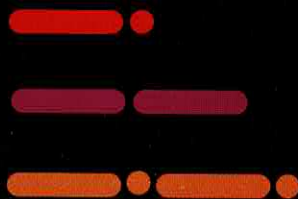




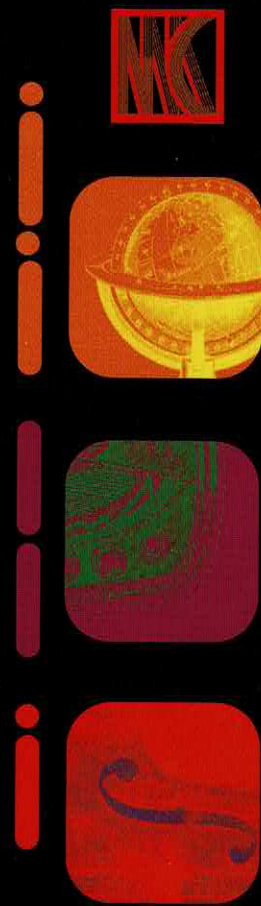
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Robert Aitken
artistic director

1999

2000



new music concerts



new music concerts presents

DEGENERATE MUSIC



October 31, 1999, Premiere Dance Theatre

To honour composers whose music was condemned by Nazi Germany, and Arnold Schoenberg in the 125th year of his birth.

PROGRAMME

Kleines Konzert (1932)

Karl Amadeus Hartmann (1905-1963) Germany
string quartet and percussion

Suite Op 84 (1939)

Ernst Krenek (1900-1991) Austria/USA
solo cello

Kantate auf den

Tod eines Genossen Op. 64 (1932)

Kriegskantate Op. 65 (1937)

Hanns Eisler (1898-1962) Germany
female voice, 2 clarinets, viola, cello

Frauentanz, Op 10,

Seven Poems from the Middle Ages (1923)

Kurt Weill (1900-1950) Germany
soprano, flute, viola, clarinet, horn, bassoon

Sonata (1935)

Paul Hindemith (1895-1963) Germany
flute and piano

Suite Op. 29 (1926)

Arnold Schoenberg (1874-1951) Austria/USA
2 clarinets, bass clarinet, violin, viola, cello, piano

Guest Artists:

Accordes String Quartet, Robert Aitken, flute
David Hetherington, cello, David Swan, piano
Laura Pudwell, mezzo-soprano, Trevor Tureski, percussion

7:15pm Illuminating Introduction - 8:00 pm concert

co-sponsored by the Goethe Institut in cooperation with the Holocaust Remembrance Week

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THE TORONTO STAR

The Julie - Jiggs Foundation The SOCAN Foundation/La foundation SOCAN

PROGRAMME NOTES

In May of 1938 an exhibition of "degenerate music" (*Entartete Musik*) was held in Düsseldorf. Modeled after the display of confiscated paintings organized by Josef Goebbels in Munich the previous year, it consisted of a series of listening stations offering recorded samples of music. Various categories of creative degeneracy were identified, among them the unhealthy influence of Negro Jazz that had contaminated the works of Kurt Weill and Ernst Krenek; the "cultural Bolshevism" implicit in the abstractionist tendencies of Stravinsky and Hindemith; and especially, the atonal music of "The Jew Arnold Schoenberg" and his followers.

Many of these "un-German" composers were able to find refuge in America. Schoenberg led the way in 1933, followed by Ernst Toch (1934), Kurt Weill (1935), Hanns Eisler (1937), Stefan Wolpe (1938), Igor Stravinsky (1939), Bela Bartok (1940), Paul Hindemith (1940), Darius Milhaud (1940), and Ernst Bloch (1941). Some were not so lucky, and were systematically exterminated; others lost their lives through warfare. In past seasons **New Music Concerts** has presented the music of the casualties of war in a trilogy of programs entitled **Lost Composers**. Tonight's concert commemorates the notorious Düsseldorf exhibit and the composers who managed to survive this century's greatest nightmare.

