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1985-86 Season



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# NEW MUSIC CONCERTS

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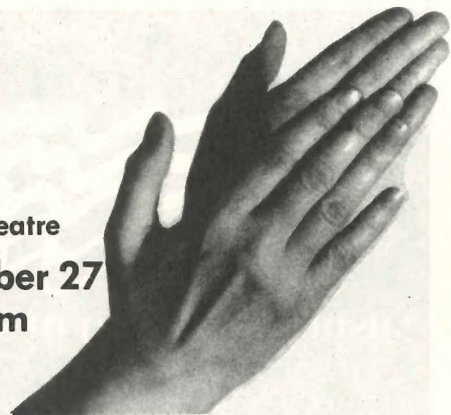
## LONTANO

ODALINE DE LA MARTINEZ, *conductor*

Premiere Dance Theatre

SUNDAY, October 27

1985 8:00 pm



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# HEAR SOMETHING NEW!

# NEW MUSIC CONCERTS

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# NEW MUSIC CONCERTS

**LONTANO** SUNDAY, October 27 1985

A DAY IN THE LIFE OF A MAY FLY \*(1981)

ANTHONY PAYNE (U.K.)

DARK ANGELS \*(1974)

PETER MAXWELL DAVIES (U.K.)

CONCELEBRATION \*(1981)

JONATHAN HARVEY (U.K.)

INTERMISSION

CANCIONES \*(1983)

ODALINE DE LA MARTINEZ (U.K.)

COLORATURA \*(1966)

BRIAN FERNEYHOUGH (U.K.)

LIBRA (1968)

ROBERTO GERHARD (U.K.)

LONTANO - ODALINE DE LA MARTINEZ, conductor  
INGRID CULLIFORD, flute  
CHRISTOPHER REDGATE, oboe  
DAVID RIX, clarinet  
SOPHIE LANGDON, violin

MARGARET POWELL, cello  
TIMOTHY WALKER, guitar  
SHELAGH SUTHERLAND, piano  
MARTIN ALLEN, percussion

Canadian Guest Artist - KAREN JENSEN, mezzo soprano

\*Canadian Premiere

The Canadian tour of LONTANO is due to the generous sponsorship of the Touring Office of the Canada Council and the British Council.

# HEAR SOMETHING NEW!

## ANTHONY PAYNE

ANTHONY PAYNE was born in London in 1936 and became one of a rich generation of British composers who, since the fifties, have transformed our musical life. However, unlike most of his contemporaries he did not come to attention as a composer until the late sixties when he resumed composition, with his Phoenix Mass, after a five year silence. Since that time, ANTHONY PAYNE has written pieces for orchestra, solo piano, a cappella choral works, varied instrumental pieces and his highly acclaimed String Quartet written in 1978 for the Chilingirian Quartet. An authority on 20th Century English composers, ANTHONY PAYNE has also written a compelling study of Schoenberg, and has a distinguished career as a writer about music.

## A DAY IN THE LIFE OF A MAYFLY

Many years ago I came across a poetic reference to the brief lifespan of the Mayfly - how it emerges from the water, goes through the transformation from nymph to fly, swarms, mates then lays its eggs and dies - all in the course of little more than an evening. To the Mayfly, a full and natural span - to us, with our expectation of threescore years and ten, a haunting reminder of the brevity of all animal life compared with the vastness of the cosmos.

A musical idea was born at that time which I have only now had the chance to realise: the idea of a scherzo-cum-tone poem using material based on the humming of insects' wings, thematic lines influenced by their darting, interacting flight patterns, incorporating dislocated waltz rhythms as a mating symbol. In contrast with these ideas, constantly recurring and lying just beneath the surface when not more readily apparent,

### A DAY IN THE LIFE OF A MAYFLY (cont'd)

exists the calm stillness of larger processes, the ever-running stream from which the Mayfly emerges, mysterious time-spans as human beings perceive them. The intermittent chiming of a bell, for instance, that achieves so little musically through the course of the piece while the fly lives and dies, might, it is hinted, grow and develop if the piece were a hundred times longer.

-ANTHONY PAYNE

A DAY IN THE LIFE OF A MAYFLY was commissioned by the Fires of London with funds provided by the Arts Council of Great Britain, and first performed in 1981.

