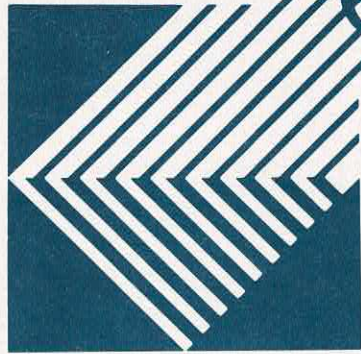


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A Taste Of Portugal
Sun April 11/90

New Music Concerts

A TASTE OF PORTUGAL

**Premiere Dance Theatre
8 pm Sunday April 1 1990**

notes by David Olds

Jorge PEIXINHO (pish-een-io) was born in Montijo, Portugal in 1940. After composition and piano studies at the National Conservatory of Lisbon he was awarded a scholarship from the Gulbenkian Foundation to study in Rome at the Academy of S. Cecilia with Goffredo Petrassi and Boris Porena. He also studied with Luigi Nono in Venice and attended master courses given by Boulez and Stockhausen in Basel. He was a participant in the Darmstadt international courses for several years and collaborated on several collective works under the supervision of Stockhausen (1967/68). Peixinho also studied electronic composition with Gottfried Michael Koenig at IPEM in Ghent on a scholarship from the Belgian government (1972/73). In addition to the already mentioned scholarships Peixinho has received numerous awards over the years including the Gulbenkian (1976), the Portuguese Author's Society (1978) and most recently the National Prize of the Portuguese Music Council (1988) and on two occasions has been invited to compose electroacoustic works at the GMEB in Bourges, France (1979 and 1989). He is active as a teacher and as a jurist for international music competitions at home and abroad (particularly in Brazil, Venezuela and Italy). He currently teaches composition, contemporary chamber music and medieval music analysis at the National Conservatory of Portugal at Lisbon, and is the Director of the Ensemble for Contemporary Music of Lisbon of which he has been a member since its inception in 1970.

The study of Webern's music was a decisive influence on Peixinho's development as a composer, as were Boulez and Nono in the early 1960's. Thereafter it was Stockhausen who provided major inspiration. He has also been involved with free collective improvisation and his music, even when through-composed, gives the impression of temporal fluidity. His goal is that each new composition will have a distinct personality, not totally unrelated to what he has done before, but rather related in a familial way, as a sibling, or cousin. With this in mind he tries to explore new concerns and directions in each new piece and not to just continue farther down the same paths he has traveled before.

Ouçam A Soma Dos Sons Que Soam - "Listen to some of the sounds which sound" (1986/87) for chamber ensemble. Commissioned by the Oficina Musicals in Oporto for its ensemble the title of this work plays with the initials in the name of this institute and that of its director Alvaro Salazar (O.M., A.S.). The winds, piano and percussion explore different levels of continuity of sound while the string quintet provides a kind of curtain through which they are heard. Peixinho explores the relationships between the groups, controlling the fields of harmonic levels and juxtaposing the different approaches to time, giving an overall impression of improvisation within the ensemble.

Welkom - "Welcome" (1972) for Violin and Viola. Antonio Cunha e Silva and José Luis Duarte commissioned this work for their performance at the Madeira Island Festival. It is a dialogue where both musicians are "welcome" to take part, not in the form of a 2 part Invention, but rather more like a conversation where the two voices do exchange ideas but also cross parts and go their own ways as well.

Sax Blue (1982/84) for saxophone and live electronics. French saxophonist Daniel Kientsy commissioned this work and in its original version it calls for the player to use both alto and soprano saxophones while the digital delay makes for smooth transition from one instrument to the other. The version tonight is a reworking of the original which utilizes only the alto sax (and electronics). *Sax Blue* explores the real-time performance possibilities of a sophisticated echo chamber device while trying to avoid the clichés of echo and repetition. The machine is capable of delays ranging from milli-seconds to as long as 20 seconds allowing not only for changes of colour (echo) but also extended canonic possibilities as well. Although the piece makes use of multiphonics and microtonality it is for the most part diatonic, exploring the harmonic relationships of the overtone series.

