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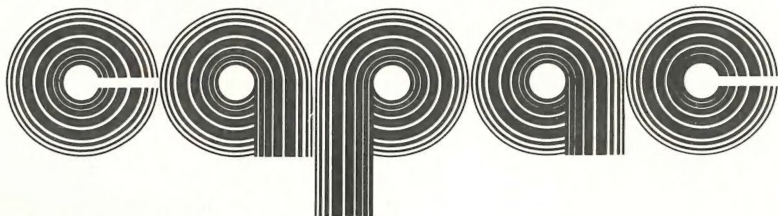
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But there's more to CAPAC than that: The organization publishes **The Canadian Composer** 10 times a year (ask us for a sample copy) ; presents the annual CAPAC-Sir Ernest MacMillan lectures ; sponsors two annual \$2500 fellowships to encourage student composers to take on post-graduate studies at a Canadian university ; and puts financial muscle behind a variety of Canadian recording projects.

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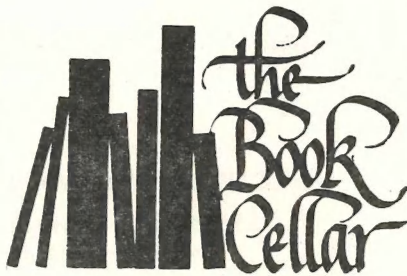
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THIS EVENING'S GUEST PERFORMERS:

Pierrette Le Page and Bruce Mather

Born in Montreal, Pierrette Le Page studied piano with Constantin Klimoff in Quebec City, Alberto Guerrero in Toronto and Lazare Lévy in Paris. Returning to Canada in 1962, she toured the Canadian universities under the auspices of the Canada Council. She taught at the University of Toronto for several years and in 1966 joined the faculty of McGill University. Miss Le Page has appeared as soloist with the Toronto Symphony and performs frequently for the CBC.

Canadian composer-pianist Bruce Mather studied piano with Alberto Guerrero and Alexander Uninsky in Toronto and with Lazare Lévy in Paris. In composition, he worked principally with Darius Milhaud in Aspen and Paris, and earned degrees in music from Stanford University and the University of Toronto. Since 1966, Mr. Mather has taught composition at McGill University and plays regularly for the Société de Musique Contemporaine du Québec concert series.

As duo-pianists, this acclaimed husband and wife team have toured Canada and performed at the prestigious Royan Festival in France and at the "Reconnaissance de la Musique Moderne" in Brussels. Many works have been written especially for them as are the two they are performing this evening.

New Music Concerts gratefully acknowledges the support of the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto and the Canadian Broadcasting Corporation.

NEW MUSIC CONCERTS

SATURDAY, DECEMBER 7, 1974, 8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

PROGRAMME

- * **Hommage (1973)** — **ALEXANDER R. TILLEY (Canada)**
Susan Prior — alto & bass recorders
Betty McBurney — tenor recorder
Nancicarole Monohan — doublebass
John Hawkins — harpsichord
- * **Riffs (1974)** — **JOHN WEINZWEIG (Canada)**
Robert Aitken — flute
- * **Carillon (1974)** — **BENGT HAMBRAEUS (Sweden -
Canada)**
Pierrette Le Page — piano
Bruce Mather — piano

INTERMISSION

- * **Rossi (1974)** — **RUDOLF KOMOROUS
(Czechoslovakia - Canada)**
Robert Aitken — bass flute
Douglas Perry — viola
William Findlay — violoncello
Nancicarole Monohan — doublebass
Robin Engelman — percussion
- Last Rag (1968)** — **WILLIAM BOLCOM (U.S.A.)**
Graceful Ghost (1970)
Bruce Mather — piano
- Frescoes (1970)** — **WILLIAM BOLCOM (U.S.A.)**
Pierrette Le Page — piano & harpsichord
Bruce Mather — piano & harmonium
- * **World premiere**

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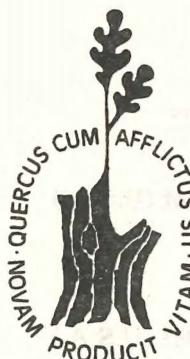
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PROGRAMME NOTES