### PETER MAXWELL DAVIES

PETER MAXWELL DAVIES' first works, which appeared in the mid-fifties, immediately marked him out as one of the most gifted British composers to have emerged since Britten and Tippett, and for many years his highly original talent has been recognised internationally.

The roots of his style are not hard to discern. Born in 1934 in Manchester, he studied in that city at the Royal Manchester College of Music (now the Royal Northern College of Music and at the University, finding Harrison Birtwistle and Alexander Goehr among his fellow students. The three young composers took a then unfashionable interest in the music of Schoenberg and his pupils, while at the same time DAVIES was strongly attracted to the techniques of early and Indian music, as is apparent even in the very early Quartet Movement of 1952. When he left Manchester, in 1957, he had already completed several pieces combi-

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# HEAR SOMETHING NEW!

PETER MAXWELL DAVIES (cont'd)

ning post-Schoenbergian expressive frenzy with the arcane musical thought of Dunstable: one example is the Clarinet Sonata performed at Darmstadt that summer. Subsequent periods of study, with Goffredo Petrassi (1957-9) and Roger Sessions (1962-4), did little to alter his direction.

PETER MAXWELL DAVIES settled on the unpeopled island of Hoy in the Orkneys in 1970. In 1977, he founded the St. Magnus Festival in Orkney as an annual midsummer celebration of Northern Arts, and several of his recent works have been warmly received there by local audiences. To witness such enjoyment, and to see the tiny shops of Stromness boldly displaying his scores and records is to gain an important measure of the strength of DAVIES' appeal.

DARK ANGELS

The valley where I live, in a remote island off the north coast of Scotland, since Viking times a thriving crofting and fishing community, is now all but deserted. The islanders gradually left through the first half of this century, the contrasts between their own hard life and the comparatively easy life of the Scottish cities being too cruel. A few crofts were worked until quite recently, but there were ever fewer young people, and the final blow for the community was the drowning of the last two children - brothers - in the mid-50's. They made a raft and sailed it on the burn where it widens before joining the sea, far away from all possibility of rescue. Their death was as a sign to the inhabitants remaining, who, with the exception of one farmer who is still there, left what they could only see as a doomed place, and the school, shop, crofts, byres, fell into disrepair, open to the birds and sheep.



## DARK ANGELS (cont'd)

The two poems I have set by George Mackay Brown concern these events; the first, The Drowning Brothers relates the circumstance which led to the final exodus, and the second, Dead Fires, is a litany of the deserted crofts. The title of the guitar solo separating the two settings, DARK ANGELS, which I gave to the whole work, refers to the silent hills brooding around the deserted valley. The work is imbued with the sound of the island, where, however, at one of the deserted crofts listed in Dead Fires, the fire burns again in the hearth, and the ground is once more fertile.

-PETER MAXWELL DAVIES

## Text from the book of poems Fishermen with Ploughs

by George Mackay Brown

### 1. The Drowning Brothers

The boy said (his arm a long white stone)

'The burn is a fish in a net of fences . . .

The burn is a glancing shuttle . . .'

A crofter turned a homing rudder.

Corn, a prodigal, stood in the door of the sun

Arrayed in harvest patches.

The crofter beached. Tho ripe hands of the wind

Throttled his haddocks.

He shouted the women from loom and fire.

The brother said (his thigh a struck gleam)

'The burn is a lark in a cage. The silver tongue

Yearns on and out . . .'

The burn throbbed between hills and beach all day,

Pigeons fretted the stubble.

Women stooped to the sheaves with bronze throats.

The first boy said (half marble and half flesh)

'The tinker burn hurries from field to field.

He begs for small things.

Heather to cornstalk to seaweed he burbles gossip.

He spreads his pack at every stone,

Torrents of sapphire and lace,

Among the reeds a swatch of green silk . . .'

An oat, a can, a straw, left the slow valley.

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# HEAR SOMETHING NEW!

