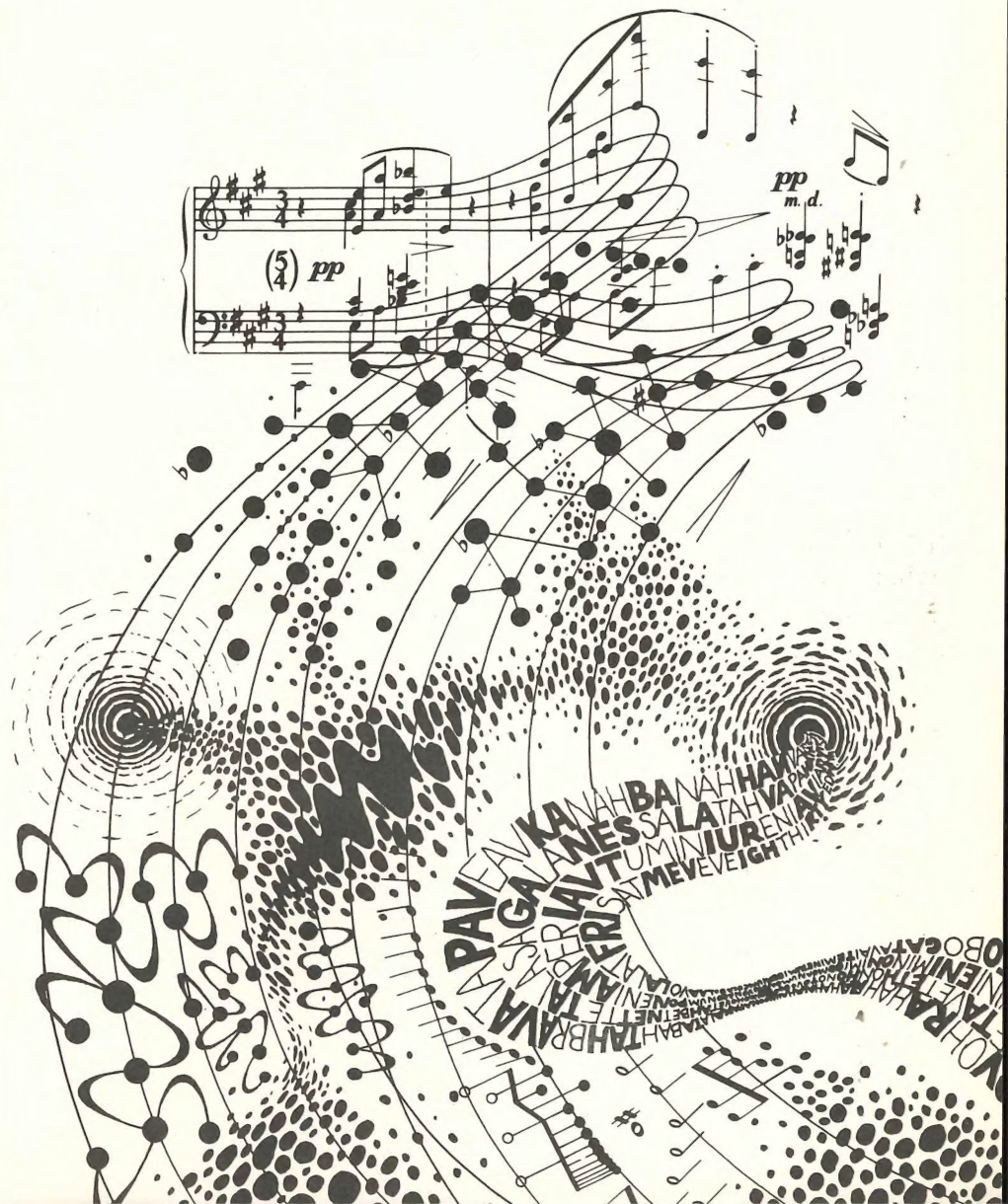


NEW MUSIC CONCERTS 74.75



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NEW MUSIC CONCERTS 1974-75

4th season

SATURDAY, APRIL 12, 1975

8:30 p.m.

