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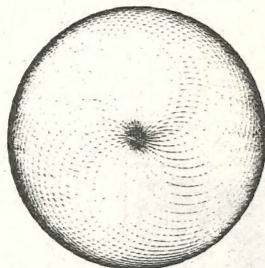
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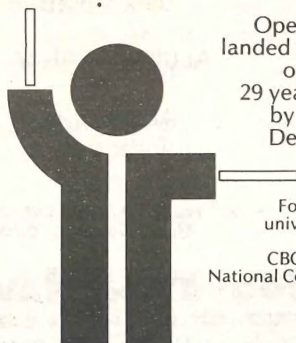


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TONIGHT'S GUEST PERFORMERS

ALAIN ABBOTT was born in Lille, France in 1938. On completion of his studies at the Conservatoire National Supérieur de Musique de Paris, he achieved great distinction when awarded the Grand Prix de Rome. He is recognized as one of the foremost exponents of new music on the free bass accordion today. As a composer, he places himself conspicuously within the young French school, by choice of his research and the quality of his writing.

In 1970, Abbott founded U.P.A.C. (Union pour la promotion de l'Accordéon de Concert). He presently teaches the free bass accordion at the Ecole Normale de Musique in Paris, at the Musical University in Paris and at the European Conservatory.

HUGO NOTH belongs to the elite of the international accordion virtuosi. He is one of those rare artists that has given the free bass accordion a worthy place in the concert halls of the world. Born in 1943 in Freiburg, Switzerland, he began playing the accordion at the age of four and in his formative years competed in world accordion contests in Vienna, in Italy and in Czechoslovakia. In 1964 he began his studies at the state music school in Trossingen, graduating in 1966 and is presently teaching at the high school for music there.

He has won outstanding honours and praise as a performing artist. Critics in countries like Denmark, France, Italy, Holland, Hungary, Spain, Czechoslovakia, Israel and Yugoslavia uniformly describe his playing as "sensational", "outstanding", "a new generation emerging through him", and "a great musician". Many contemporary composers such as Kagel, Kapr and Jacobi have written works especially for him.

PROGRAMME

Saturday, November 22, 1975, 8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

*TRIO (1975) - JOHN HAWKINS
(Canada)

Robert Aitken - flute
Gisela Depkat - cello
Robin Engelman - percussion
(John Hawkins - conductor)

** LANCINANCES (1973) - ALAIN ABBOTT
(France)

Alain Abbott - accordion
Russell Hartenberger - percussion

** ELECTRONIQUE II (1970) - ALAIN ABBOTT

Alain Abbott - accordion
Bill Bridges - electric guitar
Russell Hartenberger - percussion

** CIRCULI (1974) - JAN KAPR
(Czechoslovakia)

Hugo Noth - accordion
Otto Armin - violin

INTERMISSION

PERNOD Punch will be served for your pleasure before the concert and during intermission - Room 078
- prepared by Watleys Wines -

** PANDORASBOX (1968) - MAURICIO KAGEL
(revised version) (Argentina-Germany)

Hugo Noth - accordion solo

** AUS ZUNGEN STIMMEN (1972) - MAURICIO KAGEL
for five accordionists

Alain Abbott
Eugene Laskiewicz
Joseph Macerollo
Joseph Natoli
Hugo Noth

* THE TRANSIENT (1975) - DONALD STEVEN
(Canada)

Mary Morrison - soprano
Robert Bick - flute
Gisela Depkat - cello
William Kuinka - mandolin/guitar
Erica Goodman - harp
John Hawkins - piano/harmonium
Monica Gaylord - piano
Robin Engelman - percussion
Russell Hartenberger - percussion
(Robert Aitken - conductor)

* World Premiere

** Canadian Premiere

Tonight's concert can be heard on the May 23, 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

TRIO

- JOHN HAWKINS

John Hawkins, born in Montreal in 1944, studied at the Conservatoire de Musique de la Province de Quebec where he won the Premier Prix for Piano in 1967. In the summer of 1969 he attended a conducting and interpretation course given by Pierre Boulez in Basel, Switzerland. He then returned to Montreal, and in 1970 graduated from McGill University with a Master of Music degree in composition. Among his many awards are a Woodrow Wilson Fellowship, the John Adaskin Award, and grants from McGill University and the Canada Council. He is heard frequently in recitals, often for the CBC, and was an active member of the Montreal-based Société de Musique Contemporaine du Québec before coming to Toronto. He performs regularly for New Music Concerts, and is an Assistant Professor on the Faculty of Music of the University of Toronto.

