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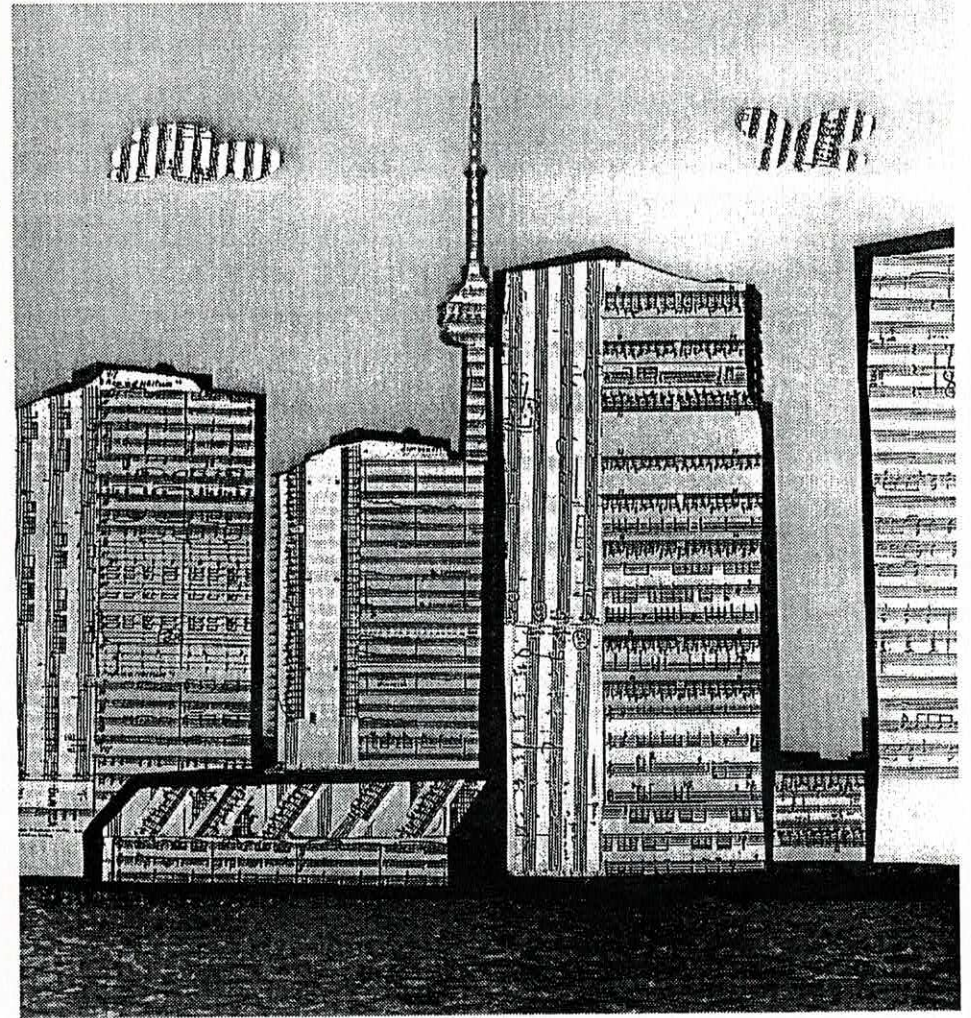
1992

ROBERT AITKEN ARTISTIC DIRECTOR

1993

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AITKENBECKWITHFREEDMANPAUK



TORONTO DAYS



Sunday, October 4, 1992
8 p.m.
Betty Oliphant Theatre
404 Jarvis Street

TORONTO DAYS
A concert in celebration
of Harry Freedman's
70th birthday

John Beckwith *Mating Time* (1982)
AIR, under the direction of Wayne Strongman

Alex Pauk *Cross-Border Shopping* (*Nostalgia*)
(1992)

(*World première*)

