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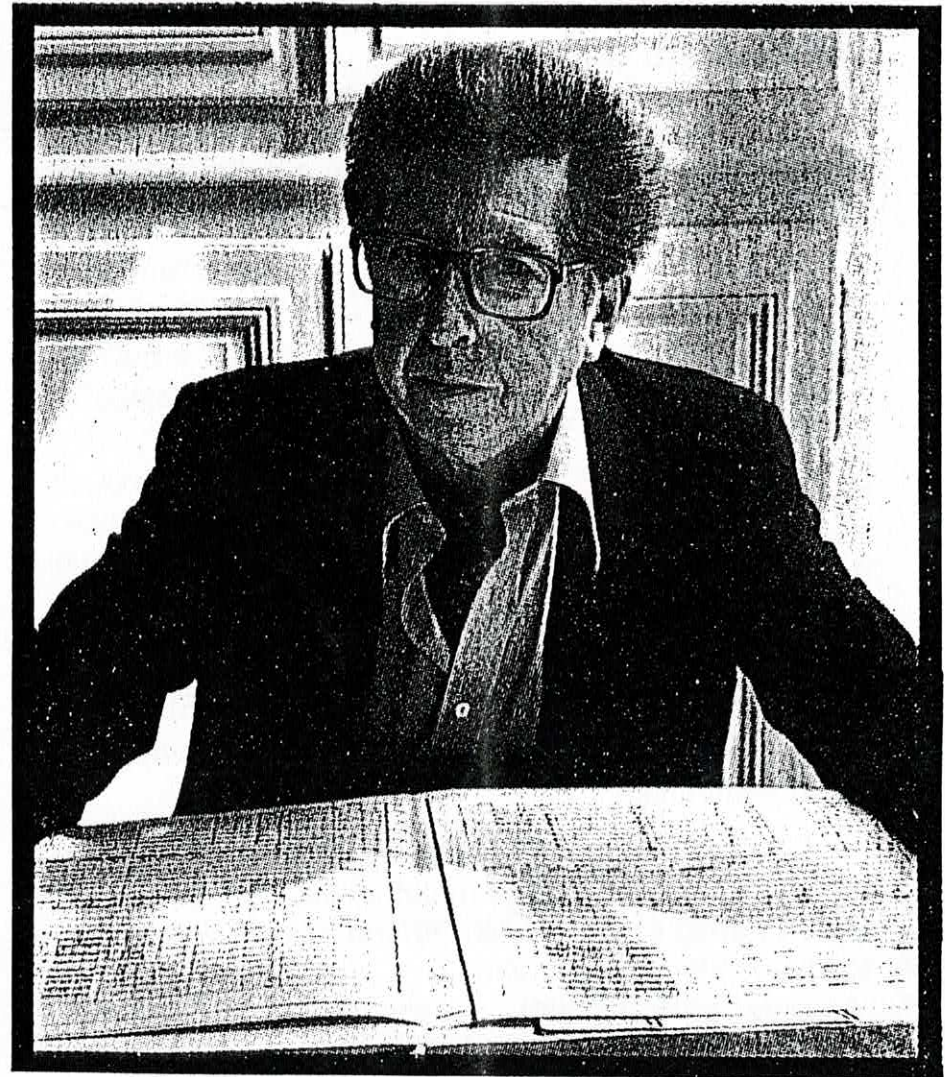
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concerts

new music concerts presents:
Henri Dutilleux



sunday december 3rd / premiere dance theatre

Sunday, December 3, 1995
Premiere Dance Theatre
Harbourfront Centre

Henri Dutilleux

Programme

Bruce Mather (b. 1939)

Vega Sicilia ▼ (1989) dur. 12'

Rachel Gauk, guitar, Douglas Perry, viola,
Erica Goodman, harp, David Hetherington, 'cello,
Trevor Tureski, marimba,
Bruce Mather, conductor

Henri Dutilleux (b. 1916)

Trois Strophes sur le nom de SACHER (1976) dur. 9'

I. Un poco indeciso II. Andante sostenuto III. Vivace.

David Hetherington, 'cello.

Harry Freedman (b. 1922)

Spirit Song (1993) Duration 17'.