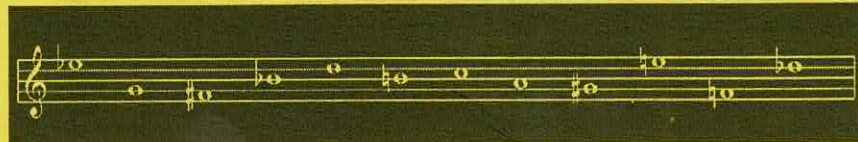
SCHOENBERG 1874-1951

Arnold Schoenberg was born in Vienna 125 years ago on December 13th, and died in Los Angeles at the age of 77, at 13 minutes before midnight on December 13, 1951. In 1923, after seven years of creative silence, he published his *Five Pieces for Piano, Op. 23*, in which he demonstrated a method of musical composition that, he exulted, would "guarantee the supremacy of German music for the next hundred years." This new approach came to be known as the "serial procedure," though Schoenberg himself preferred to describe it as "composition with twelve notes related only to one another." (For a further explanation of this procedure, please see the notes for Krenek.)

Schoenberg demonstrated an obsession with numerology throughout his life, and was known to consult with astrologers. The celebrated *Pierrot Lunaire* for *sprechstimme* and chamber ensemble, for

example, consists of settings of 21 (the subtitle of the work describes this number as three times seven) poems by Albert Giraud, a number chosen to coincide with the opus number of the work, composed in twelfth year of the twentieth century. Each of the poems consists of 13 lines - the fateful number that marked the beginning and end of the composer's life.

Evidence suggests that Schoenberg intentionally delayed the appearance of his first serial compositions so that he might release them in the years corresponding to their opus numbers, 23, 24, and 25. Schoenberg's **Suite Opus 29** (1924-1927) was conceived as a gift for his second wife, Gertrude Kolisch, whom he married a fortnight (twice seven days) before his 50th birthday in 1924. Soon after beginning this work Schoenberg and his family moved to Berlin, where in 1925 he assumed the late Ferruccio Busoni's position at the Prussian State Academy. The twelve notes that form the basis of this work begin with the notes 'G' (for Gertrude) and E-flat - 'es' in German nomenclature - for the 'sch' in Schoenberg (as well as in Kolisch). The complete row accentuates the euphonious sonorities of sixths and thirds:



Schoenberg chose as his sound palette for this work a double trio of clarinets and string instruments, mediated by a densely textured piano part. The first movement of the *Suite* is cast in the traditional form of a "sonata allegro." Typically, such a movement is built on the relationship between two contrasting themes, perceived by Schoenberg as the 'masculine' and 'feminine' themes. Here again numerology serves to predetermine the form of the work: the second theme - Gertrude's theme - appears at measure 29 (in Schoenberg's 29th work), while the development commences at measure 50 - the composer's age at the time of their marriage. (The *Lyric Suite* and especially the *Kammerkonzert* (completed in 1925 and dedicated to Schoenberg) of Schoenberg's pupil Alban Berg (1885-1935) are constructed in a similar, though far more comprehensive manner around his own fateful number of 23.)

The remaining movements of the *Suite* are more loosely cast in the

eighteenth century dance forms Schoenberg favored in his early serial works. The lively second movement, *Tanzschritte* ('dance steps') recalls a similar movement (the *Dance Scene*) of his *Op. 24 Serenade*. The slow movement that follows it is a technical tour de force, a set of serial variations on the diatonic folk song, *Ännchen von Thorau*. The characteristic repeated notes of this plaintive melody, which floats above its jittery accompaniment like an apparition, are to be heard everywhere in this composition. The *Gigue* that concludes the work incorporates thematic elements of all the previous movements in a vigorous finale in 12/8 time.

In May of 1933 Schoenberg was dismissed from his post at the Prussian Academy. He fled with his family to France, where he reaffirmed his Judaism at a Paris synagogue before sailing for New York in the fall. His years in America were difficult ones; he often complained of being ignored and unappreciated. Though Schoenberg would not live to savor it, his serial method would become a central preoccupation of contemporary music throughout the 1950s and 60s. In France in the late 1940s Messiaen and Boulez would find, in the music of his disciple Anton Webern, the inspiration to extend the serial treatment of pitch to include rhythm, dynamics and registers, while in America Milton Babbitt and others would apply the rigorous principles of mathematical set theory to the numerology of the serial procedure and establish the study of these methods as an academic requirement for every young composition student on the continent. Eventually even his arch-rival Stravinsky (or "kleine Modernsky," as he was wont to call him) would come to embrace his method.

