

## 2001-2002 season and programme notes

[Rien à voir: Robert Normandeau](#)  
[Quartet Plus with the Penderecki String Quartet](#)  
[Slowind Woodwind Quintet from Iceland](#)  
[Sing, Ariel: Alexander Goehr / Joseph Macerollo](#)  
[East and Further East: Evergreen Gamelan](#)  
[The Music of György Kurtág](#)  
[A Portrait of Linda Bouchard](#)

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### *31st season - 250th event*

Friday October 26, 2001 - Robert Gill Theatre  
214 College St. (St. George entrance)  
Box Office 416 978-7986

*Co-presented with*  
The Music Gallery

## **Rien à voir / Nothing to Look At: A Portrait of Robert Normandeau**

Since the early days of electronic composition Canada has enjoyed a considerable international reputation for electroacoustic music, and since the early days of New Music Concerts electroacoustics have played an important role in our programming. We open this season with Rien à voir (Nothing to See) curated by Robert Normandeau and featuring his mentor Francis Dhomont along with young composer Louis Dufort.

*Programme:*

**\*Le renard et la rose** (1995)      Robert Normandeau (b.1955) 15'

**\*Decap** (2000)      Louis Dufort (b.1970) 24'

**\*Malina** (2000)      Robert Normandeau 15'

**\*Objets retrouvés** (1996)      Francis Dhomont (b.1929) 5'

**\*Phonurgie** (1999)      Francis Dhomont 13'

**\*Erinyes** (2001)      Robert Normandeau 20'

[Back to Top](#)

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**Robert Normandeau** was born on March 11, 1955, in Québec City. After a B. Mus. in Composition (Electroacoustics) from Université Laval (Québec City, 1984) he moved to Montréal and completed a M. Mus. in Composition (1988) and the first D. Mus. in Electroacoustic Composition (1992) under the supervision of Marcelle Deschênes and Francis Dhomont at the Université de Montréal. He is a founding member of the Canadian Electroacoustic Community. From 1986 to 1993 he was an active member of the Association pour la création et la recherche électroacoustiques du Québec (ACREQ), where he produced the *Clair de terre* concert series at the Planetarium of Montréal. In 1991, he co-founded Réseaux, an organization for the production of media arts events which has produced the concert series *Rien à voir* since 1997.

Normandeau is an award winner of numerous international competitions including Ars Electronica, Linz (Austria, 1993, Golden Nica in 1996), Bourges (France, 1986, 1988, 1993), Luigi-Russolo, Varese (Italy, 1989, 1990), Musica Nova, Prague (Czech Republic, 1994, 1995, 1998), Noroit-Léonce Petitot, Arras (France, 1991, 1994), Phonurgia-Nova, Arles (France, 1988, 1987), and Stockholm (Sweden, 1992). He was awarded two Opus Prizes from the Conseil québécois de la musique in 1999: Composer of the Year and Record of the year in contemporary music (for *Figures*, on the *empreintes DIGITALes* label).

He has received commissions from The Banff Centre for the Arts, CKUT-FM, Codes d'Accès/Musiques & Recherches, Jacques Drouin, Événements du neuf, Groupe de recherches musicales de Paris, Claire Marchand, Arturo Parra, Musée d'art contemporain de Montréal, Radio-Canada and Sonorities (Belfast). He was composer in residence at the studios of Banff (Canada, 1989, 1992, 1993), Belfast (Northern Ireland, 1997), Bourges (France, 1988, 1999), Mons (Belgium, 1996), GRM in Paris (France, 1990, 1994) and Ohain (Belgium, 1987). He has been an Associate Professor of composition at Université de Montréal since 1999. He is an Associate Composer of the Canadian Music Centre (CMC).

Having produced several instrumental and mixed works, his current endeavors are focused on acousmatic music. More specifically, his compositions employ æsthetic criteria whereby he creates a 'cinema for the ear' in which 'meaning' as well as 'sound' become elements which elaborate his works. Along with concert music he now writes incidental music, especially for the theater.

## **Robert Normandeau**

***Le renard et la rose*** (The Fox and the Rose)

For Odile Magnan

**Le renard et la rose** is a concert suite composed from two sound sources: the music commissioned for an adaptation for radio of the book *The Little Prince* by Antoine de Saint-Exupéry (produced by Odile Magnan for Radio-Canada in 1994) and whose principal themes are found in it, and the voices of the actors who collaborated in the recording of the radio adaptation. It is the third work in a cycle begun in 1991 (*Éclats de voix* and *Spleen* [recorded on the album *Tangram*, *empreintes DIGITALes* IMED 9419/20, and IMED 9920] were the first two) and is based exclusively on the use of the voice; more specifically on onomatopoeia, which is the only form in human language that corresponds directly to the designated objects, gestures or feelings as sounds, rather than as the abstract representations that are words.

In each of the work's five parts a state or feeling experienced in adulthood is associated with a sonic framework: **Babillage et rythme** (Babbling and Rhythm), **Nostalgie et timbre** (Nostalgia and Tone), **Colère et dynamique** (Anger and Dynamics), **Lassitude et espace** (Weariness and Space), **Sérénité et texture** (Serenity and Texture). In them the musical themes associated with the different

characters in the book are arranged chronologically: the King, the Businessman, the Conceited Man, the Flock of Wild Birds, the Well in the Desert, the Rose, the Baobabs, the Lamplighter, the Little Flower, the Merchant Who Sold Thirst-Quenching Pills, the Fox and the Geographer. The voices of the different characters in *The Little Prince* are those of Pierre Bourgault, Françoise Davoine, Cynthia Dubois, Michel Dumont, Gilles Dupuis, Luc Durand, Monique Giroux, Jacques Languirand, Jean Marchand, Jean-Louis Millette, Guy Nadon, Martin Pensa, Gérard Poirier, Claude Préfontaine and Christine Séguin.

**Le renard et la rose** was composed in the author's studio with the aid of a grant from the Conseil des arts et des lettres du Québec. The work was a commission from the Banff Centre for the Arts for the 1995 International Computer Music Conference that was made possible by the financial support of the Canada Council for the Arts. **Le renard et la rose** had its premiere on September 6th, 1995 at the Banff Centre for the Arts. It won the Golden Nica at the 1996 Ars Electronica competition (Linz, Austria). It has been recorded a number of times: Prix Ars Electronica 1996 (ORF PAE 96), *Le petit prince* d'Antoine de Saint-Exupéry, CBC Records (MVCD 1091-2) and Sonic Circuits V (Innova 114).

-Robert Normandeau

**Louis Dufort** has a bachelor's degree in electroacoustic composition from the Faculty of Music of the Université de Montréal as well as a master's degree from the Conservatoire de musique de Montréal, where he received a first prize with distinction. But university studies have not altered his iconoclasm and originality: his passion for electronic music and his love of cinema, painting and contemporary dance lead him to incorporate elements in his composition that are drawn from beyond music. In Dufort's works object, body, color and anecdotal sounds give rise to plays of perception that envelop the listener. Sound material is used in this way to draw forth musical outlines in which poetry and the narrative representation of sound serve as markers in the development of the work.

Dufort currently divides his time between composing for the Marie Chouinard contemporary dance company (he composed the music for the choreography of *Le cri du monde*, which premiered in Toronto on 21 March 2000), his work with the artistic committee of ACREQ, and the creation of hybrid and unbridled musical experimentation. His works have been presented in Montréal and in Europe, especially in France. In 1996 he won the First Jury Prize at the fifth Concours international électro-vidéo clip organized by ACREQ for his work entitled *Vulvatron 2000* (1994). In 1997, he received First Prize from The SOCAN Foundation for *Concept 2018957* (1995) and was a finalist at the Concours international Noroit-Léonce Petitot in Arras, France.

### **Louis Dufort**

*Décap* (2000)

A study in Elasticity/Contraction  
for wrists and ankles

**Décap** was realized in 2000 at the composer's studio, Control, and was premiered on 8 March 2000 during the *Rien à voir* festival produced by Réseaux at Ex-Centris in Montréal. **Décap** is partly excerpted from the music commissioned by the Compagnie Marie Chouinard for *Le cri du monde*, which was choreographed by Marie Chouinard. Thanks to Marie Chouinard, Émilie Laforest, and Luc Lemay for the kind use of their voices. **Décap** received a Mention at Prix Ars Electronica (Linz, Austria, 2001).

**Robert Normandeau**

*Malina* (2000)

for Brigitte Haentjens

At the origin of the work is a play - an adaptation from the 1971 novel by Ingeborg Bachmann (Austria, 1926-73), **Malina** - presented in Montréal in September 2000.

The stage adaptation, a poetic reading of Bachmann's novel, makes use of the unsaid, silence, and atmosphere in a way that allows the music a place that it seldom enjoys in the theater. It became clear from the beginning that the ideal instrument for this meditation was the shakuhachi. As the work progressed it became increasingly evident that the music would have to be an omnipresent element in the play. The absolute confidence that the director showed me on this question allowed me to develop the music through a creative process similar to the one I use when writing concert music.

I certainly want to thank Brigitte Haentjens, without whom this music would not exist, for commissioning the work, but above all for the confidence that she showed during its creation. I would also like to take the opportunity to thank the entire production staff of **Malina**. Finally, my special thanks goes to Claire Marchand for her playing of the shakuhachi, the truly fascinating instrument that provided the sole and unique material for the work, and for which she adapted the techniques of modern flute playing, her principal instrument.

**Malina** was realized in the studios of the Institut international de musique électroacoustique de Bourges (IMEB, France) and in the composer's studio in 1999-2000 and premiered on June 17th, 2000 during the Synthèse festival (Bourges, France). **Malina** (the concert piece) was commissioned by the IMEB (France).

*-Robert Normandeau*

**Francis Dhomont** (b. Paris, France, 1926) studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40's, in Paris, he intuitively discovered with magnetic wire what Schaeffer would later call "musique concrète" and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition. An ardent proponent of acousmatics, his work since 1963 is comprised exclusively of works for tape bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

The Conseil des arts et des lettres du Québec has recently awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts' Lynch-Staunton Prize, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) - the Magisterium Prize in 1988 - and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards.

He is the editor of special issues published by Musiques & Recherches (Belgium) and of "Électroacoustique Québec: l'essor" (Québec Electroacoustics: The Expansion) - for *Circuit* (Montréal). Musical coeditor of the *Dictionnaire des arts médiatiques* (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France.

Since 1978, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to 1996. He is an Associate Composer of the Canadian Music Centre (1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community.

### **Francis Dhomont**

*Objets retrouvés* (1996)

in memoriam Pierre Schaeffer

Both a lament and a funeral march, this paraphrase of Pierre Schaeffer's *Étude aux objets* is not without connection to ornate, figured choral style. Three voices (in the contrapuntal sense of the term), developed from elements drawn from the first movement of the *Étude*, embroider and animate the long values of the original subjects that make up the "chorale," which constitutes the fourth voice of this polyphonic composition. The choice of a classical form, so important in Bach, was a conscious one that was designed to honor the memory of Schaeffer. I like to think that he would have enjoyed the allusion.

**Objets retrouvés** (Refound Objects) was realized in 1996 in the composer's studio with sound material obtained from the Syter system of Ina-GRM, and it premiered on May 31st, 1996 at the "Hommage - Tombeau de Schaeffer" concert as part of *Synthèse*, the Festival international de musique électroacoustique de Bourges (France, 1996).

-Francis Dhomont

### **Francis Dhomont**

*Phonurgie* (1998)

To Inés Wickmann and her found objects

**Phonurgie** - "making, working, and creating sound" - presents, fifty years after the first gropings, and at the verge of the century under examination, one of the current states of this new art, which has become an independent art of sounds. Unlike the other pieces in the Cycle [Dhomont's hour-long, four-part homage to Pierre Schaeffer, *Cycle du son*], **Phonurgie** quotes no more than a passing subject of Schaefferian study, bringing the sound of this legacy to a close; on the other hand, the first part, *Objets retrouvés*, draws all of its material and its structure from it. Paraphrased elements from *Novars can*, of course, be found-elements that themselves paraphrase *Étude aux objets*, making them commentaries on commentaries-while the opening and conclusion make reference to *AvatArsSon*. Nevertheless, in this fourth homage, the allusions to the origins melt away before the original propositions; filiation is not renounced, but here the child, finally grown, reveals its identity. While technology may have changed considerably and the "sound color" may no longer be the same, morphological thought and writing still remain, in all of their many forms, true to the 'spirit' of the first "concerts de bruit" (Noise concerts).

