

New Music Concerts and THE MUSIC GALLERY present

A Glimpse at Lithuania

Friday January 10, 2003

The Music Gallery at the Church of Saint George the Martyr

Illuminating Introduction @ 7¹⁵ pm • Concert @ 8⁰⁰ pm

32nd season | 262nd event

Programme:

Bronius Kutavicius (Lithuania 1932)

Clocks of the Past I ** (1977) Ⓟ16'

Reinbert Evers, guitar, Accordes string quartet

Osvaldas Balakauskas (Lithuania 1937).

Rain for Cracow ** (1991) Ⓟ11'

Fujiko Imajishi, violin, David Swan, piano

Raminta Serksynte (Lithuania 1975)

The Oriental Elegy * (2002) Ⓟ12'

Accordes string quartet: Fujiko Imajishi & Carol Lynn Fujino, violins

Douglas Perry, viola, David Hetherington, cello

— Intermission —

Onute Narbutaite (Lithuania 1956)

Sonnet à l'Amour ** (1999) Ⓟ14'

(Dedicated to Reinbert Evers)

Eric Shaw, tenor, Reinbert Evers, guitar

Osvaldas Balakauskas

Odyssey from B to C * (2002) Ⓟ11'

(Commissioned by New Music Concerts)

Robert Aitken, flute, Reinbert Evers, guitar, Accordes quartet

* World premiere | ** Canadian premiere

94.1
CBC  radio *Two*

Tonight's concert is being recorded for future
broadcast on **TWO NEW HOURS** with host Larry Lake
Sundays at 10:05 pm on CBC Radio Two

New Music Concerts

Robert Aitken, c.m., artistic director

www.newmusicconcerts.com

203-157 Carlton Street • Toronto M5A 2K3 • 416-961-9594

e-mail: nmc@interlog.com

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New Music Concerts' A Glimpse of Lithuania

is presented with the generous cooperation and assistance of:

The Consulate General of Lithuania, Mr. Haris Lapas Honorary Consul General and Mrs. Grazina Lapas; The Lithuanian Canadian Community, Toronto Branch; The Lithuanian Credit Union Parama; Mrs. Danute Garbaliuskas; Mrs. Irene Ross; Dr. Maria Arstikaitis Uleckas and Dr. Joseph Uleckas; Mr. Al Medelis.

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OSVALDAS BALAKAUSKAS

Osvaldas Balakauskas (b. 1937) trained in the Music Faculty of the Vilnius Pedagogical Institute (1957-1961), and, later, studied composition with Boris Lyatoshinsky at the Kiev Conservatoire (1964-1969). Since 1972 he has lived in Vilnius. From 1988 to 1992 he was a member of the council of the "Sajudis" movement. From 1992 to 1994 he was Lithuanian ambassador — the first after 50 years of foreign rule — to France, Spain and Portugal (residing in Paris). At the present time he is Head of the Composition Department of the Lithuanian Academy of Music. In 1996 Balakauskas was honoured with the Lithuanian National Prize, in 1998 with the Order of the Grand Duke of Lithuania Gediminas (3rd level).

His music is regularly performed at various festivals in Lithuania and abroad: Moscow Stars (1982), Warsaw Autumn (1987, 1993, 1994, 1997), 3rd International Festival of Leningrad (1988), Berlin Biennale, Zagreb Biennale (1989), Berliner Festwochen, Prague Spring (1991), World Music Days (1992, Warsaw), Schleswig-Holstein Festival (1992), Europa Musicale (1993, Munich), Wratislavia Cantans (1995), New Haven International Festival of Arts and Ideas (1996), Vale of Glamorgan (1996).

