

**2 Preludes.** The first prelude uses a perpetual motion bass with a 3-note motif for a "melody".

The second prelude uses a similar idea, but the melody is fuller.

**Deardeer's Song** is a short aria from my one-act opera, *Bright, Deardeer, and Kit*.

The libretto is by Jen Frankel, based on a story by Madame la Comtesse de Segur (1799-1874). This opera was written for a competition for a new opera for young audiences. In this scene, Deardeer (a deer) comforts Bright (a young girl) who is lost in an enchanted forest.

**Four Preludes** are drawn from a projected set of 24 Preludes for piano.

The first of these four, in D minor, is a minimalist obsession on two notes, d and e with a few extras thrown in for colour and contrast.

The next prelude, in E flat major, is a sprightly three voice fughetta (a short contrapuntal composition in which a theme is given out in one voice, then imitated by the following voices and combined in a variety of ways).

The third prelude, in A minor, features a lyrical melody set to the odd metre of five beats to the bar.

The final prelude in this selection, in D major, is rag-time flavoured and is notable in that D major never makes an appearance until the very end.

**LYNDA** is a set of 5 short pieces, evoking different moods. The movements are titled L, Y, N, D and A.

**Etude** was written in response to a publisher's call for grade six piano compositions. The piece is a technical study in hand-crossing. The left hand crosses over the right hand, picking out a melody above a rippling accompaniment.

**Full Fathom Five** was created in Edmonton for the 2002 Stratford Festival of Canada's Composition Contest for Young Composers. The competition called for settings of Shakespearean songs for voice and piano, and I was drawn to this particular song, from *The Tempest*, for its obvious evocative qualities and rich, otherworldly imagery.

I chose a richly chromatic harmonic setting to evoke the themes of water, mystery, death and transfiguration present in the text as the spirit Ariel sings to Ferdinand of the father whom Ferdinand believes has drowned.

**Sonor** is a 3-sectioned piece in which I depicted the ringing or clashing of bells.

**Sunset** is a brief tone poem for piano and recorded electronics, juxtaposing descending figures over static material.

**Trainspeople's Blues** (for piano solo) is a fast, aggressive blues, reflecting both the power and mass of fast-moving steam locomotives, and sadly reflecting on the loss of the less romantic change to utilitarian diesel powered locomotives.

**Mac Yard Song** is a piece created from recordings made at the very edge of Canadian National's MacMillan Rail Yard north of Toronto. This piece is a work of *musique concrète* (electronic music created by the manipulation of recordings of natural sounds).

**Night Over Lake Ontario** is a gentle invocation of a moonlit, clear, still night by one of the Great Lakes. The piece, written for young performers, is an introduction to indeterminate notation.

**Oiseaux Aliens, 3rd Movement** (remix 10-09), for recorded electronics, is a remix of material originally featured in the seven-movement work *Oiseaux Aliens*, for extended piano and live and pre-recorded electronics. The extended piano part was originally performed by David Bird.

**Dark Starry Night** (remix 11-09), a nocturnal tone poem in 4 parts ("crickets", "black sky", "the stars", and a reprise of "black sky"/"crickets"), is part of a larger series of works for young performers, exploring modern sounds and notation. Tonight's performance expands on the original work, and introduces an electronic component into "the stars" section of the work.

**Experimental Train Traffic Controls Are In Effect**, for live and pre-recorded electronics, combines the techniques of *musique concrète* and *elektronische musik* (using sounds created purely by electronic means) to create a portrait of the powerful locomotives powering much of today's commerce.

**Victoria Day 2002** is a "musical photo-montage", using the techniques of *musique concrète*, built from material recorded on ... Victoria Day, 2002.

**DT0-308.** A tone poem on an enigmatic subject, this work is a combination of live, recorded and electronically produced percussive sounds, mixed with the sounds of a rare winter thunderstorm.

**Goodnight, Goodnight**, for voice and piano, adapts a text written by Mark Twain after the death of his daughter. A quiet, yet slightly strained, lullaby.

**MICHEL ALLARD**, a retired teacher, is a freelance musician performing in and around Stratford. He is organist and choir director at St. Paul's Anglican Church and is on staff at Spruce Lodge providing music programmes for residents. He also volunteers for Big Brothers/Big Sisters as a music instructor, and plays the chimes at St. James' Church. His compositions include works for piano, wind instruments, cello, organ and chimes.

