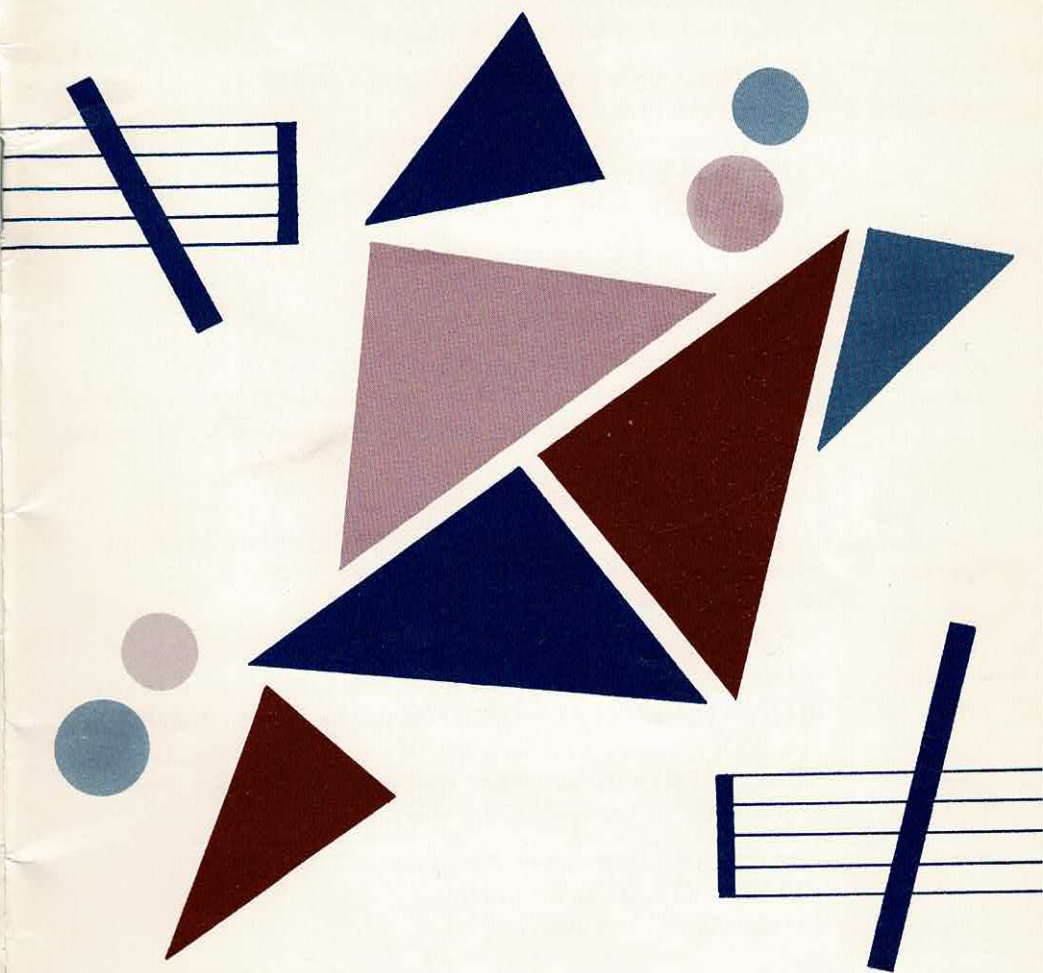


# New Music Concerts



1983-84 Season

# New Music Concerts

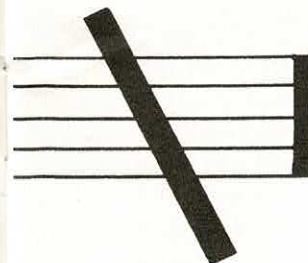
## Presents our Thirteenth Season

- Saturday, October 1** The connoisseur's composer **ELLIOT CARTER** (U.S.A.)  
Walter Hall, Edward Johnson Building
- Saturday, November 19** Canadian premieres by **ALEXANDER GOEHR** (Great Britain)  
and **RAYMOND LUEDEKE** (Canada)  
Word premieres by **TALIVALDIS KENINS** (Canada) and  
**CHARLES WILSON** (Canada)  
Walter Hall, Edward Johnson Building
- Sunday, December 4** World premiere of String Quartet No. 2 by the innovative  
composer **MORTON FELDMAN** (U.S.A.)  
Walter Hall, Edward Johnson Building
- Friday, January 13** Compositions for choir and organ by **SVEN-ERIK BÄCK**  
(Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE**  
(U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ;  
and Paul Massel, baritone  
St. James Cathedral
- Sunday, February 19** Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP**  
(Canada), **JOHN REA** (Canada) and **PHILLIP  
WERREN** (Canada)  
Great Hall, Hart House
- Saturday, March 24** **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by  
**KLAUS HINRICH STAHRMER** (Germany), **CARLOS ROQUÉ  
ALSINA** (Argentina-France), **KLAUS AGER** (Austria), **KAREL  
GOEYVAERTS** (Belgium) and **GABRIEL POULARD** (France)  
Town Hall, St. Lawrence Centre
- Monday, April 9** The return of the poetic master of music-theatre  
**MAURICIO KAGEL** (Germany)  
Town Hall, St. Lawrence Centre

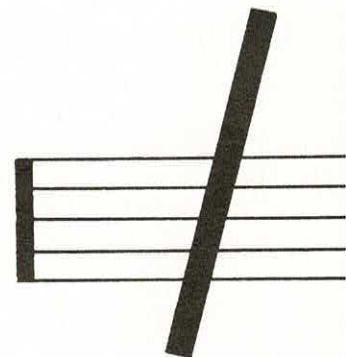
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- Elliot Carter - Sept. 30 - The Music Gallery
- Morton Feldman - Dec. 4 - The Music Gallery
- Sven-Erik Bäck - Jan. 12 - The Music Gallery
- Films by Kagel - Apr. 6 and 7 - The Funnel
- Mauricio Kagel - Apr. 8 - The Music Gallery

SAT. OCT 1, 1983  
8:00pm



# ELLIOTT CARTER



Walter Hall, Edward Johnson Bldg., U. of T.



## New Music Concerts

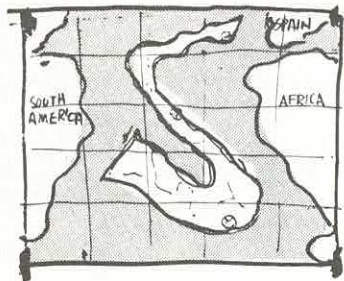
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## ELLIOTT CARTER

Elliott Carter, the preeminent American composer, is the recipient of numerous awards and honours for his highly acclaimed work. Born in New York City in 1908, Carter became interested in music as a boy through the exciting early works of Stravinsky, Bartok, Varèse and others. While still in high school he made the acquaintance of Charles Ives, whose music he admired and helped to make known to the public. After taking degrees in English literature and music at Harvard, he went on to study with Nadia Boulanger in Paris.

