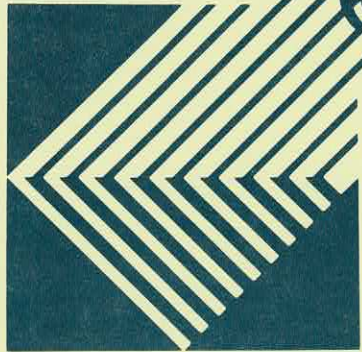


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# LAC

applauds New Music Concerts  
on its 19th consecutive season  
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May this be the best season ever!

*New Music Concerts*



*The Cello  
Of  
Siegfried  
Palm*

*Sun March 4/90*

*New Music Concerts*  
**THE CELLO OF  
SIEGFRIED PALM**

Premiere Dance Theatre, Toronto,  
8pm Sunday March 4th 1990.

notes by Christopher Butterfield

**Bäck, Sven-Erik** *n.* born Sweden 1919. Studied medieval music at Schola Cantorum, Basel, 1958. Known for liturgical motets and chamber music. Opera *Tranfjädrarna* (trans. *The Crane Feathers*) 1956, based on Noh play by Kinoshita.

**Butterfield, Christopher** *n.* born Canada 1952. Moved to Toronto 1977.

**Canada** *n.* Notable for the breadth of its musical interests and the cosmopolitan outlook of its composers, most of whom are little-known abroad.

**capriccio** *n.* 1. 19th c. title for piano pieces of a humorous/capricious nature *n.* 2. important 17th c. pre-fugal form (cf. Frescobaldi, *Capriccio sopra il cucu; sopra ut re mi fa sol la; sopra la bergamasca*).

**Capriccio per Siegfried Palm (1968)** *n.* composed using 'noise' techniques (*battuto con legno*, bowing below bridge, on tailpiece, &c.). Ironic in its repeated return to a *pizzicato* C major chord.



'cello *n.* (abb. violoncello) bass size of the violin, about twice the length, with other measurements in proportion, except for higher ribs. Earliest preserved specimens by Andrea Amati, 1560 ca. Domenico Gabrielli (1659-90) among first to use it as solo instrument. Luigi Boccherini (1743-1805) responsible for 113 quintets with 2 'celli. Classical method of playing described in *Essai sur le doigter du violoncelle* (1806-19) of Jean-Louis Duport (1749-1819).

'Cello *Concerto* (1966) *n.* demonstrates Ligeti's mature style with exceptional detail. Score notable for quantity of performance notes.

Germany *n.* amplifier of advanced western musical thought after 1945. Probably the best audience in the world for contemporary music, although much indigenous composition continues to rely on the strongly rational program begun by Stockhausen, Boulez, et al.

Kagel, Mauricio *n.* born Argentina 1932. Credits Borges as major influence. Moved to Cologne, Germany 1957. Some experience with hallucinogens, acknowledged as the source for certain ideas. Frequently criticised as being 'anti-music', he is more concerned with the social and political aspects of the discipline, which makes it possible to invoke his work in a larger artistic discourse.

Ligeti, György *n.* born Hungary 1923. Moved to Vienna 1956, to Berlin 1969. Early work much influenced by Bartók. Interest in the absurd and grotesque that occupied him through the 60's and 70's (*Aventures, Nouvelles Aventures, La Grande Macabre*) and a passing influence by American steady-state composers (*Drei Stücke für Zwei Klavier, 1976*) has

given way to the severe, almost classical modernism of the *Trio für Violine, Horn und Klavier (Hommage à Brahms)* (1982). Chronic illness hampered his work through the late '70's.

*Mechanics of Desire, The* (1990) *n.* result of *n.* 1. teaching elementary music course to 1st year university class; 2. continuing amazement at arbitrary nature of standard western harmony; 3. growing revulsion at the sight of glossy magazines. Quotes material written by Butterfield for *n.* 1. *the vacant goddess* by Thom Sokolowski; 2. *Project for an Opera of the Twentieth Century G.S....*, libretto by John Bentley Mays. Commissioned by New Music Concerts, with thanks to the Canada Council.

Palm, Siegfried *n.* born Wuppertal, Germany 1927. Principal 'cellist of the modern in music, originator of techniques and new expressive methods. Dedicattee of works by many composers. In that class of defining artists in the post-war period that includes the Kontarsky brothers, Heinz Holliger, Cathy Berberian, &c. Has been much involved with administration over the last fifteen years (President of the ISCM, member of the Darmstadt advisory committee, Intendant of the Deutsche Oper, &c.).

