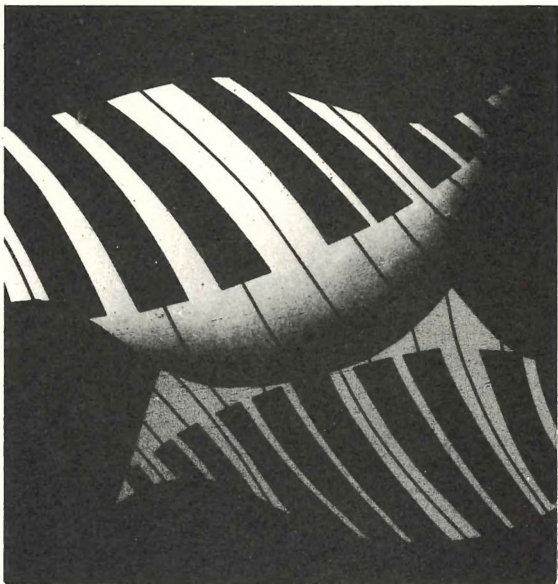


NEW MUSIC CONCERTS



TITTLE-ATING LIGHT



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MC



TITTLE-ATING LIGHT

SUNDAY, MARCH 15, 1987
PREMIERE DANCE THEATRE
8:00 p.m.

Guest Composers

ARNE NORDHEIM
STEVE TITTLE



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10 am - 2 pm

Host: David Olds

Transfigured Night: The Western Art-music tradition in the 20th century. From Impression to Industrialism, Modernism to Minimalism, Satie to Stockhausen and Schoenberg to Schafer, host David Olds takes an archival approach to New Music with emphasis on electroacoustics and the experimental.



ME

TITTLE-ATING LIGHT

March 15, 1987

ARNE NORDHEIM (Norway)

* **Tractatus** (1987)

ROBERT AITKEN, flute
GERARD KANTARJIAN, violin
AGNES ROBERTS, violin
RIVKA GOLANI, viola
PETER SCHENKMAN, 'cello
JOEL QUARRINGTON, bass
FRANCINE KAY, celeste
MARC WIDNER, piano
ERICA GOODMAN, harp
SANDRA POHRAN, english horn
STAN MCCARTNEY, bass clarinet
LIZ BRICKENDEN, contra bassoon
RUSSELL HARTENBERGER, percussion
ROBIN ENGELMAN, percussion
BOB BECKER, percussion
BLAIR MCKAY, percussion

ARNE NORDHEIM

+ **Flashing** (1985)

JOSEPH MACEROLLO, accordion

STEVE TITTLE (Canada)

* not quite like it used to be(1987)

JIM SPRAGG, trumpet
STAN MCCARTNEY, clarinet
GERRY JOHNSON, trombone
SCOTT IRVINE, tuba
RUSSELL HARTENBERGER, percussion

BRINGING THE WORLD OF NEW MUSIC TO CANADA

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« Intermission »

ARNE NORDHEIM
+ **Clamavi** (1982)

PETER SCHENKMAN, 'cello

ARNE NORDHEIM
+ **Aurora II** (1985)

JUDITH YOUNG, soprano
PATRICIA GREEN, alto
ROBERT MISSEN, tenor
NELSON LOHNES, bass