In 1997 the Cracow Academy of Music published a collection of essays "W kregu muzyki litewskiej" ("Within the Circle of Lithuanian Music"), which included first publication of Osvaldas Balakauskas' theoretical study "The Method of Progression by Fifths", the first of four parts comprising his "Dodecatonic, Modal and harmonic possibilities of the equally tempered 12-tone scale". The same essay was reprinted in the book "Osvaldas Balakauskas. Music and Thoughts" published in 2000 by Baltos lankos, Vilnius, a comprehensive collection of articles, interviews and essays dedicated to the personality, musical and literary output of the composer. Osvaldas Balakauskas' discography includes three portrait CDs of his music: "Osvaldas Balakauskas" (33 Records, Lietuva, 1995), "Osvaldas Balakauskas: As if floating within the blue space" (ASV Records, United Kingdom, 1999) and "Osvaldas Balakauskas: Concertos for violin, cello, piano, oboe & harpsichord" (BIS, Sweden, 2000).

Rain for Cracow for violin and piano (1991)

Rain for Cracow was commissioned by the organizers of the session of the European Commission for Security and Cooperation, which was held in Cracow, Poland, in 1991. According to the composer, he felt that "rain" was the best metaphor for this rather minimalist composition. The chain of textural variations based on constant repetitive motion was developed from micro-modes containing three or four tones only.

— Donatas Katkus

Odyssey from B to C for flute, guitar and strings (2002)

This composition is certainly “about” jazz and some of its episodes may seem to be improvised. In fact all the materials are based on a strict harmonical system — chromitized pentatonicism — which, in my opinion, contains the essential qualities of the jazzy expression. Its formal idea is realized by the succession of eight tonically marked ‘refrains’ put in the following order: B-A-G-F-F#-E-D-C (hence “from B to C”). ‘Improvisations’ of slightly different character are placed between these ‘refrains’.

— *Osvaldas Balakauskas*

BRONIUS KUTAVICIUS

Bronius Kutavicius (b. 1932) entered the Lithuanian Academy of Music in 1959, where, until 1964, he studied composition with Prof. Antanas Raciunas. Kutavicius currently holds the position of Professor in the Composition Department of the Lithuanian Academy of Music. In 1987 he was honoured by the Lithuanian State Prize, and, in 1995, the Lithuanian National Prize. In 1996 Bronius Kutavicius received the prize of the “Probaltica” Festival in Torun, Poland, for his lifetime artistic achievements. In 1999 he was honoured with the 4th Class Order of the Lithuanian Grand Duke Gediminas and the Officers Cross Order for his contributions to the Republic of Poland.

His music is regularly performed at various festivals in Lithuania and abroad: Warsaw Autumn (1978, 1983, 1987, 1990, 1991, 1994, 1997), Huddersfield Contemporary Music Festival (1990, Great Britain), Festival International des Musiques d’Aujourd’hui de Strasbourg ‘Musica’ (1992), Mare Balticum (1992, Finland), De Suite Muziekweek (1995, The Netherlands), Wratislavia Cantans (1995), Vale of Glamorgan Festival (1996, Great Britain), Baltic Arts’96 (Great Britain), Probaltica’96 (Poland), Spitalfields Festival (2002, Great Britain). In 1998 Bronius Kutavicius was a guest composer at the “Music Harvest” Festival in Odense, Denmark. The same year three concerts of his works were featured in the program of the St. Christopher Summer Music Festival in Vilnius.

Bronius Kutavicius’ work is dealt with in two books: “Bronius Kutavicius. A Music of Signs and Changes” by Raminta Lampsatis (Vilnius, 1998; in English) and “Pagan Avant-Garde. Theoretical aspects of music by Bronius Kutavicius” by Inga Jasinskaite-Jankauskiene (Vilnius, 2001; in Lithuanian). To date, his discography includes three CD releases: “Oratorios” (33 Records, 1997), “Last Pagan Rites” (Ondine, 2001) and “The Gates of Jerusalem” (Dreyer.Gaido Musikproduktionen, 2001).

Clocks of the Past I, for guitar and string quartet (1977)

As in many of his compositions, in *Clocks of the Past I* Bronius Kutavicius deals with the past, and even more directly with the idea of time, since each of the two movements depicts a kind of ancient clock. The first is a “Sun Dial” and the second an “Hour Glass”. The “Sun Dial” movement is fleeting and improvised, a music of direct “colored noises”; whereas the “Hour Glass” movement is very structured, with a myriad of special sound effects which make use of the available string instruments resources.

