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**NEW
MUSIC
CONCERTS**

ROBERT AITKEN
artistic director

presents

Witold
LUTOSLAWSKI
Composer & Conductor

Glyn Evans, tenor

Vaghy String Quartet

MacMILLAN THEATRE
Saturday, April 19 at 8:30 pm

PROGRAMME

of
works
by

WITOLD LUTOSLAWSKI

String Quartet

Vaghy String Quartet:

DEZSO VAGHY, violin
DAVID GEORGE, violin
TIBOR VAGHY, viola
ROBERT DODSON, cello

Paroles tissées

MORRY KERNERMAN, violin
COROL McCARTNEY, violin
JOE PEPPER, violin
FUJIKO IMAJISHI, violin
LESLIE KNOWLES, violin
NANCY MATHIS, violin
AGNES ROBERTS, violin
YUNG DAE PARK, violin
YOON IM CHANG, violin
MARK FRIEDMAN, violin
RIVKA ERDESZ, viola
GARY LABOVITZ, viola
HARRY SKURA, viola
PETER SCHENKMAN, cello
DAVID HETHERINGTON, cello
ED HAYES, cello
ERICA GOODMAN, harp
MARC WIDNER, piano
RUSSELL HARTENBERGER, perc.
GLYN EVANS, tenor
WITOLD LUTOSLAWSKI, conductor

INTERMISSION

Preludes and Fugue

JOE PEPPER, violin
COROL McCARTNEY, violin
FUJIKO IMAJISHI, violin
NANCY MATHIS, violin
LESLIE KNOWLES, violin
AGNES ROBERTS, violin
YUNG DAE PARK, violin
RIVKA ERDESZ, viola
GARY LABOVITZ, viola
HARRY SKURA, viola
PETER SCHENKMAN, cello
DAVID HETHERINGTON, cello
PETER MADGETT, double bass

WITOLD LUTOSLAWSKI, conductor

ofo

NOTES

STRING QUARTET

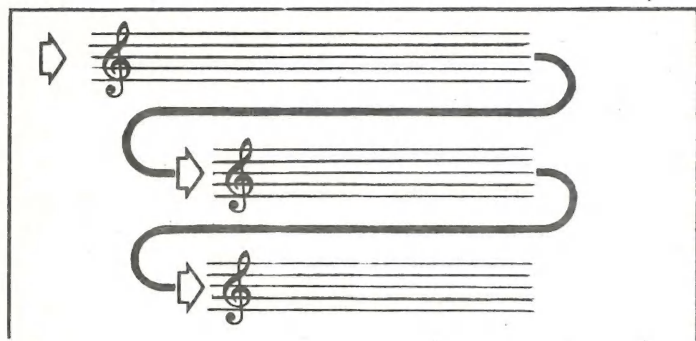
(excerpts from letters of Witold Lutoslawski to Walter Levin, first violinist of the La Salle Quartet.)

...The piece consists of a sequence of mobiles which are to be played, one after another, without any pause if there is no other indication. Within certain points of time particular players perform their parts quite independently of each other. They have to decide separately about the length of pauses and about the way of treating ritenutos and accelerandos. However, similar material in different parts should be treated in a similar way. You wrote that you "must have a score so that each one knows what the other one is doing and at what points events coincide". The point is that one of the basic techniques used in my piece is that, in many sections of the form, each particular player is not supposed to know what the others are doing, or, at least, to perform his part as if he were to hear nothing except that which he is playing himself. In such sections he must not bother about whether he is behind or ahead of the others. This problem simply does not exist because of measures which have been taken to prevent all undesirable consequences of such freedom. If each performer strictly follows the instructions written in the parts, nothing could happen that has not been foreseen by the composer. All possible lengthening or shortening of the duration of the sections as played by each particular performer cannot affect the final result in any decisive way. The lack of a score is partly compensated by a whole system of signals written in the parts, fragments of the piece scored traditionally, frequent use of cues, etc. In a given part I have often written the part of another instrument when the first instrument is to accompany the second one...