ELMER ISELER SINGERS
ELMER ISELER, conductor

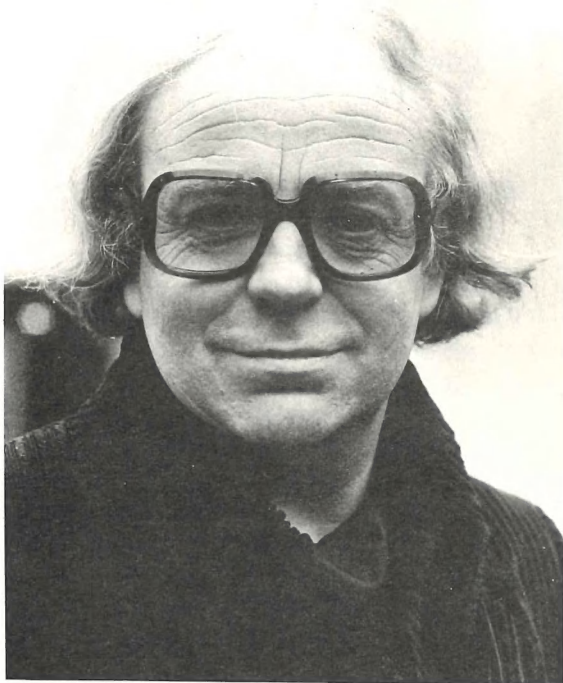
RUSSELL HARTENBERGER, percussion
ROBIN ENGELMAN, percussion

* **World Premiere**
commissioned by
New Music Concerts
with the assistance of the
Canada Council

+ **Canadian Premiere**

TAKING THE NEW MUSIC OF CANADA TO THE WORLD

MC



ARNE NORDHEIM

ARNE NORDHEIM (b. 1931) holds a prominent position among today's major composers. From the mid-1950's onwards, after his education at the Music Conservatory in Oslo, his music has spread far beyond the borders of his native Norway to the stage where now it is played internationally by many of today's leading performers.

From the first, NORDHEIM has been known as a pioneer of new techniques, especially regarding the achievement of fresh sound worlds and the reconciling of seemingly opposed elements - - both musical and spiritual. In the very early days of electronic music,

BRINGING THE WORLD OF NEW MUSIC TO CANADA

NORDHEIM began to experiment with the possibilities of tape music and soon wrote what are still regarded as some of the major works in the medium, being particularly drawn to the combination of tape and orchestra (for instance, Katharsis and Epitaffio, 1962 and 1963 respectively). The use of electronic tape has been featured throughout NORDHEIM's career -- from the series of four works under the common title Response, for varying combinations of tape and percussion, to the important and internationally acclaimed ballet (a medium for which NORDHEIM has frequently written), The Tempest (choreographed by Glen Tetley in 1979) which has been performed nearly 150 times.

One of the main strengths of ARNE NORDHEIM's creative personality, therefore, is its diversity -- his ability to draw inspiration from a variety of sources and write in numerous genres. The source may be, as frequently, a text -- such as in the case of Eco (1968, for soprano, choir, children's choir and orchestra), for which NORDHEIM was awarded the music prize of the Nordic Council in 1972, or Wirklicher Wald (1983, for soprano, 'cello, choir, and orchestra). Or the source may be the opportunity of writing for a major performer -- as with the 'cello concerto, Tenebrae (1982), for Mstislav Rostropovich; or Doria for tenor and chamber orchestra (1975), the first of two works for Sir Peter Pears, or finally, Greening, an orchestral piece written in 1973 for Zubin Mehta and the Los Angeles Philharmonic Orchestra. These are some of the more prominent works from an output which ranks with the most important of the latter half of the twentieth century.



TRACTATUS

ARNE NORDHEIM's music was first heard by Toronto concert audiences on the inaugural season of New Music Concerts in 1972. The long association with ROBERT AITKEN which developed led to the commissioning of Norway's most famed living composer, and his inspiration for the work TRACTATUS was the virtuosity of AITKEN in both traditional and contemporary repertoire.

NORDHEIM describes this work as having a "metallic flavour", resulting from the contrast of percussive instruments with the melodic and highly ornamental flute writing specifically for AITKEN. Contrast is also noted in the opposing registers of instruments such as the flute and the contra bassoon. A virtuoso chamber work, TRACTATUS is scheduled for subsequent performance in London, England in April 1987.

