

Visiting Artists
Land's End Chamber Ensemble
Mark Hopkins, Artistic Director

Tuesday, March 16, 2004 at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

“AMERICA NORTH”

Program

Four Degrees of Freedom (1995)

Kelly-Marie Murphy
(b. 1964)

John Lowry, violin
Andrea Neumann, viola
Beth Root Sandvoss, cello
Marcel Bergmann, piano

From *Eight Pieces For Four Timpani* (1949-66)

Elliott Carter
(b. 1908)

Improvisation
Canaries
March

Rod Thomas Squance, timpani

Quartet (in three movements) [2002]

Tobin Stokes
(b. 1966)

Rod Thomas Squance, percussion
Marcel Bergmann, piano
John Lowry, violin
Beth Root Sandvoss, cello

Intermission

cat o'nine tails (1988)

John Zorn
(b. 1953)

John Lowry, violin
Andrea Neumann, violin
Liza Scriggins, viola
Beth Root Sandvoss, cello

Road Movies (1995)

John Adams
(b. 1947)

John Lowry, violin
Elizabeth Bergmann, piano

The Black Page No. 2 (1977)

Frank Zappa
(1940-1993)

John Lowry, violin
Beth Root Sandvoss, cello
Rod Thomas Squance, percussion
Marcel Bergmann, keyboard

Program Notes

Four Degrees of Freedom - Kelly-Marie Murphy

Four Degrees of Freedom, for piano quartet, was written in the spring of 1995. It was commissioned by the Millennium Chamber Music Society through a grant from the Canada Council. The title refers to the principles of motion that the natural world displays. The degrees of freedom are the number of ways a particular part of nature can express its energy of motion, and is usually dependent on its interaction with other elements. Even though a part of nature may appear bound to follow some path, or even motionless, it can still have internal degrees of freedom.

Our own lives reflect this in many ways. We are held physically to this earth by gravity, and consciously to our society by duty, responsibility, belief, and law. Even though it appears that the dimensions of our personal freedom diminish with each constraint placed upon us, we are still able, if we choose, to explore our internal degrees of freedom. Mohandis Gandhi, Nelson Mandela, and Aung San Suu Kyi have remarked that, although imprisoned, they never felt completely without liberty because they were always free to think. From this inspiration comes seven minutes of music.

Notes by the composer

Kelly-Marie Murphy was born in Sardinia, Italy and grew up on Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary and later received a Ph.D. in composition from the University of Leeds in England. She recently relocated to Halifax after living and working in the Washington D.C. area for six years.

She has won many prizes for her music, including fifth place at the International Rostrum of Composers in Paris in 1996, first and second prizes in the Maryland Composer's Competition at Loyola College in Baltimore in 1998 and third place in the Alexander Zemlinsky Prize for Composition in 1999.

Murphy's music has been performed in England, Poland, Spain, Japan, Russia, and across North America by outstanding soloists and ensembles, and has had radio broadcasts in 22 countries. She is the recipient of many commissions from the CBC and the Canada Council for the Arts, and has written for some of Canada's leading performers including the Winnipeg Symphony Orchestra, the Toronto Symphony Orchestra, the Edmonton Symphony Orchestra, Nexus, Shauna Rolston, James Campbell, the Gryphon Trio, Alcan String Quartet, Rivka Golani, Judy Loman, and Le Quatuor Arthur-LeBlanc.

From *Eight Pieces for Four Timpani* - Elliott Carter

Carter's *Eight Pieces for Four Timpani* were composed between 1949 and 1966. He requested that performers choose from the eight to form groups appropriate for concert performances. These works are essentially studies that advanced the technique of timpani playing and led to new levels of virtuosity. *Improvisation* creates the illusion of improvised tempo modulation through six coordinated tempi. *Canaries* refers to a dance imported from the Canary Islands during the Renaissance; its 6/8 rhythms suggest a jig. The last piece, *March*, is humorous in the way of many works by Ives, as two marches are superimposed, each at its own tempo.

One of the giants of 20th century composition, Elliott Carter's influences included Charles Ives, Nadia Boulanger, the European Modernists (Debussy, Bartók and Berg), and the American ultra-modernists (Cowell, Varèse, Ruth Crawford and Nancarrow). Much of his music explores complex ideas about rhythm, meter and timing. -note by Andrea Davison

Quartet - Tobin Stokes

I knew immediately when the CBC called about a commissioning a work for piano trio and percussion that I would be looking to further integrate the concert marimba into concert music (thus the name, Quartet). In a sense, the concert marimba is the infant in the instrument family, and can learn harmony from a piano, melody from the strings, and percussion from a drum.

