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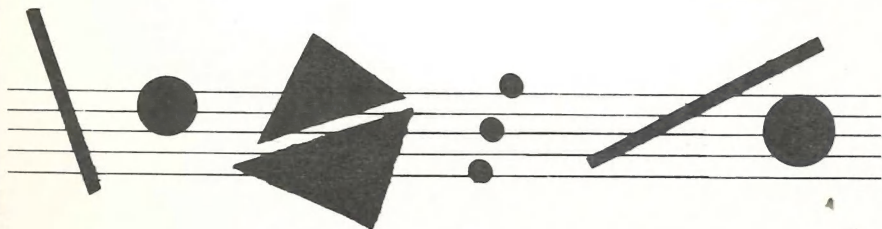
presents

COMPOSERS
JOHN WEINZWEIG
IGOR STRAVINSKY
KRISTI ALLIK

GUEST SOLOISTS
LAWRENCE SEREDA
PHILIP CANDELARIA
LYRIC TRIO

March 6, 1983
8:30 P.M.

Roy Thomson Hall



P R O G R A M

OCTET (1922-23)

IGOR STRAVINSKY

Sinfonia
Tema con Variazioni
Finale

DOUGLAS STEWART, Flute
STANLEY McCARTNEY, Clarinet
DAVID CARROLL, Bassoon
GERALD ROBINSON, Bassoon
JAMES SPRAGG, Trumpet
HOLLY SHEPHERD, Trumpet
JOHN DOWDEN, Trombone
KENNETH KNOWLES, Trombone
ROBERT AITKEN, Conductor

selections from
18 PIECES FOR GUITAR (1980)

JOHN WEINZWEIG

Rocking
Glissade
Promenade
Incantation
Pulsation
Oscillation
Manor Road Blues
Dialogues
Soliloquy
City Blues
Sparks
Birds

PHILIP CANDELARIA, guitar

TRIALOGUE (1971)

JOHN WEINZWEIG

THE LYRIC ARTS TRIO

MARY MORRISON, Soprano
ROBERT AITKEN, Flute
MARION ROSS, Piano

I N T E R M I S S I O N

L.A. (1980)

KRISTI ALLIK

DOUGLAS STEWART, Flute
JAMES SPRAGG, Trumpet
HOLLY SHEPHERD, Trumpet
GEORGE STIMPSON, French Horn
JOHN DOWDEN, Trombone
MARC WIDNER, Electric Piano
ROBIN ENGELMAN, Percussion
RUSSELL HARTENBERGER, Percussion
ROBERTO OCCHIPINTI, Electric Bass
ROBERT AITKEN, Conductor

DIVERTIMENTO NO. 6 (1972)

JOHN WEINZWEIG

LAWRENCE SEREDA, Saxophone Soloist
ROBERT AITKEN, Conductor

VIOLINS

MARIE BERAD
AMALIA CANZONERI
WREN CANZONERI
FUJIKO IMAJISHI
RONALD MAH
JOSIE PELEG
PAULE PREFONTAINE
KAREN ZAFER

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VIOLAS

PAUL ARMIN
ERIKA BANAKA
TRACEY POISNER

CELLI

JOHN HELMERS
DAVID MILLER
PETER SCHENKMAN

KRISTI ANNE ALLIK

KRISTI ALLIK received her Bachelor of Music in Composition from the University of Toronto and a Master of Fine Arts in Composition from Princeton University. In addition to composing she has done musical arrangements, piano accompanying, the scoring of music for a slide show and film, and conducted her own and other people's contemporary compositions. In 1978-79 KRISTI ALLIK was the winner of the Canadian Federation of University Women Creative Arts Award for young Canadian Composers.

At the present time she is teaching theory and composition at the University of Western Ontario and composing Loom River Sword, an opera on a Canada Council grant.

IGOR STRAVINSKY

IGOR STRAVINSKY (b. Oranienbaum, Russia, June 17, 1882; d. New York, April 6, 1971) was the son of the bass Feodor Stravinsky. He read law and legal philosophy at St. Petersburg University and later studied composition with Nicolai Rimsky-Korsakov. During 1909-29 he was associated with Serge Diaghilev and the Russian Ballet, and from 1928 he wrote for dance in association with George Balanchine (himself associated with several ballet groups). STRAVINSKY'S international reputation was initiated by the scandal at the first performance of The Rite of Spring (1911-13). During World War I he lived in Switzerland, during 1920-29 in France, and from 1939 in the U.S. He concertized extensively as pianist and conductor, and from 1927 conducted recordings of his music.

