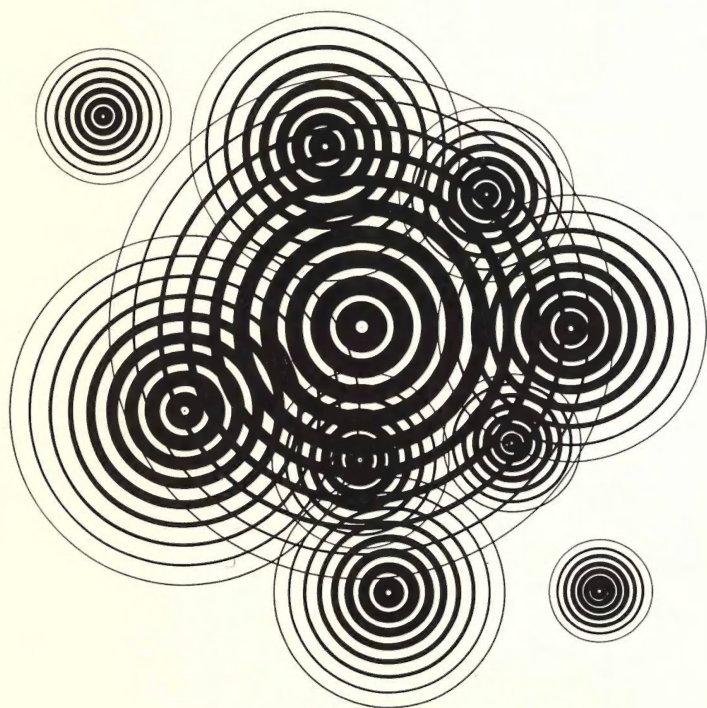


New Music Concerts

programme

JAN 15 1977



**1976-77 Concert Series
6th Season**

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New Music Concerts

Saturday, January 15, 1977

8:30 p.m.

guest performers:

THE PURCELL STRING QUARTET

&

THE MEISTERSINGERS

under the direction of Nikolaus Kaethler

Town Hall
St. Lawrence Centre
Toronto

For those February nights and days you want to stay at home

CBC-AM / FEBRUARY

5 METROPOLITAN OPERA

First Met broadcast of *Poulenc's* Dialogues of the Carmelites. (1 p.m.; 2 ast; 2:30 nst)

6 SYMPHONY HALL

Flutist Jean-Pierre Rampal and conductor Kazuyoshi Akiyama join the Montreal Symphony for Concerto No. 1 for flute, *Mozart*. Also: Triptyque, *Pierre Mercure*; Symphony No. 3, *Rachmaninoff*. (7:05 p.m.; 8:05 ast; 8:35 nst; FM: 1:30 p.m.; 2 nst)

16 MOSTLY MUSIC

The Vancouver Chamber Choir performs French choral music: Requiem Mass, *Durufle*; Le Chant des Oiseaux, *Janequin*. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

18 MOSTLY MUSIC

The Victoria Symphony Orchestra with the Amity Singers and with bass-baritone Giorgio Tozzi. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

22 MOSTLY MUSIC

The National Arts Centre Orchestra plays Et le Crépuscule se trouva libre, *Morel*; and Piano Concerto in A minor, Op. 54, *Schumann* (featuring Robert Silverman). (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

23 MOSTLY MUSIC

The Festival Singers perform *Rossini's* Petite Messe Solennelle. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

27 SYMPHONY HALL

Toronto Symphony, flutist Nora Shulman and harpist Judy Loman perform Concerto for flute and harp, *Mozart*; and works by *Brahms*, *Delius* and *William Schuman*. (7:05 p.m.; 8:05 ast; 8:35 nst; FM: 1:30 p.m.; 2 nst)

CBC-FM / FEBRUARY

1 MUSIC OF TODAY

Pianist Christina Petrowska gives the world premiere of *Bruce Mather's* In Memoriam (CBC commission). Also works by *Messiaen* and *Debussy*. (10 p.m.; 10:30 nst)

