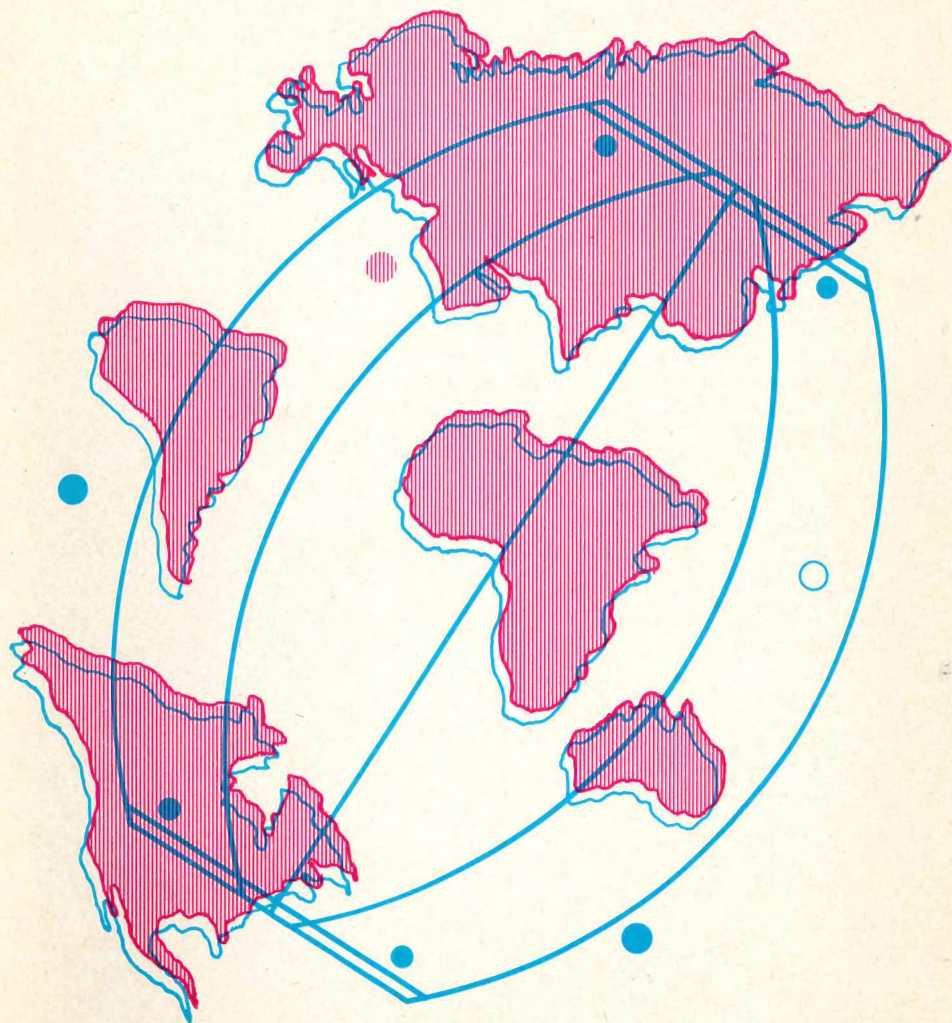



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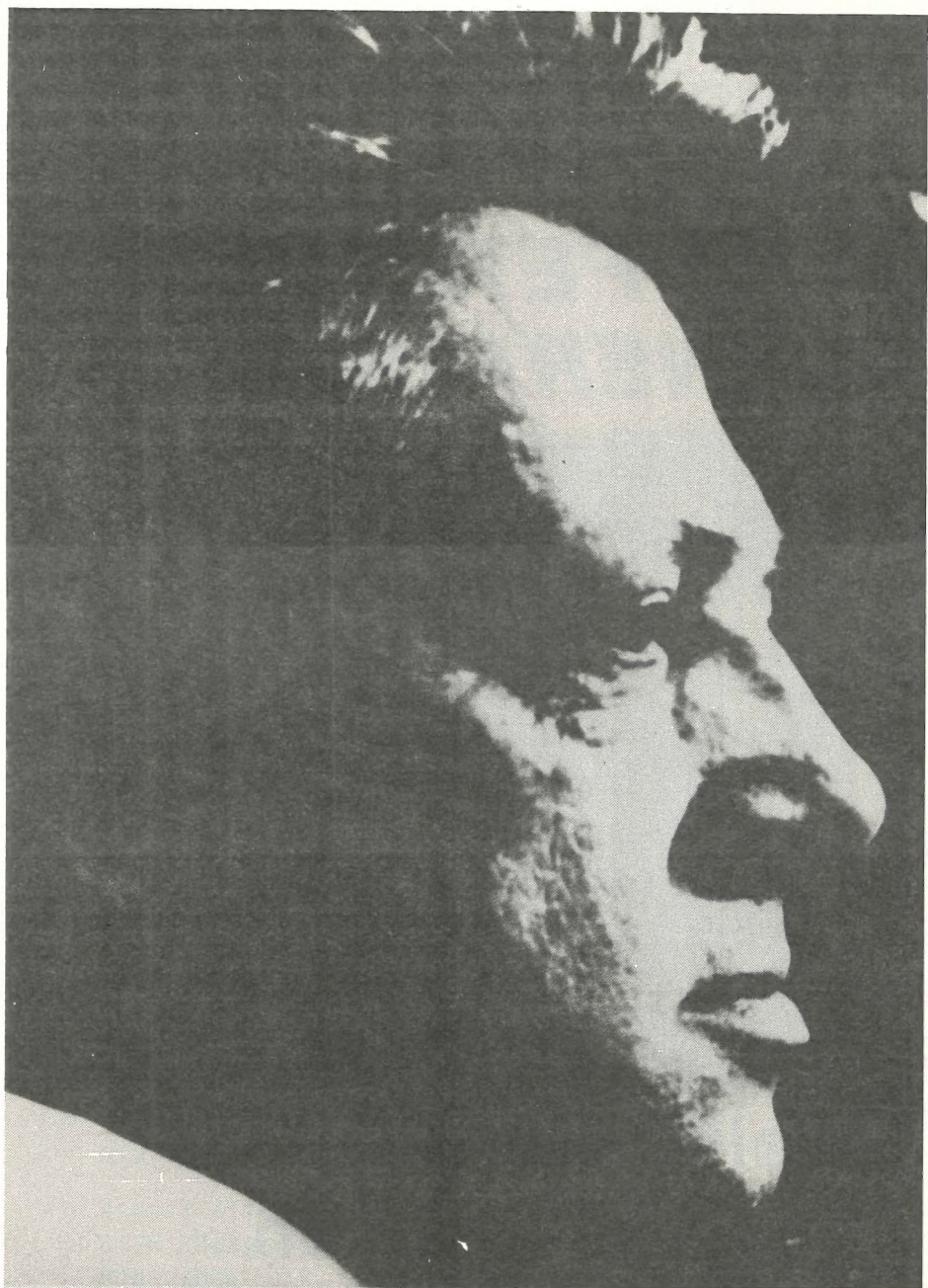
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Goffredo Petrassi

NEW
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presents

THE PETRASSI GENERATION



**Walter Hall,
Edward Johnson
Building**



THE PETRASSI GENERATION

Saturday, April 13, 1985

Program

GRAND SEPTUOR (1978)**.....GOFFREDO PETRASSI
avec Clarinette concertante

STANLEY McCARTNEY, solo clarinet

JAMES SPRAGG	trumpet
JOHN DOWDEN	trombone
FUJIKO IMAJISHI	violin
HENRY VAN DER SLOOT	'cello
NORBERT KRAFT	guitar
RUSSELL HARTENBERGER	percussion

VIOLASOLA (1978)**..... GOFFREDO PETRASSI

RIVKA GOLANI, solo viola

TRIOJUBILUS (1985)*.....GILLES TREMBLAY
for flute, harp and percussion

ROBERT AITKEN	flute
ERICA GOODMAN	harp
RUSSELL HARTENBERGER	percussion

INTERMISSION

JEU II (1985)*.....NORMA BEECROFT
for electronically processed solo flute, solo viola
and digital tape

ROBERT AITKEN	flute
RIVKA GOLANI	viola
RON LYNCH	recording engineer



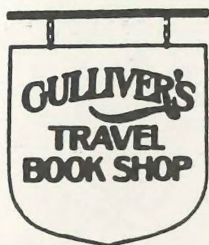
SESTINA D'AUTUNNO (1982)**GOFFREDO PETRASSI
 "veni, creator Igor"

