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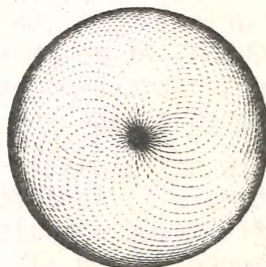
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TONIGHT'S GUEST COMPOSERS

PETER MAXWELL DAVIES was born in Manchester, England in 1934 and educated at Leigh Grammar School, The Royal Manchester College of Music and Manchester University. In 1957 he won an Italian Government Scholarship and went to Rome to study with Goffredo Petrassi. Between 1959 and 1962 Maxwell Davies was Director of Music at Cirencester Grammar School, where the freshness of approach of his methods of teaching young people to make music, produced such successful results that his services as a lecturer became in international demand. Several works for young people were written in these years, and he undertook a series of BBC Television broadcasts to the schools at the same time.

From 1962 to 1964 Maxwell Davies underwent further study at the Graduate Music School of Princeton University on a Harkness Fellowship. In 1965 he took an active part in the UNESCO Conference on Music in Education, and gave lecture tours in Europe, New Zealand and Australia, where he returned in 1966 to take up an appointment as composer-in-residence at the University of Adelaide.

The following year he returned to Britain to devote himself to composition. Much of his music has been written for the noted chamber ensemble, THE FIRES OF LONDON, of which he is director, and their regular concerts in London and international appearances have attracted a wide and enthusiastic following.

In his prolific career, Maxwell Davies has written substantially for orchestra, has composed music for two films and a ballet, and a highly successful opera "Taverner" which was premiered at the Royal Opera House in 1972.

Since 1970, the composer has lived intermittently in the remote islands of the Orkneys, north of Scotland and the works which have emerged during this time are testimony of the immensely fruitful period in which he is currently engaged.

CLAUDE VIVIER was born in Montreal in 1948 and first began his studies in composition with the noted Canadian composer Gilles Tremblay. He then continued his studies in Paris with Paul Mefano and with Gottfried Michael Koenig in Utrecht, and finally spent two and a half years working under Stockhausen in Cologne and Darmstadt.

He has had works commissioned by such organizations as the Société de Musique Contemporaine du Québec, the International Stepping Stone and the Secretariat d'Etat a la Culture de France. His compositions have been performed by leading ensembles in Montreal, Toronto, the U.S.A., Paris, Lyon, Cologne, Darmstadt and Utrecht.

Vivier is presently working on a composition commissioned by the National Youth Orchestra of Canada, and giving seminars in contemporary music at the University of Ottawa.

For compositions by

Robert AITKEN

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NEW MUSIC CONCERTS

PROGRAMME

ALL CANADIAN PREMIERES

Saturday, January 17, 1976, 8:30 p.m.
Walter Hall, Edward Johnson Building
University of Toronto

repeat performances:

Sunday, January 18, 1976, 8:00 p.m.
Studio Theatre, Hamilton Place

&

Monday, January 19, 1976, 8:30 p.m.
Queen's University, Kingston

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the Touring office of the Canada Council
and the Ontario Arts Council

SCOTTISH DANCES (1973)

- PETER MAXWELL DAVIES
(Great Britain)

Robert Aitken - flute
Stanley McCartney - clarinet
David Zafer - violin
William Findlay - cello
Bill Bridges - guitar
Robin Engelman - percussion
Peter Maxwell Davies - conductor

CHANTS (1973)

- CLAUDE VIVIER
(Canada)

Trio: Billie Bridgeman - soprano
Mary Morrison - soprano
Patricia Rideout - alto

Quartet: Kim Rodgers - soprano
Pat Harton - mezzo-soprano
Nina Vanderlinden - alto
Janet Stubbs - also
Claude Vivier - conductor

INTERMISSION

FIDDLERS AT THE WEDDING (1973-74) - PETER MAXWELL DAVIES

Mary Morrison - soprano
Robert Aitken - alto flute
William Kuinka - mandolin
Bill Bridges - guitar
Robin Engelman - percussion

MISSA SUPER L'HOMME ARMÉ (1971) - PETER MAXWELL DAVIES

Albert Greer - reciter(tenor)
Robert Aitken - flute/piccolo
Stanley McCartney - clarinet
David Zafer - violin
William Findlay - cello
Monica Gaylord - keyboard
John Hawkins - keyboard
Russell Hartenberger - percussion
Peter Maxwell Davies - conductor

This concert can be heard on the April 25th, 1976 broadcast of MUSIC OF TODAY, at 11:00 p.m. CBL-FM, as part of the special thirteen week series of this season's major new music events across Canada.

