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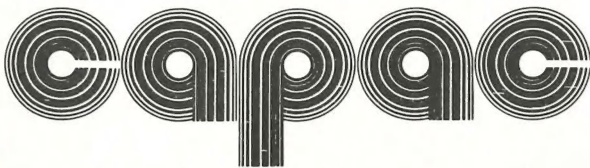
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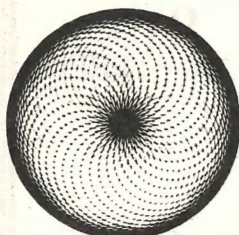
New Music Concerts

FINAL CONCERT OF THE SEASON

Saturday, April 29, 1978

8:30 p.m.

Walter Hall,
Edward Johnson Building
University of Toronto



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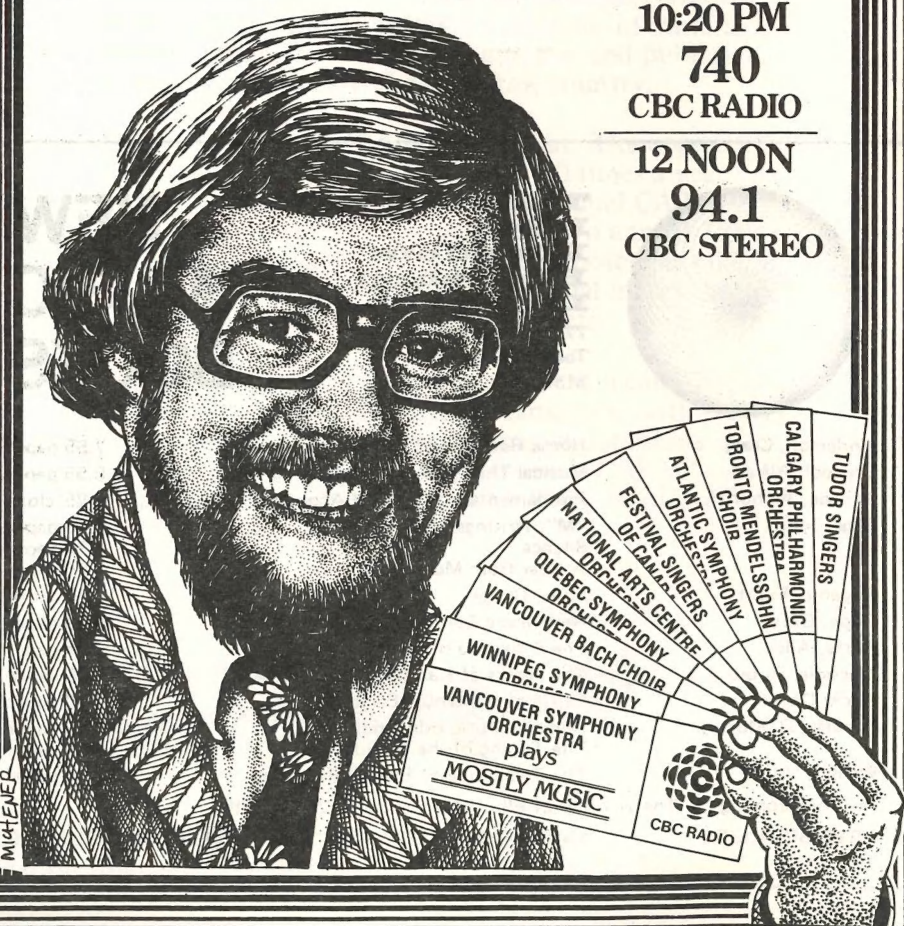
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BECKETT AND McDONALD

Canadian piano-duo team, Garth Beckett and Boyd McDonald, made their debut in 1972 in London, England at Wigmore Hall. Since then they have presented recitals in Paris, Stockholm, Zurich, Frankfurt, Edinburgh, at the Pitlochry Festival in Scotland and at the Cheltenham Festival in England. The duo has performed for Her Majesty, the Queen, at the opening of the Man and Nature Museum in Winnipeg; played with the Winnipeg Symphony Orchestra, and presented concerts in most major Canadian cities as well as for CBC radio and T.V. On October 13th, they will make their New York debut in Alice Tulley Hall at Lincoln Centre.