RIVKA GOLANI
 PETER SCHENKMAN
 JOEL QUARRINGTON
 LYLE FRIESEN
 NORBERT KRAFT
 RUSSELL HARTENBERGER

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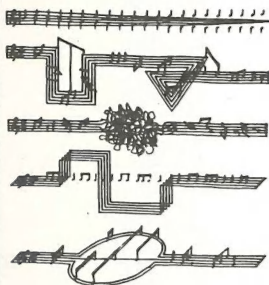
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The works of GOFFREDO PETRASSI on this program were all composed within the last ten years. GRAND SEPTUOR, which was created in response to a commission from Radio France, shares with VIOLASOLA a concern for virtuosic development, fluid line, and the meticulous metric control characteristic of PETRASSI. SESTINA D'AUTUNNO demonstrates what results when a master orchestrator brings his powers to bear on small and slightly unusual resources. The SESTINA, written on the occasion of the centenary of Stravinsky's birth, combines the individualistic timbres of the five strings and percussion in a delicate, rapidly evolving texture of considerable emotive impact.

NEW MUSIC CONCERTS is very pleased to be able to participate in honoring one of the twentieth century's most distinguished and influential composers, GOFFREDO PETRASSI, during his eightieth year.

RIVKA GOLANI

The renowned violist, RIVKA GOLANI, studied in Israel, a pupil of composer/violist Oedoen Partos. She completed her studies by winning First Prize in the Viola competition at Tel Aviv University. She went from university to the Israel Philharmonic Orchestra, of which she was a member for five years.

An accomplished player of both the traditional and contemporary repertoire, RIVKA GOLANI has recorded for the CBC, Radio Germany, Radio Israel, Radio Netherlands and the Swiss National Radio. She has performed throughout Europe and the United States, and has premiered works with many major orchestras, including Sir Michael Tippett's "Triple Concerto" with the Toronto Symphony.

RIVKA GOLANI is Professor of viola at the University of Toronto and a prolific painter.

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NEW MUSIC CONCERTS is generously supported by The Canada Council, Ontario Arts Council, Municipality of Metropolitan Toronto, the Toronto Arts Council. NEW MUSIC CONCERTS acknowledges the assistance of the Performing Rights Organization of Canada Limited.



TRIOJUBILUS (1985)

TRIOJUBILUS is written for three musicians: a flutist, a harpist and a percussionist playing a set of cowbells with antique cymbals. "Jubilus" has the same etymology as joy. It also means a long ornamentation in Gregorian chant. As an exergue, the beginning of the Gregorian Alleluia of the Day of the Nativity is quoted. The whole piece becomes then the "jubilus" of this quotation. It is dedicated to and celebrates the birth of Raphael.

Here are the main sections of the work:

- The initial flute solo explores the Silence, organising its space as does life that spreads: varied, unpredictable, wonder in multiple elements (amongst them: melismas, the note B, groups of complementary alternating intervals, bursts in glissandi, a network of minor thirds, a metrical sequence),
- Void (made by two fundamental roots converging on the same virtual but non-existent note),
- Surging I
- Fast pianissimo comment mainly produced by the cowbells, a prelude to
- A concert of carillons varied rhythmically, interrupted by different commentaries (in bursts, in complimentary alternating intervals, a sequence of harp solo), and developed through different registers,
- Surging II is an exuberant mobile,
- "Double" with comments/reflexes,
- Surging III, mysterious, with whistle tones and multiphonics.

This work was commissioned by New Music Concerts with the help of the Canada Council.

-GILLES TREMBLAY



GILLES TREMBLAY

GILLES TREMBLAY was born in Arvida, Quebec, on September 6, 1932. He began his formal studies in music at the age of fourteen with Jocelyne Binet. For the next twenty five years he pursued formal training (first in Canada, subsequently in France and Germany) with Jean Papineau-Couture (theory), Claude Champagne (composition), Oliver Messiaen (analysis), Yvonne Loriod (harmony), Maurice Martenot (Ondes Martenot), and Madame Vaurabourg-Honegger (counterpoint). In 1958 he won first prize in analysis at the Paris Conservatory and attended the summer courses at Darmstadt. Tremblay returned to Darmstadt in 1960 to study with Pierre Boulez and Henri Pousseur, and the following year he settled in Montreal to take up his professional careers as composer, performer, and educator.

