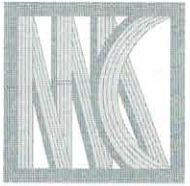


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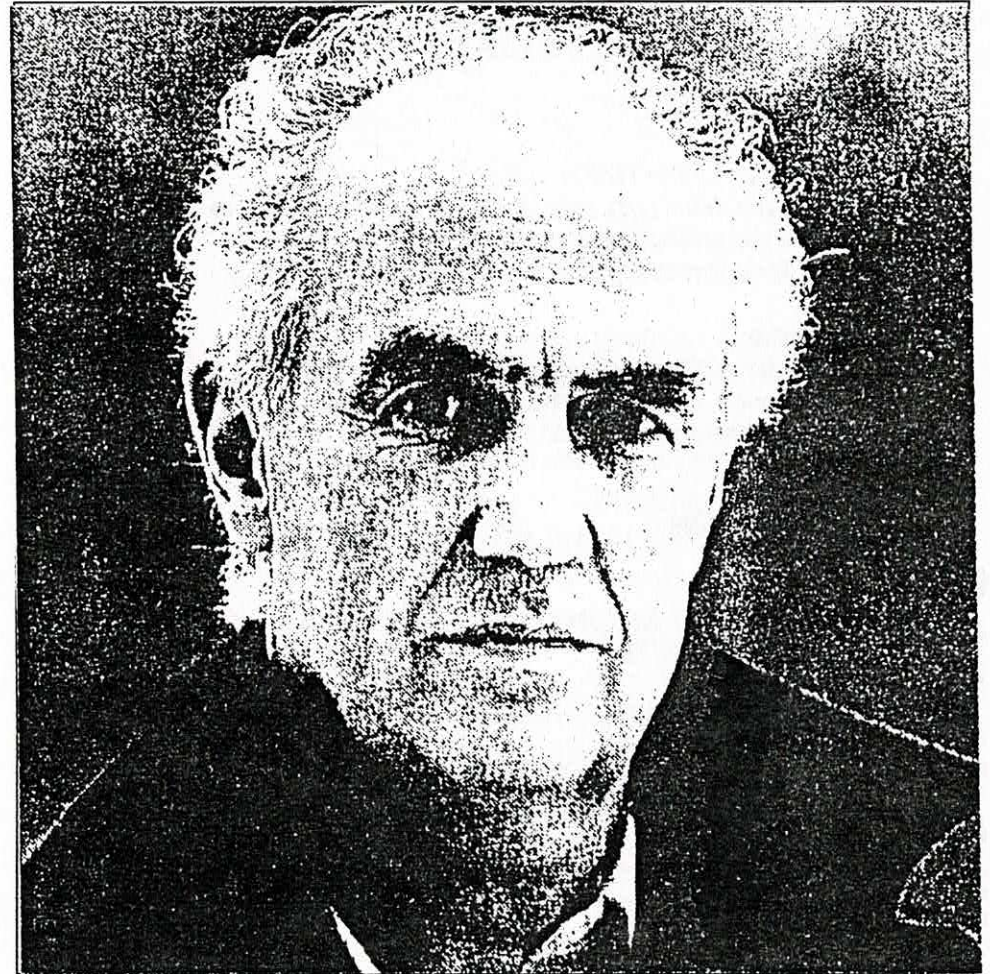


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season **nineteen** **6**  
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Robert Aitken Artistic Director

new music concerts presents  
**Luigi Nono / Stefano Scodanibbio**



Sunday December 8, 1996 / duMaurier Theatre Centre  
Wednesday December 11, 1996 / The Music Gallery

Sunday, December 8, 1996, 8:00 PM  
du Maurier Theatre, Harbourfront Centre

new music concerts presents

# Luigi Nono

in the eighties

## Programme

Luigi Nono (1924-1990)

