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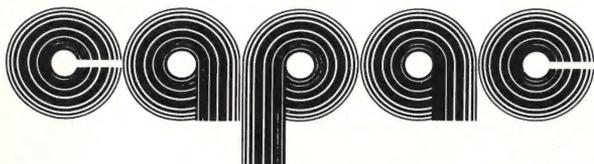
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But if you want a slice of the birthday cake, we have to tell you that we've been too busy to get one!

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# NEW MUSIC CONCERTS

Saturday, April 24, 1976

8:30 p.m.

guest composer:

IANNIS XENAKIS

(first appearance in Toronto)

guest pianist:

YUJI TAKAHASHI

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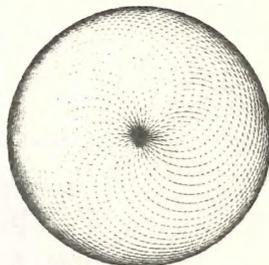
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# NEW MUSIC CONCERTS

## PROGRAM

DEVOTED TO THE MUSIC OF IANNIS XENAKIS  
(All Canadian Premieres)

LINAIA-AGON(1972) for brass trio

Graeme Page - horn  
Eugene Watts - trombone  
Charles Daellenbach - tube

MIKKA(1972) for violin solo

Victor Martin - violin

EONTA(1964) for piano and five brass instruments

Yuji Takahashi - piano  
Ronald Romm - trumpet  
Fred Mills - trumpet  
Eugene Watts - trombone  
Ian McDougall - trombone  
John Capon - bass trombone  
Robert Aitken - conductor

## INTERMISSION

HERMA(1961) for piano solo

EVRYALI(1973) for piano solo

Yuji Takahashi - piano

PHLEGRA(1975) for chamber ensemble

- Douglas Stewart - flute/piccolo
- Lawrence Cherney - oboe
- Paul Grice - clarinet
- James McKay - bassoon
- James MacDonald - horn
- Ronald Romm - trumpet
- Eugene Watts - trombone
- Victor Martin - violin
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## PROGRAM NOTES BY WILLIAM BUXTON

IANNIS XENAKIS was born in Braila, Roumania in 1922 of Greek parents. He received his basic education in Greece where he lived until 1947. Due to political pressures, he was forced at this point to flee Greece, and en route to the U.S.A., he stopped in Paris, where he has resided ever since.

Engineer, architect, mathematician, political activist, but foremost, musician: Xenakis has distinguished himself as perhaps the foremost exponent of the use of modern technology in humanistic endeavour. With few exceptions - most notably the architect Le Corbusier (with whom Xenakis collaborated for thirteen years) - such attempts have suffered from naivete on either the artistic or technical side, or both; for as Xenakis states, it is sufficiently difficult to maintain competence in one field, much less two or more. It is the recognition of this fact which is largely responsible for the success of his efforts. Xenakis has a basic competence in both science and music, having studied engineering in Athens, and music with such notable composers as Honegger, Milhaud and Messiaen. Furthermore, he is a musician, who recognized quite early the value of active collaboration between artist and technologist. His collaboration with scientists has manifested itself in the formation of various groups dedicated to research into science and music, most recently, the Centre for Mathematical and Automated Music, in Paris; however, what is of most interest is his notion of music which makes such union even desirable.

The notion of music, as conceived by Xenakis, evolved during the period dominated by the strict rules of serial technique. His hypothesis was that the polyphony of serial music was perceptually non-existent, strangled as it was by its own complexity. Rather, he proposed that such complex structures were perceived as sonic 'masses' or conglomerates, and in composition should be conceived as such. But the conceiving of

music as mass brings forth the suggestion of music as three-dimensional: groups of sounds as clouds, whose size, shape, density, colour, weight, speed, etc., and all transitions therein, become the source materials in the process of musical 'design', that is, composition.

If one acknowledges the value of conceptualizing music in these terms, as did Xenakis, then it becomes not only desirable, but necessary to evolve a description language for music which reflects this notion. Herein lies the chief role of maths and logic in the music of Xenakis: to derive a formalization which reflects how he believes music is perceived. While the nature of the calculus which he employs is extremely complex, as we see, the motivation is not, and the musicality of the results are clear to all.

### TONIGHT'S GUEST ARTIST

YUJI TAKAHASHI, concert pianist and composer, was born in Tokyo in 1938 and studied composition with Minao Shibata at the Toho Conservatory and with Iannis Xenakis in Berlin. From 1963 until 1966 he participated in the Ford Foundation's Artist-in-Residence program in West Berlin and in 1966 came to New York on a grant from the John D. Rockefeller III fund to do research in computer composition. During the summers from 1966 to 1968, as a Fromm Foundation Fellow, he participated in the Berkshire Music Center's Contemporary Music program at Tanglewood. In 1968-69, he was an Associate of the Center for the Creative and Performing Arts in Buffalo, New York.

As a concert pianist, Takahashi has presented solo performances in recital and at numerous music festivals throughout Europe, Scandinavia, America and Japan. He has appeared as soloist with the New York Philharmonic, the Los Angeles Philharmonic and with the Boston, Chicago, San Francisco, Toronto, Buffalo, and London Symphonies, as well as all the major orchestras in Japan.

## LINAIA-AGON

Like two earlier works, Duel (1959) and Stratégie (1962), Linaia-Agon is a musical 'jeu', or competition. In this case, it is the musical reincarnation of the ancient battle between the musician Linos -represented by the trombone, and the god of music, Apollo - represented by the tuba and horn. While the nature of the competition has been derived from the mathematical theory of games, it suffices to know that the players are as adversaries, planning strategies to enable one to overcome the other.