Following his initial attraction to the avant-garde of the 20's and 30's, Carter grew dissatisfied with the musical fashions of the time, finding the "musical discourse needed as thorough a rethinking as harmony had at the beginning of the century". During the late 40's and early 50's, while studying certain medieval and contemporary music as well as the music of India, Africa and Bali, he concerned himself specifically with "rethinking the rhythmic means of what had begun to seem a very limited routine used in most contemporary and other western music".

Carter first made his mark as a major composer with the Piano Sonata of 1946; a series of masterpieces has followed, each deriving from the previous one with little apparent relation to the various trends that have come and gone during the past forty years. Of his music he writes: "I have been concerned with contrasts of many kinds of musical characters...with forming these into poetically evocative combinations...with filling musical time and space by a web of combinations...varying cross references."

"I'm doing something in each new piece that no one, including myself, has done before."



### TRIPLE DUO

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-Elliott Carter

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### SONATA FOR FLUTE, OBOE, CELLO AND HARPSICHORD

The Sonata for Flute, Oboe, Cello and Harpsichord was commissioned by the Harpsichord Quartet of New York and uses the instruments of which that ensemble was composed. My idea was to stress as much as possible the vast and wonderful array of tone-colors available on the modern harpsichord. The three other instruments are treated for the most part as a frame for the harpsichord. This aim of using the wide variety of the harpsichord involved many tone-colors which can only be produced very softly and therefore conditioned very drastically the type and range of musical expression, all the details of shape, phrasing, rhythm, texture, as well as the large form. At that time (in 1952, before the harpsichord had made its way into pop) it seemed very important to have the harpsichord speak in a new voice, expressing characters unfamiliar to its extensive Baroque repertory.

The music starts, Risoluto, with a splashing dramatic gesture whose subsiding ripples form the rest of the movement. The Lento is an expressive dialogue between the harpsichord and the others with an undercurrent of fast music that bursts out briefly near the end. The Allegro with its gondolier's dance fading into other dance movements, is cross-cut like a movie -- at times it superimposes one dance on another.

