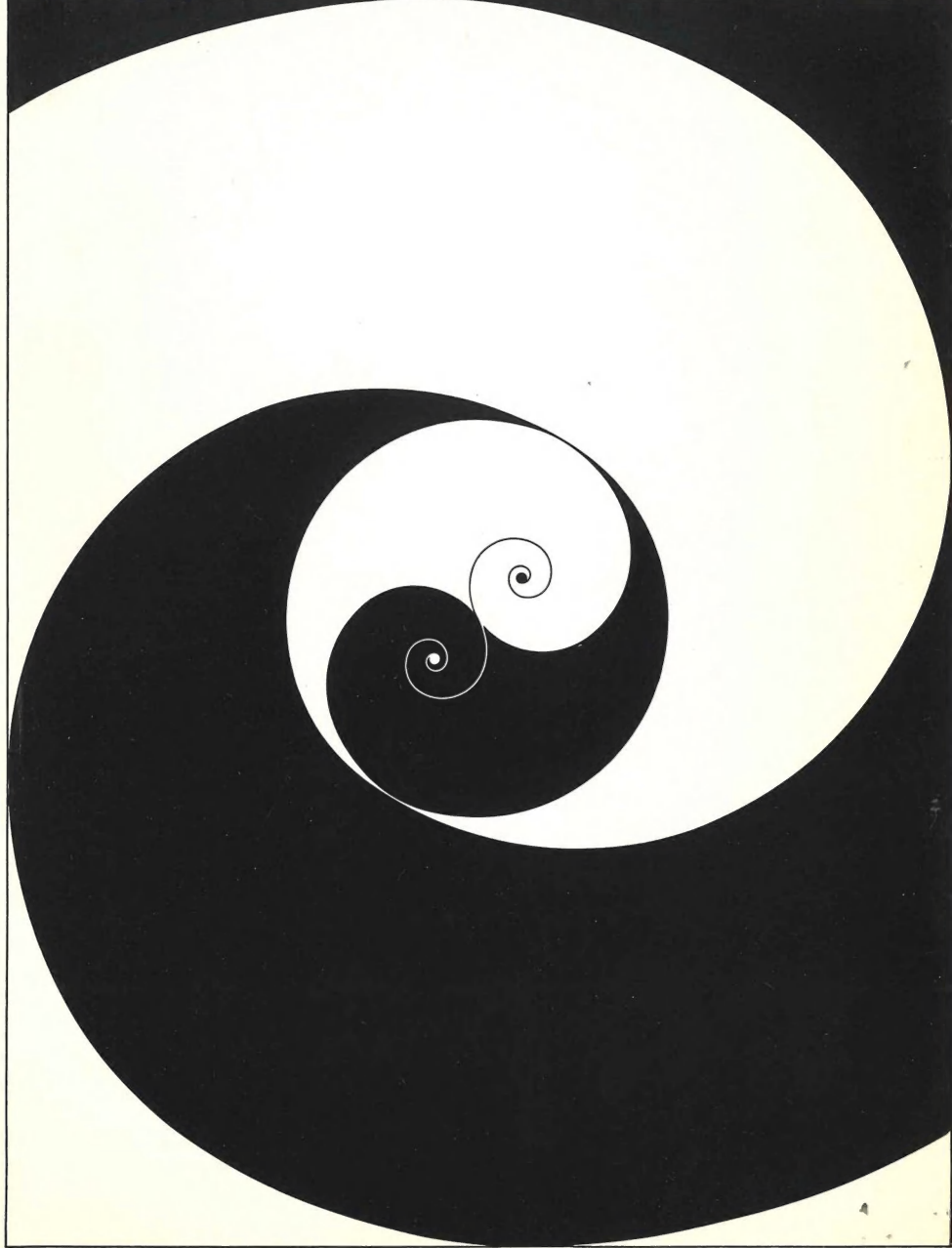


NEW MUSIC CONCERTS 1980-81



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presents

music of the past decade by renowned composers:

GYÖRGY LIGETI (Austria-Hungary)

JAN. W. MORTHENSON (Sweden) TORU TAKEMITSU (Japan)
BRIAN CHERNEY (Canada) MICHAEL COLGRASS (USA-Canada)

GUEST SOLOISTS:

James Campbell, clarinet

Rivka Golani-Erdesz, viola

Peter Schenkman, cello

The York Winds, Woodwind Quintet

JANUARY 31, 1981
8:30 P.M.