HINDEMITH 1895-1963

Glenn Gould, writing in 1962, described Paul Hindemith as "one of the strangest characters of 20th century music. He is, beyond question, one of the most accomplished, most prolific, most articulate, musicians of our time. He is also, without in the slightest contradicting any of these attributes, the least influential."

Considered the most eminent German composer of his generation, Hindemith was also a distinguished theorist, teacher, author and performer. He was concertmaster of the Opera orchestra in his native Frankfurt (1915-23), violist of the *Amar Quartet* (1922-29), and an accomplished pianist and clarinetist. He was also deeply

involved with organizing and operating important contemporary music festivals in Donaueschingen, Berlin, and elsewhere.

His reputation as a composer first blossomed in 1921 with the Stuttgart premieres of the first two in a trilogy of somewhat salacious one-act operas, *Mörder, Hoffnung der Frauen* and *Das Nusch-Nuschi Tanze*. According to Michael Kater, in *The Twisted Muse*, Hindemith "had made deadly enemies in the Nazi camp before 1933, significantly not for musical but for ideological reasons. The initial source of this opposition was Hitler himself, who allegedly had seen the soprano *Laura* in Hindemith's opera *Neues von Tage*, in a flesh-coloured body suit, sitting in a bathtub on a Berlin stage in 1929, and was disgusted. (It may be assumed that the music had not helped.)"

Joseph Goebbels, the Nazi minister of "popular enlightenment and propaganda," defined the party line on Aryan culture in the following passage from a letter to the conductor Wilhelm Furtwängler:

Art must be not only good; it must be conditioned by the needs of the people - or, to put it better, only an art which springs from the integral soul of the people can in the end be good and have meaning for the people for whom it was created. Art, in an absolute sense, as liberal Democracy knows it, has no right to exist.

When in 1935 Nazi authorities suppressed further performances of Hindemith's music (citing his "musical opportunism" and "Cultural Bolshevism"), he took a leave of absence from his post at the Berlin State Music School to accept an assignment to supervise the organization of music conservatories in Turkey. In 1937 he made his first concert tour to America, where he would eventually become a professor of music theory at Yale University in 1940. He became an American citizen in 1946. In 1953 he returned to Europe to accept a position in Zurich.

Hindemith's *Sonata for Flute and Piano* was composed in 1936 and was due to receive its premiere in Berlin that year, but when Gustav Scheck and his accompanist, Walter Giesecking, arrived at the concert hall, they found it was locked. Once again, a concert had been forbidden. Scheck, a pioneer in the performance of early music on original instruments, had fallen afoul of the authorities.

He had refused to give the Nazi salute in the proper fashion or respond with the obligatory "Heil Hitler" in his functions at the Berlin Hochschule für Musik, was openly critical of the authorities, and was known to associate with Jewish musicians. Scheck later founded the Staatliche Hochschule für Musik at Freiburg in 1946 and directed it until 1962; in 1975 he published the textbook, *Die Flöte und ihre Musik*.

Hindemith's extensive series of sonatas followed three years of intensive work on his masterpiece, the opera *Mathis der Maler*. These didactic, pragmatic compositions were intended to be suitable for domestic music-making, and accessible to the gifted amateur. He eventually wrote 25 such works for almost every instrument. At one point they were said to have accounted for over 50 per cent of his publisher's (Schott's) sales of contemporary music.