Penderecki, Krzysztof *n.* born Poland 1933. Capable composer, but earlier music tends to superficiality due to indulgent use of effects. Best known for '60's orchestra/choir works *St. Luke Passion, Devils of Loudun, Threnody for the Victims of Hiroshima*, &c. that exploit colour and density in hyper-dramatic style. Recent pieces increasingly conservative.

*per Slava* (1986) *n.* written for Mstislav Rostropovich.



*Phantasiestück mit Begleitung* (trans. *Fantasy with accompaniment*) (1989) *n.* music theatre piece that continues Kagel's interest in the staged musical event, a project that has been occupying him since the early '60's. (see *Der Schall, 1898, Staatstheater, Ludwig van, Kahntrimusik, Match, &c.*)

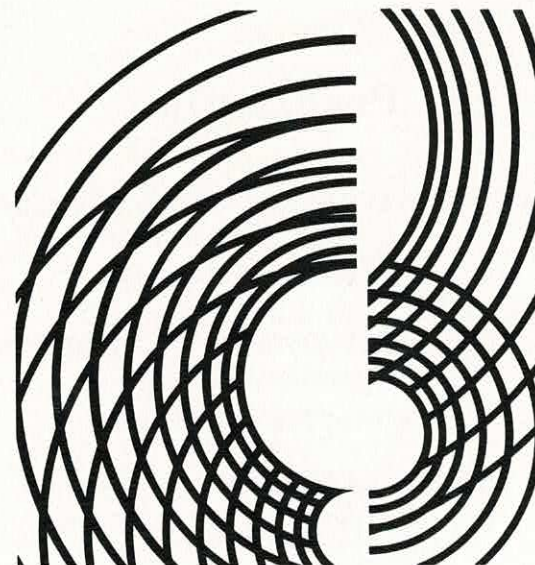
*ricercare n.* (16th/17th c.) (It. 'to seek out') 1. imitative treatment of one or more themes in an instrumental counterpart to the (vocal) motet; 2. non-imitative studies in technique and instruction rather than counterpoint.

*Ricercar per S* (1983) *n.* In 4 sections. Capital 'S' is the German designation for E-flat. The piece was written for S. Palm.

*siegfriedp* (1972) *n.* mainly based on perpetual variation of the notes E-G-F-D-A. 'Cellist required to sing.

*Vier kurze Studien* (1970) *n.* Each piece concentrates on a technical problem. I. two contrasting methods of bowing on different strings or two different tone colours with the same bowing *n.* II. pizzicati and natural harmonics *n.* III. very rapid playing at the heel of the bow *n.* IV. high positions as slow as possible.

**Zimmermann, Bernd-Alois** *n.* born Germany 1928, died 1970. Revered at home, little played abroad. Rodney Sharman has called him the Claude Vivier of Germany. Best known for controversial post-Wozzeck opera *Die Soldaten* (1958-60, rev. 1963-64). Finding that he was going irreversibly blind, committed suicide shortly after completing deeply pessimistic 'ecclesiastical action' *Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne* for orchestra and choir.



## PROCAN Young Composers' Competition

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- (e) Godfrey Ridout - Choral



Additional Information:  
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## Programme

**BERND ALOIS ZIMMERMAN** (Germany)

*Vier kurze Studien* (1970)

Siegfried Palm, violoncello

**KRZYSZTOF PENDERECKI** (Poland)

*per Slava* (1986)

Siegfried Palm, violoncello

**KRZYSZTOF PENDERECKI** (Poland)

*Capriccio per Siegfried Palm* (1968)

Siegfried Palm, violoncello

**MAURICIO KAGEL** (Germany)

*siegriedp'* (1972)

Siegfried Palm, violoncello

**SVEN-ERIK BÄCK** (Sweden)

*ricercar per S* (1983)

Siegfried Palm, violoncello

**CHRISTOPHER BUTTERFIELD** (Canada)

†*The Mechanics of Desire* (1989)

