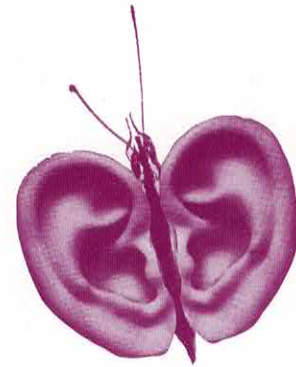




new music concerts

98/99



Robert Aitken artistic director

Jan. 9, 1999



FACE à FACE

Programme

Refuge (1981) dur. 10'

Joseph Macerollo, accordion, Erica Goodman, harp,
Trevor Tureski, vibraphone

Alexina Louie

CAN

Sequenza XIII 'Chanson' (1995) dur. 8'

Teodoro Anzellotti, solo accordion

Luciano Berio

ITA

Versetti, Ligature & Games (1990-98) dur. 8'

Temptavit Deus Abraham

Dixit Dominus ad Noes finis uni verse carnis venit...

Consurrexit Cain adversus

Apocryphal Hymn

Sirens of the Deluge

...c'erano due fiori...

Face to Face

Ligatura y

Teodoro Anzellotti, solo accordion

György Kurtág

ROM

Interplay (1972) dur. 15'

Joseph Macerollo, free-bass accordion,
NMC string quartet, Marie Bérard violin,
Dominique Laplante, violin,
Angela Rudden, viola, Paul Widner, cello

Barbara Pentland

CAN

INTERMISSION

Dialog über Luft

(Dialogue about Air) (1994) dur. 10'

Teodoro Anzellotti, solo accordion

Vinko Globokar

FRA

Episoden, Figuren

(Episodes, Figures) (1993) dur. 14'

Teodoro Anzellotti, solo accordion

Mauricio Kagel

GER

Sextet (1998) dur. 17'

I: Variations

II: Rondo

III: Chorale

Teodoro Anzellotti, accordion, Joseph Macerollo, accordion,

Erica Goodman, harp, Trevor Tureski, percussion,

Rick Sacks, percussion, Roberto Occhipinti, double bass

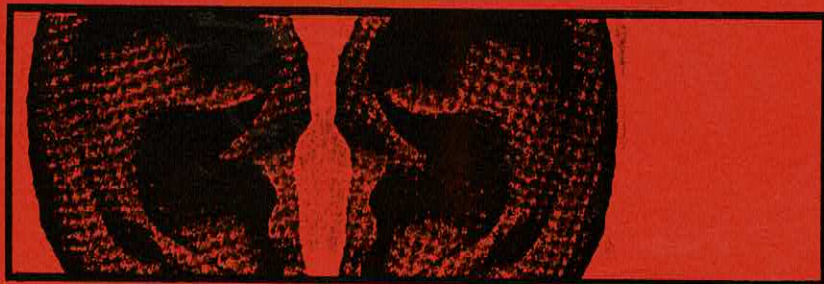
Omar Daniel

CAN

*Commissioned by New Music Concerts through the Laidlaw Foundation.



This evening's concert is being recorded for later broadcast on
CBC's Two New Hours, Radio 94.1 FM



PROGRAMME NOTES & BIOGRAPHIES

Alexina Louie

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.

Notable performances include the Vancouver Symphony Orchestra's performance of *The Ringing Earth* for the gala opening of Expo 86, and pianist Jon Kimura Parker's performance of *Scenes From a Jade Terrace* on the programme for the official gala opening of the Canadian Embassy in Tokyo (1991). 1993 marked the world premiere of *Gallery Fanfares, Arias and Interludes*. That year also featured the world premiere of *Glance*, commissioned by the Dayton Philharmonic Orchestra and *Arc*, a violin concerto for Corey Cerovsek. *Touch*, Louie's 1996 work for solo piano, was premiered at Calgary's Esther Honens International Piano Competition and Festival.

In 1992, Juno Award winner 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 awarded the Chalmers' Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*. Louie has served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival and the 1996 Brött Summer Music Festival.

Alexina Louie is currently composer-in-residence at the Canadian Opera Company, for which she is developing a mainstage, full-length opera with Tony Award-winning playwright David Henry (M. Butterfly). Their erotic ghost story, based on a seventeenth century kabuki play, will be premiered in the spring of 2001.

