

New Music Concerts presents


SLOWIND RETURNS

Sunday November 5, 2006 | The Music Gallery

NM

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Canadian New Music Network 
Réseau canadien pour les musiques nouvelles

New Music Concerts
Robert Aitken, director

NM | 06
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36th season | 301st event
Sunday, November 5, 2006
The Music Gallery
7:15 Intro | 8:00 Concert

New Music Concerts presents

SLOWWIND RETURNS

Programme:

Lojze Lebič (Slovenia 1934) ***Dogodki II*** (Events II) (2002)
I., II.

György Ligeti (Hungary/Austria 1923-2006) ***10 Pieces for Wind Quintet*** (1968)

1. Molto sostenuto e calmo
2. Prestissimo minaccioso e burlesco
3. Lento
4. Prestissimo leggiero e virtuoso
5. Presto staccatissimo e leggiero
6. Presto staccatissimo e leggiero
7. Vivo, energico
8. Allegro con delicatezza
9. Sostenuto, stridente
10. Presto bizzaro e rubato

Robert Aitken (Canada 1939) ***Folia*** (1980)

Vinko Globokar (France 1934) ***Avguštin, dober je vin*** (2002)
(Augustin, Good is the Wine)

– *Intermission* –

Jürg Wyttenbach (Switzerland 1935) ***Serenade vor Luftschlössern***
(Serenade Before Castles in the Clouds, 2003/2005/2006)

- I. du im LICHT
- II. neige gnädigLICHT dein Ohr!
- III. rICHT dein gesICHT!
- IV. fagöttLICHT? – na köstLICHT!
- V. mICH in dICH – dICH in mICH
- VI. der dICHTer sprICHT, und...
- VII. ...und der dICHTer fICHT.
- VIII. sag ehrLICHT: meinst du mICH?
- IX. erpICHT auf dICH
- X. streiten sICH zwei fürchterLICHT
- XI. es geht ja auch herzLICHT
- XII. schalltrICHTer hoch! (für dICH - ICH verzICHT.)
- XIII. bitte recht freundLICHT!
- XIV. na endII...

New Music Concerts

Robert Aitken, c.m., Artistic Director

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Slowind Wind Quintet

Aleš Kacjan – *Flute* **Matej Šarc** – *Oboe* **Jurij Jenko** – *Clarinet*
Metod Tomac – *Horn* **Paolo Calligaris** – *Bassoon*

SLOWIND is made up of soloists of the Slovene Philharmonic. The quintet's repertoire includes the best wind compositions from the classical and romantic periods, but most of the ensemble's attention is focused on works of the 20th and 21st centuries. The ensemble's preferred and most frequent activity is to present these new works at important festivals and concerts at home and abroad (Musicora Paris, Ars Musica Brussels, Klangspuren Innsbruck, Roaring Hoofs Ulaan Baatar, The Festival of 20th Century Chamber Music Radenci, Glasbena tribuna Opatija, Konzerthaus Berlin, Vienna, Rome, Florence, Munich ...).

In 1999, Slowind embarked on its first tour in the United States, and after successful concerts at Yale University in New Haven, as well as in New York and Philadelphia, the quintet was invited to return in 2001, when, in addition to these concert venues, it also appeared in Los Angeles, Chicago and Cleveland. At the beginning of 2003, the ensemble visited Canada, where, as well as staging classical concerts in various cities, Slovene compositional achievements were also presented.

In Ljubljana, the ensemble has for six consecutive years organised its own cycle of chamber concerts, originally under the title "The Slowind Subscription". In these concerts, Slowind presents the highest quality works of the chamber literature in which wind instruments play a leading role. In various chamber configurations, Slowind is joined by accomplished guest musicians, including Aleksandar Madžar, Arvid Engegrd, James Avery, Bernhard Wulff and others. Particularly well received was The Slowind Subscription 2002, in which Jürg Wyttenbach, Lojze Lebič, Božidar Kos and Vinko Globokar participated both as composers and programme directors. In 2003, Slowind renamed its concert series the "Festival Slowind", and members of the ensemble, along with other top Slovene musicians, performed alongside internationally recognised artists such as Heinz Holliger, Christiane Iven, Steven Davislim, James Freeman, Arvid Engegrd and Robert Aitken. The programme concept from the 2002 concerts was repeated in 2004, with programme selections by four more composers: Martin Smolka, Igor Majcen, Volker Staub and Uroš Rojko.