STRAVINSKY composed music in almost every genre. His stage music consists of 13 ballets and four operas; his music for the concert hall of four symphonies, 21 orchestral pieces, seven concertos, and seven works for voice and orchestra. There are 28 compositions for chamber and vocal ensembles, six for piano solo, two for two pianos, and nine religious works for voices and instruments. STRAVINSKY also made transcriptions of music by other composers, most notably Bach, Tchaikovsky, and Gesualdo. He and Robert Craft put together nine volumes of erudite autobiographical and musical reminiscence and comment.

STRAVINSKY'S use of rhythm and irregular meters is perhaps the most immediately compelling aspect of his style. Sometimes rhythmic patterns are employed repetitiously to emphasize movement toward conclusion. STRAVINSKY'S influence is incalculable. Irregular metrics and ostinatos, as well as ingenious and gorgeous instrumental

sonorities, have seduced many who forgot that in Stravinsky these practices were not mechanical but generative.

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JOHN WEINZWEIG

JOHN WEINZWEIG was born in Toronto on March 11, 1913. He began composing at the age of 16 and studied a variety of musical instruments (piano, mandolin, saxophone, tuba, and contrabass. At age 19 he decided to become a composer. He continued his music studies at the University of Toronto, took private lessons in conducting with Reginald Stewart, then founded and conducted the University of Toronto Symphony during his student years. Upon the invitation of Howard Hanson he enrolled at the Eastman School of Music in Rochester, New York where he received his first formal guidance in composition under Bernard Rogers graduating with the degree M.M. While at Eastman he discovered for himself the music of Alban Berg and the 12-tone method which was to be a lasting influence on his creative thinking.

WEINZWEIG returned to Toronto in the Fall of 1938 to face the problems of a composing career and the hostility of musicians to his music. In 1941 he was invited by the CBC to compose the first original background music for dramatic radio presentations and the following year he composed his first film score for the National Film Board of Canada. These proved to be an invaluable experience in applying his contemporary ideas to a media that tended towards a conservative sound background. However, this activity was interrupted by service in the RCAF.

He had already joined the Royal Conservatory in 1939 as teacher of composition and orchestration and was to accept a professorship at the University of Toronto in 1952. He soon attracted a group of talented composers who were to follow his aesthetic directions: Somers, Freedman, Adaskin, Dolin, Beckwith, Schafer, and Beecroft. The

growing presence of this expanding group created the pressures that helped break through the resistance to contemporary music.

In 1951 WEINZWEIG and several of his students formalized their ideals and founded the Canadian League of Composers. As the League's first president, he began the first of many administrative positions that were to effectively extend the knowledge of Canadian music: co-planner of Canadian Music Centre (1959), chairman of the International Conference of Composers (1960), and president of Composers, Authors and Publishers Association of Canada (1973-75).

In 1948 his Divertimento No. 1 for Flute and Strings won the highest award in the chamber music category (silver medal) at the London Olympiad. He has been a recipient of The Canada Council Senior Arts Award (1968) and an Honorary Doctorate from the University of Ottawa (1969). In 1973 the CBC presented a documentary on his life and career. For his service to music he was named to the Order of Canada in 1974 and received the Canadian Music Council medal in 1978. Upon his retirement from the University of Toronto he was given the status of Professor Emeritus.

In his solo wind Divertimentos and Concertos WEINZWEIG probes the solo instruments to reveal fresh insights into their personalities. The Bassoon Divertimento (1960) eschews the traditional profile in favour of a swing-like personality. The Harp Concerto (1967) with its interconnected five-sectional form and new timbric sonorities is a major contribution to contemporary Harp literature. Dummiyah (Silence, 1969) for large orchestra is an extended slow movement that explores the contrasts of sound and silence. Triologue (1971) for soprano, flute, and piano is a free-association piece exploring the

language of phonetic and semantic properties of the sung and spoken syllable to project states of feeling. In Riffs (1974) the composer treats the solo flute to the "many moods of jazz blues." Impromptus (1973) and Brass Quintet (1976) employ the juxtaposition of fast and slow contrasting events with surprising flashes of humour. More recently his Contrasts (1976) for guitar has motivated further compositions for this medium. As well, he has further extended his Divertimento series with No. 7 for Horn and Strings (1979) and No. 8 for Tuba and Orchestra (1980). In 1981 came Out of the Blues for band.

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NEW MUSIC CONCERTS is proud to present its first concert at Roy Thomson Hall celebrating the Seventieth birthday of the dean of Canadian composers, DR. JOHN WEINZWEIG.