FLASHING

FLASHING is the most recent of NORDHEIM compositions for accordion, written between 1985-86 for the distinguished Danish accordionist, Mogens Ellegaard. A work of virtuoso proportions, as indicated by its title, it is a reworking of material taken from the cadenza of Spur, a 1974 composition for solo accordion and orchestra. In FLASHING, the composer explores what he describes as the "interesting possibilities" of the instrument, such as its ability to sustain notes in crescendo or diminuendo (which compares to the human voice), its variety of register (likened to the organ), and attacks which can be quiet metallic. NORDHEIM relates his interest in

the accordion to his work in electronic music.

CLAMAVI

The composer describes CLAMAVI as a simple but intense piece for solo 'cello. The source of inspiration is the beginning of Psalm 141:

Domine clamavi ad te festina mihi
exaudi vocem meam clamantis ad te.

(Lord, I cry unto thee,
make haste unto me!
Give ear unto my voice,
when I cry unto thee!)

Commissioned by the Norwegian State Foundation for the Nationwide Promotion of Music, CLAMAVI was composed with the 'cellist Aage Kvalbein in mind. Kvalbein gave the first performance in Mo i Rana in January 1981. Thematically a very complex composition, the main structure of the piece is one large movement from deep to the high register and back again.

AURORA II

AURORA II is a composition which spans the acoustic and the electronic world of sound, an area NORDHEIM has imaginatively experimented with in many of his works. Its predecessor, Aurora I was commissioned by Electric Phoenix, an English vocal quartet using extended vocal techniques with microphones. Choir and percussion have been added to AURORA II.

The text is derived from two highly

ME

divergent sources, the Bible, and Dante's immortal work, Divine Comedy. NORDHEIM uses extracts from Psalm 139 with both Latin and Hebrew texts, as well as the final song from the Divine Comedy, Paradise, in Italian. The musical texture of the composition is characterized by the contrast in sound between the vocal presentation of a conventionally notated piece, and a tape with processed sound material, for the most part vocal, which serves as a modern cantus firmus.

AURORA II is divided into three sections, according to the text. It opens dramatically with the Latin version of Psalm 139 in four-part harmony, partially in canon with the tape. The middle section is based on the Hebrew version of the psalm, first recited in the different voices and then gliding over into song, whereupon the Hebrew text gradually changes over to Latin, over a long B-minor chord. In the last section Dante's Paradise is recited against a background of harmonic blocks of sound, and the poem's last line "l'amor che move il sole e l'altre stelle", performed in a quiet homophonic movement, fades out in Auroralyrical epilogue. The texts set the emotional and timbral tone of the piece.

Psalm 139:

Hebrew (Phonetics)

9. Essà kanfej-sjahar
esjkena b'ahrit jam
10. Gam sjam jad'ha tanheni
V'tohazeni jemineha
11. Va-omar ah-hosjeh j'sjufeni
V'lajla or bààdeni
12. Gam hosjeh lo jah-sjih mimeka
V'lajla kajom ja-ir
Khasjeha Kaoràh

ME

Latin

1. Domine investigasti me et
cognovisti
2. tu cognovisti sessionem meam et
surrectionem meam
9. si sumpsero pinnas diluculo
habitavero in novissimo maris
10. etiam ibi manus tua deducet me et
tenebit me dextera tua
11. si dixero forte tenebrae operient
me nox quoque lux erit circa me
12. nec tenebrae habent tenebras apud
te
et nox quasi dies lucet
similes sunt tenebrae et lux

English

1. O'Lord Thou hast searched me and
known me!
2. Thou knowest my downsitting and my
uprising, Thou understandest my
thoughts afar off.
9. If, I take the wings of the
morning, and dwell in the
uttermost parts of the sea.
10. Even there shall Thy hand lead me,
and Thy right hand shall be light
about me.
11. If, I say surely the darkness
shall cover me, even the night
shall be light about me
12. Yea, the darkness hideth not from
Thee, but the night shineth
as the day, the darkness and
light are both alike to Thee.