Walter Hall, Edward Johnson Bldg., University of Toronto

PROGRAMME

JAN W. MORTHENSON
(Sweden)

SOLI (1976)
for Woodwind Quintet

THE YORK WINDS

DOUGLAS STEWART, flute
LAWRENCE CHERNEY, oboe
PAUL GRICE, clarinet
GERALD ROBINSON, bassoon
HARCUS HENNIGAR, French horn

TORU TAKEMITSU
(Japan)

WAVES (1977)

JAMES CAMPBELL, clarinet*
HARCUS HENNIGAR, French horn
JOHN DOWDEN, trombone
KEN KNOWLES, trombone
RUSSELL HARTENBERGER, percussion

BRIAN CHERNEY
(Canada)

**CHAMBER CONCERTO FOR VIOLA
AND TEN PLAYERS (1974)**

RIVKA GOLANI-ERDESZ, viola*
DOUGLAS STEWART, flute
JAMES CAMPBELL, clarinet
HARCUS HENNIGAR, French horn
JAMES SPRAGG, trumpet
JOHN DOWDEN, trombone
RUSSELL HARTENBERGER, percussion
ERICA GOODMAN, harp
JOE PEPPER, violin
JOHN HELMERS, cello
JOEL QUARRINGTON, double bass

INTERMISSION

MICHAEL COLGRASS
(USA-Canada)

WOLF (1975)
for solo cello

PETER SCHENKMAN, cello*

GYÖRGY LIGETI
(Austria-Hungary)

KAMMERCONZERT (1970)

DOUGLAS STEWART, flute
LAWRENCE CHERNEY, oboe
JAMES CAMPBELL, clarinet
PAUL GRICE, bass clarinet
HARCUS HENNIGAR, French horn
JOHN DOWDEN, trombone
JOSEPH PELEG, violin
FUJIKO IMAJISHI, violin
DOUGLAS PERRY, viola
JOHN HELMERS, cello
JOEL QUARRINGTON, double bass
ELIZABETH KEENAN, keyboard
MARC WIDNER, keyboard

Jan W. Morthenson

Jan Morthenson studied composition in Stockholm, Darmstadt and Florence. Among his teachers was Heinz-Klaus Metzger. He has composed chamber, orchestral, electronic and computer music, as well as being involved in experimental television programmes in both Cologne and Stockholm. In 1967 Morthenson received the Christ Johnson Music Prize of the Swedish Academy of Music. He has been active in several contemporary music organizations, and has held executive positions in the Fylingen avante-garde group, the Swedish section of the ISCM and the International Residium of the ISCM.

Morthenson has published a book on the theory of timbre composition (Non Figurative Music, 1966) and is presently completing a PhD in Aesthetics at Uppsala University. He has taught composition at San Francisco College of Music and the Stockholm Music Conservatory.

SOLI (1974)

This work was commissioned by the wind quintet of the Stockholm Philharmonic. It deals primarily with the solo-ensemble relationship on both a formal and symbolic musical level. The composer has stated in reference to this work that "the normally idealistic, refined interactions of a wind quintet are contrasted with problematic coherences, references and co-operation." Morthenson utilizes a micro-tonal system of 'negative harmony' in which melodic intervals are instantly 'rubbed out' by opposite quasi-similar movements. As a result, the musical moment rather than relations is accentuated.

Toru Takemitsu

Toru Takemitsu, one of Japan's foremost contemporary composers, was born in Tokyo in 1930. Although biographical information about him is rare, we do know that at the age of eighteen, he decided to become a composer. This major decision was in response to his first experiences with live music only two years earlier. Once exposed to music, he became incurably addicted to it.