In 1997, Alexina Louie was awarded an honorary doctorate from the University of Calgary.

Louie's recent work includes co-writing with Alex Pauk, the orchestral

score for the soundtrack of Don McKellar's feature film *Last Night*, for which they recently received a 1998 Genie nomination.

A CBC Records compact disc comprised entirely of orchestral works by Louie will be released in 1999 with performances by the National Arts Centre Orchestra, Russell Braun, Martin Beaver with Mario Bernardi conducting.

Refuge

Within a year of my return to Canada after a ten year detour to California, Joseph Macerollo and CBC's David Jaeger asked me to write a piece featuring the accordion, harp and vibraphone. At the time I had never written for the accordion or the harp, but the timbric possibilities intrigued me. As well, the chance to write for Joe, harpist Erica Goodman and percussionist Beverley Johnston was, for me, a remarkable opportunity. My lack of experience with the accordion and harp, however, would prove to be a major challenge.

Joe presented me with a copy of his accordion manual, which I read cover to cover. As for the harp, wrestling with a system of pedals that often prevented me from writing desired pitches made me cross-eyed trying to work out intricate harmonic passages in order to realize a desired harmony. This brief ten-minute work took me months to write. For a novice professional working on only her second commissioned piece, the complexity of writing for these two instruments eventually became musically rewarding.

Since the premiere of *Refuge* I have written each performer an additional piece - for Joe, *Earth Cycles* (accordion and pre-recorded tape), for Erica, *From the Eastern Gate*, for Bev, *Cadenzas* (clarinet and percussion). Each piece has been recorded on CD by these performers (two of the pieces have earned JUNO nominations).

Even as early in my writing career as *Refuge*, I was preoccupied with the beauty and fragility of art (which I perceive as often existing in an internal paradise) and its fragile life in a seemingly hostile external world. *Refuge* is a single movement piece in three sections. Its opening section and its mirror (the third) convey a nervous energy with its charged feeling of perpetual motion and its sudden accents and runs. Within this texture each of the three instruments moves forward and is highlighted for a short time before receding into the continuum of sound. The middle section is rather hypnotic and peaceful in nature through its use of shifting metres and repetitive phrases.

Refuge was commissioned by the CBC and is dedicated to Joseph Macerollo. Shortly after its completion in 1981 it was premiered by New Music Concerts in Toronto, one of the first major organizations to have presented my music after my return to Canada in 1980.

Luciano Berio

Born into a musical family in 1925, Luciano Berio's first teacher was his father. At the Milan Conservatoire, he studied composition under Paribene and Ghedini, and orchestral conducting under Votto and Giulini. Dallapiccola was also to play an important part in his training. In 1955 he founded, together with his friend Bruno Maderna, the studio of phonology of the RAI in Milan, where Luigi Nono soon joined them. This was the era of the first electro-acoustic discoveries (*Thema / Omaggio a Joyce*, 1958, and *Allez-Hop*, based on a text by Calvino, 1959). Berio confirmed his reputation as a pioneer, an explorer. Between 1960 and 1972, he gave many classes in Darmstadt, Darlington, Mill's College, Harvard, The Juilliard School, and Columbia University. At the same time, he was becoming interested in rock and folk music, devoting essays to these forms, and frequently mingling them with his own compositions. The decade produced such works as *Visage (The Face)*, *Passagio*, *Folk Songs* (1964, first version), *Laborintus II*, and the *Sequenza* series. Berio indefatigably explored all the original domains of Western culture, in particular the voice, which he quite literally liberated. Cathy Berberian appeared in his life in the early 1970s - she gave the first performances of various works, including the second version on *Folk Songs* in 1973 - and became both his muse and the "instrument" most adapted to his studies. This period was also marked by scores such as those for *Opera* (1970), *Linea and Points on the curve to find* (1974), *Cries of London*, the continuation of *The Sequenza* series, and *Il ritorno degli Snovidena*. Until 1980, he was in charge of the electro-acoustic department of IRCAM in Paris, and became head of the branch of IRCAM in Milan. The 1980s saw a number of joint projects with Italo Calvino (*La Vera Storia* in 1982, *Un Re in Ascolto* in 1984). In 1987, he founded a research institute, *Tempo Reale*, in Milan.