**Phonurgie** was realized in 1998 in the Syter studio of Ina-GRM (Paris, France) and in the composer's studio, and it premiered on September 25th, 1998 as part of the Inventionen '98 festival (Berlin, Germany). The piece was commissioned by Deutscher Akademischer Austauschdienst (DAAD). **Phonurgie** won First Prize at CIMESP 1999 (São Paulo, Brazil) and First Prize at CibertArt 1999 (Valencia, Spain).

-Francis Dhomont

## Robert Normandeau

### *Erinyes* (2001)

for Anne-Marie Cadieux

At the center of this work is the voice. The voice, but without words - only onomatopoeia, as recited by the actors in *Electra* by Sophocles (in a production by Brigitte Haentjens that was presented at Espace GO in Montréal in April 2000) for which I composed the music. In Greek mythology, the **Erinyes** were guardians of human life whose duty it was to pursue and punish wrongdoers. They were known as “the keepers of the shadows.”

The principal sound treatment was designed to bring out the primitive nature of the voice - the interior resonance that is so deeply rooted in the human unconscious. This treatment is called “freeze.” At first glance this may seem absurd, given that music is something that exists in time, but the computer allows the composer to stop time. Voices can be ‘frozen’ and thoroughly explored from within. **Erinyes** is the fourth piece in the Onomatopia cycle (the three preceding pieces being *Éclats de voix*, *Spleen*, and *Le renard et la rose*).

**Erinyes** was realized in the composer’s studio in 2001 and premiered on May 5th, 2001 at the Sonorities Festival in Belfast (Northern Ireland). The work was commissioned by the Sonorities Festival with the financial support of the National Lottery of the Arts Council of Northern Ireland. The recorded voices are those of actors Marc Béland, Anne-Marie Cadieux, Anne Dorval, Denis Gravereaux, Andrée Lachapelle, and Christiane Pasquier and director Brigitte Haentjens. Thanks to Michael Alcorn.

-Robert Normandeau

[Back to Top](#)

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## 31st season - 251st event

Monday November 19, 2001  
Massey Hall New Music Festival

## Quartet Plus

Penderecki String Quartet  
with pianist Stéphan Sylvestre

Co-presented with TWO NEW HOURS on CBC Radio Two

### Programme:

\**Ceremonial Dances* for piano quintet \*\* (1999) Raymond Luedeke (b.1944)

\**String Quartet No.1* “Strumienie snu” (1995) Piotr Grela-Mozejko (b.1961)

**\*Croissant\*\*** (2001) string quartet **Gilles Tremblay** (b.1932)  
(NMC / Canada Council commission)

Presentation of the **2001 Jules Léger Prize for New Chamber Music**

*\*Canadian work / \*\* World premiere*

The Penderecki String Quartet's participation  
sponsored by Roger D. Moore

[Back to Top](#)

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**The Massey Hall New Music Festival** provides an excellent opportunity to showcase the talents of the Penderecki String Quartet, a group renowned for its performance of contemporary music and all too rarely heard in Toronto. The concert features the premiere of senior Montreal composer Gilles Tremblay's first string quartet "Croissant" (an NMC commission). Tremblay's "Vêpres de la Vierge" will be presented by Soundstreams Canada in the opening concert of the Massey Hall New Music Festival. Toronto composer Raymond Luedeke, whose Double Bass Concerto will be performed by Joel Quarrington and the TSO later in the festival, wrote "Ceremonial Dances" for the Penderecki String Quartet. Also on the program is "Strumienie snu", a string quartet commissioned by the CBC from Edmonton composer Piotr Grela-Mozejko.

The evening will also feature the presentation of the 2001 Jules Léger Prize for New Chamber Music and a performance of the winning work. The Jules Léger Prize is jointly administered by the Canada Council, the CBC and the Canadian Music Centre.

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**The Penderecki String Quartet**, in the second decade of an extraordinary career, has become one of the most celebrated chamber ensembles in the music world. The Quartet's performing schedule takes them annually to the great concert stages of North and South America, Europe and the Far East.

The Penderecki Quartet's recent schedule has included concerts in New York (Weill Recital Hall in Carnegie Hall and the 92nd Street "Y"), Boston, New Haven (Yale University), Los Angeles, Santa Barbara, Bloomington (Indiana University), Montreal, Vancouver, Winnipeg and Toronto. Their international schedule includes repeat performances at the prestigious Krakow Festival in Poland and the Festival Internacional de Musica in Venezuela.

The Penderecki Quartet has collaborated with many eminent ensembles such as The Borodin Trio and The Fine Arts Quartet as well as with artists such as Vladimir Feltsman, James Campbell, Lev Natochenny, Tsuyoshi Tsutsumi, Antonio Lysy and Janina Fialkowska.

The Penderecki Quartet was founded in Poland in 1986 at the urging of the pre-eminent Polish composer Krzysztof Penderecki. The fruit of their association includes the authoritative interpretation

of Penderecki's complete works for String Quartet on CD (United Records, England). To this day the Quartet is a devoted champion of the music of our time, and has commissioned new quartets from Brian Cherney, Linda C. Smith, John Oswald, Randolph Peters, Glenn Buhr, Raymond Luedeke and Gilles Tremblay with assistance from the Canada Council and the Ontario Arts Council.

The Penderecki Quartet's recording of the Brahms Piano Quintet with pianist Lev Natochenny, (Marquis, Canada) has been acclaimed worldwide. A new set of recordings of Brahms string chamber music will commence this Spring with the release of the two quartets Op.51 on the ECLECTRA label. This Fall, the Quartet will begin recording the six Bartok quartets under the auspices of the Napa Valley Chamber Music Society.

The Penderecki String Quartet devotes much of its time to Quartetfest, a non-profit organization which produces a Festival of String Quartets in Waterloo, Ontario. The Festival combines a week of performances in Waterloo, Ontario with a month-long seminar in quartet playing for advanced students and young professional quartets.

The Penderecki Quartet's involvement in education is a year-round commitment as they enter their tenth year as Quartet-in-Residence at Waterloo's Wilfrid Laurier University. Under the Quartet's direction, the string program has become one of Canada's most prestigious. The Quartet offers chamber music and studio instruction to students from all over the world.

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**Stéphan Sylvestre** ranks among the most gifted young Canadian pianists and is very much in demand as soloist, recitalist and chamber music player. Critics on both sides of the Atlantic have bestowed lavish praise on his performances: "This is surely a great pianist in the bud his natural talent reminds one of the great Artur Schnabel" (Claude Gingras, La Presse). Critic Jean-Jacques Van Vlasselaer (Le Droit) described him in the following terms: "He is one of those musicians who plays a work, first, for its own sake, then for himself, and finally, for the audience, which is privileged to be witness to his search for the very heart of the work". In the Czech Republic (Flovo z Kultury) critics wrote about "his essential sense of tonal magic, masterly brilliant virtuosity and monumentality".

Stéphan Sylvestre has won numerous awards: the Prix d'Europe, the Special Prize award by the Canadian Music Centre, the du Maurier Grand Prize, the Pro Musica Excellence Award, and the Artist of the Year Prize from Jeunesses Musicales of Canada. In addition, he was a laureate at the Canadian Music Competition, the Montreal Symphony Orchestra Competition, and made a lasting impression at the Dublin International Competition in Ireland.

Stéphan Sylvestre has performed extensively in Canada and the United States. In Europe, he has played in France, in Italy, in the Czech Republic and five times at the renowned Concertgebouw in Amsterdam, in the Netherlands. He has given concerts with many of Canada's top orchestras and with the Janacek Academy Orchestra in Brno in the Czech Republic. He has performed at the Lanaudière International Festival and the Ottawa Chamber Music Festival. Stéphan Sylvestre is heard regularly on the French and English networks of the Canadian Broadcasting Corporation, and the Radio Suisse Romande.

Stéphan Sylvestre holds a Master's Degree for the Université de Montréal and an Artist Diploma from the Royal Conservatory in Toronto. He has studied with Marc Durand, Leon Fleisher and Marek Jablonski, and has perfected his craft in Europe and at the University of Southern California



under John Perry.

His first two recordings, a Brahms recital and a program with Trio Contrastes for the Atma label, were selected among outstanding records of the year by Radio-Canada's weekly record review program *Rayon musique*. A live recital CD of works by Martinu, Schumann, Chopin and Ravel came out under the Riche Lieu label, in 2001.

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**Gilles Tremblay** was born on September 6, 1932 in Arvida, Québec. From 1949 to 1954, he studied piano at the Montreal Conservatory with Germaine Malépart, winning first prize for piano in 1953. During the same period he was taking private composition lessons with Claude Champagne. He then took the famous analysis course of Messiaen in Paris, winning a first prize there in 1957, and studied piano and composition with Yvonne Loriod. He was awarded the Première Médaille in ondes Martenot at the Conservatory as well a licentiate in counterpoint from the École Normale Supérieure de Musique in 1958. He spent a period at the ORTF in Paris with the Groupe de Recherches Musicales under the direction of Pierre Schaeffer and attended summer courses in Darmstadt with Pierre Boulez and Henri Pousseur. Subsequently his works have been heard all over the world and he has received several important distinctions and awards, including the Prix Denise-Pelletier in 1991. Tremblay was professor of analysis and composition at the Conservatoire de musique du Québec in Montreal for more than 30 years. He was made an Officer of the Ordre national du Québec in 1991 and Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in 1993. Tremblay is a long time friend of New Music Concerts and we have performed his music a dozen times on our main series over the past three decades. In addition, Robert Aitken performed *les sifflements des vents porteurs de l'amour...* on our European and North American tours, and gave the world premiere of *Traversée*, a flute concerto dedicated to him, with Esprit Orchestra in 1997.

**Croissant**, commissioned by New Music Concerts with the assistance of the Canada Council, is Tremblay's first venture in the string quartet medium. The title indicates the process of "growing" which informs the conception of this composition. A succession of motives - jubilant, incantory, and mysterious - blossoms throughout the course of this one movement work

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**Dr. Raymond Luedeke** was born in New York in 1944. He attended the Eastman School of Music, the Vienna Academy of Music, the Catholic University of America, and Northwestern University. His composition teachers were George T. Jones at Catholic University, George Crumb at the summer session of Dartmouth College and Allan Stout at Northwestern. Beginning in 1967, Luedeke was a professor of composition and clarinet at the Universities of Wisconsin and Missouri, was a founding member of the Twittering Machine, a contemporary music ensemble of the Museum of Contemporary Art in Chicago, and played with orchestras in Rochester, Milwaukee, and Kansas City. He has performed as Associate Principal Clarinet with the Toronto Symphony since 1981.

Luedeke's **Ceremonial Dances** for piano quintet was commissioned by the Penderecki String Quartet on a grant from the Ontario Arts Council. The title is taken from a book of poetry by Chilean poet Pablo Neruda, *Ceremonial Songs*. The titles of the nine individual movements are taken from a group of poems called "Toro" (The Bull). Neruda's attitude toward the bull ring is expressed in his memoirs, speaking of the assassination of Federico Garcia Lorca during the Spanish Civil War: "This

criminal act was for me the most painful in the course of a long struggle. Spain was always a battleground of gladiators, a country where much blood has flowed. The bull ring, with its sacrifice and its cruel elegance, repeats - glamorized in a flamboyant spectacle - the age-old struggle to the death between darkness and light." **Ceremonial Dances** is evocative of Neruda's poetry.

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Born in Poland in 1961 and based in Canada since 1989, **Piotr Grella-Mozejko** holds an M.Mus. in Composition from the University of Alberta as well as an M.A. degree in Social Science from the University of Silesia in Katowice, Poland. Grella-Mozejko's music has been commissioned by, among others, The Alberta Foundation for the Arts, The Canada Council, Canadian Broadcasting Corporation, Canadian Polish Congress, Ensemble MW2, International Conservatorium of Organ Music, Polish Ministry of Culture and Art, Polish Radio and, most recently, the Flanders Festival and has been performed by leading ensembles such as the Edmonton Symphony Orchestra, the Edmonton Chamber Orchestra, the Edmonton and Saskatoon Youth Orchestras, Ensemble MW2, The Hammerhead Consort, St. Crispin's Chamber Ensemble, Clarion Ensemble, and the Penderecki String Quartet.