Takemitsu is virtually a self-taught composer, having studied for only two years with Maestro Yasugi Kiyose. His first acknowledged work was composed as recently as 1950, entitled Two Lentos for Piano. By 1956, he had completed major works for magnetic tape, and a year later ventured into the realm of orchestral music. More recent music has featured performer possibilities from solo and chamber works to film scores.

Takemitsu was a key organizer of the Tokyo Experimental Workshop (1950) and the 'Orchestral Space Festivals' of 1966. He has been awarded several international prestigious prizes for his compositions.

WAVES (1977) is scored for solo clarinet, French horn, two trombones and percussion. This composition reveals Takemitsu's sensitivity for timbre and tone colours, with the incorporation of multiphonics for the solo clarinet and sympathetic vibrations between the brass instruments and percussion (trombones with snare drums and horn with the tam-tams.) All the accompanying parts juxtapose to imitate the sounds of the ocean: waves, tidal motion and spray. The score indicates careful consideration of subtle and sudden dynamic change. The timbre effects of breath and voice compliment the entire work.

Brian Cherney

The Canadian composer Brian Cherney initiated his musical studies in Peterborough, studying the piano as a child. He began composing at an early age. He continued with his music education in Toronto, graduating from the Royal Conservatory of Music and attaining higher degrees from the Faculty of Music, University of Toronto (MMus in composition and PhD in musicology.)

Cherney's compositional style has been influenced by John Weinzweig, George Crumb, György Ligeti, Kagel and the works of Bartok. His most recent works involve elements of collage and quotation, extending to the visual aspects of the scores.

He is a member of the American Musicological Society and the Canadian League of Composers. Since 1972, Cherney has been on the staff at the Faculty of Music, McGill University. His most recent musicological efforts include a 180 page monograph on the Canadian composer Harry Somers commissioned by the Canadian Music Centre, and recently published by the University of Toronto Press.

CHAMBER CONCERTO FOR VIOLA AND TEN PLAYERS (1974)
was commissioned by the Société de Musique Contemporaine du Québec through a Canada Council Grant. The premiere performance was held in Montreal on March 27, 1975 with the violist Osher Green.

There are two movements in the work, played without a break. Each incorporates eight sections, based on one of eight harmonic fields utilized in an earlier work (Notturmo). The pitches E and F play important structural roles - especially in the gentle rivalry which develops between the viola and violin. The solo viola part is assumed gradually at the onset of the first movement only to be surrendered towards the end,

to become a member of the ensemble. The listener will perceive a symmetry in the composition as a whole, with an accompanied cadenza featured in the center.

Michael Colgrass

"I came from a world of music where you improvise, and have close contact with your audience, and the music is not intellectualized." This comment perhaps best reveals Colgrass' eclectic musical career. He began as a jazz drummer, later to become a classical percussionist and freelance musician in New York. Although Colgrass completed a BA in percussion at the University of Illinois, he has consciously avoided associating with academic institutions.