Paradise. Song 33:

Italian

Ne la profonda e chiara sussistenza
de l'alto lume parvermi tre giri
di tre colori e d'una contenenza;
e l'un da l'altro come iri da iri
parea riflesso e'l terzo pareo foco
che quinci e quindi igualmente si
spiri.

ME

Oh quanto è corto il dire e come fioco
al mio concetto! e questo, a quel
ch'io vidi, è tanto, che non basta a
dicer "poco."

O luce eterna, che sola in te sidi,
sola t'intendi, e, da te intelletta
e intendente te, ami e arridi!

Quella circolazion che si concetta
pareva in te come lume riflesso,
da li occhi miei alquanto
circunspetta,

dentro da sé, del suo colore stesso,
mi parve pinta de la nostra effige;
per che 'l mio viso in lei tutto era
messo.

Qual è il geomètra, che tutto s'affige
per misurar lo cerchio, e non
ritrova, pensando, quel principio
ond'egli indige,

tal era io a quella vista nova:
veder volea come si convenne
l'imgo al cerchio, e come vi
s'indova;

ma non eran da ciò le proprie penne;
se non che la mia mente fu percossa
da un fulgore in che sua voglia
venne.

A l'alta fantasia qui mancò possa;
ma già volgeva il mio disio e il
velle, si come rota ch'igualmente
è mossa,

L'amor che move il sole e l'altre
stelle.

English

Within the profound shining
subsistence of the lofty light
appeared to me three circles
of three colours and one magnitude:
and one seemed reflected by the other,
as rainbow by rainbow, and the third
seemed fire breathed forth equally
from the one and the other.

O how scant is speech, and how feeble
to my conception! And this, to what I
saw is such that it is not enough to
call it little.

MC

O light eternal, who alone abidest in
thyself alone knowest thyself, and,
known to thyself and knowing, lovest
and smilest on thyself.

That circling which, thus begotten,
appeared in thee as reflected light,
when my eyes had dwelt on it for a
time, seemed to me depicted with our
image within itself and in its own co-
lour, wherefore my sight was entirely
set upon it.

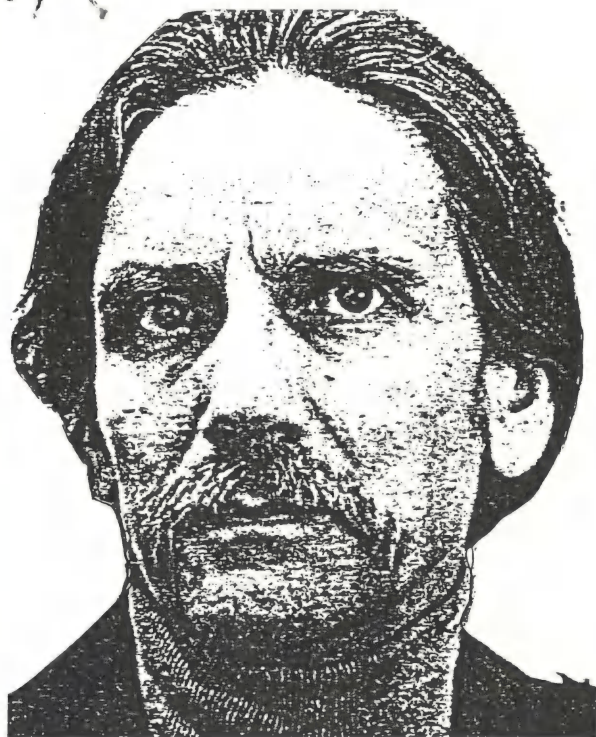
As is the geometer who wholly applies
himself to measure the circle, and
finds not, in pondering, the principle
of which he is in need, such was I at
that new sight. I wished to see how
the image conformed to the circle and
how it has its place therein.

But my own wings were not sufficient
for that, save that my mind was smit-
ten by a flash wherein its wish came
to it. Here power failed the lofty
phantasy, but already my desire and my
will were revolved like a wheel that
is evenly moved by the love which
moves the sun and the other stars.

