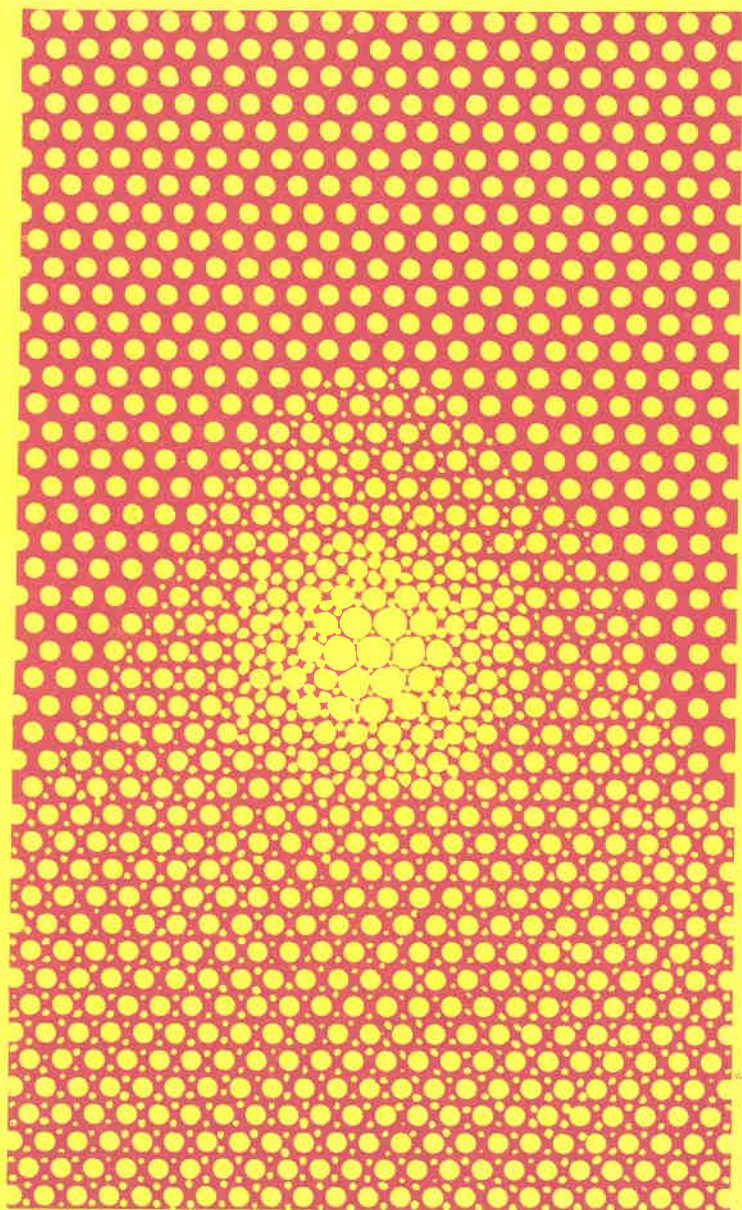


# NEW MUSIC CONCERTS



## PROGRAMME

- \*\* SERENATA (1958)  
Goffredo Petrassi  
For flute, viola, double bass,  
harpsichord and percussion
- \* MANDOLA (1971)  
Bruce Mather  
For mandolin and piano
- \*\* HEADHUNT (1962)  
Henry Brant  
Antiphonal work for solo trombone,  
cello, bass clarinet, bassoon  
and percussion

## INTERMISSION

- \*\* CONTRASTS FOR SIX  
PERFORMERS (1962)  
Norma Beecroft  
For oboe, viola, harp  
and three percussion
- \*\* ANCIENT VOICES OF  
CHILDREN (1970)  
George Crumb  
A cycle of songs on texts  
by Federico García Lorca  
For mezzo-soprano, boy soprano,  
oboe, mandolin, harp, electric  
piano and percussion

