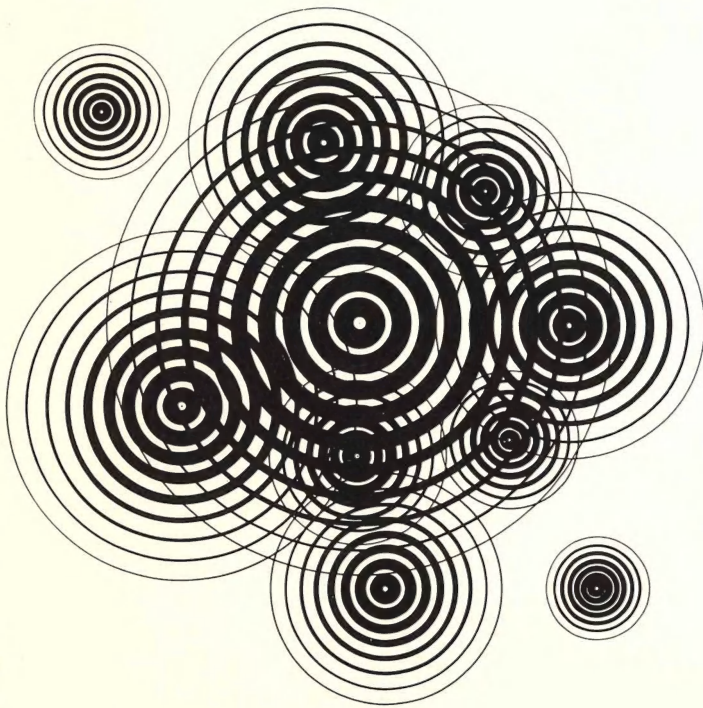


# New Music Concerts

*programme*  
FEB 19 1977



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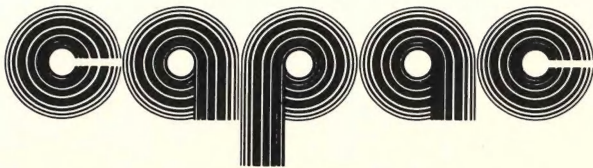
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# New Music Concerts

SATURDAY, FEBRUARY 19, 1977

8:30 p.m.

guest composer/performer:

ATTILA BOZAY (HUNGARY)

Town Hall  
St. Lawrence Centre

Toronto

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The other broadcasts in this series are as follows:

March 15th - music of John Weinzweig

March 22nd - the January 15th New Music Concerts'  
program: Beckwith, Mamangakis, Schafer,  
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# New Music Concerts

## *program*

SATURDAY, FEBRUARY 19th, 1977 at 8:30 p.m.

Town Hall  
St. Lawrence Centre  
Toronto

RIVAGES(1976) - Serge Garant(Canada)

Robert Aitken - conductor  
Gary Relyea - baritone  
James MacDonald - horn  
Douglas Stewart - flute  
Lawrence Cherney - oboe  
Peter Schenkman - cello  
Erica Goodman - harp  
Monica Gaylord - piano  
Robin Engelman - percussion  
Russell Hartenberger - percussion

\*\*IMPROVISATIONS FOR SOLO ZITHER(1972)  
- Attila Bozay(Hungary)

Attila Bozay - soloist

\* TWO LANDSCAPES(1971) - Attila Bozay(Hungary)

Gary Relyea - baritone  
Robert Aitken - flute  
Attila Bozay - zither

INTERMISSION



## PROGRAM NOTES

### SERGE GARANT

Born in Quebec City in 1929, Serge Garant studied composition with Claude Champagne in Montreal and with Olivier Messiaen and Mme. Honneger in Paris. One of the leading forces behind contemporary music in Quebec, he is musical director of the Société de Musique Contemporaine du Québec (Montreal's counterpart to New Music Concerts in Toronto). As an indication of his stature, in 1973 he was recipient of a substantial fellowship awarded by the Canadian Cultural Institute in Rome for a year's creative study in Italy.

Mr. Garant is professor of composition and theory at the University of Montreal.

