

UNIVERSITY OF VICTORIA

Guest Artist

September 18-20, 2013

Abbie Conant

Professor of Trombone at the
Staatliche Hochschule für Musik in Trossingen



Sponsored by the School of Music,
Women's Studies, and the
Department of Theatre



**University
of Victoria**

Wednesday, September 18, 8:00 p.m.

Phillip T. Young Recital Hall

Free admission

Distinguished Women Scholars Lecture series

The Distinguished Women Scholars Lecture series was established by the Vice-President Academic and Provost to bring distinguished women scholars to the University of Victoria

Alone among men: My relationship with the Munich Philharmonic

From a young age, Abbie Conant won numerous honours and scholarships for her talent as a musician. In 1980, she won an audition for solo trombone with the Munich Philharmonic but was demoted to second trombone solely because of her gender following her probationary year. She fought her demotion and eventually triumphed in court. Since that time, the International Trombone Association Journal has featured Conant on its pages and described her as "in the first rank of world class trombonists." She has been a soloist in over 155 North American and European cities.

Thursday, September 19, 8:00 p.m.

Phillip T. Young Recital Hall

Admission by donation

(Proceeds will go to the Sandy Merriman House Emergency Shelter for Women)

Music for the End of Time

William Osborne

I. A Door Was Opened In Heaven

II. The Sea of Glass

III. The Four Horsemen

IV. As It Were of A Trumpet Talking

V. The White Beast

VI. A Woman Clothed With the Sun

Abbie Conant, trombone

Music for the End of Time for trombone and quadrasonic tape is a large work in six continuous movements based on the Book of Revelation. We were drawn to the Book of Revelation more by its rich imagery and symbolism than any sort of doctrinaire religious belief. The electronic music of the surround sound creates a sonic environment in which the trombone is the central figure. It explores all aspects of the trombone, ranging from expressions of "divine wrath," to wild rhythmic unisons with the Four Horsemen of the Apocalypse, to the gentlest, meditative lyricism. These are the movements and the verses they are based upon:

I. A Door Was Opened in Heaven

After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither; and I will shew thee things which must be hereafter. (Rev. 4:1)

II. The Sea of Glass

And before the throne was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind. (Rev. 4:6)

III. The Four Horsemen

And thus I saw the horses in the vision, and them that sat on them, having breast-plates of fire, and of jacinth, and brimstone: and the heads of the horses were as the heads of lions; and out of their mouths issued fire and smoke and brimstone. (Rev. 9:17)

IV. As It Were of A Trumpet Talking

After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter. (Rev. 4:1)

V. The White Beast

And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and hunger, and with death, and with the beasts of the earth. (Rev. 6:8)

VI. A Woman Clothed With the Sun

And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars. (Rev. 12:1)

Friday, September 20, 8:00 p.m.

Phillip T. Young Recital Hall

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Aletheia

Abbie Conant, performance and text

William Osborne, music, text, stage direction

Aletheia is about an opera singer in a dressing room preparing to sing for a gala benefit but she can't bring herself to go out and perform. The process explores conceptions of artistic authenticity and the relationship of the artist to society. The work alludes to the life of Theresa Duncan, a Detroit native, filmmaker, media artist, and cultural critic who died by suicide in July 2007 at the age of 43.

Aletheia is set in Detroit – a bankrupt city that in real life has lost half of its population, and is currently bulldozing 40 square miles of dilapidated, abandoned housing. Among other things, *Aletheia* interweaves these concerns with fears about her aging body, a sense that her relationship with her lover Jeremy is ending, concerns about artistic integrity in the face of such social problems, the misfortunes of the opera house for which she is about to sing, and uncertainty about the patrons who support her art.

In our chamber music theater we strive to give words, music, and theater equal artistic value in the service of substantial characters that develop. These difficulties are vastly compounded in a raw, exposed chamber music format without the trappings of opera to pad the work with lavish sets, deafening bel canto voices, massive orchestras, and cavernous houses.