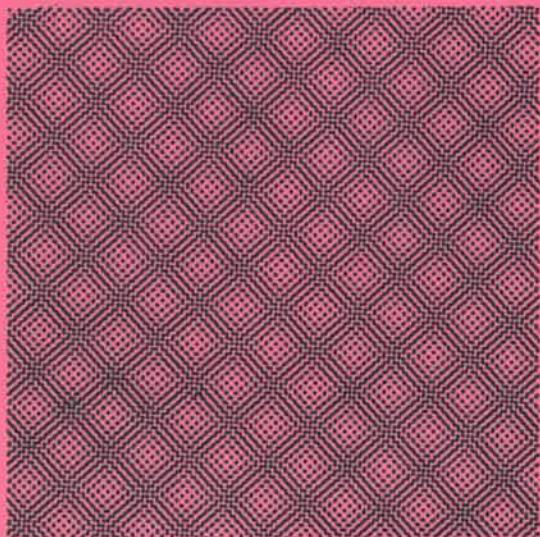
## ARTISTS

soprano	Mary Morrison
boy soprano	Robert Dew
flute	Robert Aitken
oboe	Melvin Berman
bass clarinet	Stanley McCartney
bassoon	Norman Tobias
trombone	Eugene Watts
mandolin	William Kuinka
harp	Dorothy White
viola	Terry Helmer
cello	Marcel St. Cyr
bass	Thomas Monohan
harpsichord	
piano	
electric piano	John Hawkins
percussion	Robin Engelman (Petrassi) John Wyre (Brant) Marty Frankel

\* World Première  
\*\* Canadian Première

## GOFFREDO PETRASSI

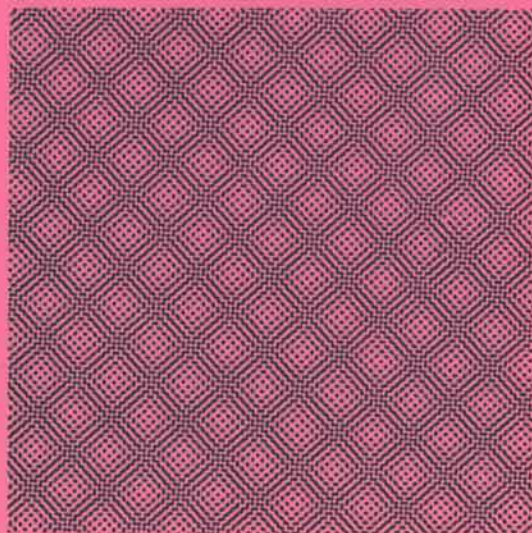
Born in 1904 in Zagarolo, a rural centre in the Roman countryside, Petrassi entered Rome with his family at the age of seven. His musical studies began as a choirboy at the schola cantorum of San Salvatore in Lauro, then he took a position with a music dealer in Rome where he remained until 1930. Private music lessons commenced at age 22, with Alessandro Bustini in composition and Fernando Germani in organ technique, and by the time Petrassi had completed his formal studies, his compositional talent was well recognized. In 1937 he was appointed Superintendent of the Teatro la Fenice in Venice, a post which he left in 1940 to teach composition at the Conservatory of Santa Cecilia in Rome. Twenty years later he succeeded Ildebrando Pizzetti as head of the Master Classes in Composition at the Academy of Santa Cecilia, and just recently has retired from teaching commitments.



## SERENATA

For flute, viola, contrabass, harpsichord and percussion, *Serenata* was commissioned in 1958 by the Basel section of the International Society for Contemporary Music to celebrate the 30th anniversary of its founding. It was first performed in Tel Aviv in 1959.

In one movement, *Serenata* reflects the many influences Petrassi has assimilated, consciously or unconsciously, in his lifetime, from the early polyphonic and Baroque masters to the dominant European figures of the 20th century — in particular, Hindemith and Bartok. But *Serenata* also represents a significant new departure for this mature composer, indicating his awareness of new instrumental techniques and the existence of the 'new' virtuoso performer. Although music for chamber ensemble in its truest sense, *Serenata* could also be considered a miniature concerto grosso, but without orchestra: to conclude the composition, Petrassi has written colourful and demanding cadenzas for each of the four 'definite pitch' instruments, beginning with the viola, which connects with the double bass solo, then in time dovetails with the harpsichord, leading to the ultimate conclusion.



## BRUCE MATHER

Equally talented as a composer and a pianist, Bruce Mather (b. Canada 1939) studied with a number of distinguished composers, in Toronto, in Aspen (Colorado), and in Paris. He has received numerous awards, among which are scholarships from the Canada Council, from the Norma Copley Foundation in Chicago, and from the French Government in 1961. Additionally, he was the first recipient of the Kurt Weill Foundation award in 1963.

Presently on the staff of McGill University in Montreal, Mr. Mather is also active with the successful Société de Musique Contemporaine du Québec. As a specialist in the interpretation of contemporary music for the piano, he is heard frequently in public performances with the S.M.C.Q., as on CBC Radio.