**Post-prae-ludium no. 1 "Donau"** (1987) ● Dur. 14'

Giancarlo Schiaffini, tuba

with live electronics by Rick Hyslop and Chris Rudyk

Luigi Nono

**Omaggio a György Kurtág** (1983-86) ● Dur. 17'

Laura Pudwell, contralto, Robert Aitken, flute,

Colleen Cook, clarinet, Giancarlo Schiaffini, tuba

with live electronics by Rick Hyslop and Chris Rudyk

## INTERMISSION

Luigi Nono

**Guai ai Gelidi Mostri** (1983) ● Dur. 44'

I. In Tyrannos! (ca. 27')

II. Lemuria (ca. 8')

III. Das große Nichts der Tiere (ca. 1')

IV. Entwicklungsfremdheit (ca. 8')

Karen Olinyk and Laura Pudwell, contraltos,

Diane Aitken, flutes, Colleen Cook, clarinets,

Giancarlo Schiaffini, tuba, Douglas Perry, viola,

Paul Widner, cello, Stefano Scodanibbio, contrabass

with live electronics by Rick Hyslop and Chris Rudyk

Robert Aitken, conductor

*Tonight's concert is being recorded for future  
broadcast on CBC Stereo's **Two New Hours***

● North American premières

Wednesday December 11, 1996, 8:00 PM  
The Music Gallery, 179 Richmond Street W.

new music concerts presents

# Stefano Scodanibbio

double bass

## Programme

Stefano Scodanibbio (b. 1956)

**Sei Studi** (1981/83) Dur. 20'

Stefano Scodanibbio

**Geografia amorosa** (1994)▲ Dur. 8'

## INTERMISSION

Stefano Scodanibbio

**Mille voci** (1996)▲ Dur. 30'

▲ Canadian premières

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**Luigi Nono (1924-1990)**  
programme note by Daniel Foley

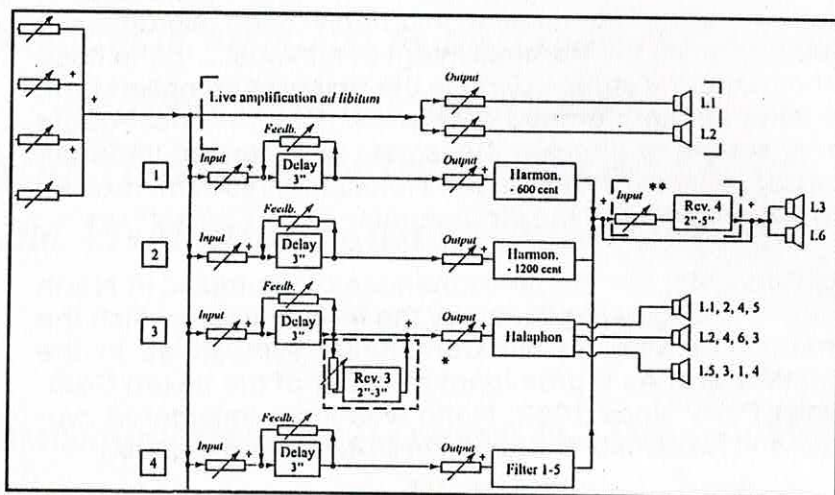
**Luigi Nono** was a student of the Italian composers Francesco Malipiero (1882-1973) and Bruno Maderna (1920-1973) and the German conductor Hermann Scherchen (1891-1966). Malipiero, Nono and Maderna were all native Venetians, who admired Scherchen's appearances at the Venice *Biennale* after the war. Scherchen held master classes in conducting while in residence there and brought both Nono and Maderna with him to the *Internationale Ferienkurse für Neue Musik* (International New Music Summer Courses) at Darmstadt in 1950. His performance that year of Nono's *Variazioni canoniche sulla serie dell'op.41* [e.g. the *Ode to Napoleon*] di A. Schönberg for orchestra established the young composer as the equal of his Darmstadt contemporaries Pierre Boulez, Karlheinz Stockhausen and Iannis Xenakis. *Il canto sospeso* (for solo voices, chorus and orchestra, first performed at Cologne in 1956) proved an even greater success. It was internationally admired as both a masterwork of 1950s serialism and a provocative example of revolutionary socialist music.

Nono maintained a long association with Darmstadt and taught there from 1954 to 1960. Greatly admired for the force of his convictions, he travelled and lectured widely throughout the Eastern bloc and the Marxist nations of South America. He almost invariably used words as a means to focus the political intent of his music. In the case of the cantata *Il canto sospeso* the text was compiled from the letters of condemned resistance fighters. Subsequent works sought to address the issues of American imperialism, capitalist exploitation, the Holocaust, fascism, racism, and the solidarity of the Proletariat.