Doug Stewart, flute, Cynthia Steljes, oboe
Stanley McCartney, bass clarinet
James Spragg, Michael White, trumpets
Joan Watson, horn, Jerry Johnson, trombone
Alex Dean, alto saxophone
Vern Dorge, baritone saxophone
Fujiko Imajishi, Marie Bérard, violins
Douglas Perry, viola, David Hetherington, cello
Rob Piltch, electric guitar
Roberto Occhipinti, electric bass
Brian Murphy, synthesizer
Brian Leonard, John Thompson,
Trevor Tureski, percussion
Robert Aitken, conductor

*Commissioned by New Music concerts with the
assistance of a grant from the Ontario Arts Council.*

Your Favourite Classical Music

96.3 CFMX-FM 103.1

Robert Aitken *Monodie* (1984)

Robert Aitken, flute
AIR, under the direction of Wayne Strongman

Intermission

Harry Freedman *Anerca* (1966/1992)

Wendy Neilsen, soprano
Andrew Burashko, piano
Erica Goodman, harp
Trevor Tureski, vibraphone

Harry Freedman *Strands of Blue* (1992)
(*World Première*)

Douglas Stewart, flute, Cynthia Steljes, oboe
Stanley McCartney, clarinet, Kathy McLean, bassoon
James Spragg, trumpet, Joan Watson, horn
Fujiko Imajishi, violin, Douglas Perry, viola
David Hetherington, cello
Robert Aitken, conductor

*Commissioned by New Music Concerts with the
assistance of a grant from the Canada Council.*

John Beckwith, emeritus professor at the Faculty of Music, University of Toronto, this summer gave a series of talks and workshops on Canadian music at six Australian universities, and is planning a similar series this winter at universities in six Canadian provinces. His most recent work, *Round and Round*, a 20-minute work for orchestra, is a Canada Council triple-orchestra commission, which will receive its premiere this month in Winnipeg, to be followed by performances in Hamilton and Victoria. A new 'auditory masque' by Beckwith and his longtime collaborator James Reaney will be premiered in Toronto this month as part of the international conference *The Legacy of Northrop Frye*.

Beckwith's *Mating Time*, commissioned by CBC Radio for a Valentine's Day broadcast in 1982, was written in collaboration with bpNichol. It calls for twenty solo voices, eleven on the stage and nine stationed around the hall. The vocalists perform percussion instruments at times, and there is an obbligato keyboard part as well. Besides singing, in styles ranging from 1930's close harmony to responsorial chant, the work also exploits choral speech and a wide variety of imitative vocal sounds. The three verbal set-

pieces (Nichol's poems *Hour 19*, *Saint Valentine* and *love*) are contrasted with patterns suggesting animal signals.

The animal sounds are derived from a list the composer and the poet developed together, consisting of over forty words used by naturalists to describe aural communications in courtship and mating procedures of various species. Particular dialogues, ensembles and chorus patterns existing in nature are evoked, including a chorus of frog trios, the dialogues and trios of various birds, a rhinoceros dialogue, a mosquito dialogue, and an exchange between a queen bee and her rivals. The free choral representation tries to offer a brief collage of animal mating noises, ranging from a shy murmur to what one astonished nineteenth-century scientific writer called a "deafening epithalamium."

The *19th Hour Poem*, later published in Nichol's *The Martyrology, Book 6*, explores various associations of the word "heart" and, though mostly spoken, evokes various musical references. *Saint Valentine* treats in a semi-documentary way the interesting circumstance of there being two early Roman martyrs of that name; Nichol equated them to the entwined hearts familiar in Valentine's Day greeting, and the music reflects this in responsorial style. The final section, *love*, is an exuberant sung-chorus celebration. Nichol observed that a pop song is a kind of human mating cry.

As a composer and advocate of contemporary music, **Robert Aitken** is artistic director of Toronto's New Music Concerts. He has an international reputation as a flutist, with more than forty recordings to his credit, and has presented concerts throughout the world and is frequently heard on international radio. Prominent composers including the late John Cage, George Crumb, Roger Reynolds and R. Murry Shafer have dedicated works to him. Since 1988, Mr. Aitken has held the position of professor of flute at the Staaliche Hochschule für Musik, Freiburg in Breisgau, in Germany.