Alexander R. Tilley

Born in St. John's, Newfoundland in 1944, Alexander R. Tilley received his musical education at McGill University where he graduated in 1970 with honours in composition. His major teachers have included Bruce Mather and Istvan Anhalt for composition and Thomas Martin for doublebass. Since 1971 he has held the position of Music Specialist with the Halifax City Schools' Music Department for which he does both composing and arranging for choirs, string orchestras and jazz ensembles. His works have been performed at **Array** concerts in Montreal and Toronto, and at **Nova Music** concerts, the Halifax based contemporary music series of which he is a founding member.

HOMMAGE

"Apart from the remarkable **Gesti**, by Luciano Berio (1966), very little music of substance has been written by serious, contemporary composers. This is, of course, how most recorder players prefer it, but nonetheless it has always seemed to me deplorable. **Hommage** was composed, in part, to begin to fill this gap. Technically it is less demanding on the recorder players than **Gesti** (written for the great Frans Brueggen), but its language is uncompromisingly of this century and there are a number of passages that require great skill and dexterity.

The instrumental combination here is a true chamber ensemble; a traditionally quiet, peaceful intimate grouping; a Sunday-afternoon-playing-Bach-transcription cliché. In **Hommage** I have tried to shatter some of this cliché. The work is dramatic, not tranquil; an extended single movement, not a group of short movements; and the traditional division of recorders (melody) versus harpsichord and bass (continuo), disappears. Not that the time-honoured principle of figure-ground has gone, in fact if anything, it is more prominent than ever. But with **Hommage**, it is not a static reality but a dynamic one. In some sections the focus changes many times within a brief duration; in others the phase shift is slower, but it is still there, a part of the internal structure of the work."

— Alexander R. Tilley —

John Weinzweig

John Weinzweig was born in Toronto in 1913 and educated at the University of Toronto and the Eastman School of Music in Rochester, N.Y. Upon leaving Eastman, he joined the staff of the then Toronto Conservatory of Music, and soon began to attract a group of enormously talented composition students, many of whom have become noted Canadian composers. From among them and his colleagues, he formed the Canadian League of Composers, of which he became the first President.

In the forefront of Canadian composers and as a teacher of composition at the University of Toronto since 1952, he has had considerable influence upon the development of contemporary music in Canada. Co-founder of the Canadian Music Centre and President of the Composers, Authors and Publishers Association of Canada, Mr. Weinzweig was recipient of the Order of Canada on December 6th, 1974 — an honour bestowed upon a Canadian in recognition for distinguished service in his field.

RIFFS

“**Riffs**, for solo flute, reflects the characteristics of the “many moods of jazz blues” — the improvised manner within a 12-bar melodic form: the slow, sad, melancholy feeling interrupted with highly-charged “shouts” and a dialogue of call and response patterns colored by bent pitch inflections.

The work is composed in 12 segments of various durations related only by the Blues style and a recurring long-tone cadence on a low flute note “G”. The title **Riffs**, is the jazz-man’s slang for repeated jazz figures that are a feature of the work.

It was composed in the Spring of 1974 and commissioned by the Ontario Arts Council for the virtuoso flautist Robert Aitken.”

— John Weinzweig —

Bengt Hambraeus

The noted composer-organist, Bengt Hambraeus, was born in Stockholm, Sweden in 1928, and since 1948 has given numerous organ recitals throughout Sweden and in Europe. He graduated from Uppsala University with a thesis on 16th century music, which was published in 1961 in the french translation. From 1957 to 1972, he was on the staff of the Music Department of the Swedish Broadcasting Corporation, becoming Head of Chamber Music in 1965 and Head of Music Production in 1968.

Mr. Hambraeus’ compositions have been performed at Music Festivals in Cologne, Amsterdam, Stockholm, Poland and Japan, and many of his works have been released on commercial records. He is presently working on three organ commissions: for the CBC, the South-west German Radio and the University of Ann Arbor, Michigan. Since coming to Canada in 1972, he has been on the staff of the Faculty of Music, McGill University.

