music festivals such as Music Today in Tokyo, World Music Days of the ISCM, Aspekte Salzburg Festival, Hong Kong Festival, International Computer Music Conference, the Scotia Festival of Music, Trieste Contemporanea, Italy and International Tribune of Composers in Belgrade.

Roderik de Man (1941 Bandung, Indonesia). Dutch composer of Indonesian birth; he has composed orchestral, chamber, choral, piano, and electroacoustic works that have been performed on four continents and that have received much acclaim. He studied percussion with Frans van der Kraan and music theory at the Royal Conservatory of Den Haag. At the same time he studied composition with Kees van Baaren and worked in the electronic studio as a student of Dick Raaijmakers. Since 1972 he has taught theoretical subjects and composition to young composers at the same institute.

He has received many commissions from the Foundation for the Creation of Music, the Amsterdam Art Fund and the Johan Wagenaar Foundation, among others. de Man composes purely instrumental as well as instrumental/electronic music. On four occasions, his compositions have been selected by the international jury of the ISCM to be performed during the World Music Days (Oslo, 1991; Mexico, 1993; Seoul, 1997; Bucharest, 1998). In 1991 *Chordis Canam* for harpsichord and tape won Second Prize in the competition of the Concours International de Musique Electroacoustique de Bourges, where he was among the finalists consecutively from 1996-98. In 1999 *Air to Air* for flute, basset horn, trumpet, and tape received the Second Prize in the same festival (and also received Second Prize at the Concorso di composizione di Torino, 2000).

Roderik de Man's music has been performed and broadcast in most European countries as well as in the United States, Brazil, Indonesia, and Japan. His *Vanishing Points* was performed during the Warsaw Autumn Festival on September 25, 2001. *Arry*, commissioned by string orchestra Amsterdam Nieuw Sinfonietta had its first performance last October in the Concertgebouw in Amsterdam.

Jacob Ter Veldhuis (1951, The Netherlands) started his career in rock music and studied at the Groningen Conservatory where he was awarded the Dutch Composition Prize in 1980. Breaking through in the mid-eighties with harmonious compositions straight from the heart, he writes music which pleases the ear without ever becoming too sweet or indolent.

From his past as a rock musician he kept his interest in sound and a lively stage presentation as means of expression. He is a virtuoso in using electronics and explores events and personalities like the Gulf War, Chet Baker or the Jerry Springer Show by sampling techniques. Still a controversial figure amongst some established exponents of Dutch musical life, he has become one of the most successful composers of the Netherlands today. Ter Veldhuis wrote orchestral, chamber and electronic music and music for film, theatre and ballet. His music is worldwide performed and has been recorded on several CDs (Emergo Classics, Chandos, BVHaast, Globe, Ottavo etc.) Recently he received nominations from the UNESCO International Rostrum of Composers, the Ars Electronica Linz and Bourges Electronic Festival.

Ton Bruynèl was born in Utrecht, The Netherlands in 1934. He died on May 5th 1998, in Mailly, France. From 1952 to 1956 he studied piano with Wolfgang Wijdeveld at the Utrecht Conservatory of Music. His choice of teacher was motivated both by the fact that Wijdeveld had been a pupil of Béla Bartók and that he was active as a composer at a time when composition was not offered as a course of study in Utrecht. In defiance of the cold shoulder given to composition, Bruynèl banded together with fellow students Peter Schat and Jan van Vlijmen, rallying round the composer Kees van Baaren. Van Baaren introduced his young disciples to dodecaphony, with which Bruynèl felt little affinity. His attention, rather, was focused enthusiastically on the French *musique concrète*. He chose his instrumentation with the reproduction of concrete sounds in mind, and associated himself with the Electronic Music Studio at the universities of Utrecht and Delft, later renamed the Institute for Sonology.

In 1957 he established his own studio in Utrecht - the first private studio in The Netherlands - specializing in writing music which combines electronic and acoustic sounds. In the 1970s and 1980s he taught electronic-composition at the Utrecht Conservatory.

Bruynèl won the prize for 'Best Dutch entry' during the 1966 International Gaudeamus Music Week for his composition *Mobile* for two recorded soundtracks. In 1971 his audio-visual *Kubus-project* (created together with architect Aldo van Eijck and sculptor Carel Visser) was exhibited in the Stedelijk Museum in Amsterdam. His compositions *Chicharras* (a joint project with the poet Bert Schierbeek) and *Adieu Petit Prince* (based on texts by Antoine de Saint-Exupéry) earned Bruynèl an award at the 1986 International Festival for Electronic Music in Bourges, France.