## MANDOLA

The term 'Mandola' referred to instruments of the mandolin family in former times. Now it is the name of the alto size mandolin, with the tuning of the viola.

The steely resonance of the mandolin is unique among plucked instruments and more and more composers are using it, among them Schönberg, Webern and Boulez.

"I have already used the mandolin in my *Orchestra Piece 1967* where it is coupled with harp and piano, and also in *Madrigal I 1967*.

When the Toronto mandolin virtuoso, William Kuinka, asked me to write a work for mandolin and piano, I at first hesitated, since the natural sonorities of these two instruments mix like oil and water. However, I found that many sonorities produced by plucking the strings of the piano and by other methods do mix very well with the mandolin. In addition to plucking the strings, I have used harmonics, a type of muting of the strings near the pins, an effect of striking the string with the rubber end of a lead pencil and resonances with the middle pedal. For the mandolin part, I have used attacks with the plectrum or with the finger, harmonics and muting directly after the attack. I also incorporated into the piece the tremolo principle which is a basic constant of mandolin technique. One notes many repeated note patterns, slow or fast, in both the mandolin and piano.

*Mandola* was written between September and November 1971, and is dedicated to Bill Kuinka."

— Notes by Bruce Mather —

*Mandola* was commissioned by Mr. Kuinka with the assistance of the Canada Council.

## HENRY BRANT

Son of a concert violinist, Henry Brant was born in 1913 in Montreal. He began composing at the age of eight, mostly for his neighbourhood friends, pieces for tin whistle, milk bottles, tin-can guitars, as well as for the more conventional instruments. In 1929, Brant settled in New York City, and during the next 25 years produced a large variety of works in many different styles. He was active in the commercial music fields, as a copyist, an orchestrator, a conductor and a composer for radio, television, the ballet, theatre and films, concurrently with his concert-hall composing. Brant's music is frequently performed in the United States, and he has been the recipient of many awards. He has taught at Columbia University, the Juilliard School, and is presently at Bennington College in Vermont.

## HEADHUNT

In 1952, Henry Brant began to compose 'space music', in which large or small groups of instrumentalists or singers are placed in specific locations throughout the concert hall. **Headhunt**, subtitled *Revelations of Recurrent Events*, was written in 1962, and is one of Brant's antiphonal works for small forces: a solo trombone, a 'presiding trio' of bass clarinet, cello and bassoon, and one percussionist who plays a kettle drum and chimes. The composer instructs that the "trombone must be widely separated from the Trio. The Trio, occupying one general location, should still have three somewhat separate positions, and one of the Trio players should be placed so that he can control the tempi and ensemble by head or body cues and beats. At certain points, the Trio players may, at their option, 'break ensemble', not by playing any less accurately, but by ceasing to watch or listen to each other. Percussion should be placed away from both Trombone and Trio. Trombone and Percussion, for the most part, do not coordinate rhythmically with Trio." **Headhunt** was composed "for General G.S. and Admiral G.F. — fellow headhunters".

## NORMA BEECROFT

Miss Beecroft was born in Oshawa, Ontario, in 1934, and pursued her studies in composition first in Toronto with John Weinzwieg. In the summer of 1958 she worked in Tanglewood with Aaron Copland and Lukas Foss, and the following year left for Italy to study with Goffredo Petrassi. During her three years in Europe she also worked with composer Bruno Maderna, and continued her flute studies with Severino Gazzelloni. Norma Beecroft graduated from the *Corso de Perfezionamento* at the Academy of Saint Cecilia in Rome in 1962. On her return to Canada, she interested herself in electronic music, and has since written a number of compositions combining instruments and tape. Miss Beecroft has enjoyed a long association with the CBC, and is currently host and commentator of the weekly CBC-FM series, "Music of Today".

## CONTRASTS FOR SIX PERFORMERS

For oboe, viola, harp and 3 percussion, the three short pieces comprising **Contrasts** were composed in 1962 at the request of the German oboe virtuoso, Lothar Faber. The work received its first performance the same year in Palermo, Sicily, during the now-defunct contemporary music festival "Terza Settimana di Nuova Musica", and was subsequently recorded by both the Italian Radio and the West German Radio in Cologne.

The three fragmentary pieces are constructed on permutations of a 12 note series. Within each **Contrast** are constantly changing tempi, but the temperament of each piece is suggested by the general description of the three movements: 1) *Molto Lento e Sospeso*, 2) *Moderato*, and 3) *Moderato — Allegro — Lento*.