Grella-Mozejko's **Strumienie snu** (Streams of a Dream, 1995) for string quartet is dedicated to David Jaeger and was commissioned by the Canadian Broadcasting Corporation for the Penderecki String Quartet. The work is the first of two quartets the composer has written for this ensemble.

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**Chris Paul Harman** was born in 1970 in Toronto, where he studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by the Edmonton Symphony Orchestra, the Kitchener Waterloo Symphony, the Toronto Symphony, the Tokyo Symphony, the Windsor Symphony, the Winnipeg Symphony Orchestra, the CBC Vancouver Orchestra, the National Arts Centre Orchestra, the National Youth Orchestra, the Composers' Orchestra, the Esprit Orchestra, and l'Orchestre de Chambre de Radio-Canada.

Mr. Harman has been commissioned by guitarists William Beauvais (December) and Sylvie Proulx (The Swan That Died In Darkness), violinist Jacques Israelievitch (Partita for Solo Violin), oboist Lawrence Cherney (Concerto for Oboe and Strings), Continuum (Spectra, Incidents In Transition), the Esprit Orchestra (Axle), the Guelph Spring Festival (From The Cradle To The Grave), Music Canada 2000 (Uta), the National Arts Centre Orchestra ("Let Me Die Before I Wake"), the Sabat-Clarke duo (Midnight With The Stars And You), the Societe de Musique Contemporaine du Quebec (Procession Burlesque), the Societe Radio-Canada (Adagio), and the Winnipeg Symphony Orchestra (Flicker). In addition, the Canadian Broadcasting Corporation has commissioned his "Sonata for Viola and Piano", "String Quartet No. 1", "Irisation", "Theme and Variations", "C Section", "The Dawn Of Each New Day Brings Us Each A Little Closer To Our Inevitable Demise", "String Quartet No.2", "Catacombs," as well as "Globus Hystericus" which served as the test piece in the piano category of their 1993 National Competition for Young Performers.

In 1986, Chris Paul Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the Grand Prize winner at that same competition in 1990. Iridescence, the work which earned him the Grand Prize, was subsequently awarded first prize in the under-30 category at the 1991 International Rostrum of Composers in Paris, France. At the 1994 International

Rostrum of Composers, Harman's Concerto for Oboe and Strings was chosen as a Recommended Work in the General Category for composers of all ages. In consequence, both works have been broadcast in over twenty countries. In 1998, his orchestral work Blur was awarded first prize at the duMaurier Arts Limited Canadian Composers Competition with the Winnipeg Symphony Orchestra. Most recently, his work "Let Me Die Before I Wake" was jointly awarded first prize with Gary Kulesha's "Symphony" at the Winnipeg Symphony Orchestra's "Best of the 90's" competition.

### AMERIKA - Notes by Chris Paul Harman.

AMERIKA was commissioned by David Jaeger, through the Canadian Broadcasting Corporation, for premiere on the final concert of the 2000-2001 season of New Music Concerts in Toronto. This work is dedicated to my friend and colleague James Rolfe.

The final concert of New Music Concerts' 2000-2001 season is called "All Canadian, eh?" In response to this, I felt moved to create a work using source material that was distinctly non-Canadian. As such, I decided to use the principal melodies from Leonard Bernstein's West Side Story. The title of course comes from the song whose lyrics feature "I want to live in America." This irony is further encapsulated in the title, whose spelling with a "k" is used by the Japanese, the Dutch, and others.

Stylistically, the source material for the piece never really manifests itself in more than an abstract way. In the opening section, there are playful figurations which may recall the cha-cha, or other moments from Bernstein's musical. The romantic elements from songs such as "Somewhere" are magnified to a degree that becomes rather grotesque. As the work progresses, the identity of the source material is very subtly hinted at, but is never allowed to be released from its context of abstraction.

The structure of this piece is in keeping with the kinds of large scale "fragment structure" pieces I have been working with in the last three years. To this end however, I have endeavoured to create a greater overall disparity between the lengths of sections (ranging from 6 to 60 seconds), as well as the stylistic sensibility within each individual section. The climax of the piece is not attained by dynamic, rhythmic, or harmonic intensity per se, but rather through an extended period where several closely spaced consecutive sections move away from disparity to homogeneity.

*Awarded annually, the Jules Léger Prize for New Chamber Music is a competition for Canadian composers, designed to encourage the creation of new chamber music and to foster its performance by Canadian chamber groups. The \$7,500 prize was established in 1978 by the Right Honourable Jules Léger, then Governor General of Canada. The competition for the prize is administered by the Canadian Music Centre. The Canada Council for the Arts funds the Award, selects the peer assessment committee and promotes the winner. CBC Radio 2 and la Chaîne culturelle de Radio-Canada broadcast the winning composition on their English-language and French-language stereo networks.*

[Back to Top](#)

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**31st season - 252nd event**

**Sunday January 6, 2002  
Church of St. George the Martyr**

## Slowind Woodwind Quintet

SLOWIND, whose members are principal players for the Slovene Philharmonic Orchestra, is an elite ensemble of woodwind instrumentalists. The SLOWIND quintet has toured extensively through Europe and participated at festivals in Belgium, Croatia, France, Italy, Austria and even Mongolia. The group toured the United States in 1999, performing at Yale University, Swarthmore Music College in Philadelphia and Trinity Church in New York. They conduct classes in the coastal town of Piran, Slovenia, each summer. The ensemble is comprised of Ales Kacjan on flute, Matej Sarc on oboe, Jurij Jenko on clarinet, Paolo Calligaris on bassoon and Metod Tomac on horn.

*Programme:*

*Answers*\*\*\* (1974)    Primoz Ramovs (1922-1999)

*Celo*\*\*\* (1999)    Larisa Vrhunc (1967)

*Ottoki*\*\*\* (1990/91)    Uros Rojko (1954)

*Discours VIII*\*\*\* (1990)    Vinko Globokar (1934)

\*\*\**Canadian premiere*

[Back to Top](#)

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**SLOWIND** is a woodwind quintet comprised of soloists of the Slovene Philharmonic, an orchestra with a rich musical tradition extending back to its beginnings in 1701, based in Ljubljana, Slovenia. The members of the quintet have studied with prominent teachers such as Irena Grafenauer, Heinz Holliger, Vinko Globokar, Jean-Marc Volta and Stefano Canuti.

The repertoire of the SLOWIND ensemble includes both classical and twentieth century contemporary music with a particular emphasis on the most recent works by modern composers. During its short but intense career, SLOWIND has performed at music festivals in Opatija (Croatia), Musicora in Paris (France), Slovene Music Days in Ljubljana (Slovenia), the Twentieth Century Chamber Music Festival in Radenci (Slovenia) and in Florence (Italy).

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### **Primoz Ramov**

*Answers* (1974)

Primoz Ramov (1921-1999) was unquestionably the most important composer of the 20th century in Slovenia. He studied composition with Slavko Osterc at the Academy of Music in his hometown of Ljubljana (Slovenia), with Vito Frazzi in Siena (Italy), and privately with Casella and Petrassi in Rome (Italy). His catalogue of works is extremely extensive and his music has won him numerous awards and other forms of recognition. His early works are in a neo-Classical in style and are

distinguished by their contrapuntal skill and ingenious handling of rich, dissonant sonorities. Following a short period in which he investigated integral serialism at the beginning of the 1960s, Ramov began to “build his works from sound and purely because of sound” (A. Rijavec). Changes in density, tone and dynamics became the fundamental elements of Ramov’ new musical explorations.

Among the most highly valued expressions of Ramov’ musicianship were his organ improvisations, which were regularly included on the programme for various church ceremonies and other public occasions. For more than 50 years he was the permanent organist at the Ljubljana Cathedral, the Franciscan and the Ursuline Church in Ljubljana. Though Ramov was in the habit of playing several free organ recitals every Sunday afternoon at numerous churches, there are no religious works amongst his 400 compositions. He composed exclusively instrumental music. An outstanding musician and a compelling personality, Ramov played a very important role in Slovenian musical life.

The composition *Answers* is from the year 1974, from Ramov’ later period of abstract language expressed in clear forms. Reflecting his experience as a horn player in his youth, he gives the horn the leading role in a dialogue with the rest of the woodwind quintet. The piece has four movements. The score is written in spatial notation, with the timing of musical events measured in seconds. Silence plays an important role. The score allows the performers a freedom of interpretation, combining strict form and freedom of time organization within the confines of the musical material.

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## **Uros Rojko**

***Ottoki*** (1990/91)

Uros Rojko was born in 1954. Following his initial studies in composition and clarinet in his native Ljubljana he became a student of Klaus Huber in Freiburg (1983-86) and György Ligeti in Hamburg (1986-89). He has won many international prizes including the Premio Europa 1985 in Rome, the Gaudeamus Prize 1986 in Amsterdam, the Alban Berg Competition 1985 in Vienna, the Vienna International Composition Competition 1991, the DAAD Scholarship 1985-87, the Heinrich Strobel Foundation Scholarship of the South West German Radio (SWF) Baden-Baden and the Scholarship Künstlerhof Schreyahn 1993/94. His works have received performances at the World Music Days in Hong Kong 1988, Oslo 1990 and at Wien Modern 1991. Commissioned works have been performed at Donaueschingen 1988, Musikprotokoll Graz 1990 and the World Music Days in Stockholm 1994. Since 1983 Uros Rojko has lived in Freiburg, Germany, where he has been teaching clarinet since 1987. He is also professor of composition at the Music Academy in Ljubljana, Slovenia.

The title of this composition *Ottoki* for woodwind quintet is made up from “otoki” (Slovenian: islands) and “otto” (Italian: eight). The work consists of eight movements. Each of them forms a world of its own, like an island. But, on the other hand, they are connected to each other in that they all have the same “climate” and are captive in the same “waters”. The entire cycle was composed in the winter of 1990/91. It was commissioned by the Ensemble Aventure, with financial support from the Baden-Württemberg Ministry of Arts and Sciences.

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## **Larisa Vrhunc**

**CELO** (1999)

*(Celo: Slovenian for “whole, complete, entire”)*

Larisa Vrhunc was born in 1967 in Ljubljana and studied music pedagogy (1985-1990) and composition (1989-1993) with Marijan Gabrijelcic at the Ljubljana Academy of Music. She also studied at the Geneva Conservatory of Music (1994-1996) with Jean Balissat and privately with Eric Gaudibert. She received her postgraduate degree in composition from the Ljubljana Academy of Music in 1998. In June 1999 she finished her composition studies with Gilbert Amy at the National Superior Conservatory of Music in Lyon and spent five months in residence in Künstlerhaus Schloß Wiepersdorf. She has taken part in master classes with Gubaidulina, Ferneyhough, Huber, Rojko and Lachenmann, among others. In 2000 she did one month's training in computer music at IRCAM, Paris. She teaches form and harmonic analysis at the musicology department of the University of Ljubljana.

Most of her works have been performed and recorded for RTV Slovenija. Her compositions have received the Slovene National Preeren Prize for students; the Slovene Composers' Society Award; Prix du Conseil d' Etat (Geneva, Switzerland); one of three equal prizes at the European Women Composers Contest (Nijmegen, The Netherlands) and prizes at the 1st and 2nd European Composers Contest “Choeurs & Maîtrises de Cathédrales” (Amiens, France). She is also one of the eight winners of the 13th International Composition Seminar Boswil.

Larisa Vrhunc has this to say about her work:

*The primary idea of the piece is to achieve an entity - the ideal state of things on different levels. This is most obvious on a purely interpretative level: the musicians begin by playing only on the parts of instruments closest to their mouth, to which the missing parts are gradually added until the moment when the ensemble becomes the “perfect” woodwind quintet. But as no perfect condition is long lasting and every balance tends to break quickly, the polite image of the quintet soon changes. The destruction happens in several ways: in reverse order, meaning no mouthpieces this time, exchange of instruments, and the use of extreme registers, until only one instrument persists. The same process happens on the level of pitch organisation, where precisely organised material is at first perceived as chaos, from which subtle recognizable pitches gradually emerge. For some moments the material becomes clear and simple in every respect, only to be transformed into improvisation towards the end of the piece. The process can be translated into symbolic level: in our lives we try to put bits together, to solve problems, to organise, but there is always a part missing somewhere; the moments of calm and contentment are very rare, and do not last. This meditation is a product of a crucial period in my life when many things had to be thought over anew.*

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## **Vinko Globokar**

### ***Discours VIII* (1990)**

Vinko Globokar was born in 1934 in Anderny, France. From 13 to 21 years of age he lived in Ljubljana, Slovenia, where he made his debut as a jazz musician. He subsequently studied trombone at the National Conservatory in Paris, obtaining a diploma in performance and chamber music. He studied composition and conducting with René Leibowitz, counterpoint with André Hodeir, and continued his studies with Luciano Berio. He has performed the premieres of a large number of works for trombone by Luciano Berio, Mauricio Kagel, Karlheinz Stockhausen, René Leibowitz, Louis Andriessen, Toru Takemitsu, Jürg Wyttenbach and others. He has conducted his works with the orchestras of Westdeutscher Rundfunk, Radio France, Radio Helsinki, Radio Ljubljana, and the

Philharmonic Orchestras of Warsaw and Jerusalem, among many others.