In the autumn of 2005 Slowind organized an international festival of contemporary music Festival Slowind 2005 featuring the collaborating ensembles: SurPlus (Germany) and Accroche Note (France). The festival was supported by the Culture 2000 programme of the European Community. In 1999, the city of Ljubljana awarded Slowind the Župančič Prize for artistic achievements, and the ensemble's creative activities were also awarded the prestigious Prešeren Fund Award for 2003.

Lojze Lebič

Dogodki II (Events II)

Lojze Lebič (1934, Prevalje, Slovenia) – composer, conductor, pedagogue and music writer. After completing the Ravne High School, Lojze Lebič graduated from the Faculty of Arts at Ljubljana University (1957) in archaeology, and then went on to study at the Ljubljana Academy of Music, following the composition course of Marjan Kozina (graduating in 1972) and the conducting class of Danilo Švara. He emerged as a composer with the ensemble Pro Musica Viva, then in the 1970s furthered his studies at the summer course for contemporary music in Darmstadt (1972) and at the electroacoustic music studio at Radio Belgrade. After intensive and critical engagement with contemporary compositional tendencies, he created his own personal language, set between sonic tempestuousness and meditative restraint, between cosmopolitan modernism and an infatuation with the heritage of past cultures. Faithful to the artistic, with a tendency towards musical universality, but creating from an active social sensitivity.

Lojze Lebič composes for every kind of ensemble. Amongst the outstanding works of his opus are vocal instrumental works (*Požgana Trava*, *Novembrske Pesmi*, *Miti in Apokrifi*), the choral instrumental scenic work *FAUVEL '86*, *Music about the Time of Ajdna*, symphonic compositions (*Sentence* for two pianos and orchestra, *Korant*, *Nicina*, *Glasovi*, *Queensland Music*, *Overture* for three instrumental groups, *Symphony with Organ*, *Cantico I*, *Cantico II*), a series of chamber and solo works, lieder, scenic music, radio plays and so on. His works have been performed at many festivals – The ISCM World Music Days (Brussels 1981, Zurich 1991, Bucharest 1999, Yokohama 2001), Musikbiennale Berlin, The Zagreb Biennale and others. His compositions can be found on the programmes of notable domestic and foreign soloists and ensembles.

In 1994, Lojze Lebič was awarded the prestigious Prešeren Prize for his life work. Since 1995, he has been a regular member of the Slovene Academy of Science and Arts.

About the composition *Dogodki II* (*Events II*) the composer has written:

I wrote a work with this title almost thirty years ago, and it was performed (in a version with percussion and other available instruments) at The Zagreb Biennale in 1975. Later, I did not devote any attention to the composition with a recording, printing or anything else. It would have fallen into oblivion had the maestri of the wind quintet Slowind not invited me to collaborate in this year's concert cycle. I reached into the drawer, retained the title, then rewrote the majority of what remained. The quintet is made up of many rounded units; the mosaic of "events" is in some parts noticeably contrasting, while in other parts, very motivically coherent. *Dogodki II* is not a new version of the former, but a completely distinct composition. — *Lojze Lebič*

György Ligeti

10 Pieces for Wind Quintet

György Ligeti was born in Dicsöszentmárton on 28 May 1923 of Hungarian-Jewish parents. He studied at the Klausenburg conservatory with Ferenc Farkas from 1941 to 1943, later (1945–49) at the Franz Liszt Academy in Budapest with Ferenc Farkas, Sándor Veress, Pál Járdányi and Lajos Bárdos. Very soon he developed the micropolyphony which later was to become one of the most significant features of his music. In December 1956, after the Hungarian revolution, he left his home country for artistic and political reasons. During his work as a free-lancer at the West German Radio electronic studios in Cologne (1957–58) he thoroughly studied the music of Karlheinz Stockhausen, Mauricio Kagel and Pierre Boulez which found its musical expression in his work *Artikulation* (1958). *Artikulation* (as well as the work *Atmosphères* for large orchestra, created in 1961) brought György Ligeti immediate recognition in the western musical scene. Long international teaching activities finally led him to the Hamburg Musikhochschule as a professor of composition (1973 to 1989). Realising an idea that had been preoccupying his mind for quite some time, Ligeti created a first full-length stage work, *Le Grand Macabre* (1974–77) after a fable by Michel de Ghelderode. Ligeti's complex polyrhythmic