The flute sonata is one of the finest examples of these works. The first movement, *heiter bewegt*, is cast in the traditional sonata allegro form, with first and second themes, a development, and a modified reprise of the opening. The second movement has three themes, arranged to form the pattern of A B C A B. The third movement sports the lively rhythms of the *tarantella*; it is a Rondo, with the form A B A C A D A. The sonata concludes with an ironic *March* in a straightforward structure of A B A C A. These easily comprehensible formal schemes and lucid melodic expression prompted Glenn Gould to conclude that

His formal enterprise – or lack of it – portrays only that degree of terror in the face of dissolution which has been felt by most other composers in our age, and his harmonic invention though cloistered is perfectly responsible to the other ingredients of his style. But it is a style which does not seem to be regenerating. He is a backwater – but then some of the most colorful, radiant vegetation may flourish season after season miraculously upon the stagnant surface of a pool. The world may go past without changing direction because of it, but that does not make the backwater in its own splendidly uncaring way less valid or less beautiful.

KRENEK 1900-1991

The Vienesse-born Ernst Krenek began his studies with the eminent Austrian composer Franz Schreker at the age of 16, later following

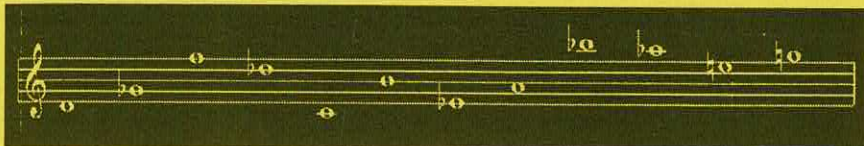
Schreker to the Academy of Music in Berlin, where he would meet Busoni, Erdmann and Scherchen. At first Krenek shared his teacher's disdain for the popular elements of music; however, as Krenek began to incorporate jazz elements within an atonal context the two become estranged. In 1923 Krenek concluded his studies and traveled to Switzerland and France. In the course of these travels his exposure to the neoclassical movement as exemplified in the works of Stravinsky convinced him of the need to make his music more accessible to a wider public.

His experiences working in the opera houses of Kassel and Wiesbaden led to the composition of his opera, *Jonny spielt auf* (1925-26), described by its composer as "a return to the tonal idiom, to the cantilenas of Puccini, seasoning the whole with the condiments of jazz." It was a tremendous success, receiving performances in over 100 cities and translations into 18 languages.

The royalties from *Jonny* enabled a return to his native Vienna, where he would come into close contact with Berg and Webern; Schoenberg himself had little interest in meeting Krenek, as Krenek had publicly criticized him in the past. Krenek's musical style at this point was becoming increasingly romantic, and he was susceptible to yet another stylistic turn. In 1930 however he returned to the fold, writing two song cycles incorporating serial techniques and commencing work on the grand opera *Karl V*. This was a work of some political significance, as it sought to glorify the Catholic faith of its protagonist. Rehearsals were under way in 1934 at the Vienna State Opera when they were abruptly canceled; Krenek would later be charged, as was Hindemith, with the generic crime of "Cultural Bolshevism."

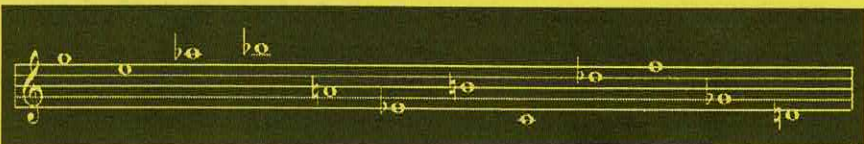
Krenek emigrated to America on the eve of the Nazi occupation of Austria in 1938 and began a new career as a teacher, eventually settling in California. From 1950 onwards he returned to Europe annually to conduct his works and oversee the production of his operas, both for the stage and for television. He continued to compose prolifically in the serial method, gradually extending his technique to incorporate the use of open forms, controlled improvisation, and elements of electronic music. He also wrote several textbooks and essays about contemporary music, including a volume of memoirs, *Horizons Circled* (1974).

