

A Project of the MacLaren Art Centre
in Cooperation with New Music Concerts

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MacLarenArtCentre
people to art

LIVE AT THE MACLAREN
Presents

Slowind

Live at the MacLaren...

Live at the MacLaren features live performances of all kinds (music, drama, opera, poetry, you name it) held at the new MacLaren Art Centre.

Productions and ideas are either produced or co-produced in cooperation with others or simply out of house productions hosted by the MacLaren.

Live at the MacLaren; eclectic in nature, the shows are always changing, always the highest caliber and always enriching.

A Message from the Artistic Director

A celebration of composers, educators and listeners is the emphasis of our 2001-2002 season. The main series demonstrates once again the immense contrast in styles and directions music can take today. From the electroacoustic music of Normandeau, Dhomont and Dufort to a concert featuring Toronto's Evergreen Club Gamelan, we are searching out fascinating and important works in many genres. Premieres by Canadian composers Hope Lee, Raymond Luedeke, Gilles Tremblay, Michael Oesterle and Linda Bouchard are contrasted with new works from around the world by Dieter Mack (Germany), Henry Brant (USA) and several noted composers from Slovenia performed by the renowned Slowind quintet from Ljubljana.

We are pleased that one of the world's most distinguished living composers, György Kurtág has agreed to visit Toronto to participate in an extensive list of activities. British composer Alexander Goehr will also be prominently featured with a performance of his 45 minute song cycle Sing Ariel. Our portrait concert this year features Canadian composer and conductor Linda Bouchard and her 88 year old mentor Henry Brant. Add to this the talents of accordionist Joseph Macerollo, the Penderecki and Accordes string quartets, singers Patricia Green and Ingrid Atrott, violinist Mark Fewer, pianist Stéphan Sylvestre, composers Alexina Louie, Piotr Grella-Mozejko and Akiko Murikami and you find a very exciting season indeed.

Of particular pride are our educational ventures with the Royal Conservatory of Music and the University of Toronto, our collaborations with the Evergreen Club Gamelan, Esprit Orchestra and The Music Gallery, and above all, our ongoing relationship with TWO NEW HOURS on CBC Radio Two.

This season New Music Concerts continues to take contemporary music to a new public. Music Speaks features some of our more prominent performers presenting solo repertoire and talking about their personal relationships with the music, in a variety of venues in and outside Toronto. New Music Concerts is pleased to be partnering with the MacLaren Art Centre in this initiative and is proud to present Slowind in a concert of more traditional repertoire this evening as an extension of this program. Upcoming Music Speaks events at the MacLaren include presentations by accordionist Joseph Macerollo on February 10, and myself on March 9. I look forward to seeing you then.

Robert Aitken

New Music Concerts - History and Purpose

New Music Concerts was founded in 1971 by the internationally acclaimed Canadian musicians, flutist and composer Robert Aitken and composer Norma Beecroft, to promote interest in the art of music and contemporary music in particular. This mandate has resulted in the presentation of more than 250 concerts of the music of our time by Canadian and international composers.

Wherever possible the featured composers are brought to Toronto to supervise the rehearsal and performance of their compositions. A consequence of this collaboration between international composers and their Canadian colleagues has been a legacy of good will. Impressed by the calibre of performance and dedication to the musical ideals by our local musicians, these composers and artists return home with a deeper appreciation and respect for Canadian new music. Extending this fundamental aspect of our mandate, NMC also offers lectures, films, mixed media presentations, forums and music theatre. The vast majority of our concerts are recorded for broadcast on CBC's Two New Hours and many of these broadcasts then travel to foreign networks for further transmission. Now celebrating its 31th year, NMC has produced or performed on seven recordings, the latest of which is Lutoslawski Conducts Lutoslawski which was released in November 1998. This CD bears the distinction of being the last concert Witold Lutoslawski conducted during his lifetime.

New Music Concerts has nurtured performers and audiences over the years for contemporary music activities in Toronto. This has been accomplished by the excellence of performance and the diversity of programming which has helped to build an appreciative audience for contemporary music in the city. We are continually involved in bringing to Toronto the finest and most interesting of the world's composers and ensembles to reflect and contrast the international scene with the Canadian one. At the same time NMC has reflected the cultural diversity of our own country, with concerts highlighting the musical cultures of such countries as Poland, Italy, Japan, China and Indonesia. We have also been active in taking Canada to the world, through our broadcasts, recordings and, in earlier years, through tours in Canada, the USA and Europe. Critics have been generous in their praise since the very beginning and continue to support our efforts.