The first of two PERSONALITY concerts honoring distinguished international composers, DR. JOHN WEINZWEIG selected his own program based on an unusual concept initiated by ROBERT AITKEN, Artistic Director of NEW MUSIC CONCERTS. The featured composer chose representative works from his own repertoire, music by a composer who exerted a strong influence on his creative development, and a composition by a former student who, in his opinion, is deserving of recognition.

Of the music on tonight's program, JOHN WEINZWEIG has offered the following comments:

- "I suggested Stravinsky because the strong influence of The Rite of Spring brought me into the 20th century. The Octet was one of his first neo-classic works written between 1922-23. The neo-classic style touched most composers in the 30s and 40s, and into the 50s."
- "Kristi Allik was among my final class of composition students before my retirement in 1978, and we have had some contact since. She is a talented young composer, and L.A. is a work which reflects some subtle influences from jazz."

- "Regarding my own work, I chose Eighteen Pieces for Guitar because of my strong current interest in writing for guitar: Triologue is a music-theatre piece, and is representative of my interest in the play of words as well as the activating of the players on stage: Divertimento No. 6 has not been performed for almost ten years and is a kind of revival. I felt it would be a strong ending for the program."

The second PERSONALITY concert features Japan's most distinguished composer TORU TAKEMITSU, and will be held at the MacMillan Theatre, Edward Johnson Building on SATURDAY, APRIL 16, 1983, at 8:30 P.M.

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**Toru Takemitsu, Jo Kondo,
Edgard Varèse, Claude Debussy**

Performers

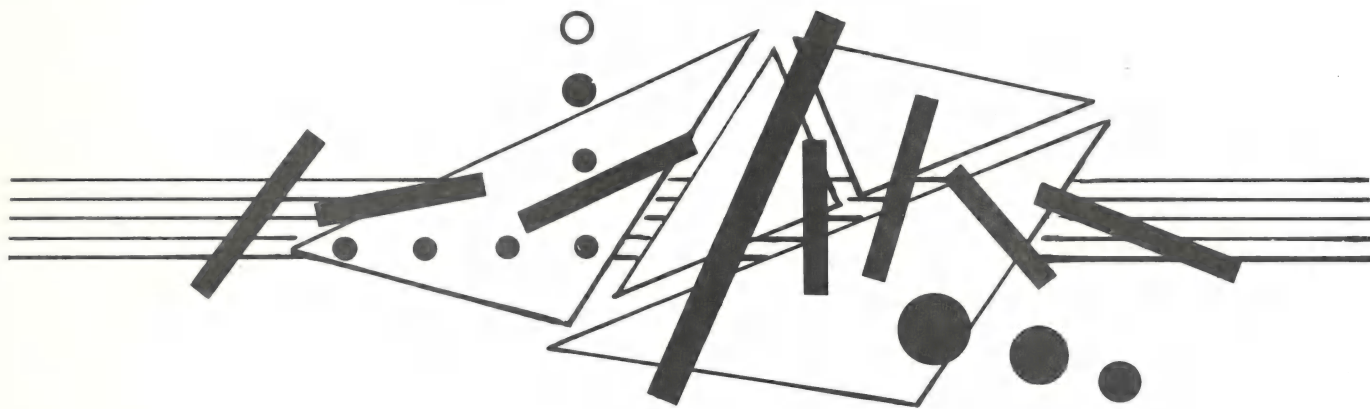
Don Wilson, Peter McAllister, *guitar duo*

Nexus and the Toronto Percussion Ensemble

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MacMillan Theatre, Edward Johnson

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OCTET (1922-23)

IGOR STRAVINSKY

"The Octet began with a dream. I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music. I did not recognize the music they played, and I could not recall any of it the next day, but I do remember my curiosity - in the dream - to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the Octet - a piece I had not so much as thought of the day before (though I had wanted for some time to write a chamber ensemble piece - not incidental music but an instrumental sonata).

(from Conversations with Stravinsky, Vol. IV.)

EIGHTEEN PIECES FOR GUITAR (1980) JOHN WEINZWEIG

A note from the composer: "It was the eminent guitar teacher, Eli Kassner, who brought me and the guitar together in the spring of 1976. Some guitar lessons followed where I was instructed in its fundamental techniques and much discussion emanated from my concerns on how to amalgamate the sound world of the guitar with my own creative world." From this beginning, Weinzwieg's first work for guitar, Contrasts was born. It was given a successful debut by the celebrated Cuban guitarist, Leo Brouwer, at the International Guitar Festival in Toronto in 1978. Shortly thereafter, it was taken up by Philip Candelaria for his Canada-USA concert tours and subsequently recorded by him on the Canadian Music Centre's Centredisc label. Then with a commission by Eli Kassner and a grant from the Canada Council, Weinzwieg returned to the guitar for another voyage of discovery: to demonstrate its range in contemporary styles and techniques. 18 Pieces for Guitar was composed during 1979 - 80. Any number of pieces may be performed in any order. Most of the pieces selected by Mr. Candelaria are receiving their first public hearing.