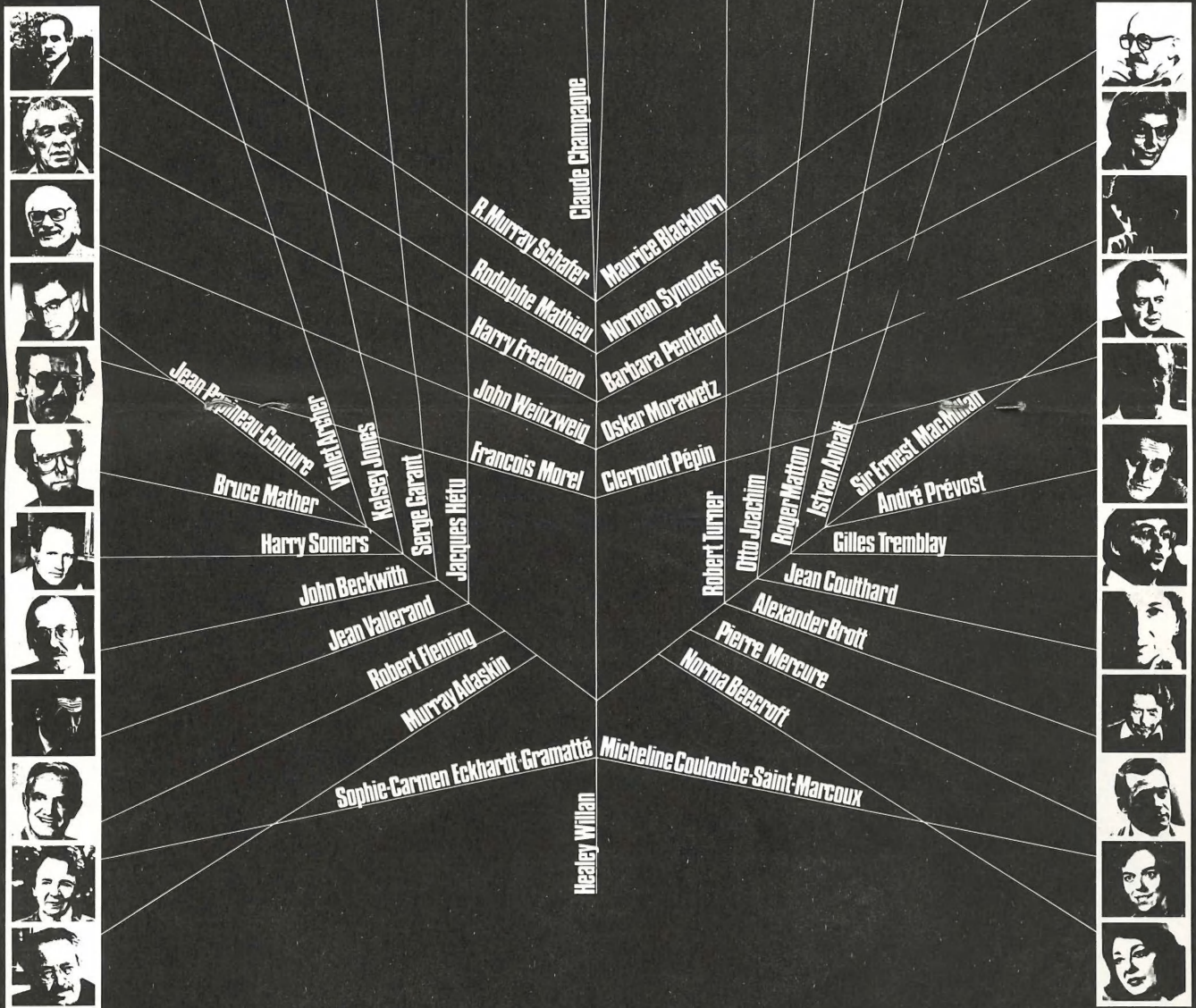
He studied composition with Eugene Weigel (Univ. of Illinois), Ben Weber, serial techniques with Wallingford Riegger, Lucas Foss (Tanglewood) and Darius Milhaud (Aspen). In 1967 Colgrass decided to enter composition fulltime, and has in a relatively short period acquired considerable respect for his works. He was awarded the 1978 Pulitzer Prize, and has also received two Guggenheim Fellowships, a Fromm Award and a Rockefeller Grant. In addition his music has been recorded on several labels.

Colgrass has been active with young people, sharing his experiences in composing, singing, dancing, acting and mime in schools and community centres.

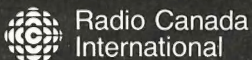
WOLF (1976) for solo cello, was commissioned by Young Concert Artists Inc. Of this work, Colgrass has stated "It happens that I have studied the life and music of the North American Indian...mainly I tried to capture an Indian's overall moods and feelings, his very nature if I could."

The Anthology of Canadian Music was devised and produced by Radio Canada International which has been recording Canadian music since 1946. The Anthology devotes to each of 36 composers a five or six record set, including a 20 page booklet containing a biography, background notes on the works recorded, the composer's photograph, signature and a complete list of the composer's works. The first disc in each collection contains an interview in English or French with a printed translation in the other language. The Anthology is a valuable recorded overview of each composer's works — something that has never before been available in Canadian music.