-Elliott Carter

## SYRINGA

When John Ashbery and I decided to collaborate on a musical work (for which we applied and received a composer-librettist grant from the National Endowment for the Arts), I studied various texts he wrote for this project and chose his poem, Syringa. This attracted me because of its fascinating, distant, quiet treatment of a familiar, many-sided, moving subject, Orpheus and the power of music. The idea of accompanying the singer of Ashbery's text with another singer, whose part would express the subliminal background that might be evoked in the mind of a reader very soon suggested itself. Indeed, lines near the poem's end: "In whose tale are hidden syllables/ Of what happened so long before that" led to the idea that the second singer could have a text that reflects some of the sounds, ideas and feelings of the Ashbery poem in "hidden syllables"-the "hidden syllables" of classical Greek since the poem is about a classical myth.

The well-known story of Orpheus as referred to in the Ashbery poem ends in a kind of apotheosis, so the entire work is set in the frame of the Orphic cult that grew up around the musician when, after his dismemberment, his head, still singing, floated across the Aegean Sea to Asia Minor from Greece and its burial place became a shrine.

In this score, the mezzo-soprano sings the Ashbery text while the bass sings fragments of Greek texts chosen by me, starting with the Orphic creation story, including a few lines attributed by Plato to the actual poet, Orpheus. Then, breaking down on the word "immortal", the bass sings a lament for Eurydice. After the intervention of Apollo in the Ashbery poem, the bass presents settings of various lyric fragments

from the sixth and fifth centuries B.C. by Mimnermus, Archilochus, Sappho and Ibycus reflecting aspects of the modern poem. Later, while the mezzo is singing: "But how late to be regretting", the bass presents Plato's version of the story: The gods, when Orpheus came to Hades to rescue Eurydice, allowed him to be followed only by her ghost, not by the real person, "because, being a musician, he would not have the courage to die for love."

The remaining Greek draws on Heraclitus about constant change, on the Homeric hymn about music, on a diatribe against Apollo (from Cassandra's madness in the Agamemnon that puns on the god's name, which also means "destroying" in Greek) and ends with a reference to the Orphic cult words soma, noma - body, sign (of the soul).

-Elliott Carter

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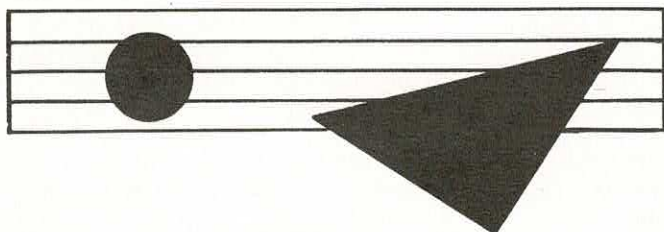
● TRIPLE DUO

ROBIN ENGELMAN-conductor  
Robert Aitken-flute  
James Campbell-clarinet  
David Zafer-violin  
Peter Schenkman-cello  
Marc Widner-piano  
Russell Hartenberger-percussion

● SONATA

Elizabeth Keenan-harpischord  
Robert Aitken-flute  
Peter Schenkman-cello  
Sandra Pohran-oboe

● INTERMISSION



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● SYRINGA

ROBERT AITKEN-conductor  
KATHERINE TERRELL-mezzo-soprano  
THOMAS PAUL-bass  
NORBERT KRAFT-guitar  
Christine Little-flute  
Sandra Pohran-English horn  
Richard Hornsby-bass clarinet  
Ken Knowles-trombone  
David Zafer-violin  
Rivka Golani-Erdesz-violola  
Peter Schenkman-cello  
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Only love stays on the brain, and something these  
people,  
These other ones, call life. Singing accurately  
So that the notes mount straight up out of the well of  
Dim noon and rival the tiny, sparkling yellow flowers  
Growing around the brink of the quarry, encapsulizes  
The different weights of the things.

But it isn't enough  
To just go on singing. Orpheus realized this  
And didn't mind so much about his reward being in  
heaven  
After the Bacchantes had torn him apart, driven  
Half out of their minds by his music, what it was doing  
to them.