The near-total ban on performances of his music in North America is largely explained by the fervency with which the composer expressed his Communist sympathies in the Cold War era. As a prominent member of the Italian Communist Party since 1952, Nono was long considered *persona non grata* in both the United States and Canada.

Shortly after the première of his opera *Intolleranza* (1960-61) Nono distanced himself whenever possible from the incongruously bourgeois conventions of the 'Concert Hall', often presenting his compositions in alternative performance spaces such as factories and public squares. At the same time, the integration of electronic and acoustic resources became an integral part of the fabric of his music. His earliest electroacoustic compositions date back to the foundation of the Studio di Fonologia in Milan by Maderna and Luciano Berio in 1954 and culminated in the last decade of his life with his position at the electronic music studio of the Heinrich Strobel Research Institute of the Southwest German Radio network in Freiburg im Breisgau.

His final works (after the string quartet *Fragmente-Stille. An Diotoma* of 1980) were developed in a collaborative effort with specific performers and in unique acoustic circumstances and consequently they have rarely been performed abroad. They incorporate a system of live electronics through which the sounds of the instruments are altered and manipulated through tape delays, filters and harmonizers and then re-transmitted through a programmed network of loudspeakers placed throughout the concert hall. As a result the listener finds himself in an indirect and diffused 'soundscape' and is unable to determine exactly where the dialogue of acoustic and electronic sounds might come from at any given moment.



**Post-prae-ludium no. 1, "Donau" (1987)**

programme note by Luigi Nono

Translation by Giancarlo Schiaffini

The course of the composition is fixed in its details; the performance, however, is planned as a set of suggestions for the performer. The possibility of using extended performance techniques on the six-valve tuba gives the interpreter the option to cross the boundaries between the given notes and the opportunity to create more spontaneous events.

The electronic processing of the sound is interwoven in the composition in different ways. The tuba must catch, develop and respond to the sound processing. The given notation, the extended performance techniques and the live electronics together supercede my own interpretation.

**Luigi Nono**

(from the notes for the first performance at Donaueschingen, 17 October 1987)

**Omaggio a György Kurtág (1982/86)**

programme note by Andrew Clements, from the Auvidis Montaigne CD, **luigi nono 3** [MO 782047]

If the basis for *Guai ai gelidi mostri* was a complex web of literary and visual illusions, then the verbal starting point for Nono's homage to his long-standing friend, the Hungarian composer György Kurtág, composed in the same year, was much more direct. In 1979 Kurtág had written his *Omaggio a Luigi Nono*, tiny settings for unaccompanied chorus of poems by Anna Akhmátova and Rimma Dalos: Nono's *Omaggio a György*

*Kurtág* uses as its raw vocal material just the phonemes derived from Kurtág's name. But the starting point for the instrumental sounds in *Omaggio* was research that Nono undertook in the Freiburg studio with the piccolo-player Roberto Fabbriciani, clarinetist Ciro Scarponi and tubist Giancarlo Schiaffini, exploring the possibilities of the electronic transformation of their instruments, and playing with the use of microtonal intervals. The result is one of the purest examples of Nono's late, rarefied style, music that often operates on the margins of perception. It falls into fourteen sections of widely differing lengths often separated by silences, the longest lasting one minute.

The première of Nono's *Omaggio* took place in Florence in 1983. The definitive version of 1986 was first heard in Milan. On both occasions Nono collaborated in the live electronic aspect of the score with Hans Peter Haller.

**Guai ai gelidi mostri** (1983)  
Programme note by Luigi Nono  
*Translation by Daniel Foley*

**Sounds that move** and are not limited to the static, monolithic character of the conventional vibrations of instruments are achieved through the *differentiation* of micro-intervals as refined as one vibration per second, transpositions of the sound-spectrum that belie their origins, and the addition or subtraction of different vibrations from the compositional idiom according to one's study of acoustic space.

Differences are drawn as well between the past/present of Gregorian chant and the past/present of the chant of the synagogue.

