

The Music Gallery and New Music Concerts Present

PIANO MARATHON WEEKEND

Friday to Sunday September 19–21, 2003

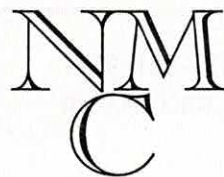
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New Music Concerts
Robert Aitken, director

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33rd season | 267th, 268th & 269th events

Friday to Sunday September 19–21, 2003
Co-presented with The Music Gallery
at The Church of St. George the Martyr

MUSIC GALLERY
AT THE CHURCH OF ST. GEORGE THE MARTYR

The Music Gallery and New Music Concerts Present

PIANO MARATHON WEEKEND

CONCERT 1: FRIDAY 8⁰⁰

LUBOMYR MELNYK

continuous music for piano, with violist DOUG PERRY

Co-presented with Two New Hours on CBC Radio Two

SATURDAY 1³⁰

PIANO FORUM

LUBOMYR MELNYK | CHRISTINA PETROWSKA QUILICO

CONCERT 2: SATURDAY 5⁰⁰

KAIKHOSRU SHAPURJI SORABJI

REINIER VAN HOUDT, piano

KAIKHOSRU SHAPURJI SORABJI (England 1892–1988)

Fourth Symphony for Piano Alone (1962–64)

first Canadian performance

SUNDAY 2³⁰

SORABJI SYMPOSIUM

PAUL RAPOPORT | MARC-ANDRÉ ROBERGE | REINIER VAN HOUDT

CONCERT 3: SUNDAY 8⁰⁰

PORTRAITS: REMEMBERING BRÉGENT

CHRISTINA PETROWSKA QUILICO, piano

MICHEL-GEORGES BRÉGENT (Canada 1948–1993)

16 Portraits (1966–1988) for solo piano

Lubomyr Melnyk, Reinier van Houdt and Christina Petrowska Quilico
perform on THE STEINWAY from REMENYI HOUSE OF MUSIC

New Music Concerts

Robert Aitken, c.m., artistic director

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New Music Concerts thanks Two New Hours and the Music Gallery for generously providing the Steinway piano used for the Piano Marathon Weekend



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LUBOMYR MELNYK

Friday September 19, 8:00 pm

Programme:

Vocalize No. 23
for solo piano (2001)

The *Vocalizes*, an ongoing set of melodic works, were begun in the early 1990s. They marked a somewhat new path for Continuous Music, where the pianist includes the melodic notes within the Continuous spectrum of sound — in one sense, singing the melody and doing the accompaniment at the same time, all united into one source. Melnyk regards this as the highest achievement of the Continuous Technique, in which the player's body must softly melt into the piano. He calls this "Bel Canto" and regards it as the greatest pleasure of piano playing... a loving and tender union with the keyboard.

Seaview No. 2
for solo piano (2001)

Etching No. 4
for multiple pianos, live and pre-recorded (1999)

— Intermission —

The Fountain
for two pianos, live and pre-recorded (1985)

Here we see and hear the sparkle of water as it bubbles forth in some fountain — somewhere — and to its edges come a flock of birds creating a turbulence in the air // flying off to leave us with far-off bells tolling in the distance at dusk...

Antiphon No. 6
for strings and piano (2002), with **Douglas Perry**, viola

Antiphons are a type of prayer... this prayer has no words, but it is best felt in God's house.

94.1
CBC radioTwo

Tonight's concert is co-presented by *Two New Hours* on **CBC Radio Two** for broadcast on **December 21st** 94.1 FM **Sundays at 10:05 pm** with host **Larry Lake**

LUBOMYR MELNYK was born in Munich, 1948, into a Ukrainian refugee family, grew up in Canada, and now lives in Sweden. From 1973-75, Melnyk lived in Paris. It was there that he began to create 'continuous music' for piano. Since the early 70s, Melnyk has composed over 90 works, mostly for piano solo or ensemble. He has recorded extensively for radio broadcasts in both Canada and Europe and has released several recordings. *The Village Voice* included two of his LPs in its "Ten albums you can't be without" list.

PIANO FORUM

Saturday September 20, 1:30 pm

LUBOMYR MELNYK and CHRISTINA PETROWSKA QUILICO

Melnyk discusses his continuous piano technique and Petrowska Quilico remembers her first husband, Michel-Georges Brégent.