Shortly before his death Bruynèl finished a video opera on the history of flight: *Non sono un uccello*. His entire oeuvre is contained on a series of CD's entitled *Looking Ears* published by NEAR/Donemus.

The image shows two staves of musical notation. The top staff is a piano score with a treble clef and a key signature of one flat (B-flat). It features a complex, rhythmic melody with many beamed notes and rests. Above the staff, there are markings for dynamics: *pp* (pianissimo) and *ff* (fortissimo). There are also markings for articulation: *full (optional)* and *ord.* (order). Below the staff, there are time signatures: 5:4, 5:4, 5:4, and 6:4. The bottom staff is a piano score with a treble clef and a key signature of one flat (B-flat). It features a complex, rhythmic melody with many beamed notes and rests. Above the staff, there are markings for dynamics: *ff* (fortissimo) and *pppp* (pianississimo). There are also markings for articulation: *full (optional)* and *ord.* (order). Below the staff, there are time signatures: 5:4, 5:4, 5:4, and 6:4.

On Sunday, October 28, at 8:00 p.m. in Convocation Hall there will be a concert in memory of David Roxburgh (1951-2001), a wonderful local composer. Among a host of local musicians taking part in this event there are some notable names such as Marian Moody (viola), Rebecca Schellenberg (violin), Maura Sharkey (voice), Josephine Van Lier (cello), Roger Admiral (piano), George Andrix (violin), Jeff Campbell (clarinet), James Cockell (violin), Harlan Green (flute) and William H. Street (saxophone). Many of them have performed and recorded David's works on many occasions. Many of them were his friends.

The programme includes works by David Roxburgh, Ludwig van Beethoven (whose "Waldstein" sonata had a profound influence on David and his music) and Piotr Grela-Mozejko (*Voces intimae (Music for David Roxburgh)*- commissioned by the Flanders Festival; premiere on Oct. 20th in Antwerp by the Hermes Ensemble).

It is a benefit concert and all proceedings go towards the ECCS Award in Composition (as of last week it is called The Edmonton Composers' Concert Society - David Roxburgh Award in Composition), awarded annually by the UofA Department of Music to an outstanding student in composition. Previous recipients include Chrissie-Jane Cronjé and Helve Sastok.

PLEASE, SUPPORT NEW MUSIC IN EDMONTON

EDMONTON COMPOSERS' CONCERT SOCIETY (ECCS)

The Edmonton Composers' Concert Society has been in existence since 1985. It came about after a suggestion by Violet Archer that her former students should mount a concert of their own works. Over the ten years of its activity, ECCS has produced some 650 pieces of new music, including dozens of world, Canadian and North American premiere performances.

Currently ECCS sponsors the New Music Alberta concert series as well as a variety of publishing and recording projects.

ECCS has collaborated with some of Canada's most renowned soloists and ensembles, such as the Edmonton Symphony Orchestra, the Penderecki String Quartet, the Hammerhead Consort, the St. Crispin's Chamber Ensemble, the Capital Brass Quintet, sopranos Linda Perillo, Nelda Schulte and Janet Tonin, violist Rivka Golani, pianists Roger Admiral, Corey Hamm, Stéphane Lemelin, Joachim Segger, oboist Lawrence Cherney, saxophonist William H. Street, accordionist Joseph Petric, organists Marnie Giesbrecht and Stillman Matheson, and the Tim Brady Ensemble of Montréal.

The Society has produced a cassette *ECCS Live* (1993), five CD's *Northern Arch/Arc du Nord* (1994), *soundland alberta: le pays sonore* (1996), *Brief Confessions Brèves* (1997), *Glossa* (1999) and *Stringtime* (2000). Also, ECCS publishes *The Alberta New Music Review* (devoted, in fact, to any form of artistic expression, not just music) with composers and critics from Canada, the United States and Europe contributing articles.

Writing in *Neue Zeitschrift für Musik*, Hans-Theodor Wohlfahrt states: "...the compositional variety and level of interpretation at the 4th annual New Music Festival...border on the miraculous," and *Neue Musikzeitung* calls the ECCS "...the most important new music promoter in Western Canada."

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