▪ TRIALOGUE (1971)

JOHN WEINZWEIG

Another note from the composer: Triologue was commissioned by the CBC for the Lyric Arts Trio. Since its premiere in 1971, it has become one of the most frequently performed pieces of their repertoire and widely performed in Canada, USA, Iceland, London, Stockholm, Paris - - - a segment appeared in the NFB film "MusiCanada".

Triologue is a free association stage piece employing the language of phonetic and semantic properties of the sung and spoken syllable. It explores states of feeling from reflect to reflex in a sequence of random moments without chronology. Through the inner monologue of the singer bursts flashes of memory, fantasy and reality that engage the flute and piano in a three-way dialogue of total involvement. The words and phrases were arranged by the composer from such likely sources as:

Found, heard;
Quote, unquote;
Absurd, overheard.

L.A.

KRISTI ALLIK

L.A. combines elements of jazz as well as rhythm and blues with contemporary "serious" music. The jazz/rhythm and blues influences are most noticeable in the instrumentation (for example, the use of electric piano, electric bass, and amplified flute), in the use of certain rhythmic cells characteristic of the jazz/rhythm and harmonic organization. On the other hand, the pointillistic, fragmentary nature of a number of melodies, the high dissonance level of certain harmonies and the variety of percussion instruments used, suggests the contemporary "serious" music influence.

L.A. consists of two main sections. The first section is dominated by rhythmic cells which eventually join to form an ostinato. As the ostinato continues, the instruments are gradually rhythmically aligned until all are playing the same rhythmic figure simultaneously. The ostinato eventually "explodes" into the climax, which also terminates the first section. The second section provides a strong contrasting element due to the softer dynamic level and due to the use of soft, sustained sound colours. Occasionally, rhythmic cells from the first section are recalled, thus contributing to the continuity of the composition.

DIVERTIMENTO NO. 6 (1972) JOHN WEINZWEIG

And a final note from the composer: "When saxophonist Paul Brodie asked me to write a work for the Third World Saxophone Congress in Toronto in 1972, he knew that I needed no introduction to that versatile instrument - - - I had studied the tenor saxophone briefly in my teens, my brother was a professional saxophone player and I had written a solo part for him in my "Wine of Peace." Shortly after my commitment, the first idea that came to me was the saxophone bursting forth at a breakneck pace in a high pitch of rhythmic energy. Its three parts would return to close the work. Then I planned a number of varied events in between that would feature 4 saxophone cadenzas followed by a 5th cadenza by the string orchestra. The most difficult consideration was the role of the string orchestra. I determined that their relationship to the soloist was to be one of interplay --- a dialogue, not similar thematic matter, but on contrasting and even opposing differences that would heighten the energy level. Consequently, some parts are conducted, other actions are generated by the conductors' cue. Even the saxophone performs a signal figure at the close of its cadenzas to terminate the orchestra. During the course of 15 events within an extended continuous movement, the saxophone employs a wide range of jazz inflections and timbric colors."

PHILIP CANDELARIA

Since his debut before an international audience at Toronto's "Guitar '78" festival, PHILIP CANDELARIA has appeared throughout North America. He has won several competitions, including the 1979 National Finals of the Canadian Music Competition. He has performed at the American String Teacher's Association National Guitar Symposium and at the "Guitar'81" international festival.

Mr. Candelaria holds degrees from the University of British Columbia and the Peabody Conservatory of John Hopkins University. This young artist has also received two British Columbia Senior Awards, two Canada Council Arts Grants, and in 1979 the Professional Study Award - British Columbia's highest award to an individual artist.

PHILIP CANDELARIA currently heads the guitar department at Cambrian College in Sudbury. His first recording has just been released by "Centrediscs" of the Canadian Music Centre.

LAWRENCE SEREDA

LAWRENCE SEREDA, saxophonist, was born in Grimsby, Ontario in June 26, 1950. A graduate of the University of Toronto and an Associate of the Royal Conservatory of Music in Toronto, LAWRENCE SEREDA has played with the Toronto Symphony Orchestra since 1970. He was the Canadian Representative at the World Saxophone Congress in Toronto in 1972, and in London, England in 1976. From 1972-76 he was a performer with the Paul Brodie Saxophone Quartet. LAWRENCE SEREDA is currently a saxophone instructor at the University of Toronto.

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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.

The Composers, Authors and Publishers Association of Canada



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