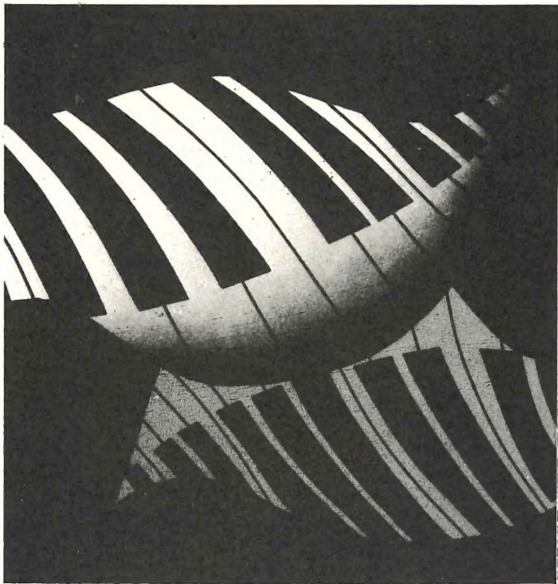


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MAKE-BELIEVE GARDENS

SUNDAY, NOVEMBER 16, 1986
PREMIERE DANCE THEATRE

Special
Guests

CARLOS E. MALCOLM WHYMSS (Cuba)

ANN SOUTHAM (Canada)

JEAN PAPINEAU-COUTURE (Canada)

GEORGE CRUMB (U.S.A.)

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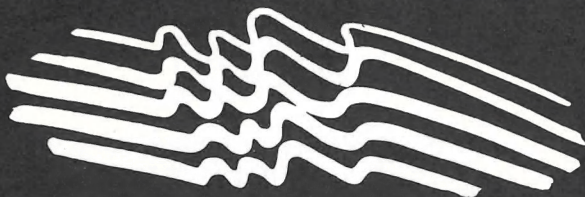
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SERGE GARANT

Two weeks ago, Canada and the new music community in particular, suffered a major loss with the death, after an extended illness of SERGE GARANT. Maître Garant's influence as composer, teacher and animateur touched all of us. As Artistic Director of the Société de Musique Contemporaine du Québec since its inception, he reshaped the profile of new music in Canada. As a composer, his beautifully crafted and profoundly felt works influenced an entire generation. His death, at 57, was untimely and tragic; we join the Canadian musical community in expressing our deep sorrow at his loss.



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MAKE-BELIEVE GARDENS

November 16, 1986

CARLOS E. MALCOLM WHYMSS (Cuba)
Beny Moré Redivivo (1973)

ACCORDES STRING QUARTET:
FUJIKO IMAJISHI, violin
DOMINIQUE LAPLANTE, violin
KENT TEEPLE, viola
DAVID HETHERINGTON, 'cello

ANN SOUTHAM (Canada)
Quintet *† (1986)

ACCORDES STRING QUARTET
MARC WIDNER, piano

JEAN PAPINEAU-COUTURE (Canada)
Sextuor (1967)

FUJIKO IMAJISHI, violin
KENT TEEPLE, viola
DAVID HETHERINGTON, 'cello
LAWRENCE CHERNEY, oboe
STANLEY MCCARTNEY, clarinet
PETER LUTEK, bassoon

« Intermission »

MC

GEORGE CRUMB (U.S.A.)

An Idyll for the Misbegotten * (1986)
(to be heard from afar, over a lake,
on a moonlit evening in August)

ROBERT AITKEN, flute
BEVERLEY JOHNSTON, percussion
JOHN BROWNELL, percussion
RICHARD SACKS, percussion

GEORGE CRUMB (U.S.A.)