compositional technique forms the basis of the works written in the 1980s and 1990s (for example the *Etudes pour piano* which he began to compose in 1985, the *Concerto for piano and orchestra* created between 1985 and 1988 [first performance in Canada in 1990 by New Music Concerts], the *Concerto for violin and orchestra* from 1990-92 [NMC Canadian premiere, 1999] and the *Sonata for viola solo* from 1991-94). György Ligeti died on 12 June 2006 in Vienna.

In the famous year of 1968, the wind quintet of the Stockholm Philharmonic prevailed and history was made with the *Ten Pieces for Wind Quintet* by György Ligeti, now considered to be one of the most important works of chamber music of the 20th century. In these short miniatures we can sense the composer's clarity of thinking and his feeling for the efficient use of a small amount of sonic material. Architectonically, the work is designed so that the structure of each individual movement in the cycle of ten short movements appears twice. In terms of content and function, the movements act as introductory or intermediary (1, 3, 5, 7, 9) and principal (2, 4, 6, 8, 10). With the intermediary movements a kind of general state is established, where time and space play no role; that which we perceive exists in all of the time parameters. Thus the principal movements are short, pithy and efficient *concertante* compositions, devoted to each of the individual instruments in turn. These are musical ideas that place each of the instruments in turn upon the musical throne, where, for just a moment, he can rule over the other four instruments with his virtuosity and musicality.

Robert Aitken

Folia

Robert Aitken (b. 1939) began composition studies with Barbara Pentland in Vancouver and continued with John Weinzwieg at the University of Toronto for both his Bachelor (1959-61) and Master's degrees (1961-64). Since that time he has completed a number of commissions for such prominent organizations as the National Arts Centre Orchestra, the CBC, the National Youth Orchestra, the York Winds, IRCAM, the Elmer Iseler Singers, the Société de musique contemporaine du Québec and New Music Concerts. His works are published by Universal, Salabert, Ricordi, and Peer Music. Composition time has been at a great premium due to his international career as a flutist and his administrative responsibilities as artistic director of the Advanced Studies in Music Program, Banff Centre (1986-89); New Music Concerts (1971-present); Music at Shawnigan

(1981-1990); and from 1988 until 2004, Professor of Flute at the Hochschule für Musik, Freiburg, Germany. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated works to him. Among his many awards as both a composer and flutist are the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. In addition, he holds the title of Chevalier de l'Ordre des Arts et des Lettres from the government of France and was presented with a Lifetime Achievement Award by the National Flute Association (USA) in 2003.

Aitken's 'Scherzo for Woodwind Quintet', *Folia*, was commissioned by the York Winds with the assistance of the Canada Council in 1981 and was composed in the fall of that year at the MacDowell Colony in New Hampshire. Both the time and place of the work's creation are commemorated in the title of this work, which reveals the composer's intention to "reflect the random order and rich colours of nature as exhibited by trees and 'foliage' while maintaining a high level of intensity throughout. Even the few sustained passages offer the musicians extra technical challenges such as trills of variable speed, flutter tonguing and simultaneous singing and playing." The dense forest of notes that evolve from the wooden instruments that send forth the first roots of the work may indeed strike certain listeners as 'random', yet they are in fact derived from the subtle change ringing of a carefully chosen series of notes and durations: "The music follows an idea of all things relating and flowing into each other and, while there are certain random aspects, it is not at all a 'free piece'." Towards the conclusion of the composition a measured degree of rhythmic freedom is introduced, before giving way to a single, sustained harmony that sounds the intervallic 'seed' of the work: "The melodic and harmonic material is entirely based on a major/minor ninth chord in all its inversions which, coloured with unusual overtones, slips in and out of focus, much like the variety of autumn foliage. Hints of relaxation and timbral changes are achieved by varying the density of the texture, suggestive of the wildness of nature."