Differences also determine the way sounds are made, from their self-defined state to their

expansion, and between the varying articulative qualities of voices and instruments when both are treated with live electronics.

The antidote to the banal and passive vision of music promulgated through the hyperbolic language of the "star-system" can only be achieved through the dedicated exploration of alternative possibilities that nurture creativity.

Always remain open to a surprise, the unusual, the confrontational, constantly maintaining an attitude of the utmost uncertainty (certainty in uncertainty), with a desperate, utter restlessness (resting in restlessness) — for the seeking ever outweighs the finding.

### Listen!

Know how to *hear* the red and white stones of Venice at daybreak —

Know how to *hear* the infinite rainbow of colours reflected from the lagoons at dusk —

Know how to *hear* the Black Forest as it magically cradles itself.

Colours, silences, the seven spheres of heaven appearing **live** in nature...

Instants — echoes of stilled voices — silences — a crystal apogee of events — happy, horrible and tragic moments.

*Guai ai gelidi mostri*: another adventure for us, for Cacciari, for Vedova, for Haller, for me, on the open sea to Prometheus.

**Luigi Nono**

(abridged from the German preface to the score)

*Guai ai gelidi mostri* was commissioned by the Westdeutscher Rundfunk Köln and was first performed on the 23rd of October 1983 in Cologne under the direction of Roberto Cecconi and Luigi Nono. The text by the philosopher Massimo Cacciari is a multilingual collage drawn from a variety of literary sources. The titles of the four movements are taken from a cycle of four paintings on the subject of the Venice *Carnevale* by Nono's friend and fellow Venetian Emilio Vedova. In actuality, however, little of the text will be comprehensible to the listener. As Andrew Clements has observed, *As in all of Nono's works around Prometeo [Prometheus, Nono's epic two-and-a-half hour "aural drama" of 1984], it is much more fruitful to regard the concept of any musical 'setting' over the text as irrelevant; the words are essentially the philosophical foundation upon which Nono can base his musical argument, and part of the sonic raw material for the electronic transformations.*

### **GUAI AI GELIDI MOSTRI**

*("Heaven help cold monsters")*

*After four paintings by Emilio Vedova*

*Textual montage by Massimo Cacciari, after Gottfried Benn, Lucretius, Carlo Michelstaedter, Friedrich Nietzsche, Ovid, Ezra Pound, Rainer Maria Rilke and Franz Rosenzweig*

*Translation by Andrew Clements*

#### **I. In Tyrannos!**

*The State is its name  
that coldest  
of all cold monsters —*

*A dryness calling for Death*

*Its Sign  
preaches Death*

*with disgusting Ulcers  
buried  
horrible Poverty*

*all Corrupting  
Place  
of all lights mute  
Lies  
in all tongues  
the heathen  
Being-State  
observing Funerals*

*justice was only his first word —  
now, though, he speaks his second word  
THE WORD OF VIOLENCE*

#### **II. Lemures**

*When it can't  
get much darker  
than this hour, that sinks —  
When  
from the dark forest  
the Lemures, threaten —  
Memory  
arises barefoot  
snaps its finger  
throws the black beans  
behind the Larvae —  
then Shells of words pour down —  
Dead worms generate living —  
Corruption Stench Decay —  
rattles with bronze from Temesa  
There was no respose  
And it is the Air without  
refuge in Peace*

### III. The great Nothingness of Animals

*deeply resonates the Openness  
in the eyes of Animals  
free from Death  
and the Flowers  
unending  
are its Mirror*

*Its name is Destiny  
It is always in front  
and nothing else —  
Staying in front —  
Where we see the future  
There it sees All  
and the same in all  
and the same redeemed forever  
in All  
it  
almost deadly birds of the soul*

### IV. Absence of Development

*And in your Spirit, oh Beauty  
This is not vanity —  
**That is where man first begins**  
who is not superfluous —  
In the air  
Unique Indescribable Omnipresent  
the persuasive Song  
illuminating Emptiness  
without Imago  
Measured stone against stone —  
There, where the State ends  
in the air  
discontinuous gods  
**Lay aside Fear**  
**Fear**  
**Lay aside Fear**  
**Lay aside***

### Geografia amoroso (1994)

programme note by Stefano Scodanibbio

Negritude, tribulism... "extra"  
Part of a larger composition called *Geographica*, this work explores the rhythmic percussive potential of the double bass, that also in this realm reveals itself as an "instrument of wonders", carrying in itself traditional bowed instrument techniques as well as restless innovation, an overture of far-out music...oh beat!