Sequenza XIII 'Chanson'

"I had already used accordion on several occasions, particularly with instrumental sections. On these occasions, my intent was also to give a color tone to different instrumental groups. When I met Teodoro Anzellotti, he convinced me to use the accordion as a solo instrument and I started to take into consideration folk events that are peculiar

to the accordion. I thought of folk songs accompanied with instruments during a trip to the countryside, of songs of the working class, of night clubs, of Argentine tangos and lastly of jazz. In the past few decades, jazz has mostly contributed to a new definition of the accordion beyond any other experience. Sequenza XIII certainly does not have the intention to pay respect to all this previous history. "Chanson" is neither improvisation, nor a rondo; it is simply a spontaneous expression of my relationship with accordion. Italo Calvino would call my relationship with accordion 'a memory conjugated in the future', considering the ever-increasing importance of this instrument".

Luciano Berio

György Kurtág

Versetti, Ligature & Games

György Kurtág was born at Lugos (Lugoj), Romania on 19 February, 1926. From 1940, he took piano lessons from Magda Kardos and studied composition with Dr. Max Eisikovits at Timisoara. Having moved to Budapest, he enrolled at the Academy of Music in 1946, where his professors included Sandor Veress and Ferenc Farkas (composition), Pal Kadosa (piano) and Leo Weiner (chamber music).

In 1957-1958, Kurtág studied in Paris with Marianne Stein and attended the courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work he wrote after his return to Budapest, a string quartet, as his Opus 1.

From 1958-1963, Kurtág worked as repetiteur with the Bela Bartok Music Secondary School in Budapest. In 1960-1968, he was repetiteur with soloists of the National Philharmonic. From 1967, he was assistant to Pal Kadosa at the Academy of Music, in 1968 he was appointed professor of chamber music, a post he held until his retirement in 1986. In 1986, Kurtág was decorated with the Order of the Star with the Golden Wreath by the Hungarian Government.

Barbara Pentland

Composer, teacher, pianist and pioneer of Canadian music, Barbara Pentland was born in Winnipeg in 1912 where she began to compose at the age of nine. She studied music first in Winnipeg, later at a boarding school in Montreal, and then in 1929 she began formal composition training in Paris. Her studies continued in Winnipeg and at the Julliard school in New York and with Aaron Copland at the Berkshire Music Center. In 1942 Pentland moved to Toronto.

While her compositions have always continued to evolve, by the mid-1950s Barbara Pentland had reached her mature style "exploiting ...sound combinations in a sensitive but unsensual and, certainly, unsentimental way" (Encyclopedia of Music in Canada, Toronto, 1992). In honour of her 75th birthday, the City of Vancouver declared September 27, 1987, as "Barbara Pentland Day." She was named a Member of the Order of Canada in 1989 and has received honorary degrees from the University of Manitoba and Simon Fraser University. She is a member of the Canadian League of Composers and an associate composer of the Canadian Music Centre. Her papers have been deposited at the Music Division of the National Library of Canada.

Interplay

"Written in 1972 for Joseph Macerollo on a commission from the CBC. Though a quintet, it can be treated at times as a sextet since the two keyboards of the accordion function independently.

There are three contrasting movements in one, rising from the opening material presented by the accordion as it gradually emerges from silence. The quartet then enters with trepidation, becoming quite hysterical at finding itself in such company, finally subsiding to allow the accordion to calmly finish his statement.

The strings now take courage, make independent entries, trying out for themselves some of the accordion's motifs until the texture is integrated with the interlocking of all the instruments. In the concluding phrases the accordion joins the strings in developing some of their opening utterance in a mood of mutual confidence, quietly closing into the Adagio. The connecting tenuto supports a violin melody, moving through a series of evolving variations, the second played by the accordion alone, until the 6th variation closes this section with a sudden break and a meaningful link of measured silence to join the finale. The instruments frolic together in a capricious rondo with a aleatory zone in the centre where they improvise on given material with certain areas of freedom. This causes the rondo theme to reappear standing on its head and this much varied inversion combines with other elements until a soft accordion tenuto introduces a sudden quiet episode like a distant memory. This is based on a self-quote (Ancient Temple from Music Now) and is imitated by string harmonics. As it dissolves the rondo erupts again, bringing the players back to reality and to the coda which regresses with some of the opening phrases, each instrument fading out in turn, the accordion having the last sound."