FINAL CONCERT OF THE SEASON

Guest conductor:

LUKAS FOSS

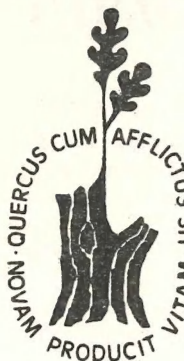
Guest composers:

LUKAS FOSS

ROBERT AITKEN

JOHN WYRE

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TONIGHT'S GUEST COMPOSERS

LUKAS FOSS, born in Berlin, Germany in 1922, was raised in Paris and came to the United States in 1937 at the age of fifteen. He belongs with the new generation of musicians who, like Leonard Bernstein, are equally at home composing, teaching, conducting, performing at the keyboard, and 'living' music in all its facets.

In 1953, he succeeded Schoenberg as Professor of Composition at UCLA, a post he held until his appointment as Conductor and Music Director of the Buffalo Philharmonic Orchestra in 1963. Under his leadership Buffalo became a mecca of new music. Foss left Buffalo in 1970, but from his home in New York City, he still directs the activities of the Buffalo Center for Creative and Performing Arts (known as "Evenings for New Music").

A prolific composer, Foss has had published over forty compositions, which are widely performed and recorded to international acclaim, and has won many outstanding awards including the Guggenheim, the New York Music Critics' Circle Award, and the Prix de Rome.

Foss has guest conducted most of the major orchestras in Russia, Europe, South America, Japan, Canada and the U.S.A. He is currently Music Director and Conductor of both the Kol Israel Orchestra in Jerusalem and the Brooklyn Philharmonia in New York.

JOHN WYRE, born in Philadelphia in 1941, is a graduate of the Eastman School of Music in Rochester, New York. At the invitation of Seiji Ozawa in 1966, he became the tympanist for the Toronto Symphony, and has since made his home in Canada. He has appeared as solo percussionist with the Japan Philharmonic, the Boston Symphony and the Toronto Symphony.

After leaving the Toronto Symphony in 1972, Wyre and five other musicians formed the percussion ensemble NEXUS, experimenting with compositions and improvisations on instruments collected from many cultures. These instruments have been a strong influence in the works he has written.

His first composition "Bells" for solo percussion and orchestra, was premiered in Tokyo in 1970 by the Japan Philharmonic with Lukas Foss conducting and the composer as soloist. Since then "Bells" has been performed by the Toronto Symphony, the Chautauqua Orchestra and the National Youth Orchestra of Canada. A recent commissioned work for the Festival Singers of Canada and NEXUS will be premiered in Toronto in the fall of 1975.

Besides his work as a composer and his involvement with NEXUS, Wyre is a frequent performer on the New Music Concerts' series programs and has been on the Faculty of the University of Toronto, and an instructor with the National Youth Orchestra of Canada.

ROBERT AITKEN, born in Kentville, Nova Scotia in 1939, holds a Master's degree in composition from the University of Toronto, where he is now an Associate Professor, teaching flute and chamber music. For five years, until 1970, he was principal flutist with the Toronto Symphony. He has appeared as soloist with many Canadian Orchestras, and has concertized throughout Europe, Japan and Canada. In 1971, he was a prize winner at the Concours International de Flute de Paris and in 1972, won le Prix de la Recherche Artistique in Royan, France.

An advocate of contemporary music, Aitken is musical director of Toronto's New Music Concerts, and for his outstanding dedication to Canadian music, was recipient of the Canada Music Citation, an award given annually by the Canadian League of Composers. His works are performed regularly throughout Canada, and he is presently working on a CBC commission for the opening concert of the National Arts Centre Orchestra's 1975-1976 season to coincide with the Conference of International Music Councils.

NEW MUSIC CONCERTS

PROGRAMME

April 12, 1975, 8:30 p.m.

CAVE OF THE WINDS (1972)

- LUKAS FOSS
(U.S.A.)

