

N

M

1992

ROBERT AITKEN ARTISTIC DIRECTOR

1993

C



Presented by
**NEW
MUSIC
CONCERTS**

**Sunday, December, 13th
Walter Hall 8 PM**

N
I
C
O
L
E
T

Program

Nader Mashayeki: Duell
Heinz Holliger: "t(air)e"
Elliott Carter: Scrivo in Vento
Brian Cherney: Doppelgänger
Diego Luzuriaga: Flute Duet
Mesias Maiguashca: Die Zauberflöte
Elena Firsova: Starry Flute
Dimitri Smirnov: Orcaedes
Jürg Wytenbach: Ad Libitum



A
I
T
K
E
N

Dear friends and guests,

New Music Concerts enters its twenty-second season with a sustained vision, cultural presence, and the highest consistent standards. We owe this to our reputation for excellence and I personally wish to thank on behalf of us at New Music Concerts, the many local performing musicians, the visiting artists and composers, and the many funding organizations, both government and private, for believing in us and helping us to foster with our sister organizations the contemporary arts in Toronto.

Tonight's concert is a special occasion bringing together two of the world's greatest flutists, Aurèle Nicolet and our own artistic director Robert Aitken.

We extend to all of you our best wishes for the holiday season, and do hope that your enthusiasm for our series will continue throughout 1993.

Sincerely,

A handwritten signature in cursive script that reads "Joseph Macerollo". The signature is written in dark ink and is positioned to the left of the typed name.

Joseph Macerollo
President
New Music Concerts

Sunday, December 13, 1992
8 p.m.
Walter Hall, Faculty of Music
University of Toronto

Robert Aitken & Aurèle Nicolet Virtuoso Flute Music of Our Time

Nader Mashayeki *Duell* (1989)

Heinz Holliger *f(air)e* (1980-1983)

Elliott Carter *Scrivo in Vento* (1991)

Brian Cherney *Doppelgänger* (1991)

Intermission

Diego Luzuriaga *Flute Duet* (1992)

(World Première)

Mesias Maiguashca *Die Zauberflöte* (1985-
1992)

Elena Firsova *Starry Flute* (1992)

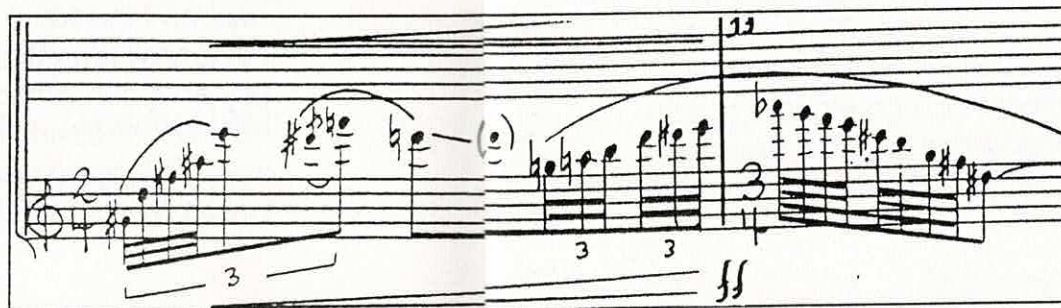
Dmitri Smirnov *Orcades* (1992)

Jürg Wytttenbach *Ad Libitum* (1972)

Aurèle Nicolet was born in Switzerland in 1926, and studied flute and music theory in Zurich with André Jauret and Willy Burkhard, and then in Paris under Marcel Moyse and Yvonne Draper. In 1947, he graduated from the Paris Conservatoire with the premier prix for flute, and in 1948, he won the first prize in the prestigious Geneva International Music Competition. Following a number of years under Hermann Scherchen in the Winterthur Symphony, Wilhelm Furtwängler engaged him in 1950 as principal flutist of the Berlin Philharmonic, a position he held until 1959. He became professor of flute at the Hochschule der Kunste, Berlin, and then at the Staatliche Hochschule für Musik, Freiburg—where, in fact, Robert Aitken has subsequently assumed the same position. He has won an immense international reputation as an interpreter of contemporary music, and has enlarged the repertoire with a great number of works that have been written for him by composers like Klaus Huber, Jürg Wytttenbach,

Jacques Wildberger, Rudolf Kelterborn, Albert Moeschinger, Toru Takemitsu and Edison Denisov.