A pervasive spirituality is basic to his music. The comparison with Messiaen, his teacher and mentor, is obvious; but as Bruce Mather points out in Contemporary Canadian Composers:

"Tremblay's music never sounds like that of Messiaen. Tremblay is a disciple in the best and most creative sense of the word; one who, inspired by the achievements and teachings of the master, creates a new expression."

Tremblay has said of his source of inspiration:

"Nature's own music, of water in particular and especially when lapping and beating against the rocks; here I find rhythms, melodies, timbres, motion, unimaginable mixtures of sounds from the most delicate to the most powerful, at the same time the most invigorating. Their variety alone cannot be conceived."



JEU II (1985)

Jeu II is a sequel to Jeu de Bach, a work for orchestra and tape in which I used material exclusively from the Goldberg Variations. Jeu de Bach was commissioned by the Bach 300 Festival for its opening concert on March 8, 1985. In Jeu II, I intended to explore further the music of J.S. Bach as well as the music of Alban Berg, and create a tribute to two great masters of the past on the occasion of the 300th and 100th birthdays respectively. Added to this was an interest in taking digital technology into the concert hall, spurred on by my friend and recording engineer, Ron Lynch.

The solo flute and solo viola in Jeu II are transformed live through the use of a digital delay and pitch changer, and a digital reverberation unit, both the inventions of Automated Music Systems (AMS) in England. The 6 channel tape forming the continuum uses the latest digital and video hi fi sound technology, and is created from the harmonies found in the opening strains of the solo violin in Berg's Violin Concerto, prerecorded by Robert Aitken and Rivka Golani.

Fragments selected for incorporation into the work are taken from: the Allemande from the A Minor Flute Sonata of J.S. Bach, and his Prelude from Suite I for solo cello (viola); and excerpts from the Violin Concerto of Berg.

Jeu II was created in consultation with and with the assistance of Ron Lynch, and the patience of Robert Aitken and Rivka Golani. It was commissioned by New Music Concerts with the assistance of the Canada Council.

This composition is dedicated to one of the significant persons who helped shape my creative life, Maestro Goffredo Petrassi, on the occasion of his 80th birthday.

-NORMA BEECROFT

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NORMA BEECROFT

Composer and producer NORMA BEECROFT has been active for most of her life as a proponent of Canadian music and musicians while simultaneously pursuing her creative life. She worked for many years for CBC television and then CBC radio, where she produced numerous series for the Music Department and documentaries on Canadian composers. In the mid 70's, she became a free lance commentator on contemporary music, and for seven years hosted the weekly series Music of Today on CBC Radio.

Miss BEECROFT began her compositional studies in Toronto with John Weinzweig, then continued with Aaron Copland and Lukas Foss in Tanglewood, and in 1959 began a three year study period in Europe with Goffredo Petrassi and Bruno Maderna. There her interest in electronic music was stimulated, and since her return from Europe she has composed many works combining instrumental music with electronic sound. Her most ambitious work using the combination of tape and orchestra was the ballet score Hedda (1981-1982), commissioned and performed by the National Ballet of Canada.

Although NORMA BEECROFT has written many works for orchestra and chamber ensembles as well as pieces for Canada's leading soloists, such as Robert Aitken and Rivka Golani, her fascination with electronic sound has led her into the world of digital technology, such as computer generated sound and digital sound processing equipment. In recent years, she produced electronic scores in collaboration with Harry Somers and Ron Lynch for two Stratford productions, Macbeth and Midsummer Night's Dream. NORMA BEECROFT is currently Course Director of the Electronic Media Workshop at York University, and in collaboration with Ron Lynch and guitarist Rob Piltch, is producing incidental music for a series Fish On! for TV Ontario.