STEVE TITTLE

STEVE TITTLE was born JOHN STEPHEN
TITTLE in 1935 in Willard, Ohio, and
began composing during his high school
years in Fremont, Ohio. His early
interest in jazz -- he plays the trum-
pet and an assortment of keyboard in-
struments -- evolved into a four-year
stint as U.S. Navy musician. In 1965
he graduated cum laude from Kent State
University with a degree in music
education. He earned his Master of
Music degree in composition the fol-
lowing year from the University of
Wisconsin (where he had studied with
Hilmar Lückhardt, Robert Crane and
Burt Levy) and his Ph.D. (Doctor of

ME



STEVE TITTLE

Musical Arts) degree in 1974, also from Wisconsin. During his stay at Wisconsin he served as a teaching assistant and acting instructor in music theory and composition; he received several awards, among them a University Fellowship from the Ford Foundation (1967-68) and a Special Graduate Fellowship (1968-69).

Since 1970 TITTLE has been on the teaching staff of the Dalhousie University Music Department, as an instructor in theory, composition, orchestration, jazz/pop history and 20th Century music. He has been in charge of the Dalhousie Experimental Sound Studio since he set it up over 10 years ago, in the summer of 1974.

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the instrumentation, which itself was somewhat determined by the terms of the commission. This is of course a tiny band, of a type that could be found in a dancehall and/or on the street. The piece is made up of five different but connected sections, and this time I've even gone so far as to (shamelessly) give those sections descriptive titles: twilight tango - "setting the scene"; good times - dance music; last respects - funeral music, of course; second line* (march) -after the funeral, or any other appropriate occasion; keeping on - dance music again, and a kind of return of everything all at once.

-Steve Tittle

* "Second line" was a term applied to the group of kids following the official parade, with home-made instruments, etc., doing their own versions of the music and the "strutting". (Maybe this explains the somewhat out-of-synch nature of my march?)

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JOSEPH MACEROLLO

JOSEPH MACEROLLO is native of Guelph, Ontario and graduated from the University of Toronto with a B.Mus. and an M.A. in musicology. Awarded Musician of the Year for Mississauga (1987), he has performed under such conductors as Avison, Berio, di Bello, Alexander and Boris Brott, Dekker, Farnon, Feldbrill, Goldberg, Leinsdorf and Neel and with such ensembles as the Orford String Quartet, Purcell String Quartet, the Canadian Electronic Ensemble, Hart House Orchestra, National Arts Centre Orchestra, Vancouver Chamber Orches

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tra, Pro Arte Orchestra, and the Toronto Symphony.

A leading world accordion pioneer, MACEROLLO's concertizing has taken him to Germany, Switzerland, France, Yugoslavia, Hungary, Rumania, and throughout the United States and Canada, as well as attracting accordion students from around the world. He has released two record albums, a pamphlet for students of the accordion and a comprehensive library textbook, Accordion Resource Manual. Over 2,000 pages of music have been specifically composed for him by Canadian composers in various settings. In addition to his concert work, MACEROLLO is in much demand in film and stage scores.

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Included is the World Premiere of *From the Eastern Gate*, for solo harp — Erica Goodman, harpist.

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Reception and surprise events follow.
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Tickets available from box office as of March 6.

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ME



PETER SCHENKMAN

PETER SCHENKMAN has been heard widely as a 'cello soloist both in recital and with orchestra, as well as on CBC Radio. A scholarship student of the renowned Leonard Rose at the Curtis Institute of Music, he continued his studies with Claus Adam in New York City. He has played in most of the major cities on the east coast of the United States.

