

newmusic

C O N C E R T S

Presents

as a part of the International Accordion Celebration, two evenings of performances fea- turing the music of Klaus Huber and his protégés.

"The International Accordion Celebration is a dream become reality. It is the result of a commitment I made some three years ago to prove that the accordion does belong in our concert halls, to be used with our finest orchestras and our finest chamber groups."

Joseph Macerollo, artistic director

Born in Berne, Switzerland in 1924, **Klaus Huber** studied at the Zurich Conservatory from 1947-1949, where he took lessons in the violin with Stefi Geyer and in composition with Burkhard. While continuing to study privately with Burkhard, Huber also studied with Blacher in Berlin during the winter of 1955-56. After having taught violin at the Zurich Conservatory in 1950 and music history at the Lucerne conservatory from 1960-1963, he was appointed to teach music theory at the Basel Musical Academy. In 1964 he began to teach classes in composition and instrumentation there, taking master classes in composition from 1968. Then in 1973 he began teaching composition at the Musikhochschule in Freiburg-im-Breisgau where he continued in the "spirit of openness which has so characterized his teaching."

As a composer Klaus Huber first received attention in 1955 when *Sechs kleine Vocalisen* was heard at Bilthoven. After this his reputa-

tion spread as a result of performances at various ISCM festivals. Among the honors he has received are the medal of the Arnold Bax Society in 1962, the Beethoven Prize of Bonn in 1970 for *Tenebrae*, the Artprize from the city of Basel in 1978 and the Reinhold-Schneider Prize from the city of Freiburg in 1985. Presently Huber continues to teach courses and seminars in a "free fashion" in various countries.

"Unlike many of his generation, Huber, although never denying his roots in both mediaeval and serial composition, has avoided being pinned down by a marketable set of stylistic fingerprints, each work being both a highly individual response to a clearly focused and technically well honed set of issues and precise reconsideration of the relationship of contemporary music languages to the real imperfect world in which they are embedded."

Brian Ferneyhough

Ein Hauch von Unzeit, A breath of timelessness, takes up the concept of Time. It was originally composed for solo flute, Aurèle Nicolet, with the sub-title: Plaint on the loss of musical reflection...a few madrigals for solo flute, or flute with a few sundry instruments. The plaint is none other than

"The accordion is more than a musical instrument, it is a living breathing being. Channeling wind, it magically transforms air into tones. Through the continual expansion and contraction of the bellows, it has the power to stretch and compress time."

(from the Alchemical Almanac of 1107)

the famous Chaconne from Purcell's Dido and Aeneas." Klaus Huber

Des Dichter's Pflüg, Huber's "first string trio" is dedicated to the memory of the poet Osip Mandelstam. The title "The Poet's Plough" is a reference to four lines from a poem written by Mandelstam in 1937 in which he compares ploughing, "more precisely the turning over of the soil of time", with writing poetry.

"As a cryptogram these lines form, based on the rhythm of the poem, the rhythmic shape of each verset without being individually heard."

Klaus Huber

Younghi Pagh-Paan was born in 1945 in Chéongju, South Korea. She began her studies in music theory and composition at the National University of Seoul (1965-1972), and later, having received a grant from the DAAD in West Germany, she completed her studies at the Conservatory of Music at Freiburg-im-Breisgau (1974-1979); composition with Klaus Huber, analysis with Brian Fernyhough, theory with Peter Förtig and piano with Edith Picht-Axenfeld. The world première of her orchestral work entitled *Sori*, during the Donaueschinger Musiktage (1980), brought her international recognition. She currently lives in Ehrenkirchen, near Freiburg.

U-Mul (der brunnen) "the fountain" for alto flute, clarinet, percussion, string trio and contrabass is considered by the composer as being the beginning of a new series of pieces based on the ideas of Taoism.

"For Pagh-Paan the fountain is a symbol of social understanding which appears as anachronistic as it does utopian in our era of struggle over the distribution of material goods. The composer points out that the peace researcher Galtung specifies a just distribution of water as one of the funda-

mental conditions of peace. What does the Tao Te King say 'Nothing is more giving than water, but it commands the greatest power, great in yielding, it is great in achieving, not to be grasped, it grasps' " Peter Niklas Wilson

Man-Nam is a piece that Pagh-Paan dedicates to her mother on her 70th birthday.