Robert Aitken was born in Nova Scotia in 1939, and began his flute studies in Pennsylvania, and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. At only nineteen years of age, he held the first flute position of the Vancouver Symphony, the youngest member of the orchestra to have ever held a principal playing position. Like Aurèle Nicolet, Robert Aitken spent several years studying with the eminent French flutist and pedagogue Marcel Moyse, and a Canada Council grant permitted further studies in Europe with Jean-Pierre Rampal, Severino Gazzelloni, André Jaunet and Hubert Barwahser. He was co-principal flute of the Toronto Symphony for five years, under noted conductors Seiji Ozawa and Karel Ancerl. As a composer and advocate of contemporary music, Mr. Aitken is artistic director of Toronto's New Music Concerts, and has directed the Advanced Studies in Music Program at the Banff Centre,



School of Fine Arts. He is the recipient of numerous awards, the Canada Music Citation, the Wm. Harold Moon Award and the Canadian Music Council Medal, all for dedication to Canadian music at home and abroad. Prominent international composers including John Cage, George Crumb, Roger Reynolds and R. Murray Schafer have dedicated works to him. In 1988, Mr. Aitken accepted the position of professor of flute at the Staatlich Hochschule für Musik, Freiburg in Breisgau, Germany, a position formerly held by Aurèle Nicolet.

Nader Mashayekhi Duell (1989)

Nader Mashayekhi was born in 1958 in Tehran, where he studied at the conservatory. He has lived in Vienna since 1978, where he studied com-

position at the Musikhochschule with Roman Haubenstock-Ramati, conducting with Karl Österreichischer and electronic music with Dieter Kaufmann. In 1989, he founded the ensemble Wien 2001 in Vienna, where he now lives and works.

"In *Duell*," writes the composer, "I set myself the task of achieving, as the central point, the unhomogeneity of the material. Not contrast in the classical sense but true independence of different emotional components of a piece of music. I consider the first and third sections of the piece as a closed unit having more or less the same trend which predominates the entire piece. This unit is then interrupted by a section which is completely unhomogenous both musically and substantively, so that the expected principle of the piece is destroyed. Therefore, not only the interpreters but also the components of the material duel with each other."



Heinz Holliger *t(air)e* (1980-1983) (14')

Heinz Holliger was born in Switzerland in 1939, studied oboe and composition in Berne and Paris and has become the foremost contemporary performer of his instrument. "The oboe became for him a research project," writes musicologist Josef Häusler. "With his acrobatic specialities of flageolets and double flageolets (harmonics), tone combinations, flutter-tongue effects, double trills, and many others, Holliger has made history in instrumental techniques, as indeed has Aurèle Nicolet with the flute and

Vinko Globokar
with the trom-
bone—two players
of comparable
fame with whom
Holliger has always been on friendly terms,
personally and professionally.”

taire: not to make a sound, not to divulge a
secret, to say nothing

air: air, melody, aria, breathing

te: to say

flûte: Hölderlin's instrument

The composer considers *t(air)e* as a pivotal
piece, a sort of interlude for his opera on texts of
Becket, *Come and Go/Va et vient/Kommen
und Gehen, Atembogen* and *Psalm*. Heinz
Holliger has assembled a vast cycle entitled
Scardanelli, as series of pieces which he wrote
between 1975 and 1985. *t(air)e* is part of that
cycle.

Elliott Carter *Scrivo in Vento* (1991)

'*Scrivo in vento*, for flute alone, is dedicated to
the wonderful flutist and friend, Robert Aitken,'

The image shows a musical score for two trombones. The top staff contains a series of rhythmic patterns, including eighth and sixteenth notes, with some notes beamed together. The bottom staff shows a similar pattern. There are dynamic markings such as 'meno f' and 'keep repeating until 2'. The score is written in a complex, rhythmic style characteristic of Elliott Carter.

writes Elliott Carter. 'It takes its title from a poem
of Petrarch, who lived in and around Avignon
from 1326 to 1353. It uses the flute to present
contrasting musical ideas and registers to sug-
gest the paradoxical nature of the poem.' By
coincidence, the premiere took place on
Petrarch's 687th birthday.