"*Monodie*," writes the composer, "was originally intended to be a brilliant display piece for flute and choir, but after working with the musical material for some time, the piece took on an entirely different character. It became a much less virtuosic and more intensely musical work intending to express the desolation and inevitability present in the poem.

"At first, the words are fragmented in an unorganized fashion and used only for their sonic-musical value. They then gradually become more and more coherent until complete words appear and the poem is presented in its entirety. *The Hermit* is a poem written by my daughter Karen in 1982, and *Monodie* was composed in

1984 as a commission from the Elmer Iseler Singers with the help of a grant from the Canada Council."

THE HERMIT

old man,
wrapped in his heavy cloak,
staff and lantern in hand,
treads along a wooded path
through his lonely isle.

dark cloak,
a protective mantle
against the cold.
lantern,
uncovering
folds of darkness.
staff,
a stick molded from nature,
edges his forward.

he stops
to admire a flower:
a lily.
how absolutely pure ...
detached from the wood.

sage continues
along his dark and lonely path.

Alex Pauk has been a leading proponent of new music in Canada as a founding member of such groups as Arraymusic, Days Months and Years to Come, and the Esprit Orchestra. Among his works are scores for concert music, film and music theatre. Current projects include a concerto for two pianos and orchestra to be performed by the CBC Vancouver Orchestra, the test piece for the competition of the 1993 International Accordion Congress in Toronto, and a new work for Esprit.

Cross-Border Shopping (Nostalgia), commissioned by New Music Concerts with the assistance of the Ontario Arts Council, is a reflection of the extent to which American rock music has permeated the airwaves of the entire globe and the collective psyche of a large segment of its population.

"My initial idea," writes the composer, "was to create a kind of collage of different kinds of music blending in and out of a multi-textured musical canvas—very much in the manner of Charles Ives with his layering of marching bands or turn-of-the-century pop tunes woven into the fabric of an orchestral work. In this case, the idea was to take a variety of current pop music forms and mix them in and out of each

other along with the application of new-music techniques that have evolved over the last 20 or 30 years.

"The work, scored for rock band set in the midst of a large 'classical' ensemble not only allows me some nostalgic reminiscences on a broad range of musical styles I've been involved with over the years, but it provides some fun in combining instruments and musical elements in ways which might yield some unexpected but musically exciting results."

Harry Freedman was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist, but during his teens he began to develop an interest in jazz which soon led to classical music. At eighteen, he began studying clarinet. After four years in the RCAF during the war, he came to Toronto to study at the Royal Conservatory of Music: composition with John Weinzweig and oboe with Perry Baumann. He then joined the Toronto Symphony as its English horn player, a position he held for 24 years until he resigned in 1970 to devote his full time to composition. Freedman is one of Canada's most frequently performed composers. His output consists of some 160 works, includes 3 symphonies, 9 ballets, as well as various works for vocal and instrumental ensembles, and much incidental music for stage, television and film. He is a founding member of the Canadian League of

Composers and an Officer of the Order of Canada. He lives in Toronto and is one of a handful of composers of concert music who earn their livelihood solely from their music.

Freedman's *Anerca* was written in 1966 as a Centennial commission from the CBC for Lois Marshall. The text consists of Eskimo poems collected by Edmund Carpenter and translated by Karl Rasmussen. This evening's concert will feature a new version of the work, originally for soprano and piano, now expanded to include harp and percussion.

Jane Manning, one of the leading singers of 20th-century music describes these songs as "fine examples of the best vocal writing of the 1960s. Although the lines are often more luxuriant than those in Webern's music they do show a similar delicacy of touch and a natural unforced shapeliness. It is illuminating to know that in Eskimo the word for writing poetry is the same as the one for breathing: it is a poignant spiritual message.