In addition to his many performances with orchestra and in recital, SCHENKMAN has been a member of the Faculty of Music, University of Toronto and the National Youth Orches-

BRINGING THE WORLD OF NEW MUSIC TO CANADA



tra of Canada. He has been a member of the Boston Symphony Orchestra under Erich Leinsdorf and for seven years was principal 'cellist of the Toronto Symphony Orchestra under Seiji Ozawa and Karel Ancerl. Critical response to his performances with them was unstintingly positive. He has earned acclaim for his "exceptionally expressive, unforced tone...technically brilliant" performances. SCHENKMAN was also solo 'cellist with the CBC Festival Orchestra and a member of the prestigious Casals Festival Orchestra in San Juan, Puerto Rico.

THE ELMER ISELER SINGERS

THE ELMER ISELER SINGERS make over one hundred appearances annually and give concerts throughout Canada and the United States. They completed a very successful tour of Holland in 1985, and are recent winners of the Grand prix du disque Canada and Juno nominees for their album Serenade, recorded in conjunction with the Netherlands Chamber Choir. They frequently perform on both radio and television broadcasts. The SINGERS regularly commission, and perform new works by Canadian composers and are highly valued for their workshops and masterclasses. As the professional core of the 170-voice The Mendessohn Choir, they perform frequently with the Toronto Symphony, and have won great acclaim at the Edinburgh Festival, London's Albert Hall and Carnegie Hall in New York.

TAKING THE NEW MUSIC OF CANADA TO THE WORLD



Soprano

Lydia Adams
Linda Beaupre
Donna Colley
Gloria Gassi
Alexa Petrenko
Carol Woodward-Ratzlaff
Judith Young

Alto

Patricia Green
Ann Hartford
Olena Jatsyshyn
Angelique Leydier

Tenor

Peter MacDonald
Robert Missen
Timothy Stiff
Edward Wiens

Bass

Dennis Caines
William Grenzberg
David King
Nelson Lohnes
Brad Ratzlaff
Alexander Rozniowski

ELMER ISELER

DR. ELMER ISELER, founder and Music Director of THE ELMER ISELER SINGERS, and conductor of The Toronto Mendelssohn Choir, has been invited as a clinician to the International Choral Federation Congress to be held in Vienna in August 1987. The recipient of the Order of Canada, and the Silver Medal of the City of Paris, in recognition of his long and distinguished career, he has earned the patronage of Igor Stravinsky, Aaron Copland, Benjamin Britten and Zoltan Kodaly. He has been associated with such esteemed artists as Glenn Gould, Maureen Forrester, Lois Marshall and the Canadian Brass.



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HE SHOOTS, HE SCORES

SUNDAY, APRIL 12, 1987
PREMIERE DANCE THEATRE
8:00 p.m.



JOHN WEINZWEIG (Canada)
Hockey Night in Canada *(1986)
Shoppin' Blues *(1986)
Lonesome Satellite *(1986)
Prisoner of Conscience *(1986)
On Wings of Song *(1986)

JOHN BECKWITH (Canada)
Etudes (1984)

IGOR STRAVINSKY (U.S.A.)
L'Histoire du soldat (1918)

OPERA IN CONCERT CHORUS
ROBERT COOPER, *conductor*
MARC WIDNER, *piano*
BIL BAIRD'S MARIONETTES
MAX FERGUSON, *narrator*

COMPOSER'S WORLD

Profile: JOHN WEINZWEIG
Thursday, April 9, 4:00 p.m.

Profile: JOHN BECKWITH
Friday, April 10, 4:00 p.m.

Concert Hall, Royal Conservatory of Music

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- ▶ *Jazz Composers Competition*
\$2,000 is presented annually for a work suitable for "big-band" jazz ensemble. Deadline: April 15.
- ▶ *Young Composers Competition*
\$8,000 is presented annually for works written for orchestra, solo instrument or chamber ensemble, voice, electronic and computer music. Deadline: April 30.
- ▶ *Copyright Competition*
\$2,500 is presented annually to a Canadian law student for a paper on the subject of copyright as it relates to music. Deadline: May 31.
- ▶ *Orchestra Awards*
\$10,000 is presented every two years to Canadian orchestras for the imaginative programming of contemporary music.
- ▶ *Speakers Program*
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