— *Raminta Lampsatis*

ONUTE NARBUTAITE

Onute Narbutaite (b. 1956) is the most prominent Lithuanian woman composer. She acquired the fundamentals of composition from Bronius Kutavicius, graduating in 1979 from the Lithuanian State Conservatoire (present the Academy of Music) where she studied composition with Prof. Julius Juzeliunas. From 1979–1982 she lectured on the theory and history of music at the Lithuanian State Conservatoire in Klaipeda. Since 1982 she has lived in Vilnius as a freelance composer. In 1997 the composer was awarded the National Prize for the oratorio *Centones meae urbi* (Patchwork for My City) for soloists, mixed choir and orchestra. Onute Narbutaite’s works are constantly performed at concerts and festivals in Lithuania and abroad, among them at the festivals Baltisk Musikfestival (Stockholm, 1991, 1992), Schleswig-Holstein Musik Festival (1992), Helsinki Festival (1992), Musikhust (Odense, 1992), A-DEvantgarde (1993), Warszawska Jesien (1994, 1997), Spurensuche (Heidelberg, 1994), De Suite Muziekweek (Amsterdam, 1995), Artgenda 96 (Copenhagen), Kaustinen XX Chamber Music Week (1998), Frau musica nova (Cologne, 1998), Europäisches Musikfest Münsterland (1999), 35. Frankfurter Festtage der Musik (Frankfurt am Oder, 2000), young.euro.classic (Berlin, 2002), and festivals in the USA and Japan.

Sonnet à l’Amour for tenor and guitar (1999)

SONNET À L’AMOUR was created for the festival “Europäisches Musikfest Münsterland”, where on 24th of August, 1999, it was performed by tenor Christoph Prégardien and guitarist Reinbert Evers (the work is dedicated to the latter). This is a cycle of three parts based on the sonnet by Oscar Milosz, “À l’amour” — “To Love”. However, behind this poem numerous texts of the same poet are implied, the intonations, colors and images of which had inspired the musical idiom: melancholically turned back towards the past — “beyond the bounds of time”...

— *Onute Narbutaite*

Sonnet à l'Amour
par Oscar V. de L. Milosz
(1877–1939)

Sonnet to Love
by Oscar V. de L. Milosz
Translation by Francine Labelle

I.

C'est à travers mes pleurs que j'ai vu ton visage
Through my tears I saw your face

Beau comme un son,
Beautiful as the sound

C'est à travers mes pleurs que j'ai vu ton visage
Through my tears I saw your face

Beau comme un son, trop beau pour survivre à l'instant, Amour!
Beautiful as the sound, too beautiful to survive the moment, Love!

Il m'apparut pâle comme le vent
It appeared to me like the wind

Qui chasse vers la mer les cygnes de passage.
That chases the passing swans into the sea.

II.

Sois béni cependant de cette âme malade
May you nevertheless be blessed by this ill soul,

Ô toi qui m'as quitté pour ne plus revenir!
O, you who left me to never return!

Le monde n'est réel que dans le souvenir
The world is real only in the memory

De ceux qui t'ont connu, magicien nomade
Of whomever has known you, nomad magician.

III.

Et c'est surtout, surtout ton regret qui m'est cher!
But it is mostly, mostly your regret that I cherish!

Car si tes yeux, Amour, sont beaux comme la mer
Because though your eyes are as beautiful as the sea

Ils ont aussi des eaux la sauvage amertume.
They also carry the untamed bitterness of its waters

Et quiconque interroge ou leur ciel ou leur brume
And anyone who interrogates their sky or their haze

Tôt ou tard voit décroître à l'horizon d'hiver
Eventually sees, in winter's horizons

Le voile de l'espoir sur l'océan désert!
The vale of hope vanish on the desert ocean!