PROGRAMME NOTES

SCOTTISH DANCES

BY PETER MAXWELL DAVIES

These seven dances by anonymous composers from the Scottish Renaissance were arranged for instrumental ensemble by Peter Maxwell Davies in 1973, and first performed by THE FIRES OF LONDON under the direction of the composer the same year at Dartington Hall Summer School.

The Dances are titled:

1. INTRADA (flute, violin guitar)
2. CURRANT (flute, violin, cello, percussion)
3. SWEIT SMYLLING KATE LOVES ME
with
THE LADIE LOUTHIAN'S LILTE (guitar, cello)
4. LAST TIME I CAME OVER THE MURE (flute, violin,
clarinet)
5. ANE EXEMPILL OF TRIPLA (flute, clarinet, violin,
cello, guitar, percussion)
6. REMEMBER ME MY DEIR (flute, clarinet, violin,
cello, guitar, percussion)
7. ALMAYNE (clarinet, violin, cello, guitar,
percussion)

CHANTS

BY CLAUDE VIVIER

Written for three principal and four secondary female voices, "Chants" was composed in Cologne between December of 1972 and March of the following year. It was commissioned by the Secretariat d'état à la culture de France, and first performed in Paris in 1975. The text was written by Michel Meynaud, who provided the following notes:

"CHANTS is first of all a project: three dead women, lying in their coffins, awaken and sing in a language unfamiliar to them...the confusion-precision of a dream occurs...

Initially the work is a violent refusal of death: rejection by the child and the adolescent with all their strength...CHANTS is, in this composition by Vivier, the passage to adulthood, the Opus One, the acceptance of death, the disappearance of the child and his rebirth.

'My memories of Youth (the Dreams) have the colour of old photographs'... The work is immersed in an atmosphere of pubescent childhood, mixed with Marian devotion, literary love, and sometimes, simply love.

In the life of a creative artist, there is always a first step, almost a rite of initiation, an exorcism of all the magic of youth...the child lives a dream, the creator dreams life (translating it for us), he rediscovers the innocence of his youth has never left him; the power that has helped him to face death also helps him to touch this child in him, and this is the mystery of art which makes this child speak to (and become) the child in each of us, the one we forget, suppress, and sometimes kill...

'No I do not want to die I am afraid....
To see her in her tomb she was smiling as she called me....When I was a child I was told it was inevitable....No I do not want to die....STOP!'

During the entire work, the child is battling with himself.

'Requiem aeternam dona eis...mine et lux aeterna....luceat e'

When the last word has been spoken, it is not finished

But it is not death

CHANTS is life which

Begins

Long, I hope

Thank you, Claude.

- Michel Meynaud
Ottawa, December 9, 1975."

FIDDLERS AT THE WEDDING

BY PETER MAXWELL DAVIES

In contrast to many of Maxwell Davies' compositions of the sixties, "Fiddlers at the Wedding", written between 1973 and 1974 on commission from the O.R.T.F. (French Radio), is representative of the sparse, inward looking music that the composer has produced since he began to spend part of his year in the remote Orkney Islands of Scotland. The composition is based on verse by the Orkney poet George Mackay Brown, from his book 'Fishermen with Ploughs', and recall the primordial satisfactions that life in the Orkneys still offered in the nineteenth century. To this evocation of a lost northern Arcadia, Maxwell Davies has brought a starkly unadorned music of intensity and directness in which each single note appears meaningful.

TEXT

FIDDLERS AT THE WEDDING

Lamps stared cold through the blond
Dishevelled day.
The bride cried out. We packed
Our fiddles away.
The bridegroom turned from the bride.
Guests by the score
Scattered with ploughs to the hill,
With creels to the shore.

INTERLUDE: FLUTE AND PERCUSSION

IKEY'S DAY

A ditch awakening.
A bee in my hair.
Egg and honeycomb.
Cold fare.
An ox on the hill,
Gulls, ploughman, ploughshare.
A sharp wet wind
And my bum bare.
A fish-brimming corn-crammed house,
But a hard door.
Chicken, thief, and crab
Round a blink of fire.
A length of bones in the ditch,
A broken prayer.

INTERLUDE: ALTO FLUTE AND CROTALES

ROADS

The road to the burn
Is pails, gossip, gray linen.
The road to the shore
Is salt and tar.
We call the track to the peats
The kestrel road.
The road to the kirk
Is a road of silences.
Ploughmen's feet
Have beaten a road to the lamp and barrel.
And the road from the shop
Is loaves, sugar, paraffin, newspapers, gossip.
Tinkers and shepherds
Have the whole round hill for a road.