This piece explores junctions - where percussive elements (the vertical) meet linear melody (the horizontal), where Romantic expressive melody meets dissonance carried over from the 20th century, and - through improvisation - where the written note leaves off, and rhythm becomes more important than notes.

Thematically, each of the three movements presents new material, yet also supports the evolution of themes presented in the other movements. The players toss ideas around, work together to explore them, or occasionally one offers completely different ideas for the others to contemplate. Thus within this quartet there is constant conversation, exchanging of ideas, discourse and development. - notes by the composer

Tobin Stokes comes from the choral town of Powell River, BC where he toured and performed under the baton of well-known conductor Don James. He studied piano during school, then studied percussion at the University of Victoria with Salvador Ferreras. He began composing choral and percussion music and exploring early computers and keyboards. This led to contracts composing for television. Today Stokes is busy composing choral, orchestral, ensemble concert music, soundscapes for theatre, scores for television, and also performing with his jazz trio. At this very moment he is putting the finishing touches on music for Alberta playwright Stephen Massicotte's new play "Mary's Wedding", opening in Victoria and Vancouver. His first opera, "The Vinedressers" was produced in February of this year. Tobin is 35 and lives in Victoria with his wife and two children.

cat o' nine tails - John Zorn

Zorn has engaged with several compositional methods during his career, from free improvisation to the oxymoronic "structured free improvisation", to Cage-ian chance events and musical games, where groups of musicians interact following parlour game rules.

As he puts it: "Composing *cat o' nine tails* was a breakthrough for me in terms of being able to relate to classical players on their own terms. To take advantage of classical musicians at their best, you give them written material, because that's what they do best." *cat o' nine tails* deals with one common theme that Zorn has explored frequently in his work: a post-modern schizophrenic attitude to structure, with constant radical swings in mood and feel.

Zorn is a long time aficionado of cartoon music, specifically the soundtracks by Warner Bros. composer Carl Stalling. He has experimented for a long time with breaking down the narrative structure of music, composing music in short sections then using file cards to shuffle and reorder them. When he discovered cartoon music it offered a new avenue: "This music is episodic — it doesn't develop the way normal music develops. See to me, cartoon music is important because it follows a visual narrative. It's following the images on the screen. Now separate it from those images and you still have music. But it does not follow any traditional development that I know of. It's following a visual narrative — all of a sudden this, all of a sudden that."

As we listen to *cat o' nine tails* we can choose to imagine scenes from our favorite childhood cartoons: Bugs Bunny waltzing with Elmer Fudd, Elmer suddenly turning round to blast him with a shotgun, a resulting high speed chase sequence and a perilous cliff dive. Or we can try to clear our minds and find our own images. We could also look for a narrative to link the disparate elements, but in actual fact, the only narrative is one we choose to create ourselves.

Born in New York City in 1953, John Zorn played a variety of instruments before studying saxophone and composition at Webster College in St. Louis in the early 70s. However, he dropped out after discovering the avant garde jazz of composers like Anthony Braxton, moved to lower Manhattan, and plugged into what's become known as the "downtown scene".

Initially working with all sorts of groups, and specializing in, among other things, the creative use of duck and bird calls, over time he has consolidated a group of players around him who still largely represent the nucleus of the New York jazz avant garde. He considers the musicians who perform his works to be important collaborators in the creative process and his pieces take into account their distinctive personalities.

Readily admitting he has a short attention span, Zorn constructs his music to reflect a fascination with the fast-paced flow of information. Add to this his willingness to take from virtually any sound source, musical or otherwise, and you begin to get an understanding of his role inside and outside virtually every current musical idiom. To many he is the perfect post-modernist, reflecting our fast-changing TV culture better than anyone else.

Highly prolific, he averages six CD releases a year representing the breadth of his interests, from traditional Jewish music to bebop to chamber music to noise experiments. Forming his own label (Tzadik) has allowed him the freedom to release what he wants when he wants. At the same time he has largely abandoned the press so listeners are left to guess his next move.

Road Movies for violin and piano (1995) - John Adams

- I. First movement: relaxed groove
- II. Second movement: meditative
- III. Third movement: 40% swing

After years of studiously avoiding the chamber music format, I have suddenly begun to compose for the medium in real earnest. The 1992 Chamber Symphony was followed by the string quartet, *John's Book of Alleged Dances*, written for Kronos in 1994, and now comes *Road Movies*. For years the chamber music scenario remained a not particularly fertile bed in which to grow my musical ideas. My music of the '70's and 80's was principally about massed sonorities and the physical and emotional potency of big walls of triadic harmony.