Their large repertoire embraces all the musical styles including many contemporary compositions, several of which were written especially for them by such noted Canadians as Bruce Mather and Robert Turner. Composers Jean Coulthard of Vancouver and Jack Behrens of London, Ontario are presently writing new works for the duo.

Beckett and McDonald are currently members of the music department at Wilfred Laurier University, Waterloo, Ontario.



program

Saturday, April 29, 1978, 8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

FINAL CONCERT OF THE SEASON

* REFRAINS (1977) - JOHN WEINZWEIG (Canada)

Joel Quarrington - double bass
Mark Widner - piano

MONUMENT (1976) - GYÖRGY LIGETI (Hungary-Austria)
(Three pieces for two pianos)

1. Monument
2. Selfportrait with Reich and Riley (and Chopin
in the background)
3. With delicately flowing movement

Garth Beckett - piano
Boyd McDonald - piano

VARIATIONS ON A THEME
BY PAGANINI (1941) - WITOLD LUTOSLAWSKI (Poland)

Garth Beckett - piano
Boyd McDonald - piano

INTERMISSION

* CONCERTINO (1978) - EDWARD LAUFER (Canada)

Robert Aitken - conductor
Douglas Stewart - flute/piccolo
Paul Grice - bass clarinet
Harcus Hennigar - horn
Morry Kernerman - violin
Paul Armin - viola
David Hetherington - cello
Joel Quarrington - double bass
Mark Widner - piano

** RAMIFICATIONS (1968-69)
(for 12 solo strings)

- GYÖRGI LIGETI

Robert Aitken - conductor

violins:

Morry Kernerman

Isidor Desser

Mark Friedman

Terry Holowach

Debra Kirshner

Corol McCartney

George Willms

violas:

Paul Armin

Rivka Erdesz

celli:

David Hetherington

Peter Schenkman

double bass:

Joel Quarrington

** MELODIEN (1971)

- GYÖRGI LIGETI

Robert Aitken - conductor

Douglas Stewart - flute/piccolo

Lawrence Cherney - oboe

Paul Grice - clarinet

Gerald Robinson - bassoon

Harcus Hennigar - horn

George Stimpson - horn

James Spragg - trumpet

John Dowden - trombone

Kent Mason - tuba

David Zafer - violin

George Willms - violin

Rivka Erdesz - viola

Peter Schenkman - cello

Joel Quarrington - double bass

Mark Widner - piano/celesta

Russell Hartenberger - percussion

* World premiere

** Canadian premiere

Tonight's concert can be heard on the radio series
TWO NEW HOURS, Sunday, May 28, 8:05 p.m. CBC-FM, 94.1

PROGRAM NOTES

JOHN WEINZWEIG

Born in 1913 in Toronto, Weinzweig began composing at the age of 16. He received his Bachelor of Music degree from the University of Toronto where he studied with Leo Smith, Ernest MacMillan and Healey Willan. While still a student he founded and conducted the University of Toronto Symphony Orchestra, and learned five instruments: piano, mandolin, tuba, saxophone and double bass. After receiving his Master of Music degree from the Eastman School of Music in Rochester, he joined the staff of the Toronto Conservatory of Music and soon began to attract a group of enormously talented composition students.

In his concern for quality in composition and his desire for acceptance of contemporary music, he formed the Canadian League of Composers in 1951, of which he became the first president. He also played a key role in the conception and establishment of the Canadian Music Centre.

Since 1952 he has been professor of composition at the University of Toronto, Faculty of Music. His students have included Harry Somers, Samuel Dolin, Murray Adaskin, Harry Freedman, R. Murray Schafer, John Beckwith and many others. As a teacher of many of Canada's most gifted composers, and as a composer ever evolving in style and idiom of expression, he has, perhaps more than any other, shaped the evolution of the Canadian school of composition over the past quarter of a century. He was the first Canadian composer to employ the twelve-tone technique.