Brian Cherney *Doppelgänger* (1991)

Brian Cherney was born in 1942, and holds a
doctorate in musicology from the University of
Toronto, and is professor of music at McGill
University.

Doppelgänger was commissioned by Robert
Aitken especially to be played by Aurèle
Nicolet and himself. The opportunity to write for
two flutes and the possibilities of exploiting the
special colors of the identical instruments sug-
gested to the composer the idea of a "double"
or "*Doppelgänger*," a word that is associated
with a type of literature (Dostoevsky, for exam-
ple). In this piece, the word "double" is inter-

preted in several ways: for example, the first part has a duration of eight minutes, twice the tempo of the second part; often the music of one flute is affected by the music of the other or becomes the shadow of the other, particularly in the low register. But the character of the two instruments is not always the same—during the first part, the music of one flute becomes more slow and lyrical, while the music of the other becomes more quick and nervous. As in all of the composer's recent works, in each

Handwritten musical score for a flute duet. The score is written on a grand staff with two treble clefs. At the top left, there is a tempo marking "♩ ≈ 160" and the tempo instruction "con fuoco". The time signature is 2/4. The first staff shows a series of notes with slurs and accents. Below the first staff, there is a handwritten note "(voice, unison)". The second staff shows a series of notes with slurs and accents, mirroring the first staff.

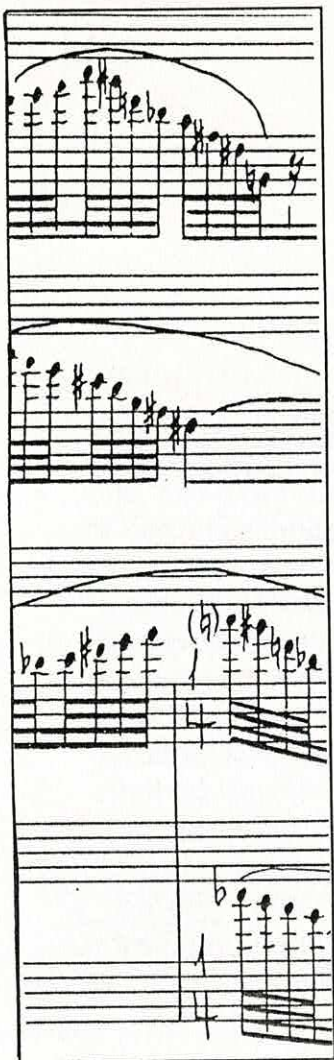
principal part (and particularly in the first part, in which there are seven smaller sections), the music of one section slides into that of the following section in the most fluid fashion possi-

ble. In the brief epilogue, there are a few references to the Schubert song *Der Doppelgänger*.

Diego Luzuriaga *Flute Duet* (1992)

Diego Luzuriaga was born in Ecuador in 1955 and studied at the National Conservatory and Central University, from which he holds degrees in music and architecture. He continued his studies in Europe with Betsy Jolas and Mesias Maiguashca. His works have received performances at ISCM World Music Days, IRCAM, Gaudeamus and various festivals in the United States, Europe and Latin America. In 1988, he was composer-in-residence at the Banff Center, and he is currently a faculty fellow at Columbia University in New York.

"The earthy, primordial sound of flutes fascinated me since I was a child in a small town in Ecuador," writes Diego Luzuriaga. "This flute duet aspires to be a sort of meditation about the link between man (the eternal Man) and earth through the primordial sound of these musical instruments. It was a great honor to



dedicate this piece to Aurèle Nicolet and Robert Aitken."

Mesias Maiguashca *Die Zauberflöte* (1985-1992)

Mesias Maiguashca was born in Ecuador in 1938 and studied at the conservatory in Quito, the Eastman School of Music, Buenos Aires and Cologne. He has worked extensively in the field of electronic music at the WDR, IRCAM and Centre Européen pour la Recherche Musicale, Metz, and his works have received numerous performances at major festivals. Since

1990, he has taught electronic music at the Musikhochschule in Freiburg.

