

NEW MUSIC CONCERTS
ROBERT AITKEN ARTISTIC DIRECTOR

The Hamilton Philharmonic
Orchestra:
October 7, 1990
Ligeti, Barroso, Pecou,
Mather

20th ANNIVERSARY
1990-91 SEASON

Tonight's performance is being recorded for broadcast on a future date by CBC-Stereo's "Two New Hours" on Sundays 9:05 pm, 94.1 FM with Host Richard Paul.

New Music Concerts

**ROBERT AITKEN
CONDUCTS
THE HAMILTON
PHILHARMONIC
ORCHESTRA**

Premiere Dance Theatre
8 pm Sunday October 7, 1990

Notes by J. Patrick O'Neill

Tonight, to celebrate the launching of its twentieth season, New Music Concerts opens for the first time ever with a symphonic orchestra concert featuring two world premieres. These two newest musics: Sergio Barroso's 'concerto' for synthesizer and orchestra - *La Fiesta Grande* - and Thierry Pecou's 'symphonic movement' for flute and orchestra - *L'Etoile d'Orient* - were commissioned by NMC Artistic Director, Robert Aitken. These are presented as the fresh centres of an orchestral evening which opens with Gyorgy Ligeti's *Melodien* and concludes with Bruce Mather's *Scherzo*.

SERGIO BARROSO studied at the Havana National Conservatory, the Prague Superior Academy of Music (AMU), and the CCRMA Stanford University, California. Since 1969, he has been extensively involved in all aspects of electroacoustic music, while his output also includes orchestral, chamber, choral, stage, film and other incidental scores. His compositions received recognition at the 1980 GMEB Competition (Mixed Music Prize), the 1980 Paris IMC International Ballet Festival in Bulgaria. Barroso's works have been extensively performed at music centres and events in the Americas, Europe and Asia, including the Ottawa National Arts Centre, the Metropolita Opera, San Francisco Opera, the Kennedy Center, Washington, Array Series in Toronto, GES in Montréal and VNMS in Vancouver. Regarded as one of the foremost synthesizer players in Canada, Barroso frequently concertizes in the Americas and Europe. Most recently in Mexico City, Ottawa, Montréal, London UK, Los Angeles, Banff and Vancouver. His CD *New Music for Digital Keyboards* was released in 1989 by the Montréal label, SNE (Société nouvelle d'enregistrement). Barroso is a member of the Canadian League of Composers, the Canadian Music Centre and a founding member of the Canadian Electroacoustic Community.

LA FIESTA GRANDE (The Big Party), commissioned by Robert Aitken and New Music Concerts, was composed by Sergio Barroso during the summer of 1990. Derived from a previous composition for live synthesizers and tape entitled *La Fiesta*, this work features the composer as soloist performing on one 'set' of Yamaha DX7IID(EI) and TX802 digital synthesizers along with the orchestra. The result is a multitudinous web of microtonal synthetic sound designs

having vocal, instrumental and electronic qualities which are orgiastically combined with the orchestra and an array of Latin percussion instruments to achieve a symphonic pallet of tropical sound colour forms.

GYORGY LIGETI, who was born in 1923 in what is now Romania, composed his first work at the age of fourteen and subsequently studied composition at the Kolozsvár Conservatory under Ferenc Farkas (1941-43). He also took private lessons in 1942-43 with Pál Kadosa in Budapest, and from 1945 until 1949 studied at the Budapest Academy of Music under Sándor Veress, Pál Járdányi and Farkas. Ligeti then undertook an extended tour of Romania collecting Transylvanian/Hungarian folk songs and became lecturer in harmony, counterpoint and music analysis at the Budapest Academy until he left Hungary in 1956. Living in Vienna between 1959 and 1969, Ligeti was known principally as a theorist until the premiere of *Apparitions* (his first orchestral work completed in the West) caused a sensation at the 1960 International Society for Contemporary Music Festival and brought him immediate international recognition. *Atmosphères* for large orchestra (1961) and *Volumina* for organ (1961-62) further developed his technique of chromatic complexes and Ligeti's work began to have a significant influence on the 'cluster composition' vogue of the 1960's and early 1970's. Ligeti lived in West Berlin from 1969 to 1973 and was composer in residence at Stanford n 1972. This period produced the Chamber Concerto for thirteen instrumentalists

(1969-70), tonight's *Melodien* (1971), and the Double Concerto for flute, oboe and orchestra (1972). In spring 1973 he was appointed professor of composition at the Hamburg Musikhochschule. Ligeti was elected to the Royal Swedish Academy of Music in 1964; he is a member of the West Berlin Academy of Arts and the Hamburg Free Academy of Arts and was made vice-president of the Austrian section of the ISCM. In 1975 he was awarded the Bach Prize of the City of Hamburg and membership of the German order, 'Pour le mérite'.