...You may ask me why I attach such great importance to the non-existence of a score of my piece. The answer is quite simple: if I did write a normal score, superimposing the parts mechanically, it would be false, misleading, and it would represent a different work.

This would suggest e.g. that the notes placed on the same vertical line should always be played at the same moment, which is contrary to my intention. Further, it would prevent each performer from being free enough in his rubatos, ritenutos, accelerandos, pauses and above all in his own tempos. That would deprive the piece of its "mobile" character which is one of its most important features...

...To satisfy your wish, however, I did write a sort of score which differs considerably from the normal one. You will see in it that there are very few moments in the whole piece in which the different parts coincide precisely. I have marked these places with broken vertical lines ! . Short fragments scored traditionally are to be played normally. Throughout the rest of the score each performer plays quite independently of the others. He must only observe certain general indications such as the approximate rhythmical values, etc. I put each section on a separate page in order that you might see clearly what happens in each separate mobile. As you see, each part of a given section is to be read as in the parts:



This makes it impossible to read the four parts vertically, except when the notes are placed on the same broken vertical line. I have done this purposely in order to avoid the false assumption that other notes might be understood as coinciding...

Witold Lutoslawski writes the following note about his String Quartet:

I wrote it in 1964 to a commission from the Swedish Radio. The work received its first performance by the La Salle Quartet at the Modern Museum in Stockholm on the 12th of March 1965, to celebrate the tenth anniversary of the concert series Nutida Musik.

My quartet is 24 minutes long and consists of two movements: an introduction and a main section. The introductory movement begins with a recitative in the first violin part followed by several separate episodes in groups of octaves (from c - C). A short reference to the opening recitative this time in the cello part, ends the movement with a feeling of suspense. The main section begins *furioso* and its violent character continues for a while to finally end with a 'crisis' in the most piercing register of all four instruments. A sort of chorale (pp) follows, then, a longer section, identified in the score by the word "funereal". The final episodes of the work are performed for the most part in very high registers and constitute a sort of commentary on what preceded it.

In my quartet, I attempted to develop and expand a technique used in my two previous works (Jeux vénitiens, and Trois Poèmes d'Henri Michaux), i.e. controlled aleatorism. It consists of a certain use of chance in order to enrich the rhythms and expressiveness of the music, without over-restricting the composer's influence on the final form of the work.



Paroles tissées

This setting of verses by Jean François Chabrun ("Woven Words") was commissioned for the Aldeburgh Festival (whose moving spirit was the late Benjamin Britten) and first performed there on 25 June 1965, with Sir Peter Pears as soloist and the composer conducting the Philomusica of London.

The score, dedicated to Peter Pears, calls for the following instruments in addition to the vocal soloist: three tom-toms, side drum with snare, bass drum, suspended cymbal, tam-tam, three bells (D, E-flat, and E-natural), xylophone, harp, piano and strings.

Witold Lutoslawski has provided the following programme note for this work:

"The music begins where the words end," said Debussy. Where do the Woven Words of Jean Francois Chabrun's poem end? After all they do not tell us, even in the shortest way, the love and death story of two heroes of the medieval romance, to which the poet makes allusion in the original title of his work. Let us remember, however, that this title reads *Quatre tapisseries pour la Châtelaine de Vergi* - "Four Tapestries for the Lady of the Vergi." Not a story about her, then, but a gift designed for her. Yet, instinctively following Debussy's suggestion, I have composed my music to the "Tapestries" as if love and death were really the subject matter. Thus the music goes far beyond the limits of the Woven Words. But is the music able to relate a drama of two lovers? Is it able to relate any story at all? Certainly not. Is there then a contradiction at the base of this work of mine? Perhaps. Luckily it is only a musical work and nobody can expect it to have consistency in any other than a purely musical sense.