New Music Concerts presents SLOWIND Live at the MacLaren
7:00 pm Sunday January 13, 2002

PROGRAMME:

W. A. Mozart (1756-1791)
Divertimento in B flat, KV 240
Allegro
Andante grazioso
Menuetto
Allegro

Paul Hindemith (1895-1963)
Kleine Kammermusik Op.24/2
Lustig, Mässig, schnelle Viertel
Walzer. Durchwegs sehr leise
Ruhig und einfach. Achtel
Schnelle Viertel
Sehr lebhaft

André Jolivet (1905-1974)
Sérenade
Cantilene (Moderato)
Caprice (Scherzando)
Intermede (Moderato)
Marche burlesque (Allegro)

intermission

Primoz Ramovs (1921-1999)
Woodwind Quintet Nr. 2
(1959)
Allegro
Allegro vivace
Adagio non troppo
Moderato
Vivo
Andante
Con brio

Jean Françaix:
(1912-1997)
Quintet Nr. 2
Lento. Allegro
Scherzando
Without Tempo Indication
Allegrisimo

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

Programme Notes

For Wolfgang Amadeus Mozart (1756-1791) the writing of incidental music held a special significance. Never before or since has the quality of this kind of "background music" achieved such a high degree of invention. He composed divertimenti, serenades, dances and humorous pieces in this genre for string and wind instruments, among others. Mozart's Divertimento in B flat, K 240 had originally been composed for wind sextet (pairs of oboes, horns and bassoons) as music to accompany a dinner held by the Archbishop of Salzburg. It follows the conventional form of the string quartet, in four movements. In this arrangement for wind quintet the piece serves as a link between the wind music of Mozart's time (when the quintet form had not been developed yet) and the wind ensemble music of the late classical period.

Paul Hindemith (1895-1963) was considered one of the most versatile musicians of his time. He was a pianist, clarinetist, violinist (for some period he was the first violinist in the Frankfurt opera in Germany), conductor and last but not least - violist and composer. His works reveal his great knowledge of orchestration and insight into the technical possibilities of the instruments which he knew so well. He composed effortlessly, completing his *Eine Kleine Kammermusik* (1922) for woodwind quintet in only five days. This "Little Chamber Music" is a kind of Divertimento in a neo-classical style, full of original ideas which reveal a large spectrum of expressivity. The movements include a Waltz, a lyrical slow movement, and a series of virtuoso cadenzas which leads to a frenetic finale.

Andre Jolivet (1905-1974) was born in Paris (France) into an exceptionally musical family. Together with Yves Baudrier, Daniel Lesur and Olivier Messiaen he formed the group known as *La Jeune France*, whose aims were based on new aesthetic canons and the quest for a consciously French musical language. In his works magical and incantatory elements figure prominently, giving expression to the eternal conflict between spirit and matter. The *Serenade*, which features a prominent part for the oboe, was composed in 1945. In the first movement (*Cantilene*), sustained lyricism alternates with complex structures. The *Caprice* is marked by polymetrical figures interspersed with passages of parallel voice leading, while the *Intermede* unfolds as a symmetrical

crescendo from slow to fast, simple to complex and soft to loud and back again. The work closes with a *Marche burlesque* which achieves a virtuoso climax through some highly effective passage work.

Primoz Ramovs (1921-1999) 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 early works are neo-Classical in style and are distinguished by their contrapuntal skill and ingenious handling of rich, dissonant sonorities. The *Woodwind Quintet No. 2* (1959) dates from this period. It is a succession of short and effective movements which express his personal character — humorous, vivid and sincere. His later work explored more advanced dodecaphonic and aleatory procedures. Though Ramovs was in the habit of playing free organ recitals every Sunday afternoon at numerous churches, there are no religious works amongst his many compositions. He composed exclusively instrumental music. An outstanding musician and a compelling personality, Ramovs played a very important role in Slovenian musical life.

Freshness, exceptional elegance and Gallic charm characterize the music of Jean Françaix (1912 - 1997), who completed his *Second Woodwind Quintet* when he was 70 years old. The work was written for the *Aulos Quintet* of Germany. Paradoxically, Françaix achieved his greatest success in Germany, where his quintessentially French mannerisms proved more popular than in his own country. This highly virtuosic and light piece is a fitting conclusion to an entertaining evening.

Performers

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), Mušicora in Paris (France), Slovene Music Days in Ljubljana and the Twentieth Century Chamber Music Festival in Radenci (Slovenia) and in Florence (Italy).