REINIER VAN HOUDT IN CONCERT

Saturday September 20th, 5:00 pm

REINIER VAN HOUDT was born in the year that Sorabji finished his *Symphony No. 4*, 1964. At sixteen, after having found an article on Sorabji by Rapoport, he heard the live performance of *Opus Clavicembalisticum* by Geoffrey Madge on the radio, which started a constant interest in Sorabji's musical approach. He studied piano in The Hague and Budapest and gave concerts all over the world, premiering music by Giacinto Scelsi, Maria de Alvear, Alvin Curran, Kaikhosru Sorabji, Charlemagne Palestine and Rita Knuistingh Neven, next to works by Erik Satie, Tom Johnson, Leos Janacek, Alvin Lucier, Ferruccio Busoni, Valentin Silvestrov, Pierre Boulez, Morton Feldman and others. Reinier van Houdt has performed at the Bach-Memorial Rotterdam 2000, the Cultural Capital of Europe 2001, the Gaudeamusweek Amsterdam, Festival Alternativa in Moscow, Warsaw Autumn, the Zagreb Biennale, Rumori-Festival Amsterdam, the Satie-Festival in Bremen, the Setaga Museum in Tokyo, Bratislava Evenings of New Music, the Knitting Factory New York, Mills College, Kunstraum Düsseldorf and the BIM-Huis Amsterdam. He is also a member of the Maarten Altena Ensemble and the Ives Ensemble.

KAIKHOSRU SHAPURJI SORABJI

Fourth Symphony for Piano Alone (1962-64)

REINIER VAN HOUDT, piano

Canadian premiere

Part 1: Moderatamente Allegro (83 min)

— first intermission (20 minutes) —

Part 2: Preludio-Corale e Variazioni:

Liturgicamenti - Molto Moderato - Quasi Cantico Gregoriano
Interludio: Perpetuum Mobile | Ostinato - Moderatissimo Quasi Lento
Vivace: Scorrevole: Fuggitivo (47 min)

— second intermission (dinner break: 60 minutes) —

Variazioni: Tema: Largamente, Solenne

1. Vivace 2. Quasi Adagio 3. Oscuramenti Minaccioso
4. Mormorando Tranquillamenti 5. Tranquillo 6. Vivace Leggiero
7. Moderatamente Allegro 8. Quasi Notturmo 9. Abbastanza Vivace
10. Moderato Sostenuto 11. Vivace e Saltando 12. Vivace Nervoso
13. Moderato 14. Sostenuto 15. Staccatissimo Vivace e Leggiero
16. Lento: Oscuro Velato 17. Vivo 18. Flessibile: Bene e Dolcemente Cantando
19. Vivo e Secco 20. Vivo 21. Molto Legato: Adagietto
22. Adagietto e Legatissimo 23. Legatissimo 24. Abbastanza Brioso
25. Tranquillo 26. Vivace Assai 27. Morbidamente Dolce 28. Andante
29. Allegro Brioso 30. Legatissimo 31. Vivace Abbastanza 32. Moderato
33. Molto piu Lento 34. Quasi Saltando: Leggiero Molto 35. Vivace: Volante
36. Molto Moderato e Legatissime Sempre 37. Pesante: Acceso
38. Quasi Adagio 39. Energico: Con Impeto 40. Moderato
41. Con Impeto 42. Veemente 43. Tranquillo 44. Deciso: Con Enfasi
45. Lento 46. Adagio 47. Vivace Martellato
48. Dolcissimo e con Colore e con Somma Fantasia (85 min)

— third intermission (20 minutes) —

49. Quasi Cadenza: Toccata - Fuga I (a quattro voci): Moderato - Fuga II (a cinque voci): Tranquillo - Fuga III (a tre voci): Animato - Stretto: Pochito piu Lento | Part 3: Finale: Abbastanza Andante (50 min)

KAIKHOSRU SHAPURJI SORABJI

(b Chingford, 14 Aug 1892; d Winfrith Newburgh, nr Dorchester, 15 Oct 1988)



The son of a Spanish-Sicilian mother and a Parsi father, Sorabji disliked being labelled as English. He was educated privately in London, receiving several years' training in music. He was a self-taught composer, his known works dating from 1914 to 1984. Between the world wars he was a music critic, notably for the *New Age* and the *New English Weekly*. He remained an outsider as a critic and composer, owing to his anti-establishment views, private training, racial origins, homosexuality and self-described "mania for privacy". This last led him to mislead or turn away people enquiring after personal data such as the year and place of his birth.