INTERLUDE: ALTO FLUTE AND CHINESE CYMBAL

PEAT CUTTING

And we left our beds in the dark
And we drove a cart to the hill
And we buried the jar of ale in the bog
And our small blades glittered in the dayspring
And we tore dark squares, thick pages
From the Book of Fire
And we spread them wet on the heather
And horseflies, poisonous hooks,
Stuck in our arms
And we laid off our coats
And our blades sank deep into water
And the lord of the bog, the kestrel
Paced round the sun
And at noon we leaned on our tuskars
- The cold unburied jar
Touched, like a girl, a circle of burning mouths
And the boy found a wild bees' comb
And his mouth was a sudden brightness
And the kestrel fell
And a lark flashed a needle across the west
And we spread a thousand peats
Between one summer star
And the black chaos of fire at the earth's centre.
Copyright George Mackay Brown

MISSA SUPER L'HOMME ARMÉ

BY PETER MAXWELL DAVIES

Written in 1968 and first performed by the Pierrot Players the same year, the MASS on the popular French song 'L'homme armé' was revised in 1971 and given its premiere by Maxwell Davies' Group, THE FIRES OF LONDON with speaker Murray Melvin. The chamber ensemble consists of flute/piccolo, clarinet, violin, cello, keyboard players who perform on harmonium, harpsichord, celeste, and an upright out-of-tune piano, and a percussionist whose battery of instruments not only includes numerous drums and cymbals, but time cans, skulls, slide whistle and nightingale.

The composer has provided the following notes on his work:

"This work started as an exercise - a completion of incomplete sections of an anonymous fifteenth-century mass on the popular song 'L'homme armé', in fifteenth-century style. As I was working at this, other possibilities suggested themselves.

In form the work is similar to my "Hymnos" for clarinet and piano, written in 1967 - there are three sections, each divided into three sub-sections, corresponding to the three sub-sections of the original 'Agnus Dei' of the mass. The eventual treatment stems from the chapter in the 'Ulysses' of Joyce corresponding to the Cyclops chapter in Homer. In the Joyce, a conversation in a tavern is interrupted by insertions which seize upon a small, passing idea in the main narrative, and amplify this, often out of all proportion, in a style which bears no relationship to the style of the germinal idea which sparked off the insertion. The insertion is often itself a parody - of a newspaper account of a fashionable wedding, or of the Anglican Creed, for instance.

In "L'homme armé" the first sub-section presents the opening of the fifteenth-century 'Agnus Dei', more or less straight, on the instruments, except that this is prefaced by a harmonization of part of the tune 'L'Homme armé' in a popular song style, though not one of the fifteenth century. As the work progresses, however, the incomplete sections of the original 'Agnus Dei' are filled out by the music which transforms the

basic material into over more distantly related statements - although the original, with an 'in style' completion, may be present somewhere in the texture, setting up unorthodox relationships between foreground and background material. Fragments of texts from St. Luke, Chapter 22, concerning the Last Supper and betrayal, are declaimed by the speaker in Latin. Although the 'in style' completion of the original 'Agnus Dei' is implied throughout, the work should perhaps be regarded more as a progressive splintering of what is extant of the fifteenth-century original, with magnification and distortion of each splinter through many varied stylistic 'mirrors', finishing with a 'dissolution' of it in the final section."

- Peter Maxwell Davies

TEXT

from the Gospel according to St. Luke, Chapter 22

Now the feast of Unleavened Bread drew near, which is called the Passover. And the chief priests and the scribes were seeking how to put him to death; for they feared the people.

Then Satan entered into Judas called Iscariot, who was of the number of the twelve; he went away and conferred with the chief priests and captains how he might betray him to them. And they were glad, and engaged to give him money. So he agreed, and sought an opportunity to betray him to them in the absence of the multitude.

And he said to him, "Lord, I am ready to go with you to prison and to death." He said, "I tell you, Peter, the cock will not crow this day, until you three times deny that you know me."

And after an interval of about an hour still another insisted, saying, "Certainly this man also was with him; for he is a Galilean." But Peter said, "Man, I do not know what you are saying." And immediately, while he was still speaking, the cock crowed. And the Lord turned and looked at Peter. And Peter remembered the word of the Lord, how he had said to him, "Before the cock crows today, you will deny me three times." And he went out and wept bitterly.

And he took bread, and when he had given thanks he broke it and gave it to them, saying, "This is my body, which is offered for you. Do this in remembrance of me. This cup is the New Testament made in my blood, which shall be shed for you. But behold the hand of him who betrays me is with me on this table. For the Son of man goes as it has been determined; but woe to that man by whom he is betrayed!"

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