Valdine Anderson, soprano,

Accordes String Quartet.

Fujiko Imajishi, Marie Bérard, violins,

Douglas Perry, viola, David Hetherington, 'cello.

Intermission

Omar Daniel (b. 1960)

My Angel (1991, rev. 1995) dur. 11'.

Valdine Anderson, soprano, Rachel Gauk, guitar.

Omar Daniel

Nocturne (1994) dur. 7'.

Rachel Gauk, guitar, Douglas Perry, viola,
David Hetherington, 'cello.

Henri Dutilleux

Ainsi la nuit (1976-77) dur.17'.

I. Nocturne II. Miroir d'espace III. Litanies IV. Litanies 2
V. Constellations VI. Nocturne 2 VII. Temps suspendu

The Accordes String Quartet:

Fujiko Imajishi, Marie Bérard, violins,

Douglas Perry, viola, David Hetherington, 'cello.

This evening's concert is being presented
in co-operation with **The Toronto Symphony**
and is being recorded for future broadcast on
CBC Stereo's "2 New Hours", Sundays at 10:05 pm

▼ denotes first performance

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Henri Dutilleux was born in Angers, France on the 22nd of January, 1916. Dutilleux undertook his preliminary musical training at the Douai Conservatory and entered the Paris Conservatoire in 1933; his professors there included Henri Büsser (composition), P. Gaubert (conducting) and Maurice Emmanuel (history of music). Dutilleux completed his studies with the highest honour by winning the Prix de Rome in 1938. In 1942 he became director of singing at the Paris Opéra and undertook a similar position with French Radio (1943-45). After the war he became director of music productions for the ORTF until 1963. He was appointed professor of composition at the Ecole Normale de Musique in 1961, and at the Paris Conservatoire in 1970. For many years he was on the committee of the French section of the International Society for Contemporary Music, and has been a member of the executive committee of the International Music Council of UNESCO.

Dutilleux described his aesthetic position in 1966:

First, in the realm of form, a careful avoidance of prefabricated formal scaffolding, with an evident predilection for the spirit of variation. Further, a penchant towards a certain type of sonority (with priority given to what may be called 'the joy of sound'). Again, an avoidance of so-called programme music, or indeed of any music containing a 'message', even though I do not of course deny in our art a meaning of a spiritual order. And finally, at a more technical level, the absolute necessity of choice, of economy of means.

In light of this definition the composer has suppressed a number of his early works, which he feels were too strongly influenced by the example of Ravel. Consequently the bulk of his acknowledged compositions were written after World War II. The Piano Sonata (1947) was first performed by Dutilleux's wife, Geneviève Joy, and his First Symphony (1950) received its première under Désormière. Two later orchestral works were first heard in the USA: Münch conducted the Second Symphony (1958-9), subtitled *Le double*, in Boston and *Métaboles* (1964) was conducted by Szell in Cleveland. A ballet score, *Le loup* (1953), was written for Petit, and 'Tout un monde lointain...' (1968-70) has a concertante cello part written for Rostropovich.

Henri Dutilleux, *Ainsi la nuit* :

Commissioned by the Koussevitsky Foundation, this work is dedicated to the memory of one of my friends, Ernest Sussman. It was given its European première by the Parrenin Quartet on 6 January 1977. The American première followed on 13 April 1978, when the performers were the Julliard Quartet.

"Thus the Night" is divided into seven sections, the majority of which are linked together by parenthetical passages which, although they are often very brief, are important in terms of the organic role that devolves upon them. Allusions to what will follow—or to what has gone before—are scattered throughout the work, taking their place as so many points of reference. Here, as in my other scores, the concept of memory, with all that is bound up with it by way of prefigurations, variations and so on, plays a significant part. It is a notion that implies a particular subdivision of time and, hence, of the form adopted here.

Like the main title, the different subheadings relate to a certain poetic or spiritual atmosphere, but certainly not to any anecdotal idea.

