

New Music Concerts presents Robert Aitken and Aurèle Nicolet, two of the foremost virtuoso interpreters of the contemporary flute repertoire, in a concert of solos and duets on December 13, 1992 at 8 p.m. in Walter Hall, Faculty of Music, University of Toronto. The program will feature works by Elliott Carter, Heinz Holliger and Canadian Brian Cherney, and will include the première of a new work by Ecuadorian composer Diego Luzuriaga.

Born in Nova Scotia, **Robert Aitken** began his flute studies at the age of nine 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 chair of the Vancouver Symphony, the youngest member of the orchestra to have ever held a principal playing position. Following his studies with Mr. Fiore, he then spent several years with the eminent French flutist and pedagogue Marcel Moyse and in 1964, Mr. Aitken received a Canada Council grant which permitted his study in Europe with Jean-Pierre Rampal, Severino Gazzelloni, André Jaunet and Hubert Barwahser. In 1965, he returned to Canada to join the Toronto Symphony, with which he performed as co-principal flute 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 presented concerts throughout the world. With more than forty recordings to his credit, he is frequently heard on

PROGRAM	NICOLET
Nader Masheyeki:	
Duell	
Heinz Holliger:	
"t(air)e"	
Elliott Carter:	
Scrivo in Vento	
Brian Cherney:	
Doppelgänger	
Diego Luzuriaga:	
Flute Duet	
Mesias Maiguashca:	AITKEN
Die Zauberflöte	
Elena Firsova:	
Starry Flute	
Dimitri Smirnov:	
Orcades	
Jürg Wytttenbach:	
Ad Libitum	
<i>Presented by</i>	
NEW MUSIC CONCERTS	
Sunday, December 13	
Walter Hall 8 PM	
Illuminating Introduction 7:15 PM	

international radio. Prominent 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.

Aurèle Nicolet studied flute and music theory in Zurich with André Jaunet and Willy Burkhard, and then in Paris under Marcel Moyse and Yvonne Draper. In 1947, he won a premier prix for flute at the Paris Conservatoire, and in 1948, the flute prize in the Geneva International Music Competition. In 1950, Furtwängler engaged him as

principal flutist of the Berlin Philharmonic, a position he held until 1959. He has taught at the Hochschule für Musik in Berlin, and subsequently in Freiburg and Basle. He has won an international reputation as an interpreter of contemporary music, and among the composers who have written for him are Klaus Huber, Jürg Wyttenbach, Jacques Wildberger, Rudolf Kelterborn, Albert Moeschinger, Toru Takemitsu and Edison Denisov.

Elliott Carter *Scrivo in Vento* (1991)

'Scrivo in vento, for flute alone, is dedicated to the wonderful flutist and friend, Robert Aitken,' 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 suggest the paradoxical nature of the poem.' By coincidence, the premiere took place on Petrarch's 687th birthday.

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

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 trombone—two players of comparable fame with whom Holliger has always been on friendly terms, personally and professionally."

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.

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 suggested to the composer the idea of a "double" or "*Doppelgänger*," a word that is associated with a type of literature (Dostoevsky, for example). In this piece, the word "double" is interpreted 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 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 possible. 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."

**New Music Concerts
2 Bloor Street West
Toronto, Ontario M4W 3E2
416/961-9594**

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