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Canadian New Music Network 
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38th season | 321st event

New Music Concerts presents

THE WIT OF JÜRIG WYTTENBACH

Saturday April 18, 2009 | Glenn Gould Studio

New Music Concerts
Robert Aitken, director

NM | 08 C | 09

NEW MUSIC CONCERTS PRESENTS



THE WIZ OF
JÜRIG WYTTENBACH



38th season | 321st event
Saturday April 18, 2009
Glenn Gould Studio
CBC Broadcast Centre
Intro 7:15 | Concert 8:00

New Music Concerts presents

THE WIT OF JÜRIG WYTTENBACH

Jürg Wytttenbach curation, direction and piano

Robert Aitken flute Max Christie clarinet Fujiko Imajishi violin

David Hetherington cello Erica Goodman harp

Melinda Delorme & Xin Wang sopranos Kathleen Promane mezzo-soprano

New Music Concerts Ensemble

Programme:

Beethoven

Three Folksongs

1. *Three hundred pounds* 2. *Oh! Who, my dear Delmot* 3. *Bolero*

Melinda Delorme soprano Fujiko Imajishi violin

David Hetherington cello Jürg Wytttenbach piano

Wytttenbach

Sonatine on Swiss (Räto-Romantch) Folksongs

1. *Lauda quella gloriusa* 2. *Scherzino* 3. *Rondino*

Jürg Wytttenbach piano

Wytttenbach

Drei Liebeslieder

poems by Else Lesker-Schüler

Kathleen Promane mezzo-soprano Robert Aitken flute Jürg Wytttenbach piano

Beethoven

Three Folksongs (Duetti)

1. *Sweet power of Song* 2. *Schweizerlied* 3. *Bolero*

Xin Wang soprano Kathleen Promane mezzo-soprano

Fujiko Imajishi violin David Hetherington cello Jürg Wytttenbach piano

Wytttenbach

Two Nonsense Verses, an Epigram and a Madrigal

Xin Wang soprano David Hetherington cello

Wytttenbach

Flûte Alors!

Robert Aitken flute Max Christie clarinet

— Intermission —

Beethoven (arr. Wytttenbach)

Three Folksongs

1. *The Damsels of Cardigan* 2. *To the Aeolian Harp* 3. *Paddy O'Rafferty*

Xin Wang soprano Robert Aitken flute

David Hetherington cello Erica Goodman harp

Wytttenbach

Divisions

Fujiko Imajishi, Parmela Attariwala, Bethany Bergman, Corey Gemmell violins

Douglas Perry, Nicholas Papadakis violas David Hetherington, Maurizio Baccante cellos

Peter Pavlovsky contrabass Jürg Wytttenbach piano and direction

Beethoven

Air Cosaque

Kathleen Promane mezzo-soprano Fujiko Imajishi violin

David Hetherington cello Jürg Wytttenbach piano

Mussorgsky / Wytttenbach

Kinderstube (The Nursery)

Melinda Delorme soprano Jürg Wytttenbach direction

Robert Aitken flute Hazel Nevin Newton oboe Max Christie clarinet

Jerry Robinson bassoon Joan Watson horn Joseph Macerollo accordion

Erica Goodman harp Fujiko Imajishi, Parmela Attariwala violins

Douglas Perry viola David Hetherington cello Peter Pavlovsky contrabass

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New Music Concerts gratefully acknowledges the generous support of Pro Helvetia and the Consulate General of Switzerland. Special thanks to Roger D. Moore for his invaluable support of this evening's concert and to vocal advisor Mary Morrison for her help in selecting just the right singers for this eclectic and challenging repertoire. Please join us in the lobby following the concert for a wine and cheese reception with Mr. Wytttenbach and the artists.

JÜRIG WYTTEBACH

Born in 1935 in Berne, Wyttenbach studied in Berne and Paris. He lives in Basle, where he teaches contemporary music and piano at the Music Academy. He directs the Ensemble der Internationalen Gesellschaft für Neue Musik (IGNM) Basle and, with Heinz Holliger and Rudolf Kelterborn, organizes the Basle Music Forum symphony concerts.