6 MUSIC MAKERS INTERNATIONAL

Guest is contralto Maureen Forrester, who performs works by *Mahler*. (10:05 a.m.; 10:35 nst)

6 OPERA THEATRE

Wagner's The Rhine Gold is featured in a series of Opera in English. (7:05 p.m.; 7:35 nst)

7 ARTS NATIONAL

Schubert Festival continues with performances by pianist Anton Kuerti, violinist Lorand Fenyves and the Orford String Quartet. (Concluded Feb. 14). (4:04 p.m.; 4:34 nst)

12 IN CONCERT

Quartet Canada plays *Brahms'* Quartet Op. 25 in G minor. (11:04 a.m.; 11:34 nst)

14 CBC MONDAY EVENING

The Accademia Monteverdiana and soloists perform *Pompeo Magno* by *Cavalli*, first performed in 1666. (9:04 p.m.; 9:34 nst)

19 IN CONCERT

The Bach Aria Group performs *Bach*. (11:04 a.m.; 11:34 nst)

21 ARTS NATIONAL

Anton Kuerti plays *Schubert* piano works. (Concluded Feb. 28). (4:04 p.m.; 4:34 nst)

27 OPERA THEATRE

Gershwin's Porgy and Bess. (7:05 p.m.; 7:35 nst)



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INTERMISSION QUIZ

Test your musical knowledge; fill in the blanks with the name of the appropriate composer.

"Gott in _____, Mrs. Schmidt cried. "What do you boys think I am, a _____ in a gilded _____? Where have you _____ been _____ all afternoon? If you're not too _____, why don't you drive the _____ round the _____ and take this shopping _____ to the store." On the door _____ hung a notice. It read: "Usually _____ in twenty minutes. _____ sooner."

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Answers to Quiz.

1. Hummel 2. Byrd 3. Cage 4. Boyce 5. Haydn 6. Bizet 7. Kreisler 8. Bloch 9. Liszt 10. Handel 11. Bach 12. Offenbach

TONIGHT'S GUEST PERFORMERS

THE PURCELL STRING QUARTET

The Purcell String Quartet (named for Henry Purcell, the 17th century British composer) made its debut in Vancouver in 1969. Since then, the Quartet has consistently earned press acclaim and has developed its own growing audiences through national and international tours in North America and England. In September of 1976, Quartet members Norman Nelson (violin), Ian Hampton (cello) and Philippe Etter (viola) were joined by Robert Growcott, who has replaced second violinist Frederick Nelson.

Despite their classical name, the Purcell String Quartet has developed a solid reputation for their

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interpretation of contemporary music and their extensive repertoire includes a substantial number of quartets by Canadian composers. Several composers were commissioned to write works especially for the quartet: R. Murray Schafer (Quartets No.1 and 2), Harry Freedman (Graphic II), Robert Turner (Quartet No.3), Andre Prevost (Quartet No.2), Barbara Pentland (Quartet No.3), and Elliot Weisgarber's Quartet(1975).

The quartet has recorded for the CBC in major Canadian cities and for the BBC in England. They have given concerts across Canada and in the United States and have toured England three times. Since 1972 they have been quartet-in-residence at Simon Fraser University in Burnaby, British Columbia. They are also quartet-in-residence at the annual Courtenay Youth Music Camp on Vancouver Island and at the Okanagan Summer School of the Arts.

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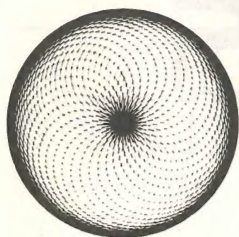
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The Meistersingers have participated in the world premieres of works by Charles Wilson, R. Murray Schafer and Norman Symonds. Although young in years, the Meistersingers have built themselves an enviable reputation as enthusiastic interpreters of the old and the new in choral music.



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NICKOLAUS KAETHLER

Singer, educator and conductor, Nickolaus Kaethler came to Canada when he was eight years of age. Born in the Ukraine, a refugee in Germany, he has found a home in rural southern Ontario. Trained academically in Theology, English and Philosophy, Kaethler has spent most of his life making music. As a voice student of Victor Martins and the late Leslie Holmes he won several major awards in Winnipeg and Toronto. For four years he was a member of the Festival Singers of Canada.