The *Suite for Cello Op. 84* was composed in Hollywood over the course of a weekend in February, 1939. It is a textbook example of the basic functions of the serial procedure, as each movement of the *Suite* but the last restricts itself to a single variety of the tone row. Thus, the first movement, *Andante affetuoso*, is based on the following twelve pitches:

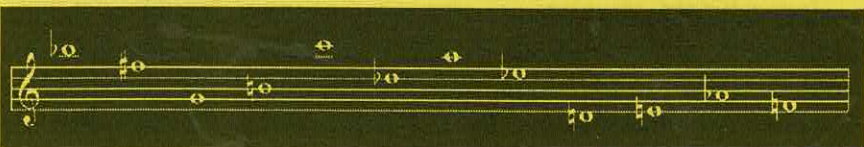


The composer is free to treat these notes with complete rhythmic freedom, and may use any of the twelve possible transpositions of the row if he so wishes. The principal rule is to avoid tonal references and to sound all twelve pitches of the set (as harmonies or melodies) before moving on to another. In the present case Krenek does not use any transpositions, relying solely on the use of rhythm and the fact that every interval of the series has its corresponding inversion: thirds may become sixths, fourths can be fifths, and so on. (For the sake of visual clarity the music examples have been idealized.)

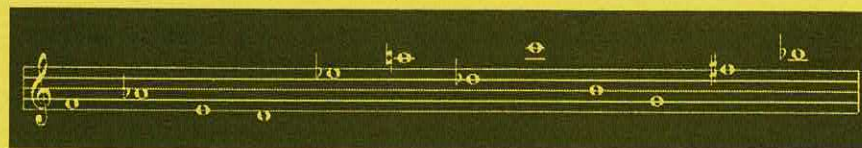
The second movement, *Adagio*, is based on reading the series backwards; the technique is not particularly modern, having made its first appearance in certain 14th century motets, notably Guillaume Machaut's celebrated *Ma fin est ma commencement*.



The third movement, *Allegretto*, views the tone row as it might be seen in a mirror. The inversion of a theme in this manner is a hallmark of Baroque fugal technique.



Reading the inversion backwards is considered the most difficult form for the ear to apprehend. It forms the basis of the fourth movement, *Andantino scherzando*:



The finale, *Andante*, is composed of a restatement of all four versions of the set.

EISLER 1898-1962

Born in Leipzig and raised in Vienna, Hanns Eisler's first formal musical studies took place at the New Vienna Conservatory, following three years of service in a Hungarian regiment during the First World War. At the age of 21 he was accepted by Schoenberg as a private student, and studied with him (and occasionally Webern) for five years. In 1925 he moved to Berlin to take up a teaching position at a private conservatory.

Throughout his student years in Vienna Eisler had been deeply engaged with the activities of the German workers' movement. He eventually became convinced that the elitist tenets of new music in general and the serial method in particular were inherently hostile to the greater goal of serving and changing society for the better. Eisler's joining the German Communist Party in 1928 enraged the irascible Schoenberg, who already regarded his pupil, whom he had taught for many years without accepting a fee, as a traitor for daring to criticize him in a 1926 conversation with Zemlinsky. Eisler turned his attention to writing a series of choral works on socialist texts and began composing the first of many marching-songs (the most famous of which is the "Solidaritatslied") that would become anthems for left-wing groups throughout Europe.

In 1930 Eisler began the first of several theatrical collaborations with Bertold Brecht, conceived in the clearly diatonic style of the *Massenlieder* - songs for the masses. He also made two trips to the Soviet Union at this time. Hitler's accession to power in 1933 brought about the immediate suspension of all activities of the German workers' movement and forced Eisler into exile. He traveled throughout Europe and America, never settling down in one place for long, until an invitation from the New School for Social Research offered him a secure position in New York in 1937.

Eisler's years in America were equally restless. He became involved in the film industry, moving to California in 1942 and resuming his collaboration with Brecht. In 1947 Brecht, Eisler, and many other foreign emigrés active in Hollywood were called before the House Committee on Un-American Activities. The committee took particular note that his brother Gerhardt had already been named by their own sister as a 'communist spy'. Despite numerous international petitions on his behalf, Eisler was extradited in 1948, eventually settling into the far more accommodating atmosphere of East Berlin in 1949. Here he would spend the last dozen years of his life composing "applied" (*angewandte*) music for use in films, television, plays and public events.