Throughout each of the three 'combats' of the composition, score is kept by a referee, who at the end declares the winner. It should be noted that according to legend, Linos was struck down by Apollo. By fighting the battle anew, he now has the chance to extricate himself, for as Xenakis states: "To throw the gauntlet to the gods is not blasphemy but is to surpass them by surpassing oneself."

## MIKKA

For solo violin, Mikka is dedicated to Mme. Mica Salabert, of Editions Salabert, Xenakis' publisher. It is a short work, circa four minutes, and cadenza-like in nature. As a study in the monophonic voice of the violin, it is completely devoid of multi-stops. Over periodically broad intervals and through microtonal passages, the work is played arco glissando throughout, giving it its very distinct character. The result: a striking example of Xenakis at his most melodious.

## EONTA - 'BEINGS'

Eonta, for piano, two trumpets, and three trombones was premiered in December 1964 at the concerts of the Domaine Musical in Paris. The pianist in that performance, as on the recording available of this work, was tonight's guest artist, Yuji Takahashi.

The work, which presents extreme technical and musical difficulties, is a stunning probe into the sonorous potential of the ensemble (especially the piano). As with much of Xenakis' music, the approach in Eonta has been through the evolution of sonic 'textures'. This has been achieved through careful consideration of note densities (as determined by the rhythmic structure of the work) in combination with the extremely precise notation for dynamics and articulation. The effect of the resultant textures is then complimented via techniques such as the use of quarter-tones, in the pitch domain for example, and the exploitation of the mobility of the brass players, in that of space.

In order to derive the desired textural structure for the work, use of mathematical procedures (stochastic - based on the theory of probabilities - and logical) was made. Furthermore, in the computation of some of the instrumental parts, these calculations were carried out on a computer.

## HERMA

Written in 1961 for solo piano, Herma is the best example of Xenakis' use of logical/set-theoretical operations in the compositional process. Consequently, it is appropriately subtitled "Musique Symbolique pour Piano". In Herma, the composer has grouped the notes of the piano into four classes, according to pitch. Various combinatoric operations were then performed on these classes (negation, union and intersection), thereby generating the pitch materials for the different sections of the work. Subtle use of dynamics, densities and silences is then made in order to render these different sections perceptible in performance. The piece which results is an overwhelming example of the use of the piano's entire range and dispells any doubt as to the musical motivation for the techniques used.

The title "Herma" is Greek for "bond" but also for "foundation" or "embryo".

## EVRYALI

Written for solo piano, Evryali is dedicated to Marie-Françoise Bucquet, who premiered the work in New York in 1973. Extremely complex, much of the piece is notated on three or four staves as an aid to the performer. Evryali is yet another example of Xenakis' sense of transitional densities: ranging from sections of thick, repeated clusters, to intervals of complete silence.

PHLEGRA - notes by the composer:

"Phlegra is scored for flute(doubling piccolo), oboe, clarinet(doubling bass clarinet), bassoon, horn, trumpet, trombone, violin, viola, cello and double bass.

The work was commissioned by the London Sinfonietta, to whom I have dedicated it.

As in other recent compositions of mine, I have continued here the construction of textures and their organisation on a higher level. I refer to textures in the general sense of form. For example, a melodic arborescence entrusted to the winds is a texture; a random walk entrusted to the strings is another texture; repeated notes following rhythmic rules is yet another. Textures in the sense of form are the keystone of art and knowledge.

Phlegra is the battlefield where the Titans and the new gods of Olympus clashed."

(translated by Edward Craxton)



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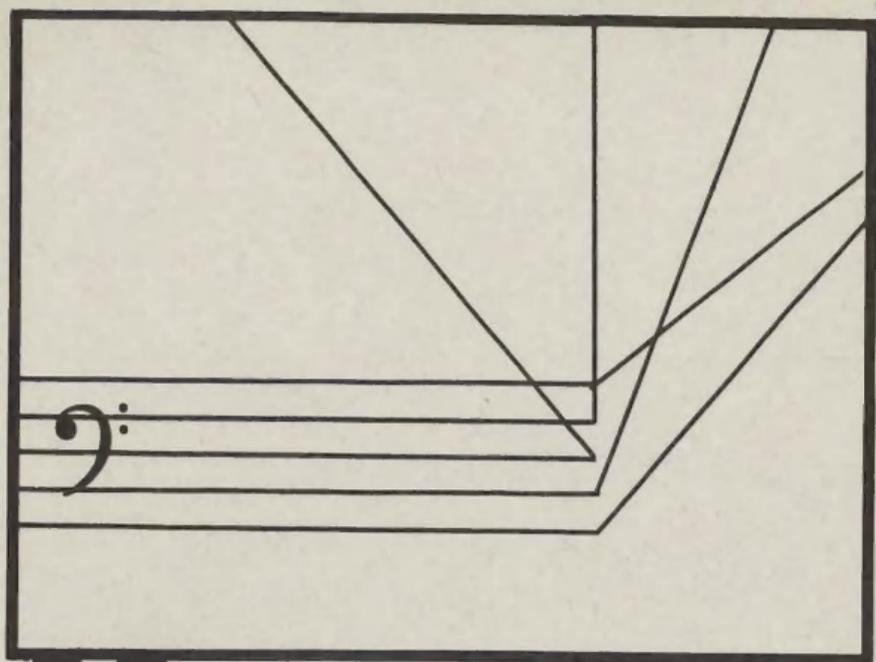
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