THE YORK WINDS:

Douglas Stewart - flute
Lawrence Cherney - oboe
Howard Knopf - clarinet
James MacDonald - horn
James McKay - bassoon

*SNOWFLAKE (1975)

- JOHN WYRE
(Canada)

Robert Aitken - flute
Erica Goodman - harp
Robin Engelman - percussion
Russell Hartenberger - percussion
John Wyre - percussion

*THREE AIRS FOR FRANK O'HARA'S ANGEL (1975) - LUKAS FOSS

LYRIC ARTS TRIO:

Mary Morrison - soprano
Robert Aitken - flute
Marion Ross - piano
Robin Engelman - percussion
John Wyre - percussion

INTERMISSION

LALITĀ (SHADOWS II) (1972)

- ROBERT AITKEN
(Canada)

Robert Aitken - flute
Coenraad Bloemendal - cello
Audrey King - cello
Richard Armin - cello
Marie Lorcini - harp
Erica Goodman - harp
John Wyre - percussion
Robin Engelman - percussion
LUKAS FOSS - conductor

PARADIGM(1968)

- LUKAS FOSS

Russell Hartenberger - percussion/conductor
Bill Bridges - electric guitar
Lukas Foss - electric organ
Robert Aitken - flute
Richard Armin - cello

Electronics by the Canadian Electronic Ensemble

* World Premiere

Tonight's concert can be heard on the May 28th broadcast of MUSIC OF TODAY, at 9:00 p.m., CBL-FM, 94.1.

New Music Concerts gratefully acknowledges the generous support of the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto and the Canadian Broadcasting Corporation.

PROGRAMME NOTES

CAVE OF THE WINDS

- LUKAS FOSS

Written in 1972 at the Villa Serbelloni in Bellagio, Italy, this work was premiered in New York that same year by the Dorian Woodwind Quintet for whom it was composed.

The composer has furnished the following note: "I was first introduced to multiphones (chords on a single woodwind) by Larry Singer, oboist, who, along with William Smith and Bruno Bartolozzi, should be credited for having done important work toward the acceptance of a new woodwind technique. It seems incredible that this technique is only now being formulated. The fingerings are still unreliable; the pitches they produce depend on embouchure of lip and air pressure. What works for one player does not work for another. Notation (i.e. written musical direction) - under these circumstances - is, to say the least, hazardous.

But I love these sounds, which enable me to evoke anything from ancient Japanese court music to electronic music, enable me to write for wind quintet without slipping into the inevitable 'pastorale'. It is in a drawn out fugal section that the multiphones led me to the strangest places, but that nine-minute section - strident, pauseless, merciless - must be very hard on the players' lips."

SNOWFLAKE

- JOHN WYRE

The composer offers the following thoughts on his work:

"Snowflake is about winter - renewal through clarification."

"Like silence the moving triangles contain the possibility of sound, the unpredictable momentum of nature which lies beyond imagination."

"As sound dissolves one finds a solitude in silent observation, rebuilding anew the drifting patterns of our experience."

"Cabin fever - a ripple in the stillness. Nature knows more than we are capable of asking and within her example there lies a templet for guidance."

"I am thinking often that music is making love to silence."

Written in 1975 for flute, harp and percussion, this work was made possible through the generous support of the Canada Council.

THREE AIRS FOR FRANK O'HARA'S ANGEL - LUKAS FOSS

The original scoring of this work, written in 1972, was for soprano, speaker, small women's chorus, piano, mandolin, accordion and percussion. At the request of Robert Aitken, the work was re-scored for the Lyric Arts Trio and percussion, and tonight's performance is the premiere of this new version.

Frank O'Hara died on July 24, 1966 in a tragic accident in Long Island. He was the friend of many artists and composers, and in April of 1972, the Whitney Museum in New York honored his memory with a concert devoted entirely to music set to his poetry.

As a friend of Frank O'Hara, Lukas Foss decided to set three of his poems to music. One of these, though printed in his "Collected Poems", turned out to be by Violet Lang. The three poems are not set "separately". They overlap, even run simultaneously. In the end, Poem 1 emerges in and out of inaudibility while Poem 3 is narrated.