Music for a Summer Evening (1974)

- i) Nocturnal Sounds (The Awakening)
- ii) Wanderer-Fantasy
- iii) The Advent
- iv) Myth
- v) Music of the Starry Night

MARC WIDNER, piano
BERNADENE BLAHA, piano
BEVERLEY JOHNSTON, percussion
JOHN BROWNELL, percussion

* World Premiere

+ Commissioned by New Music Concerts
with the assistance of the
Ontario Arts Council

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ME

CARLOS EDMOND MALCOLM WHYMSS


CARLOS EDMOND MALCOLM WHYMSS was born on November 24, 1945 in Havana City, Cuba to parents who had emigrated from the West Indies. He began his musical studies at the age of eleven.

A graduate in Piano from the Amadeo Roldan Conservatory in Havana, MALCOLM WHYMSS studied Contemporary Harmony and Counterpoint with Leo Brouwer and Composition with Frederico Smith and Roberto Valera, which led to a degree from the Superior Institute of Arts in Havana.

From 1964 to 1969 he was the pianist of the National Modern Dance Ensemble. During this period he composed several ballets and, through the auspices of the Cuban Institute of Radio



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and Television and the Cuban Institute of Film, the music for many documentaries and radio and television programs. Since 1970 he has been a member of the staff of composers of the Ministry of Culture.

MALCOLM WHYMSS' music has been performed at many international festivals including the Warsaw Autumn, the Berlin Biennale and the Music Today festival in Japan. He himself has appeared as a performer on several tours throughout Latin America.

BENY MORÉ REDIVIVO
for string quartet

The death of Cuban folk-singer Beny Moré occurred exactly when the techniques of aleatorism and post serialism were gaining ground in the practice of "avant-garde" music.

I composed this string quartet in an attempt to oppose the values and means of aleatoric improvisation utilizing certain improvisatory patterns that can be found in the rhythms of Cuban folk music. Taking these elements out of their original contexts and blending them together with imitations of daily sounds (ambulance alarms, telegraph rhythms) I developed this piece that I dedicated to the memory of the famous singer and improviser.

The score was completed in 1973 and first performed in 1975.

-Carlos E. Malcolm Whymss

MC

ANN SOUTHAM

ANN SOUTHAM was born in Winnipeg, Manitoba but has lived most of her life in Toronto. After completing musical studies at the University of Toronto and the Royal Conservatory of Music of Toronto in the early 1960's, she began a teaching and composing career which has included a long and productive association with modern dance. Although most of her work has been in the field of electronic music, particularly for dance, she has also composed concert music for a variety of acoustic instruments, strings and piano being particular



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favourites. Her work has been frequently performed across Canada, in the United States and in Europe.

QUINTET

for piano and string quartet

QUINTET is composed in one movement. It opens with an extended contemplative piano solo based on five notes -- a two-note melody and a three note chordal accompaniment -- which are presented in a simple and consonant relationship. Following this a longer melodic line shared by the violins introduces seven new notes into the musical situation, thus gently dislocating this consonant frame of reference and establishing a twelve-tone row. In this way the strings expand the musical material and make possible a change from the consonant character of the piano alone to the energetic dissonance of the whole ensemble using the complete twelve-tone row.

During the course of the piece two further piano solos again present the initial five-note material, this time in a celebratory manner and in such a way as to include the entire row without disturbing the consonance.

QUINTET moves through dissonance and consonance, energetic activity and melodic expressiveness, exploring different aspects of a twelve-tone row which developed out of the initial relationship between piano and strings. It returns in the end to the contemplative five-note piano solo with which it began.

-Ann Southam

MC

JEAN PAPINEAU-COUTURE

JEAN PAPINEAU-COUTURE was born in Outremont, Quebec on November 12, 1916. As he enjoys the beginnings of his seventieth year, he can look back on a long and very distinguished career, both as composer and educator. In his formative years, PAPINEAU-COUTURE encountered some of the most significant figures in twentieth century music: Nadia Boulanger, Quincy Porter, Beveridge Webster and Igor Stravinsky all influenced his development. In turn, he has influenced



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many of the central figures of Canadian contemporary music: Marcelle Deschênes, Jacques Héту, François Morel, André Prévost and Gilles Tremblay, among others.