Ikey slouched at the stubble edge,  
Banished that day with larks, rats, fishermen.  
The brother said (his throat a sculpted psalm)  
'The burn is our angel. He praises.  
He fills our pails.  
He flames in the face of the drinking beasts.  
He carries the valley filth  
Out to the seven brightnesses of the bay.  
He has turned a key.  
Quick, now, follow the cold one.  
They will drag us back to their old sweat and dung . . .'  
Those hills, The Ward and Moorfea, brooded upon them,  
Dark angels.  
The tractor throbbled with one urgent image, broad.  
Heavy with images, the statues drowned.

## 2. Dark Angels (guitar solo)

## 3. Dead Fires

At Burnmouth the door hangs from a broken hinge  
And the fire is out.  
The windows of Shore empty sockets  
And the hearth coldness.  
At Bunerton the small drains are choked.  
Thrushes sing in the chimney.  
Stars shine through the roofbeams of Scar.  
No flame is needed  
To warm ghost and nettle and rat.

Greenhill is sunk in a new bog.  
No kneeling woman  
Blows red wind through squares of ancient turf.  
The Moss is a tumble of stones.  
That one black stone  
Is the stone where the hearth fire was rooted.  
In Crowthorn the sunken hearth  
Was an altar for priests of legend,  
Old seamen from the clippers with silken beards.  
The three-toed pot at the wall of Park  
Is lost to woman's cunning.  
A slow fire of rust eats the cold iron.  
The sheep drift through Reumin all winter.  
Sheep and snow  
Blanch fleetingly the black stone.  
From that sacred stone the children of the valley  
Drifted lovewards  
And out of labour to the lettered kirkyard stone.  
The fire beat like a heart in each house  
From the first cornerstone  
Till they led through a sagging lintel the last old one.  
The poor and the good fires are all quenched.  
Now, cold angel, keep the valley  
From the bedlam and cinders of A Black Pentecost.

©George Mackay Brown 1971

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## ODALINE DE LA MARTINEZ (cont'd)

An expanding schedule of engagements with chamber and symphony orchestras is rapidly establishing her reputation as a conductor. Highlights for 1985/86 include another invitation to conduct at the BBC Proms, and following her successful debut in Berlin she will conduct the Ensemble Moderne of the Junge Deutsche Philharmonie at the Venice Biennale, and the BBC Welsh Symphony Orchestra in an all-Ligeti program in the presence of the composer.

## CANCIONES

CANCIONES (literally Songs) is based on four poems of Federico Garcia Lorca from the collection of the same title. The poems date from around 1920 and are very much immersed in the folk-like elements of Southern Spain. The texts are simple, at times child-like and full of imagery and character.

The work was commissioned by Simon Limbrick and Janis Kelly through the

Greater London Arts Association and first performed by them at the Wigmore Hall in the summer of 1983.

### No. 1 Backwater

Night is coming.  
The rays of the moon are knocking..

Night is coming.

A large tree wraps itself  
With words of songs.

Night is coming.

If you come to see me  
through paths of air

Night is coming.

You would find me crying  
Under the large elm trees.

### No. 2 Song of the Rider

Cordoba.  
Distant and alone

Black filly, large moon  
and olives in my saddle bag.  
Even though I know the roads  
I will never reach Cordoba.

Through the plain, through the wind,  
black, filly, red moon.

Death stares at me  
from the towers of Cordoba

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# HEAR SOMETHING NEW!

## CANCIONES (cont'd)

Ay! What a long road  
Ay! my brave filly  
That death awaits me  
before I reach Cordoba.

### No. 3 It's true

It is such toil  
to love you like I love you!

Because of my love for you  
it hurts me to breathe,  
my heart hurts, and my hat.

Who would buy me this little  
belt and this little bit of  
linen to make me handkerchiefs?

It is such toil  
to love you like I love you!

### No. 4 Farewell

If I die  
leave my balcony open

The boy eats oranges.  
(I can see him from my balcony)

The reaper harvests the wheat  
(I hear him from my balcony)

If I die  
Leave my balcony open!

-translation by ODALINE DE LA MARTINEZ



du MAURIER

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*The New Yorker*

JONATHAN DEAN HARVEY

JONATHAN DEAN HARVEY was born in 1939 in Sutton Coldfield, U.K. He studied composition with Erwin Stein, and Hans Keller. He was a Harkness Fellow at Princeton University in 1969 and 1970. He has composed numerous orchestral and chamber works and several works involving electroacoustics. HARVEY has also written extensively on music, including a major study of the music of Karlheinz Stockhausen.