In 1937 Eisler composed a series of nine *Kammerkantaten* ('chamber cantatas') for low voice and small instrumental ensembles, all but the first and last of which are set to texts by the Italian writer Ignazio Silone (born Secondo Tranquilli, 1900-1978), a founding member of the Italian Communist Party and outspoken critic of Mussolini's regime. His anti-Fascist activities forced him into exile in 1930. Eisler fashioned the texts of his cantatas with passages from Silone's novel about an underground political activist disguised as a priest, *Bread and Wine* (1936). Throughout these settings Eisler is determined to focus the listener's attention solely on the message of the text, employing only the sparsest of instrumental accompaniments. This evening's **War Cantata** and the **Cantata on a Death of a Comrade** are the fifth and eighth works in the series.

Cantata on the Death of a Comrade, Op. 64.

Hanns Eisler

The Message

"Did you get the message?" "Yes, he died yesterday." "He told me you were his friend." "Yes, I was always happy to be with him. He was a good man, who did good deeds. He often told me, the main thing is not to have fear, that we should stick together and not let ourselves be torn apart."

The Arrest

He had written on a piece of paper: *The Truth and Communism will defeat the Lie. The value of work is greater than Money. They found it when they arrested him.*

The Execution

In the courtyard of the barracks they placed a crown of straw on his head and told him, "there is your Truth." They put a broom in his right hand, saying, "here are your comrades." They laid a doormat on his belly and said, "here's what your work is worth." Then they set him afire, and when he fell to the ground, they trampled on him. He died two days later.

The Legacy

"What's to be done now?" "Coming together." "Won't there be fear?" "No, only a killer fears death."

War Cantata. Op. 65

Hanns Eisler

The nation is not like the old one; it has become a foreign land, the land of Propaganda. On the trains, in the stations, on telephone poles, on the walls, on the sidewalks, on the trees, from church towers, in the parks, in the schools and in the barracks, the government calls for war. Nothing quite seems the same when everything is covered with flags and signs heralding the magnificent victory yet to come..

The wretched masses, whose suffering knows no end, live their lives in a state of ignorance, distrust, and hostility. Once they get used to something they are betrayed and stepped upon yet again. And now the regime pushes them to the edge of bankruptcy while diverting them with a bloody war. Yet to do this it must rouse them from their isolation, to mobilize them for warfare even though they have reduced them to burnt out shells. Perhaps our hour has come.

Translations by Daniel Foley

WEILL 1900-1950

Kurt Weill was born into a musical family; his father Albert was chief Cantor of the Dessau synagogue from 1899 to 1919 and was a composer of liturgical music. The younger Weill first studied with his father's colleague, Albert Bing, and after three years with him he was sent to study with Humperdinck at Berlin in 1918. Weill did not enjoy his time there, however, and returned to Dessau the following year, where he worked for a time as an assistant to

Knappertsbusch and Bing at the Hofoper. In 1920 his friend Hermann Scherchen encouraged Weill to return to Berlin to join the master classes of the eminent composer and pianist Ferruccio Busoni (1866-1924) at the Prussian Academy; Busoni took an exceptional interest in Weill, assigning him additional studies in counterpoint with his assistant Philip Jarnach. Weill studied there for three years, receiving several prestigious premieres, including two performances by the Berlin Philharmonic. Soon after the conclusion of his studies he met the playwright Georg Kaiser, and together they launched Weill's first work for the stage, the opera *Der Protagonist* (1926). Henceforth Weill would devote the bulk of his energies to the theatre.

Though Weill would eventually compose some thirty works for the stage, his best known efforts remain his early collaborations with Bertold Brecht: *Die Dreigroschenoper* (1928) and *Aufstieg und Fall der Stadt Mahagonny* (1927-29). The premiere in Leipzig of *Mahagonny* in 1930 was received in the context of the economic catastrophe that had beset Germany the previous year, and was disrupted by Nazi henchmen. A campaign was launched to undermine future performances of his works in Germany's state-subsidized theatres. Encouraged by the warm reception his music had received in France, Weill moved to Paris in March of 1934 following Hitler's accession to power. His experiences there proved rather disappointing however.