### RIVAGES

Commissioned by New Music Concerts with the generous assistance of the Canada Council, "Rivages" was first performed in Toronto on May 15th, 1976 as part of the Toronto Arts Productions Festival, CANADIAN SOUND. It was subsequently performed by the New Music Concerts' touring ensemble throughout Europe and Scandinavia during their recent 1976 spring tour.

For baritone and chamber ensemble, "Rivages" is a setting of the poem "RIVAGES DE L'HOMME" by the poet Alain Grandbois. The music, which is essentially slow and lyrical, is dominated by one basic idea: the call of the horn. The composer states that in the text there is something desperate which he has tried to convey through the vocal line. His means of achieving such a conveyance has been through the avoidance of all ornamentation; the intention being to make a statement which is as direct and simple as possible.



## TEXT

### "RIVAGES DE L'HOMME" by Alain Grandbois (english translation)

Long too long the voracious gloom  
Exaggerated deep vaults  
Oh circles too perfect

If only one column  
Could finally be given to us  
Which does not surge up by a miracle  
Which for only once surges from the deaf earth  
From the sea and the sky  
And from two beautiful hands of a man  
With a fever too real from his long  
    absurd voyage  
Through the incantation of time...

If for only once this liberating column  
Would rise like an immense geyser of fire  
Piercing our exciting and exhausting night  
We would insist on -  
With the most vehement clumsiness,  
With our mouths marked with anonymity -  
The hard just eye of God

## ATTILA BOZAY

Born in 1939 in the small Hungarian village of Balatonfűzfő, Bozay began his studies at the music school in Békéstarhos and then continued at the Béla Bartók Conservatory in Budapest. At the Budapest Academy of Music where he obtained his diploma in 1962, he was a composition student of Ferenc Farkas. Subsequently, he taught composition and harmony at the Szeged Conservatory and from 1963 to 1966 was a music producer for the Hungarian Radio in Budapest.



In 1967 he received a UNESCO scholarship for study in Paris and in 1968 was awarded the Erkel Prize in composition. A prolific composer, Bozay has written orchestral and choral works, a concerto for viola and orchestra, an opera and many solo and chamber music pieces. His music has been widely performed at many international festivals: Warsaw Autumn, Zagreb Biennale, Witten Festival, IRCAM Festivals in Brussels and Grenoble, Cheltenham Festival, Holland Festival, Graz Musikprotokoll and Tribune Internationale des Compositeurs in Paris.

An innovator in performing new music on the zither, Bozay has presented recitals in Switzerland, Holland, Belgium, Germany, France, Poland and Austria. In March of 1977, he will premiere his "Pezzo Concertato No.2" for zither and orchestra with the Budapest Symphony.

This visit marks Mr. Bozay's first appearance in North America.

## IMPROVISATIONS FOR SOLO ZITHER

Composed in 1972, the premiere was given the following year by the composer in Wetzikon, Switzerland.

The instrument Mr. Bozay plays is a version of the Hungarian folk zither - the so-called harp zither, the fingerboard of which lends itself to chromatic playing. The accompanying strings, which were originally tuned in major triads have been modified by the composer so that they now include all twelve notes. No other modification has been carried out; however, the method of playing has been greatly extended.

The title is misleading in that there is no actual improvisation in the piece. It refers rather to a freer form of composition. Identical musical material which appears throughout the piece ensures the unity of its four closely integrated movements: Quasi Intrada; Nenia; Capriccioso; Quasi Finale.

## TWO LANDSCAPES

Scored for baritone, zither and flute, "Two Landscapes" is a setting of a poem by the poet András Fodor and was written as an eulogy for the well-known Hungarian philosopher Fűlep Lajos.

The melodic line of the vocal part is determined in both movements by the vowels, and to a lesser extent, the consonants of the Hungarian text. A similar connection can be made with the rhythmic patterns of the vocal part in the gently lilting second movement which appear in a permuted form in both instrumental lines.

In the first movement, the three performers play simultaneously in different, periodically varying pentatonic scales, and in the second movement, they move into a complex of various diatonic modes. Notwithstanding these various tonal modes, the overall impression of the piece is of a twelve tone composition.

