

New Music Concerts presents

Slowind

Sunday January 6, 2002
Church of St. George the Martyr

New Music Concerts

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New Music Concerts

Robert Aitken, artistic director

2001 – 2002 season

New Music Concerts presents

SLOWIND

at the Church of St. George the Martyr • 197 John Street, Toronto
Co-presented with The Music Gallery at St. George

31st season - 252nd event

Sunday January 6, 2002

7:15 pm: Illuminating Introduction • 8:00 pm: Concert

Programme:

<i>Answers</i> * (1974) 12'	Primoz Ramovš (1922-1999)
<i>Celo</i> * (1999) 10'	Larisa Vrhunc (1967)
<i>Ottoki</i> * (1990/91) 18'	Uros Rojko (1954)

Intermission

<i>Discours VIII</i> * (1990) 25'	Vinko Globokar (1934)
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** Canadian premiere*

Members of SLOWIND:

Aleš Kacjan - flute
Matej Šarc - oboe
Jurij Jenko - clarinet
Paolo Calligaris - bassoon
Metod Tomac - horn



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SLOWIND is a woodwind quintet comprised of soloists of the Slovene Philharmonic, an orchestra with a rich musical tradition extending back to its beginnings in 1701, based in Ljubljana, Slovenia. The members of the quintet have studied with prominent teachers such as Irena Grafenauer, Heinz Holliger, Vinko Globokar, Jean-Marc Volta and Stefano Canuti.

The repertoire of the SLOWIND ensemble includes both classical and twentieth century contemporary music with a particular emphasis on the most recent works by modern composers. During its short but intense career, SLOWIND has performed at music festivals in Opatija (Croatia), Musicora in Paris (France), Slovene Music Days in Ljubljana (Slovenia), the Twentieth Century Chamber Music Festival in Radenci (Slovenia) and in Florence (Italy).

Primoz Ramovš
Answers (1974)

Primoz Ramovš (1921-1999) was unquestionably the most important composer of the 20th century in Slovenia. He studied composition with Slavko Osterc at the Academy of Music in his hometown of Ljubljana (Slovenia), with Vito Frazzi in Siena (Italy), and privately with Casella and Petrassi in Rome (Italy). His catalogue of works is extremely extensive and his music has won him numerous awards and other forms of recognition. His early works are in a neo-Classical in style and are distinguished by their contrapuntal skill and ingenious handling of rich, dissonant sonorities. Following a short period in which he investigated integral serialism at the beginning of the 1960s, Ramovš began to "build his works from sound and purely because of sound" (A. Rijavec). Changes in density, tone and dynamics became the fundamental elements of Ramovš' new musical explorations.

Among the most highly valued expressions of Ramovš' musicianship were his organ improvisations, which were regularly included on the programme for various church ceremonies and other public occasions. For more than 50 years he was the permanent organist at the Ljubljana Cathedral, the Franciscan and the Ursuline Church in Ljubljana. Though Ramovš was in the habit of playing several free organ recitals every Sunday afternoon at numerous churches, there are no religious works amongst his 400 compositions. He composed exclusively instrumental music. An outstanding musician and a compelling personality, Ramovš played a very important role in Slovenian musical life.

The composition *Answers* is from the year 1974, from Ramovš' later period of abstract language expressed in clear forms. Reflecting his experience as a horn player in his youth, he gives the horn the leading role in a dialogue with the rest of the woodwind quintet. The piece has four movements. The score is written in spatial notation, with the timing of musical events measured in seconds. Silence plays an important role. The score allows the performers a freedom of interpretation, combining strict form and freedom of time organization within the confines of the musical material.

Uros Rojko
Ottoki (1990/91)

Uros Rojko was born in 1954. Following his initial studies in composition and clarinet in his native Ljubljana he became a student of Klaus Huber in Freiburg (1983-86) and György Ligeti in Hamburg (1986-89). He has won many international prizes including the Premio Europa 1985 in Rome, the Gaudeamus Prize 1986 in Amsterdam, the Alban Berg Competition 1985 in Vienna, the Vienna International Composition Competition 1991, the DAAD Scholarship 1985-87, the Heinrich Strobel Foundation Scholarship of the South West German Radio (SWF) Baden-Baden and the Scholarship Künstlerhof Schreyahn 1993/94. His works have received performances at the World Music Days in Hong Kong 1988, Oslo 1990 and at Wien Modern 1991. Commissioned works have been performed at Donaueschingen 1988, Musikprotokoll Graz 1990 and the World Music Days in Stockholm 1994. Since 1983 Uros Rojko has lived in Freiburg, Germany, where he has been teaching clarinet since 1987. He is also professor of composition at the Music Academy in Ljubljana, Slovenia.