Since this performance is in a recital hall we will be without the forms of stage lighting we usually use for our work. An established genre of chamber music theater doesn't exist in Western culture. As it develops, it will likely be decades before the architecture of halls suited for chamber music catch up.

With such a difficult undertaking as chamber music theater, the risk of failure is great, but every artist has to sooner or later put him- or herself on the line and show the results of their efforts. We hope our work will contribute to the process of developing the uncharted genre of chamber music theater. It would be an important addition to Western culture's forms of expression, and especially relevant to the social and economic conditions of the modern world.

BIOGRAPHIES

Abbie Conant received her Bachelor's Degree (cum Laude) from Temple University in 1977. In 1976 she studied at Yale University, and in 1979 she received her Master's Degree from the Juilliard School, followed by a Meister diploma from the Staatliche Hochschule für Musik in Cologne, Germany in 1984. From 1979 to 1980 she was solo trombonist of the Royal Opera of Turin, Italy. From 1980 to 1993 she was solo trombonist of the Munich Philharmonic. The International Trombone Association Journal has featured Abbie Conant in a cover article and described her as "in the first rank of world class trombonists". She has recorded a highly acclaimed CD of trombone and organ music and performs internationally as a concerto soloist, recitalist, improviser and performance artist. In 1992, the Baden-Württemberg State Ministry for Education, in recognition of her international reputation as a trombonist, named her Professor of Trombone at the Staatliche Hochschule für Musik in Trossingen, Germany – the first woman Prof. of trombone in Germany. She has been a featured soloist at the International Trombone Festivals in Detmold, Germany (1992), Las Vegas (1995), Nevada, and Utrecht, Holland (2000). She has been a jury member of several of the world's most prominent trombone competitions including the Geneva Competition, the Porcia Competition, and the Rimsky-Korsokov Competition in St. Petersburg, Russia. In 1996 the International Trombone Association elected her as their President elect. Her experiences as a woman trombonist comprise the final chapter of Malcom Gladwell's recent book *Blink*, which was on the NYT Bestseller list for 18 weeks.

William Osborne studied with George Crumb in Philadelphia and with Franco Donatoni at the National Academy of Italy. Among his awards are two from the American Society of Authors, Composers, and Publishers, a Doctoral Fellowship to Columbia University, and a prize from the Munich Theater Commission. His works have been performed in over 165 cities in North America and Europe. Mr. Osborne is also well-known for his activism for women in music. He has written numerous articles about the social and political influences of symphony orchestras.

For more information visit: <http://www.osborne-conant.org>

UPCOMING EVENTS

At the School of Music

Thursday, September 26, 7:00-9:00 p.m. (Free Admission)

8th Annual Lafayette Health Awareness Forum

Aging well: What you can do today!

A free forum sponsored by the Lafayette String Quartet.

To reserve a seat, contact lafayettehealth@shaw.ca

David Lam Auditorium, Rm. A144, MacLaurin Building

Friday, October 4, 8:00 p.m. (\$14 & \$12)

University of Victoria Wind Symphony

A Celebration of British Wind Music

Eugene Dowling, conductor

Works by Sir William Walton, Gustav Holst, Derek Bourgeois and others.

University Centre Farquhar Auditorium

Wednesday, October 16, 12:30 p.m. (Free Admission)

Lieder at Lunch

An exploration of the German Lied repertoire with Sharon and

Harald Krebs—*Songs about Windows*. Bring your lunch!

MacLaurin Building, B-wing, Rm. B037

Saturday, October 19, 8:00 p.m. (\$17.50 & \$13.50)

Faculty Chamber Music Seires

[Mostly] Off the Beaten Path

Featuring twelve of the School of Music's performance faculty in a mixed program of familiar and rarely performed works by

Rachmaninoff, Hans Gál, Martinu, Copland, and others.

Phillip T. Young Recital Hall

Tickets available at the UVic Ticket Centre (250-721-8480),
online (www.tickets.uvic.ca) and at the door.

To receive our *On the Pulse* brochure and
newsletter by email, contact: concert@uvic.ca



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www.finearts.uvic.ca/music/events