For neo-classicism, serialism, electronics, indeterminacy and other 20th-century musical innovations he had no patience, similarly for music of many established and especially German masters, and for vernacular music of any kind. He championed many composers little known in England, for example Alkan, Mahler, Busoni, Godowsky, Reger and Szymanowski. Of these, Busoni as composer and pianist drew his strongest admiration.

The music he commended often shared features of his own: Baroque structure, post-Romantic grandeur and scope, complex and free harmony and tonality, continuous evolution of long melodies, asymmetrical phrases unaffected by dualistic formal patterns, Impressionistic colour, bountiful ornamentation and virtuosity, and deep mystical or religious qualities. He considered the acts of composition and performance intensely sacred, and the best music to be suitable only for initiates, not the uncultured masses.

Nearly all of his music includes the piano, with solo pieces the most prominent. Works range from musical aphorisms of a phrase or two to some lasting several hours. In the larger keyboard works are found expansive

sections based on Baroque models such as variation, fugue and toccata next to luxurious nocturnes or other free, almost improvisatory fantasies. This culminated in his longest published piano work, *Opus clavicembalisticum*. Modelled after Busoni's *Fantasia contrappuntistica*, it lasts over four hours.

Sorabji also composed musical paraphrases and freer treatments of pre-existing material. His solo organ works, which require large Romantic instruments, consist of three symphonies, the shortest lasting two hours. Almost all his songs date from the first quarter of his career — most set French texts and are in a French style.

Almost never using sketches, Sorabji wrote his music in its final form quickly. His piano music generally uses three or four staves, and as many as seven. The extreme technical and interpretative difficulty of his music, together with his disdain for the public and its for him, led Sorabji eventually to forbid public performance of his works without his permission. Between the early 1940s and 1976 very few performances occurred. The first to perform his music with permission after this hiatus were the pianists Yonty Solomon (1976) and Michael Habermann (1977). Since then, a few works have been played by others, including eminent keyboard performers such as Ogdon, Madge, Bowyer and Hamelin.

Most of Sorabji's manuscripts are hard to read or rely on. Copying and editing of portions or indeed all of the composition have been necessary in order to provide usable notation.

In 1988 the Sorabji Archive was founded in Bath by Alistair Hinton, Sorabji's residual legatee, to be the central resource for Sorabji's music and writings; in 1994 many of his original manuscripts went to the Paul Sacher Stiftung in Basle, Switzerland.

— Paul Rapoport

(excerpted from *The New Grove Dictionary of Music and Musicians*)

Refusing to die... The constant obsession of this music from my teenager years, following a deep depression from the premature death of my Mother (November 13, 1965).

Taking a rest.....at Saint-Adolphe-de-Howard, camp Ottorekee, summer 1966/67.

Relearning to communicate.....Finding the common bonds with others... Recognizing human traits of personality, of character to make their portraits in music, sketches and sonorous drawings, to illustrate the people who helped me rediscover the positive voice of my existence.

I care about this music. It is an intrinsic part of me. I cannot deny it, reject it, only polish it refine, strengthen it, and give it noble and radiant light, not cold objectivity of the rationale of art called 'contemporary' but the objectivity of music in its purest form.

These sonorities which refuse to die are not bound by an particular style or intellectual movement from any period of time.

To express liberty and subjectivity. To leave the cold and iron collar of national empiricism and the structure of thought ("parametric") where everything is controlled. Let "heartsounds" speak.

I am a Romantic.

To speak of a return to romanticism is wrong... Romanticism is;;; Art is passion, exaltation, lucidity and responsibility. Art finds its form, its equilibrium, its reason for being in objectivity (or in the spirit of re-vision).

These 16 *Portraits* for piano, drawn or depicted states of being, illustrate social situations, professions and occupations. It follows logically to view the complete repertoire of transcendental etudes of Liszt and Liapunov, the etudes of Chopin, Scriabine and the etudes-tableaux of Rachmaninoff.