CARILLON (le récital oublié)

"I always liked the sound of bells and chimes — evident from many of my scores! — and have long been interested in the principles for classic English "Change Ringing". In **Carillon**, the two pianos, placed a great distance from each other, will provide that feeling of spatial reverb, which is one of the most important things when you listen to bells from a tower.

In this soundscape of bells, I got a nostalgic vision of some sort of "forgotten recital", similar to what Liszt had for his **Valse Oublié**. In my piece, the two musicians try to remember fragments of an earlier repertoire, and help each other to memorize. Thus, my original French title of the piece, explains itself:

"**Carillon**: les cloches, des mémoires fugitives de quelques oeuvres par Beethoven, Chopin, Scriabin. Le récital oublié."

The work was finished on July 26th, 1974 and is dedicated to my friends Pierrette and Bruce Mather."

— Bengt Hambraeus —

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Rudolf Komorous

Born in Prague, Czechoslovakia in 1931, Rudolf Komorous has achieved international acclaim as both bassoonist and composer. A first prize winner at the Concours International d'Execution Musicale in Geneva, he has given solo recitals and broadcasts in China, Canada, the U.S.A. and throughout Europe. Until 1968, he was first bassoonist with the Prague Opera Orchestra and founding director of the contemporary music ensemble – **Musica Viva Pragensis**.

Mr. Komorous' compositions have been performed at Music Festivals in Warsaw, Venice, Prague and Donaueschingen, and a number of them have been recorded by Supraphon. He has taught at the Central Conservatory of Peking, China, and at Macalaster College in St. Paul, Minnesota. Since 1971 he has been Associate Professor of Composition at the University of Victoria in British Columbia.

ROSSI

This work was commissioned by **New Music Concerts** with the assistance of the Canada Council.

"As far as the style is concerned:

My style is based on the idea of "the strange" which is meant to be a structural pendant to a deeper and truer reality. The theory of "the strange" was developed in Prague in the Smidra group (most members of the group were painters – I was the only musician) during the second half of the fifties. It is impossible to explain briefly the rich internally differentiated substance of "the strange". The quotation from the book "Smidrove" by Jan Kriz can perhaps serve as a general guideline:

"The bizarre world of "the strange" soon appeared to bear testimony to the masqueraded promenades of the lonely inner soul through a world full of painful conflicts, wiliness and warnings, through whose labyrinth we move with difficulty and often in vain towards mysterious and often unreal rays of delight and fullness of life, when we do not fling ourselves into the arms of attractive substitutes and seductive temptation amid the contemporary manufacture of idols for the happiness of the crowds."

As far as the form is concerned:

I like clear ideas clearly stated. They come one by one sounding on the background of silence, speaking each for itself, relating (or not relating – I hate “the flow”) to each other by the power of expression. I had thought that this was a rather unique solution. Recently I have recognized, however, that this was a basic form employed by ancient Chinese painters of horizontal scrolls.

As far as the title is concerned:

You will hear the beginning of his **Toccata quinta** in the second half of this work. I admire Michelangelo Rossi. (c. 1600 - c. 1660).”

– Rudolf Komorous –

William Bolcom

Born in Seattle, Washington in 1938, William Bolcom entered the University of Washington at the age of eleven as a private student in piano and composition and earned his Bachelor’s degree there. In 1958, he began study with composer Darius Milhaud in California and Paris, and in 1964 he received the first Doctor of Musical Arts degree conferred by Stanford University. The recipient of numerous awards and honours, Mr. Bolcom has taught music at the University of Washington and the City University of New York and has been Composer in Residence at the Yale Drama School and at the NYU School of the Arts. Since 1973, he has taught composition at the University of Michigan in Ann Arbor. Mr. Bolcom’s music has been performed world wide and many of his works have been recorded.

FRESCOES

Part I – War in Heaven

Part II – The Caves of Orcus

Frescoes was written for Bruce Mather and Pierrette Le Page who gave its premiere performance in Toronto in 1971, during the CBC’s Summer Festival. They have recorded the work for Nonesuch Records.

