

NEW MUSIC CONCERTS

1973 - 74 season

Guest Conductor: Sydney Hodkinson

Guest Composers:

Norma Beecroft, David Foley, Sydney Hodkinson,
R. Murray Schafer, Thorkell Sigurbjörnsson

Saturday, January 19, 1974

8:30 p.m.

Concert Hall

Edward Johnson Building

University of Toronto

PROGRAMME

- ** David Foley (U.S.A.)** — Cat Music I & II
(1971 & 1972)
for brass quintet
- † * Norma Beecroft (Canada)** — Rasas III (1974)
for voice, flute, trombone
piano, percussion and tape
- † * Sydney Hodkinson (Canada)** — Taula (1973)
for brass and woodwind
quintets

INTERMISSION

- * R. Murray Schafer (Canada)** — Arcana
(Chamber Version) (1973)
for soprano, flute, clarinet,
trumpet, trombone, violin,
cello, bass, harp, piano
(organ) and percussion
- * Thorkell Sigurbjörnsson (Iceland)** — For Renée (1973)
for flute, cello, piano and
percussion
- * Sydney Hodkinson (Canada)** — . . . another man's Poison
(1970)
for brass quintet

* Premiere performance

** Canadian premiere

† * Commissioned by New Music Concerts with the assistance of
The Canada Council

PERFORMERS

MARY MORRISON	Soprano
ROBERT AITKEN	Flute
STEPHEN CHENETTE	Trumpet
RALPH SAUER	Trombone
ADELE ARMIN	Violin
WILLIAM FINDLEY	Cello
THOMAS MONOHAN	Bass
ERICA GOODMAN	Harp
THORKELL SIGURBJÖRNSSON	Piano
JOHN HAWKINS	Piano and Organ
ROBIN ENGELMAN	Percussion

Toronto Winds:

NICHOLAS FIORE	Flute
MELVIN BERMAN	Oboe
STANLEY McCARTNEY	Clarinet
EUGENE RITTICH	Horn
CHRISTOPHER WEAIT	Bassoon

Canadian Brass:

FREDERICK MILLS and RONALD ROMM	Trumpets
GRAEME PAGE	Horn
EUGENE WATTS	Trombone
CHARLES DAELLENBACH	Tuba

Electronics by James Montgomery of the
Canadian Electronics Ensemble

Programme notes by Norma Beecroft

David Foley

David Foley was born in 1945 in Chicago, Illinois and educated at the University of Michigan where he received a B.M. and M.M. in composition. During this time he studied composition with Leslie R. Bassett, George B. Wilson, Jack Fortner and Eugene Kurtz, and was the recipient of two BMI awards, one in 1967 and another in 1969.

The Contemporary Chamber Ensemble and Composer's Theatre Orchestra, both of New York City, have performed his chamber work entitled **Four Pieces for Saturday Afternoon**. Last year this piece was recorded by Trilogy records. Mr. Foley resides in Muncie, Indiana, where he is a member of the Composition Faculty at Ball State University.

CAT MUSIC I & II

by David Foley

Cat Music I and Cat Music II are aural representations of the idiosyncracies of a particular cat. Besides their programmatic aspects these pieces have a definite sectional form. It is not, however, a conventional approach to form, but an evolving form in which each section generates the next. A pitch center and repetition of textures give coherence to the formal flow of the music. These Brass Quintets were written for both the listener's enjoyment and the composer's intellectual satisfaction.

— David Foley —

Norma Beecroft

Born in 1934, Norma Beecroft has had a wide and varied musical career as a composer, broadcaster and producer. She first studied composition in Toronto with John Weinzweig, then in 1958 worked with Aaron Copland and Lukas Foss in Tanglewood. 1959 marked the beginning of a three-year period of studies in Europe, with Goffredo Petrassi in Rome, and Bruno Maderna in Germany and England.

Miss Beecroft has been host and commentator for many years on the CBC-FM series "Music of Today", is a director of CAPAC, and President of New Music Concerts. She is currently on a Canada Council Senior Arts Award to investigate computer music systems for compositional purposes.

RASAS III

by Norma Beecroft

'Rasa' (plural 'rasas') is a Sanskrit word meaning mood in the sense of flavour or taste. The 'rasa' theory was originally applied to the theatre, then later to all forms of literature. It begins by classifying human emotion into eight, or according to some critics, nine basic or stable types. It becomes the writer's effort to transmit these basic emotions to the audience. In other words, 'rasa' is that essence which the audience receives.

Rasas III is one of a series of works which the composer began in 1968 inspired by the above concept. It deals with 9 emotions — the erotic, comic, compassionate, heroic, cruel, terrifying, horrid, marvellous and peaceful. These are dealt with in order during the course of the work, with the one exception that the composer chose to combine the cruel, terrifying and horrid moods because of their apparent relationship to each other.

Technically, the two-channel tape was composed mainly of prerecorded vocal sounds and effects, executed by Mary Morrison and following a strict system of permutations, then manipulated electronically to a greater or lesser degree. There is no text, only a selection of phonemes and special effects for each mood. The 4 musicians are each given a series of nine different sounds (with the occasional exception) on which they improvise within a controlled framework, reacting to each other and to the tape sounds. As the composer has delegated considerable responsibility to the performers to convey the different 'rasas', the players are also free to control the use of the tape material.