Some say it was for his treatment of Eurydice.  
But probably the music had more to do with it, and  
The way music passes, emblematic  
Of life and how you cannot isolate a note of it  
And say it is good or bad. You must  
Wait till it's over. "The end crowns all,"  
Meaning also that the "tableau"  
Is wrong. For although memories, of a season, for  
example,  
Melt into a single snapshot, one cannot guard, treasure  
That stalled moment. It too is flowing, fleeting;  
It is a picture of flowing, scenery; though living,  
mortal,  
Over which an abstract action is laid out in blunt,  
Harsh strokes. And to ask more than this  
Is to become the tossing reeds of that slow,  
Powerful stream, the trailing grasses  
Playfully tugged at, but to participate in the action  
No more than this.

*Eros,  
sweet god... (7)*

*shook my soul as the wind  
from the mountain fells trees... (8)  
when I see you briefly.  
my voice can say nothing, my tongue is torn,  
a subtle fire runs under my skin.  
my eyes do not see, my ears rumble... (9)*

*Eros, once again  
unloosens  
my body,  
torments me,*

*bitter-sweet,  
irresistible monster... (10)*

*The seed of fire  
preserving... (11)*

*On all sides  
cool water from higher up  
sings among the branches  
of apple trees;  
from trembling leaves  
sleep flows down. (12)*

*In the spring quinces and pomegranates  
are watered by the river;*

*in the undefiled maidens' garden  
growing vines give shade  
with sprouting young vine leaves.  
For me, however,  
Eros  
takes  
no resting season:  
but by burning lightning  
and freezing wind,*



Then in the lowering gentian sky  
Electric twitches are faintly apparent first, then burst forth  
Into a shower of fixed, cream-colored flares. The  
horses  
Have each seen a share of the truth, though each thinks,  
"I'm a maverick. Nothing of this is happening to me,  
Though I can understand the language of birds, and  
The itinerary of the lights caught in the storm is fully  
apparent to me.  
Their jousting ends in music much  
As trees move more easily in the wind after a summer storm  
And is happening in lacy shadows of shore-trees, now,  
day after day."

But how late to be regretting all this, even  
Bearing in mind that regrets are always late, too late!  
To which Orpheus, a bluish cloud with white contours,  
Replies that these are of course not regrets at all,  
Merely a careful, scholarly setting down of  
Unquestioned facts, a record of pebbles along the way.  
And no matter how all this disappeared,  
Or got where it was going, it is no longer  
Material for a poem. Its subject  
Matters too much, and not enough, standing there  
helplessly  
While the poem streaked by, its tail afire, a bad  
Comet screaming hate and disaster, but so turned  
inward  
That the meaning, good or other, can never  
Become known. The singer thinks  
Constructively, builds up his chant in progressive  
stages  
Like a skyscraper, but  
at the last minute turns away.  
The song is engulfed in an instant in blackness  
Which must in turn flood the whole continent  
With blackness, for it cannot see. The singer  
Must then pass out of sight, not even relieved  
Of the evil burthen of the words.

*a scorching frenzy  
sent by Aphrodite,  
dark, fearless, by force,*

*since childhood,  
has captured my heart... (13)*

*Orpheus, unrewarded,  
they sent back  
from Hades.  
They showed him  
a phantom  
of the wife for whom he came,  
her (real) self, however,  
they did not present,  
for they considered him  
not courageous,  
since he was a musician,  
and would not have the heart  
to die for love. (14)*

*All things move (change).  
You cannot step twice  
in the same stream.*

*What is  
is like the current  
of a river... (15)*

*Soon, clearly and sweetly, he played  
on his lyre, he sang in solemn song,*

*accompanied his voice beautifully, singing  
of the immortal gods and dark earth,  
how the first was born,*

*and how a task was allotted to each.  
—e—,  
Me—, Memory,  
indeed, was the first  
of the gods he honored,  
singing of the Mother of the Muses... (16)*

Stellification

Is for the few, and comes about much later  
When all record of these people and their lives  
Has disappeared into libraries, onto microfilm.  
A few are still interested in them. "But what about  
So-and-so?" is still asked on occasion. But they lie  
Frozen and out of touch until an arbitrary chorus  
Speaks of a totally different incident with a similar  
name  
In whose tale are hidden syllables  
Of what happened so long before that  
In some small town, one indifferent summer.

*Apollo, Apollo, Guardian, destroying  
me, you have crushed me utterly. (17)  
Be gone, be gone, go away, save your  
existing mind. (18)  
Alas! woe! (19) Body is the sign (tomb)  
of the soul... (20)  
Saving the seed  
of fire... (11)*

*To Ge (Earth) and Uranus (Sky)  
(were born) the children  
Ocean and Tethys. (21)*

*Body...  
sign...*

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#### KATHERINE TERRELL

A native of Charleston, Illinois, Katherine Terrell was educated at Eastern Illinois University and the University of Toronto Opera School. She has performed extensively in Canada and the U.S. including appearances at the American Opera Centre of the Juilliard School, and a solo concert engagement at the Kennedy Centre in Washington D.C. In Spring, 1984 she will join the Canadian Opera Company to perform Musetta in Puccini's La Boheme.