"Experts have cast doubt," writes the composer of *Die Zauberflöte*, "on the anthropological authenticity of the books of Carlos Castaneda on the practice of magic ('brujería') by the Yaqui Indians in Mexico. Nevertheless, these works remain extremely stimulating reading. In particular, I was continually fascinated by the description of the inner perception of sound, time, space and light. It was under the impact of these impressions that I composed *Die Zauberflöte*. Otherwise, there is no direct correspondence between this music and the Castaneda texts. It could be regarded as music to listen to during breaks in reading his books. When it was clear that the première would take place in Salzburg, I threw away the other titles under consideration and decided to call the work *Die Zauberflöte*. In doing so, I wanted to pay homage to that famous resident of Salzburg, one of the greatest magicians of all time."

Flute *breathy sound* (2) *(glissando)*

(1) notes with articulation - should be lightly accented, decrescendo and separated by breath; imitating slow, resonating bounces.

(2) preferably play glissandi by turning embouchure in or out.

Alterations \sharp \flat etc don't necessary mean pitch should be bent

10

(1) notes with articulation - should be lightly accented, decrescendo and separated by breath; imitating slow, resonating bounces.

(2) preferably play glissandi by turning embouchure in or out.

Alterations \sharp \flat etc don't necessary mean pitch should be bent

Elena Firsova *Starry Flute* (1992)

Elena Firsova was born in Leningrad in 1950 into a family of physicists. She made her first attempts at composition at the age of twelve, and formal studies began in 1966 at music college in Moscow and continued from 1970 to 1975 at the Moscow Conservatory where her teachers were Alexander Pirumov (composition) and Yuri Kholopov (analysis). In 1975, she established contact of a crucial importance with Edison Denisov, one of the leading figures of Soviet contemporary music. Her music was

first featured outside the Soviet Union in 1979, in Cologne (*Sonata* for solo clarinet and *Petrarch Sonnets*), Paris and Venice. The following year, *Petrarch Sonnets* was also performed in London by Jane Manning and the London Sinfonietta, conducted by Peter Eotvos. *Earthly Life*, one of many works by Firsova setting the verse of Osip Madelstam, was commissioned by the BBC and premiered in London in 1986 by Penelope Walmsley-Clarke and the Nash Ensemble conducted by Lionel Friend. Firsova's music has been included in Soviet seasons at the Bath Festival in 1987, the Almeida Festival in 1989, and the South Bank Centre's Russian Spring Festival in 1991. Recent works include *Chamber Concerto No. 4* for solo horn and 13 instruments, premiered by the London Sinfonietta in 1989, and *Autumn Music*, commissioned by the English Chamber Orchestra for performance in 1990 as part of the Tchaikovsky 150th anniversary

Proms season, received its première from the BBC Symphony Orchestra under Andrew Davis.

Dmitri Smirnov *Orcades* (1992)

Dmitri Smirnov was born in Minsk in 1948. He studied at the Moscow Conservatory from 1967 to 1972 with Nikolai Sidelnikov (composition), Edison Denisov (instrumentation) and Yuri Khoplov (analysis). From 1973 to 1970 he was an editor for Sovetsky Kompozitor Music Publishers in Moscow. Since 1991, Smirnov and his wife Elena Firsova have been resident in the United Kingdom and are soon to take up a joint composer residency at Keele University. Smirnov's works have demonstrated his fascination with the art and poetry of William Blake. A song cycle (1979) to Blake's *The Seasons* generated a symphony which has recently been performed at the Tanglewood Festival and on London's South Bank. Both of Smirnov's stage works set texts by Blake: *Tiriel* was staged by the Stadttheater in