From 1967 to 1976 he was professor at the Musikhochschule in Cologne. In 1969 he was among the founders of the free improvisation group "New Phonic Art". From 1973 to 1979 he ran the department of instrumental and vocal research at IRCAM in Paris. From 1983 to 1999 he was teaching and conducting the 20th-century repertoire with the Orchestra Giovanile Italiana based in Fiesole (Florence).

Globokar has often figured in New Music Concerts' programming, and has visited Toronto in 1972 and 1973 and again in 1992. He conducted the world premiere of his evening-long *Laboratorium* for ten musicians with the NMC ensemble for the 1984 ISCM World Music Days. As Werner Klüppelholz has observed, "His inimitable contribution to new music consists above all in the ingenious transformation of classical instruments and non-musical objects. Right from his first years in Paris, Globokar understood that collective interpretation is an extremely complex exercise in social and mental communication. This is another point that is central to his inspiration. Globokar's music absorbs the world in order to transform it."

*(Klüppelholz translation by Nigel Jamieson)*

Playing as if speaking, speaking as if playing, playing and speaking, playing and singing - these are the guiding principles of Globokar's series of chamber music works which bear the common title, *Discours*. In *Discours VIII* Globokar analyzes, comments upon and illuminates various psychological aspects of human communication, chosen from the following situations:

1. *Clarinet: Thinks out loud what he intends to say to his enemy. When he appears he does not dare to speak.*
2. *Horn, flute: Two people, who don't speak the same language, meet.*
3. *Oboe, clarinet, bassoon against horn: Three people remonstrate with the fourth, who slams the door in their face.*
4. *All: five people, who do not know each other, are stuck in an elevator.*
5. *Horn: A person, who wants to say something, changes his mind at the last moment and remains silent.*
6. *Flute, horn against oboe, clarinet: Two couples confront each other; the fifth person (bassoon) conciliates the two points of view.*
7. *Oboe, clarinet: one person whispers to another what he should say.*
8. *All: Each one of the five puts forward his own idea and addresses the passersby (moving continuously).*
9. *Flute, oboe, clarinet: Three persons are laughing. An uncomfortable silence. They try to save the situation, but their efforts are clumsy.*

Each situation happens within a marked circle. Outside the circle the musicians improvise in different styles in order to provide the audience with a context for the various situations.



[Back to Top](#)

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*31st season - 253rd event*

Sunday January 20, 2002 - Glenn Gould Studio

## Sing, Ariel

**Accordes** string quartet  
with **Joseph Macerollo**, accordion  
Mezzo-soprano **Patricia Green**

The **Accordes** string quartet has formed the nucleus of the New Music Concerts ensemble over most of its years and produced outstanding concerts of extremely complex works. They will be joined by famed accordionist and longtime New Music Concerts collaborator **Joseph Macerollo**, in a new work by Canadian **Hope Lee**, commissioned at our instigation by the CBC. The concert also features the Canadian premiere of *Sing, Ariel*, an extended song cycle by the acclaimed British composer **Alexander Goehr**.

*Programme:*

*\*Earth Cycles* (1987)    **Alexina Louie** (b.1949)  
accordion, tape  
**Joseph Macerollo**, accordion

*\*Fei Yang\*\** (2001)    **Hope Lee** (b.1953)  
**Joseph Macerollo**, accordion  
**Accordes String Quartet**  
**Fujiko Imajishi** and **Carol Fujino**, violins  
**Douglas Perry**, viola, **David Hetherington**, cello  
(NMC / CBC commission)

*Sing, Ariel Op.51\*\** (1989-90)    **Alexander Goehr** (b.1932)  
**Patricia Green**, mezzo-soprano solo  
**Jane Archibald** and **Allyson McHardy**, sopranos  
**Rob Carli**, saxophone & bass clarinet, **Stuart Laughton**, trumpet  
**Fujiko Imajishi**, violin & viola, **Peter Paul Pavlovsky**, double bass  
**David Swan**, piano, **Robert Aitken**, conductor

*\*Canadian work / \*\*Canadian premiere*

## RELATED EVENTS

### Alexander Goehr

Wilma and Clifford Smith Visitor in Music at the Faculty of Music  
University of Toronto



**Friday January 18, 3:10 p.m.**

Room 330, Edward Johnson Building  
Free Public Lecture: "Music Theatre"

**Monday January 21, 3:10 p.m.**

Room 130, Edward Johnson Building  
Free Public Lecture: "Using Models"

**Tuesday January 22, 7:00 p.m.**

Room 330, Edward Johnson Building  
Composition Forum: Mr. Goehr will discuss his music

**Friday January 25, 8:00 p.m.**

Walter Hall, Edward Johnson Building  
Concert of chamber music by Alexander Goehr performed by faculty and students  
No admission charge

For more information about these Faculty of Music events call 416 978-3742.

[Back to Top](#)

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**Alexina Louie**

*Earth Cycles* (1987)

Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences—from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry and visual arts, combined with introspection and continuous composition, Alexina Louie has developed a uniquely personal style rooted in a blend of East and West.

In 1992, Juno Award-winning Louie was given the SOCAN Award for being the most frequently-performed Canadian composer, the second time she received the award since it was established in 1990. In 1994, she was presented with the Chalmer's Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*. Louie has also served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival, the 1996 Boris Brott Summer Music Festival and the 1999 Banff Arts Festival.

Alexina Louie is currently composer-in-residence at the Canadian Opera Company, for which she is developing a full-length opera with Tony Award-winning playwright David Henry Hwang (*M. Butterfly*). In 1997, Alexina Louie was awarded an honorary doctorate from the University of Calgary. A CBC Records compact disc comprised entirely of orchestral music by Louie was released in June, 1999. In November, 2001 Louie received the Order of Ontario, the province's highest and most prestigious honour.

Alexina Louie's *Earth Cycles* was commissioned by Joseph Macerollo in 1987 with the assistance of a grant from the Ontario Arts Council. Written for accordion and pre-recorded tape, it consists of three movements. Each uses as its stimulus a natural cycle, the perpetual motion of an ever-flowing stream, the continuous mysteries of the cycles of the moon, and the cycles of the seasons. The

nervous, scurrying figures of the opening, *Flowing Stream*, are electronically echoed and cast themselves about in a rich sonic tapestry. *New Moon* takes the form of a duet with a pre-recorded vibraphone (performed by Beverley Johnston), ending with an extended series of trills and the rustling of wind chimes. The work concludes with *Spring Rounds*, a brief binary movement with a distinct melodic profile.

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## Hope Lee

*Fei Yang* (2001)

Hope Lee is a Canadian composer of Chinese origin. As a “cross-cultural explorer”, her work often reflects her interdisciplinary interests and her views of creativity as an endless adventure of exploration, research and experimentation - a challenge to one’s breadth and depth. ‘Things change constantly and continuously’ she says, ‘therefore each work should be approached from a fresh angle. Growth is a natural phenomenon reflected in my compositional technique. Not unlike disciplined organic growth - a most fascinating phenomenon - it is the secret of life, the source of true freedom.’

Hope Lee received her formal music training at the McGill University in Montréal and at the Staatlich Hochschule für Musik Freiburg, Germany. Her main teachers in composition are Bengt Hambraeus, Brian Cherney and Klaus Huber. During this period, she also attended the Darmstadt Ferienkurse für Neue Musik and the Durham 1979 Oriental Music Festival in England. Both events were important in shaping her musical development. Between 1987-90 she carried out studies on Chinese traditional music and poetry, as well as computer music in Berkeley, California.

Hope Lee’s work has been presented at various international music festivals and have won many awards. Her more prominent works include her *Ballade of Endless Woe* (vocal quartet, percussion ensemble, 1978-79), *Onomatopoeia* (chamber orchestra with children’s choir, 1979-81), *Melboac* (harpsichord, 1983), *In A Mirror of Light* (early music ensemble, synthesizer/sampler and tape, 1988) and *Voices in Time* (large ensemble, tape, electronics, 1992-94). The complete catalogue of Lee’s works is published by Furore-Verlag in Germany.

*Fei Yang* (2001)

Programme note by Hope Lee

Since 1979, I have been studying Chinese music, medieval and classical poetry, in particular the ideology, philosophy and notation of *ch’in* (Chinese 7-string zither) music. The knowledge absorbed and material collected have been integrated and become an important part of my creative voice and to-date, seven pieces in a projected 11-pieces cycle are completed. The cycle draws upon musical, poetic, literary and historical elements selected from eleven dynasties, spanning 5000 years of Chinese civilization. Through re-interpreting and re-defining the past which must have shaped our own existence, they are expressed in a contemporary musical idiom to reflect the present. All the compositions have incorporated Chinese poetry and *ch’in* music: the intonation of a classical poem was transcribed as melodic line, fragments of *ch’in* music is quoted or used as formal punctuation, the rhythmic material derived from both sources was used at micro-rhythmic and macro-rhythmic levels. In many works, accordion has been used to resemble the Chinese sheng, a wind instrument used widely in both folk and ceremonial music. *Fei Yang* (Chinese: driven by the wind) is the seventh piece of this 11-piece cycle. It summarizes many musical ideas and material of the six completed works and serves as a turning point.. Like rice paper absorbing ink, various ideas and

events permeated and emerged while I was working on *Fei Yang*:

*...the ch'i of heaven and earth combine to create wind. The ch'i and winds of the cosmos are thus correct, and the twelve pitches become fixed.*

History of the Han

*Music is the means by which the sage stirs heaven and earth, moves the ghosts and spirits, shepherds the multitude of men, and completes the natures of all diverse things.*

Feng-Su T'ung-I

*Music is fundamentally nonrepresentative, exhibiting pure form not as an embellishment, but as its very essence.*

Benedetto Croce

*Within itself, music is unique in that form and matter are inseparable. Outside itself, music is the art that links together the infinitely diverse impulses of the cosmos - the perpetual flux - a world in flux, within which is the unity of a reasonable order.*

Walter Pater

A large part of *Fei Yang* was completed during the four weeks stay at Die Höge Artists Colony in Germany where I was a composer-in-residence in 2000. The beautiful summer countryside filled with the whispers of the wind in the forest, and the artistically stimulating environment had been a great inspiration to me. *Fei Yang* was commissioned by the Canadian Broadcasting Corporation and New Music Concerts in Toronto. I am very grateful to New Music Concerts for the support over the years. My two most ambitious works in this projected 11-pieces cycle have been written for New Music Concerts ensemble: *Voices in Time* in 1994 and this evening's *Fei Yang*. With the unusual instrumentation, and unconventional writing style of my works, it would be very difficult for me to realize my musical ideas without New Music Concerts and its wonderful musicians.

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Alexander Goehr  
*Sing, Ariel* (1989-90)

Alexander Goehr was born in Berlin in 1932 and is the son of the conductor and Schoenberg pupil Walter Goehr. As a student at the Royal Manchester College of Music in the early 1950s he became a key figure in the celebrated 'Manchester School' of post-war British composers, along with Harrison Birtwistle and Maxwell Davies. In 1955-56 he joined Oliver Messiaen's masterclass in Paris and attended the summer music courses in Darmstadt. After returning to England he eventually found work as a BBC producer and broadcaster, and was a director of the Music Theatre Ensemble. In 1971 he was appointed Professor of Music at Leeds University, and was subsequently appointed to the chair at Cambridge in 1976. His students there included Robin Holloway, George Benjamin and Thomas Adès. In a long association with the Tanglewood Music Center, Boston, he was guest composer in 1987, and composer-in-residence in 1993. Alexander Goehr is an honorary member of the American Academy and Institute of Arts and Letters.