These musical gestures were not really germane to chamber music with its democratic parcelling of roles, its transparency and timbral delicacy. Moreover, the challenge of writing melodically, something that chamber music demands above and beyond all else, was yet to be solved.

Fortunately, a breakthrough in melodic writing came about during the writing of *The Death of Klinghoffer*, an opera whose subject and mood required a whole new appraisal of my musical language.

The title "Road Movies" is total whimsy, probably suggested by the "groove" in the piano part, all of which is required to be played in a "swing" mode (second and fourth of every group of four notes are played slightly late). Movement I is a relaxed drive down a not unfamiliar road. Material is re-circulated in a sequence of recalls that suggest a rondo form. Movement II is a simple meditation of several small motives. A solitary figure in a empty desert landscape. Movement III is for four wheel drives only, a big perpetual motion machine called "40% Swing". On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

Road Movies was commissioned by the Library of Congress in Washington, D.C.

Notes by the composer

The Black Page No. 2 - Frank Zappa

Felled by prostate cancer December 4, 1993 at age 52, Frank Zappa didn't die a rock and roll death, and he didn't live a rock 'n' roll life. His idiosyncracies were the making and undoing of his career, catapulting him into notoriety and confining him there. He achieved a peculiar status: famous, but not necessarily well known. The shopping mall masses remember "Valley Girl" from *Ship Arriving Too Late To Save A Burning Witch* and "Don't Eat The Yellow Snow" from *Apostrophe*.

More dedicated fans took the (often scatological) humor as the icing on Zappa's musical cake, which was as rich and deep as one cared, or dared, to go. With the Mothers Of Invention, and later, under his own name, Zappa played "rock" in instrumentation only; as his band members can attest, the music's complexity equaled that of any more academic genre.

One of his album titles asked the question *Does Humor Belong In Music?*, but Zappa's fans knew better. Whether it was the biting social satire of *We're Only In It For The Money* (released only a few months after SGT. PEPPER, and the first real stab at the pretenses of hippiedom), the conceptual effrontery of *Joe's Garage* and *Thing-fish*, the

groupie burlesques on *Fillmore East, June 1971*, the timely stabs at organized religion on *You Are What You Is*, the disco-era parodies on *Sheik Yerbouti* or the nasty responses to creeping censorship on *Frank Zappa Meets The Mothers of Prevention*, Zappa could wear the hats of social satirist, entertainer and musical innovator on the same head. But Zappa's talent knew no boundaries. A demon electric guitarist, he also wrote for orchestral forces -- sometimes huge ones.

Pierre Boulez commissioned and performed Zappa's *The Perfect Stranger* in 1984. More recently, Joel Thome has taken up the cause of Zappa the composer. Second only to music in Zappa's life was his passion for political activism.

Land's End Chamber Ensemble

Sometime during the mid 1990's, Land's End board member and past Artistic Director Kyle Lamont decided that there wasn't enough contemporary chamber music being played in Calgary, and that emerging composers and performers in Calgary needed an organization which would help them to be heard. To address these needs he and a number of like-minded individuals founded Land's End Chamber Ensemble and its governing body, Land's End Chamber Music Society in 1997.

The first of many exciting Land's End concerts was held Sunday, February 1, 1998 at the Eckhardt-Grammate Hall of the Rosza Centre, University of Calgary featuring core ensemble members Beth Root Sandvoss (cello), Chris Sandvoss (viola), John Lowry (violin), and guests. Highlights of the ensemble's first three seasons included world premieres of pieces by William Jordan, Allan Rae, and Brent van Dusen, and Calgary premieres of many works including Alfred Schnittke's Concerto for Three and Concerto Grosso No. 1. Sonya Guha-Thakurta and Matt Pocock have also received premiere performances as winners of the first two annual Land's End Composer's Competitions.

Land's End Chamber Music Society of Calgary and Land's End Chamber Ensemble were founded to meet several needs in the Calgary music community. These needs include:

- The promotion and development of emerging local and Canadian talents, in both performance and composition.
- An ensemble dedicated to the performance of post-Romantic works (ranging from Impressionist to contemporary pieces) of local, Canadian and international composers.
- Bridging a recognizable gap which has evolved between contemporary classical music and audiences.

