

NEW MUSIC CONCERTS



Guest Composers:

DAVID BEDFORD, STEN HANSON, LUIS DE PABLO

Programme

- STEVE GELLMAN (Canada) — Mythos II (1968)
for flute and string quartet
Conductor: Robert Atha
- *STEN HANSON (Sweden) — Hello Piano, Hello Room (1973)
for amplified piano with tape
playback
- *STEN HANSON — Extrasensory Conceptions VI
(1973)
for solo flute with tape and
electronics

INTERMISSION

- *LUIS DE PABLO (Spain) — Masque (1973)
for flute, clarinet, piano and
percussion, with conductor
- *DAVID BEDFORD (England) — Pancakes with Butter,
Maple Syrup and Bacon, and
the TV Weatherman (1973)
for brass quintet

*Premiere performance

Performers

Performers

ROBERT AITKEN	Flute
VICTOR MARTIN and FUJIKO IMAJISHI	Violins
PAUL ARMIN	Viola
VLADIMIR ORLOFF	Cello
MONICA GAYLORD	Piano
STANLEY McCARTNEY	Clarinet
JOHN WYRE	Percussion

Singers

Canadian Brass:

FREDERICK MILLS and RONALD ROMM	Trumpets
GRAEME PAGE	Horn
EUGENE WATTS	Trombone
CHARLES DAELLENBACH	Tuba

Conductors:

Electronics by the Canadian Electronic Ensemble

Robert Aitken

New Music Concerts, for the performance of **MASQUE**
by Luis de Pablo acknowledges the assistance of:
Charles Daellenbach, conductor
Pamela Beckwith and the composer, staging

Steve Gellman

Steve Gellman was born in Toronto in 1948. He first studied composition with Samuel Dolin at the Royal Conservatory of Music in Toronto, and then went to the Juilliard School in New York to work with Luciano Berio. At present, he is studying with Olivier Messiaen at the Paris Conservatoire.

Mythos II (1968)

Written for flute and string quartet on commission from Stratford Festival, **MYTHOS II** is dedicated to Luciano Berio. Gellman explains that he called it Mythos "because it is a reaction against the rationalized system, the 12-tone system of the '40's and '50's. The structure is based on un-analysable elements."

"The work was inspired through some of my own experience in 1967. I did find it difficult to compose because I had been working with a rock group and had been composing electronic music. I really didn't want to compose a work for string quartet and asked that a flute be included."

MYTHOS II was recorded by the CBC International Service presented by the Corporation at the 1970 International Rostrum of Composers in Paris. It was chosen as the best work written by a composer under 25 years of age.

Sten Hanson

Sten Hanson was born in 1936 in a small village in the northern part of Sweden. Although he had no formal education in composition, he played numerous musical instruments as a young person. He was first a writer, and as such has many of his writings published. In fact, it was through sound poetry, as well as his attraction to the ideas of Erik Satie and John Cage, that led him into the world of the creative musician. Electronic music played an important role in Hanson's life, and most of his compositions involve the use of electronics. His non-electronic works mainly feature the voice.

Sten Hanson is presently in charge of public performances of mixed-media works and experimental music at the Fylkingen Studios in Stockholm. He is also preparing selections of his music, his poetry and his theatrical pieces for publication.

Hello Piano, Hello Room (1973)

by Sten Hanson

"In this work, one of my main thoughts was to make use of the total environment. The pianist begins with 4 pitches which are recorded and played back at a 3 second delay. During the course of the piece, the many potentials of the instrument are exploited, sounds are altered by the acoustics of the hall, sounds accumulate. . . . The complete material for the piece is contained within the key of B Flat.

Because the listener is familiar with this tonal pattern, it is psychologically easier for him or her to gain insight into not only the sonorous possibilities of the piano, but also the potentials of the room in which these sounds travel."

— Sten Hanson —

Extrasensory Conceptions VI (1973)

by Sten Hanson

"I met Robert Aitken this past summer in Iceland at the I.S.C.M. Festival, and was so impressed with his playing that I decided to write for him. I had already thought of composing a piece for flute which would become No. 6 of the series **Extrasensory Conceptions** and the attitude of this excellent flutist convinced me to proceed. Our meeting however, coincided with the death of my grandmother, another performer who was famous in my neighbourhood for a particular style of singing called KÖUKNING. Country women evolved this unique sound through the necessity of finding a method of calling the straying cows home from the forests. The tradition is very old, older than Swedish knowledge of European music, and is peculiar to women only.

In brief, KÖUKNING begins with a set melodic pattern on which is built an extended improvisation using very constricted throat sounds. The female includes glissandi, quarter-tones and other odd sounds, and each phrase is very long being performed in one breath. Every KÖUK concludes with the same notes. If one had asked my grandmother why she sang as she did, in her unique manner, she could not have explained it.