#### THOMAS PAUL

When Thomas Paul sang the premiere of Syringa at Lincoln Centre in 1978, the event was the culmination of festivities surrounding Carter's 70th birthday and was repeated on the West Coast. The following season, he recorded it with New York's Speculum Musicae. Mr. Paul's professional debut took place in 1961 when he sang Handel's "Belshazzar" in Carnegie Hall. Since then he has received wide critical acclaim for his interpretations of opera, oratorio and lieder. Thomas Paul's versatility also embraces the repertory of new music and includes works by Stravinsky and Varèse as well as Elliott Carter.

#### NORBERT KRAFT

Grand Prize winner in the 1979 CBC Talent Festival, Norbert Kraft remains Canada's most outstanding classical guitarist. He has toured Canada, the U.S., England and Spain as soloist, in chamber music concerts and with orchestras. Frequently heard on CBC radio and TV, Mr. Kraft performs with the Toronto Symphony.



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## ELIZABETH KEENAN

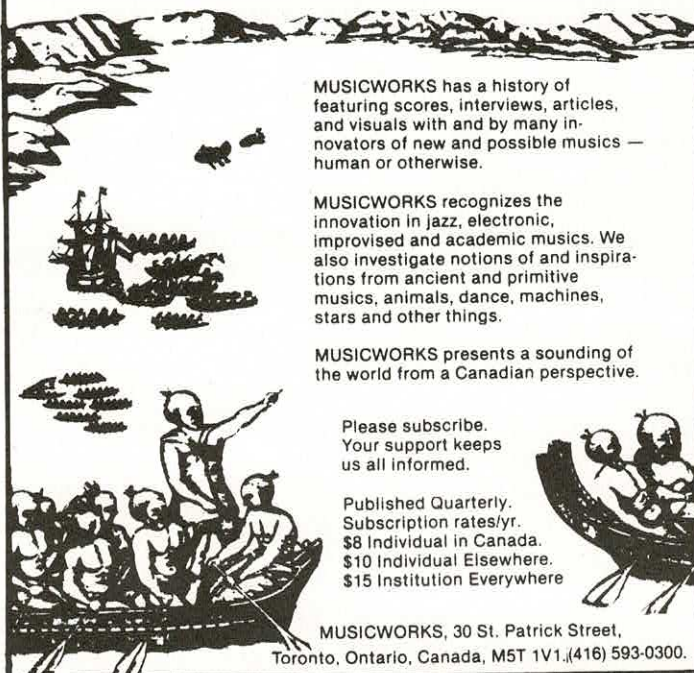
Elizabeth Keenan began harpsichord studies at the University of Toronto with Greta Kraus, and later performed in master classes with Kenneth Gilbert, Colin Tilney and Gustav Leonhardt. She has performed at festivals, schools, universities and community concert series in Ontario, Quebec and the U.S.A. She may also be heard on CBC and CJRT Radio. Miss Keenan is presently a faculty member of the Royal Conservatory of Music in Toronto.

## CREDITS

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Others have had their works applauded abroad. FRANCIS CHAN won second prize in the Béla Bartók International Composers Competition in Hungary in 1982; works by JEAN PICHÉ have been performed at the Bourges International Festival of Experimental Music in France; ROBERT ROSEN was a finalist in 1982 in the Indiana State Contemporary Music Festival Orchestral Composition Competition; "Fusion" by PIERRE TROCHU was chosen as the Canadian submission in the World Music Days festival in Denmark in 1983.

Several winners have received commissions: HARRY KIRSCHNER from the Montreal dance company Le Groupe de la Place Royale; JEAN PICHÉ from the CBC, New Music Concerts and from the Vancouver New Music Society; JOHN BURKE from the CBC Vancouver Chamber Orchestra; ROBERT ROSEN from the Banff Centre.

Other winners who have distinguished themselves are LINDA BOUCHARD, TIMOTHY BUELL, RICHARD GIBSON, KEITH HAMEL, JAN JARVLEPP, JEAN LAPLANTE, DAVID S. LYTLE, JOHN OLIVER and DOUGLAS SCHMIDT.

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