### TEXT

#### "TWO LANDSCAPES" by András Fodor

The lake glitters beside the mill,  
On the road rim - flax being steeped.  
On the willow shadows brown women,  
White blouse shoulders glowing in the distance.  
They all laugh in knee deep water and  
The wet smell of rotting flax carries.  
A breeze balances the leaves of a birch,  
The mad meadow drunk with new colour.  
On the vineyard slope, grown into blue sky -  
Houses wrapped in branches; roof tops...  
Vistas of wonder, that is how I guard your image  
Like a living picture; - a crippling pastime.

In the snowfall the girls have a certain beauty:  
 With heads bowed running to the road,  
 Lashes fluttering amid petals and  
 Dew covered stars setting in their hair.  
 It feels likely that a melody could flutter  
 Down from the density of heaven among them;  
 On their marble faces lit with intoxication,  
 In their blood flushed rose fired cheeks.  
 In the snowfall the old man has a certain beauty;  
 When walking alone on the hill: fur cap and shoulders  
 Gently tear, unravel the bars of driving snow.  
 From uplifted head and wide open eyes,  
 Watches snowflakes in their heavenly crib -  
 Grey his hair lies on his shoulders  
 His mustache of a silver colour;  
 White writing on white.

(translated from the Hungarian text by Andrew Timar)

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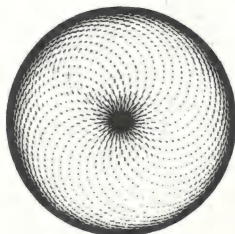
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## IMPROVISATIONS No.2

Commissioned by New Music Concerts and written in 1976 for recorders and string trio, Bozay makes use of four recorders of the German fingering system: soprano, alto, tenor and bass.

The musical material for the recorder part stresses new and original playing techniques: micro intervals, simultaneous singing, performing on two recorders at the same time, breath sounds and the playing on various separate sections of the instruments, such as the mouthpiece, etc. The treatment of the string instruments is accordingly also dominated by special playing techniques and unusual effects.

The improvisational character of the piece stems from the fact that certain of its elements can be played in an optional order, within limits controlled by the composer.



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## GEORGE CRUMB

Born in Charleston, West Virginia in 1929, George Crumb's principal teachers in composition were Ross Lee Finney at the University of Michigan and Boris Blacher at the Hochschule für Musik in Berlin, Germany. He has been the recipient of numerous awards, including grants from the Fulbright Commission, the National Institute of Arts and Letters, and the Rockefeller, Guggenheim and Coolidge Foundations. In 1968 he was awarded the Pulitzer Prize in Music for his "Echoes of Time and the River: Four Processionals for Orchestra" and in 1971, his "Ancient Voices of Children" received both the International Rostrum of Composers Award (UNESCO), Paris, and the Koussevitzky International Recording Award.

Since 1965, Mr. Crumb has been a Professor of Composition at the University of Pennsylvania in Philadelphia. On March 30th, 1974, New Music Concerts devoted a full program to the music of George Crumb.

## SONGS, DRONES AND REFRAINS OF DEATH

Commissioned by the University of Iowa, and first performed in the spring of 1969, "Songs, Drones, and Refrains of Death" forms part of an extended cycle of vocal compositions based on the modern Spanish poetry of Federico Garcia Lorca. The cycle also includes "Night Music I" (1963), four books of "Madrigals" (1965-1969), "Night of the Four Moons" (1969) and "Ancient Voices of Children" (1970).

The following is taken from the composer's notes: "Of the works constituting the cycle, "Songs, Drones, and Refrains of Death" is the largest in conception and the most intensely dramatic in its projection of Lorca's dark imagery.

The important formal elements of the work are identified in the title. There are settings of four of Lorca's most beautiful death-poems. Each of these settings is preceded by an instrumental "refrain" (also containing vocal elements projected by the instrumentalists, in most cases purely phonetic sounds) which

presents, in various guises, the rhythmic, fateful 'motif' heard at the beginning of the work. And finally, three long "Death-Drones" (based on the interval of the fourth, and played by the amplified contrabass) dominate the musical texture in the first and last songs and in Refrain 3.