Though initially considered a rising star of the avant-garde, Goehr's later works evolved a highly

individual use of the serial method, an openness to tonal references and the use of familiar musical materials. In part this attitude was due to his friendship with the adamantly Socialist composer Hanns Eisler, whose hostility to the tenets of the Darmstadt school proved to have a considerable influence on Goehr's development. He believes that "compositional imagination and technique have to be modified by social considerations."

Goehr's music has been performed by some of the world's leading performers, including the conductors Boulez, Dohnanyi, Dorati, Haitink, Knussen, Ozawa and Rattle, and solo executants Barenboim, Du Pré, Karine Georgian, Ogdon, Parikian, Peter Serkin, Ricci and Tabea Zimmermann.

*Sing, Ariel* was composed for the 1990 Aldeburgh Festival, where Goehr was Composer-in-Residence. This cantata on texts selected by Sir Frank Kermode marked a turning point in the composer's approach to vocal writing. The work takes Auden's invitation to Ariel (the ambiguous nature-spirit from Shakespeare's *Tempest*) to "sing forth, of life, love and death" as its starting point, and goes on to use the words of English, and several American, poets from Renaissance times to the 20th century to paint its portrait.

Robin Holloway tells us in the notes for the 1992 recording featuring Lucy Shelton that the "song-cycle certainly contains elements of drama. The mixed ensemble lends a touch of cabaret, and the principal singer is backed by two sopranos who occasionally move from their usual position among the instruments either to support, or else rebuke and even defy her. This visual drama is a surface manifestation of the underlying sense that the cycle tells a kind of life-story, not in narrative but via a cento of lyrical moments whose whole, greater than the sum of its parts, describes a basically downward-tending curve through a particular life, thence ramifying outwards to life in general."

[Back to Top](#)

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*31st season - 254th event*

Sunday March 3, 2002 - du Maurier Theatre Centre

## East and Further East

Evergreen Club Gamelan with Dieter Mack

Mark Fewer, violin; Robert Aitken, flute

New Music Concerts Ensemble

Co-presented with

Evergreen Club Gamelan

New Music Concerts joins with the **Evergreen Club Gamelan** to present **East and Further East**, a concert that showcases one of the foremost authorities on Indonesian music, German composer **Dieter Mack**. The evening will also include a new work by Canadian **Michael Oesterle** which incorporates both western and Indonesian instruments and features violin soloist **Mark Fewer**.

*Programme:*

Samagaha (**Traditional Sundanese Music**)

gamelan (arr. Burhan Sukarma)

\*A Light Snow (1997) **Linda Catlin Smith** (b.1957)

gamelan

\*all the green around you\*\* (2001) **Michael Oesterle** (1968)

solo violin, wind instruments and gamelan

(Evergreen Club commission)

Angin\*\*\* (1988) **Dieter Mack** (1954)

brass and woodwind orchestra, three percussion

Wantilan\*\*\* (1989) **Dieter Mack**

alto flute, percussion

Crosscurrents\*\* (2001) **Dieter Mack**

gamelan

(NMC/Evergreen Club commission)

*\*Canadian work / \*\*World premiere / \*\*\*Canadian premiere*

[Back to Top](#)

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**The Evergreen Club** is dedicated to the development of contemporary music for gamelan as well as the study and performance of Indonesian music in the Sundanese tradition. The group was formed in 1983 by composer Jon Siddall and has performed numerous world premieres of works by leading composers including Walter Boudreau, John Cage, Lou Harrison, James Tenney, Gilles Tremblay, John Wyre and Evan Ziporan in addition to its presentation of traditional Sundanese music. Based in Toronto, Evergreen is Canada's first professional gamelan and has toured extensively in Canada and internationally from Japan to Europe.

The contemporary works written for Evergreen Club highlight the solo gamelan as well as gamelan-plus - extended to include guest soloists, guest ensembles, solo and ensemble dance, or auxiliary media such as live accompaniment to film and works for tape and gamelan. The resulting repertoire reflects an intermingling of cultural sensibilities within a global perspective.

The Evergreen Club has presented world premieres for gamelan and gamelan-plus by leading composers such as: Walter Boudreau, John Cage, Lou Harrison, James Tenney, Gilles Tremblay, John Wyre and Evan Ziporan. Other projects have included: live gamelan accompaniment to the screening of "balifilm" by Swiss/Canadian filmmaker Peter Mettler, "Aneh Tapi Nyata" for gamelan, three dancers and nonet by American composer Evan Ziporan and a large contribution to the soundtrack of "The Ice Storm", a film by Ang Lee with music composed by Mychael Danna.

Since Claude Debussy first stood transfixed by the shimmering, metallic timbres of the Javanese gamelan he encountered at the first "World's Fair" in Paris in 1889, the popularity of the gamelan has increased to such an extent that hundreds of these ensembles can now be found throughout the Western world. Canadians have proved particularly sensitive to the charms of their magical art. Montrealer Colin McPhee was so moved by what he heard from early recordings that he dwelt in

Bali during the 1930s and devoted the remainder of his life to the understanding and promotion of Balinese music. A later generation of Canadian composers including Gilles Tremblay, Claude Vivier, Jose Evangelista and our own Robert Aitken have traveled to Indonesia and returned transformed by their experience.

Born in Germany in 1954, **Dieter Mack** studied composition, theory and performance at the Musikhochschule in Freiburg where his teachers included Klaus Huber and Brian Ferneyhough. Mack's ethnomusicological studies have taken him to South India and Japan and especially Bali, Indonesia where his lifelong interest in gamelan music began. He went on to work at the Experimental Studio of the Heinrich Strobel Foundation and has taught at music academies in Freiburg, Trossingen and Basel and at the University of Freiburg. In 1982 founded a Balinese Gamelan Ensemble at the Musikhochschule Freiburg where he has been a professor of music theory and ear training since 1986. In 1988 the Goethe-Institut presented a South-East Asian tour entitled "Portrait of Dieter Mack" and his music was performed at the World Music Days of the ISCM in Hong Kong. In 1991 he served as composer in residence at the Wellington (New Zealand) School of Music. Mr. Mack has lectured extensively on composition, music education and ethnomusicological research in Indonesia and from 1992-1995 was a guest lecturer there, under the auspices of DAAD (the German Academic Exchange Service) at IKIP-Bandung where he also served on the national committee for curriculum planning. He currently serves as a consultant for a research project of the IKIP Bandung sponsored by the Ford Foundation involving documentation of traditional musical cultures of Indonesia and a didactic follow-up. Mack is joint leader of the CATUR YUGA project, a cultural exchange between Bali (Indonesia), Basel (Switzerland) and Freiburg (Germany).

**Dieter Mack** (b. 1954) *Crosscurrents* (2001)  
programme note by Dieter Mack

To compose for instruments of another culture is not an easy task. On the one hand, one might even refuse to think about it; and on the other hand, a composer may just try to compose in the original musical language of that culture in question. Both extremes seem not to be the ultimate solution, but the first position seems to me more understandable compared with the second, although this might be a typical European position.

As a composer who has lived quite a while in the local surroundings of Balinese and Sundanese music, I endeavoured to find another solution. Traditional instruments have a peculiar character (especially the tuning), timbre and technique but also something that goes beyond the local musical impacts of their respective origin. And it is especially this tension between these two poles that makes the compositional process a real challenge. How can I compose an autonomous music (based on my cultural consciousness) using instruments from another culture, without misusing those instruments?

Although the piece has many soloistic aspects (for the *suling* in particular), the collective group consciousness is a main feature of the musical expression, coming out only during the process of realisation. In other words, one of the main elements of this music may only begin to be felt after a comparably long phase of preparatory rehearsals. If therefore the score looks quite complicated, it is up to the players to find a solution that is convenient for everyone. This means that certain deviations are possible due to the collective concept, but only after every player has managed his respective part.

**Burhan Sukarma Samagaha** (traditional)

**Burhan Sukarma** was born and raised in the village of Karawang in Sunda. He played a variety of musical instruments during his student years, and after moving to the regional capital, Bandung, in the late 1960's, began to study the *suling* (end-blown bamboo flute). Since that time he has become a master musician on the *suling* and other instruments of the gamelan degung ensemble, and has appeared on the majority of traditional and contemporary *suling* recordings produced in West Java. From 1972-1986 he was famous as principal musician at Radio Republik Indonesia (RRI) in Bandung. He has toured France, the Netherlands, Belgium, Switzerland, Germany, Saudi Arabia, Canada, and the United States. He currently records for MTR and Jugala recording companies in Indonesia. A resident of the United States since 1988, he has taught at the University of Washington, San Jose State University, UC Santa Cruz, and UC Berkeley, while continuing to direct his own gamelan ensemble, *Pusaka Sunda*.

**Linda Catlin Smith** grew up in New York, and lives in Toronto. She studied at SUNY at Stony Brook and at the University of Victoria. Her works have been performed by many ensembles and soloists both in Canada and on tour, including Arraymusic, CBC Vancouver Orchestra, Duke Trio, Evergreen Club Gamelan, Ergo, Kitchener-Waterloo Symphony, les Coucous bénévoles, Modern Quartet, Penderecki Quartet, Vancouver New Music, Eve Egoyan, Colin Tilney, the Sabat/Clarke Duo and many others. She was Artistic Director of Arraymusic in Toronto from 1988-1993 and is a member of the unusual performance collective, URGE. Her lecture "Composing Identity: What is a Woman Composer?" is published in *Musicworks #80*. Linda recently finished composing an opera commissioned by Tapestry New Opera and has just released "Memory Forms" (on the Artifact Music label), a new CD of her work featuring performances by Sabat/Clarke, Arraymusic, The Burdocks and CBC Radio Orchestra.

**Linda Catlin Smith** (b.1957) *A Light Snow* (1997)  
programme note by Linda Catlin Smith

At an exhibit of the work of Jasper Johns at the Museum of Modern Art in NY, there was a series of paintings titled "Usuyuki", which were of very delicate lines in subdued range of hues. Johns had thought the word referred to a type of female character in Japanese theatre, but later learned that the word means 'a light snow'. This work is dedicated to the members of the Evergreen Club Gamelan.

**Michael Oesterle** was born in Ulm, Germany, in 1968. He immigrated to Canada in 1982, and since 1996 has been living in Montréal. He studied composition at the University of British Columbia and at Princeton University. To date, he has produced over 50 works, many of which have received awards, such as the Gaudeamus Prize, the Grand Prize at the 12th CBC Radio National Competition for Young Composers, and the Jules Léger Prize for New Chamber Music. Oesterle's works have been performed throughout North America and Europe by prominent ensembles and soloists including the Ensemble InterContemporain (Paris), SMCQ, Quatuor Bozzini, Nouvel Ensemble Moderne (Montréal), the Berlin Radio Symphony Orchestra, soprano Karina Gauvin, the Winnipeg Symphony Orchestra, the Chicago Civic Orchestra, les Percussions de Strasbourg, the Montréal Symphony Orchestra, Ensemble Modern (Frankfurt), and period-instrument groups l'Orchestre Baroque Montréal and l'Orchestre J.B. Vuillaume (Paris). In 1997 Michael Oesterle founded the Montréal based Ensemble KORE with pianist Marc Couroux, and he was recently appointed composer-in-residence with l'Orchestre Métropolitain du Grand Montréal.

**Mark Fewer** first gained national recognition upon winning the Canadian Music Competition at the age of ten, and went on to graduate with the University of Toronto's highest award, the Eaton

Scholarship. Now he is brightening the world's musical stage as a soloist, chamber musician and recording artist. Mr. Fewer is often invited to serve as guest concertmaster with orchestras across Canada and internationally. He is a founding member of the Duke Trio, a member of the newly formed chamber ensemble Art of Time, and the new music ensemble Continuum. He is on the faculty of the Glenn Gould Professional School at the Royal Conservatory of Music, and his most recent appointment is as Music Advisor to the Scotia Festival of Music.

**Michael Oesterle** (b.1968) *all the green around you* (2002)  
programme note by Michael Oesterle

The title for this piece is a quote from the poem *Before Summer Rain* by Rainer Maria Rilke. In this poem, nature is a force for remembered emotion, a nostalgic state layered over reasoned response. We see how a single voice in nature can trigger a deluge of memories, both fearful and reassuring.