Land's End fills these needs by contracting emerging musicians to work with the ensemble, by offering educational workshops and master classes, by implementing flexible concert programming philosophies which emphasize diversity, and by providing audiences with an atmosphere that is more informative, social and relaxed.

Mark Hopkins, Land's End Artistic Director

A native of Toronto, Dr Hopkins holds degrees in Music from the University of Toronto, University of Calgary, and an education degree from the University of Western Ontario. He earned his Doctor of Musical Arts from the New England Conservatory while serving as Assistant to Frank L Battisti, and was awarded the Gunther Schuller Medal at graduation. Dr Hopkins taught high school music for twelve years, including seven years service as Chair of the Music Department at Upper Canada College. He is Founding Music Director (Emeritus) of the Toronto Wind Orchestra, an ensemble

comprised of professional free-lance musicians. Most recently, Dr Hopkins led the Hanover College Chamber Orchestra and Wind Ensemble in Indiana for three years, and conducted the Madison-Ohio Valley Chorus. He led the University of Calgary Wind Ensemble and Symphonic Band during the 2002-2003 academic year, and continues as conductor of the Symphonic Band and Chamber Music Coordinator this fall. In addition to his duties at the University, Dr Hopkins is co-Artistic Director of Alberta Winds and the National Concert Band of Canada, and Artistic Director of *Lands End Chamber Ensemble*.

Elizabeth and Marcel Bergmann, pianos

Elizabeth and Marcel Bergmann have been performing together as a duo since 1989. They studied with Arie Vardi at the Hochschule für Musik und Theater, Hannover and with Jean-Eudes Vaillancourt at the Université de Montréal.

The duo received first prize at the International Chamber Music Competition in Caltanissetta, Italy, and were laureates of the 4th Murray Dranoff International Two Piano Competition. In 1993 they became members of the young artists' roster of Yehudi Menuhin-Live Music Now. Their recitals and concerts with orchestra have taken them to many parts of the world, including the USA, Italy, Germany, Holland, Greece and Canada. The duo has appeared at the celebrated Gilmore International Keyboard Festival, the Banff Arts Festival, the Royal Bank Calgary International Organ Festival and Competition, the International Two Piano Symposium and Schubertiade, Miami, the Tage für neue Musik, Darmstadt, the Braunschweiger Kammermusik Podium and at the EXPO 2000, Hannover.

They have made recordings for the CBC, for several stations of the ARD in Germany and for National Public Radio in the USA. In 1997 they recorded their first CD with 20th century works for two pianos. The duo's most recent recording appears on the Arktos label, featuring works by Rachmaninov, Bernstein and Debussy. As founding members of the International Piano Quartet they had the opportunity to record Stravinsky's *Les Noces* under the direction of Robert Craft at the Abbey Road Studios in London. The CD has been recently released on Koch International Classics.

Currently on faculty at The Mount Royal College Conservatory in Calgary, Elizabeth and Marcel have also been involved in various musical activities at The Banff Centre for the Arts in recent years. They are members of the Calgary-based Land's End Chamber Ensemble and have recently appeared as soloists with the Calgary Philharmonic Orchestra and the Red Deer and Lethbridge Symphony Orchestras. Their extensive repertoire ranges from the baroque to the contemporary.

John Lowry, violin

John Lowry has been Associate Concertmaster of the Calgary Philharmonic since 1987. He served as Concertmaster of the Edmonton Symphony for the 2002-2003 season, and this past summer spent a month as Guest Concertmaster of the Adelaide Symphony in South Australia. John began his musical studies in Edmonton with Randal Shean and went on to graduate from the University of Toronto and Yale University. His teachers have included George Neikrug, David Zafer, and the eminent American virtuoso, Oscar Shumsky.

John has been a member of such musical organizations as the Opera Company of Boston, Esprit Contemporain, and the Athabasca Quartet. He was formerly Concertmaster of the Hew Hampshire Philharmonic and Opera New England, and has been guest Concertmaster of the Manitoba Chamber Orchestra and the Kitchener-Waterloo Symphony. He was previously on the faculty of the University of Manitoba and the University of Lowell, Massachusetts, and has also taught at the Courtenay Youth Music Centre for many summers. Often heard as a soloist, John is also a founding member of the Land's End Ensemble. He performs on a Carlo Ferdinando Landolfi violin, made in Milan in 1769.