The composer wishes to acknowledge the following persons:

- **Gyorgy Ligeti**, who proved (to this composer) that emotion can be aurally communicated not solely by words, but through sounds as well.
- **Bruno Maderna**, a great composer and conductor, teacher and friend, whose technique of organizing musical material is used in **Rasas III**, and to whom this work is dedicated.
- **The Performers** on this concert, for whom this work was written.

— Norma Beecroft —

Sydney Hodkinson

Born in Winnipeg, Manitoba, Sydney Hodkinson received his Bachelor and Master of Music degrees from the University of Rochester's Eastman School of Music and his Doctor of Musical Arts from the University of Michigan. He has studied composition with Bernard Rogers, Leslie Bassett, Niccolo Castiglioni, George B. Wilson, and Ross Lee Finney. Further studies with Elliott Carter, Roger Sessions and Milton Babbitt were undertaken at Princeton University. Major composition awards include those from the International Jeunesses Musicales, Prix de Composition Prince Pierre de Monaco, The Danforth Foundation, The Canada Council, The American Academy of Arts and Letters and The Contemporary Music Project — Ford Foundation.

In addition to his work as a composer, Hodkinson is a professional conductor and clarinetist. He has conducted numerous chamber music and orchestral concerts throughout the U.S.A. and Canada.

Appointed Associate Professor of conducting and ensembles at the Eastman School in September, 1973, Hodkinson previously was a Faculty member at the University of Michigan, Ohio University and the University of Virginia. At the Eastman School of Music, Hodkinson conducts The Musica Nova Ensemble.

TAULA: variations for double wind quintet

by Sydney Hodkinson

Since 1968, I had been interested in both the simplest possible reduction of a "compositional method" and the employment of staticity within a given time-span. I felt that the first resultant work: **Stabile**, for youth orchestra (1970), was successful and a 1973 commission from the Toronto **New Music Concerts** afforded an opportunity to continue thought along these lines.

The aural effect desired was, to me, not at all unlike walking around Calder steel or viewing a monolithic stone sculpture: huge, neverchanging, yet constantly different. (A **taula** is a prehistoric megalith consisting of a single mammoth upright pillar with a capstone.)

Accordingly, I chose two "conventional" quintets, both somewhat austere in nature. All of the sonorities in the entire composition are derived from a single component of two intervals: the minor second and minor third. Within such "megalithic", indeed intentionally primitive bounds, the piece evolves as a series of varied blocks. While these variations are largely put forth in the traditional manner of the historic variation form, their treatment is not always conventional, and often two streams of variations are used simultaneously. For example, the brass group completes its 3rd and 4th variations while the woodwinds are still passively playing their Variation 2.

Owing to the "stone-like" concept of the work, there is in the traditional sense, a complete absence of counterpoint; the two quintets function independently yet the antiphonal nature of the two sound sources is sometimes exploited.

Taula was completed in Rochester, New York in September of 1973. It is dedicated to the American composer Leslie Bassett.

— Sydney Hodkinson —

R. Murray Schafer

Born in Sarnia, Ontario in 1933, 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 for a period to continue composing under a Canada Council grant.

When Schafer returned to Canada, he became founder of Ten Centuries Concerts in Toronto, a successful series devoted to little-known music from all periods. Then he moved to Memorial University in British Columbia.

Schafer is deeply involved in Music Education and has written articles and booklets concerning new approaches to the subject, as well as a number of experimental pieces for children. He is also currently editing writings of Ezra Pound, to be published by New Directions in New York, and Faber and Faber, London.

ARCANA

by R. Murray Schafer

Arcana derives its name from its text, which is in Middle Egyptian hieroglyphs, and was discovered near Memphis by the Arabian explorer Al Mamun at the beginning of the Ninth Century. The fragmentary text is remarkable because it bears little relationship to any other surviving hieroglyphs of the period; but it seems to possess a religious significance and perhaps relates to the secret initiation ceremonies of the labyrinth conducted by the Egyptian priests. It was translated for the composer by Professor D. B. Redford of the Department of Near Eastern Studies, University of Toronto.

The compositional method was as follows: each phoneme of the text was given two notes within a range of two octaves, including a few quartertones. Thus each phonemic element always has the same note or notes associated with it. Often the singer sings one of these notes while the instruments play the other. The frequency with which each phoneme recurs in the text thus gives the melodic line its character, even a sense of tonality. Motives result from frequently repeated digraphs and trigraphs. This helps to give the songs a melodic and harmonic unity which can be easily sensed, even if it cannot be followed analytically. The accompaniment is never free but forms 'words' on its own. And in such places as where the singer sings texts like "I search for the formula of six words", (Song 4), the instruments scurry about trying various combinations of letters which may provide the formula the singer is seeking. In the song entitled "When the labyrinth is deciphered it will disappear", (Song 12) the orchestra elucidates the compositional method by singing or speaking the phonemes and playing the appropriate notes simultaneously.

