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39th season | 323rd event

New Music Concerts presents

Happy Birthday Udo!


Sunday December 13, 2009

Betty Oliphant Theatre, 404 Jarvis Street, Toronto

NMI

www.newmusicconcerts.com

157 Carlton St., #203 • Toronto Ont. M5A 2K3 • 416-961-9594

Canadian New Music Network
Réseau canadien pour les musiques nouvelles 



Concerts @ 8:00 | Introductions @ 7:15
 \$30 regular | \$20 seniors / arts workers | \$10 students
 Reservations 416.961.9594
www.NewMusicConcerts.com

Robert Aitken artistic director



Sunday January 10, 2010
Zygmunt Krauze & the Polish Perspective

Glenn Gould Studio, 250 Front Street West
 NMC Ensemble • Robert Aitken, direction
 Zygmunt Krauze, piano and curation
 Agata Zубel, soprano • music by
 Paweł Mykietyn • Paweł Szymanski • Wojtek
 Błazejczyk • Agata Zубel • Zygmunt Krauze

Monday January 11, 2010

Special (non-subscription) Fundraising Event

Zygmunt Krauze presents a concert / lecture including
 his own music and improvisations on Chopin and Lutosławski
 Gallery 345, 345 Sorauren Ave. (7 pm) \$50 – call 416.961.9594

Wednesday January 13, 2010

Contemporary Vocal Recital

The Music Gallery, 197 John Street
 Agata Zубel performs music for solo voice
 with piano and electroacoustics by Berg,
 Berio, Szymanowski, Szymanski, Zубel,
 Duchnowski and Viñao

theMusicGallery
 Toronto's Centre for Creative Music



presented with the support of the
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39th season | 323rd event



Robert Aitken, artistic director

Happy Birthday Udo!

Sunday December 13, 2009

Betty Oliphant Theatre, 404 Jarvis Street, Toronto

Programme:

Brief Analysis from the stage by **Udo Kasemets**

Udo Kasemets (Estonia/Canada, 1919)

fraCtal fibONaCciERTO (1996) *Canadian Premiere*
 for piano and mixed ensemble

Stephen Clarke piano solo

Doug Stewart flute Barbara Bolte oboe Max Christie clarinet

Joan Watson horn Fraser Jackson bassoon

Jim Gardiner trumpet Ian Cowie trombone Scott Irvine tuba

Rick Sacks, Trevor Tureski percussion

Fujiko Imajishi, Carol Lynn Fujino, Hyung Sun Paik violins

Doug Perry viola Nicholaos Papadakis viola Paul Widner cello

Peter Cosbey cello Peter Pavlovsky bass

Robert Aitken conductor

Yes, there will be cake! Join us in the lobby after the performance.
 Special thanks to Ann LaPlante for providing the birthday cake.

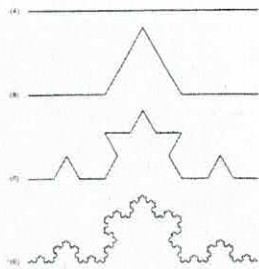


radio 2

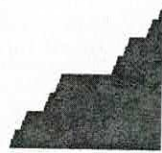
Tonight's concert is being recorded
 by **CBC Radio 2** for future broadcast
 on *The Signal* with host Laurie Brown

fraCtal fibONaCciERTO

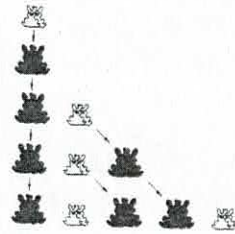
five interlocking sections, each based on a specific mathematical concept:



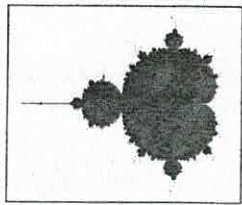
KOCH curve



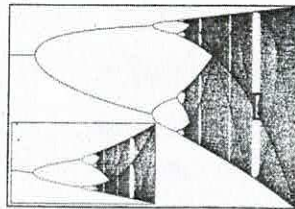
CANTOR's devil's staircase



FIBONACCI series



MANDELBROT set



FEIGENBAUM cascades

fraCtal fibONaCciERTO was composed in 1996 for and dedicated to the pianist and composer Stephen Clarke. While the piano is the featured solo instrument of the piece, **fraCtal fibONaCciERTO** is also a concerto for all participating musicians (1 conductor, 1 pianist, 2 percussionists, 3 brass, 5 winds, 8 strings), who not only play solo passages, but also make creative preparations for the realization of the score:

the pianist has an extensive solo section in **KOCH**, for which the player has to program his own choices of the playing modes and dynamics;

the percussionists have to make their own considered choices of the appropriate arrays of instruments to be employed in **CANTOR** and **MANDELBROT**;

the strings introduce the **FEIGENBAUM** sequence through a specific invention/imitation process;



Photo: John Oswald

Composer, pianist, organist, teacher and writer **Udo Kasemets** was born in Tallinn, Estonia on November 16, 1919. He studied composition, conducting, and piano at the State Conservatory in Tallinn and subsequently attended the Staatliche Hochschule in Stuttgart (1950) and the Kranichstein Institut in Darmstadt. His principal teachers in Germany were Ernst Krenek (composition) and Hermann Scherchen (conducting), but he also pursued studies with Edgar Varese. He taught school music in Estonia and Germany, and conducted several choral and orchestral societies before immigrating to Canada in 1951. Udo became a Canadian citizen in 1957.

During the 1950s and 1960s, Udo was active in Toronto and Hamilton as a composer, conductor, lecturer, pianist, teacher, and writer. He taught at the Hamilton Conservatory of Music (1952-57), where he also served as conductor of the Hamilton Conservatory Chorus, in addition to conducting the Collegium Musicum of Hamilton. He was the founder-director of the Toronto Bach Society (1957-58) and Musica Viva (1958-59), a music critic for the Toronto Daily Star (1959-63) and taught at the Brodie School of Music and Modern Dance (1963-7).

In 1962-63, Udo organized Toronto's first new music series, entitled 'Men, Minds and Music' and followed it up in 1965 with the establishment of the Isaacs Gallery Mixed Media Concerts, which brought together musicians, visual artists, filmmakers, poets, and technicians in nine events featuring experimental works by American and Canadian artists. He continued in 1968 by planning and directing the first Toronto Festival of Arts and Technology, entitled 'SightSoundSystems'; and during the late 1960s he founded and edited a new music publication series, Canavanguard, while lecturing, performing and traveling in Canada and the USA. From 1970 until his retirement in 1987, he lectured on music and mixed media in the Department of Experimental Art at the Ontario College of Art (now OCAD), after which he was appointed Visiting Lecturer Emeritus.

As a composer, Udo is best known as an experimentalist who has shared the concerns of the international avant-garde. In the early 1960s, he became a leading Canadian representative of the school of experimental thought that grew around John Cage. He has made use of chance operations and unusual performance methods in an attempt to approach a Cageian fusion of art and technology. Concepts of time and space, nature and memory, ancient and modern, also recur throughout his creative practice, with explorations ranging from Chinese and Mayan civilizations and their perception of time, to the theoretical work of Albert Einstein and Stephen Hawking. In addition, his works also has celebrated cultural icons from the past, among them some of the most futuristic minds of the 20th Century, like Buckminster Fuller and Marcel Duchamp.