Siegfried Palm, solo violoncello

Robert Aitken, solo flute & piccolo,

Peter Lutek, bassoon

Joan Watson, French horn

Guy Edrington, French horn

Fujiko Imajishi, violin

Marie Berard, violin

Coral McCartney, violin

Christopher Butterfield, conductor

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

**MAURICIO KAGEL** (Germany)

•*Phantasiestuck mit Begleitung* (1989)

Robert Aitken, solo flute, Bernadene Blaha, solo piano

Stanley McCartney, clarinet

Robert Stevenson, bass clarinet

Fujiko Imajishi, violin

Douglas Perry, viola

David Hetherington, violoncello

Siegfried Palm, conductor

**GYÖRGY LIGETI**

*Cello Concerto* (1966)

Siegfried Palm, solo violoncello

Douglas Stewart, flute & piccolo,

Cynthia Steljes, oboe & English horn

Stanley McCartney, clarinet

Robert Stevenson, bass clarinet

Peter Lutek, bassoon

Joan Watson, French horn

James Spragg, trumpet

Gordon Sweeney, trombone

Erica Goodman, harp

Fujiko Imajishi, violin

Marie Berard, violin

Douglas Perry, viola

David Hetherington, violoncello

Roberto Occhipinti, double bass

Robert Aitken, conductor

† world premiere commissioned by New Music Concerts

• North American premiere

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New Music Concerts is generously supported by The Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, the Toronto Arts Council and the Ministry of Citizenship and Culture through its "Investment in the Arts" program.

This evening's performance is presented in association with CBC-FM Stereo's *Two New Hours* for broadcast at a future date.

Thanks to JIM SHEDDEN at Innis College and THE GOETHE INSTITUTE.

Steinway pianos from Remenyi House of Music.



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# CENTREDISCS

## VIOLA NOUVEAU



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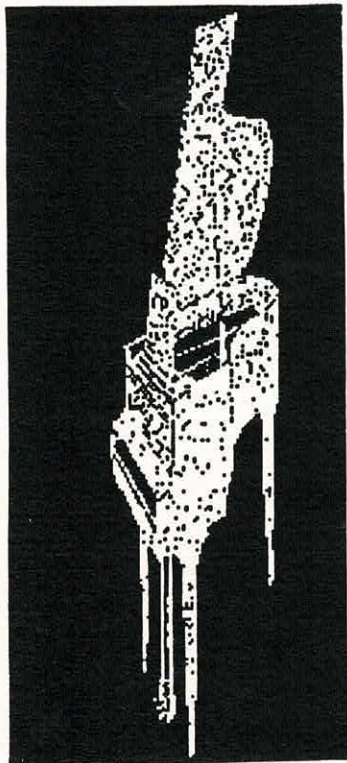
Rivka Golani, one of the world's few outstanding solo violinists, performs Brian Cherney's *Seven Miniatures*, Milton Barnes' *Lamentations of Jeremiah*, André Prévost's *Improvisation III*, David Jaeger's *Favour*, and Otto Joachim's *Requiem*. CMC-CD 0883 (compact disc) Digital Recording.



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## FILM SERIES

*NEW MUSIC CONCERTS* continues to present the North American premiere of the film series *Sound & Silence*, a set of 20 composer portraits, ranging from up and coming composers from across the globe to established artists such as Berio, Xenakis and Penderecki. The films, produced by Poland TV and Katharine Adamov Films, were directed by Andrzej Kostenko and hosted by Rolf Liebermann. Zygmunt Krauze acted as artistic director in the series, in which John Cage appears as special commentator.

The season's schedule for the remaining film showings is as follows:

*March 23, 1990*

Luis Andriessen (Netherlands)  
Aaron Kernis (U.S.A.)  
Lam Man Yee (Hong Kong)  
Martin Smolka (Czechoslovakia)

*April 20, 1990*

Hollos Mate (Hungary)  
Anna Lara (Mexico)  
Jukka Tiensu (Finland)  
Iannis Xenakis (France)

1870  
The first of the year was a very dry one, and the crops were much injured. The weather was very hot, and the ground was very hard. The crops were much injured, and the people were very poor. The weather was very hot, and the ground was very hard. The crops were much injured, and the people were very poor.

1871  
The second of the year was a very wet one, and the crops were much injured. The weather was very cold, and the ground was very soft. The crops were much injured, and the people were very poor. The weather was very cold, and the ground was very soft. The crops were much injured, and the people were very poor.