### Mille voci (1996)

programme note by Stefano Scodanibbio

The first draft, anticipating what will perhaps one day may be my novel of the contrabass, *A Thousand Voices*, which gathers, modifies and broadens my previous works (*Oriente/ Occidente, Strumentale, Studio no 6*) from the new perspective of a global concerto.

### Sei Studi (1981/83)

programme note by Stefano Scodanibbio

This collection of six studies constitutes an attempt to free the double bass from the conventional sonorities which pretend to make it a vulgar imitation of the violoncello, or a resonant box for jaded dramatic effects and kitsch. *Sei Studi* is the expression of the will to give voice to an instrument which, up to now, has only known the stuttering of alien voices on one side, and suffered an almost sadistic violation by the avant-garde movement on the other. Nowadays, it is necessary to let the double bass sing with its own voice. This determination requires the reinvention of harmonic sounds which, in the double bass more than any other instrument, resemble *real* sounds, but surpass them in beauty.





## SOCAN FOUNDATION COMPETITIONS

April 1, 1997 is the deadline for two national competitions sponsored by The SOCAN Foundation.

### SOCAN Awards for Young Composers

Prizes totalling \$17,500 are available to composers under 30 for works for full symphony orchestras, chamber ensembles, electroacoustic music, solo or duet compositions and choral works.

### Gordon F. Henderson/SOCAN Copyright Competition

A \$2,000 prize is available for an essay dealing with copyright law as it relates to music. The competition is open to law students who are Canadian citizens or landed immigrants.

Brochures containing competition rules and application forms are available from the Foundation or any SOCAN office.

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## BIOGRAPHIES

**Stefano Scodanibbio**, contrabass soloist and composer, was born in Macerata, Italy, June 18th 1956. In the 1980s and 1990s his name was prominently linked to the renaissance of the double bass, through his playing in the major festivals throughout the world and by the dozens of works written especially for him by composers such as Bussotti, Donatoni, Estrada, Ferneyhough, Frith, Globokar, Sciarrino and Xenakis.

He has created new techniques extending the colours and range of the double bass heretofore thought impossible on this instrument. He collaborated in the creation of works by Luigi Nono ("*arco mobile à la Stefano Scodanibbio*") is written on the score of *Prometeo*) and Giacinto Scelsi. Scodanibbio regularly plays in a Duo with Rohan de Saram as well as with Markus Stockhausen. Since 1996 he has taught at the Darmstadt Ferienkurse.

As a composer his catalogue consists of more than 30 works, principally written for strings (*Sei Studi* for solo contrabass, *Six Duos* for all combinations of the four strings, *Concerto* for contrabass, strings and percussion and other works.) His string quartet *Visas* has been recorded by the Arditti Quartet for the Montaigne Auvidis label. Always interested in the possibilities inherent in improvisation, his recent activity has included performances with Bob Ostertag, Bruce Ackley, David Moss, Fatima Miranda, Enrique Morente and Miya Masaoka. Of particular importance is his collaboration with Terry Riley, currently documented on a CD released by the Californian label, *organ of Corti*.

**Giancarlo Schiaffini**, composer-trombonist-tubist, was born in Rome in 1942 and received his PhD in Physics at the University of Rome in 1965. Self-taught, he appeared as soloist in the first Free-Jazz concerts in Italy and subsequently presented his own compositions widely in the mid 1960s. In 1970 he studied at Darmstadt with Stockhausen, Ligeti and Globokar and formed the contemporary chamber ensemble, *Nuove Forme Sonore*. He also worked

with Franco Evangelisti in 1972 and has since collaborated with the *Gruppo di Improvvisazione di Nuova Consonanza* until 1983.

In 1975 he founded the *Gruppo Romano di Ottoni* performing Renaissance and Contemporary music. At present he teaches at the Conservatorio Alfredo Casella in l'Aquila and at the Summer Courses of Siena Jazz. He plays in concerts and International Festivals of Contemporary Music and Jazz and teaches in Clinics and Seminars all over the world.