In 1973 he directed the Canadian premiere of "In Search of Zoroaster" by R. Murray Schafer and in 1975 he produced and directed an original children's opera by Norman Symonds, "Laura and the Lieutenant".

As well as teaching music and English at Centennial Collegiate, Nickolaus Kaethler is director of the York University Chorus and director of the Algoma Festival Choir in Sault Ste. Marie.

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New Music Concerts

SATURDAY, JANUARY 15, 1977, 8:30 p.m.

Town Hall
St. Lawrence Centre

program

**SOLSTICE(1976) - Thorkell Sigurbjörnsson(Iceland)

Robert Aitken - flute
Mary Morrison - soprano
Patricia Rideout - contralto
Gary Relyea - baritone
Joel Quarrington - string bass
Russell Hartenberger - marimba

*STRING QUARTET NO.2(Waves) - R. Murray Schafer(Canada)
(1976)

The Purcell String Quartet:

Norman Nelson - violin
Robert Growcott - violin
Philippe Etter - viola
Ian Hampton - cello

MUSICAL CHAIRS(1973) - John Beckwith(Canada)
for string quintet

Norman Nelson - violin
Robert Growcott - violin
Philippe Etter - viola
Ian Hampton - cello
Joel Quarrington - string bass

INTERMISSION

**TETRAKTYΣ(1963/66)
for string quartet

- Nikos Mamangakis(Greece)

The Purcell String Quartet

FOUR IMAGES OF NATURE(1976)

- Norman Symonds(Canada)

1. Earth
2. Air
3. Fire
4. Water

Nickolaus Kaethler - conductor

David Young - string bass

Marty Morell - jazz drums

Russell Hartenberger - percussion

The Meistersingers:

soprano

Marcia Douglas
Carla Farnworth
Karen Fowler
Shelagh Hamilton
Daphne Rappard
Jan Staples

contralto

Bonnie Gibson
Sharon Kinsinger
Andrea Madden
Leanne Poulter
Heather Robinson
Karen Summers
Janice Warner

tenor

Bruce Gehiere
Neil Harding
Scott Kinsinger
Kevin Leppmann
Shaun Poulter
Murray Tawse

bass

Mike Emberson
James Lake
Karl Leppmann
Rob McWade
Rob Ormrod
Bill Parker

** Canadian premiere

* Toronto premiere

The New Music Concerts' programs can be heard on
MUSIC OF TODAY, Tuesdays at 10:00 p.m. CBC-FM, 94.1

PROGRAM NOTES

THORKELL SIGURBJÖRNSSON

Born in 1939 in Reykjavik, Iceland, Sigurbjörnsson studied music in his native country before coming to the United States where he received his Master of Music degree from the University of Illinois in 1961. He is presently head of the theory and composition department of the Conservatory in Reykjavik, and is also active there as a pianist, conductor, critic and organizer of music events.

SOLSTICE

Written for Robert Aitken and his friends, "Solstice" was premiered by the New Music Concerts' ensemble on June 21st in Reykjavik, Iceland during the 1976 Nordic Music Days Festival. The only astronomical significance of the title is the fact that the piece was to be premiered around summer solstice.

R. MURRAY SCHAFER

Born in Sarnia, Ontario in 1933, R. Murray Schafer first studied composition with John Weinzweig at the Royal Conservatory of Music in Toronto. From 1956 until 1962, he studied, travelled and worked in Europe, finally settling in England to continue composing under a Canada Council grant. In 1962 he founded and presided over the "Ten Centuries Concerts" in Toronto, an annual series of rarely performed music of all periods. From 1963 to 1965 he was artist-in-residence at Memorial University of Newfoundland and until 1975 was professor of communication studies at Simon Fraser University in British Columbia, where he was director of the "World Soundscape Project".