B. Pentland

Vinko Globokar

Vinko Globokar was born in Anderny, Meurthe-et-Moselle, July 7, 1934. He lived in France until 1947, when he moved to Ljubljana to study at the music school and conservatory, gaining his diploma in 1954. In 1955 he began studies at the Paris Conservatoire, where he won first prizes for trombone (1959) and chamber music. He studied composition and conducting with Leibowitz (1959-63) and composition with Berio in Berlin (1965). In 1966 Globokar joined a performing group for new music at Buffalo University, and in 1968 he was appointed to teach the trombone at the Staatliche Hochschule für Musik in Cologne and composition at the Cologne Courses for New Music. He founded the Free Music Group in 1969 and a quartet, New Phonic Art, in 1972, both of which perform contemporary music, including many of his own works.

Having studied in both France and Germany, Globokar was able, unlike many Yugoslavs, to make early contact with the latest compositional trends in Europe. His phenomenal virtuoso technique on the trombone also attracted many composers to write for him, among them Stockhausen (trombone version of Solo), Berio (Sequenza V) and Kagel (Der Atem and Morceau de concours).

PULL / PUSH or INHALE / EXHALE

"A small drama about two complementary actions. Consciously or unconsciously we gobble up information about a multitude of subjects every day, only to spit these now suitably transformed mixtures out again."

V. Globokar

Mauricio Kagel

Mauricio Kagel is among the most distinctive voices in contemporary music today. His creative output has been enormous, encompassing not only stage, orchestral, and chamber music in a wide range of instrumental settings, but also film scores, radio plays, and essays. Throughout its broad spectrum, Kagel's music reveals a breach with any and all forms of academia as well as with tradition, especially the German tradition. His name has long been associated with music theater, a genre in which he has perhaps exerted his greatest impact. Born in Buenos Aires, Kagel traveled to Cologne in 1957 on a fellowship from the German Academic Exchange Service, and the city has since become his permanent place of residence.

Episoden, Figuren (Episodes, Figures)

"Regardless of whether one loves it or hates it, this hybrid of belly-organ, lap-harmonium and knee-mouth-organ remains unique (and it has been so since the prehistoric days of musical activity, as illustrated by the succinct Italian joke: "What might be the world's oldest instrument? The accordion. None other has so many wrinkles (pleats))."

Bewitched by the antique charms of the accordion, it was appropriate for me to get involved with the rhetoric of musical figures. So I took pains to compose with palpable sound-shapes, and to weave them into episodes of various lengths. Since the accordion is an instrument that permits different sound effects with the left- and right-hand buttons, the figures wander from one side to the other, being transformed according to their register and tessitura. One can't suppress a smile when one thinks about the accordion. It's as if all the pieces played on it had their roots either in folk or popular music. And I find this pre-programmed misinterpretation far from unattractive: a new 'New Music' could do with many such instruments."

M. Kagel

Omar Daniel

Omar Daniel has received performances of his works frequently throughout Canada, as well as in Brazil, Great Britain, The Netherlands, Belgium, Hungary, Poland, Ireland, the United States, and his ancestral Estonia. 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 (U.K.).

Mr. Daniel was the 1997 recipient of the coveted Jules Léger Award for New Chamber Music, for his work *Zwei Lieder nach Rilke* commissioned by new Music Concerts through the Canada Council. Other composition awards include the SOCAN National Competition for Young Composers (...The Stars Would Have Me Weep), the CBC National Radio Competition for Young Composers (Masque of the Red Death), and the Toronto International Guitar Festival (Momentum). He has been Guest Composer at both the Winnipeg Symphony du Maurier New Music Festival (Canada) and the Canada Capital Sao Paulo Festival (Brazil). This season, he will be composer in residence during the Windsor Symphony's Festival of Canadian Music in January of 1999.

Sextet (1998)

Sextet was written in 1998, for Joseph Macerollo, Teodoro Anzellotti, Robert Aitken and the New Music Concerts Ensemble.

Variations

The note 'D' that is presented at the opening is the starting point for a series of musical excursions which explore increasingly complex musical gestures. Separating three 'D' based sections are two passages which use contrasting tonal centers (A flat and F respectively), thus creating the formal design ABACA(coda).