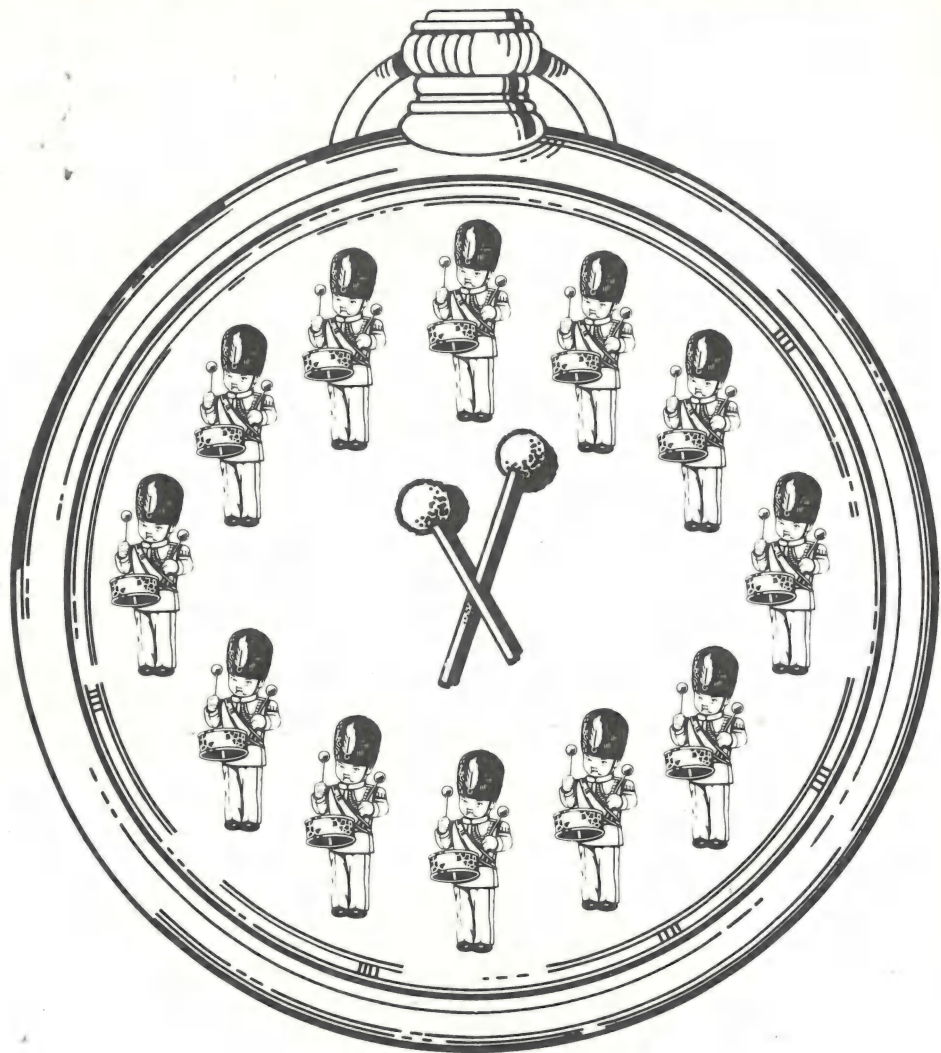
STANLEY McCARTNEY

STANLEY McCARTNEY, clarinetist, was born in Vancouver, British Columbia and was a member of the Toronto Symphony for 16 years. As one of Toronto's most sought after musicians, he has appeared as soloist at the Stratford and Shaw festivals, with the Toronto Symphony, the Orford Quartet, and for the International Clarinet Congress. Presently, he is associated with the University of Toronto Faculty of Music, and is principal clarinet of the Hamilton Philharmonic Orchestra. He is also a member of the faculty at the Courtenay Youth Music Centre on Vancouver Island and has appeared as a soloist at the Scotia Festival of Music held at the Dalhousie Arts Centre, Halifax, and with the Brunswick Quartet for "Music and All That Jazz" Festival in Fredericton, New Brunswick.

Last month STANLEY McCARTNEY performed as a soloist with the CBC Chamber Orchestra in Vancouver in the premiere performance of Ian McDougall's Concerto for Clarinet and Orchestra, conducted by Mario Bernardi, soon to be recorded on CBC's 5000 Series. In the summer of 1985, McCARTNEY will be a performer/instructor at the Banff School of Fine Arts.



from left to right:
Goffredo Petrassi,
Norma Beecroft,
Will Eisner, and
Virtu Maragna
April, 1969—Rome



