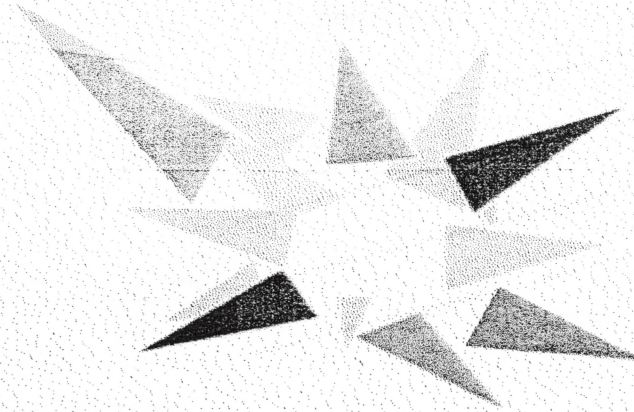




Department of Music
University of Alberta

CODERRE

New Music



Special Thanks:

My parents: Jacqueline and William Coderre,
Heather Baker, and to all performers.

*A reception will follow in the Student Lounge
near the main entrance*

Thursday, April 14, 1994. 8:00 P.M.

Convocation Hall, Arts Building

New Music

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EWIG (1992) _____ Michael Coderre, baritone
 Sylvia Shadick-Taylor, piano

Antlia (1993) _____ Trudy Olford, organ

Pavo (1993) _____ Elizabeth Sluys, flute

Prime Numbers (1994) _____ Ken Heise, violin
Sam Zasadny, violin
Heidi Klann, viola
Adele Bosse, cello

Intermission

Ostrich Walk (1993) _____ Electro-acoustic, tape
Tempus Fugit (1993)

Missing (1991) _____ Christine Emms, flute
 . Don Ross, clarinet
 Heather Haydu, oboe
 Joan Greabeiel, french horn
 Robin Taylor, bassoon

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Some Explanatory Notes:

Twigg's lyrics are selected from the three letters Beethoven wrote to his *Immortal Beloved*, which he never sent. In them, he would waver from extreme passion to utter despair. I hope to capture these emotions whereas the singer and piano collaborate to wrest the painful words out.

Antlia: an astronomical constellation, Latin: Air Pump.
Antlia is specifically written for the organ in Convocation Hall and is being premiered tonight. I have tried to use all the best qualities of this organ including some beautiful stops and registrations that are too frequently ignored. Also highlighted is the partially on note which can only be achieved on a mechanical organ.

Pavo: another astronomical constellation, Latin: Peacock.
The three movements in this work show different aspects of the peacock. At first it is strutting about getting all the attention. Next, a reflection that it is a flightless bird condemned to spend its life on the ground. But finally, with its wondrously coloured feathers all are awed and delighted.

Prime Numbers' world premiere highlights the string quartet. Each movement is metered in a successively larger prime number. The harmonies are based on the symmetric modes popularized by Olivier Messiaen.

Ostrich Walk and *Tempus Fugit* are electro-acoustic works using sampled and synthesized sounds. *Ostrich Walk* uses percussion instruments sampled out of their natural register. *Tempus Fugit* is based on synthesized sound and represents to me that last minute panic attack when an important but unfinished paper is due in one hour.

The woodwind quintet *Missing* was written as a reaction to the isolation I felt when I first arrived in Edmonton. I'm sure most have endured being separated from home, family or friends as I was. The four movements are called: *Arrival, Alone, Dance, and Together.*