— Daniel Foley

Vinko Globokar was born in 1934 in Aderny, France. He began his musical path as a jazz musician and trombonist in Ljubljana, where he lived between the ages of 13 and 21. Globokar then studied the trombone at the Conservatoire National Supérieur de Musique in Paris, winning the Premier Prix for trombone and chamber music. Later, he studied composition and conducting with René Leibowitz, and counterpoint with André Hodeir. He furthered his studies in Berlin with Luciano Berio.

Thanks to his work as a performer, the contemporary music repertoire for the trombone has increased significantly, with new compositions written specifically for him by René Leibowitz, Luciano Berio, Maurizio Kagel, Karlheinz Stockhausen, Tôru Takemitsu, Jürg Wyttenbach and others.

From 1967 to 1976, Vinko Globokar was a professor at the Musikhochschule in Cologne. He was a co-founder of the free improvisation ensemble 'New Phonic Art', and from 1973 to 1979 lead the department for instrumental and vocal research at the Paris Institute of Research and Co-ordination in Acoustics and Music (IRCAM).

Globokar's creative work is difficult to define. On one hand, there is the music which centres around the relationship between voice and instrument (*Discours II and VIII*), or the relationship between text and music (*Voie, Kolo*). On the other hand, he devotes his attention to the interpreter's inventiveness, and invites him to collective creativity (*Concerto Grosso, Individuum / Collectivum*). He also creates compositions which contain elements of music theatre. As a composer, he is convinced that music has a role as a critic of today's society, therefore his music also engages with social problems (*Les Emigrés, L'Armonia Drammatica*). Concurrent with this, he believes that every form of organisation and culture can be brought to life in music. Vinko Globokar was the recipient of the Slovenia's Prešeren Prize for his life's work in 2001.

The composition *Avguštin, dober je vin* (Augustin, Good is the Wine) (2002) is, on one hand, a paraphrase of the popular theme 'Oh, mein lieber Augustin', which was quoted by Arnold Schönberg and others. On the other hand, the composition is also a search for acoustic phenomena, which occur with the combination, or rather connection, of various wind instruments. As such, the treatment of tone in a spatial sense is particularly important.

Jürg Wyttenbach was born in 1935 in Bern, Switzerland. He studied composition with Sandor Veress in Bern and at the Conservatoire National Supérieur in Paris. As a pianist and composer, he has performed a large number of works by well known and less known younger composers. With various renowned orchestras he has conducted at festivals such as: Automne de Paris, Wien Modern, The Salzburg Festival, The Lucerne Festival, Warsaw Autumn, Musica Strasbourg, Donaueschingen (The Dresden Philharmonic, Ensemble Modern), The Berlin Biennale, etc. For his CD recordings he has received a series of international prizes, such as Grand Prix du Disque and Preis der Deutschen Schallplatten-Kritik. As a composer, he likes to compose works of instrumental and vocal theatre. He lectures at the Basle Music Academy and regularly leads thematic weeks with orchestras, choirs and soloists at various conservatories: Zurich (Charles Ives), Strasbourg (Scelsi / Klaus Huber), Lyon (Stravinsky, Varèse, Wyttenbach)...

The composer wrote about his *Serenade Before Castles in the Clouds* (2003/2005/2006):

A commission from the Lucerne Festival 2003 for the Zürich Wind Quintet, prompted me to engage with the special problems of the instrumental combination of the wind quintet.

The motto of the above mentioned festival was "I" (German *Ich*). In the case of this composition, this motto (unexpectedly!) was of great help to me, and motivated me while composing, as the wind quintet is made up of five different "I's", i.e., the five instruments which make up the ensemble are very different from one another in terms of sound, technique and means of playing, as well as by appearance and stage presence.