As the *Livre pour orchestre* is laid out in four "chapters", *Paroles tissees* consists of four "tapestries":

PREMIERE TAPISSERIE

Un chat qui s'émerveille
une ombre l'ensorcelle
blanche comme une oreille

Le cri du bateleur et celui de la caille
celui de l'arbre mort celui du ramoneur
celui de l'arbre mort celui des bêtes prises

Une ombre qui sommeille
une herbe qui s'éveille
un pas qui m'émerveille

DEUXIEME TAPISSERIE

Quand le jour a rouvert les branches du jardin
un chat qui s'émerveille
le cri du bateleur et celui de la caille
une herbe qui s'éveille
celui de la perdrix celui du ramoneur

une ombre l'ensorcelle
celui de l'arbre mort celui des bêtes prises

Au dire des merveilles
l'ombre en deux s'est déchirée

TROISIEME TAPISSERIE

Mille chevaux hors d'haleine
mille chevaux noirs portent ma peine
j'entends leurs sabots sourds
frapper la nuit a ventre
s'ils n'arrivent s'ils n'arrivent

avant le jour ah la peine perdue

Le cri de la perdrix celui du ramoneur

au dire des merveilles une herbe qui s'éveille
celui de l'arbre mort celui des bêtes prises
Mille coqs hurlent ma peine

mille coqs blessés à mort
un à un à la lisière des faubourgs
pour battre le tambour de l'ombre
pour réveiller la mémoire des chemins
pour appeler une à une
s'ils vivent s'ils vivent
mille étoiles toutes mes peines

FIRST TAPESTRY

A cat that's wonder-struck
a shadow bewitches her
white as an ear

The tumbler's cry and the quail's
the partridge's and that of the chimney-sweep
the cry of the dead tree, of captured beasts

A shadow that sleeps
grass which awakes
a step to marvel at

SECOND TAPESTRY

When the day has reopened the branches of the garden
a cat that's wonder-struck
the tumbler's cry and the quail's
grass which awakes
the partridge's and that of the chimney-sweep
a shadow bewitches her
the cry of the dead tree, of captured beasts

Speaking of miracles
the shadow is torn in two

THIRD TAPESTRY

A thousand horses out of breath
a thousand black horses bear my sorrow
I hear their heavy hoofs
strike the night's midriff
should they not come should they not come
till day ah the last sorrow

The partridge's cry and the chimney-sweep's
speaking of miracles awaking grass
the cry of the dead tree, of captured beasts
a thousand cocks crow my sorrow

a thousand cocks wounded to death
one by one on the suburb's edge
to beat the shadow's drum
to wake the memory of the streets
to call one by one
if they live if they live
a thousand stars all my sorrows

QUATRIEME TAPISSERIE

Dormez cette paleur nous
est venue de loin
le cri du bateleur et celui
de la caille
dormez cette blancheur est
chaque jour nouvelle
celui de la perdrix celui
du ramoneur

ceux qui s'aiment heureux
s'endorment aussi pales
celui de l'arbre mort celui
des betes prises

n'endormiront jamais cette
chanson de peine
que d'autres ont repris
d'autres la reprendront

FOURTH TAPESTRY

Sleep this pallor has reached
us from afar
the tumbler's cry and the
quail's
sleep this whiteness is each
day new
the partridge's and that of
the chimney-sweep

the lovers happy put to sleep
so pale
the cry of the dead tree, of
captured beasts

will never put to sleep his
song of sorrow
till others have repeated
others will repeat it

Jean-Francois Chabrun



Preludes and Fugue (no programme notes are available for
this work)



WITOLD LUTOSLAWSKI (b. 1913)

Witold Lutoslawski's reputation, as one of the most important composers in the world today, rests on less than a dozen works, almost all of them written since 1960. Yet he has been composing for more than fifty years - his first piece, a Prelude for piano dates from 1922, when he was nine - and during most of that period he has been fairly prolific. His catalogue of works, excluding the many compositions that have either been lost or destroyed, is a sizeable one; he has also written no less than sixty-six scores for radio plays, five for films, and much incidental music, including for

three plays by Shakespeare (The Merry Wives of Windsor, Macbeth, and Twelfth Night) and two by Lorca (The Diligent Shoemaker's Wife and Blood Wedding).