RAMINTA SERKSNYTE

Raminta Serksnyte (b.1975) completed her studies for a Master's degree in the class of composition under Prof. Osvaldas Balakauskas at the Lithuanian Academy of Music (2000). In 1995 her composition *Misterioso* was awarded 1st Prize at the Juozas Gruodis Composers' Competition. Serksnyte attended master-classes in composition with Marek Stachowski, Helmut Lachenmann, Marc André, György Kurtág, Louis Andriessen, Vladimir Tarnopolski, Magnus Lindberg, Imants Mezaraups in Rostock (Germany, 1997), Darmstadt (Germany, 1998), Apeldoorn (The Netherlands, 2001), Dundaga (Latvia, 2002) and Stockholm (Sweden, 2002). Her works have been performed at festivals of contemporary music in Lithuania: Gaida (1997, 2000, 2002), Jauna muzika (2001), Kopa (1997), Youth Chamber Music Days (1995, 1997, 1998), Is arti (1998), Arts & Science Festival (Stockholm, 2002) and at concerts in Latvia, Estonia, and the Netherlands.

The Oriental Elegy for string quartet (2002)

The film of the identical name by the famous Russian film director Alexander Sokurov directly inspired this piece. I was shocked and stunned by its extremely subtlety, ingenious fantasy and the deepest reflection of the mysterious world of nature. Also I tried to embody the poetry of the alluring sounds of nature – such as the ripple of water, the murmur of wind, the rustle of leaves – which were actually the primary sound impulses to the musical material of this piece.

— Raminta Serksnyte

REINBERT EVERS

Reinbert Evers was born in Dortmund, Germany in 1949 and commenced his guitar studies with Maritta Kersting in Düsseldorf, before going to work with Karl Scheit in Vienna. He was appointed Professor of Guitar at the Hochschule für Musik Detmold, Dep. Münster in 1976, and in 1980 he received the Young Artists Award from the City of Dortmund. His commitment to 20th century music has secured Reinbert Evers a reputation as one of the finest exponents of his instrument. At the request of the Goethe Institut he has toured Italy, France, Scandinavia, Yugoslavia, Greece, Israel, East and West Africa, the USA and Russia. International masterclasses have made him well known as one of the most stimulating of guitar teachers. He has been broadcast widely and his impressive discography comprises works by composers ranging from Bach (complete works for lute) through 19th century masters such as Sor and Giuliani to those of our time. His contemporary music repertoire features works by some 60

composers, including Elliott Carter, Dieter Schnebel, Jo Kondo, Milton Babbitt, Benjamin Britten, Toru Takemitsu and many others. In 1998 and 2000 he was docent for guitar at the prestigious "Ferienkurse" of the Internationales Musik-Institut Darmstadt.

ROBERT AITKEN

Born in Canada, Robert Aitken studied with Nicholas Fiore and Marcel Moyse and for shorter periods with Jean-Pierre Rampal, Severino Gazzelloni, André Jauvet and Hubert Barwahser. At the age of 19 he became principal flute of the Vancouver Symphony and at age 24, the Toronto Symphony. Later he directed the Banff Centre's Advanced Studies in Music Programme and is at present professor for flute in Freiburg, Germany. He is the recipient of many awards including the Order of Canada and Chevalier de l'ordre des Arts et des Lettres (France) and prizes at the international flute contests in Paris 1971 and Royan 1972. He has more than 40 recordings to his credit and such notable composers as George Crumb, John Cage and Elliott Carter have dedicated works to him. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was founder and artistic director of Music Today, Music at Shawnigan and, in 1971, co-founder of New Music Concerts, which he continues to direct today.

FUJIKO IMAJISHI

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imajishi has performed as soloist with many leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and Esprit. She has enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. NMC's compact disc *Lutoslawski conducts Lutoslawski* includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. In November 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize and in December gave the world premiere of *Reconciliation* for solo violin by English composer Geoffrey Palmer, commissioned by New Music Concerts. In April 2003 she will perform Gyorgy Ligeti's *Violin Concerto* with Esprit Orchestra.

