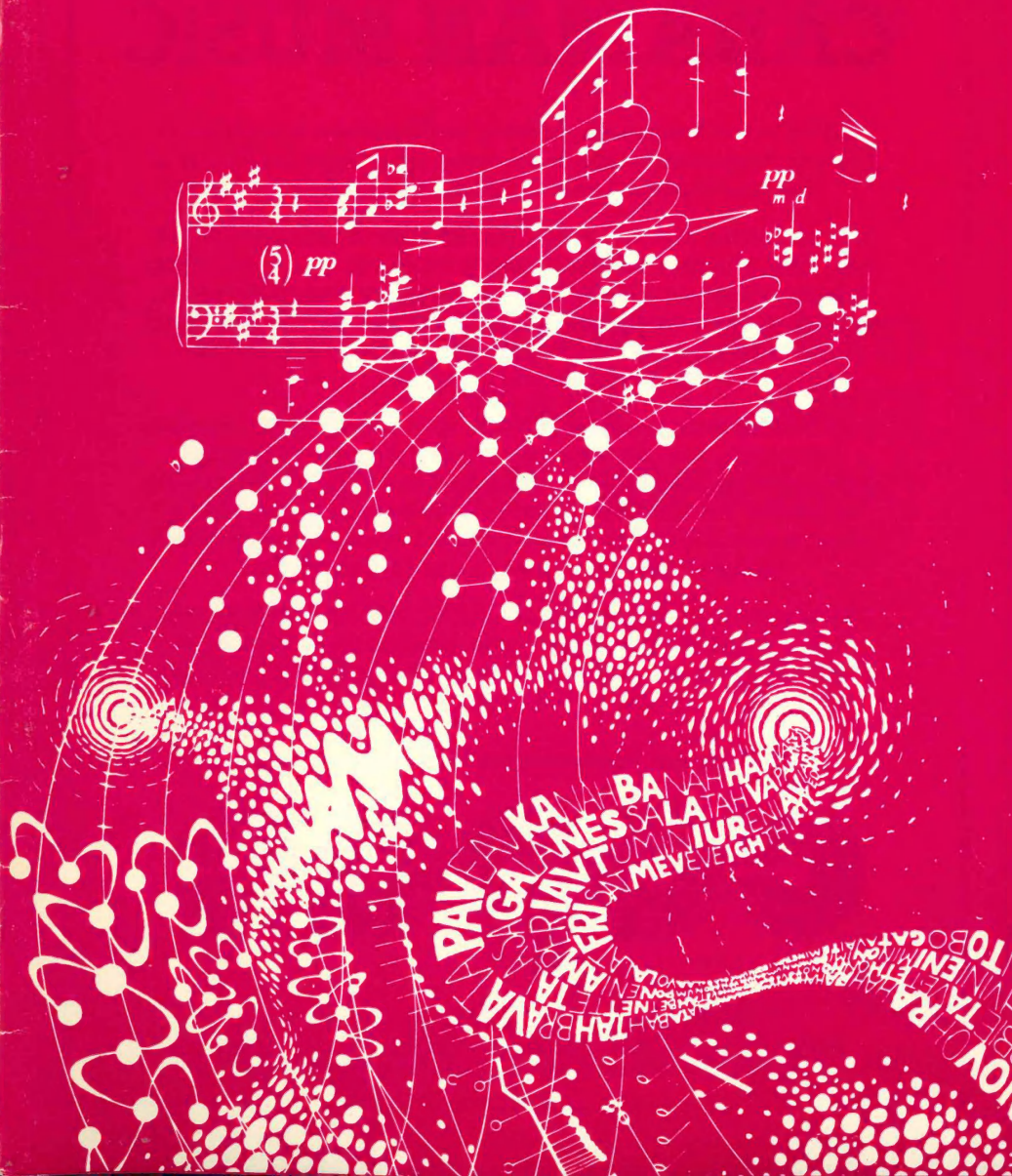


NEW MUSIC CONCERTS

1979-80



CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

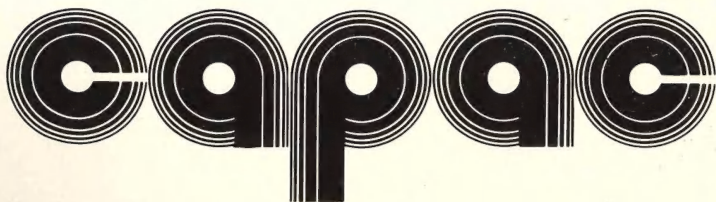
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**NEW
MUSIC
CONCERTS**