The title of this composition *Ottoki* for woodwind quintet is made up from "otoki" (Slovenian: islands) and "otto" (Italian: eight). The work consists of eight movements. Each of them forms a world of its own, like an island. But, on the other hand, they are connected to each other in that they all have the same "climate" and are captive in the same "waters". The entire cycle was composed in the winter of 1990/91. It was commissioned by the Ensemble Aventure, with financial support from the Baden-Württemberg Ministry of Arts and Sciences.

Larisa Vrhunc

CELO (1999)

(Celo: Slovenian for "whole, complete, entire")

Larisa Vrhunc was born in 1967 in Ljubljana and studied music pedagogy (1985–1990) and composition (1989–1993) with Marijan Gabrijelcic at the Ljubljana Academy of Music. She also studied at the Geneva Conservatory of Music (1994–1996) with Jean Balissat and privately with Eric Gaudibert. She received her postgraduate degree in composition from the Ljubljana Academy of Music in 1998. In June 1999 she finished her composition studies with Gilbert Amy at the National Superior Conservatory of Music in Lyon and spent five months in residence in Künstlerhaus Schloß Wiepersdorf. She has taken part in master classes with Gubaidulina, Ferneyhough, Huber, Rojko and Lachenmann, among others. In 2000 she did one month's training in computer music at IRCAM, Paris. She teaches form and harmonic analysis at the musicology department of the University of Ljubljana.

Most of her works have been performed and recorded for RTV Slovenija. Her compositions have received the Slovene National Prešeren Prize for students; the Slovene Composers' Society Award; Prix du Conseil d'Etat (Geneva, Switzerland); one of three equal prizes at the European Women Composers Contest (Nijmegen, The Netherlands) and prizes at the 1st and 2nd European Composers Contest "Choeurs & Maîtrises de Cathédrales" (Amiens, France). She is also one of the eight winners of the 13th International Composition Seminar Boswil.

Larisa Vrhunc has this to say about her work:

The primary idea of the piece is to achieve an entity — the ideal state of things on different levels. This is most obvious on a purely interpretative level: the musicians begin by playing only on the parts of instruments closest to their mouth, to which the missing parts are gradually added until the moment when the ensemble becomes the "perfect" woodwind quintet. But as no perfect condition is long lasting and every balance tends to break quickly, the polite image of the quintet soon changes. The destruction happens in several ways: in reverse order, meaning no mouthpieces this time, exchange of instruments, and the use of extreme registers, until only one instrument persists. The same process happens on the level of pitch organisation, where precisely organised material is at first perceived as chaos, from which subtle recognizable pitches gradually emerge. For some moments the material becomes clear and simple in every respect, only to be transformed into improvisation towards the end of the piece.

The process can be translated into symbolic level: in our lives we try to put bits together, to solve problems, to organise, but there is always a part missing somewhere; the moments of calm and contentment are very rare, and do not last. This meditation is a product of a crucial period in my life when many things had to be thought over anew.

Vinko Globokar

Discours VIII (1990)

Vinko Globokar was born in 1934 in Anderny, France. From 13 to 21 years of age he lived in Ljubljana, Slovenia, where he made his debut as a jazz musician. He subsequently studied trombone at the National Conservatory in Paris, obtaining a diploma in performance and chamber music. He studied composition and conducting with René Leibowitz, counterpoint with André Hodeir, and continued his studies with Luciano Berio. He has performed the premieres of a large number of works for trombone by Luciano Berio, Mauricio Kagel, Karlheinz Stockhausen, René Leibowitz, Louis Andriessen, Toru Takemitsu, Jürg Wyttenbach and others. He has conducted his works with the orchestras of Westdeutscher Rundfunk, Radio France, Radio Helsinki, Radio Ljubljana, and the Philharmonic Orchestras of Warsaw and Jerusalem, among many others.

From 1967 to 1976 he was professor at the Musikhochschule in Cologne. In 1969 he was among the founders of the free improvisation group "New Phonic Art". From 1973 to 1979 he ran the department of instrumental and vocal research at IRCAM in Paris. From 1983 to 1999 he was teaching and conducting the 20th-century repertoire with the Orchestra Giovanile Italiana based in Fiesole (Florence).