Mr. Schiaffini has collaborated with John Cage, Merce Cunningham, Luigi Nono and Giacinto Scelsi in various concerts, and works for solo trombone or tuba have been dedicated to him by Scelsi, Nono, Amman, Alandia, Villa-Rojo, Renosto, Laneri and Guaccerro. He has performed for the national radios in Austria, Holland, Germany, Mexico, Italy, Spain, Sweden and France as well as having recorded for BMG, Curci, Cramps, Edipan, Horo, Pentaflowers, Pentaphon, Red Records, Ricordi and Vedette. His music has been published by BMG, Curci, Edipan and Ricordi. His treatise on contemporary trombone techniques is published by Ricordi.

**Karen Olinyk** holds a Master of Music degree in Opera Performance from the University of British Columbia and is a graduate of the University of Toronto's Opera Division. She has also attended the Britten-Pears School for Advanced Musical Studies where she performed Mrs. Grose in Britten's *The Turn of the Screw* and Baba the Turk in Stravinsky's *The Rake's Progress*. This season Karen has been heard in Opera in Concert's production of Rimsky-Korsakov's *Sadko*. Upcoming roles include Agricola in *A Night in Venice* for Toronto Operetta Theatre and her debut with Vancouver Opera as Mrs. Ott in Carlisle Floyd's *Susannah*. Karen has performed numerous works by Vancouver composer Ramona Luengen as well as UBC Professor Stephen Chatman. Other contemporary performances include "Hear and Now: Vancouver Composers Showcase" and Arvo Pärt's *Stabat Mater* for Vancouver New Music.

**Laura Pudwell** is an exciting talent with a rapidly developing career in opera, recital and oratorio, with a particular affinity for early music and contemporary works. In addition to her extensive work in oratorio she has appeared in Opera Atelier's productions of Purcell's *Dido and Aeneas*, Monteverdi's *Orfeo* and Charpentier's *Actéon* and Tafelmusik's performance of *Lucas et Cécile*. In recent seasons Laura has premièred works by Canadian composers David Parsons, Douglas Schmidt, Denis Gougeon and Linda C. Smith. Her repertoire includes music by Murray Schafer (with the Aeolian Winds), Robert Zuidamm (with Continuum's new music series) and George Crumb (with Toronto's Queen of Puddings ensemble). A native of Fort Erie, Ontario, Ms. Pudwell is a graduate of the University of Toronto. Her discography includes *Full Well She Sang* with the Toronto Consort and a featured role in a compact disc of the choral works of Imant Raminsh.



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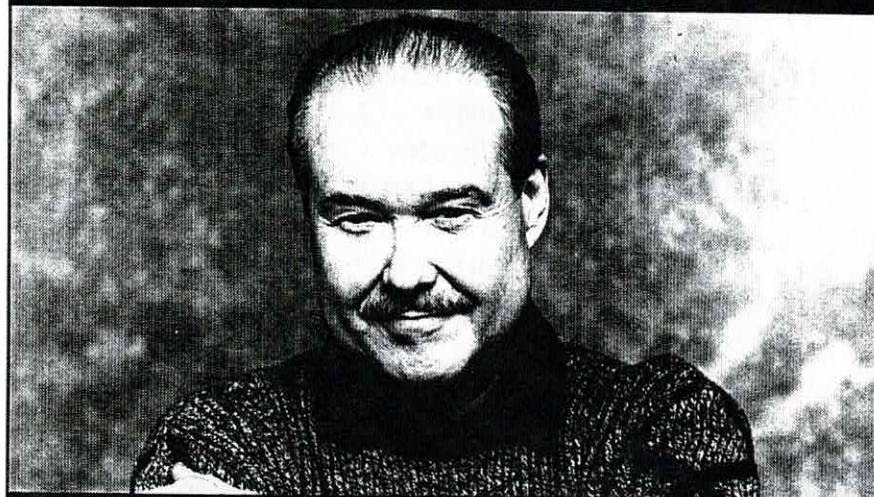
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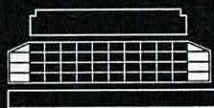
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