It was in 1930 that Lutoslawski first appeared before the public as a composer. He played one of his piano pieces at a Warsaw Conservatoire concert. It is among the lost pieces, as is his first orchestral work written the following year and played by the Warsaw Philharmonic Orchestra in 1933. A Piano Sonata of 1934, lasting twenty-five minutes, still exists, but the earliest work by which the composer is at all known today is the Symphonic Variations of 1938. In 1941 he wrote his Variations on a Theme of Paganini for two pianos. It was played by the composer and Andrzej Panufnik at unofficial concerts, which were held in any available place and concentrated on music banned by the Nazis. This work has since become very popular and has been recorded several times. During the same year Lutoslawski began his most important composition up to that point - his First Symphony. It was not composed until 1947, its first performance taking place the following year.

Alas, one form of repression in Poland was about to be replaced by another. The so-called Stalinist era was beginning, and under it the arts suffered greatly. Poland was completely cut off from current musical trends in the West, and even the music of such long-established composers as Schoenberg, Webern and Stravinsky was inaccessible. Polish composers were severely criticised for modernistic tendencies, whether they existed or not, and almost the only acceptable forms of new music were those that aped the distant past, had their roots firmly in the folklore, or carried the right political message - the three often going hand-in-hand. Lutoslawski's First Symphony, although far from being an advanced work, did none of these things, and it became the first work to be banned by the new regime. Fine though it is, it has never come into its own, possibly because it has been overshadowed by the late and much played Concerto for Orchestra (1950-54).

Lutoslawski's name has often been linked with Bartok's, largely because of his compositions based on, or using

folk material. In point of fact, the influence of folk music is detectable only in the works between about 1945 to 1954. An examination of these alone will show that the composer by no means sacrificed his artistic integrity to the dictates of the time. He continued to develop as the Concerto for Orchestra itself shows. It was begun in 1950 and finished four years later, being an immediate success when performed by Witold Rowicki and the Warsaw Philharmonic Orchestra. Presumably it was also considered politically acceptable because of its folkloristic roots. This work marks the end of a period, for with it the composer considered he had said all he could say in this idiom.

Long before the Concerto for Orchestra appeared, Lutoslawski had begun the search for a new means of expression - a sound language of his own. Having spent several months in Paris in Both 1946 and 1948 and also attended ISCM Festivals in Copenhagen and Amsterdam, he was far better acquainted with trends in the West than other Polish composers, but he found no technical means in the outside world that answered his purpose. He experimented in a small way in the Overture for Strings (1949) and also in music for radio plays but, as he says, "I was still not ready to compose as I wished, so I composed as I was able". This state of affairs had little to do with being cut off from Western music. Of course he was deeply affected by the Stalinist era, but in his case its impact was far more psychological than artistic. Without all the hard work he put into forging a new technique from 1947 onwards, the Five Songs (1957) and the Three Postludes (1958/63), the first significant results of his endeavours, could not have been written.

With 1956 came the cultural revolution. Suddenly everything could be heard and, with the inauguration of the Autumn Festival, Warsaw became one of the most important centres for new music. In a short time, too, Polish composers were able to make a great impact on the rest of the world. Each went about exploring this new-found freedom in his or her (Grazyna Bacewicz was among the most important) own way. Lutoslawski bided his time, and the only major composition he produced for the next few years was the Musique Funèbre (1958) for

strings, dedicated to the memory of Bela Bartok. It was soon played all over the world, and it greatly enhanced the composer's reputation. Although a very significant work in its own right, it proved to be a transitional one, since Lutoslawski did not follow up the serial procedures he used in it. Less important in their own right, but more so for his development, are the Three Postludes, begun in the same year and completed in 1963, since they display a new type of harmonic thinking and one that was to have a bearing on his subsequent works. All the same the Postludes are aptly named, for they mark the end of the transitional period rather than a new beginning.