Andrea Neumann, viola

Violinist and violist Andrea Neumann is a native of Alberta. In 1996, she received her Bachelor of Music degree in Violin Performance from the University of Toronto where she studied with Lorand Fenyves. She continued her studies with Camilla Wicks in San Francisco, and received a Masters Degree in Chamber Music from the San Francisco Conservatory of Music. Andrea has participated in numerous music festivals including The Banff Festival, Domaine Forget Chamber Music Festival in Quebec, and the Yellow Barn Festival in Vermont. She has performed with distinguished artists such as Emanuel Hurwitz, Clive Greensmith, Ian Swensen, and Bonnie Hampton. In February 1999, Andrea performed in recital on the legendary Heifetz Guarnerius del Gesu violin. She performed and toured with the San Francisco based New Century Chamber Orchestra and was also a member of the Santa Rosa Symphony in the 1999/2000 season. Andrea is a member of the piano trio Trillium, and presently teaches at Mount Royal College Conservatory of Music.

Beth Root Sandvoss, cello

Beth Root Sandvoss was born in Madison, Wisconsin, where in her early years as a cellist she studied with Margaret Christy. Ms. Sandvoss pursued further studies in Madison, Cleveland, and San Francisco with cellists Parry Karp, Alan Harris, and Irene Sharp. A champion of new music, Ms. Sandvoss was a featured artist in Hong Kong's Contemporary Music Festival where she premiered numerous works for cello. She has been a member of the Hong Kong Philharmonic Orchestra, the San Jose Symphony, the Madison Symphony, the Victoria String Quartet and the Calgary Philharmonic Orchestra. Ms. Sandvoss has performed recitals and has appeared as soloist with orchestras throughout North America as well as the Far East. She has recorded for RTHK Radio Hong Kong, WERN Madison, and CBC Radio. In Calgary, Ms. Sandvoss has actively performed with the 13th String Trio, Aubade and the University of Calgary String Quartet, and is one of the founding members of the Land's End Chamber Ensemble. She is currently living on St. Joseph Island in Ontario while on sabbatical with her husband and two children.

Liza Scriggins, viola

Liza Scriggins is a member of the Vermont Symphony and recently completed a master class session as well as two long-term residencies at the Banff Centre. A graduate of Williams College and the New England Conservatory of Music, Liza was formerly a member of the Indian Hill Symphony and performed frequently with the Rhode Island Philharmonic, Springfield Symphony, and Portland Symphony. She has participated in numerous festivals in the U.S. and abroad, including the Kent/Blossom, Sarasota, and Pacific Music Festivals. Her principal teachers were Burton Kaplan, Marcus Thompson, and Burton Fine, and she has performed in master classes for Karen Tuttle, Kim Kashkashian, Robert Vernon and Heidi Castleman.

Rod Thomas Squance, Percussion

Rod Thomas Squance began his formal percussion training at the University of Calgary with Glenn Price. Two-time winner of the University of Calgary Concerto Competition and recipient of the 1990 International Remo PASIC prize, Rod is quickly building a national reputation. A stunning soloist, he has performed several times for the CBC for national radio and television broadcasts. Rod received high acclaim for his recording of New Rosauro's *Concerto for Marimba and Wind Ensemble*, as well as for his recent appearance in a recital for the University of Calgary's Celebrity Series. He performs with the Calgary Philharmonic Orchestra and the Red Deer Symphony Orchestra, is a member of the Land's End ensemble. Rod holds a Master's degree, currently teaches percussion at the University of Calgary, and is on the Faculty of the Banff Centre for the Arts. Rod has studied with Tom Rolston, Balinese *gender wayang* with Brita Heimarck, marimba with She-e Wu and Leigh Howard Stevens, and timpani with Tom Miller.

New Music Series

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Monday, March 29, 2004

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Convocation Hall, Arts Building

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

Upcoming Events

March

21 Sunday, 8:00 pm

Music at Convocation Hall

Guillaume Tardif, violin

Jacques Després, piano

Works by Wolfgang Amadeus Mozart,

Ludwig van Beethoven, Henri

Wieniawsky and Alexina Louie

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22 Monday, 8:00 pm

Master of Music Recital

Junelle Rayne, saxophone

Free admission

23 Tuesday, 8:00 pm

University of Alberta

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Wasantic Paranjape, Director

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Robert Kpogo, Director

Program will include Classical Music of

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24 Wednesday, 8:00 pm

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28 Saturday, 2:00 pm

Master of Music Lecture Recital

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Studio 27

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Ludwig van Beethoven *Piano Concerto*

No 4 in G Major, Op 58 (1808)

Soloist **Bianca Baciu**

Edward Elgar *Enigma Variations*,

Op 36 (1898)

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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).