MELODIEN, commissioned by the City of Nuremberg for the quincentenary of Albrecht Dürer's birth was devised for a chamber orchestra consisting of single winds (though two horns), one keyboard player (piano and celesta), one player on tuned percussion instruments and a string quartet. From its opening in a shimmering pattern of asynchronous chromatic scales rippling upward through woodwinds, piano and strings while the horns embark softly on the first of the 'Melodien' over a sustained G in the basses, a three-layered sonic form appears and dissolves, each part evolving or dissolving into one of the others, while the density of the rippling melodies creates a perception of greater structural stability in the treble than in the bass, and harmonies await formation from the spawn of the downwardly drifting melodies and repeating phrases.

BRUCE MATHER was born in Toronto on May 9, 1939. In addition to composing and teaching he is a remarkable pianist who gives solo performances of numerous contemporary works and plays duets with his wife Pierrette LePage. He be-

gan piano studies at age six and training in composition one year later. Subsequently, he studied piano with Alberto Guerrero and composition with Godfrey Ridout, Oskar Morawetz and John Weinzweig and the Royal Conservatory and at the Faculty of Music of the University of Toronto, where he received his Bachelor of Music in 1959. He spent the summers of 1957 and 1958 at the Aspen School of Music in Colorado, where he studied piano with Alexander Unisky, who introduced him to Darius Milhaud. A Canada Council award (1959-60) enabled him to attend the Conservatoire in Paris and study composition with Milhaud, counterpoint and fugue with Simone Plé-Coussack, piano with Lazare Lévy and analysis with Olivier Messiaen. Later, and still in Paris, he spent short study periods with Roy Harris (composition) and Pierre Boulez (conducting), as well as at the international vacation courses for modern music of the Darmstadt Festival. His *Cycle Rilke* (1960) was performed on French radio and between 1960 and 1962 he wrote the cantata, *The White Goddess*, to a text by Robert Graves. He studied composition with Leland Smith and Roy Harris at Stanford University (1962-64), winning a Kurt Weill Foundation prize in 1963; his *Étude* for solo clarinet (1962) and *Orphée* were performed there. His Symphonic Ode was presented in 1965 at the International Rostrum of composers, as were *Madrigal II* (1969) and *Sonata* for two pianos (1971). Since 1966, Mather has taught composition and analysis at the Faculty of Music of McGill University, and is active in the Société de musique contemporaine du Québec (SMCQ). In 1979 he won the Jules Léger Prize for new chamber music with *Musique pour Cham-pigny*.

SCHERZO

"When Alex Pauk asked me to write a work for The Esprit Orchestra, he suggested that I try to produce a "fast" piece since he found most Canadian music rather "slow" and needed a "fast" piece to provide a contrast in programming. As I always welcome suggestions from performers, I decided to take up the challenge. Most of my music is "slow" but I found some "fast" ideas in several of my recent works, *Poème du Délire* (1982) for three pianos and *Un cri* (1985) for voice and piano. I use the title, *Scherzo*, in the same sense as Chopin, that is, a work in a generally fast tempo.

It is dedicated to the memory of my friend and colleague, Serge Garant (1929-1986)."

Bruce Mather

THIERRY PECOU was born in 1965 at Boulogne-Billancourt, France, and began his musical studies at the Conservatoire National de Région de Paris, where he received the Premier Prix d'Excellence for both piano and for chamber music. In 1985, he was accepted into the composition class at the Conservatoire National Supérieur de Musique de Paris, where he studied analysis, orchestration (Premier Prix, 1987), and electroacoustics. In October 1988, Pecou was awarded the Premier Prix in Composition, while his musical development was further enriched by stays at the Academia Chiagana in Siena, Italy and the Banff Centre for Fine Arts. He has written several major compositions, notable his Sonata for oboe and piano (1984) which won First Prize at the International Competition for Composition at the Stroud Festival (UK), *Chemins vers l'Azur* (1988) created for the Orchestre National d'Ile-de-France, *Un Temps jusqu'au Bout de la Fibre...* (A Time until the End of the Fibre...) for various instrumental combinations. In 1990, his *Stabat Mater* for 12 voices and synthesizer (commissioned by Radio-France) was premiered at the International Tribune of Composers at UNESCO, and is

scheduled to be aired on several national radio networks. The French performing rights society, S.A.C.E.M., has honoured him with the Prix Stéphane Chapelier-Clergue-Gabriel-Marie for his musical oeuvre as a whole, while Pecou as pianist also gives frequent chamber music concerts and performs Medieval and Renaissance music with the ensemble ARS ANTIQUA DE PARIS.