Arcana was commissioned as the test piece for the Montreal International Competition 1973, which that year was for singers. The composer was asked deliberately to avoid setting a text in a contemporary language, which, it was felt might give singers of particular nationalities an advantage over others.

The total text in English is given as the titles of the songs, as follows:

1. I have become an enchantress (enchanter)
2. The poison of the serpent spreads throughout my body
3. I purify my God with my tongue
4. I search for the formula of six words

5. I have closed the passage of the lips and opened the secret way
6. One of us is a phantom. I do not know which of us is a phantom.
7. You will eat no opium tonight
8. Questions for midnight
9. I am dreaming the world away to escape the four dimensions
10. The more the seekers, the fewer the finders
11. Whomsoever deciphers the labyrinth will be my friend
12. When the labyrinth is deciphered it will disappear
13. Many sacred fires are profane
14. He comes with a sword and dismembers me according to the laws of harmony. His eyes are as blood. He tears my flesh with his teeth. I am transfigured.

— R. Murray Schafer —

The Montreal performances of **Arcana** were all in the orchestral version. This evening's concert features the first performance of this work in the original chamber music setting.

Thorkell Sigurbjörnsson

Born in 1938 in Reykjavik, Iceland, Sigurbjörnsson studied music in his native country, then in the United States where he received his Master of Music at the University of Illinois in 1961. In Reykjavik he is Head of the Theory and Composition Department of The Conservatory, and is also active as a pianist, conductor, critic and organizer of musical events. Sigurbjörnsson was recently a Creative Associate at the State University of New York in Buffalo.

FOR RENÉE

by Thorkell Sigurbjörnsson

Scored for flute, cello, piano and percussion, **For Renée** was composed in the fall of 1973. Renée is Renée Levine, Director of the Center for The Creative and Performing Arts at Buffalo.

The composer offers the following: "I wanted to write something rather pleasant and sweet for the Center — and it just turned out to be a Suite. The pleasant part of it is that there is no Bob Aitken in Buffalo, and thus necessary **For Renée** to come to Toronto."

... **ANOTHER MAN'S POISON** by Sydney Hodkinson

Often the pure joy of "a fun piece" or at least a work of little pretension can be a decent balm for one's psyche when confronted with the daily exigencies of what a composer has to do to exist besides composing. On attempting to re-think the birth pangs of four works, then, two occasions and their resultant outputs came to mind: (1) the completion of my academic doctoral studies in 1967; **Dissolution of the Serial** (or, who stole my porridge?) for any instrument and piano, and **String Quartet**, for five players; and (2) the close of an unusually hectic teaching/conducting schedule in 1970; **One Man's Meat** . . . for double bass solo and . . . **another man's Poison** for brass quintet. Each of these four works deals, in various guises, with mixing youthful memories into the pot of new music.

Much of my youth was spent educating myself in, and nurturing a passion for, modern jazz, especially of the 40's and 50's (which is also true of many of my contemporaries). This love has really not abated since, as I trust all four of these little pieces aptly demonstrate.

. . . **another man's Poison** was completed in Ann Arbor, Michigan in May of 1970. It was written for the Canadian Brass and is dedicated to the composer John Beckwith.

— Sydney Hodkinson —

For you real contemporary music lovers, our next concert will take a slightly different format. We invite you to stay after the main programme for a mini-concert featuring Karel Goeyvaert's latest work — a piece for eight track electronic tape called "To Bet on Eight Horses."

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1973 - 74 season

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Concert Hall

REMAINING CONCERTS

SATURDAY, FEBRUARY 23, at 8:30 p.m.

Guest Composers:

Micheline Coulombe Saint-Marcoux, Karel Goeyvaerts,
Alcides Lanza

MICHELINE COULOMBE SAINT-MARCOUX (Canada)	Makazoti (1971)
LASZLO SARY (Hungary)	Sonanti No. 2 (1970)
KAREL GOEYVAERTS (Belgium)	Catch à 4 (1970)
ALCIDES LANZA (Argentina)	Eidesis II (1967 - 111)
KAREL GOEYVAERTS (Belgium)	Goathemala (1966)
KAREL GOEYVAERTS (Belgium)	Piano Quartet (1972)

Mini - Concert

KAREL GOEYVAERTS (Belgium) To Bet on Eight Horses
(1972)

SATURDAY, MARCH 30, at 8:30 p.m.

Guest Composer — GEORGE CRUMB

This concert will be devoted exclusively to the works of this internationally known American composer who has been the recipient of many outstanding awards including the Pulitzer Prize for Music. A premiere performance of **Microcosmos, Vol. 1**, for piano, and **Ancient Voices of Children**, a world-renowned work that was chosen as the most outstanding composition at the 1971 International Rostrum of Composers in Paris, will be amongst the works performed at this concert.

Tickets are available for these concerts by writing to:

New Music Concerts, 198 Davenport Road,
Toronto, Ontario M5R 1J2

Adults \$2.50 or calling 967-5257 Students \$1.50

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