"[In the first song] the singer is immediately able to flex the voice in a series of rising 9ths. There is an expert blend of phrases using recurring intervals within a close range with ones made up of wider intervals which suddenly broaden and stretch the voice in a spectacular way. The voice can be compared to a coiled spring, ready to leap

out and unwind to its full length.

"Although the tempo of [*Song of a Hostess*] is not a great deal faster than the main sections of the first one, the character must be quite different. It is a more intimate piece and lacks the first song's portentous declamatory feeling.

"The dramatic variety of the last song rounds off the cycle most impressively. The singer paints many vivid images and evokes old memories. She reflects on them with new-found wisdom and a broad perspective based on firm religious faith and optimism. The driving urgency of the opening lines is underlined by the piano's toccata-like fragments, which through an exciting *accelerando* depict the movement of the raven's wings. Quite suddenly, as if a plateau has been reached, with a view stretching all around, the music arrives at the steady tempo of the opening of the cycle. At this point the vocal lines become more stylised and confidently radiant, supported by stark chords in the piano which add to the atmosphere of spaciousness and ancient ritual. As the singer is moved to contemplate past events, a vivid, faster sections begins and the piano's toccata is now fully developed, focusing on the frequent reiteration of single notes. The visionary confidence of the opening tempo returns in the final section in which the singer's lines cover a wide range even more

swiftly and with affirmative abandon. The piano's ritualistic chords return and climb to a joyous and serene ending."

ANERCA

1. *Great, great sea sends me drifting, moves me
Weed in a river am I*

*Imaruj ble ln na aularja r mana ineraja rmana akajagin armana
Great, great nature sends me drifting, moves me, moves my
inward parts with joy*

*Na rzug zu p in na aularja rmana ineraja rmana
aulagarinarmana*

The great sea has sent me adrift

*It moves me as the weed in a great river, earth & the great
weather move me have carried me away and move my inward
parts with joy.*

2. *(Song of a Hostess)*

*The lands around my dwelling are more beautiful from the day
when it was given me to see faces I have never seen before
All is more beautiful and life is thankfulness, these guests of
mine make my house grand*

3. *I arise from rest with the beat of a raven's wings*

*I arise to meet the day, my eyes turn from the night to gaze at
the dawn now whitening and I think over again my small
adventures when with a shorewind I drifted in my kayak and
thought I was in danger, my fears those small ones that I
thought so big for all the vital things I had to get and to reach
and yet there is only one great thing, the only thing, to live to
see in huts and on journeys, the great day that dawns and the
light that fills the world.*

" ' Strands' in the title" writes Freedman about *Strands of Blue*, "refers to a continuation of a

technique I have been working on for three or four years. Three or four instruments play very rapidly within a very small interval which creates a very busy texture within what I call 'textural melody'. The 'blue' in the title refers to the fact that more and more I am returning to my musical roots which are in jazz".

NEW MUSIC CONCERTS INNIS FILM SOCIETY

Thursday, October 22, 1992 at 7 p.m.

Cage at 80 Part I

In Between (1955)

John Cage Mushroom Hunting in Stony Point (1972-73)

Rainforest (1969)

Four American Composers: John Cage (1983)

Screening takes place at Innis College Town Hall, 2 Sussex Avenue (at St. George Street, one block south of Bloor)

Admission \$3; free to New Music Concerts subscribers/members

Information from New Music Concerts (961-9594) or Innis Film Society (408-3332).

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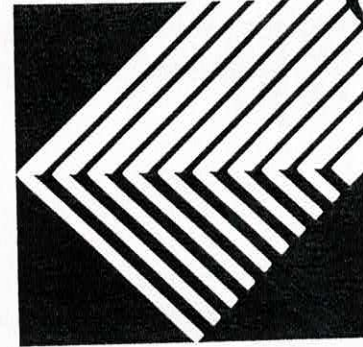
T O d R a O y N s T O



Harry Freedman John Beckwith Robert Atken Alex Pauk

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For Great Canadian New Music, A Great Canadian Society!