In *all the green around you* this voice is represented by the solo violin which acts as the trigger for the colours in the ensemble. The Gamelan and Brass are, in essence, the response of nature. Like the forests of Emily Carr, they reveal a sense of nature infused with a greater spirit.

*all the green around you* was commissioned by the Evergreen Club Contemporary Gamelan with financial assistance from the Canada Council for the Arts.

### **Before Summer Rain**

By Rainer Maria Rilke

*Suddenly, from all the green around you,  
something - you don't know what - has disappeared;  
you feel it creeping closer to the window,  
in total silence. From the nearby wood  
  
you hear the urgent whistling of a plover,  
reminding you of someone's Saint Jerome:  
so much solitude and passion come  
from that one voice, whose fierce request the downpour  
will grant. The walls, with their ancient portraits, glide  
away from us, cautiously, as though  
they weren't supposed to hear what we are saying.  
  
And reflected on the faded tapestries now:  
the chill, uncertain sunlight of those long*



*childhood hours when you were so afraid.*

**Dieter Mack *Wantilan* (1989)**

programme note by Dieter Mack

*Wantilan* was composed in 1988. “Wantilan” is the Balinese term for an open performance hall, normally in the middle of a village (or attached to a temple) where various types of performances may take place (music, dance, cock-fighting, political meetings etc.). Concerning this composition, the term has a purely personal and anecdotal character.

During the late 80s and early 90s I was continuously involved in studying and experimenting with formal structures that are quite similar to those in Javanese and Balinese music. This does not mean that *Wantilan* is an imitation of a certain Indonesian music. Special relations and dependencies between a basic melody and a rhythmical counterpoint stand in the foreground.

*Wantilan* is based on a gong cycle that is repeated eight times (the sixth repetition is of double length while the seventh is only half; the inner proportions are always the same). The melodic basis is a cantus firmus-like melody. The first cycle establishes three levels which, together with the basic melody, appear throughout the following cycles in always changing relations and combinations. All levels are present in each cycle.

In connection with a workshop at the Art Academy STSI in Bandung/West Java a second version for Sundanese instruments and 14 players was created. The original version was choreographed by the Indonesian dancer and choreographer Juju Masunah.

**Dieter Mack *Angin* (1988)**

programme note by Dieter Mack

The basic idea of *Angin* was already four years old before the actual compositional process started. It was in 1984 that I had the (somewhat utopian) idea of a “resonant and drone-like sound environment” that, beside its “physiological” component, is connected with “river-like” sound-streams (the first central chord and the chord series of the central *fff*- section goes back to these beginnings).

At that time, it was clearly obvious to me that such a simple idea is not enough to become a whole independent composition. On the other hand, I was already concerned with various precise compositional processes, which in a not yet clear way included physiological aspects of the players as structural devices, for example, their breathing. For a variety of reasons almost four years passed before I was able to realise this idea in the form of this work.

In most of my recent works, colotomic principles (formal separation, or the marking of such sections) started to become a major aspect of concern. It cannot be denied that this is due to my playing and listening experience of Balinese, Javanese and Sundanese music. At least it was obvious for my own work that a static additive juxtaposition of sections (though balanced in itself) can be more convincing and functional with a peculiar overall colotomic organisation. Within that, this colotomic structure starts to become the “real” conductor of the piece. Therefore, such ideas ask for a special way of rehearsing the music, including a new way of listening to one another, without the interference or participation of the conductor. The term “Angin” means wind and breath in Indonesian language.

The revision in 1997 made some substantial changes for the central section in its instrumentation and voicing. Also one bar was added for practical reasons.

[Back to Top](#)

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*31st season - 256th event*

**Saturday April 13, 2002 - Glenn Gould Studio**

*New Music Concerts presents*

## **The Music of György Kurtág**

featuring soprano **Ingrid Attrot**  
and the **Accordes String Quartet**  
with the **New Music Concerts Ensemble**  
conducted by **Robert Aitken**

*Programme:*

[All works by **György Kurtág** (b.1926)]

Illuminating Introduction @ 7:15 with **Dr. Julia Galieva-Szokolay**

**Julia Galieva-Szokolay**, Russian-born musicologist and teacher, obtained her Doctoral Degree in Moscow. She has been a faculty member of the Tchaikovsky Conservatory. Specializing in twentieth century music, Mrs. Galieva-Szokolay participated in ethnographic fieldwork, journal editing and broadcasting. Since 1996 Mrs. Galieva-Szokolay lives and teaches in Toronto.

Concert @ 8:00 pm

*Programme:*

**Woodwind Quintet** Op.2 (1959) dur. 7'

**Robert Aitken**, flute, **Keith Atkinson**, oboe, **Max Christie**, clarinet,  
**Fred Rizner**, horn, **Kathleen McLean**, bassoon

**Bagatelles** Op.14d (1981) dur. 10'

**Robert Aitken**, flute, **Peter Pavlovsky**, contrabass, **David Swan**, piano

**Scenes from a Novel** Op.19 (1979-82) dur. 20'

**Ingrid Attrot**, soprano, **Richard Moore**, cimbalom,  
**Fujiko Imajishi**, violin, **Peter Pavlovsky**, contrabass

- intermission -

Canadian Music Centre presentation of the Toronto  
Emerging Composer's Award to **Rose Bolton**

*Hommage à R. Sch.* Op. 15d (1990) dur. 10'

**Max Christie**, clarinet, **Douglas Perry**, viola, **David Swan**, piano

**Officium breve In Memoriam Andreæ Szervanszky**  
Op.28 (1988-1989) dur. 12'

**Accordes** string quartet: **Fujiko Imajishi & Carol Fujino**, violins,  
**Douglas Perry**, viola, **David Hetherington**, cello

**Four Capriccios** Op.9 (1959/70, rev.1993) dur. 9'

(North American Premiere)

**Ingrid Attrot**, soprano, **Douglas Stewart**, flute, **Keith Atkinson**, oboe, **Max Christie**, clarinet,  
**Kathleen McLean**, bassoon, **Fred Rizner**, horn, **Trevor Tureski**, percussion, **Richard Moore**,  
cymbalom, **Erica Goodman**, harp, **David Swan**, piano/celeste, **Fujiko Imajishi & Carol Fujino**,  
violins, **Douglas Perry**, viola, **David Hetherington**, cello, **Peter Pavlovsky**, contrabass,

**Robert Aitken**, conductor

**Ingrid Attrot's** participation in this evening's performance was made possible by the generous support of **Roger D. Moore**

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[Back to Top](#)

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## **GYORGY KURTAG FESTIVAL**

**Saturday April 6 - Royal Conservatory of Music 7:00 pm**

*New Music Concerts presents*

**Perspectives on György Kurtág**

**Sunday April 7 - Jane Mallett Theatre 8:00 pm**

**Esprit Orchestra**

*Kurtág's Messages Op.34 and Quasi un Fantasia Op.27/1*

Conducted by **Alex Pauk** with pianist **Lydia Wong**

concert includes **R. Murray Schafer's FOUR-FORTY**

with the **Molinari String Quartet**

**Saturday April 13 - Glenn Gould Studio 7:15/8:00 pm**

*New Music Concerts presents*

## **The Music of György Kurtág**

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**György Kurtág** was born on 19th February 1926 at Lugos in the Bánát, an area which had been ceded to Rumania after World War I. From 1940, Kurtág took piano lessons from Magda Kardos and composition with Max Eisikovits at Timisoara. Early in September 1945, he made his way to Budapest in the hope of being admitted to the class of Béla Bartók at the Franz Liszt Academy of Music. News of Bartók's death in America was a great shock both to Kurtág and his fellow student György Ligeti.

At the Budapest Academy, Kurtág studied the piano with Pál Kadosa, composition with Sándor Veress and Ferenc Farkas and chamber music with Leó Weiner. He became a Hungarian citizen in 1948. He graduated in piano and chamber music in 1951, obtaining his degree in composition in 1955.

1957/58 proved a significant year in Kurtág's life, working in Paris with the Hungarian psychologist Marianne Stein and attending the courses of Olivier Messiaen and Darius Milhaud. His encounter with the music of Anton Webern (several of whose scores he copied out for himself by hand), the plays of Samuel Beckett, French architecture (e.g. Chartres Cathedral) and nature all combined to generate a profound change in his musical thinking. The first tangible result of this process was the String Quartet Op. 1 composed after his return to Budapest. After a brief but equally decisive visit to Stockhausen, Kurtág returned to Hungary in 1958, where he was the first composer to establish a successful personal style after the restrictions of the Stalinist era.

Kurtág's reputation as an instrumental and vocal coach preceded his success as a composer at home and abroad. Between 1960 and 1968, he worked as *répétiteur* for the National Philharmonia; in 1967, he was appointed Professor of piano, subsequently also of chamber music, at the Budapest Academy, retiring in 1986. In 1971, Kurtág spent a year in Berlin on a DAAD scholarship. In 1987, he was elected Member of the Bavarian Academy of Fine Arts as well as of the Berlin Academy of Arts. He received the prestigious Ernst von Siemens Prize in 1988.

Prior to his Opus 33, *Stele*, written for Claudio Abbado and the Berlin Philharmonic Orchestra, during his two-year composer-in-residency (1993-1995), Kurtág had composed - apart from choruses - chamber music exclusively, from solo pieces to works for chamber ensemble, growing in size and sophistication.

His international reputation was established by *Messages of the Late Miss R. V. Trousova*, Op. 17 for soprano and chamber ensemble (world premiere in Paris on 14 January 1981). This 21-movement work, performed by the Ensemble InterContemporain led by Pierre Boulez, placed Kurtág as one of the most exciting names on the international scene. *...quasi una fantasia...* Op. 27 No. 1 for piano and instrumental groups, composed for a series of concerts dedicated to him by the Berlin Festival in October 1988, was the first work where he realised his long-standing idea of spatial music, where the public is enveloped by sound coming from various points in the concert hall. Several pieces followed which were based on the same idea, using instruments as their

protagonists, rather than the human voice which until then had played a central role in his oeuvre.

Kurtág officially retired from the Liszt Academy in 1986, teaching only a limited number of classes there until leaving Hungary in 1993. Since 1993 he has lived in Berlin (in residence with the Berlin Philharmonic Orchestra, 1993-5, and as a member of the Akademie der Künste, 1998-9), Vienna (as composer-in-residence at the Wiener Konzerthaus, 1995-6), Amsterdam (as honorary professor at the Royal Conservatory of the Hague, 1996-7) and Paris, working in collaboration with the Ensemble InterContemporain and at the Conservatoire (1999-). A major retrospective festival of his music is planned for April 20th at the South Bank Centre in London.

*Every composition has its own rules aside from what the composer wants. The more precisely I knew what I was going to write, the less the piece wanted to go. The child decides when it wants to be born, not its mother.*

- György Kurtág

### **Woodwind Quintet Op. 2 (1959)**

Composed in 1959, the wind quintet represents the second phase in the process started in Kurtág's compositional activity by the String Quartet. Kurtág's sessions with Marianne Stein led him to radically re-evaluate his oeuvre. She assigned him the simplest of musical tasks, such as exploring the various ways of connecting two notes. Kurtág fathomed the creative impasse he underwent at this time by 'composing' with matches, forming signs and symbolic worlds which would have fanciful titles such as *The Cockroach Seeks its Way to Light*. The last inventions actually formed the basis of his Op. 1 *String Quartet*. The new artistic orientation that resulted from that re-evaluation demanded and made possible the development of a more precise, unequivocal compositional technique.

The *Wind Quintet* is written for the traditional instruments of the genre, but the material given the instruments to play involves new means of expression and imposes very exacting performance techniques. The *Quintet* is in eight brief movements. It is not a series of bagatelles, however, but an uninterrupted arch. The microforms are highly articulated in themselves, the motifs, often consisting of merely a few notes, assume significance through their gestural power and their emotional content.

*I understand music only when I teach. Even if I listen to it or play it myself, it's not the same as working on it and trying to understand it for others. I just love music.*

- György Kurtág

### **Bagatelles Op. 14d (1981)**

flute, double bass, piano

Composed in 1981 for and dedicated to the British flutist Michelle Lee, *Bagatelles* is a transcription of pieces in Books 4 and 5 of *Játékok* (Games) and of *Herdecker Eurythmiae*, Op. 14. Its ancestor, *Játékok*, was originally the result of an invitation from the piano teacher Marianne Teke to contribute some pieces to an album of works for children in 1973 and has subsequently evolved into an open-ended work, a sort of mother ship from which several satellite works such as the *Bagatelles* have issued forth.