From the composer’s notes:

“The word “fresco” refers to the technique of painting on fresh plaster. Early Italian Renaissance fresco masters are known to have worked quickly before the paster dried; the speed of their work undoubtedly contributed to both the size of the frescoes and the sweep of their gestures in space. (A modern counterpart might be Jackson Pollock, whose “action painting” would have been far less “active” on a smaller canvas.) I am sure any painter, writer, or composer feels the need sometimes to “hew the air”; a sort of damn-the-torpedoes attitude takes over and there doesn’t seem to be time to go over details – only to plunge full speed ahead. I felt the need to write **Frescoes** this way.

The work's most immediate source-material was an early piano duet of mine I rediscovered while visiting my old school-friend Bruce Mather in Montreal; I had written the piece as an experiment around 1960 when we were both students in Paris, and it didn't work as a piece then or now. But the germ idea — a pitting of two triads (C major and E-flat minor) against each other — seemed intriguing enough to set a new work in motion. Many composers, after years of trying to reject tonality, are now re-espousing it in one form or another, often using it in different ways from the classical masters. In **Frescoes**, the tonal element partakes of both traditional and non-traditional uses, ultimately reducible to the two triads just mentioned.

Jumbled half-remembrances of frescoes at the Campo Santo in Pisa, friezes at Pompeii, bits of Virgil and Milton, a cantata by one of the earlier Bachs, and a frightening brush with the Abyss were all geneses of the piece. The apocalyptic mode may come too easily to us today (one gets the image of artists returning again and again to the edge of doom, like tourists), and I suspect that in these times the most difficult thing to write would be something akin to Haydn's healthy joyousness. All the same, **Frescoes** is undeniably "apocalyptic"; I could not write it any other way. Ours is an era wherein the refrain of William Dunbar's 500-year-old macaronic poem returns to toll like a great mournful bell: "The fear of death tortures me".

In Johann Christoph Bach's cantata **Es erhob sich ein Streit**, depicting the war in heaven between Michael and Lucifer, two choruses hurl C-major chords at each other almost endlessly, in a bold Monteverdian stroke. Suddenly the two tremendous angels battling in midair appear in the mind's eye, motionless (to our accelerated time-sense), poised in eternal combat. This is the central image of **War in Heaven**.

I see armies enmeshed in enormous tugs-of-war, swords and trumpets gleaming in the blinding sunlight; precipitous darkness; Michael rending mountains to overcome Satan's mighty engines of war; the blasted plain afterward, smoke rolling "in dusky wreaths, reluctant flames" — and finally the inevitable irony of the whole enterprise. Giants are reduced to lead soldiers by this alchemy, for the war is not won. In Revelation: "And the great dragon was cast out . . . into the earth." Feeding the irony are efflorescences of early-19th-century battle-pieces and gospel organ-tunes on the vast canvas. The war becomes what it is: a cosmic joke.

In **The Caves of Orcus**, the Stygian journey gives onto larger and larger vaults: Death's progress, as in the description in the Tibetan Book of the Dead, comes in stages. We pass by the denizens of Death in a dance that has no hope of cease, that has gone on forever: finally we arrive at the last cave, the end of everything. At the Campo Santo, Hell, in great Dantesque circles, holds at its center a huge Devil merrily devouring some unfortunate miscreant — almost a gay and noisy image. Here, however, in the "land of Shades", reign deep silence and the eternal hopelessness one finds in the eyes of those elegantly-coiffed creatures in Roman friezes — a hopelessness that is the only hope they know."

— William Bolcom —

Tonight's concert can be heard on the February 5th broadcast of **Music of Today**, at 9:00 p.m., CBL-FM, 94.1.

What's New?

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BMI Canada provides without charge services far beyond its main task of collecting and administering performing right royalties. But it has been offering workshops, scholarships, providing publicity, personal contact and support for many, many years. That certainly isn't new.

What is new is that when New Music Concerts sponsors a concert, it sponsors one with new music. These concerts make available to the Canadian public music by today's composers, and in turn provide for composers the platform they need to expose their compositions.

That's what's new — New Music Concerts, and everything about the series! We welcome your fresh approach as we welcome Canada's new composers as our affiliates.

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