I. Nocturne *A static period from which linear, modally inflected voices emerge, with occasional echoes of the sounds of nature.*

II. Miroir d'espace *Fan-shaped structure: the register of the first violin is contrasted with that of the cello, their exposed but calm lines interrupted by alarms. There follows a return to the point of departure involving a mirror image or retrograde movement.*

III. Litanies *The pivotal chord reappears in an animated, eddying context. At the beginning of the piece it had been entrusted to the instruments' lowest register but is taken up here, in their warmest sonorities, with violence and urgency. The movement is cast as a set of variations in rondo form.*

IV. Litanies 2 A modal song-like movement based on four and, later, five notes that are always the same but in a different order. They are increasingly dispersed and finally diluted within a rhythmically free period.

V. Constellations A series of musical events takes shape, accumulating around a central sound (the note A), which exerts an immense attraction and makes its presence forcefully felt through the important role allotted to the solo writing.

VI. Nocturne 2 In contrast to the static nature of the opening Nocturne, the present movement is notable for its extreme mobility and vitality, while still maintaining an atmosphere of mystery.

VII. Temps suspendu A new period opens up, evoking the introduction. A kind of clockwork movement is gradually established against a background of harmonics reminiscent of distant bells. Time seems frozen.

—Henri Dutilleux

The subject of Dutilleux's *Trois Strophes*, **Paul Sacher** (b. Basel, Switzerland, 1906), is the founder and conductor of the Basel Chamber Orchestra (1926) and the Collegium Musicum of Zurich (1941). Throughout his life he has dedicated his considerable personal wealth to the commissioning or first performances of close to 100 contemporary composers, including such mid-century classics as Bartók's *Music for Strings, Percussion and Celesta*, *Divertimento* and the *Violin Concerto* of 1907-8, Hindemith's *Die Harmonie der Welt*, Honneger's *Second* and *Fourth Symphonies*, Martin's *Petite symphonie concertante*, Strauss's *Metamorphosen* and Stravinsky's *Concerto in D*.

Henri Dutilleux, *Trois Strophes*
sur le nom de **SACHER** :

To celebrate the seventieth birthday of Paul Sacher, Mstislav Rostropovich invited twelve composers to write

a piece for unaccompanied 'cello on the letters of Sacher's name (respelt, phonetically and orthographically, using a mixture of German and French note names, as E flat, A, C, B, E, D). The event took place at the Zurich Tonhalle on 2 May 1976 and the composers represented were Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Wolfgang Fortner, Alberto Ginastera, Cristobal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber, Witold Lutoslawski and myself. Pierre Boulez's piece was scored for seven 'cellos, one of which was given principal status. It was subsequently adapted as "Messagesquise".

I myself later produced an extended version of my own 1976 homage to Paul Sacher by adding two other pieces. The title adopted for this short suite relates to the idea of return, not to say "rhyme", since a link is established between each strophe by a statement of the six letters that make up Sacher's name, using a mirror-image procedure. The 'cello's two lowest strings are retuned to F sharp (instead of G) and B flat (instead of C). At the end of the first strophe we hear a quotation from Bartók's "Music for Strings, Percussion and Celesta", which was commissioned by Paul Sacher and which received its first performance under Sacher's baton in Basle in January 1937.

—Henri Dutilleux (Translations by Stewart Spencer)

Harry Freedman was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist, but during his teens he began to develop a passion for jazz which soon led to an interest in classical music.

At eighteen he began to play the clarinet. After four years of service in the RCAF during the war, he came to Toronto to study at the Royal Conservatory of Music, where his teachers were John Weinzweig (composition) and Perry Baumann (oboe). He then joined the Toronto Symphony as its English Horn player, a position he held for 24 years until 1970, when the growing demand for his works enabled him to devote all of his time to composition. Freedman is one of Canada's most frequently performed composers. His output consists of over 170 works, including three symphonies, 9 ballets, numerous works for vocal and instrumental groups, and an extensive catalogue of music for stage, screen and television. He is a founding member and past president of the Canadian League of Composers and an Officer of the Order of Canada.

Spirit Song was commissioned by Music Toronto with the assistance of the Ontario Arts Council and was premièred by Valdine Anderson and the Alcan Quartet in January, 1994.