As conductor and pianist, he has performed well over 100 works by 20th century composers, both famous and lesser known, including many creations and first performances. He conducts and plays with many well-known orchestras and ensembles. Recently he appeared in the "Warsaw Autumn" and "Steirischen Herbst" (Musik Protokol Graz). He has made several gramophone recordings. His CD of orchestral and choral works by Giacinto Scelsi was awarded the French and the Belgian "Grand Prix du Disque" and the prize of the German Music Critics. The same label Accord/Musidisc has just brought out Jürg Wyttenbach's recording of Beethoven's *Hammerklavier* Sonata.

Jürg Wyttenbach has been working for a while on a satirical/sport "opera" *Gargantua ou Hors Jeux* (after Rabelais) for two large (youth) choirs, clowns, actors and singers as well as kicked and beaten instruments.

"My first published works tackled post-Webern compositional technique as well as the works of the late Stravinsky. These early instrumental and vocal pieces already possess a definite gestural-dramatic character. This theatrical component has been developed further in my later attempts (musical actions, scenic collages, instrumental theatre). I use musical and scenic means in an attempt at showing existential problems." — *Jürg Wyttenbach*

(Translation: Anne de Dadelsen)

SONATINA ON "RÄTO-ROMANTSCH" FOLKSONGS FOR PIANO

The first version of this short piano piece dates from 1952. That year I spent my summer holidays in Arosa [Switzerland]. I was then a seventeen year old student. The *Sonatina* is dedicated to my composition teacher, Sándor Veress. He was from Transylvania and a scholar and friend of Béla Bartók. They collaborated in editing Roumanian and Hungarian folksongs.

"Rato-romantsch" is the fourth official Swiss language and spoken only in a small part of the Canton of Graubünden. Along with my teacher I was also fascinated by folksongs. I tried to integrate some in my piece. As you will realise, the result does sound more Roumanian than Swiss... Nearly a half century later, I was invited in

2001 as Composer in Residence in Davos, near Arosa. The festival is called "Young (!) artists in residence". For that opportunity the piece had therefore to undergo a rejuvenating cure...

The *Sonatina* has three movements: I: "Lauda quella gloriosa" (an Easter hymn), II: a very, very short "Scherzino" (— in the original version it was ten times longer! —) and III: a "Rondino". I remember that Veress did explain to me the form of the "Rondino" (ABACADAEA...) in the following words: "Imagine a merry-go-round: First comes a white horse, followed by maybe a carriage; then comes another horse, this time a black one followed by a car; then we see a brown horse before a motorcycle, or a plane; in the end comes a really big, wooden horse — maybe a Trojan one!"

DREI LIEBESLIEDER / THREE LOVE SONGS

These songs are based on poems by the famous German-Jewish poet Else Lasker-Schüler. I composed them in 1960 and revised them last year. When I first composed these lyric melodies, I was certainly influenced by the music of the second "Viennese school". But hearing the songs today, I can already detect a personal voice, with theatrical gestures and special effects.

TWO NONSENSE VERSES, AN EPIGRAM AND A MADRIGAL

I tried to develop these vocal and instrumental "theatrical" effects in *Two Nonsense Verses, an Epigram and a Madrigal* for soprano and violoncello. The fine and witty english verses [by e.e. cummings] helped me a lot in finding the musical expression for this unusual partnership. The result: four short "dramolets" in a dialogue style.

DIVISIONS FOR PIANO AND NINE STRING INSTRUMENTS

Divisions was first performed by Pierre Boulez and Alphonse Kontarsky in Darmstadt. My music may sound as typical for the style of the 1968 generation. But I must confess: there is no 12-tone system or serial technique in it at all! This piece for piano and nine strings is more like an eruption of energy in a constant rubato with a dramatic development.

"Divisions" are a form comparable to [the Baroque] "Alternativo" or "Double". The composition is divided in four parts. Every part is based on the same materials; but in every "repeat" the music becomes more dense, richer, "filled up" and quicker. The musical structures are divided into free, cadenza-like sections, and rhythmically fixed sections. Often the strings expose a motive, which the piano afterwards summarizes and vice-versa. *Divisions* is a chamber music piece: all instruments are equal. The pianist may conduct, if necessary.