## GEORGE CRUMB

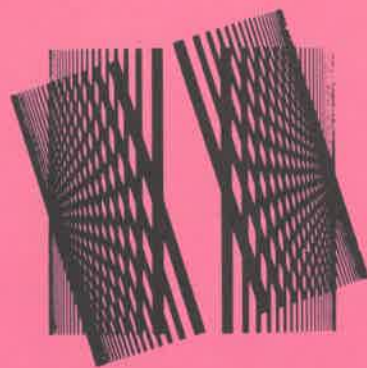
Born in Charleston, West Virginia, in 1929, George Crumb's principal teacher in composition was Ross Lee Finney at the University of Michigan. He has been the recipient of numerous awards, including grants from the Fulbright Commission; the Rockefeller, Koussevitzky and Guggenheim Foundations; and the National Institute of Arts and Letters. In 1968 he was awarded the Pulitzer Prize in Music. Mr. Crumb currently teaches composition at the University of Pennsylvania.

### ANCIENT VOICES OF CHILDREN

Composed during the summer of 1970 on commission from the Elizabeth Sprague Coolidge Foundation, *Ancient Voices* forms part of an extended cycle of vocal compositions based on the poetry of Federico García Lorca. This cycle began in 1963 with *Night Music I*, proceeded to four books of *Madrigals* (1965-69), which was interrupted by *Songs, Drones, and Refrains of Death* (1968), and *Night of the Four Moons* (1969). *Ancient Voices of Children* was first performed in October, 1970, as part of the Coolidge Foundation's 14th Festival of Chamber Music at the Library of Congress in Washington, D.C.

From the composer's notes:

"In *Ancient Voices*, as in my earlier Lorca settings, I have sought musical images that enhance and reinforce the powerful, yet strangely haunting imagery of Lorca's poetry. I feel that the essential meaning of this poetry is concerned with the most primary things: life, death, love, the smell of the earth, the sounds of the wind and the sea."



"The texts are fragments of longer poems which I have grouped into a sequence that seemed to suggest a 'larger rhythm' in terms of musical continuity. The two purely instrumental movements – 'Dances of the Ancient Earth' and 'Ghost Dance' – are dance-interludes rather than commentaries on the texts. These two pieces, together with the third song, subtitled 'Dance of the Sacred Life-Cycle', can be performed by a solo dancer."

"The vocal style ranges from the virtuosic to the intimately lyrical. Perhaps the most characteristic vocal effect is produced by the mezzo-soprano singing a kind of fantastic vocalise (based on purely phonetic sounds) into an amplified piano, thereby producing a shimmering aura of echoes. The inclusion of a part for boy soprano seemed the best solution for those passages in the text where Lorca clearly implies a child's voice."

"In composing *Ancient Voices of Children* I was conscious of an urge to fuse various unrelated stylistic elements. I was intrigued with the idea of juxtaposing the seemingly incongruous: a suggestion of Flamenco with a Baroque quotation (*Bist du bei mir*, from the Notebook for Anna Magdalena Bach), or a reminiscence of Mahler with a breath of the Orient. It later occurred to me that both Bach and Mahler drew upon many disparate sources in their own music without sacrificing 'stylistic purity'.

"It is sometimes of interest to a composer to recall the original impulse – the 'creative germ' – of a compositional project. In the case of *Ancient Voices* I felt this impulse to be the climactic final words of the last song: "... and I will go very far ... to ask Christ the Lord to give me back my ancient soul of a child."

1) El niño busca su voz

The little boy was looking for his  
voice.  
(The king of the crickets had it.)  
In a drop of water  
the little boy was looking for his  
voice.

I do not want it for speaking with:  
I will make a ring of it  
so that he may wear my silence  
on his little finger.

2) Dances of the Ancient Earth (for  
oboe, mandolin, harp and percus-  
sion)

3) Me he perdido muchas veces por el  
mar

I have lost myself in the sea many  
times  
with my ear full of freshly cut  
flowers,  
with my tongue full of love and  
agony.  
I have lost myself in the sea many  
times  
as I lose myself in the heart of  
certain children.

