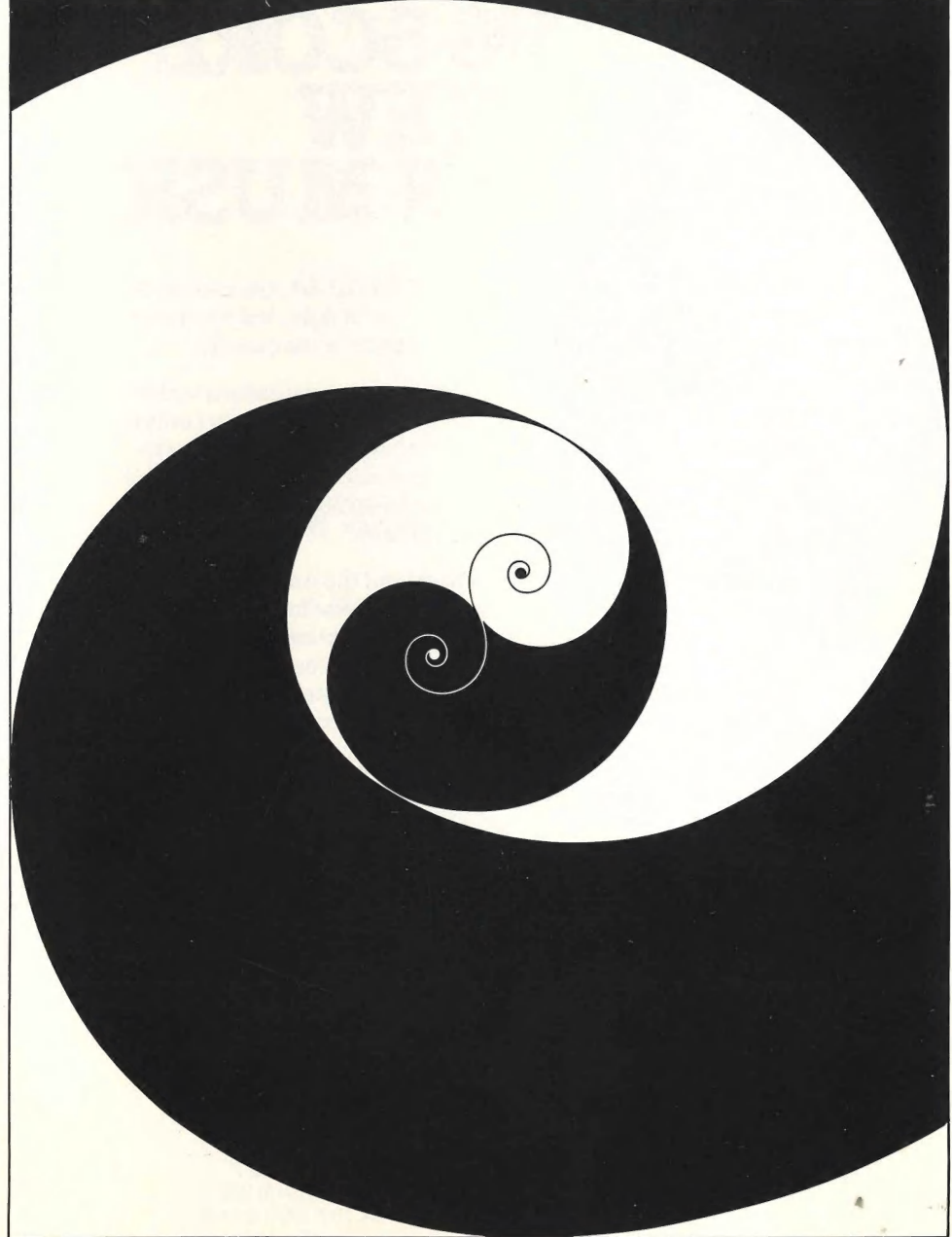


# NEW MUSIC CONCERTS 1980-81



# CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

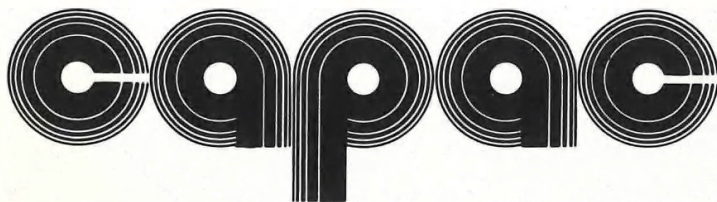
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Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$6 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

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NEW MUSIC CONCERTS  
1980-81