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- 1904 Goffredo Petrassi is born on 16th July at Zagarolo, near Palestrina (Rome province).
- 1911 His family moves to Rome.
- 1913 Petrassi is admitted to the Schola cantorum of San Salvatore in Lauro, where he remains until the age of fourteen.
- 1919 He finds a job in a music store, which he keeps until 1930.
- 1925 Petrassi begins studying harmony with Vincenzo Di Donato.
- 1928 He passes the examination for admission to the Santa Cecilia Conservatory in Rome, where he studies composition with A. Bustini and organ with F. Germani.
- 1932 He completes the course in composition. His *Partita per orchestra* wins an Italian as well as an international competition. Casella conducts the piece at the ISCM Festival in Amsterdam, in June 1933.
- 1934 Petrassi completes his first *Concerto* for orchestra, and starts work on *Salmo IX*.
- 1935 Casella conducts the *Partita* in Moscow and Leningrad. Petrassi attends Bernardino Molinari's conducting course at the Santa Cecilia Academy. In September of that year he conducts *Introduzione e Allegro* for violin and 11 instruments at the XIII ISCM Festival in Prague.
- 1937 Petrassi is appointed superintendent of the Teatro La Fenice in Venice, a post he holds for three years. He starts work on the *Magnificat*.
- 1942 He composes *La follia di Orlando* and the *Inni sacri*.
- 1944 He starts work on *Il Cordovano*, adapted from a Cervantes intermezzo translated into Italian by Eugenio Montale.
- 1946 The suite from his ballet *Ritratto di Don Chisciotte* is performed at the Venice music festival.
- 1947 In April *La follia di Orlando* is presented at La Scala; in November the Ballets des Champs Elysées stage *Ritratto di Don Chisciotte* in Paris.
- 1949 La Scala gives the world première of *Il Cordovano*.
- 1950 Première of *Morte dell'Aria*, at the Teatro Eliseo in Rome.
- 1951 At the International Festival of Strasbourg, Mario Rossi conducts the première of *Noche Oscura*. That summer Petrassi holds a course in composition at the Mozarteum in Salzburg.
- 1952 Paul Sacher commissions the *Secondo Concerto* for orchestra, for the twenty-fifth anniversary of the Basler Kammerorchester. Petrassi goes to London to conduct his works for the BBC.
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- 1953 He goes on tour in Latin America, conducting, among others, a concert dedicated to his own work at the Colon Theatre in Buenos Aires. At the Festival of Aix-en-Provence Hans Rosbaud conducts the first performance of *Récréation Concertante*, commissioned by the Südwestfunk of Baden Baden.
- 1954 In honour of Petrassi's fiftieth birthday, many Italian and foreign journals publish articles dedicated to him. He is appointed President of the international ISCM, a position he holds until 1956.
The Boston Symphony Orchestra commissions the *Quinto Concerto* for orchestra, and the world première, conducted by Charles Munch, is given during Petrassi's first visit to the United States in 1955.
- 1956 Petrassi pays a second visit to the United States, invited by the Koussevitzky Foundation and the U.S. State Department to teach a composition course at the Berkshire Music Festival in Tanglewood. He visits the major American cities. The first performance of the *Quarto Concerto*, commissioned by the Italian Television, is given in Rome.
- 1957 At the Albert Hall, in London, the première of *Invenzione concertata*, commissioned by the BBC.
- 1958 Petrassi is made a member of West Berlin's Akademie der Künste.
World première, at the Venice Festival, of his *String Quartet* performed by the Parrenin Quartet.
- 1959 Petrassi tours Japan in the capacity of both composer and conductor.
La Scala stages the second version of *Il Cordovano*.
First performance of *Serenata* at the Tel Aviv Museum in January 1959.
- 1960 Petrassi is appointed head of the advanced composition department at the Santa Cecilia Academy in Rome, and occupies this position until 1978.
- 1961 Petrassi's *String Trio*, commissioned by the Library of Congress, is performed in Washington, D.C.
First performance, at Hamburg, of the *Concerto for Flute and Orchestra*, commissioned by the Norddeutscher Rundfunk, and conducted by Hans Schmidt-Isserstedt; the flutist is Severino Gazzelloni.
The Concerto will subsequently also be conducted by Pierre Boulez at The Hague and Cologne, by Zubin Mehta at Munich, and by the composer himself at Manchester and at the 1966 Venice Festival.
- 1962 In April Petrassi presents *Propos d'Alain* at the Venice Festival. He devotes increasing time and effort to conducting, and conducts the *Magnificat* for the first time at the Berliner Philharmonie.
- 1963 He is nominated to the Académie Royale de Belgique.
- 1964 For the composer's sixtieth birthday, the First Volume of the Musical Review, dedicated to the work of Goffredo Petrassi, is published.