Alis (1989) for large chamber ensemble (15 players). *Alis* is a New Music Concerts commission and is receiving its world premiere performance tonight. Its title, which has no meaning, was chosen simply for its beauty, after the composition was completed. The initial conception of the piece involved a larger ensemble but it was scaled down to fit the forces of NMC. It differs from Peixinho's other works in several ways. Whereas he normally writes with specific instruments in mind, *Alis* came about as musical ideas which were orchestrated after the fact. The piece does not develop in traditional ways either (statement, development, etc.) but rather each moment is a celebration of certain particular characteristics which once seen are gone. It is an exploration of progressive transformations, of new realities. The composer suggests the metaphor of a landscape as seen through the window of a moving train, but is quick to add that this is not the "program" of the piece.

Gilles TREMBLAY, one of Canada's most respected composers, was born in Arvida, Québec, in 1932. After initial studies in piano and composition in Montreal and Vermont he moved to Paris in 1954 to study with Olivier Messiaen. This occasioned the beginning of a life long friendship with that master whose influence on Tremblay can still be heard more than 30 years later. It was also at this time that he came in contact with Stockhausen, Boulez, Schaeffer and Pousseur etc. who were also to have a lasting influence on him. Upon his return to Canada in 1961 Tremblay worked as a teacher, lecturer and broadcaster as well as organizing and performing in concerts of new music, all the while honing his craft as a composer. In 1966 he helped to found the Société de musique contemporaine du Québec, the first such society in Canada, and he served as its Artistic Director for the two years following the death of Serge Garant in 1986. He currently teaches composition at the Montreal Conservatory and is active as a conductor of his own works at home and abroad (especially in France). His mammoth and moving *Vêpres de la Vierge* was written to celebrate the 850th anniversary of the Abbaye de Sylvanès in France and there is a compact disc recording available of the premiere performance with the composer conducting. *Vêpres* was performed last fall in London by the BBC Singers (Flute soloist Robert Aitken, conductor John Poole) as part of a festival of Canadian music and has been twice performed in Montreal. It will be given in Ottawa later this spring.

Gilles Tremblay claims that the person he is closest to musically in Canada is Robert Aitken and his relationship with New Music Concerts stretches back many years. In 1985 NMC commissioned *Triojubilus* for flute, harp and cowbells. In 1975 NMC gave the premiere of *Oralléluiants* (a CBC commission) and performances have also included *Kékoba* and *Compostelle*.

Vers (Champs III) (1969) for chamber ensemble was commissioned by the Stratford Festival and premiered under the baton of Lawrence Smith in August 1969. The SMCQ performed it in Montreal later that year and it was given at Royan, France, in 1975, but tonight marks its Toronto debut. The composer says: "The major part of this work was written in the spring and was consciously impregnated by that period. Hence the idea of awakening, of growing TOWARDS...("vers"). Hence also its structural organization governed by two poles: the idea of growing, generally associated with the sun, and the idea of the attraction of that growth, as evidenced in our universe by the sun, causing all plant life to strain upwards in its direction. This concept of attraction is generally associated with the groups.

"With regard to the secondary title *Champs III* -following *Champs I* and *Souffles*, (*Champs II*) - it is an indication of the musical and poetic treatment of the work. The word is used by analogy with magnetic fields. Here it refers to harmonic fields, fields of timbres, of duration, melodic fields, etc. These fields are rarely employed in their pure state but mostly combine and multiply with one another by association and proliferation. The idea of

association applies not only to the fields inherent in the material, but also ideas that lie outside the primary material: an association of ideas that opens out onto life, becoming thereby more in touch with the external world, with circulation, giving and receiving, heightened respiration: poetry?"