Franz Werfel and Max Reinhardt's plans to present a stage spectacle recounting the repression of the Jewish people, *The Eternal Road*, brought Weill to New York in 1935. Weill prospered in his new home; it was said that he never spoke another word of German thereafter. He adapted quickly to his new surroundings, achieving notable success in Broadway theatres with such musicals as *Knickerbocker Holiday* (1938), *Lady in the Dark* (1940), *Street Scene* (1947) and *Lost in the Stars* (1949). The seven songs of Weill's ***Frauentanz, Op. 10*** (1923) for voice and instrumental quintet are a product of his years with Busoni. The lyrics stem from the love songs of the medieval troubadours, while the writing for the voice is rooted in folk song rather than the stentorian operatic conventions prevalent at the time. Busoni's last known musical work was the preparation of the piano reduction of these songs for the Viennese publishing house, Universal Edition; he died after completing the third song of the cycle.

Kurt Weill, *Frauentanz*, Op. 10
(Seven Poems from the Middle Ages)
Translated by George Sturm

I.
*With joy did we bid welcome to
The lengthy winter's night
I and an admired knight,
His will has fled from him.*

*His joy and mine did he foretell
In coming to an end
With certain gladness and much love
He's how I'd have him to be.*

II.
*As two loving hearts
Began a dance
Like arrows darted forth their glance
They gazed at one another.
Like arrows darted forth their glance
As if they had no cares,
In silent yearning do they think
Oh, to lie near thee.*

III.
*Oh, were my love a spring so cool
Which bubbled from a stone,
If I were then the deep green woods
I'd drink it thirstily,
It should flow on unendingly
And totally engulf me.
Yesterday, now, forevermore,
Eternally in ecstasy.*

IV.
*This star in the dark heavens
See, veiled, how it does hide,
Do likewise, lovely lady.
If ever you see me.
And if your eye should wander
Upon another man,
Yet nobody can fathom
Just what we two have shared.*

V.
*On a morning fair in May
Did I early arise,*

In a garden in bloom
Did I go to play,
And there I found three maidens,
One started to sing
The other one too
Singing "harbalorifa".

When I saw the lovely leaves
In the garden in bloom
And I heard the dulcet sound
Of the maidens fine,
My heart quickened so
That I sang along "harbalorifa".

Then I greeted the very fairest
Among the maidens three,
I slid my arm around her waist
And wanted then
To kiss her on the lips
When she spoke: "Don't touch,
Don't touch me, harbalorifa."

VI.

I think that I have mourned enough
We should now to the meadow go
And many lovers' games there play
While watching the fair flowers grow.

I tell to thee, I tell you true,
Come, love, with me, oh do.

Sweet love, wouldst thou my lover be
And make for me a wreath of flowers
Which any man would proudly wear
While showing girls his magic powers.

I tell to thee, etc.

VII.

I sleep, I wake, I walk, I stand,
My being have you captured,
I seem to see thee constantly
My heart have you enraptured.

How wondrous fair your features are,
Gone is my relaxation
On earth and all creation.

HARTMANN 1905-1963

Though Karl Amadeus Hartmann is best remembered today for having continued the Austro-German symphonic tradition through his series of eight symphonies composed between 1936 and 1963, he himself characterized his early works as a blend of "Futurism, Dada, jazz, and other currents in a carefree manner" - all 'decadent' influences in Nazi eyes. Hartmann's response to the dozen years of the Third Reich was unique and courageous: he forbade any further performances of his music in his native land, placing himself in a condition of internal exile. Though he continued to encourage and receive a few meager performances abroad, without the financial help of his father-in-law and a sympathetic doctor who kept him from being drafted into the Wehrmacht he would not have survived the Nazi regime.