Lalitā was composed during the fall of 1972 as a commission from the Société de Musique Contemporaine du Québec and received its premiere performance in Belgium at the Brussel's festival "Reconnaissance des musiques modernes V" on January 16, 1973.

Subtitled 'Shadows II' it is the second of a four-part series of derivative pieces which found their basic inspiration in the music of other cultures.

Mr. Aitken writes the following: "The material in Lalitā is derived from the early morning North Indian raga of the same name. However, the form, harmony, and construction in no way resembles that of a raga and only occasionally before the very end of the movement are we shown glimpses of the original, which 'peeks' through the generally turbulent textures. Rhythmic aspects of North Indian music are also only subtly apparent with the one exception of an outburst of the percussion in Tāla Tivra. The instruments themselves are treated as sonority groups with the three celli working together and the two harps and two percussion doing likewise. The flute has the solo role."

"Lalitā, young and fair, and garlanded with seven-fold flowers. Her long eyes like the petal of a lotus. Sighing, overwhelmed by fate, still at dawn, dressed for a lovers' meeting."

"A vīnā and a book in her hands, Lalitā appears, the Goddess of music. Charmingly playful, she talks lightly, her eyes like red lotuses."

"Lalitā, charming in her innocence, is bright like gold, while she holds a lute, a cuckoo perches on her lotus hand. She is seated beneath the Wishing-tree, her breasts all unadorned, a thousand times desirable."

Chatvārimshach'Hata-Raga-Nirūpanam

ist/conductor, electric guitar, and three other instrumentalists. All have notes to play and words to speak, whisper or shout. Words are handled like notes.

I - SESSION. Each player has 3 tasks (musical materials) and proceeds from one to the other, some times at random, sometimes on cue. The cues are syllables that combine in a sentence: "Someone will be held responsible".

II - READING. Each player has moments of note choice and moments of word choice. Words and music are like a mosaic, differently put together at every reading.

III - RECITAL. An instrumental interlude. Every sound is cued by the percussionist whose flexation serves as a baton.

IV - LECTURE. Imitation techniques of all kinds. For example: one imitates the inflection or rhythm of a word on one's instrument; the imitation is either preceding, simultaneously duplicating, or succeeding the spoken word. At times a tape is heard imitating the live performance with a tape delay of 2 seconds.

These words are taken from a recent lecture by Lukas Foss:

"To take refuge in the past is to play safe. Avoidance of truth. To burn the past is to play safe. Avoidance of knowledge. Safeness lurks wherever we turn. Improvisation that works is improvisation made safe: one plays what one can play, that is, what one knows, and one observes rules, insurances against disorder, traffic controls. Chance music is safe music if we accept any result as nature having its way. To control the result is also to play safe: freedom, choice handed to the performer because it doesn't matter what he does: the given entities control the music, neutralizing the performer's personal additions. Electronic music is safe: escape from the most dangerous element in music: performance. Shock in music is always effective, hence safe: cringe benefits. Program notes in pseudo-scientific jargon are safe: language used to conceal rather than reveal. Silence is safe, even virtuous. Show me dangerous music."

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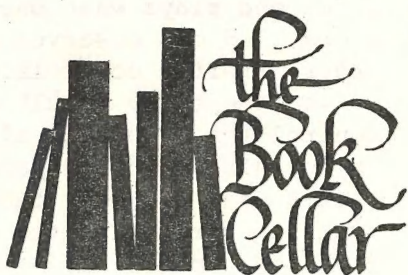
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BMI Canada provides without charge services far beyond its main task of collecting and administering performing right royalties. But it has been offering workshops, scholarships, providing publicity, personal contact and support for many, many years. That certainly isn't new.

What is new is that when New Music Concerts sponsors a concert, it sponsors one with new music. These concerts make available to the Canadian public music by today's composers, and in turn provide for composers the platform they need to expose their compositions.

That's what's new — New Music Concerts, and everything about the series! We welcome your fresh approach as we welcome Canada's new composers as our affiliates.

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