The entire series **Extrasensory Conceptions** is based on this inheritance, only in No. 6, because of the nature of the flute, I have attempted to define more accurately my memories of these melodies heard in my childhood — at least to capture their essence.

The tape material is based solely on prerecorded flute sounds, considerably altered electronically. During the live performance, the soloist makes use of three microphones.

Extrasensory Conceptions VI is a kind of concerto in which the tape sounds are the orchestra, and Robert Aitken is the soloist. The work is a tribute to my grandmother."

— Sten Hanson —

Luis de Pablo

Born in 1930 in Madrid, Luis de Pablo is completely self-taught in composition. Although his music has passed through several phases, since 1959 he has evidenced a definite and specific inclination towards a pure Webernian idiom at first, and then an extended and imaginative post-serialism. In 1957 he wrote his first serial work for violin and piano, and by titling it *Opus 1* thereby negated all his previous works. From that point, his music has in general reflected the central European post-Webern evolution, with the same general sound and posture as that of Boulez and the Italian school.

In more recent years, de Pablo has made a concerted effort to draw performers more integrally into the creation of his music, thus including the elements of chance and improvisation as another of his techniques.

Luis de Pablo is presently on the staff of the Music Department of the State University of New York in Buffalo.

"**Masque**, for four musicians and conductor (*ad libitum*), was composed between September and October of 1973 at the double request of New Music Concerts and the Contemporary Chamber Ensemble in Buffalo.

"**Masque**, for four musicians and conductor (*ad libitum*), was com-
terior provides each instrumentalist with numerous possibilities to initiate. The musical base is presented by the percussionist in that the three principle timbres (metal, wood and skin) are the guides of the sound material, moulded afterwards by all the performers. The percussionist's score is in graphic notation, and is not totally precise music. There is a deliberate contradiction in the structure: the right to contradict oneself and be quoted: a musical action relatively unforeseeable based on a fixed reaction, previously organized.

The piece can be performed either in concert or as musical theatre. In the latter version, the scenic part is an extension of the musical action: a play of subtle equivalences and contradictions is rendered visible by the parallel changing of the musical personages. By the end, all have played the role of the other, except the immobile pianist, a forgotten character, who at the same time, being alone, can musically interfere and stop the play of the others."

— Luis de Pablo —

David Bedford

Born in London, England in 1937, David Bedford came from a musical family and began composing when he was seven years old. Three years later he began studying the oboe. During his school years at Lancing College in Sussex, he continued to compose evolving what he terms 'a kind of Hindemithian style'. This influence was later replaced by Schoenberg when he was studying with Lennox Berkeley at the Royal Academy of Music. In this period, from 1958 to 1961, Bedford met Bruno Maderna and Luigi Nono at the Dartington Summer School of Music, which resulted in an Italian Government grant to enable him to work with Nono in Venice in 1961. During the following year he spent some weeks at the Electronic Music Studios of the RAI in Milan.

Bedford cites the following as the main influences on his work:

"Nono's meticulousness regarding the working of his material; the Polish school's joy in sound and texture; the poetry of Kenneth Patchen; and the humour of John Cage."

David Bedford is currently on the staff at Queen's College in London.

Pancakes with Butter, Maple Syrup and Bacon, and the TV Weatherman for brass quintet, was written for the Canadian Brass who impressed the composer with their playing when he heard them while visiting Toronto as a guest of **New Music Concerts** early in 1973. During the course of the piece, there are 4 competitions for the players which the conductor will explain to the audience as they occur. The title refers to the main extra-musical memories which the composer retains from his Canadian visit.

The composition is dedicated to the Canadian Brass, also to Sue, Sarah and Emily.

NEW MUSIC CONCERTS

NEXT PROGRAMME

Saturday, January 19

Concert Hall

Guest Composer/Conductor

SYDNEY HODKINSON

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|--------------------------|---|------------------------------------|
| **DAVID FOLEY | — | Cat Music I&II (1971 - 1972) |
| *THORKELL SIGURBJÖRNSSON | — | For Renée (1973) |
| †*SYDNEY HODKINSON | — | Taula (1974) |
| †*NORMA BEECROFT | — | Rasas III (1974) |
| *R. MURRAY SCHAFER | — | Arcana (Chamber Version)
(1973) |
| *SYDNEY HODKINSON | — | Another Man's Poison (1972) |

*Premiere performance

**Canadian premiere

†Commissions by New Music Concerts
with the assistance of The Canada
Council

Tickets are available for this concert by calling

481-3371, Mondays to Fridays, 9 - 5 p.m.

Adults \$2.50, Students \$1.50

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