Robert Aitken, artistic director

Presents

**MILTON BABBITT
GARY J. HAYES
PETER PAUL KOPROWSKI**

Walter Hall

December 15, 1979 at 8:30 p.m.

✕ PROGRAMME ✕

PETER PAUL KOPROWSKI

Lullabies for an Angel

Lyric Arts Trio: Mary Morrison, soprano
Robert Aitken, alto flute
Marion Ross, piano

MILTON BABBITT

Reflections

Marc Widner, piano

GARY J. HAYES

First Perceptions

Larry Weeks, trumpet
James Spragg, trumpet
James Campbell, clarinet
Paul Armin, viola
Peter Schenkman, cello
Russell Hartenberger, perc.
Robin Engelman, percussion
Kerry McShane, piano

INTERMISSION

MILTON BABBITT

Arie da capo

Douglas Stewart, flute
Paul Grice, clarinet
Adele Armin, violin
Peter Schenkman, cello
Marc Widner, piano
Robert Aitken, conductor

An Elizabethan Sextette

Joanne Dorenfeld
Debbie Taylor
Mary Morrison
Eleanor James
Jean Stilwell
Patricia Rideout

* NOTES *

PETER PAUL KOPROWSKI (1947-)

Lullabies for an Angel (*premiere*)

Commissioned by New Music Concerts with a grant from the Ontario Arts Council.

The work is in three movements, each one containing a cadenza for one of the three instruments (soprano, piano, alto flute). The harmonic vocabulary is tonally oriented. It shows a progression from chromaticism to diminished sonorities in movement I, from diminished to major - minor in movement II, while the third movement consists of augmented sonorities blending with the harmonic material previously used.

The static nature of the gestures is enhanced by the repetition of the pitch material and a slow, linear expansion of the tessitura. The piece projects a mood of calm and tranquility, interjected by occasional agitations.

Lullabies for an Angel, together with the Youth Concerto represents my contribution to the International Year of the Child.

Peter Paul Koprowski

MILTON BABBITT (1916-)

Reflections

Reflections for piano and synthesized sound was composed for, first performed, and recorded by Robert Miller. Although this was my first work for solo instrument (excepting, of course, the female voice), its affinities with my earlier Correspondences (for string orchestra and synthesized sound) are inferable from the immediately shared referents of their titles. Reflections, too, is involved with possible similitudes and necessary dissimilitudes among all phases of the music which issues

from the piano and that which emanates from the loud-speakers, particularly the senses in which the "speakers' music", acoustically and compositionally, can reflect, correspond to, and articulate the total musical ensemble. But more strategically, the title identifies instances of those familiar relations, here of global as well as of local scope which, for example, associate the first and second large "sections" of this one movement work by a transformation most often traditionally interpreted as temporal and, which permit the third (and final) "section" to be viewed as the "simultaneous", to within contrapuntal-harmonic coherence, presentation of the so transformed second section by the electronically produced sound, and the second section by the piano, in a manner most often realized as spatial or registral.

The synthesized sound was created on the RCA Mark II Electronic Sound Synthesizer at the Electronic Music Center of Columbia and Princeton Universities.

Milton Babbitt

GARY J. HAYES (1948-)

First Perceptions (*premiere*)

Commissioned by New Music Concerts with a grant from the Ontario Arts Council.