TRIO was commissioned by New Music Concerts with the assistance of the Ontario Arts Council and is dedicated to Robert Aitken. The composer writes the following about his work: "The over-all temporal plan of the piece suggests a cycle - that is, the music moves towards a central point (in this case a "still point") and this movement is followed by a re-tracing motion in which the principal musical elements are 'reversed', 'mirrored' or 'reflected' in various ways.

During the agitated opening section the pulse is constantly speeding-up or slowing-down. This fluctuating pulse can be heard very clearly in the cello part. 'Against' this pulse, the flute and xylophone play rapid figurations at a more or less uniform rate of speed. After an abrupt cut-off, the first transition begins, at first quietly and mysteriously. Each of the three instruments introduces its own characteristic intervallic material. These materials are developed in the next section.

The second section consists of three sets of duos - flute with marimba, cello with flute, and marimba with cello.

A short second transition leads to the middle

section of the piece which features alto flute, marimba and 'pizzicato' cello. The centre of this section (and of the entire piece) is marked off by a brief silence followed by a three-note chord sustained by flute and cello. The middle section then resumes, building gradually and leading via the short third transition directly into the fourth section.

Here, the same three sets of intervals are used in the second section but the flute and cello 'sets' are interchanged. The material is developed in a quasi-fugal manner, the climax occurring at the end of the section. The fourth transition is lengthier and more important than the preceding transitions. In it, the three characteristic melodic patterns dissolve and gradually merge into one. This single pattern, or set of intervals, is modelled on material which has been heard throughout the work in various guises in the xylophone-marimba part. It is used as the basis for the homophonic final section or coda."

LANCINANCES

- ALAIN ABBOTT

This work for accordion and percussion was written in 1973 for the French radio and first performed by the composer and Michel Gastaud that same year. It presents the two instruments as a tightly knit duo in a brief, yet intense, dialogue. The accordion passages exploit the new possibilities offered by the instrument (clusters, glissandi, percussion and vibrato effects, wide pitch and dynamic range).

ELECTRONIQUE II

- ALAIN ABBOTT

Composed for the French radio in 1970 (based on an earlier work of 1967) it is a formally structured composition that employs three seemingly unrelated instruments - accordion, electric guitar and vibraphone. The virtuosic capabilities of each individual instrument are explored together with those musical points of contact common to all three. The work received the Prix Halphen de Composition given by the Conservatoire National Supérieur de Musique de Paris.

CIRCULI

- JAN KAPR

Born in 1914, Jan Kapr is one of the most distinctive figures in the musical life of Czechoslovakia. In addition to being a prolific composer, he has long been associated with the Czechoslovakian Radio in Prague, and has been actively involved with music publishing and the Guild of Czech Composers. A one-time pupil of Jaroslav Křička (b. 1882), Kapr was first influenced by the Czech traditional school and the folk music of his country. During the German occupation of Czechoslovakia, he developed a more complex idiom, but in the 1950's he returned to the same sources of inspiration as his predecessors Smetana and Dvořák. In the following decade, he became attached to the noted contemporary ensemble "MUSICA VIVA PRAGENSIS" and his creative expression during this period began to incorporate certain of the techniques of today's music. His composition for voice, flute and harp, "Exercises for Gydli" (1967), with its particular charm and the composer's unique use of vocal sounds, brought the name of Jan Kapr to the attention of the international music world.

Written in 1974, **CIRCULI**, as the title implies, is structurally written in the form of a circle. It utilizes all the virtuosic possibilities of both accordion and violin in a fantasy-like, highly active contrapuntal exchange. The work is the second of three compositions for accordion by Jan Kapr composed for Hugo Noth, the most recent being a "Concertina for Accordion and Orchestra".

PANDORASBOX

- MAURICIO KAGEL

Born in 1931 in Buenos Aires, Mauricio Kagel was a student of music, literature and philosophy. Since 1950 he concentrated on composition and electro-acoustical experimentation, and was appointed musical advisor to the cultural department of the University of Buenos Aires, co-director at the Teatro Colon and director of the Buenos Aires Chamber Opera. In 1957, at the invitation of the German Academic Exchange Service, Kagel went to Cologne where he presently resides. Although his works embrace all forms of contemporary composition, in the 1960's he became

increasingly interested in music theatre and film. He developed "Instrumental Theatre" in 1964, working as both producer and author, and the following year he founded the highly successful "COLOGNE NEW MUSIC-THEATRE ENSEMBLE". This entertaining group has toured Europe, Asia, the Far and Middle East, and in 1974 visited South and North America, and were guests of New Music Concerts' past season.