A highly prolific composer, his numerous works include: a series of divertimentos for solo woodwinds and string orchestra (the first of which was written for flute and received the highest award for chamber music at the London Cultural Olympics in 1948); concertos for violin, piano and harp; chamber music pieces for every conceivable combination; and many compositions for orchestra, including the ballet suite Red Ear of Corn (1949), and Dummiyah/Silence (1969) which, incidentally, will be performed by the Toronto Symphony this season on May 8th and 9th. Some recent works include Brass Quintet (1975) written for the Canadian Brass, and Contrasts (1976) for guitar solo, which will be premiered by Leo Brouwer at the '78 Guitar Festival in Toronto this summer.

In 1974, Weinzwieg was recipient of the Order of Canada - an honour bestowed upon a Canadian in recognition for distinguished service in his field.

REFRAINS -----JOHN WEINZWEIG

This work was commissioned in 1977 by Joel Quarrington with a grant from the Ontario Arts Council.

The composer has furnished the following note:

"Refrains" is based on the juxtaposition of repetitions of a lyric theme by the solo contrabass followed by a series of energetic rhythmic actions with the piano. In the duo sections, the piano engages in a dialogue role. It also fulfills two other minor functions: employing signal motives that a) punctuate the end of the solo refrain, and b) conclude the duo sections. The overall form is a rondo with a coda --- "Last Refrain", fragmented. The range of the contrabass technique has been extended by a wide variety of bowings, as well as percussive actions on the frame of the instrument with the hands and fingers."

GYÖRGY LIGETI

Born on May 28, 1923 in the small Transylvanian town of Dicsöszentmárton, Ligeti began writing music at the age of ten. During his student years in Budapest, he studied composition with Ferenc Farkas and Sándor Veress, and was very influenced by the music of Bartok and the folk music of Hungary and Roumania. From 1950 until 1956 he taught musical theory at the Budapest Academy of Music and published two books on classical harmony and many articles on Hungarian folk and contemporary music.

Ligeti first came in contact with contemporary West-European music when he emigrated from Hungary after the 1956 Revolution. During the latter half of the 1950s, he worked with Karlheinz Stockhausen and Gottfried Michael Koenig at the electronic music studios in Köln and Utrecht, and in 1959 he became an Austrian citizen, settling in Vienna.

With the first performance of his orchestral piece Atmosphères, in 1961, Ligeti instantly achieved recognition as one of the leading European composers of the day. The work had far-reaching consequences in that it ushered in the post-serial avantgarde period. This same work, together with Lux Aeterna (1966) for chorus, was used in the film score of 2001, incidentally without Ligeti's prior knowledge or approval.

During the 1960s Ligeti lectured regularly at the Darmstadt courses for New Music and at the Stockholm Academy of Music. In 1972 he was visiting professor at Stanford University, California, and since 1973 has been professor of composition at the Hamburg Academy of Music.

Recipient of many prestigious awards and prizes, Ligeti's works have been performed at most of the major contemporary music festivals throughout the world and recorded on EMI, WERGO, Deutsche Grammophon, Philips, RCA and Decca.

It is with deep regret to have to announce that a recent illness has prevented Mr. Ligeti from travelling to Canada for this evening's concert.

Monument was first performed in Köln, West Germany, during May of 1976 by Alfons and Aloys Kontarsky.

The following is taken from a note written by the composer (translation by Brigitte Schiffer):

"The pieces were conceived entirely from the fact that two pianists are playing: on the one hand it is possible to merge two pianos with identical timbre into an acoustically indissoluble unity - and in fact the music is composed in such a manner that the musical shape only comes into existence through the combined action of both pianos - on the other hand, the fact that independent performers produce the music allows for complicated polyrhythmic and metrical shifting.