Udo Kasemets has been a prolific creator. He has written an impressive body of work and remains active into the 21st Century. Some new influences that have arisen include DNA helices, Renga poetics, Haiku, and the works of Benoît Mandelbrot. In recent years, a younger generation of musicians has taken up his cause, performing and recording his music. Among them is tonight's soloist Stephen Clarke, who recorded the CD *Pythagoras Tree* in 1996, covering works from 1964-96. In March 2008, Clarke gave the premiere performance of *Crossing the Ninth Wave* (2007) and a repeat performance of *Two-Ludes* (2006). — Jason van Eyk



Photo: Greg Edwards

Stephen Clarke has performed in festivals in Europe, Canada and the U.S., among these the Donaueschinger Musiktage and the Berliner Festwochen. He has appeared as a soloist with the Los Angeles Philharmonic New Music Group, the Toronto Symphony Orchestra, the Orchestra of the S.E.M. Ensemble and the Merce Cunningham Dance Company. He also plays in a duo with violinist Marc Sabat, is the pianist of Arraymusic and has worked with a number of other ensembles. Solo recordings include works by Giacinto Scelsi (Mode Records) and Udo Kasemets (hatHut) and James

Tenney's Music for Violin and Piano with Marc Sabat (hatHut). Mr. Clarke studied composition at the University of Toronto and has written works for various ensembles.

for Udo Kasemets at 90: 16 November, 2009

A Décidé / Deciso / Defining Moment

for large ensemble of any combination of instruments

Each player shall search the orchestra or band repertoire for the loudest pitch for his or her instrument and will notate that pitch in block A of the instrumental part provided prior to the rehearsal (of which one should suffice, assuming players have practiced their parts in advance).

The performance will begin with each player (in an order determined by the conductor) reciting in an inexpressive manner the surname of the composer (first count) and title of the composition (second count) from which the pitch to be performed has been extracted; the pulse should be strictly maintained — after the final performer's recitation all players immediately recite their spoken fragments once more, this time simultaneously.

Each player is to perform his or her pitch in accordance with the given timbral and dynamic indications; when there are contradictory indications, each performer will determine which to observe. (Other than the décidé / deciso / defining moment chord, percussion and keyboard instruments should play only occasionally).

Glossary:


- a) Attacks and releases (except in events 30 and 31) are cued by the conductor.
- b) Commas indicate silences of a duration determined by the conductor.
- c) Indications such as pizz., flutter-tonguing, con sord. apply only to individual events and do not carry forward.
- d) If a pitch is difficult to play quietly, a harmonic sounding at the identical pitch may be employed; other options include using a mute, muffling the sound or directing the sound away from the audience.
- e) *ad lib* indicates that either **U do** or **U do not** (at the pleasure of each performer) play that event.


Jack Behrens
Lancaster, PA
25 November 2009


A Décidé / Deciso / Defining Moment



for Udo Kasemets at 90: 16 November, 2009


Jack Behrens
2009


A  = ca. 52 Recite in an inexpressive manner


1  surname of composer has been extracted


2  con sord. half step trill


3  con sord. pizz./stacc.  mf


4  fluttertongue, tremolo


5  ad lib. M6


6  ad lib. M6


7  ad lib. dynamic free


8  half step trill


9  ad lib. *Glicks*


10  strings only sul tasto


11  Tutti in strict unison


12  *fff*


13  percussion and keyboard only


14  winds and brass only con sord.


15 Tutti  Prestissimo (each player as fast as possible)


16  *fff*


17  ad lib.


18  *sfz*


19  *f* *p*


20  trill (any interval) *ff*


21  molto vib. *pp*


22  repeat a previous gesture / event


23  winds and brass only fluttertongue *f* *ppp*


24  (Tutti) ad lib. *mf* *m3* *mp* *sim.* *p* *f* *m6*


25  strings only pizz. *p*


26  play the event corresponding to the date of your birth


27  (Tutti) ad lib. sing or hum your pitch

28  percussion and keyboard only *f* *pp*

29  Tutti *pp* *f*

30  as beautifully as possible (staggered entries and exits) *p*

31  ad lib. do something new *f* *p*

32  Defining Moment *ffff*

Duration: ca. 7:00 +

New Music Concerts

Robert Aitken, c.m., Artistic Director

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