

## Upcoming Events

# The V.C.U. Music Department

*présents ...*

*April 6 (Sunday)*

C. MICHAEL GIBSON, Tenor  
Second Presbyterian Church  
Chapel 8:15 P.M.

*April 8 (Tuesday)*

VCU SYMPHONY ORCHESTRA  
Ira Lieberman, Conductor  
Thomas Jefferson High School  
Auditorium 8:15 P.M.

*April 9 (Wednesday)*

HOPE HALEY MONTONI, Soprano  
Richmond Public Library  
Auditorium 8:15 P.M.

*April 10 (Thursday)*

CONTEMPORARY MUSIC CONCERT  
Cheryl Wilhjelm, Conductor  
School of Business  
Auditorium 8:15 P.M.

ANNE BAKKER, CELLO

*Assisted by:*  
*Dr. Loran Carrier*  
*William Powell*  
*William Stokes*  
*Thomas Webb*

FRIDAY, APRIL 4, 1975  
EIGHT FIFTEEN P.M.  
SCHOOL OF BUSINESS AUDITORIUM



*Sonata No. 2 for Viola da Gamba (or Cello)  
and Harpsichord in D major*

J. S. Bach

*Adagio  
Allegro  
Andante  
Allegro*

William Stokes, Harpsichord

*Sonata for Cello and Piano, Op. 4*

Zoltan Kodaly

*Fantasia  
Allegro con Spirito-Molto Adagio*

William Powell, Piano

*"Peaks of Otter" for Cello and Piano (1975)*

*premier performance*

Charles Gayle

Dr. Loran Carrier, Piano

Intermission

*Sonata in F major, Opus 99*

Johannes Brahms

*Allegro vivace  
Adagio affettuoso  
Allegro passionato  
Allegro molto*

Thomas Webb, Piano

*Peaks of Otter*

Six discreet pitches (Ab,G,F#,B,Bb,A). The division of two subsets (Ab,G,F#) (B,Bb,A) occurs at a P5. Intervals of this pitch class are arranged in matrix form. During the process of permutation and combination of the elements of the set, variable matrices afford an efficient means of organizing and manipulating derivative information. Generating material in this way provides an underlying structure, (i.e. intervallic relationships) for harmonic and melodic formulations.

The resulting structural network of sounds may be characterized as an audition of shapes: the experience of shape as a function of time. The corresponding relationship in an elastic work of art, when characterized as a visual time structure, is the experience of exploring relationships within the total configuration. In both cases, (music and mobile), the space-time continuum results in an understanding of the total complex structure as a completed Gestalt. More often the piece is experienced as a collection of fragments whose relationships to each other are glimpsed by the underlying structure which itself develops, paradoxically, out of the fluctuating relationships formed by the fragments. The structure of the work is the child of the generating matrix-mother and the decision making father-author.

Notes and mobile

Claire Farago