In the first piece, "Monument", the differentiation of the dynamic values is the main technical problem. At the beginning of the piece there are only two dynamic markings, *ff* and *f*, but as the piece continues, further strata or layers are added: *mf*, *mp*, *p* and *pp*. The dynamic layers are static, neither crescendo nor diminuendo is perceptible, though the different layers are simultaneously present. The pianists play the different dynamic markings in quick and abrupt succession and in ever changing permutations. Thus the music takes on a three dimensional appearance - like that of a hologram in an imaginary space. The 'image' thus created lends the music a statuesque immobile quality (hence "Monument").

The title of the second piece "Selfportrait with Reich and Riley (and Chopin in the background)" in particular hints at allusion, association and irony. During the sixties, some composers developed forms based on the repetition of figures, unaltered or in gradual transformation, as well as on the superimposition of such sequences of patterns. In the meantime the American composers making use of these techniques, Steve Reich and Terry Riley, have become well known in Europe. As a homage to Riley and Reich, at the same time with a slightly ironic colouring (and self-ironic as well, as I made fun of myself), I decided to merge the techniques of Riley's pattern-repetition and of Reich's phase-shiftings with my own procedures

of superimposition of grids and of 'saturated' canons. This is how the triple portrait Riley-Reich-Ligeti came into existence and in the background a ghostlike profile of Chopin makes a fleeting appearance.

In "Selfportrait", I have applied the 'key-blockage' technique of Karl-Erik Welin and Hinning Siedentopf and developed it into a 'mobile key-blockage': one hand presses the mute keys in sequence, whilst the other hand plays on the sounding as well as on the blocked keys. This results in a new kind of rhythmic configuration. The playing is very fast and continuous, but as some of the keys do not 'sound', the result is discontinuous, and rhythmically confused.

A connection between "Monument" and "With delicately flowing movement" results from the gradual extension of the pitch range: both pieces begin in the middle register and extend to the higher and lower registers, but this connection is only the most obvious one; beneath the surface there are more complex relationships, so that the third piece represents a 'liquified' variation of the first. Also the chorale-like final section of the third piece is the common coda of all three pieces: in the first two pieces the movement fades into nothingness while in the third piece, after the disappearance of the fast movement in the extreme height and depth, the chorale remains behind. The chorale consists of the voices of an eight-voice mirror canon, which contracts like a telescope."

WITOLD LUTOSLAWSKI

Born in Warsaw, Poland in 1913, Lutoslawski began piano lessons at the age of six, later took up violin, and at the age of 15 began studying composition with Maliszewski. Within eight years he graduated from the Warsaw Conservatory with diplomas in piano and composition.

Many of Lutoslawski's earlier works were lost

during World War II, but the composer, though isolated from the European music scene, continued to write during this period. In order to survive in occupied Poland, he worked as part of a piano duo in various Warsaw coffee houses. It was during this time that he composed his Variations on a Theme by Paganini, as well as some 200 other works for two pianos.

Considered one of the leading contemporary Polish composers today, Lutoslawski has received many awards for his compositions and was twice honored with the First Prize at the UNESCO-sponsored International Composers' Tribune (1959 and 1964). He has toured, conducted and lectured in Great Britain, Scandinavia, Germany and the United States.

VARIATIONS ON A THEME BY PAGANINI ---- LUTOSLAWSKI

Lutoslawski based his Variations on Paganini's Caprice in A minor, No. 24. The unity of form in Paganini's piece served as an ideal compositional outline for Lutoslawski's work. The Variations were a form of experimentation, particularly in their inventiveness in combining tonal elements with sophisticated contemporary harmonies.

Terry Riley in Concert

Saturday, May 6 8:30 p.m.

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EDWARD LAUFER

Born in Switzerland in 1938, Laufer came to Canada with his family as a young child, first settling in Halifax. He received most of his musical education in Toronto where he studied piano with Lubka Kolessa and Alberto Guerrero, and composition with John Weinzweig, Oskar Morawetz and John Beckwith. After obtaining both his Bachelor and Master of Music degrees from the University of Toronto, he continued his studies at the Juilliard School of Music with Norman Lloyd, Edward Steuermann and Vincent Persichetti. In 1964 he received his Master of Fine Arts degree from Princeton University where he studied composition with Roger Sessions and Milton Babbitt.