regulated vibrato

5: d

lowly changing fingering (but noticeable) distance

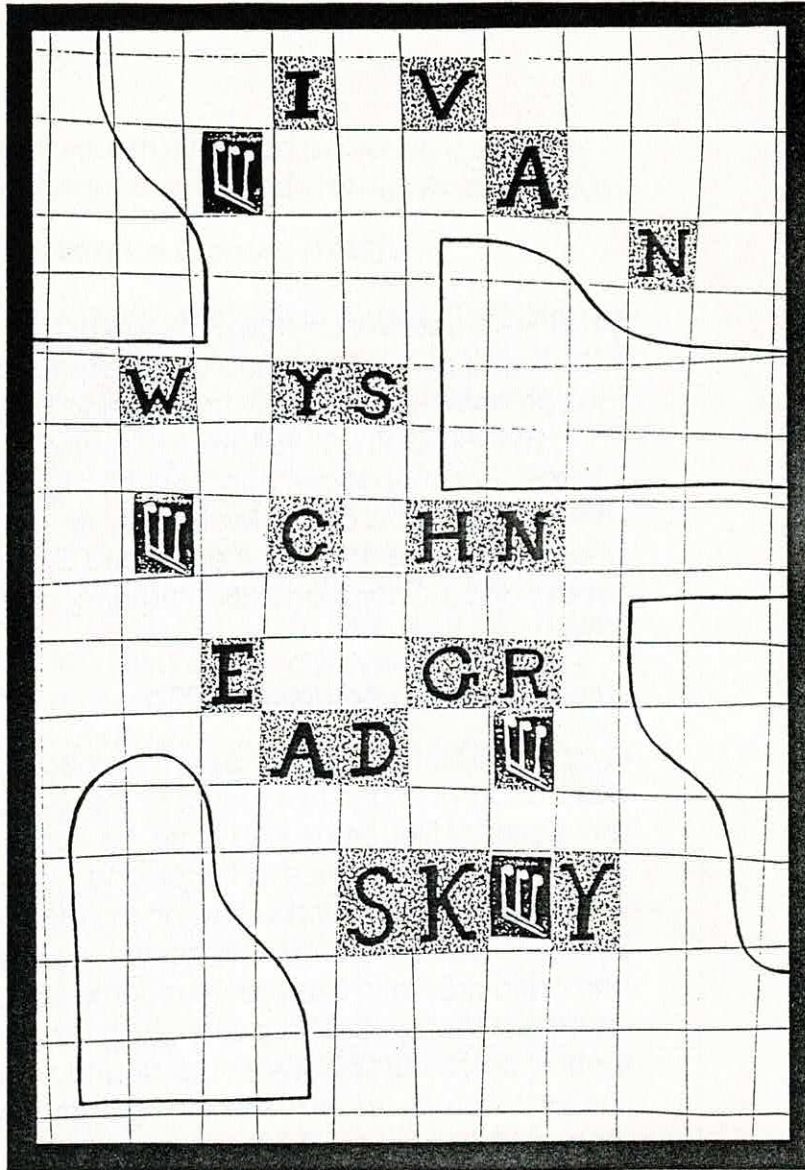
Smirnov's stage works set texts by Blake: *Tiriel* was staged by the Stadttheater in Freiburg, and the *Lamentations of Thel* by the Almeida Festival in London, both in 1989. Recent scores include *Jacob's Ladder*, commissioned for the London Sinfonietta by the Michael Vyner Trust, and *A Song of Liberty*, to be premiered by the Leeds Festival Chorus and BBC Philharmonic in 1993.

Jürg Wytttenbach *Ad Libitum* (1972)

Swiss composer and pianist Jürg Wytttenbach was born in 1935 and has taught at the conservatories of Biel, Berne and Basle. His early works show the influence of Bartók and Stravinsky, and later works draw on the ideas of Boulez, Huber and Holliger. His desire for a direct and often dramatic expression became increasingly strong, reaching a height in *De metalli*, which combines serial ideas and variation form with an implied warning against repression. The dramatic elements are further exposed in other works and reach a type of "instrumental theater," in which music and action are coupled in a product which is humorous, oppressive and a synthesis of essential traits in earlier works.

NMC
Presents

IVAN WYSCHNEGRADSKY



Works for ondes martenot and four retuned pianos

Featuring: Ensemble d'Ondes Martenot de Montreal, Jean Laurendeau director

SUNDAY JANUARY 24, WALTER HALL 4PM

Illuminating Introduction 3:15 PM

 du Maurier Arts Ltd.