"*Un 9* (1988) For mime, 2 trumpets and 2 percussion. This work, which was commissioned for the 9th birthday of the "Evènements du Neuf" is a tribute to all its members, to the spirit of imagination which they show. 9 is the predominant number: nine events, nine sound groups, etc. It is also the figure of maternity (with the double meaning of the French word: "un oeuf" meaning one egg). Four instrumentalists establish, according to their composition, a principle of exchange in pairs: two trumpets, two percussions, whence the complimentary inter-relations, the space themes, the Inuit "throat singing"-inspired duets, the interactions, the reflexes, the contrasting opposition of percussive materials.

"However, a fifth character (odd, as the number nine) shatters this harmonious balance to establish a new direction. It is the mute mime, attaching or cumbersome Harlequin, according to his mood - playful, juggling or clown-like - messenger of unpredictability, poetry, irrational and coming from elsewhere, triggering adventures, acting or being moved (in both meanings) by the music.

"On another scale, there is the note B, symbol of death in Berg's *Wozzeck* and, contrastingly, an F, squirting source of surprise, games and humour. The whole piece is conceived in this open trajectory, as a vast and lyrical gesture, where the end could be another beginning. *Un 9* (a nine, an egg) is also the hall and its audience, pregnant with possibilities..."

This musical theatre is dedicated to the mime Richard Dubé. (Program note by Gilles Tremblay)



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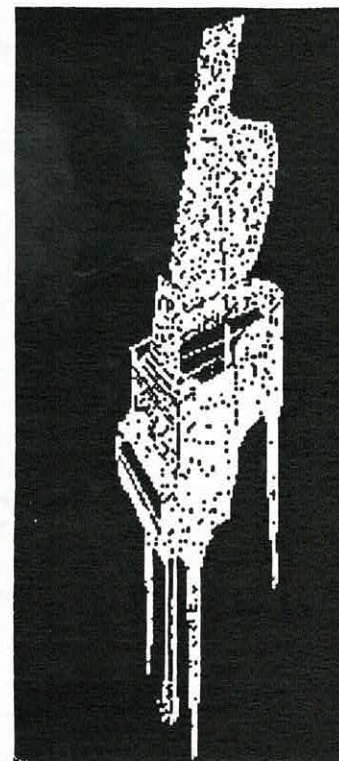
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ELLIOT CARTER RETURNS : The Recent Smaller Works

8 pm April 22, 1990
Premiere Dance Theatre



Programme

JORGE PEIXINHO (Portugal)
• *Ouçam A Soma Dos Sons Que Soam* (1986-87)

Douglas Stewart, flute
Stanley McCartney, clarinet
Bernadene Blaha, piano
Rick Sacks, percussion
Fujiko Imajishi, violin
Marie Berard, violin
Douglas Perry, viola
David Hetherington, violoncello
Roberto Occhipinti, double bass
Robert Aitken, conductor

JORGE PEIXINHO (Portugal)
• *Sax Blue* (1982-84)

Peter Lutek, alto saxophone & electronics

GILLES TREMBLAY (Canada)
Vers (Champs III) (1969)

Douglas Stewart, flute
Christine Little, flute
Stanley McCartney, clarinet
Joan Watson, French horn
Stuart Laughton, trumpet
Robin Engelman, percussion
Rick Sacks, percussion
Bill Brennan, percussion
Fujiko Imajishi, violin
Marie Berard, violin
Coral McCartney, violin
Roberto Occhipinti, double bass
Robert Aitken, conductor

GILLES TREMBLAY (Canada)
Un 9 (1988)

Robert Desrosiers, mime
Michael White, trumpet
Stuart Laughton, trumpet
Rick Sacks, percussion
Bill Brennan, percussion

JORGE PEIXINHO (Portugal)
• *Welkom* (1972)

Fujiko Imajishi, violin
Douglas Perry, viola

JORGE PEIXINHO (Portugal)
† *Alis* (1989)

Douglas Stewart, flute & piccolo
Jon Pederson, oboe
Stanley McCartney, clarinet & bass clarinet
Peter Lutek, bassoon
Ian Harper, soprano & baritone saxophones
Joan Watson, French horn
Michael White, trumpet
John Dowden, trombone
Bernadene Blaha, piano & celeste
Bill Brennan, percussion
Fujiko Imajishi, violin
Marie Berard, violin
Douglas Perry, viola
David Hetherington, violoncello
Roberto Occhipinti, double bass
Robert Aitken, conductor

• *Canadian premiere*
† *World premiere commissioned by New Music Concerts*

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

There will be a cash bar in the lobby after tonight's performance; you are invited to meet the composers and performers.