FLÛTE ALORS! FOR A FLUTE AND A CLARINET PLAYER

Flûte alors: French, as in “Zut! Alors!” An exclamation of impatience and deception. Various scenes of the struggles between the two instrumentalists. They also use (dirty) words, actions, and noisy instrumental effects to insult and overwhelm each other.

There is a theme, a reference in the piece to the story of Pallas Athena and the invention of the flute, and to the fight between the very popular but plebeian flute player Marsyas and the stiff-lipped Apollo, who tries aristocratically to play some boring chords on his “harp”... The end of “Flûte alors!” is not mythologically correct... I am convinced that Apollo corrupted the muses so that they had to declare *him* the the winner in this musical competition!

— Jürg Wyttenbach

BEETHOVEN: FOLK SONG ARRANGEMENTS

In 1809, Beethoven began writing arrangements of folk songs for the Edinburgh-based publisher George Thomson. In all he would do some 180 of them, though some were ultimately not used by Thomson and some appear to have been done on Beethoven's own initiative. Most are for solo voice with full-scale accompaniments for piano trio. Their contracts resumed in 1812, then again in 1813 and 1815, and, with some lapses, Beethoven continued to supply arrangements as late as 1820. Thomson published 125 of the composer's settings, having rejected about 25 due to the difficulty of the accompaniments. The arrangements were mainly of Scottish, Irish, and Welsh folk songs, though Beethoven also set texts of German, Polish, Russian and other national origins. Beethoven spoke little or no English (and certainly was unfamiliar with the various British dialects), but worked from metrical analyses of the texts and summaries of their contents and moods.

Monday April 20, 2009 | Gallery 345

Special event

Beethoven: the Avant-Garde Composer

Lecture-recital: Wyttenbach performs Beethoven's sonatas opp.90 and 109 and his own compositions based on Beethoven's sketches.

The recital will be followed by a wine and cheese reception.

Tickets: \$50 (\$25 students) — a \$25 charitable receipt will be issued for all full price admissions.

Gallery 345 | 345 Sorauren Avenue | 7:00 pm | Reservations 416.961.9594

BIOGRAPHIES

Melinda Delorme is originally from Port Perry, Ontario. She is a graduate of the University of Toronto (Mus.Bac.Perf.2002) and (M.Mus.2005), studying with Lorna Macdonald. On the concert stage she has appeared as the alto soloist in Vivaldi's *Gloria* and Handel's *Messiah*, and has been featured in a Young Artists Recital with the Aldeburgh Connection. She has appeared several times with Opera in Concert, and has also appeared with Toronto Operetta Theatre. Her operatic roles have included Cherubino, Ruggiero in Handel's *Alcina*, Augusta in *The Ballad of Baby Doe*, Dorabella in *Così fan tutte*, Polly Peachum in *The Beggar's Opera*, Dunyasha in *The Tsar's Bride*, the Composer in *Ariadne auf Naxos*, Savitri in *Savitri* and Juno in Handel's *Semele*.

Mezzo-soprano **Kathleen Promane**, a native of Ottawa, earned a Bachelor of Music degree from Carleton University. She was a member of Opera Lyra Ottawa's Young Artist Training Program 2004-2006, playing the male lead in Humperdinck's *Hansel and Gretel*. During her final year in the Opera Diploma Program at the University of Toronto she was featured in the title role of Britten's *The Rape of Lucretia*. At the Centre for Opera Studies in Sulmona, Italy she performed lead roles in scenes of operas by Massenet, Mozart and Bellini. Kathleen plans to audition for opera companies in several Canadian provinces.

A native of China, Canadian soprano **Xin Wang** completed her Bachelor degree at the University of Winnipeg before moving to Toronto, where she graduated from both the Opera Division and the Artist Diploma Programme at the University of Toronto's Faculty of Music. She has already distinguished herself as an acclaimed performer of contemporary music, having worked with Canadian and international composers Melissa Hui, Christopher Butterfield, Jacques Bank, Karin Rehnqvist, Chan Ka Nin, James Rolfe, Ana Sokolovic and Steve Reich, among others. Her opera appearances at the University of Toronto included Pergolesi's *La Serva Padrone*, Ravel's *l'Enfant et les sortilèges*, and Britten's *Albert Herring*. She also appeared at the Elora Festival in *A Night at the Opera* with Richard Margison and John Fanning.

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