New Music Concerts

Board of Directors

Joseph Macerollo, president
Robert Aitken, artistic director
Mary Morrison, secretary
Austin Clarkson, Michael Koerner,
William Kilbourn, John Valenteyn
Lorraine Johnson, administrator
Rick Hyslop, assistant
Peeter Tammearu, publications assistant

New Music Concerts gratefully acknowledges the financial support of: The Canada Council, The Province of Ontario through the Ontario Arts Council, The Toronto Arts Council, The Municipality of Metropolitan Toronto, Cultural Affairs Division

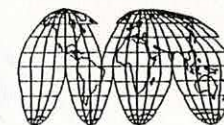
Mr & Mrs H.C. Aitken, Amphion Foundation, Barclays Bank of Canada, Thomas G. Bata, John Beckwith, Norma Beecroft, Jessie W. Bird, The British Council, Boosey & Hawkes (Canada) Ltd., CAE Industries Ltd., Canada Packers Inc., Canada Trust, Canadian Imperial Bank of Commerce, Canadian Tire Corporation, Austin Clarkson, The Max Clarkson Foundation, CN Rail,

Co-Steel Inc., Tom Currie, DuMaurier Arts Ltd.,
 First Marathon Securities Ltd., R.P. Fournier,
 Arthur Gelber, Goethe Institute Toronto, Grand
 Marnier, Grand & Toy Ltd., Hammerson Inc.,
 Harlequin Enterprises Ltd., Morgan Harris, H.J.
 Heinz Company of Canada, Helix Investments
 Ltd., The Hungarian Festival of the Arts, The
 Indonesian Consulate, Barbara Ivey, Istituto
 Italiano di Cultura, The Jackman Foundation,
 John Labatt Ltd., Lac Minerals Ltd., William
 Kilbourn, The Henry White Kinnear Foundation,
 Michael Koerner, The Laidlaw Foundation,
 Livingston International Inc., Magna
 Interntaional Canada Ltd., Mary Morrison,
 Nabisco Brands Ltd., Noma Industries Ltd., Petro-
 Canada Products Inc., Pratt & Whitney Canada
 Inc., Redpath Industries Ltd., Royal Bank of
 Canada, Royal LePage Charitable Foundation,
 Royal Trust, Michael J. Scott, SOCAN, Southam
 Inc., Eleanor Beecroft Stewart, Suncor Inc.,
 Sunoco Inc., Teleglobe Canada Inc., Texaco
 Canada Resources Ltd., Thebes Gallery, To-
 ronto-Dominion Bank, Toronto Life, Toronto Sun,
 TransCanada Pipelines, John & Brenda
 Valenteyn, Dr. Katherine M. Waine, Michael J.
 Wiggan, W. Weinstein.

New Music Concerts thanks its volunteers:
 Sharon Howling, Michael Kerwin, David Olds.

BOOSEY & HAWKES

a World Wide Company



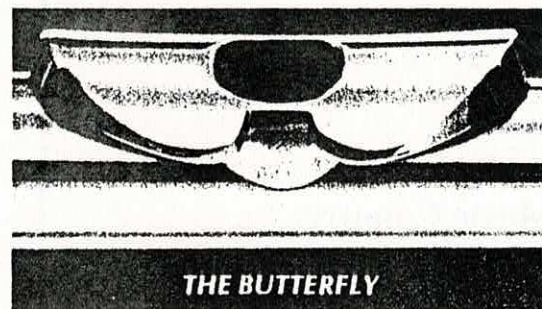
Represents

ELLIOTT CARTER

in addition to many other contemporary composers

Perusal scores and tapes are loaned FREE of charge
 Contact our PROMOTION DEPARTMENT

279 Yorkland Blvd., North York, ON M2J 1S7 (416)491-1900 PH; 491-8377 FAX



THE BUTTERFLY

The Butterfly Head Joint

Manufactured Exclusively by:



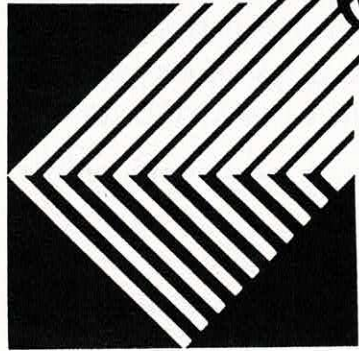
J.P. GOOSMAN FLUTES LTD.

P.O. Box 13, Pickering, Ontario Canada L1V 2R2
 (416) 649-3687

Pat.

LAC Minerals Ltd.

*A Leading Canadian
Gold Producer*



LAC

applauds New Music Concerts
on its 22nd consecutive season
as a significant contributor to our
cultural community.

May this be the best season ever!