Laufer has received many awards and grants, including two Canada Council Arts Scholarships, the John Halsey Bonsall Fellowship, the University Wilson Fellowship, and in 1968 he was awarded the Bennington Composers' Conference Fellowship. His compositions include many vocal and chamber music works plus several pieces for orchestra including Variations for Orchestra Part I which was commissioned by the Halifax Symphony Orchestra in 1967, and a CBC commission, Divertimento (1972), written for the CBC Vancouver Chamber Orchestra.

Currently assistant professor at the University of Toronto, Faculty of Music, where he has been teaching theory and composition since 1974, Laufer has also taught music at Smith College and at the State University of New York at Purchase.

CONCERTINO ----- EDWARD LAUFER

This work was commissioned by New Music Concerts with the generous assistance of the Ontario Arts Council.

Mr. Laufer has provided the following note:

"Concertino is in two movements. In the first, an introductory section prefigures two contrasting episodes. The second movement is a set of short variations, each contrasting in form and character, and based, alternately, on the two episodes of the first movement. Various combinations of only a few instruments (generally one to three plus piano) delineate the variations, giving rise to chamber music for constantly changing groups."

RAMIFICATIONS -----GYÖRGI LIGETI

Ramifications was commissioned by the Koussevitzky Music Foundation and is dedicated to the memory of Natalie and Serge Koussevitzky. It was first performed in April of 1969 by the Berlin Radio Orchestra. Performed this evening by twelve solo strings, Ligeti wrote the work for either string orchestra or twelve solo instruments.

The composer offers the following note:

"The title "Ramifications" refers to the polyphonic technique of handling the voices - at first tied in one braid, they move divergently and the bundle gradually gets loose, the music being thus ramified. In other places the voices get together again and new braids are formed. The whole form becomes dismembered due to subsequent ramifications and repeated fusions of voices, thereby creating dilutions and densenings.

An innovation in Ramifications is the consistent use of hyperchromatic harmonic thinking. From the point of view of the performing technique this was possible because half of the string instruments are tuned a quarter tone higher. The outcome, however, is not quarter-tone music; the differences of intonation created by the shortening of strings with the

fingers produce a fluctuation of the pitch and almost never do we hear precise quarter-tone intervals, but only bigger or smaller microtonal deviations. It is only in some places of the dense structure that clusters close to quarter-tone ones are created, elsewhere appears a completely new kind of 'unsettled' harmonics, which gives the impression of 'spoiled' harmonic creatures. The harmonies receive an 'haut goût' character, and the process of decay enters the music. Ramifications is an example of decadent art."

MELODIEN ----- GYÖRGY LIGETI

Melodien (Melodies) was first performed in 1971 in Nürnberg by the Nürnberg Symphony Orchestra as part of the commemorative celebrations of the 500th anniversary of the birth of Dürer. It was recorded in 1975 by the London Sinfonietta on Decca. The work is scored for keyboard, percussion, brass ensemble, woodwind quintet and a flexible number of strings (as few as five solo strings can be used, as in tonight's performance).

The composer writes the following: "The title indicates that the independent, self-contained melodic lines in this work play a dominant role. These melodies (twenty-five of them) are strongly differentiated, disparate and heterogeneous, held together solely by the superimposed harmonic structure (a succession of harmonic fields). A number of melodic shapes and lines sound simultaneously, though their tempi differ, as do their metric and rhythmic articulation. In this work polyrhythm was reduced to the lowest common denominator and written in a unified metre, since several conductors would otherwise have been required in performance."

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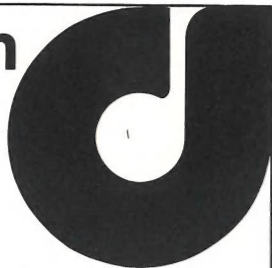
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