When I was approached to compose a work for New Music Concerts I put only one restriction on myself: to write something that would live up to the respect I hold for that ensemble. It turned out to be a greater burden than I had anticipated, and it wasn't for some months that I actually began writing. When a deadline for the completion emerged, I was compelled to make a decision regarding the instrumentation and started to sketch out ideas for a chamber work. As a consequence, I believe, of my earlier thoughts, this idea grew in proportion and the work is now both a complete piece of music in itself and a part of a larger piece in several movements - (as yet, unfinished).

The larger work will envelope a number of movements,

each with a somewhat different instrumentation. One or two of these movements will require the full complement, something approaching a chamber orchestra. Each movement will be called something pertaining to what I consider a step in my creative process. This First Perceptions is founded on those original glimmers of ideas which eventually form motifs for a piece. The titles in no way determine the specific character of the music, other than that influence which necessarily happens when a work is titled.

First Perceptions is not an attempt to approach music in any particularly revolutionary or innovative way. It deals with music in very traditional terms: motifs, variations, development, etc. Very basically, it takes two rather strong musical ideas and develops them alternately each time, taking them further from the original while trying to maintain the essential character.

First Perceptions is dedicated to my father, Lionel James Hayes, who passed on during the writing of this work. Although he was not a musical person himself, he encouraged my development in this field and, at the right moment, turned me toward this path on which I have been happily moving ever since.

Gary J. Hayes

MILTON BABBITT

Arie da capo

Arie da capo was commissioned by the Walter W. Naumberg Foundation for the Da Capo Chamber Players, who first performed it in New York on April 25, 1974, three months after its completion, and whose name suggested the title of the work. Their name also suggested many of the composition's most apparent features: the series of five successive "arias" into which the one movement composition may be heard to be divided (one for each member of the ensemble), and the internal "da capo" characteristics of each aria.

Within its own aria, the central instrument dominates less quantitatively than relationally, in that its music is the immediate source of, and is complemented and counterpointed by, the music of the "accompanying" instruments. But although the five "arias" are clearly distinguished in these and other respects (for instance, the clarinetist plays the bass clarinet throughout the second and fourth arias, the only Pierrot Lunaire doubling employed in this "Pierrot" ensemble), they are compounded into a whole by multiple interdependencies, which are probably less apparent by the arias being construed as transformations of one another than as interpreted models of similar, interval-preserving, registrally uninterpreted pitch-class and metrically-durally uninterpreted time-point aggregate arrays. These harmonically, contrapuntally and temporally "middle ground" arrays, representing all 58 partitions into no more than six parts of the twelve pitch-classes are deployed to incorporate nested "da capo" patterns.

More directly, the arias interpenetrate through dimensional reinterpretations. Thus, and only for example, temporally approximate pitches and pitch collections in one aria emerge as articulatively associated pitches in another, and yet as instrumentally associated in still another... and so on, to induce one of the time-dependent, evolving bases of directed, successive subsumption unto eventual closure.

That there are yet other referents of the title can be inferred from the use of the singular "capo" rather than the, in many senses applicable, plural.

Milton Babbitt

An Elizabethan Sextette

An Elizabethan Sextette was composed for and dedicated to the Dorians of the University of California at Santa Barbara and to their conductor, Michael Ingham.

It is a compounding of the settings of six Elizabethan poems into a single, "one movement" succession. This

fusion is accomplished not simply by temporal concatenation but primarily by the individual settings' assuming the musical roles of interpretations of closely related, but relatively, quantitatively uninterpreted underlying ordered pitch-class lines, combinatorial pairs of lines, and six-part aggregates.

These individual interpretations were decisively shaped by the ideational, sonic, metrical, and "formal" properties of the particular poems. That the poems appear, in the composition, discretely, and do not verbally interpenetrate or intercalate represents a resistance on the composer's part to a considerable temptation that was accomplished only by a recognition of the strikingly singular characters of each poem, and the less explicit verbal interaction which already results from their particular susceptibility to utterance by female voices. For all that, only the first and longest of the settings is that of a poem by a poetess, conceivably Queen Elizabeth I.

An Elizabethan Sexttete was completed in February 1979.