ACCORDES

Accordes evolved out of a string quintet that was formed in 1975 to perform a composition by John Beckwith, commissioned by the Toronto Symphony Women's Committee. Since that time, the group has had a series of successful concerts in the Toronto Symphony Associates' Three Small Concerts and has participated in the National Youth Orchestra program. Frequently heard on CBC radio, they have performed on the Roy Thomson Hall Chamber Music Series and constitute the core string players of the New Music Concerts Ensemble. Always searching for new repertoire, Accordes has commissioned works, as well as regularly premiering new compositions on the New Music Concerts series. This concentration on contemporary music has allowed them to give the Canadian, and sometimes world premieres, of works by such composers as Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel, Ann Southam and Hope Lee. They have recorded extensively for the Canadian Music Centre label, Centrediscs, most recently on discs devoted to the music of Harry Freedman (*Spirit Song*) and Harry Somers (*Somers String Quartets*).

ERIC SHAW

The Jubilee Hall was the scene of tenor Eric Shaw's debut at the esteemed Aldeburgh Festival where he was featured in the role of Lysander in Britten's *A Midsummer Night's Dream*. Increasingly in demand for contemporary music projects, Mr. Shaw began his 2002/2003 season as the White Stag in the World Premiere of R. Murray Schafer's *The Enchanted Forest*. Mr. Shaw's performances of vocal works by Britten, Bolcom and Shostakovich this past summer at Tanglewood were greeted with enthusiasm by the critics and public alike. He was also re-engaged by Tapestry New Opera Works for their innovative opera development programme devoted to the creative process.

DAVID SWAN

David Swan, a native of Saskatoon, Saskatchewan, gained national exposure at the age of 16 as winner of the first Eckhardt-Gramatte Competition for the Performance of Canadian Music. After completing doctoral studies at the University of Indiana, he settled in Toronto, where he has freelanced continuously since 1986. His varied activities include ensemble and solo performances, accompaniment, recording, and teaching, and he retains a special interest in 20th-century repertoire. He has also served for many years as organist of St. Paul's Presbyterian Church, Toronto.

NEW MUSIC CONCERTS and the UNIVERSITY
SETTLEMENT MUSIC & ARTS SCHOOL Present

music speaks

Sunday January 26 at 2:00 pm

Composer and associate principal clarinet of the Toronto Symphony Orchestra **Raymond Luedeke** will discuss and perform selections from the contemporary repertoire including one of his own compositions for clarinet and percussion (with Donald Kuehn).

Free Admission • Church of St. George the Martyr
197 John St. • 416-598-3444 ext.243

Programme:

Igor Stravinsky	<i>Three Pieces for Clarinet</i> (1919)
Olivier Messiaen	<i>Abyss of the Birds</i> (from <i>Quartet for the End of Time</i> , 1941)
John Cage	<i>433"</i> (1952)
Karlheinz Stockhausen	<i>Set Sail for the Sun</i> (from <i>Out of the Seven Days</i> , 1968)
William O. Smith	<i>Variants for Solo Clarinet</i> (1971)
Raymond Luedeke	<i>In This World</i> (2001) for clarinet and marimba

Friday February 21, 2003, 8:00 pm @ The Music Gallery
197 John Street • Illuminating Introduction @ 7:15

New Music Concerts and THE MUSIC GALLERY present



Traces

Guy Pelletier, flutes • Julien Grégoire, percussion

Occident~Orient



Duo Nishikawa

Kohei Nishikawa, flutes • Takinojo Mochizuki, percussion

32nd season | 263rd event

Programme:

François-Hugues Leclair (Canada 1952)

La Saison Intérieure (2002)

Hiroyuki Yamamoto (Japan 1967)

Le dieu de Samuel (2002)

Guy Pelletier/Julien Grégoire (Canada 1954/1955)

Orient (2002)

Kohei Nishikawa/Takinojo Mochizuki (Japan 1953/1957)

New work (2002) for double duo

\$20/10/5 • Reservations 416-204-1080 • Info 416-961-9594

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New Music Concerts

Robert Aitken, artistic director

2002 – 2003 season