**MARCO BURAK**, originally from Edmonton, studied composition at the University of Alberta and completed a Master of Music degree in composition from the University of Western Ontario. In addition to writing music for the concert stage (including commissions from i Coristi Chamber Choir, and 'Sundays at Three' Organ Recital Series, both in Edmonton), he has been active as a film and theatre composer. His music has been performed in Canada, the United States and Europe, and some has been published by Mayfair/Montgomery as well as the Edmonton chapter of the Royal Canadian College of Organists. Marco lives in Stratford, with his wife Michelle and Winnie the cat.

**MICHAEL DOBINSON** frequently explores the collision of nature and technology in his music, most notably in his frequent combination of acoustic and electronic media. His works have been performed by many ensembles (among them the Sudbury Symphony Orchestra, the Ardeleana Trio, and the Canadian Electronic Ensemble) in cities across Canada and have been heard across Canada and in parts of the USA via CBC radio. He has also written film music, and his works have been adapted by dancers. Many of his works for piano have been published by the Canadian National Conservatory of Music as part of their piano syllabus.

**MICHELLE WELLS** grew up in Edmonton and studied composition with Alfred Fisher at the University of Alberta. Focusing on electronic music, she has provided scoring for professional theatre and film. She currently resides in Stratford, along with her husband Marco and cat Winnie.

**PHI BULANI** may be recognized from some of his work in Theatre, TV and Film, or perhaps in Stratford as an Elvis Tribute Artist. His credits include lead roles in Discovering Elvis, Toronto Mississippi, Assassins, Bell, Book and Candle, Walt and Roy, Treasure Island, Storm Warning, Book of Days, Summer Garden, Dump Guys, Beggar Boy, Vinci, Gift of The Magi, and Great Expectations. Phi starred in "The Gospel Of Phi", a film that continues to gather interest and enjoy great success at various film festivals, including the 2008 Cannes Festival. Phi sings regularly with the Stratford Concert Choir, and wishes to dedicate this evening's performance to his Mom, Theresa Dorothy Larose De Surette Bulani.

**DAVID BIRD**, an incoporeal participant in this show, is a Toronto based composer and performer. He holds a Bachelor's Degree in Composition from York University. He has written works for solo instruments and chamber ensembles, as well as film and theatrical scores.



**Concert at St. Paul's**  
**Saturday November 14 2009 8pm**  
**St. Paul's Anglican Church, Stratford**

## PROGRAMME

<b>2 Preludes</b>	Michel Allard (2005-6) <sup>1</sup>
<b>Deardeer's Song</b>	Marco Burak (2000) <sup>2, 3</sup>
<b>4 Preludes</b>	Marco Burak (1997) <sup>2</sup>
<b>LYNDA</b>	Michel Allard (2009) <sup>1</sup>
<b>Etude</b>	Marco Burak (2008) <sup>2</sup>
<b>Full Fathom Five</b>	Michelle Wells (2001) <sup>2, 3</sup>
<b>Sonor</b>	Michel Allard (2006) <sup>1</sup>
<i>intermission</i>	
<b>Sunset</b>	Michael Dobinson (2009) <sup>2</sup>
<b>Trainspeople's Blues</b>	Michael Dobinson (2007) <sup>2</sup>
<b>Mac Yard Song</b>	Michael Dobinson (2006)
<b>Night Over Lake Ontario</b>	Michael Dobinson (2007) <sup>4</sup>
<b>Oiseaux Aliens, excerpt</b>	Michael Dobinson (2001) <sup>5</sup>
<b>Dark Starry Night</b>	Michael Dobinson (2007) <sup>4</sup>
<b>Experimental Train Traffic Controls</b>	
<b>Are In Effect</b>	Michael Dobinson (2006) <sup>4</sup>
<b>Victoria Day 2002</b>	Michael Dobinson (2002)
<b>DTO-308</b>	Michael Dobinson (2003/2009) <sup>4</sup>
<b>Goodnight, Goodnight</b>	Michael Dobinson (1992) <sup>2, 3</sup>

1. piano; Michel Allard

2. piano; Marco Burak

3. tenor; Phi Bulani

4. piano/electronics/percussion; Michael Dobinson

5. featuring samples of David Bird on piano

The pre-concert electronic environment was created by Michael Dobinson

MMMM wishes to thank St. Paul's Anglican Church for the use of their facilities.