Robert Aitken  
Artistic Director

Presents

**Luciano Berio**

Conductor & Composer



Friday October 3, 1980

Walter Hall

# **Program of Berio Music**

## **Linea**

Pierrette Le Page, piano

Bruce Mather, piano

Robert Leroux, marimba

Jean Guy Plante, vibraphone

## **Sequenza V111**

Janos Negyesy, violin

## **Folk Songs**

Susan Gudgeon, soprano

Emily Rizner, flute

James Campbell, clarinet

Douglas Perry, viola

David Miller, cello

Erica Goodman, harp

Beverley Johnston, percussion

Michael Perry, percussion

## **Intermission**

# Serenàta

Robert Aitken, flute

Melvin Berman, oboe	John Dowden, trombone
Lesley Young, English horn	Adele Armin, violin
Stanley, McCartney, clarinet	Douglas Perry, viola
David Bourque, bass clarinet	David Miller, cello
James McKay, bassoon	Erica Goodman, harp
James McDonald, French horn	Marc Widner, piano
James Spragg, trumpet	Joel Quarrington, double bass

## « Points On The Curve To Find... »

Marsha Johnson, piano

Robert Aitken, flute	George Stimpson, French horn
Virginia Markson, flute	James McDonald, French horn
Emily Rizner, flute	James Spragg, trumpet
James Campbell, clarinet	John Cargit, trumpet
Stanley McCartney, clarinet	John Dowden, trombone
Patricia Wait, clarinet	Doug Purvis, tuba
Melvin Berman, oboe	Douglas Perry, viola
Lesley Young, English horn	David Miller, cello
David Tanner, saxophone	John Helmers, cello
James McKay, bassoon	Joel Quarrington, double bass
Ivor Rothwell, bassoon	
Adrienne Shannon, celeste	

# Program Notes

## LINEA

This is Berio's first score written expressly for the ballet. Its thirteen sections are unified in a general way by the complex manipulation of a simple idea. Further unity within the groups titled Manege, Entree and Ensemble, exists as each group has specific motives associated with it. Of the work Berio says "The subject matter or theme of Linea is the constant transformation of a very simple melody into more complex, differentiated and independent articulations. Sometimes the four players meet on the same line ("singing" the same melody); sometimes they diverge and seem to play different music-generated, however, by that ever-present melody, which, consequently, is sometimes recognizable (as in the beginning) and at other times is present only as a hidden organizing thread."

## SEQUENZA VIII

Sequenza VIII is Berio's most recent addition to his series of works by that name. Like the previous seven, this Sequenza is a work of great difficulty requiring the performer to have an excellent command of both traditional and contemporary playing techniques. There is an obvious boldness to the work but a high degree of subtlety is also involved. Much is made of fine gradation of tone color and Berio is quite specific in his demands throughout. In its simplest terms the piece is concerned with the motion to and from the initial note, a. It is the nature of the motion that makes Sequenza VIII interesting and the piece has some exhilarating moments before its final outcome.

The work was commissioned by Serena de Bellis and dedicated to Carlo Chiarappa.

## LUCIANO BERIO

Our guest composer, one of the most gifted of the younger composers, was born in Oneglia, Italy, in 1925. His father and grandfather were composers before him. He received his musical training at the Conservatory in Milan, and in 1955 began a Studio di Fonologia at the Italian Radio, in which he and several other young composers worked on techniques of electronic music. He is the composer of numerous musical works, and was on the faculty of the Julliard School of Music. Since then he has returned to Europe and is active at the Institut de Recherche et de Coordination Acoustique Musique (IRCAM) where he is the head of the electro-acoustic department.

Berio's music is significant not only because of its expert use of modern-day musical techniques - which embrace both the orchestral instruments known in the nineteenth century and every sort of sound electronically produced or not, which composers have added to the standard musical forces - but because in his work, Berio has never forgotten the audience. Although many of his larger-scaled works involve a teeming - not to say bewildering - array of musical approaches and styles, all of his music has a direct dramatic appeal. This emphasis on drama is entirely in keeping with the operatic heritage of his native country.

Another important feature of Berio's compositional work is its unfinished nature. Berio likes to cannibalize his works, and he likes to continue to tinker with them after they are performed. In this sense, as a composer, he harks back to the practices of composers of the seventeenth and eighteenth centuries rather than to those of the nineteenth. It is not surprising that a composer who likes to interpolate other people's music into the fabric of his own will also use his music in that way; changing the emphasis, timbre and orchestration so

that each new piece shows the notes in a differing musical light.