In 1966, CBC-TV premiered his opera "Loving", and since then he has received commissions from the Fromm and Koussevitsky Music Foundations. He is also involved in new approaches to music education, particularly creative music making which incorporates environmental sounds, and these concepts are fully illustrated in both his educational books and experimental pieces for young players.

STRING QUARTET NO.2 (Waves)

Written in 1976 especially for the Purcell String Quartet, it was first performed by them during November of 1976 in Vancouver, B.C.

Mr. Schafer has supplied the following note:
"In the course of the World Soundscape Project, we recorded and analysed ocean waves on both the Atlantic and Pacific coasts of Canada. The recurrent pattern of waves is always asymmetrical but we have noted that the duration from crest to crest usually falls between 6 and 11 seconds. Fewer ocean waves are of longer or shorter duration than this. It is this wave motion that gives the quartet its rhythm and structure. The listener will readily hear the dynamic undulations of waves in this piece, and as the piece develops several types of wave motion are combined.

Aside from this, I have sought to give the quartet a liquid quality in which everything is constantly dissolving and flowing into everything else. That is to say, the material of the work is not fixed, but is perpetually changing, and even though certain motivic figures are used repeatedly, they undergo continual dynamic, rhythmic and tempo variation. Although the work has waves as its theme (or rather its form) no program is intended."

JOHN BECKWITH

Composer, writer, teacher and pianist, Beckwith was born in Victoria, British Columbia in 1927 and received his Music Bachelor and Master's degrees from the University of Toronto. For several years in the early 1950's he studied composition in Paris with Nadia Boulanger.

His compositions include a chamber opera, orchestral pieces, songs, chamber music, compositions for chorus, music for children, and a series of radio 'collages' in collaboration with the poet James Reaney. Various of his pieces have been recorded by the CBC International Service, RCA Victor and Capitol Records. He has been commissioned by the CBC, the National Film Board, the Vancouver Festival, the Victoria Symphony, the Toronto Mendelssohn Choir, the Festival Singers, the Canadian Brass and others, and his music has received performances across Canada and in Europe.

In 1972 Beckwith was awarded the annual Canadian Music Council Medal for services on behalf of music in Canada. He is currently Dean of the Faculty of Music of the University of Toronto and a board member of New Music Concerts.

MUSICAL CHAIRS

"Musical Chairs" was commissioned by the Toronto Symphony Women's Committee for its "Symphony Seminars" and first performed in that series in the fall of 1973 by Ann Rapson and Fujiko Imajishi, violins; Susan Lipchak, viola; David Hetherington, cello and Edward Tait, bass (all Toronto Symphony members).

The composer writes about the work: "The piece is a lighter and shorter companion to "Taking a Stand" for brass quintet, written in 1972. Both works explore groupings and acoustical positionings and playing-while-moving as integral elements.

The musical content reflects some of the sorts of music I was attracted to (sometimes by chance) during the period of composition: Joe Venuti's jazz violin; phrases of one or two well-known folk songs and a recording of Rossini's "Semiramide" Overture. None of these is overtly quoted, however."

NIKOS MAMANGAKIS

Born in 1929 in Rethymno, Crete, Mamangakis began his musical studies at the Hellenic Conservatory in Athens, and then continued his education at the Musikhochschule of Munich with C. Orff and H. Genzmer. He was awarded scholarships from the Greek government, from the Musikhochschule in Munich and from the city of Berlin. In 1962 he won 2nd prize for his "Monologue" for cello solo in the Athens Technological Institute competition for composition.

A prolific composer of music for solo, chamber as well as stage and electronic music, Mamangakis' works have been performed throughout Europe including such prestigious events as the Donaueschingen Festival (1970), the Munich Olympic Games Festival (1972) and the ISCM World Music Days Festival in Boston (1976). Since 1965 he has lived in Athens where he devotes his full time to composing.

TETRAKTYS

Written for string quartet, "Tetraktys" is the last of a series of works entitled "The cycle of numbers": No.1 is the "Monologue" for cello solo (1962), No.2 "Antagonismi" for cello and percussion, No.3 the "Trittys" (1966) for guitar, santouri and two double basses.