Harry Freedman, *Spirit Song* :

Some years ago I visited the remains of a Nootka village on the west coast of Vancouver Island. The misty afternoon enhanced the ghostly atmosphere evoked by the deserted village with its single totem pole guarding the burial place. The visit made a very deep impression and the following year, when I wrote my Third Symphony, I tried to express my feelings in the slow movement. Spirit Song is a further expression of these feelings, coloured perhaps by the sadness —and anger— resulting from a reading of Thomas Berger's "A Long and Terrible Shadow".

The text was suggested by Aboriginal place names taken from a map of the Americas. A few are used as they appear on the map. The majority, however, were merely suggested by the place names and were altered to suit the demands of the music. In that sense, it is an invented text.

There are no allusions to any Aboriginal culture in the music.

—Harry Freedman

Bruce Mather was born in Toronto in 1938, and studied here with composer Oskar Morawetz and pianists Alberto Guerrero and Alexander Unisky. He continued his studies in Paris (1959-62) with Simone Plé-Caussade, Darius Milhaud and Olivier Messiaen. He obtained his master of arts degree from Stanford University and was granted a doctorate from the University of Toronto in 1967. A resident of Montréal since 1966, he is a professor of composition, analysis and harmony and director of the contemporary music ensemble at McGill University.

In 1974, on one of his many visits to France, Mather met and grew to admire the Russian microtonal composer Ivan Wyschnegradsky (1893-1979); as a result many of his subsequent works incorporate subtleties of intonation that serve to heighten the highly poetic atmosphere of Mather's music, which has been described by Bengt Hambreus as "...a spiritual seance, evoking an irrational spirit in infinite space, where sonorities materialize and float, at times ecstatically...".

In 1978-79 Mather was invited to appear as a guest lecturer for the analysis class at the Conservatoire National Supérieur de Musique de Paris; upon his return to Canada he was awarded the Jules Léger Prize for chamber music. In recognition of his numerous works inspired by wine, Bruce Mather was initiated into the Confrérie des Chevaliers du Tastevin at the Château Clos de Veugeot in 1987.

Bruce Mather, *Vega Sicilia* :

When I was first invited to write a guitar concerto, I accepted on condition that the "orchestra" be small enough that the guitarist could play without amplification. I chose an "orchestra" consisting of only four instruments: viola, 'cello, harp, marimba. In my work as director of the contemporary music ensemble at McGill University, I often looked for repertoire for guitar and ensemble. I find that there is very little good repertoire.

Already ten of my works take their names from wines. Of course a work for guitar must have the name of a Spanish wine. I chose Vega Sicilia, one of the best and most expensive Spanish red wines.

—Bruce Mather

Born in Toronto in 1960, **Omar Daniel** has received performances of his works throughout Canada, as well as in Great Britain, Belgium, Hungary, Poland, Estonia, Ireland and the United States. He holds a Doctor of Music degree in Composition from the University of Toronto, and has studied with such well-known composers as John Beckwith (Canada), Leo Brouwer (Cuba) and Alexander Goehr (United Kingdom).

Mr. Daniel has composed extensively in solo, chamber and orchestral idioms. Commissions include compositions for the Toronto Symphony, the National (USA) Womens Symphony Orchestra, CBC Radio, the Esprit Orchestra, the National Youth Orchestra of Canada, Continuum New Music Ensemble, the Hammerhead Consort, the Guitar Society of Toronto, pianist Robert Kortgaard and guitarist Rachel Gauk. He is also active in the recording industry, having produced compact discs by Anton Kuerti, Angele Dubeau, Rachel Gauk, Susan Hoepfner, James Sommerville, Scott St. John, Judy Loman and Kevin MacMillan.

Omar Daniel, *My Angel*

*So much of my preoccupation as a composer has been with the exploration of the relationships between extremes of musical expression. In this light, **My Angel** is unusual. I wanted to create two musical worlds in this work, but unlike many of my works, both of these musical worlds rely on calm, reflective and understated musical ideas.*

The first musical world is that of a dream; a timeless and boundless world which the woman protagonist occupies and in which she meets and interacts with her angel. This is a musical world of nostalgia and memory, and accordingly I chose a harmonic palette which is rooted in pre-20th century models. I instinctively felt that a modal/tonal harmonic idiom would best reflect the state of mind of the protagonist.