Globokar has often figured in New Music Concerts' programming, and has visited Toronto in 1972 and 1973 and again in 1992. He conducted the world premiere of his evening-long *Laboratorium* for ten musicians with the NMC ensemble for the 1984 ISCM World Music Days. As Werner Klüppelholz has observed, "His inimitable contribution to new music consists above all in the ingenious transformation of classical instruments and non-musical objects. Right from his first years in Paris, Globokar understood that collective interpretation is an extremely complex exercise in social and mental communication. This is another point that is central to his inspiration. ...Globokar's music absorbs the world in order to transform it."

(Klüppelholz translation by Nigel Jamieson)

Playing as if speaking, speaking as if playing, playing and speaking, playing and singing — these are the guiding principles of Globokar's series of chamber music works which bear the common title, *Discours*. In *Discours VIII* Globokar analyzes, comments upon and illuminates various psychological aspects of human communication, chosen from the following situations:

1. *Clarinet: Thinks out loud what he intends to say to his enemy. When he appears he does not dare to speak.*

2. *Horn, flute: Two people, who don't speak the same language, meet.*

3. *Oboe, clarinet, bassoon against horn: Three people remonstrate with the fourth, who slams the door in their face.*

4. *All: five people, who do not know each other, are stuck in an elevator.*

5. *Horn: A person, who wants to say something, changes his mind at the last moment and remains silent.*

6. *Flute, horn against oboe, clarinet: Two couples confront each other; the fifth person (bassoon) conciliates the two points of view.*

7. *Oboe, clarinet: one person whispers to another what he should say.*

8. *All: Each one of the five puts forward his own idea and addresses the passersby (moving continuously).*

9. *Flute, oboe, clarinet: Three persons are laughing. An uncomfortable silence. They try to save the situation, but their efforts are clumsy.*

Each situation happens within a marked circle. Outside the circle the musicians improvise in different styles in order to provide the audience with a context for the various situations.

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New Music Concerts gratefully acknowledges the financial support of:

The Canada Council for the Arts; Toronto Arts Council; The Province of Ontario through the Ontario Arts Council and the Ontario Arts Council Foundation Arts Endowment Fund; The Koerner Foundation; The Julie-Jiggs Foundation; The McLean Foundation; The SOCAN Foundation; The Canadian Brass; Mrs. H.S. Aitken; Peter Anson; David and Marcia Beach; John Beckwith; Max Christie; Austin Clarkson; Madeleine Clarkson; Dorith Cooper; Elizabeth Frecaut and Paul Walty; Mary Gardiner; Rachel Gauk and Omar Daniel; Erica Goodman; Marvin Green; Ann & Lyman Henderson; Marc Hyland; Fujiko Imajishi; Scott Irvine; Linda and Gordon Johnston; Stefanos Karabekos; Lothar Klein; Michael Koerner; Alexina Louie and Alex Pauk; Ray Luedeke; Joseph Macerollo; Jan Matejcek; Bruce Mather; Kathleen McMorrow; George Montague; Roger D. Moore; Ruth Morawetz; Mary Morrison; Keith Ngan; David Olds and Sharon Lovett; Grace and Donovan Olds; Harvey Olnick; Isabelle Panneton; Douglas Perry; Sue Davidson Polanyi; Allan Pulker; Lisa Rapoport and Christopher Pommer; Patricia Rideout; Linda Catlin Smith and Rick Sacks; Jeffrey and Tomiko Smyth; Ann Southam; Douglas Stewart and Kathleen Woodard; Patricia Wardrop; John Weinzweig.

special thanks to:

Paul Hodge (Music Gallery at St. George the Martyr)

New Music Concerts

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Admission \$20/\$10
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Sunday January 20, 2002 • 8:00 pm
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Sing, Ariel

featuring accordionist Joseph Macerollo
the Accordes String Quartet
and mezzo soprano Patricia Green

Fei Yang* (2001) **Hope Lee** (b.1953)
accordion, string quartet (CBC / NMC commission)

Earth Cycles (1987) **Alexina Louie** (b.1949) accordion, tape

Sing, Ariel Op.51** (1989-90) **Alexander Goehr** (b.1932)
for principal mezzo soprano, five players and two sopranos

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