4) ¿De dónde vienes, amor, mi niño?  
(Dance of the Sacred Life-Cycle)

From where do you come, my  
love, my child?  
From the ridge of hard frost.  
What do you need, my love,  
my child?  
The warm cloth of your dress.  
Let the branches ruffle in the sun  
and the fountains leap all around!  
In the courtyard a dog barks,  
in the trees the wind sings.  
The oxen low to the ox-herd  
and the moon curls my hair.  
What do you ask for, my child,  
from so far away?  
The white mountains of your  
breast.  
Let the branches ruffle in the sun  
and the fountains leap all around!  
I'll tell you, my child, yes,  
I am torn and broken for you.  
How painful is this waist  
Where you will have your first  
cradle!  
When, my child, will you come?  
When your flesh smells of jasmine  
flowers.  
Let the branches ruffle in the sun  
and the fountains leap all around!

5) Todas las tardes en Granada, todas  
las tardes se muere un niño

Each afternoon in Granada,  
a child dies each afternoon.

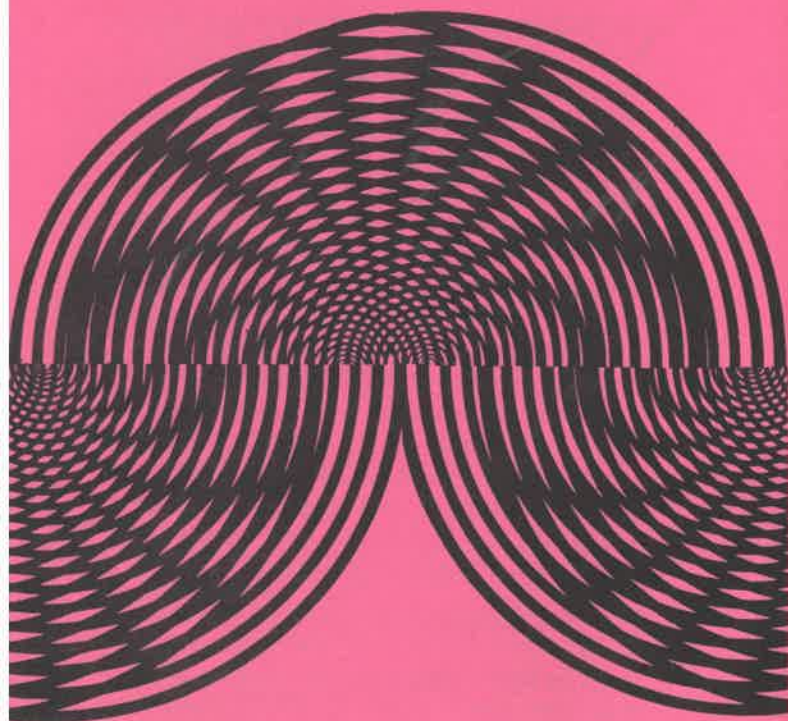
6) Ghost Dance (for mandolin and  
maracas)

7) Se ha llenado de luces mi corazón  
de seda

My heart of silk  
is filled with lights,  
with lost bells,  
with lilies, and with bees,  
and I will go very far,  
farther than those hills,  
farther than the seas,  
close to the stars,  
to ask Christ the Lord  
to give me back  
my ancient soul of a child.

— Translations by:

W.S. Merwin, Stephen Spender,  
J.L. Gili, Edwin Gonig.





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# NEW MUSIC CONCERTS



**Concert Hall, Edward Johnson Building, 8:30 p.m.**

**Thursday,  
January 6**

Guest  
conductor:  
composer  
Luciano Berio  
El Mar La Mar  
Sequenza VII  
Differences  
Air  
Chemins 11

**Thursday,  
February 10**

Guest  
composer:  
Roger Reynolds  
Music For  
The Morning Of  
The World —  
Schafer  
I/O: A Ritual  
For 23  
Performers —  
Reynolds

**Thursday,  
February 24**

Serenata —  
Petrassi  
Non  
Consumiamo  
Marx —  
Nono  
Headhunt —  
Brant  
Contrasts  
For Six  
Performers —  
Beecroft  
Nouvelles  
Aventures —  
Ligeti

**Thursday,  
April 13**

Guest  
composer:  
Globokar  
Why Not —  
Matsudaira  
"Le Sifflement  
Des Vents  
Porteurs  
De L'Amour" —  
Tremblay  
Discours 11 —  
Globokar  
Signals —  
Nordheim  
Accord —  
Globokar

**Thursday,  
May 4**

Sequences —  
Hawkins  
Piece For Mo —  
Bedford  
Eucalypts —  
Takemitsu  
String Quartet —  
Cherney  
Ancient  
Voices Of  
Children —  
Crumb

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