Garcia Lorca's poetry, with its fantastically rich expression and evocative power, provides an admirable vehicle for musical re-creation. The *Guitar*, starkly fatalistic, portrays a mood of utter desolation; and yet, there is also a sense of wonder, of profound mystery. The opening lines of the poem - "The lament of the guitar begins..." contain one of Lorca's oft recurrent images: the guitar as the primitive voice of the world's darkness and evil.

The *Casida of the Dark Doves*, with its undercurrent of irony, provides a necessary moment of relief from the prevailing darkness and intensity of the work. I have sought to enhance the eerie whimsy of the poem by directing the baritone to sing in variously stylized manners (mock-lyric, mock-menacing, or in mock-chant style). The instrumental parts in the score are laid out in circular notation which represents, symbolically, "el Sol" and "la Luna" (Sun and Moon).

The *Song of the Rider*, 1860 is a poem of violence and terror. The song is headed with the direction: "breathlessly, with relentlessly driving rhythm!" and the image of the galloping little horse is projected by the wild, hammered rhythms of lujon, crotales, drums, mallet instruments, and electric harpsichord. The prototype of the genre represented by *Song of the Rider*, 1860 is obviously Schubert's "Erlkönig".

The final *Casida of the Boy Wounded by the Water*, is my favorite of the various Lorca poems I have set over the years. The dream-like beginning of this song, is consciously reminiscent of Mahler. The third and final "Death-drone" announces the dark, impassioned central stanza of the poem. The drone takes the form of a huge, sustained crescendo; at the point of maximum intensity ("What a fury of love, what a wounding edge, such nocturnal murmurs, such a white death!")



the screaming voice of a flexitone is heard; the drone seems to "explode", and as the intensity subsides the music takes on an aura of transfiguration. The opening music is heard once again, this time punctuated by the deep bourdon sounds of piano and contrabass. Two gently flowing phrases played on water-tuned crystal glasses conclude the work.

Lorca's haunting, even mystical vision of death - which embodies, and yet transcends, the ancient Spanish tradition - is the seminal force of his dark genius. In composing "Songs, Drones, and Refrains of Death" I wanted to find a musical language which might complement this very beautiful poetry."

# NEXUS

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### 6 SYMPHONY HALL

Pianist Philippe Entremont joins guest conductor Piero Gamba and the Montreal Symphony: Music by *Eckhardt-Gramatté, Franck and Saint-Saëns* (7:05 p.m.; 8:05 ast; 8:35 nst; FM: 1:30 p.m.; 2 nst)

### 7 MOSTLY MUSIC

Niklaus Wyss conducts the Atlantic Symphony Orchestra: *Rossini, Rousset and Beethoven*. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 8 MOSTLY MUSIC

Oboist Senia Trubashnik and harpsichordist-pianist Lara Trubashnik play *Telemann, Vincent, Bach, Jacob and Poulenc*. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 15 MOSTLY MUSIC

National Arts Centre Orchestra, conducted by Guido Ajmone-Marsan, with 1976 Montreal International Piano Competition winner Eteri Andjaparidze. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)



### 17 MOSTLY MUSIC

The Toronto Symphony plays pops. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 18 MOSTLY MUSIC

The Vancouver Bach Choir joins the Vancouver Symphony Orchestra for *Stravinsky's Symphony of Psalms*. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 19 METROPOLITAN OPERA

New production of *Puccini's La Bohème*. (2 p.m.; 3 ast; 3:30 nst)

### 23 MOSTLY MUSIC

The Festival Singers with the Manitoba Chamber Orchestra: *Scarlatti, Schoenberg and Bach*. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

## 28 MOSTLY MUSIC

First broadcast of the 1976-77 CBC Talent Competition Semi-Finals. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

## CBC-FM

### 6 MUSICALLY SPEAKING

Critic Jacob Siskind returns with his comments on the unique qualities of different musicians. (10:05 a.m.; 10:35 nst)

### 6 OPERA THEATRE

Opera in English features scenes from *Wagner's Siegfried*. (7:05 p.m.; 7:35 nst)

