

NEW MUSIC CONCERTS
ROBERT AITKEN ARTISTIC DIRECTOR

Canadian and German Women
Composers: (w/Goethe Institute)
October 13, 1990

Louie, McIntosh, Skarecky,
Heller, Samter, Erding

20th ANNIVERSARY

1990-91 SEASON

New Music Concerts

NEW MUSIC BY CANADIAN & GERMAN WOMEN COMPOSERS

co - presented with The Goethe Institute

Innis College Town Hall
8 pm Saturday, October 13, 1990

Notes by Linda Tamburri

Susanne Erding (b.Schwäbisch Hall, West Germany,1955) received her musical education in Stuttgart and Munich, as well as in Argentina, England and the United States. During the last decade, she has turned her energies towards composition. Her efforts have been rewarded with prestigious prizes and scholarships for her opera, *Joy*, the concertos *Konzert* and *Mia Isola Vera*, and several chamber pieces, among others. Erding is considered a fascinating orchestrator, daring in her instrumentation, voicing and style.

El Sueno (the Dream) was accorded First Prize at the City of Stuttgart New Music Competition in 1981. This trio for flute, viola and guitar features dramatic mood shifts, building in successive waves following the initial lone, pianissimo viola note. A distinctive moment is provided by a turbulent guitar cadenza interrupting pianissimo tremolos in the flute and viola. After this solo interlude, the piece builds once more to the fortissimo passagework which just precedes the end.

Alexina Louie (b. Vancouver, 1949) studied at the University of British Columbia, where she attained a Bachelor of Music and then completed her Master's in Composition at the University of California. Since 1980, Louie has resided in Toronto, where her work as composer has received wide acclaim. In 1986, the Canadian Music Council named her Composer of the Year; in 1988, she was awarded a Juno for best classical composition. Major influences in Louie's music range from her Chinese heritage to Minimalism, but her music defies any rigorous categorization, being above all colourful and imaginative. In addition to her activities as composer, Alexina Louie is well-known as both pianist and lecturer.

Star-filled Night was commissioned by Christina Petrowska through the Canada Council in 1987. Scored for solo piano, its often difficult hand crossings and lightning passages demand a sure and virtuosic technique. These are contrasted by broad chordal sections and pointillistic gestures "with repeated patterns which start from a central point, spanning outward to the extremities of the keyboard". The opening measure outlines a tritone motive which is restated throughout the work. Louie describes vividly the stimulus for her composition: "...the sight of a myriad of tiny pinpoints of brilliant stars against the dark, vast sky...The work concludes with a final statement of the motive disappearing into the night...".

Calgary-born **Diana McIntosh**, respected for her chamber, vocal, piano, theatre, electronic and multimedia works, is also a concert pianist well known for her performances of twentieth century Canadian music. McIntosh has organized concerts of music by Canadian women composers, contemporary music and multimedia works, as well as performing premieres of works by numerous Canadian composers (including Peter Allen, Robert Daigneault, Boyd McDonald, Ann Southam, Robert Turner, and John Winiarz). She obtained her Licentiate of Music in 1961 and her Bachelor of Music from the University of Manitoba in 1972. In 1977, McIntosh became founder and artistic director of Music Inter Alia, a concert series featuring twentieth century and, particularly, Canadian music.

Playback is a trio scored for violin, cello and piano. Dedicated to the Manitoba Trio, the piece was funded by the Canada Council. The composition of Playback was inspired by and structured around the operational elements of a tape recorder with electronic effects, such as fast forward and rewind, applied to the three acoustic instruments. Diana McIntosh explains the various musical forces at play within the work:

Four connected sections comprise this trio. 'Play' states the material in a lively exchange between the instruments; 'Rewind' repeats the same material backwards but at a faster speed and higher pitch; 'Manipulation and Processing' includes panning, pitch control, speed change, reverb, cutting and splicing, and loops; and the final section, 'Fast Forward', accelerates material from 'Play'.

Alice Samter (b. Berlin, 1908) began composing as a child, followed by formal music studies in piano, composition, and improvisation. During the late 1940's, she taught in Berlin high schools and performed as a pianist. A co-founder of the Berlin Chamber Music Circle, she was also a founding member of the Verband Deutscher Musikerzieher und Konzertierender Kuenstler (Association of German Music Educators and Musicians). Samter has accumulated a long list of widely acclaimed compositions in many genres, preferring the farcical, unusual and pointed in music, noted for her instrumental wit and humour.

Kaleidoskop is a concise duo for flute and violin, consisting of three short, motivically interrelated movements: *vivace*, *comodo*, and *allegro*. Rapid changes of playing technique, articulation and gesture serve to create the 'kaleidoscope' effect.