CONCELEBRATION

CONCELEBRATION is a ritualistic work in which the four instruments go their own ways and yet from time to time meet and "dance" together. Each instrument plays a set of duration cycles, which never coincide except at the beginning and end of the piece. There are subdivisions within these cycles which always have the following order of characteristics:

- 1) silent (or percussion sounds),

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**HEAR SOMETHING NEW!**

## CONCELEBRATION (cont d)

2) gentle and static, 3) energetic and mobile. So there is a constant flux from "meditation" to "being" to "becoming", and one instrument may be playing one type whilst another is playing a different, opposed one; but sometimes they agree, and then there is a celebration. The beginning of the cycles are signalled by bell sounds, and the percussionist signals the subdivisions with wood sounds. The work is dedicated to Bishop John of Winchester, whose fine book on the Holy Spirit, The Go-Between God, provided its starting point.

-JONATHAN HARVEY

## ODALINE DE LA MARTINEZ

Composer, pianist, broadcaster and lecturer, ODALINE DE LA MARTINEZ, a colourful and forthright communicator, has achieved recognition as one of Britain's most dynamic and gifted musicians.

Born in Cuba in 1940, MARTINEZ became resident in the U.S.A. in 1961 and came to Britain on a Marshall scholarship in

1972 to study piano and composition at the Royal Academy of Music. She followed this with doctoral studies in computer music at Surrey University. She is the recipient of numerous awards including a Guggenheim Fellowship and U.S.A. National Endowment of the Arts Fellowship.

MARTINEZ is founder and director of LONTANO, a unique ensemble of virtuoso musicians specializing in 20th Century music. Her untiring enthusiasm, inspired programming and gripping performances have made LONTANO's regular London series one of international importance. She is founder and co-director of the Contemporary Chamber Orchestra.

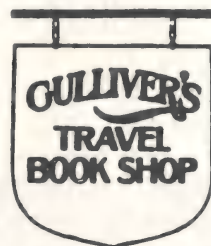
ODALINE DE LA MARTINEZ made history in 1984 as the first woman ever to conduct a BBC Promenade Concert. During the same year she received the prestigious "Artijus Award" for her major contribution in championing Hungarian music and enjoyed wide critical acclaim when her opera Sister Aimée was premiered in America.

## BRIAN FERNEYHOUGH

BRIAN FERNEYHOUGH was born in Coventry in 1943. Formal training began at the Birmingham School of Music in 1961, and there, for the first time, he made contact with contemporary scores. After two years of school teaching he entered the Royal Academy of Music where his Professor of Composition was Lennox Berkeley.

Whilst at the Academy, FERNEYHOUGH was awarded the Mendelssohn Scholarship which enabled him to continue his studies in Amsterdam. It was on the continent that his work began to gain official notice. During the winter of 1968-69 FERNEYHOUGH studied with Ton de Leeuw and the following autumn finally left for Basle, Switzerland. In 1969 he obtained a scholarship to study with Klaus Huber at the Basle Conservatory. In 1973, he moved, with Huber, to the Musikhochschule in Freiburg, Germany, where he was later appointed a Professor of Composition.

Since 1974 FERNEYHOUGH's music has been performed at several major festivals in Europe: Darmstadt, Donaueschinger, Venice, etc. Noteworthy among various academic engagements are FERNEYHOUGH's visits to Darmstadt(1976,1978,1980), Berlin(1976-77), Helsinki(1977,1978), Glasgow(1979), Arezzo(1980-81), and the Summer School of Music at Dartington(1981).



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# HEAR SOMETHING NEW!

## COLORATURA

The initial concept of this short work in one movement for oboe and piano only was born from the problematics of the chosen instruments. Taking into account the vast difference in the quality of the sound, I felt that the composition should be more than just the conventional form of solo and accompaniment. In this case, each instrument is assigned material specific to itself and material in common with the other instrument. This allows both the exploitation of the most typical potentialities of both instruments and the generation, which allows both players to converge at times in common structural physiognomy.