The second musical world is what I would call quiet desire. I wanted to portray a subtle yet strong sense of forward motion, reflecting the woman's passionate account of the

events as she experiences them. I wanted a very subtle and delicate shaping of musical elements, yet with attention to the pace of the work as a whole.

*I wrote the text for **My Angel** in 1989, shortly before the first version of the music was composed. Originally written for soprano and piano, the first revision in 1991 replaced the piano with guitar, and to a large extent the instrumental part was re-composed. The second revision in 1995 changed little of the vocal line, and once again concentrated on the instrumental writing: an opening guitar solo was added and I omitted certain interlude material, resulting in a better overall shape and pace to the work.*

—Omar Daniel

Omar Daniel, *Nocturne*

***Nocturne** was commissioned by the Canadian Broadcasting Corporation, and written in the fall of 1994. I decided that I wanted to challenge the players both technically and in range of expression in this short work. Therefore, although the title 'Nocturne' might conjure up aural references to Chopin, and suggest a quiet, lilting character-piece, my nocturne explores a wide range of textures, tempi and dynamics.*

The work is in two parts. The first half, marked 'Lento misterioso', explores a ghostly sound world. The alternation between quiet, spacious, slow moving sonorities and loud, dense and active ones depicts the macabre and expressionistic side of the night. The second half, 'Allegro Barbaro' and 'Presto Feroce', takes on the character of a crazed pagan dance. Much of this section is written with full 'tutti' orchestration, a homophonic/heterophonic texture, and motor-like rhythms.

—Omar Daniel

Biographies

The **Accordes String Quartet** is heard frequently with *New Music Concerts*, and appears regularly on CBC and CJRT broadcasts. The *Accordes* have also performed in the Toronto Symphony Associates' *Three Small Concerts*, participated in the Thomson Hall Chamber Music Series, and toured various other venues in Ontario. Their concentration on contemporary music has allowed the group to give the Canadian, and sometimes world, premieres of string quartets by composers such as Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel and Ann Southam.

Valdine Anderson is much in demand as an interpreter of new music. Recent performances include Gorecki's *Symphony of Sorrowful Songs* with the Toronto Symphony, the première of Harry Freedman's *Spirit Songs* with Music Toronto, several works by Harrison Birtwistle with New Music Concerts, R. Murray Schafer's *Gitanjali* with the Winnipeg Symphony, and the North American première of Louis Andriessen's *Hadewych* with the Vancouver New Music Society. In Cheltenham, England this year she starred in Thomas Adès new opera *Powder Her Face*. She will be heard later this season in Gorecki's *Good Night* with the London Sinfonietta in Milan, and at the Southbank Arts Centre in London with the same orchestra in a birthday celebration for the Hungarian composer György Kurtág.

Rachel Gauk's arrival on the international music scene has been confirmed by several important debuts in recent seasons. She performed Rodrigo's *Concierto de Aranjuez* with the Toronto Symphony, presented a solo recital at the National Arts Centre in Ottawa, and performed two concerti with the New World Chamber Orchestra in Mexico City. Her 1994/95 season included debut recitals in Canada, the United States, and England and appearances with the Edmonton, Kingston and Kitchener-Waterloo Symphony Orchestras. Her first recording for Marquis Classics, *Danzas y Canciones*, was enthusiastically received in 1992. A second CD, *Toward the Sea*, features contemporary duets with flautist Susan Hoepfner. Ms. Gauk's latest solo recording for the Marquis label is entitled *Scarlatti Sonatas*.

David Hetherington is a graduate of the Royal Conservatory of Music and the University of Toronto. He also studied with the renowned 'cellists Claus Adam, Andre Navarra and Paul Tortelier. A member of the Toronto Symphony since 1970, he has gained a reputation as both teacher and performer. He teaches 'cello at the Royal Conservatory and chamber music at the University of Toronto where his chamber music ensemble, *Amici*, is in residence. In addition to playing a series of concerts with international artists at the Glenn Gould Studio in Toronto, this popular chamber group has toured Canada, Europe and Mexico. Mr. Hetherington is also a founding member of the string quartet *Accordes*. He has performed often with New Music Concerts and recorded for CentreDiscs and the CBC.

Programme notes compiled by Daniel Charles Foley

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