TONIGHT'S SOLOISTS

Robert Desrosiers is one of Canada's finest choreographers and dancers. His work with his own company, and others such as the National Ballet of Canada, have brought him international acclaim. New Music Concerts is delighted to welcome Mr. Desrosiers to its stage for this special performance of Gilles Tremblay's *Un 9*.

Fujiko Imajishi is very much in demand as a violinist for numerous Toronto performances as well as being involved in the Esprit Orchestra and the National Ballet of Canada Orchestra. Her skill and enthusiasm for contemporary music make her a frequent artist with New Music Concerts.

Peter Lutek is a Canadian bassoonist, saxophonist, composer and improvisator. As a saxophonist, Mr. Lutek has done extensive work as an improvisator both solo and in small ensembles. As a bassoonist, Mr. Lutek was a first prize winner in the CBC Talent Competition in 1981, and has been soloist with the orchestras of Hamilton, Calgary, Ottawa and Québec. *Hamilton Spectator* critics have referred to Mr. Lutek as "that superb bassoonist" and as one "possessed of that intangible and undefinable quality that separates the artist from the mere player." Mr. Lutek currently freelances in Toronto and performs regularly with New Music Concerts.

Douglas Perry, viola, is a past Artistic Director of ARRAYMUSIC, and a founding member of Tafelmusik, with whom he still performs, records and tours. His experience and expertise have made him one of Canada's most versatile musicians. His chamber performances can be heard on numerous compact discs which include the recently released "GEMS" with Joseph Petric and the double album "LYREST—A Portrait of Petlura on the Day He was Killed" with pianist Lubomyr Melnyk, as well as the CBC Vancouver Orchestra. He is currently involved in the development of a

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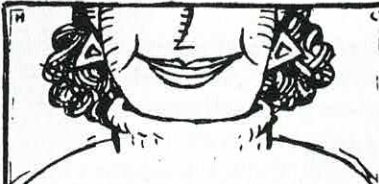
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NEW MUSIC CONCERTS continues to present the North American premiere of the film series *Sound & Silence*, a set of 20 composer portraits, ranging from up-and-coming composers from across the globe, to established artists such as Berio, Xenakis and Penderecki. The films, produced by Poland TV and Katherine 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 a special commentator.

There is one remaining film in this season's series:

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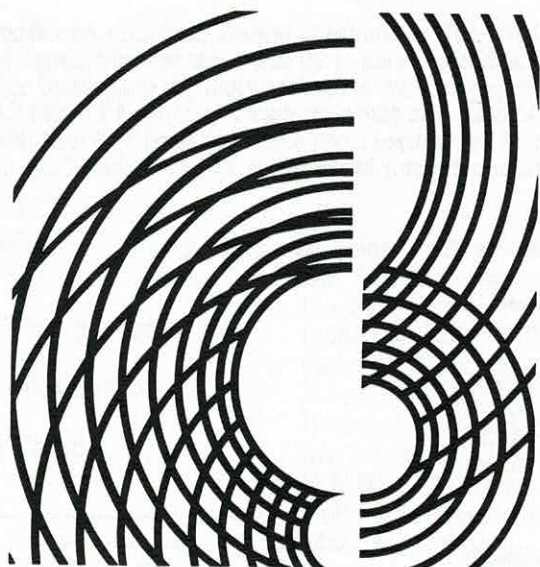
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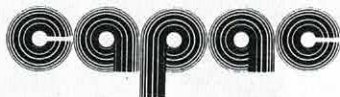
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