"This piece was motivated by a poem written by the 16th century Korean poet Sa-lm Dang Sin and deals with the theme of the continuing conflict between our traditional Asian music and the European-American one, which has become increasingly predominant over the course of time. In my piece I have attempted to present the meeting of the two cultures in order to overcome my own culture shock."

Younghi Pagh-Paan

David Eagle studied music at McGill University, the Staatliche Hochschule für Musik in Freiburg, Germany, and at the University of California, Berkley. As well as composing chamber and orchestral music, in recent years he has cultivated an interest in computer applications to composition and improvisation. His music has been performed and broadcast internationally, including the Holland Festival, ISCM World Music Days, International Accordion Festival, France, Computer Music 90 Tokyo and Glenn Gould Conference, Toronto. Since 1990, he has been Professor of Theory and Composition and Coordinator of the Electroacoustic Music Studio at the University of Calgary.

Trillium Wind by David Eagle was commissioned by Stefan Hussong and the 'Group of Six'. It follows a solo work for accordion entitled *Bellwind*

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Hope Lee was born in 1953 in Taiwan, the daughter of parents from mainland China. She was raised in Canada. In 1974, after obtaining a Bachelor of Science degree at the University of Toronto, she entered the Faculty of Music at McGill University in Montreal, where she completed Bachelor of Music and Master of Music degrees in composition. Between 1981 and 1983 she studied with Klaus Huber in Freiburg, West Germany.

In the Beginning was the End

"When Vivienne (Spiteri) suggested the idea of a duet for the two 'unusual' keyboard instruments, I immediately thought of the distinct sound characteristics of each." says Lee, making reference to the accordion and the harpsichord. "Then I saw an illustration from a Western Han dynasty silk painting showing two musicians sitting side by side, one blowing a sheng, the other plucking a ch'in. I realized suddenly that this duet would be the very first piece of an eleven-piece cycle I have been contemplating since 1981. The cycle draws upon musical, poetic, literary and historical elements selected from eleven dynasties, spanning 5 000 years of Chinese civilization."

Hope Lee

Jukka Tiensuu finished his studies in composition and piano playing in Finland in 1972. He has received an exceptionally thorough continuing education in Freiburg, New York, Siena, Darmstadt, and Paris. As a composer, he belongs among the internationally most successful Finnish avant-gardists. Tiensuu is also an exceptional harpsichordist and pianist.

Mutta (but) for three accordions is a short and seemingly simple little piece. In it, the lightly and smoothly advancing kinetic energy

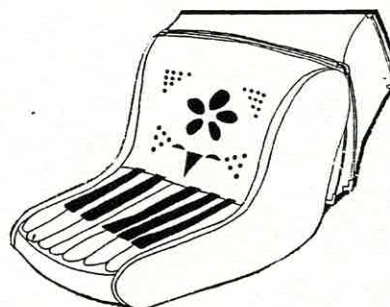
makes us suspect that Jukka Tiensuu has spent some of the most important moments of creative work on this piece. Three instruments merge naturally into one. The result is a merging of easiness with cleverness.

"**Sinistro** for accordion and guitar contains, besides synchronized du-playing sections, also two independent solo pieces: 'Dolce amoroso' for guitar (on a separate sheet) and 'Aufschwung' for Accordion (from the second staff of page 2 to the end of the piece). Even when these solo-pieces are played within 'Sinistro', the performers should respect

#1

**Saturday,
March 28**

*Huber,
Pagh-Paan
Eagle*



#2

**Sunday,
March 29**

*Tiensuu
Lee
Huber
Pagh-Paan*

both shows, 8PM du Maurier Theatre, Harbourfront

their independency and play as if paying no attention to each other until the slow section of page 3, where synchronisation has been indicated with dotted vertical lines." Jukka Tiensuu

Featured on these two programs are **Hugo Noth**, accordion, **Jukka Tiensuu**, harpsichord and **Robert Aitken**, flute, Saturday, March 28th and **Matti Rantanen**, accordion, **Jeffrey Mc Fadden**, guitar and **Robert Aitken**, flute, Sunday, March 29th.

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