Extremely sensitive to the development of his cultural environment, PAPINEAU-COUTURE's involvement with many Canadian musical organizations shows him to be one of the most important musicians of his time. His concern for the musical life of Canada has been widely recognized, as witnessed by the numerous distinc-



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ME

tions, medals and honours bestowed upon him, such as the Calixa-Lavallée Prize awarded by the Quebec Jean-Baptiste Society (1962), the Order of Canada medal (1968) and the Canadian Music Council medal (1973). NEW MUSIC CONCERTS is pleased to wish this noted musician a very happy seventieth birthday.

SEXTUOR

for wind trio and string trio

SEXTUOR was written in 1967 on a commission from the English language section of Société Radio Canada for the Montreal Festival of Expo '67. It bears a dedication to John Roberts.

SEXTUOR is composed of seven movements. The first, "Trés lent, un peu moins lent", is scored for the full sextet; the second, "Mouvement de marche", for clarinet and 'cello; the third for wind trio; the fourth, *attacca*, for the full ensemble; the fifth, "Mouvement de marche", for violin and viola; the sixth, "Rapide et très léger", for string trio; and the seventh, "Trés lent", for the sextet. By turns lyrical and percussive, SEXTUOR exploits the resources of the double trio fully, providing opportunities for virtuoso display to all.

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GEORGE CRUMB

"I have always considered music to be a very strange substance, a substance endowed with magical properties. Music is tangible, almost palpable, and yet unreal, elusive. Music is analyzable only on the most mechanistic level; the important elements -- the spiritual impulse, the psychological curve, the metaphysical implications -- are understandable only in terms of the music itself. I feel intuitively that music must have been the primeval cell from which language, science and religion originated."

-George Crumb



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Born in Charleston, West Virginia in 1929, GEORGE CRUMB continues to provide an American vision which is also universal in its scope and appeal. His music is eminently respectable (he has taught composition at the University of Pennsylvania for 26 years), highly awarded (he has received the Pulitzer Prize, the International Rostrum of Composers Award and the Koussevitzky International Recording Award, among others) and invokes a sound-world of such uniqueness that it is both immediately recognizable and impossible to imitate.

NEW MUSIC CONCERTS is pleased to again welcome GEORGE CRUMB to Toronto after a ten year absence.

AN IDYLL FOR THE MISBEGOTTEN
for flute and drums

I feel that "misbegotten" well describes the fateful and melancholy predicament of the species homo sapiens at the present moment in time. Mankind has become ever more "illegitimate" in the natural world of the plants and animals. The ancient sense of brotherhood with all life-forms (so poignantly expressed in the poetry of St. Francis of Assisi) has gradually and relentlessly eroded, and consequently we find ourselves monarchs of a dying world. We share the fervent hope that mankind will embrace anew nature's "moral imperative".

My little IDYLL was inspired by these thoughts. Flute and drum are, to me (perhaps by association with ancient ethnic musics), those instruments which most powerfully evoke the voice of nature. I have suggested that

MK

ideally (even if impractically) the music should be "heard from afar, over a lake, on a moonlit evening in August".

There are two quotations in AN IDYLL FOR THE MISBEGOTTEN --the haunting theme of Claude Debussy's Syrinx (for solo flute, 1912) and two lines from the eighth-century Chinese poet, Ssu-K'ung Shu:

"The moon goes down. There are shivering birds and withering grasses."

-George Crumb

This performance marks the World Premiere of this work which is dedicated to Robert Aitken.

MUSIC FOR A SUMMER EVENING
(MAKROKOSMOS III)

for 2 amplified pianos and percussion

MUSIC FOR A SUMMER EVENING was completed in February 1974. The work was commissioned by the Fromm Foundation and was written specifically for (and is dedicated to) Gilbert Kalish, James Freeman, Raymond DesRoches and Richard Fitz. These four gifted performers premiered the work at Swarthmore College on March 30, 1974.