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Mail order address for the Anthology:



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Colgrass wished to utilize the musical characteristics of lyricism and energy, in a combination which seemed to "express perfectly the Indian nature, as I see it."

"So I imagined a fictitious Indian and called him Wolf. I followed him through various situations - playing, dancing, meditating, singing, talking to plants (sometimes getting high on them) and hunting and being hunted, as when the chords of a church organ chase him off his land. To me, the cello in this piece is Wolf himself. The piece ends with Wolf an old man, walking off into the vastness of the desert, an Indian concept of death.

György Ligeti

György Ligeti was born in 1923 in Dicsoszentmarton Transylvania. He pursued his musical studies at the Frans Liszt Academy of Music in Budapest, studying with Ferenc Farkas and Sandor Veress. From 1950-1956, he was a lecturer in harmony, counterpoint and formal analysis at the College of Music in Budapest.

Composing music during this period was difficult, for government policies made creative development virtually impossible, and prevented foreign information from entering Hungary. Ligeti has often stressed that he regards his music since emigrating to the West as legitimate, as only then could he pursue his creative activities freely. It must be noted however, that Ligeti had attained considerable respect in Hungary prior to his departure, his compositions from that period revealing influences of Bartok, Stravinsky and Berg.

Since 1956, Ligeti's musical style has evolved, merging with the European avante-garde. Between 1956 and 1959, Ligeti worked at the Cologne Studio

for Electronic Music, to settle permanently in Austria in 1959. Since that time, he has lectured at the International Summer Courses of New Music in Darmstadt, and taught since 1961 at the Swedish Academy of Music. Since 1973, he has been teaching composition at the Hochschule für Musik und Darstellende Kunst in Hamburg.

Ligeti's music has been acclaimed and performed internationally, and he has been the recipient of numerous prestigious awards. His music has been extensively performed, recorded and published.

KAMMERKONZERT (1969/70)

"Composing for instruments and for voices is like a tapestry, a tapestry woven by individual voices."

Ligeti's musical style features a unique combination of technology and humanism in the application of electronic musical concepts to traditional instruments. Until the mid 1960's, his music featured micropolyphony, utilizing polyphonic textures between different voices with the result that music embodied micro-textural changes. The overall result of these micro-changes is that the listener focuses upon the overall form of the composition.

Ligeti's compositional focus changed in the mid 1960's from phonetic music and micropolyphonic textures to rhythmical succession, an extension of the micropolyphonic concept.

This is the primary feature of the Chamber Concerto. It features decisive style and technique, with the organization of network structures and superimposed 'time-grids'. Ligeti in fact, superimposes 25 different melodic and rhythmic patterns in this concerto, again leading the listener to focus on the overall form.

ROBERT AITKEN

Robert Aitken is a familiar figure on the Canadian and international music scene, acclaimed as a flutist, composer, teacher and conductor.

In the art of flute playing Aitken has few peers. His versatility, extraordinary skills, insights and interpretation vary from the traditional to difficult contemporary repertoire. As a flutist he has deservedly attained celebrity status, and is in constant demand for recital and solo performances, teaching master classes and coaching. His broad musical experiences in orchestral, chamber and solo music have established him on the international music circuit, and he has toured extensively throughout Canada, the United States, Europe and Asia. He frequently performs with such respected artists as harpist Erica Goodman, harpsichordist Greta Kraus, the Lyric Arts Trio and flutist Per Øien. He has recorded on numerous labels as well as for several national radio networks.

As musical director of the Shaw Festival Music Today Series (1970-1972) and as founder-artistic director of the New Music Concerts since 1971, Mr. Aitken is at the forefront of contemporary music in Canada today. He has been commissioned to compose works for many organizations, including the CBC, the Toronto Repertory Orchestra, the National Youth Orchestra and the Société de Musique Contemporaine du Québec.