This beginning came in 1961 with Jeux Vénitiens. Technically and stylistically this work broke with the past by embracing aleatory techniques. The impetus to take this step came from John Cage, although no two composers could be less alike, either in their aims or in their achievements. Cage's "chance" methods resulted in his relinquishing all responsibility as a composer, since his performers make up his pieces for him as they go along. Needless to say, this negative attitude held no interest for Lutoslawski. His approach being entirely positive, he set out to control all musical elements (form, melody, harmony, etc.) while allowing the performers a limited degree of freedom. He subjects every aleatoric passage to severe scrutiny. Nothing must result that has not been anticipated, and even the least desirable outcome must conform with the composer's intentions. The work involved is tremendous, which largely explains why Lutoslawski has produced only eight works in the last fourteen years. This does not mean he is in any sense a mathematical composer. On the contrary he relies to a large extent on instinct; it is the finishing touches that take the time.

Important though Jeux Vénitiens is, the first really great masterpiece of Lutoslawski's most recent period is Trois Poemes d'Henri Michaux for a mixed chorus of twenty and an ensemble of wind instruments, two pianos, harp and percussion. The vocal and instrumental groups, each under its own conductor, are placed apart, not to achieve a stereophonic effect, but to help their independence;

the two have to coincide only at specific points. Next came the String Quartet (1964) and, in this case, particularly, no score can give a true picture of the work. Apart from following cues the players perform as if alone, and consequently any vertical placing of notes on a page gives a false impression. The following year Paroles Tissées appeared.

The Second Symphony, finished in 1967, is to some extent a counterpart of the String Quartet, since it also consists of two movements. They are aptly entitled *Hésitant* and *Direct*, for the first avoids any sort of fulfillment, while this is accomplished in the second. A similar procedure is followed in the magnificent Livre pour Orchestre, although in this case there are four movements or "chapters", as the composer calls them. The first three, though they rise to moderate climaxes, are in the nature of preludes to the much more extended fourth.

Although he has not interested himself in opera, the theatre has had an influence on Lutoslawski's compositions. Nowhere is this more evident than in the Cello Concerto, commissioned by the Royal Philharmonic Society and dedicated to Mstislav Rostropovich, who first performed it with the Bournemouth Symphony Orchestra at the Royal Festival Hall in London (England) in the autumn of 1970.

Lutoslawski's recent work, Preludes and Fugue for thirteen solo strings, is also his most extended. Shorter versions can, however, be played; in this case a selection from the Preludes can be made and placed in any order, while optional cuts are allowed in the Fugue; matters are so arranged that, although the Preludes are linked, any one will lead into any other. Besides being among the greatest of our time, these works from Trois Poèmes onwards are hardly less remarkable for their variety of expression than for their quality. Each has its own marked and powerful character, yet none could have been written by any other composer.

Malcolm Rayment

Tonight's concert is being recorded by the CBC for broadcast on Arts National (CBC-FM) May 21 at 9.04 p.m.

to Mario di Bonaventura

PRELUDES and FUGUE

PRELUDE 1

Witold Lutos
(1972)

(AD LIB.)
(arco) ca 8 F/sec. (♩ = ca 120)

1. *f*

2.

3. (arco) non staccato
f

vni 4.

5. (arco) non staccato
f

6.

7. pizz.
ff

1.

vle 2. pizz.
ff

3.

1.

VC. 2. pizz.
ff

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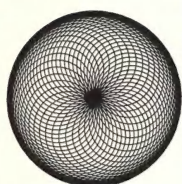
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