Barbara Heller (b. Ludwigshafen am Rhein, 1936) is held in high regard as a pianist, lecturer and composer. She studied in Mannheim at the Staatliche Hochschule für Musik und Theatre, where she attended the composition class of Hans Vogt and the piano class of Helmut Vogel (1954-57). In 1978, she co-founded Frau und Musik Internationaler Arbeitskreis (International Association of Women in Music) in Düsseldorf. In 1986 she was named Director of the Institute for New Music and Music Instruction in Darmstadt, where she presently resides.

Written in 1983, **Anschlüsse** (Connections) is an intricate composition for solo piano. The composer has indicated very explicit pedalling, dynamics, touch, and expression. A rapid, unmeasured, perpetually moving section recurs four times. In between, the episodes vary in style from slow, broken chords to scherzo-like passages in 6/8 metre, to rhythmically free solo lines.

Jana Skarecky was born in Prague, Czechoslovakia in 1957. She emigrated to Canada at age 11, having studied music at the People's School for the Arts in Prague since 1964. In 1980 she received a Bachelor of Music degree in Honours Composition from Wilfrid Laurier University in Waterloo, where her primary composition teacher was Barrie Cabena. She also studied piano with Erhard Schlenker and french horn with Felix Acevedo. She is an associate of the Royal Conservatory of Music, Toronto (piano performance). In 1987 she received a Master of Music degree from the University of Sydney, Australia, where she studied composition with Peter Sculthorpe.

Saturday, October 13, 1990 8 pm
Innis College Town Hall

PROGRAM

SUSANNE ERDING (Germany) *El Sueno* (1981)

Robert Aitken flute
Julie Baumgard violin
Rachel Gauk guitar

BARBARA HELLER (Germany) *Anschlüsse* (1983)

Christina Petrowska solo piano

DIANA McINTOSH (Canada) *Playback*

Julie Baumgard violin
Margaret Gay cello
Christina Petrowska piano

INTERMISSION

ALICE SAMTER (Germany) *Kaleidoskop* (1973)

Robert Aitken flute
Julie Baumgard violin

ALEXINA LOUIE (Canada) *Star-filled Night*

Christina Petrowska solo piano

JANA SKARECKY (Canada) *Night Songs*

"Batterie Park" percussion quartet
Bill Brennan
Paul Houle
Blair Mackay
John Thompson

Christina Petrowska performs on the
Steinway Piano from Remenyi House of Music.

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
Poyd 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 Weinzweig

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

La France Visuelle
Guest Composer
Francis Miroglio
Guest Artist
Jean-Pierre Drouet - percussion

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Skarecky's compositions cover a wide spectrum of instrumental and vocal resources. In 1982 she was the winner of the Annual Composers' Competition for Tower Bell Music (Regina, Canada). Her song cycle *Et Incarnatus Est* (for low voice, horn, and piano) received honourable mention in the 1984 Composers' Contest of the International Horn Society. Jana Skarecky is a member of the Canadian League of Composers, the Association of Canadian Women Composers, and of CAPAC (Composers, Authors and Publishers Association of Canada).

In **Night Songs** for percussion quartet, each player manipulates between six and nine pitched and unpitched instruments. Each is assigned one mallet instrument (xylophone, marimba, vibraphone and glockenspiel), as well as a variety of other metal and wood instruments. The work consists of seven short movements performed in uninterrupted succession.

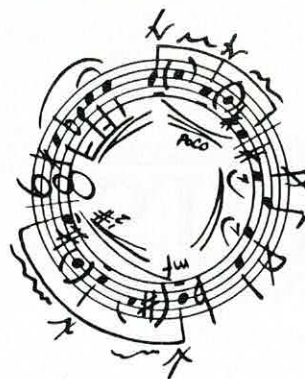
- I Prelude delicate "wood" sounds emerge and gradually become more rhythmic.
- II Dance a lively movement in triple time, featuring the xylophone and marimba.
- III Dialogue a brief interlude of fast out-of-phrase patterns which serves as a transition from wood to metal mallet instruments.

- IV Chorale an ostinato is introduced by the vibraphone; eventually the tubular bells enter with the main melody, the Slovak folksong "Dobru noc, ma milá" ("Good night, my love"); its phrases are divided between the tubular bells and the crotales.
- V Nocturne delicate "night" sounds are heard in both metal and wood instruments; a vibraphone cadenza follows.
- VI March a slow, insistent beat is set up in the vibraphone and crotales; at the climax some of the folksong returns; a glissando on the marimba leads into...
- VII Postlude the wood instruments return to replace the metal; some of the dance is heard again, transformed into gentler sonorities on the marimba; elements of the prelude return; the texture becomes gradually sparser, and eventually dissolves into silence.

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