"Tetraktys" is based on the numbers $1+2+3+4=10$. The whole work is based on numerical transformations of this "triangular" number that determine its rhythm, pitch and overall form. The mathematical technique

used is quite complex, and it represents a non-metaphysical attempt at organizing the overall form for which most contemporary techniques are inadequate, according to the composer.

This quartet is written in 8 parts through double stops. Each bar includes a stressed chord whose duration increases steadily during the 1st section from a sixteenth note to a whole note, which is held throughout the 2nd section, whilst the 3rd section is symmetric to the 1st. The inner organization of each section follows similar, although more complex arithmetic principles. Abstract concepts of density, distance, proportion, dynamics, timbre, etc., are controlled by similar techniques.

NORMAN SYMONDS

Born in Nelson, British Columbia in 1920, Symonds played clarinet with a local jazz group in Halifax until 1941 while serving in the Royal Canadian Navy. From 1945 to 1947 he studied piano and clarinet at the Royal Conservatory of Music in Toronto and then entered the dance-band field as performer and arranger until 1950 while continuing to study composition privately with Gordon Delamont. After 1950 an interest in the composition of 'non-jazz' music was coupled with his active participation in jazz ensembles, particularly his own jazz octet.

Most of Symonds' compositions employ jazz idioms and he is a major proponent of Third Stream music. He has written commissioned works for the George Shearing Quintet, the Winnipeg Symphony Orchestra, the Hamilton Philharmonic Orchestra, the Toronto Symphony, the Canadian Opera Company, the CBC and flutist Moe Koffman. In 1968 he received a Canada Council senior fellowship and travelled across Canada for half a year in a Volkswagen bus, collecting musical and literary impressions for his work "Big Lonely".

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FOUR IMAGES OF NATURE

This work was commissioned specifically for The Meistersingers by the Contemporary Music Showcase Association with a grant from the Ontario Arts Council. It was written in the summer of 1976 and first performed by The Meistersingers at "Showcase '76" on November 27th in Toronto.

The composer has furnished the following note:
"Earth, air, water and fire, the four elements of nature. Paraphrased they could just as easily be the four elements of youth: energy, sound, motion and spirit - and nothing could be more consistent, for each movement is a literal interpretation of nature, performed by youths.

The first movement - earth - begins with a quote from Genesis 8:22: "While the earth remaineth, seed time and harvest and summer and winter, and day and night shall not cease." It develops from there with my own word images, concerning things that grow from

and in turn re-nourish the earth. It is in a jazz style with an occasional relaxation into the contemplative.

The second - wind - develops out of a quote from Shelley: "And the wind passeth over and it is gone, and the place thereof shall know it no more." And later, for diversion, a 'folk saying': "We had a wind last night blew the kitchen stove all the way to Moose Jaw. And last night it came back for the lids." Musically, it is impressionistic.

The third - water - is my own poem and is, simply, a hymn to the 'great mother':

"Moving, moving waters,
Ageless, eternal;
She is mother, sweet mother..
....mother sea."

The fourth - fire- is symbolic. Again my own text and it is of Autumn:

"There is fire upon the land,
Tongues of flame litter the ground,
In the air, in the trees,
Smell of smoke or the breeze,
There are great red sheets of fire,
Great tongues of flame..
....a great glowing
festival of colour and light..
.....Autumn."

This is set, again, in a jazz style.

The spirit and style of The Meistersingers is unquestionably that of their teacher and conductor, Nickolaus Kaethler."



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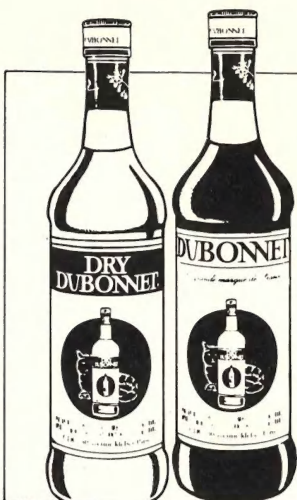
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