Highly respected for his contributions and dedication to Canadian music as a composer, conductor teacher and musician par excellence, Robert Aitken has been awarded the Canada Music Citation.

JAMES CAMPBELL

The first prize winner of the 1971 Belgrade International Clarinet Competition, James Campbell is regarded as one of Canada's foremost wind soloists today. Since completing his studies in 1973, he has performed extensively, frequently making tours of England, France, Germany, Yugoslavia and across Canada. As a member of Camerata, he has also toured North and South America and western Europe. Future European tours this spring will include concerts in Ireland, England, Belgium and Poland.

Campbell has appeared on 12 albums, three of which are solo recordings; on Crystal Records (Los Angeles), Golden Crest Records (New York) and RCI (Canada). New Records Magazine applauded his first record stating "one of the most spectacular clarinet displays to come this way in a long time!" Mr. Campbell has performed with such eminent musicians as Heinz Holliger, Glenn Gould, Anton Kuerti, Janos Starker, the Guarneri Quartet, Allegri Quartet (London, England), Orford Quartet and the Warsavia Quartet.



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RIVKA GOLANI-ERDESZ

A distinguished artist much honoured in her native Israel and abroad, Rivka Golani-Erdesz studied at the Israel Academy of Music. A pupil of Osdoen Partos, she holds the coveted advanced solo performance degree from the Tel Aviv Academy of Music. For three consecutive years, Ms. Golani-Erdesz was selected to represent Israel at international summer course in Holland - culminating in her solo performances at the Holland Festival and concert engagements in Germany and Israel. She was subsequently awarded first prize at the viola competition held at Tel Aviv University.

Rivka Golani-Erdesz has performed extensively, as a member of the Israel Philharmonic, and as a soloist with the Jerusalem Symphony, Haifa Symphony and Holon Chamber Orchestra. As an accomplished player of both classical and contemporary repertoire, she has made recordings for the BBC, CBC, Radio Germany and Radio Israel. In addition, she has presented many solo recitals throughout Israel, Canada, Germany, Holland, the United States and England.

Ms. Golani-Erdesz is the professor of viola at the Faculty of Music, University of Toronto. She has inspired many composers to write for the viola, including Michael Colgrass, Dr. William McCauley, Yehezkel Braun and the late Morris Surdin.

PETER SCHENKMAN

Peter Schenkman is one of Canada's leading solo cellists and a featured performer in chamber music concerts. He was formerly principal cellist in the St. Louis and the Toronto Symphonies. Since coming to Canada, he has been a staff member of the National Youth Orchestra of Canada, and has taught

at the Faculty of Music, University of Toronto. He has appeared as guest soloist and in numerous occasions performed the Canadian premieres, including the Penderecki Sonata for Cello and Orchestra (with the CBC Symphony), Benjamin Britten's Symphony for Cello and Orchestra (with the Toronto Symphony conducted by Karel Ancerel) and Michael Colgrass' work Wolf, featured on tonight's programme. Mr. Schenkman is the orchestra manager and principal cellist of the CJRT Orchestra.

THE YORK WINDS

Since coming together in 1972, the York Winds have acquired a considerable following, and have toured within Canada, the U.S., Britain, Belgium, France, West Germany, Spain, Iceland and Israel. They have also recorded for the radio network of these countries.

The current concert year has kept them busy, with performances in the CBC Hindemith Series, and future engagements at Casa Loma in February, and a new music festival at Sharon Ontario in July 1981. Next year's agenda includes a tour of the Maritimes, and return engagements in Europe and Israel. The York Winds' first record has just been released, featuring Canadian and American repertoire. A second (digital) of traditional repertoire, and third record (incidentally to feature Robert Aitken's new work to be premiered in a New Music Concert April 25th) are scheduled.

The members of the York Winds have been praised for their virtuosity and ensemble musicianship. They are Douglas Stewart, flute; Lawrence Cherney, oboe; Paul Grice, clarinet; Marcus Hennigar, French horn and Gerald Robinson, bassoon.

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