Six movements form the basis of the piece: *Furious Chorale*, *Hommage à J.S.B.*, *Like the flowers of*

*the field (Dirge in memoriam Ligeti Ilona), Wild and Tame, Flowers we are, mere flowers and The Crazy Girl with the Flaxen Hair.*

*I keep coming back to the realisation that one note is almost enough. One can make music out of almost nothing.*

- György Kurtág

**Scenes from a Novel** Op. 19 (1979-1982)

15 songs to poems by Rimma Dalos

soprano, cimbalom, violin, double bass

The title is a reference to Ingmar Bergmann's well-known film, *Scenes from a Marriage*. The piece is related to *Messages of the late Miss R. V. Trousova* in that both pieces have been inspired by the poetry of Rimma Dalos, the obscure Russian poetess living in Budapest; also, in both instances, it was Kurtág who arranged in a sequence poems originally completely independent from one another, based on links of content and atmosphere he discerned in them. In neither works did he initially have any particular plan in mind. Only after a number of poems had been set to music did he realise the possibility of forming a cycle out of them. Some of the fifteen poems of *Scenes from a Novel* were first intended to be part of *Messages* (such as Rondo). Further traits in common include the use of the Russian language and the identity of the dedicatee: the soprano Adrienne Csengery, for whom Kurtág has composed several other works.

Fluent in Romanian, Hungarian, German, French and English, Kurtág learned Russian out of a desire to read Dostoevsky in the original. He draws on language to set the texts of a range of great poets including Blok, Sappho, Hölderlin and, most characteristically, Kafka. This is one of five works from this period to Russian texts. As Rachel Beckles Willson has observed, the composer's fascination with the Russian language "became sacred for him in the way that Latin was for Stravinsky, and it led to a burst of creativity."

As in some of his other compositions, there are tributes to other composers - Gustav Mahler, Alfred Schnittke and László Kalmár. These were included as subtitles as an after-thought if the setting of a poem reminded Kurtág of the idiom of another composer.

**Hommage à R. Sch.** Op. 15d (1990)

clarinet, viola, piano

According to the dates on the score, this work is an assembly of fragments composed and revised at intervals between 1975 and 1990, though the first inklings of the work may be found in the sketches for *Játékok* in 1973. It was first performed at the 1990 Budapest New Music Festival, by an ensemble including the composer's pianist wife Márta.

Anthony Burton has noted that "The 'R. Sch.' of the characteristically enigmatic title is Robert Schumann; and the work, scored for the instruments of Schumann's *Märchenerzählungen* (with one bit of "doubling" at the end) is an act of homage from one great miniaturist to another. There is no direct quotation of themes by Schumann, and there are only occasional references to the gestures or textures of his music. But the titles of the individual movements show a preoccupation with the world which Schumann created in his musical and literary output."

The movements are as follows:

1. merkwürdige Piroutten des Kappelmeisters Johannes Kreisler [The marvelous pirouettes of Kappelmeister Kreisler]
2. E. [Eusubius]: der begrenzte Kreis [Eusubius: the limiting circle]
3. und wieder zuckt es schmerzlich F. [Florestan] um die Lippen [and again Florestan is painfully struck on the lips]
4. Felho valék, már süt a nap [I was a cloud, and now I become the sun]
5. In der Nacht [In the Night]
6. Abschied (Meister Raro entdeckt Guillaume de Machaut ) [Farewell - Meister Raro discovers Guillaume de Machaut]

### **Officium breve In Memoriam Andreæ Szervanszky Op. 28 (1988-1989) for string quartet**

*Officium Breve* was composed in 1988/89 in honour of Dr Wilfried Brennecke, who served as Director of the Witten Festival (Germany) and Producer of Contemporary Chamber Music in Westdeutscher Rundfunk (WDR), Cologne. The world premiere took place on 22 April, 1989 at the Witten Festival, performed by the Auryn quartet.

The composer had set himself the aim of integrating within a single composition two fundamentally different musical worlds - those of Anton Webern and the Hungarian composer Andreæ Szervánszky (1911-77). Szervánszky had been rather late in discovering for himself the music of Webern but in the last twenty years of his life it was to be his basic musical experience. That accounts for the fact that this composition, in paying tribute to Szervánszky, is also an homage to Webern.

The individual movements of *Officium breve* are rooted in personal relationships and - through multiple transformations - are eventually joined together in this composition. They are unified by a definite principle.

The two quotations (Webern: *Second Cantata*, Op 31 VI and Szervánszky: *Serenade for Strings*, 3rd movement) occur in the centre and at the conclusion of the string quartet, respectively.

### **Four Capriccios Op. 9 (1970-1971, rev.1997)**

soprano, flute (piccolo), oboe, clarinet, bassoon, horn, percussion, cimbalom, harp, piano (celeste), 2 violins, viola, cello, bass

The *Capriccios* for soprano and chamber orchestra are dedicated to his colleague András Mihály (as is his op. 13) and are settings of Hungarian poems by István Bálint. The work was first conducted by Mihály in Budapest in 1971 and is contemporaneous with Kurtág's year of study in West Berlin with the support of the Deutscher akademischer Austauschdienst. The four movements are entitled *Paris I, Museum of Cluny: The Lady with the Unicorn* (a reference to the Renaissance tapestry in the Cluny Museum showing Queen Mary of England with the mythological beast); *Paris II: The Tower of St. Jacques* (again, a reference to a visual experience in Paris); *Language Lesson*; and *Ars Poetica*.

Canadian-born soprano **Ingrid Attrot** has appeared as a soloist with the major British orchestras including the London Symphony Orchestra and City of Birmingham Symphony Orchestras, and abroad with the Montreal Symphony, the Los Angeles Chamber Orchestra, and the Aarhus and the Gulbenkian Orchestras. Miss Attrot has sung with several distinguished international conductors

including Maestro Dutoit, Sir Neville Mariner, Sir David Willcocks, Trevor Pinnock and Richard Hickox. Her work with the Mr Hickox has included performances of Ellen Orford in *Peter Grimes* (Britten), Beethoven's *Fidelio* as 'Leonora', and the soprano soloist in *War Requiem* (Britten).

Principal operatic roles include Miss Jessel, (*Turn of the Screw*) for English National Opera, Donna Anna, (*Don Giovanni*) for Opera Northern Ireland. For the Pacific Opera, Canada, Abigaille (*Nabucco*), Fiordiligi (*Così fan tutte*), and for Pimlico Opera, the Governess, from Britten's *The Turn of the Screw*.

Ingrid Attrot has a particular affinity for contemporary repertoire which was first recognised when she won the Eckhardt-Gramatté Competition. This was followed up with Miss Attrot being chosen as the major soloist for the Park Lane Group Series in London, UK. Collaborations with significant and renowned British contemporary composers followed, namely Geoffrey Burgeon, Hugh Wood, Nicola LeFanu and Julien Philps. She first performed Kurtág's *Messages of the Late R. V. Trousova* with the French Contemporary Music Ensemble GRAME in 1998 and has recently given further performances of the work in Geneva with Contrechamps conducted by Heinz Holliger. Future engagements include performances in Switzerland of Messiaen's *Harawi* and *Tempo e Tempo* by Elliot Carter in Belgium and France.

### **The Toronto Emerging Composer Award**

This \$5000 prize is funded by an anonymous donor through the Toronto Community Foundation and administered by the Ontario Region of the Canadian Music Centre. The Toronto Community Foundation's mission is to connect philanthropy to community needs and opportunities. Its vision is to ensure the vitality of Toronto and make it the best place to live, work, learn, and grow through the power of giving. It has been specified that this award can go towards the creation of a new work of art, or possibly to support the completion of an existing creative project. The anonymous benefactor has stated that the artist will be chosen where... "artistic excellence [is] matched by innovation, experimentation and a willingness to take risks."

The recipient of this award is **Rose Bolton**. Her artistic proposal is to compose and perform an original composition for six performers including an actress or singer. The instrumentation will include amplified found objects, non-western musical instruments, standard western instruments and computers or synthesizers which will be performed live. This is an "epic" piece because of its proposed length of 48 minutes. The composer aims to write music where the listener can become lost in the sounds as if in a mysterious land or new dimension. During the performance, a listener's concentration can come and go, and Rose hopes that this experience will be somewhat meditative. Her goal is to compose a work that transports the listener, or engulfs them in a kind of "soundscape". In this regard, Ms. Bolton plans to concentrate on a creative project of long-standing musical interest. "This award," said Rose Bolton, "will help me to develop creatively by offering me a chance to concentrate fully on artistic work and to gain experience of the technical and business elements of producing a concert with the hope of eventually releasing a recording of the concert on compact disc."

Rose Bolton holds a Master of Music degree in composition from McGill University. She earned her Bachelor of Music at the University of Western Ontario. Ms. Bolton has received several awards for her compositional work, including the H.C. Aitken prize of the 1995 New Music Concerts young composers competition and two prizes in the 1999 SOCAN awards for young composers. She is an Associate Composer of the Canadian Music Centre. Ms. Bolton has been commissioned to write works for a number of performers, including Continuum Contemporary Music, Arraymusic, the Burdocks, the Canadian Electronic Ensemble and accordionist Joseph Petric. She was one of five



young composers who participated in the Génération 2000 project directed by conductor Veronique Lacroix which involved six performances by l'Ensemble contemporain de Montréal in a cross-Canada tour. Generation 2000 was presented in Toronto by New Music Concerts as part of the Massey Hall New Music Festival in November 2000. In May 2001 New Music Concerts premiered Bolton's large ensemble work *Incidental Music of My Mind*.

[Back to Top](#)

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## **31st season - 257th event**

**Sunday May 26, 2002 - Glenn Gould Studio**

## **Linda Bouchard: A Portrait**

**Robert Aitken, flute**  
**New Music Concerts ensemble**  
**Linda Bouchard and Henry Brant, conductors**

**Our season concludes with A Portrait of Linda Bouchard, the renowned French Canadian composer and conductor. We will present several of her existing pieces and have commissioned a major new work for 10 instruments. Linda's mentor, 2002 Pulitzer Prize laureate Henry Brant, will also be featured with "Ghosts and Gargoyles", an NMC-commissioned sequel to "Angels and Devils" for flute solo with flute orchestra.**

*Programme:*

***Le Scandale* (1989) Linda Bouchard**  
violin, viola, cello, bass, harp, percussion

***Pourtinade* (1983/2002) Linda Bouchard**  
viola, percussion

***Ghosts and Gargoyles*\* (2001) Henry Brant (b.1913)**  
solo flute, 8 flutes  
(New Music Concerts commission)

**\**Traces* (1996) Linda Bouchard**  
string quartet

***Unity*\*\* (1997) Akiko Murakami (b.1968)**  
clarinet, cello

***NEIGES*\* (2001/2) Linda Bouchard**  
2 flutes, 2 violins, viola, cello, bass, percussion, harp  
(New Music Concerts / Canada Council commission)

[Back to Top](#)

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French Canadian Linda Bouchard has composed over 50 works in a variety of genres, from orchestral and chamber works to dance scores, concerti, and vocal pieces. Her works have been heard extensively on both sides of the Atlantic and have been recorded by the CBC (*Elan*) and Analekta (*Compressions*) in Canada, ECM (*Pourtinade*) in Germany, and CRI (*Lung Ta, Black Burned Wood*) in the US. A full compact disc of orchestral works called *Exquisite Fires* was released in 1998 on the Canadian label Marquis Classics. Her works *Icy Cruise, Revelling of Men, Triskelion* and *Fanorev* have all won SOCAN awards in Canada. Her honors in the US include first prizes in the Princeton Composition Contest with *Elan*, the Indiana State Competition with *Fanorev* and the National Association of Composers USA Contest with *Ma Lune Maligne*.