L'ÉTOILE D'ORIENT was commissioned by Robert Aitken as a piece for flute and orchestra which would allow the soloist to play and conduct at the same time. Not conceived as a concerto in the tradition of dialogue between the soloist and orchestra, this work is rather in the style of a grand symphonic movement throughout which the flute's elaborate melodic cadences intervene and contrast the 'harmonic bands' sustained by the orchestra. While it primarily evokes musical notions borrowed from Gagaku (an Oriental court music of the Middle Ages), it contrasts these with the historically parallel spirituality of medieval European musics. This meeting of two contemporary musical thoughts which were, in their own time, unknown to each other, begins with musical principles most evident in the Gagaku: the division of time by a large drum, heterophony, an imitation of mouth organs by chords of flageolet notes or open strings, the imitation of the nasal sound of the Japanese oboe by muted trumpets. Against these elements are added medieval Western techniques including the Gregorian phrase (*Haec Dies quam fecit Dominus...*) which is used throughout the piece in the manner of a cantus firmus. The great flexibility of the flute permits a very complex ornamental writing and, particularly, the use of glissandi and quarter-tones. The latter are also heard in the orchestra where two sections are tuned a quarter-tone apart forming a 'chromatic scale' of quarter-tones and modes which evoke the colour of the untempered modes of the Far East.

New Music Concerts 1990-91 Season

October 7, 1990 8 pm
Premiere Dance Theatre

Robert Aitken conducts
The Hamilton Philharmonic Orchestra

PROGRAM

GYORGY LIGETI (Hungary/West Germany)
Melodien (1971)

THIERRY PECOU (France)
* *L'Étoile d'Orient* (1990)

Robert Aitken, flute

INTERMISSION

SERGIO BARROSO (Cuba/Canada)
* *La Fiesta Grande* (1990)

Sergio Barroso, synthesizer

BRUCE MATHER (Canada)
Scherzo (1988)

* World Premiere

NEW MUSIC CONCERTS
1990-91 SEASON 20th ANNIVERSARY
Robert Aitken, Artistic Director

OCTOBER 7, '90 8 pm
Premiere Dance Theatre

ROBERT AITKEN
conducts the Hamilton
Philharmonic Orchestra
Guest Soloist: Sergio Barroso
synthesizer

OCTOBER 13, '90 8 pm
Innis College Town Hall

New Music by
Canadian & German Women
Composers
co-presented with the Goethe Institute

OCTOBER 28, '90 8 pm
Premiere Dance Theatre

Ligeti Piano Concerto
& Elissa Poole's
"Strange Companions"

DECEMBER 9, '90 8 pm
Premiere Dance Theatre

USA: Just South of Here
Guest Soloist
Yvar Mikashoff
piano

JANUARY 27, '91 8 pm
Premiere Dance Theatre

Mozart
Birthday Celebration
Guest Composer
Klaus Ager
Guest Soloist
Boyd McDonald—fortepiano

FEBRUARY 24, '91 8 pm
Premiere Dance Theatre

The Challenging
Generation
Guest Composers
Murray Adaskin, Violet Archer
Jean Papineau-Couture, Barbara Pentland,
John Weinzwieg

MARCH 22, '91 8 pm
Convocation Hall
U of Toronto

Heinz Holliger
with the Boston Musica Viva
world premiere of
Franco Donatoni's
Oboe Concerto

APRIL 7, '91 8 pm
Premiere Dance Theatre

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Linda Oper

Sonia Vizante

Tracey Ann Finn

VIOLA

Brett L. Allen

Nina Minett

Marie Peebles

CELLO

Jack Mendelsohn

Laura Jones

Marsha Moffitt

DOUBLE BASS

Luc Michaud

Raymond Radkowski

* on sabbatical

FLUTE

Paula Elliott

Vivian Minden

OBOE

Jon Peterson

Nancy Bourdon-Nelson

ENGLISH HORN

Nancy Bourdon-Nelson

CLARINET

Stephen Pierre

Don Hutton

BASSOON

Thomas Elliott

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FRENCH HORN

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* **FIRST PRIZE:** \$2000 and a performance on Mozart's birthday, January 27, 1991.

* **SECOND PRIZE:** \$750

* **THIRD PRIZE:** \$500

- Entries must commemorate the Mozart Year in whatever fashion the composer chooses.

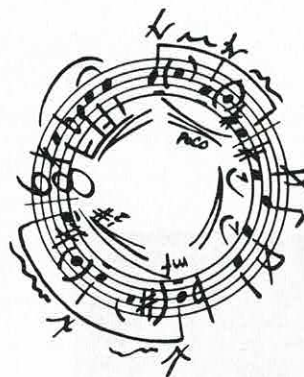
- A legible score must be submitted in duplicate by December 7, 1990. Late submissions will not be considered.

* Competitors are invited to submit one unperformed composition between 8 and 15 minutes in duration for 3 to 10 instruments taken from the following: flute, clarinet, horn trumpet, trombone, 2 violins, viola, cello, double bass, fortepiano (pitch: 440, range: 5 octaves, FF to F^{'''}), piano, 2 percussion.

* Contest is open to Canadian citizens or Landed Immigrants born on or after January 27, 1956.

Send scores to: NEW MUSIC CONCERTS' COMPOSITION CONTEST
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