### 7 ARTS NATIONAL

*Schubert Festival* continues with performances by pianist Anton Kuerti, violinist Mark Kaplan and cellist Yo-Yo Ma. (Concluded Mar. 14). (4:04 p.m.; 4:34 nst)

### 12 IN CONCERT

Cellist Daniel Domb and pianist Patricia Parr. (11:04 a.m.; 11:34 nst)

### 14 CBC MONDAY EVENING

A feature on playwright and librettist Eugene Scribe, and recital by pianist Jean-Paul Sevilla. (9:04 p.m.; 9:34 nst)

## 15 MUSIC OF TODAY

Broadcast premiere of *John Weinzweig's Private Collection* performed by soprano Mary Lou Fallis and pianist Monica Gaylord. (9:30 p.m.)

## 21 ARTS NATIONAL

Pianist Zeyda Suzuki and violinist Shmuel Ashkenasi join Anton Kuerti. (Concluded Mar. 28). (4:04 p.m.; 4:34 nst)

## 26 INTERNATIONAL CONCERT

The Berlin Philharmonic plays *Beethoven, Shostakovich, Thärichen's Concerto* for Marimbaphone and Trombone and *Maki Ishii's So-go* for Gagaku. (8:05 p.m.; 8:35 nst)

## 30 OPERA TIME

*Mozart's Zaide*. Guest: Composer Gian-Carlo Menotti. (9:04 p.m.; 9:34 nst)



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## TEXT

### Poems of Federico Garcia Lorca

#### 1. The Guitar

The lament of the guitar begins.  
The wine cups of daybreak are broken.  
The lament of the guitar begins.  
It is useless to hush it.  
It is impossible to hush it.  
It weeps monotonous as the water weeps,  
as the wind weeps over the snowfall.  
It is impossible to hush it.  
It weeps for things far away.  
Sand of the warm South,  
asking for white camellias.  
It weeps arrow without target,  
evening without morning,  
and the first dead bird upon the branch.  
Oh, guitar!  
Heart grievously wounded by five swords.

#### 11. \* Casida of the Dark Doves

Through the branches of the laurel  
I saw two dark doves.  
The one was the sun, the other the moon.  
Little neighbors, I said to them,  
where is my tomb?  
In my tail, said the sun.  
in my throat, said the moon.  
And I who was walking with the earth at my belt  
saw two eagles of marble and a naked girl.  
The one was the other  
and the girl was no one.  
Little eagles, I said to them,  
where is my tomb?  
In my tail, said the sun,  
in my throat, said the moon.  
Through the branches of the laurel  
I saw two naked doves.  
The one was the other  
and both were no one.

### 111. Song of the Rider, 1860

In the black moon of the highwaymen,  
the spurs sing.  
Little black horse.  
Whither with your dead rider?  
...The hard spurs of the motionless bandit  
who lost his reins.  
Little cold horse.  
What a scent of the flower of a knife!  
In the black moon bled the mountainside  
of Sierra Morena.  
Little black horse.  
Whither with your dead rider?  
The night spurs its black flanks  
piercing with stars.  
Little cold horse.  
What a scent of the flower of a knife!  
In the black moon,  
a shriek! and the long horn of the bonfire.  
Little black horse  
Whither with your dead rider?

### IV. \* Casida of the Boy Wounded by the Water

I want to go down to the well,  
I want to go up the walls of Granada,  
to watch the heart pierced through  
by the dark thrust of water.  
The wounded boy was moaning  
under his crown of rime.  
Pools, cisterns, fountains  
raised their swords to the wind.  
What a fury of love, what a wounding edge,  
such nocturnal murmurs,  
such a white death!  
Such deserts of light were crumbling  
the sands of dawn!  
The boy was alone,  
the city asleep in his throat.  
A water spout out of his dreams  
wards off the hungry algae.  
The boy and his agony, face to face,

were two green rains enlaced.  
 The boy stretched out on the ground,  
 and his agony bent over.  
 I want to go down to the well,  
 I want to die my own death, by mouthfuls,  
 I want to stuff my heart with moss,  
 to watch the boy wounded by the water.

\*Casida is an Arabic poetical form

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