In its inaugural season New Music Concerts featured the conductor Luciano Berio in their very first concert. To celebrate their exciting tenth anniversary New Music Concerts presents the distinguished Luciano Berio to begin another series of innovative music.

PIERRETTE LE PAGE AND BRUCE MATHER

Born in Montreal, Pierrette Le Page studied piano with Constantin Klimoff in Quebec City, Alberto Guerrero in Toronto and Lazare Lévy in Paris. Returning to Canada in 1962, she toured the Canadian universities under the auspices of the Canada Council. She taught at the University of Toronto for several years and in 1966 joined the faculty of McGill University. Miss Le Page has appeared as soloist with the Toronto Symphony and performs frequently for the CBC.

Canadian composer-pianist Bruce Mather studied piano with Alberto Guerrero and Alexander Uninsky in Toronto and with Lazare Lévy in Paris. In composition, he worked principally with Darius Milhaud in Aspen and Paris, and earned degrees in music from Stanford University and the University of Toronto. Since 1966, Mr. Mather has taught composition at McGill University and plays regularly for the Société de Musique Contemporaine du Québec concert series.

As duo-pianists, this acclaimed husband and wife team have toured Canada and performed at the prestigious Royan Festival in France and at the "Reconnaissance de la Musique Moderne" in Brussels. Many works have been written especially for them.



## SERENATA

The Serenata I for the flute and fourteen instruments was completed in Milan in March of 1957. It is Berio's last major serial work in which the elements of pitch, duration and timbre are subject to a degree of arbitrary control. However, because of composer-based decisions the overall effect is one of mood (as in the older classical serenades) rather than structure. In a personal letter from 1964 Berio writes, "...I wrote it in fourteen days for the Domaine Musical, so I didn't have time to think about the possible choices but wrote what I had in my head (ears included). A sort of stream of consciousness if you will... Bruno's (Maderna) and mine were the first post war serenades; it seems to me, that is, that they represented the first examples of serial music which smiles a bit... I have always heard the strains of old nocturnal serenades in it..."

It is dedicated to Pierre Boulez.

## "POINTS ON THE CURVE TO FIND..."

"Points on the Curve to Find...", for piano and 22 instruments was premiered at the Donaueschingen Festival on October 19 of 1974. It is a piece of virtually constant motion and the piece generates a feeling of a continually changing perspective of a large mural. In terms of musical organization, the parts of the other instruments are derived from that of the piano. Berio writes that, "The part of the piano (almost monophonic) should be understood as a curve, as a continuous line, almost constantly recurring, on which the other instruments are set in order to interpret and clarify the characteristic harmonies."

The piece is dedicated to Dorothy d'Bonaventura.

## FOLK SONGS

In the Folk Songs of 1968 Berio has taken material collected from throughout the world and captured part of the musical spirit of each country in his arrangements. In each case the original folk melody and its associated harmonies were preserved so it is in the orchestration and general treatment of texture where we witness Berio's imagination. As an example we may look at the Motetto de Tristura, the eighth song in the collection. The vocal line is specifically noted in terms of pitch and duration with the implied harmonies remaining quite clear. With the accompanying instruments though we notice a greater rhythmic freedom and a composer's note that "it is not necessary to synchronize the parts". As each player's part is based on the song's harmony the listener perceives an extremely fluid yet still metrical overall effect. Elsewhere in this piece and others we notice effects such as 1/4 tones, "inflected" notes and "unusual" voicings which help to give each song a unique but characteristic sound.

Folk Songs were written for Cathy Berberian and they are a tribute to her intelligence, vocal flexibility and artistry.

JANOS NEGYESY

Janos Negyesy, presently on the Faculty of Music at the University, San Diego, was born in Budapest in 1938, and studied at the Academy of Franz Liszt. He recently left his position as Concertmaster of the Berlin Radio Orchestra to concentrate on a solo career with a special emphasis on contemporary music. A large number of works have been especially composed for his outstanding ability as a violinist including: Attila Bozay, Iseng Yun, Vinko Globokar, Robert Wittinger, and Carlos Farinas.

The version of Sequenza VIII, that we will hear tonight was premiered by Janos Negyesy in Germany, 1978.

MARSHA JOHNSON

Ms. Johnson was born in the United States to a musical family and began her musical studies at the age of four. She continued her musical training under the guidance of Patricia Clemen and Fran Scott of Arizona. At the University of Iowa she received her Master's in Piano Performance and currently is working toward her Doctorate with John Simms specializing in contemporary music. In Iowa City, she is a featured performer with the Center for New Music under the direction of William Hibbard, and presented a variety of contemporary works by Berio, Carter, Boulez, Stravinsky and Ives.

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