This kind of activity has two possible interpretations, a "centrifugal" one where the central inclination of the piece is the divergence of both instruments from the common "reservoir" (a formal organic process), and a "synthetic" one in which two initially individual-

istic strata merge (a process of periodic nature). The principle aim of COLORATURA is the interaction of these possibilities.  
-BRIAN FERNEYHOUGH

## ROBERTO GERHARD

ROBERTO GERHARD (1896-1970) was born in Catalonia, where he studied piano with Granados and composition with Pedrell. In 1923 he left for Vienna to work with Schoenberg, with whom he studied for five years. On his return to Spain he held a Professorship in Barcelona, followed by the headship of the Music Department at the Catalan Library. With the defeat of the Spanish Republic in 1939 GERHARD left Spain to settle in Cambridge, where he remained until his death.

## LIBRA

LIBRA - the balance - happens to be my zodiac sign. I have a certain weakness for astrology in general, and for horoscopes in particular, and believe that people both under the same sign have



## LIBRA (cont'd)

certain distinctive character-traits in common. I don't know whether any of mine are exhibited in LIBRA. If so, I would assume, as with one's handwriting, that this must be due to the utter unselfconsciousness with which the writing is carried out. Which would be an additional reason for holding as I do that absolutely nothing is to be said in music concerning "the heart of the matter".

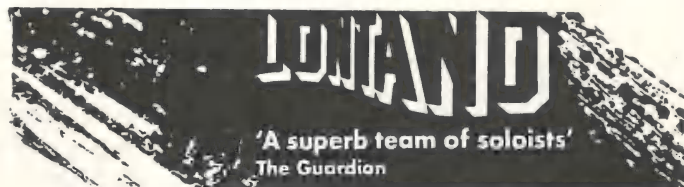
A good deal can be said, on the contrary, as to the manner in which a composer works technically. But even that is largely superfluous; the informed score-reader finds out most of it for himself, and it is much more fun than to be told. As regards the music-lover, I believe he had better ignore this aspect altogether and stand uncompromisingly by the sound of the music: he can be assured that in music the sense is in the sound.

-ROBERTO GERHARD

## LONTANO

The ensemble LONTANO can be numbered amongst the most widely heard and regularly praised exponents of contemporary music. Since 1976, when the group originated as a brilliant initiative involving Royal Academy of Music students (in London), LONTANO has quickly grown into an experienced team. Over the last few years, under the energetic directorship of ODALINE DE LA MARTINEZ, it has acquired a formidable reputation as an ensemble combining individual virtuosity and teamwork in a wide

range of music, from the twentieth-century classics by Schoenberg, Varèse and Ravel to the latest compositions of up-and-coming figures who are still in their twenties.



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# HEAR SOMETHING NEW!

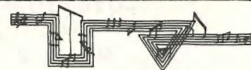
## KAREN JENSEN

KAREN JENSEN is Assistant Professor at the University of Manitoba School of Music, where she teaches voice and directs the Opera Ensemble. Her University of London doctoral research in extended vocal techniques reflected her activities as a performer in England and Europe. She regularly appeared as soloist at the major concert halls of London, and performed often with contemporary music organizations such as the Contemporary Directions Ensemble and Music Inter Alia, premiering new Canadian works and performing works by prairie composers. Karen has returned to London to record Murray Schafer's Music for the Morning of the World for BBC, and again for the U.K. premiere of George Crumb's Madrigals. DR. JENSEN regularly performs the standard repertoire in local concerts and enjoys her combined career of singing, teaching, adjudicating, and direction. Last season her Opera Ensemble presented two North

American premieres: John Gardner's Tobermory, and the Eighteenth century puppet opera Proteus by Portuguese composer Antonio Teixeira. DR. JENSEN has three daughters and is married to historian and writer Dr. Gerald Bowler.

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Many works that have won P.R.O. Canada prizes in the past have since been acclaimed elsewhere and we are proud to have been able to bring recognition where it is due:

- GLENN BUHR's *Beren and Luthién* (1984 winner) received its premiere September 11 in a performance by the Toronto Symphony.
- JOHN BURKE's *À la Source d'Hypocrène* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by *The New Yorker*, following a 1981 New York performance by the University of Indiana's New

Music Ensemble, as "the concert's most alluring piece."

- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Angé* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

Deadline for entries is April 30. Call or write us for an application:



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