Milton Babbitt

AN ELIZABETHAN SEXTETTE

Milton Babbitt

VI-EN I WAS FAIR AND YOUNG^{ER}
(ELIZABETH I) 1:12

SOPRANOS
1 (WH)-EN I WAS FAIR, AND FA-
2 I WAS FAIR, AND FA-

MEZZO-SOPRANOS
1 WHEN I WAS FAIR, AND FA-
2 WHEN I WAS FAIR, AND FA-

ALTO
1 WHEN I WAS FAIR, AND YOUNG, OF
2 WHEN I WAS FAIR, AND YOUNG, OF

Piano
FOR GRA- CED ME, OF MA-
FOR GRA- CED ME, OF MA-
FOR GRA- CED ME, OF MA-
FOR GRA- CED ME, OF MA-

Milton Babbitt ✕

Milton Babbitt, a giant of our time and a true musical visionary and revolutionary, was born in Philadelphia in 1916. He began music studies at an early age and combined them with an equal interest in mathematics, through his father, a mathematician. In fact his undergraduate work was done in both subjects.

At New York University he studied with Philip James and Marion Bauer, the latter one of the few strong, active proponents of new and avant-garde ideas in the conservative thirties. Bauer recommended him to Roger Sessions who, at the time, was teaching privately in New York after having lived abroad for many years. Babbitt followed Sessions to Princeton, first as a graduate student and then as a faculty member. With few interruptions, Babbitt has been associated with Princeton for over forty years and has now succeeded his teacher Roger Sessions as Conant Professor of Music.

During World War II, Milton Babbitt taught mathematics in Washington and at Princeton. After the war, he began his work in the twelve-tone system, publishing theoretical treatises on the subject and applying his principles to a series of musical compositions. In the early 1950s, Babbitt became intrigued with the possibilities of the Mark I electronic music synthesizer which RCA engineers were constructing at the David Sarnoff Research Center in Princeton. This was to be the first in a long line of synthesizers.

Later he was a consultant in the building of an improved Mark II which became the basis for the establishment of the Columbia-Princeton Electronic Music Center, of which Babbitt has been on the committee of direction since its inception in 1959.

Some of the most far-reaching and contemporary notions of musical structure originated with Milton Babbitt and, on account of this, he has had a strong influence as a teacher and theoretician. His work has extended the bounds of human conceptual and perceptual capacity while taking it near as well to the heights of contemporary intellectual accomplishments.

Gary J. Hayes ✕

In just ten years of composing, Gary Hayes has shaped a uniquely eclectic musical language that reflects a variety of influences. Born in Hamilton in 1948, he studied violin and percussion throughout his early years and later turned to composition, studying with John Beckwith and John Weinzweig at the University of Toronto's Faculty of Music. In 1971, he was a founding member of ARRAY - an enterprising group of composers who got together and created a platform for performances of their own works and those of their colleagues. He has recently become a founding member of Espace Musique, an Ottawa-based new music concert organization.

Gary Hayes is winner of the 1973 CBC/Canada Council Competition for Young Composers and in 1977 received an honourable mention for Surges at the Stroud Festival in England. For the last four years he has been living in Ottawa where he is producer of radio music for the CBC.

Peter Paul Koprowski ✕

Born in Poland in 1947, Peter Koprowski's early studies in music were in piano, theory and composition and, later conducting. He came to Canada in 1971 and entered a doctoral programme at the University of Toronto, majoring in composition under the guidance of John Weinzweig. In 1973 he assumed a teaching position as Assistant Professor of theory and composition at McGill University. A year later he accepted a similar position at the University of Western Ontario, which he still holds.

Over the last fifteen years, Koprowski has written over 40 compositions, received numerous commissions and awards (including the Canadian Federation of University Women Creative Arts Award in music in 1975). His works have been performed and recorded in Canada, the U.S. and Europe.

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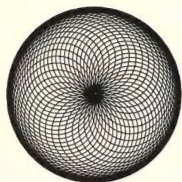
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For example, during recent New Music Concerts' seasons, we are proud that works by these P.R.O. Canada affiliated composers have been included:

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