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- 1965 Petrassi conducts his *Quinto Concerto*, with the Berliner Philharmoniker. In March, his *Settimo Concerto* is performed in Bologna, in the context of a review of music dedicated to the Italian Resistance movement.
- 1966 His *Mottetti per la Passione* are performed in Siena. The Hopkins Center of Hanover, U.S.A., commissions *Estri*, premièred there in August, 1967.
- 1967 World première, at Siena, of *Tre per sette*. From 1966 to 1968 Petrassi teaches the summer composition courses at the Accademia Chigiana in Siena.
- 1968 At the Festival of Two Worlds in Spoleto, Aurel M. Milloss coreographs a ballet version of *Estri*, conducted by Luciano Berio.
- 1969 In April, Gazzelloni performs *Souffle* at the Festival of Royan. In July, *Beatitudines* is premièred at Fiuggi.
- 1970 First performance of *Ottetto di Ottoni* at the Juilliard School of New York, which commissioned the work.
- 1972 In Chicago, Carlo Maria Giulini conducts the première of the *Ottavo Concerto*, commissioned by the Chicago Symphony Orchestra. *Elogio per un'ombra* and *Nunc* are performed at the Biennale Festival in Venice.
- 1975 In June, Piero Bellugi conducts the *Settimo Concerto* at La Scala. Première, in December, of *Orationes Christi* at the RAI of Rome, conducted by Zdenec Macal. Petrassi is named a member of the Akademie der Künste of Berlin.
- 1976 The University of Bologna grants Petrassi an honorary graduate degree. In April, *Il Cordovano* is performed at New York's Juilliard School, and in May, Boulez conducts the *Settimo Concerto* with the New York Philharmonic.
- 1977 The *Settimo Concerto* is performed at La Scala in a ballet version coreographed by A.M. Milloss, under the title *Rivolta di Sisifo*. Petrassi is named an honorary member of the American Academy and Institute of Arts and Letters of New York, and a full member of the Academia Nacional de Bellas Artes of Buenos Aires. At London, Zoltán Peskó conducts the BBC Symphony Orchestra in Petrassi's *Ottavo Concerto*.
- 1978 The Accademia Nazionale dei Lincei awards Petrassi the International « Antonio Feltrinelli » prize for music. World première of *Alias* at Siena, during the Sienese Musical Week. Petrassi is made an honorary member of the American Academy of Arts and Sciences of Boston, and a corresponding member of the Bayerische Akademie of Munich.
-

1979. In October, world première, in Paris, of *Grand Septuor*, a work commissioned by Radio France. In December, Peskó completes his recording of Petrassi's *Concerti per orchestra* (with the Philharmonia Hungarica, BBC Symphony Orchestra, and the RAI Symphony Orchestra of Milan).

Petrassi is made an honorary professor of the Ferenc Liszt Musical Academy of Budapest.

At Rome, Petrassi's seventy-fifth birthday is celebrated at the Campidoglio in Rome, in the presence of the President of the Italian Republic.

1980 During the Sieneese Musical Week, *Flou* for harp and *Violasola* are premièred. At Madrid in July, Petrassi is elected a member of the Academy « de Bellas Artes de San Fernando », on the occasion of the celebration, there, of the composer's seventy-fifth birthday.

For more detailed information on the works of Goffredo Petrassi, see the *Catalogo delle opere e bibliografia*, edited by Claudio Annibaldi and published by Edizioni Suvini Zerboni, Milan.

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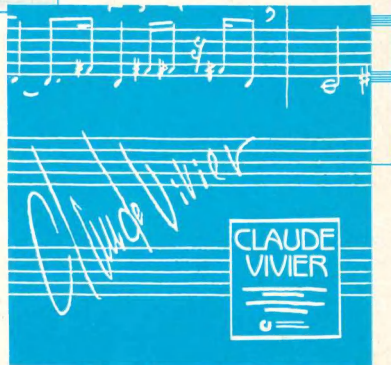
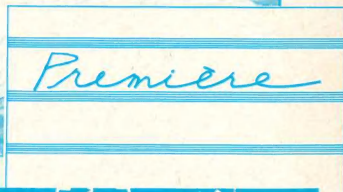
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