I feel that SUMMER EVENING projects a clearly articulated large expressive curve over its approximately 40 minute duration. The first, third and fifth movements, which are scored for the full ensemble of instruments and laid out on a large scale, would seem to define the primary import of the work (which might be interpreted as a kind of "cosmic drama"). On the other hand, the wistfully evocative "Wanderer Fantasy" (mostly for the two pianos alone) and the somewhat

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atavistic "Myth" (for percussion instruments) were conceived of as dream-like pieces functioning as intermez-zos within the overall sequence of movements.

The three larger movements carry poetic quotations which were very much in my thoughts during the sketching-out process, and which, I believe, find their symbolic resonance in the sounds of SUMMER EVENING. "Nocturnal sounds" is inscribed with an excerpt from Quasimodo: "Odo risonanze effimere, oblio di piena notte nell'acqua stellata" (I hear ephemeral echoes, oblivion of full night in the starred water); "The Advent" is associated with a passage from Pascal: "Le silence eternal des espaces infinis m'effraie" (the eternal silence of infinite space terrifies me); and the last movement, "Music of the Starry Night", cites these transcendently beautiful images of Rilke: "Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher kieses fallen unendlich sanft in seinen Händen hält." (And in the night the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in His hands).

MUSIC FOR A SUMMER EVENING, in respect to style and compositional technique, is very much related to my Makrokosmos, Volumes I and II, for solo amplified piano (composed in 1972 and 1973 respectively). I think of the three works as forming a trilogy, especially in view of the fact that they share several important thematic elements. The most egregious example of self-plagiarism

MK

would be "The Advent" of SUMMER EVENING, which is simply an elaboration of the "Twin Suns" piece of Makrokosmos, Volume II. I might mention, too, that "Music of the Starry Night" was originally sketched out for solo piano for inclusion in Makrokosmos, Volume II; however, as the sketch evolved it readily became apparent that my "cosmic" conception was quite beyond the capabilities of ten fingers!

The combination of two pianos and percussion instruments was, of course, first formulated by Bela Bartok in his sonata of 1937, and it is curious that other composers did not subsequently contribute to the genre. Bartok was one of the very first composers to write truly expressive passages for the percussion instruments; since those days there has been a veritable revolution in percussion technique and idiom and new music has inevitable assimilated these developments.

As in several of my other works, the musical fabric of SUMMER EVENING results largely from the elaboration of tiny cells into a sort of mosaic design. This time-hallowed technique seems to function in much new music, irrespective of style, as a primary structural "modus". In its overall style, SUMMER EVENING might be described as more or less atonal, or more or less tonal. The more overtly tonal passages can be defined in terms of the basic polarity F#-d# (or, enharmonically, Gb-eb). This (most traditional) polarity is twice stated in "The Advent" in the opening crescendo passages ("majestic, like a larger rhythm of nature") and in the concluding "Hymn for the Nativity of the Star-Child". It is stated once again in "Music of the Starry Night",

ME

with the quotation of passages from Bach's D# minor fugue (Well-tempered Clavier, Book II) and a concluding "Song of Reconciliation" in Gb (overlaid by an intermittently resounding "Fivefold Galactic Bells in F#). One other structural device which the astute listener may perceive is the isorhythmic construction of "Myth", which consists of simultaneously performed tales of 13, 7 and 11 bars.

In closing, I feel that it would be appropriate to emphasize the critically important role of the performer in the evolution of any new musical language. New music, with its enormous technical and expressive demands, depends for its very existence on a type of pioneer performer, who, in fact, is engaged in creating and codifying the "Aufführungspraxis" of our own time. The number of such dedicated performers is perhaps not large; fortunately, however, they do exist, and for this I am most grateful.

-George Crumb

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