Following his early musical studies at the Academy in his native Munich (1924-27), the greatest influence in Hartmann's career became his close association with Hermann Scherchen, the preeminent conductor of contemporary music, founder of the new music magazine *Melos*, and a man vilified by the Nazis in 1933 as "a darling of Marxists and Jews." It was Scherchen who helped him conceive the anti-fascist chamber opera *Des Simplicius Simplicissimus Jugend* (1934-35/1956-57); Scherchen also premiered the symphonic poem, *Miserere*, at the 1935 ISCM festival in Prague; the score bears a dedication to "friends, who had to die in the hundreds" and the date "Dachau 1933/34." Though Hartmann also took a few intensive lessons with Anton Webern in 1942, he did not normally employ serial methods in his own works. In 1944 conditions had become so grave that he took the precaution of burying his compositions in an air-tight container in the Bavarian Alps. Immediately following the collapse of the Reich in 1945 Hartmann established the *Musica Viva* concert series in Munich; its purpose was to reintroduce to Germany the new music that had previously been repressed, with special attention paid to Schoenberg and his school. He remained artistic director of this organization until his death in 1963. The activities of *Musica Viva* were imitated elsewhere in Germany and abroad, establishing a pattern of organized festivals, holiday study courses, and critical journals that still flourishes in Europe today.

Hartmann's *Kleines Konzert* is scored for a classical string quartet and a modern drum set. The inclusion of percussion is

provocative, though not without precedent in Stravinsky's *L'Histoire du Soldat*. The frenetic energy, hammering repeated notes and dissonant, "blue-note" jazz inflections of this work, conceived before his association with Scherchen in 1933, are exceptional in his music. Composed in 1932 and premiered in Munich the same year, this quintet remained in manuscript until its posthumous publication in 1966.

The Musicians

Violin: Fujiko Imajishi (concertmaster)
Carol Fujino

Clarinet: Ray Luedeke, Max Christie
Flute: Robert Aitken (conductor)
Horn: Marcus Hennigar
Piano: David Swan

Viola: Douglas Perry
Cello: David Hetherington
Simon Fryer

Bass Clarinet: David Bourque
Bassoon: Kathy McLean
Percussion: Trevor Tureski

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The SOCAN Foundation salutes young composers

In its 1999 competition, The SOCAN Foundation has awarded cash prizes totalling \$18,000 to composers under 30. Congratulations to the winners.

SIR ERNEST MacMILLAN AWARDS

(works for 13 performers or more)

- First Prize (\$2,000): Andriy Talpash, 24, Montreal—*Queezinart-hocket in a blender*, for chamber ensemble
- Second Prize (\$1,000): Rose Bolton, 28, Toronto—*Incidental Music of My Mind*, for large chamber ensemble
- Third Prize (\$500): Justin Mariner, 28, Montreal—*Landmarks*, for orchestra

SERGE GARANT AWARDS

(works for three to 12 performers)

- First Prize (\$2,000): Eric Morin, 29, Laval, Que.—*Clone 2*, for wind quintet and piano
- Second Prize (\$1,000): Vincent Ho, 24, Calgary—*String Quartet No. 1*
- Third Prize (\$500): Alain Beauchesne, 24, Ste-Marthe du Cap., Que.—*Souper de famille*, for chamber ensemble

PIERRE MERCURE AWARDS

(works for solo or duet)

- First Prize (\$2,000): Paul Frehner, 28, St. Laurent, Que.—*anno . . . 00 . . .*, for solo guitar
- Second Prize (\$1,000): Michael Lacroix, 26, Harrow, Ont.—*Potens Nuntilus*, for solo piano
- Third Prize (\$500): Scott Edward Godin, 29, Montreal—*Sweat*, for violin and cello

HUGH Le CAINE AWARDS

(electroacoustic works)

- First Prize (\$2,000): Hugo Arsenaault, 26, Blainville, Que.—*Eschazoopsie*
- Second Prize (\$1,000): Mathieu Marcoux, 24, Montreal—*Corporation*

- Third Prize (\$500): Cheryl Hutchinson, 29, Vancouver—*Calling from Beyond*

GODFREY RIDOUT AWARDS

(choral/vocal works)

- First Prize (\$2,000): Scott Wilson, 29, Richmond, B.C.—*Come to me from Krete . . .*, for soprano and ensemble
- Second Prize (\$1,000): Alexis LeMay, 24, Ste-Croix, Que.—*Honey*, for soprano and ensemble
- Third Prize (tie, \$500 each): Karim Al-Zand, 29, Ottawa—*Winter Scenes*, for mezzo-soprano, harp, flute and viola; Rose Bolton, 28, Toronto—*Jade Flower Palace*, for soprano and ensemble



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