— Michel-Georges Brégent

MICHEL-GEORGES BRÉGENT was born in Montréal in 1948, and died on September 4, 1993 after a brief illness. His ambition was "to create music that is perfectly balanced between the intellectual, emotional and spiritual: music that has a 'raison d'être'." The well-known Belgian musicologist Harry Halbreich has said of Brégent that "he is a mystical visionary whose acute intelligence leads him to storm, with greatest confidence, the strangest utopias. Brégent is also a composer whose complex structures and great instrumental virtuosity are expressed in generous, flamboyant music". This will be the first time that Brégent's cycle of *Portraits* is performed in its entirety.

Michel-Georges Brégent began composing in 1965 with *Grande Toccate-Sonate Barbare* and the first version of his important biblical fresco *Les Testaments*. In 1967 he entered the Montréal Conservatoire, where he studied with Gilles Tremblay, Jean Laurendeau and Raoul Sosa. Although strongly influenced by serialism, what he retained was not its techniques, but the general principle that "all the emotions can be expressed most precisely with the support of mathematics." Moreover, he has always considered himself as a composer of tonal music, given that his works are constructed according to the natural harmonic series. "Based on this," says Brégent, "anything is possible when you create multiple levels of tension between the brain and the heart."

In addition to being a prolific composer, Brégent was also active as a performer, writing and playing rock music mixed with jazz and contemporary elements in the group *Brégent* with his brother Jacques, the *Duo Dionne-Brégent* with percussionist Vincent Dionne, and the multimedia group *L'écran humain*. In 1987 Brégent was named composer-in-residence with the Canadian Opera Company, which premiered his chamber opera *Réalitillusion*. He was also commissioned by renowned ensembles and musicians such as the Société de musique contemporaine du Québec, Duo contemporain (Netherlands), the Arditti Quartet, Pentaèdre, Michael Laucke, Rivka Golani, l'Orchestre des jeunes du Québec and l'Orchestre symphonique de Montréal.

Born in Ottawa, CHRISTINA PETROWSKA QUILICO studied with Boris Berlin at the Royal Conservatory of Music in Toronto, where she made her orchestral concert debut at age 10. She received a scholarship to study at New York's Juilliard School as a student of Rosina Lhévinne, Jeaneane Dowis and Irwin Freundlich and at fourteen made her New York concert debut at New York's Town Hall. After graduation, she studied at the Sorbonne in Paris and later in Darmstadt and Berlin with Karlheinz Stockhausen and György Ligeti. From 1962 to 1980, Petrowska Quilico lived in New York City, where she performed extensively. In 1971, she married her first husband, Quebec composer Michel-Georges Brégent (1948–1993). As a couple, they were extremely active in New Music circles in Canada and in Europe throughout the 1970s and early 1980s.

Petrowska Quilico has recorded 16 CDs as a soloist, with orchestra, and in chamber ensembles, including two in partnership with her second husband, the late Metropolitan Opera baritone, Louis Quilico. Among the Canadian composers who have written piano concerti and solo works for Petrowska Quilico are Violet Archer, Glenn Buhr, Omar Daniel, Christos Hatzis, Larysa Kuzmenko, Gary Kulesha, Alexina Louie, Heather Schmidt and John Weinzweig. Ms. Petrowska Quilico has released three books: *Mr. Rigoletto: In Conversation With Louis Quilico*; *Opera Illustrated: An Artistic Odyssey*; and *Go Away Sisyphus*, a volume of poetry. Currently, Petrowska Quilico makes her home in Toronto, where she is Professor of Piano and Musicology at York University.

EXHIBIT OF PETROWSKA QUILICO'S DRAWINGS

An artist and poet as well as a pianist, Christina Petrowska Quilico has transformed many of her thoughts on the compositions she has performed into evocative poetry and hundreds of intricate drawings, works which illuminate the complete process by which notes on the page are made music by a consummate performer. These drawings testify to a unique meeting of sensibilities and minds, the implicit contract between composer and performer made visual. Christina Petrowska Quilico's drawings will be on display at St. George the Martyr throughout The Piano Marathon weekend.