She lived in New York City from 1979 to 1990 where she composed, led new music ensembles and made orchestral arrangements for the Washington Ballet, the St. Luke's Orchestra and various churches in the Metropolitan area. In 1988, she created her own performing ensemble called "ABANDON" for which she wrote: *Muskoday, Possible Nudity, Le Scandale, Minotaurus* and *Propos IV*. She also was Assistant Conductor for the New York Children's Free Opera from 1985 to 1988. She guest conducted the St. Luke's Orchestra, the American Dance Festival, the New York New Music Ensemble, the Absolute Music Group and the New Music Consort. In 1990, she returned to Canada for the premiere of her first orchestral work *Elan* which was commissioned by the New Music America Festival held in Montréal. Her next commission was for the opening of the Musée d'Art Contemporain de Montréal with a piece for two ensembles spatially separated (*Ire*). From 1990 to 1992 she was guest conductor for the Atelier de Musique Contemporaine of l'Université de Montréal, and served as artistic coordinator of FORUM 91 for le Nouvel Ensemble Moderne.

From September 1992 to August 1995, Linda Bouchard held the position of Composer in Residence for the National Arts Centre (NAC) Orchestra in Ottawa. During her residency, she composed several works for the orchestra and organized 20th Century Music events such as the first Orchestral Workshop and the summer music festival, Atonal Departure. In 1993 she led the NAC Orchestra in an innovative Young People's Concert dedicated to the music of this century and conducted the first Double-Take Concert. In early 1994 she served as musical director and conductor for the NAC performance of Mauricio Kagel's *Variété*. Ms. Bouchard was music director for the 20th-Century Songs Integration Program at the Banff Center in 1994. She returned as Guest Artist to give master classes in composition in 1995. She conducted the premiere of her *Pilgrim's Cantata* at the Oregon Bach Festival in 1996. Ms. Bouchard received the Prix Opus as "Composer of the Year" by the Conseil Québécois de la Culture and she won the Joseph-S. Stauffer Prize from the Canada Council for the Arts for her outstanding contributions in music (1997). She was one of the featured composers at the Other Minds Festival (1998) in San Francisco where she led the SF Contemporary Music Players in the West Coast premiere of her *Ductwork*.

In 2000, she was the featured composer at two of the most prestigious Canadian Contemporary Music Festivals: the Winnipeg Symphony New Music Festival and the Vancouver New Music Festival, where she conducted the premiere of her latest orchestral work *The Open Life* with the Vancouver Symphony. She also conducted the Vancouver New Music Ensemble and the Standing Wave Ensemble. Her theatrical fashion show *Musique Défilé* was premiered by the Nouvel

Ensemble Moderne in Montreal in February 2000 and was performed in June at the International Arts Festival in Singapore. She was guest conductor of the San Francisco Contemporary Music Players in 1982 for the premiere of *Revelling of Men*. She returned as guest conductor in February 1998 and October 2000. She is currently living in San Francisco and is completing several composition projects including an opera, *The House of Words*.

### **Linda Bouchard: *Le Scandale* (1989/2002)**

The original version of *Le Scandale* (1989) was constructed around a principle of total mobility that really took its source in *Pourtinade*. Therefore, the same principles were applied: each section is an entity into itself, and the order in which the sections are played are determined by the conductor and can be different for every performance. There is also a fair amount of improvisation and interplay asked of each player. I wrote this piece for the Abandon Ensemble, a mixed sextet I had formed with some of the best new music musicians in New York City. They had been playing my music for many years and were used to working with one another.

*Le Scandale* was one of many works using what I called "flexible structures". As a composer, this technique gives me the opportunity to exploit many different aspects of an instrumental group and to develop a wide variety of musical material. Even more importantly, these pieces let me address some questions that have always fascinated me: "is abstract music perceived in abstract terms or is music registered in a linear (exposition-development-conclusion) type of discourse like the spoken language? Does the live interaction of the instrumentalists influence the delivery of a piece and therefore its impact on the audience?" These questions fascinated me in the 80's and they still interest me today. The revisions brought forth for this performance of *Le Scandale* are mostly cosmetic: I wrote the piece straight through from beginning to end. In other words, I decided the order of the sections, wrote in the many soli where there had been improvisations and made decisions that would have been made live by the instrumentalists in the original version. By choosing this traditional notation and a score that is fairly familiar, I felt confident that the spirit of the music would remain intact with an ensemble that will live with my music for a couple of weeks before the performance.

In the process of making this piece more practical and more user friendly (*Le Scandale* has only been performed by ABANDON Ensemble, so far), I realized how challenging the piece still is. I am grateful to have had the opportunity to revise this piece so it has a life of its own, beyond the specific group for whom it had been written.

The original version had been composed with the help of a grant from the Canada Council for the Arts. *L.B.*

### **Linda Bouchard: *Pourtinade* (1983)**

POURTINADE for viola and percussion is a collage of condensed statements, each of them an individual entity and related to one another stylistically and structurally. The order of the five sections and four transition segments is left to the decision of the performers. It is suggested in the score to alternate each section with a transitional segment. It is possible to repeat sections and segments twice but not in successive order. Therefore, the duration of the performance can possibly fluctuate between 2 minutes to 25 minutes.

In POURTINADE the instrumentalists have more than interpretive freedom, they are given control over the dramatic flow of the piece. The experience for the audience and for the players changes according to the juxtaposition of the abstract imagery between sections

The movements are entitled:

GERBE (bunch or spray)

LA MEUTE (the pack of wolves)

RESSAC-ROMPU (broken undertow)

L'ABANDON ETROIT (narrow abandon)

BRUINE-DERISION (sarcastic drizzle)

TIRADE DE PIOCHE (pick's tirade)

PACTE (the deal)

NOMADE (nomad)

LE MASSACRE - OUTIL (massacre as a tool)

POURTINADE was commissioned by violist Tina Pelikan and was composed at the Virginia Center for the Arts during March 1983. Kim Kashkashian has recorded the work on the German Label ECM. *L.B.*

## **Henry Brant: *Ghosts and Gargoyles* (2001)**

Henry Brant, America's pioneer explorer and practitioner of Twentieth Century spatial music, was born in Montreal in 1913 of American parents and began to compose at the age of eight. In 1929 he moved to New York where for the next 20 years he composed and conducted for radio, films, ballet and jazz groups, at the same time composing experimentally for the concert hall. From 1947 to 1955 he taught orchestration and conducted ensembles at Juilliard School and Columbia University. At Bennington College, from 1957 to 1980, he taught composition; and every year he presented premieres of orchestral and choral works by living composers. Since 1981 Brant has made his home in Santa Barbara, California.

In 1950 Brant began to write spatial music in which the planned positioning of the performers throughout the hall, as well as on stage, is an essential factor in the composing scheme. This procedure, which limits and defines the contrasted music assigned to each performing group, takes as its point of departure the ideas of Charles Ives. Brant's principal works since 1950 are all spatial; his catalogue now comprises nearly 100 such works, each for a different instrumentation, each requiring a different spatial deployment in the hall, and with maximum distances between groups prescribed in every case. All of Brant's spatial works have been commissioned.

Brant's spatial music has been widely performed and recorded in the U.S. and Europe, and his long career has been recognized by numerous awards and honors, including two Guggenheim Fellowships, the Prix Italia (which he was the first American composer to win), the American Music Center's Letter of Distinction, election to the American Academy-Institute of Arts and Letters, and Mayor Kevin White's official proclamation making March 7-11, 1983 a Henry Brant Week in Boston. In June, 1984, the Holland Festival presented a special week of 10 all-Brant retrospective concerts. Brant received an ASCAP/NISSIM Award in 1985, A Fromm Foundation grant in 1989, and a Koussevitzky Foundation award in 1995. In May 1998, The Paul Sacher Foundation in Basel acquired Brant's complete archive of original manuscripts including over 300 of his works. Brant received the honorary degree of Doctor of Fine Arts from Wesleyan University in September, 1998. In April of this year he was awarded the 2002 Pulitzer prize for music composition for his orchestral work, *Ice Field*.

Commissioned by New Music Concerts, Brant's *Ghosts & Gargoyles* was composed in the summer of 2001. Subtitled Spatial Soliloquies, the work is scored for solo flute who also plays piccolo and bass flute, with an octet of piccolos, C-flutes, alto flutes and bass flutes, plus a jazz drummer. The stage is occupied only by the soloist, the conductor and the

jazz drummer. The four duos of the octet are located in the four corners of the hall. Occasional quotations from ecclesiastical music by Allegri (1580-1662), and Palestrina (1525 -1594) are intended to suggest ghostly intimations. *Ghosts and Gargoyles* was envisaged as a sort of quasi-sinister 70-years-later sequel to Brant's much-performed *Angels & Devils*, an innovative 1932 concerto for solo flute with 3 piccolos, 5 C-flutes and 2 alto flutes.

## **Linda Bouchard: *Traces* (1996)**

TRACES is constructed in one movement with limited material and uses repetition and variation to extract the essence of each musical gesture. If I could explain abstraction in music, I might turn to the "traces" left by the musical material, as if one could capture the essence of the message, without fully stating the idea itself.

"Traces" starts with a soloistic role for the first violin, as in a concerto. As the piece progresses, the solo line becomes more integrated into the texture of the other instruments. While the opening is free and simple and quite open, as the score becomes denser it turns more complex, virtuosic and rhythmic.

Some time ago, while cross-country skiing, I saw the tracks of a rabbit running in the fresh snow. Suddenly, the traces stopped abruptly and one could see the imprint of an eagle's wings right where the tracks had stopped. The silence in the snow was startling and evocative.

It may be that it is the traces left on us by events, not the events themselves, that create our memories. This string quartet sets up musical events and then explores the "traces" left by them.

The Kronos Quartet commissioned TRACES in 1996 with the help of a grant from the Canada Council for the Arts. *L.B.*

## **Akiko Murakami: *Unity* (1997)**

Akiko Murakami was born in Japan in 1968. She has been composing since 1984. After graduating from Music Department of Kobe College in 1991, she took post graduate courses there for an additional year. Since 1994, she has attended composition courses such as the Akiyoshidai International Contemporary Music Seminar & Festival (Japan, 1994-1998), the Fifth Curso Internacional de Composicion Franco Donatoni (Mexico, 1998), and the Voix Nouvelles at Royaumont (France, 1998), studying with Brian Ferneyhough and Michael Jarrell among others. In April 2000, she participated in the International Composition Seminar organized by Ictus ensemble in Brussels and took lessons with Luca Francesconi and Fausto Romitelli. In July 2000, she participated in the Acanthes composition workshop in Avignon, where her piece *Visions* for 5 instruments was performed in the final concert for the course. She was selected as a participant for the workshop in computer music at IRCAM in June 2001.

Her piece, *Unity* for clarinet and cello, was selected as one of the finalists for the 2000 ICA (International Clarinet Association) Composition Competition. Concerning this work, Ms. Murakami has written:

For me, the relationship between time and musical evolution is one of my main interests in composition. When I ask myself, what is natural in musical evolution, I also raise the question of how I perceive what is 'natural'. These questions take me on an everlasting quest of examining the way I think.

In this piece, I attempted to keep my principal idea clear while dealing with different materials. Though the appearances of the materials are different, I looked for their intrinsic unity in order to achieve a certain direction throughout the piece. The search for unity leads me to contemplate the path of natural musical evolution. *A.M.*

## Linda Bouchard: *NEIGES* (2002)

NEIGES is written like a large set of variations with the original section lasting the first four minutes, followed by two variations and one coda. Each section travels from a wood color to a metal color but as the piece progresses the wood that was very prominent at first recedes to leave more and more space to metals, gongs and cymbals. The coda is mostly metals.

As the tradition implies, the variations take place in a pitch and rhythmical level. But I use the term "variation" in a larger sense making specific changes in the shapes of the gestures of the small musical events and playing dramatically with their tessitura, dynamics, speed and articulations.

The piece is constructed in several structural layers. Each layer maintains a governing principle that addresses very specific aspects of the piece: the orchestral color, the density, the level of complexity or purity in the material, tension versus release etc.

The harmonic language of the piece is very static and stable. I analyzed the spectrum of a set of wood chimes and a bell tree, slowed them down and transposed them. The resulting spectral analysis of each instrument became the basic harmonic material for the entire piece with very few modulations.

The flow is unpredictable. The voice of the solo violin appears searching, questioning. A line weaves in and out of the textural events that appear like clouds bursting from the top down.

Snow has been an inspiration for me since I began composing: the image of snow and its texture (solid, liquid, evaporating) and the beauty of its subtle variations of color, density and transparency. It is a powerful element capable of such delicate expression. New Music Concerts commissioned NEIGES with the help of a grant from the Canada Council for the Arts. The piece lasts approximately seventeen minutes. *L.B.*

[Back to Top](#)