Rondo

The relationship between familiar and unfamiliar musical material explored in movement one is present here as well, only this time the familiar material is a short theme presented in the opening five bars of the movement. This recurrent Rondo theme allows for the exploration of distantly related musical ideas during the episodes between the theme statements.

Chorale

The active harmonic motion presented in movement two is contrasted with the use of only two chords in the final movement (V7-I in B flat). Subtle alterations in the pitch material of the chords acts to 'cloud' the basic harmony to varying degrees, creating motion based upon changes in timbre and density, rather than melodic/rhythmic/harmonic motion.



Teodoro Anzellotti

Teodoro Anzellotti studied at the Academy of Music in Karlsruhe, then pursued further accordion training in Trossingen. He received several first prizes in international competitions and has given concerts in cities of musical renown throughout the world. As soloist he has played with Ensemble Modern, the SWF (German South-West Radio) Symphony Orchestra, Ljubana Radio Symphony Orchestra, Philharmonia Hungarica and the Saarbrücken Radio Symphony Orchestra. He has performed over 100 premières of compositions by Luciano Berio, Vinko Globokar, Heinz Holliger, Mauricio Kagel, Wolfgang Rihm, Dieter Schnebel, Salvatore Sciarrino, Hans Zender and many others.

Teodoro Anzellotti has exerted a decisive influence on contemporary accordion music and contributed significantly to the newly won appreciation of his chosen instrument.

His CD recordings include discs for Koch-Schwann, Winter & Winter and the première of *Sequenza XIII* composed for him by Luciano Berio, on the DGG label.

Anzellotti teaches at the Biel Conservatory (Bern Academy of Music), and regularly instructs international Master Classes. He makes his home near Freiburg, in south-western Germany.

Joseph Macerollo

Joseph Macerollo is a consummate musician, performer, educator and organizer. As an educator, he pioneered the acceptance of the accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts and taught history of music, analysis, and the interpretation of contemporary music courses. As an administrator, he served on the board of directors of New Music Concerts, Pro Arte Orchestra and The Classical Accordion Society of Canada Inc., as well as the Canadian Guelph Performing Arts Centre. He is a founding member of an International Accordion Society headquartered in Finland. As an organizer the realization of an International Accordion Celebration March 26 - April 4, 1993 represented his ultimate achievement, a masterful integration of the classical accordion into the musical life of Toronto. Previous organizational accomplishments include LUMINA Project 1989, Soundscape Canada 1981, and the International Accordion Symposium 1975. In 1997, he produced R. Murray Schafer's *Princess of the Stars* at Wildcat Lake, Haliburton.

As a performer, he has appeared with major orchestras, such major ensembles as Nexus Percussion Ensemble, Orford String Quartet, and the Purcell String Quartet. He returned from Australia recently and has now joined the Quartetto Gelato in which he will perform on 85 concert engagements throughout the United States in the next 8 months.

He has commissioned countless works of Canadian composers ranging in a style from traditional to theatrical. He has gained as a performer respect for the instrument in all venues. Clearly, he is close to the pulse of the arts in Canada.

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In its 1998 competition, The SOCAN Foundation has awarded cash prizes totalling \$17,500 to composers under 30. Warm congratulations to the winners.

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for compositions for orchestra:

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Roger Bergs, Toronto, ON
Inouk Demers, Ottawa, ON

THE SERGE GARANT AWARDS

for chamber works:

Scott Godin, Montreal, QC
Ana Sokolovic, Outremont, QC
Scott Godin, Montreal, QC

THE PIERRE MERCURE AWARDS

for solo or duet compositions:

Justin Mariner, Montreal, QC
Patrick Keeler, Winnipeg, MB
Chris Norman, Waterloo, ON
D. Andrew Stewart, Amsterdam, The Netherlands

THE HUGH Le CAINE AWARDS

for electroacoustic music:

Christian Bouchard, Montreal, QC
Gordon Fitzell, Vancouver, BC
Patrick Keeler, Winnipeg, MB

THE GODFREY RIDOUT AWARDS

for choral compositions:

Bruce Sled, Vancouver, BC
Craig Galbraith, Vancouver, BC
J. Peter Koene, Oshawa, ON
Jeff Toyne, Sault Ste. Marie, ON

Deadline for the next competition is May 1, 1999.

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