Kagel has produced numerous films and optical investigations for television. In addition, he is a guest lecturer at the Film and Television Academy in West Berlin and at the Summer Courses in Darmstadt and taught composition at the State University of New York in Buffalo. He is currently a professor in New Music Theatre at the State Music High School in Cologne.

PANDORASBOX, written in 1960, was first performed by David Tudor in Buenos Aires on the bandoneon. Later Hugo Noth worked with Kagel to transcribe the piece for accordion in 1968. Written in graphic notation, the work explores all the sound possibilities of the instrument. Kagel writes of this work: "It is a precedence in my early interest in proletarian sound sources. The bandoneon is an ideal example of this: constructed by Wilhelm Band in Krefeld about 1850, it was soon the preferred instrument of the miners from the Ruhr. But at the same time it came to Argentina and became the national instrument for the tango. As I was born in Buenos Aires, I was accustomed to think and breath in the rhythm of this magic bellows."

AUS ZUNGEN STIMMEN

- MAURICIO KAGEL

Performed for the first time in Cologne in 1972, it is one of eleven works by Kagel presented during his series of talks with chamber music - "PROGRAMM". A large proportion of these particular compositions are dedicated to instruments and ensembles not often used in contemporary music.

Accordionist Joseph Macerollo notes that the tempo of the composition is Langsam (slow), that the notation is sparse and the choice of registration is

is left up to the individual performer. "It seems to be a study in softer textures", he says, "and the piece does not on the surface contain the humour often encountered in Kagel's recent compositions for music theatre." Another observer points out that "contrast is achieved between sections employing rhythmic and melodic counterpoint and those using chordal tutti."

THE TRANSIENT

- DONALD STEVEN

Born in Montreal in 1945, Donald Steven began his musical career at an early age, playing the piano at five years and as a teenager, singing and playing guitar in folk and rock groups. In 1968 he entered McGill University where he studied with Bruce Mather and Kelsey Jones, among others, graduating in 1972 'with very high distinction'. He has been the recipient of numerous awards and fellowships, including the BMI Student Composer Award (1970), the Martlet Award (1972), a Quebec Government Graduate Scholarship (1972), and the same year received the Canadian Federation of University Women Creative Arts Award. After graduate studies at Princeton University, he began teaching at the Faculty of Music of the University of Western Ontario and is presently on the staff of McGill University in Montreal, Quebec.

THE TRANSIENT, commissioned by New Music Concerts with the generous assistance of the Ontario Arts Council, is dedicated to Gerhard Wuensch. It is a set of four songs with three instrumental Intercessions and the text was written by the composer.

- I. Parole
Intercession 1
- II. The Barren Oasis
Intercession 2
- III. Daphne's Veil
Intercession 3
- IV. I - Cycles

Text

I. PAROLE

silent,
 unspoken vows..
 bathed in the feint bouquet
 of Infinity's embrace....

- pale
 - shivering amongst the ashes
 sacraments
 and
 precious bargains....

..yet....
 ..shaded
 from these endless ravages
...like a fledgling
 ...nestled on downy pillows.....

II. THE BARREN OASIS

Lured by the scent of nectar,
 - with perfumed rhymes amid the sweat -
the elusive conjurer-
 slinks about...
 ...spewing venom...
 - prancing in laurel splendour -

the fool is less perverse.
 - without the presumption to be noble...
 ..nor the cunning to seduce..,
this flushed and panting breed -
 ...barely crawls from the swollen escapade...
 - battered and deflated -
 - wilted -
 - petrified -

...empty...

III. DAPHNE'S VEIL

..the restless candlelight... ..renews its bloom.....
Secluded in her lair -
Entombed and sullen -
 ..where no thorn can meddle -
 ..and no naked regret can unravel
 ...her tangled pose -
...the fugitive weaves a misty lattice
 ..with the threads
 ..of a borrowed scarf -
- Defying the curfew -
 the dazed gypsy performs an eager pirouette..
 ..in the dust...
 ..stumbling on a legacy
 ..of hollow masks...

IV. I - CYCLES

the echo lingers.....
 a bittersweet glow
 ...to caress and disarm...
 ..my fragile dreams -

Stranded.
 my corroded eyes..swim...
 - immune....
 to the flickering silhouettes -

- Fragments of a rainbow -
 ..molesting the raw embers
 ...of a twisted smile....

.....numb.....



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