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) is proud to help sponsor New Music Concerts' celebration of Harry Freedman's 70th birthday and the music of some of Toronto's finest composers.

SOCAN is the national performing right society that licenses the public and broadcast performance of music on behalf of composers, authors and music publishers.

Here's to an evening of great Canadian music!

**Society of Composers, Authors and
Music Publishers of Canada**

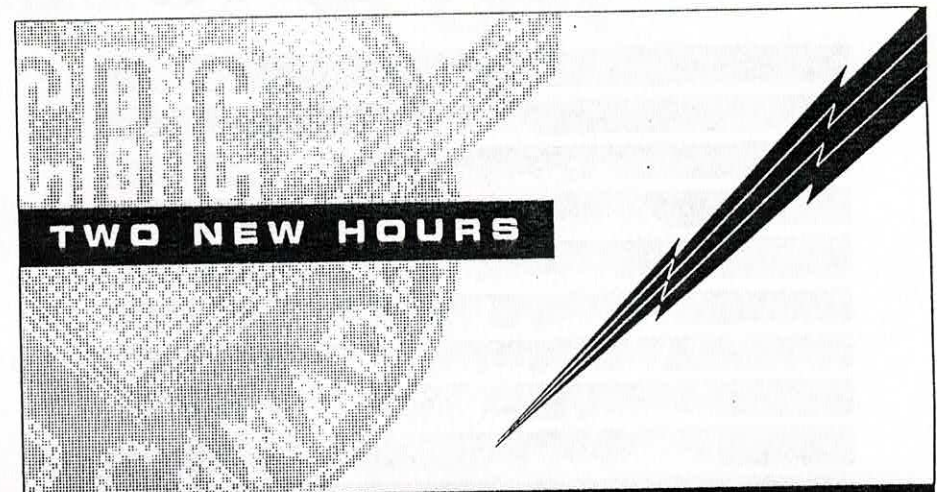


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TWO NEW HOURS

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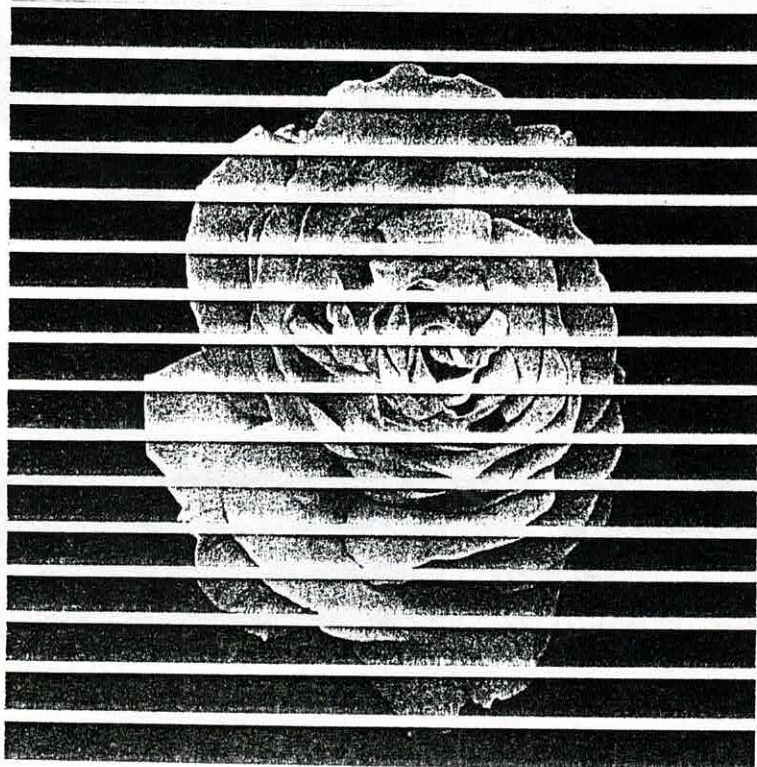
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LE DIMANCHE À 21 H 05**

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