A homogenous ensemble sound, a "longing for consonance", a unity of expression, complex counterpoint and a complex formal structure – everything that is common, and usually successful in compositions for string quartet – are, in the case of the wind quintet, less essential. This means that the musicians are less delicate, less sensitive to accord; they are infatuated with themselves ("I"), and are sometimes even brusque frivollers (German "LUFTikusse"), who seek confrontation! Blowing, trumpeting, bagpiping and whistling are all physical activities. (Warm greetings from the "The Bremen City Band").

A duel between voices – the meddling and plebeian Marsyas, who with a kind of oboe drove the people into a frenzy of orgiastic dance, on the one hand, and Apollo, who classically-peacefully strummed on the strings, on the other hand – is legendary, and still persists. (The competition between them was, however, only because of the bribed muses who took the side of beauty).

Wind players need – who would have thought! – air (Luft); and they bring a fresh breeze to the concert hall, a “serenade” mood.

Warning: The inhaling of castles in the clouds may be damaging to the health!

— *Jürg Wyttenbach*

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Sofia Gubaidulina: A Portrait

Friedrich Lips (Russia), bayan; Patricia Green, soprano;
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Steven Dann, viola; David Hetherington, cello;
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Sofia Gubaidulina (Russia/Germany, 1931)

In Croce (1978) for bayan and cello

The Garden of Joy and Sorrow (1980 rev.1993)
for flute, harp and viola

Silenzio (1991) for bayan, violin and cello

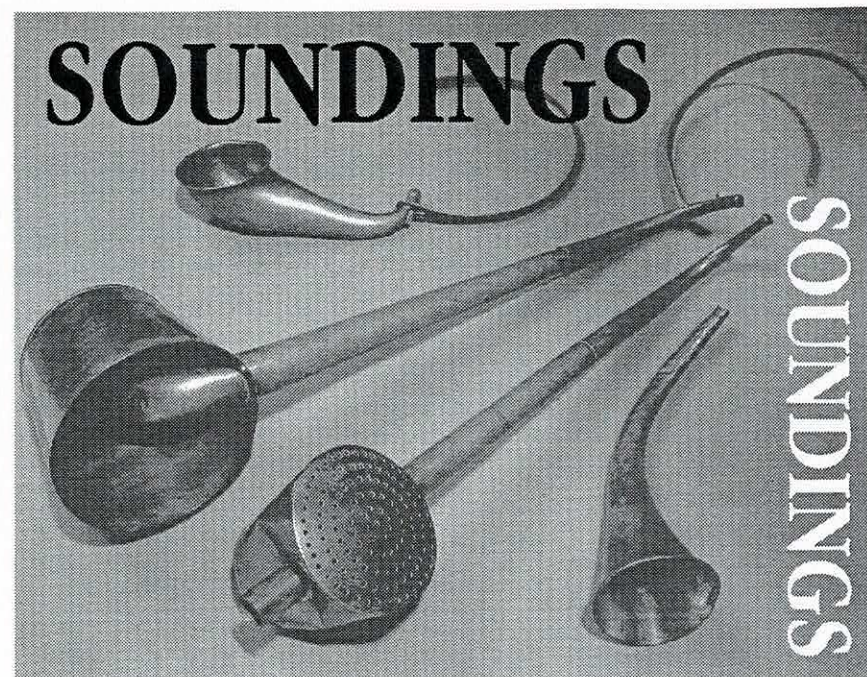
Hommage à T.S. Eliot (1987/91) for soprano and octet

Abigail Richardson (England/Canada, 1976)

Concerto for Violin & String Quintet* (2006)

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We at New Music Concerts have often discussed how we could better solicit input from our audience. Most of you have supported us for many years and normally do offer your opinions on various aspects of the series. But our board feels it would be a worthwhile and satisfying experience to invite you to an informal reception, to specifically ask your thoughts and ideas. After 35 years of concert giving we would like to feel assured that you are pleased with what we are doing and perhaps come up with some worthwhile ideas which have eluded us.

Please join us in the Parlour at **Saint Luke's United Church, 157 Carlton St.** at Sherbourne (Carlton Entrance) on **Monday November 13 at 7:30** for refreshments and a lively discussion. Your input will be greatly appreciated.

Sincerely yours,

David Olds
General Manager

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