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44<sup>th</sup> season | 367<sup>th</sup> event

**Saturday March 14, 2015 (8<sup>pm</sup>)**

Church of the Holy Trinity, 10 Trinity Square, Toronto

**Sunday March 15, 2015 (4<sup>pm</sup>)**

St. Cuthbert's Anglican Church, 1541 Oakhill Drive, Oakville

New Music Concerts and Organix! present

## Duo Szathmáry/Tzschope

Zsigmond Szathmáry organ | Olaf Tzschope percussion



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## **Duo Szathmáry/Tzschoppe**

**Zsigmond Szathmáry** organ | **Olaf Tzschoppe** percussion

*Programme:*

- Andreas Paparousos** (Greece 1975) 2 II\* (2010/12)  
for organ and percussion • written for O. Tzschoppe and Z. Szathmáry
- Joh. Christian Schulz** (Germany 1962) ORGANOLOGICS\* op.54 (2007-2008)  
for organ and percussion • written for O. Tzschoppe and Z. Szathmáry
- Annette Schläunz** (Germany 1984) -verstummen-\* (2004)  
for organ and percussion • dedicated to O. Tzschoppe
- Claude Lefebvre** (France 1931-2012) Der Nachtbote (Le Facteur de la nuit)\* (1994)  
for organ • dedicated to Zsigmond Szathmáry
- Olaf Tzschoppe** (Germany 1962) Kolongala\* (2008)  
for percussion
- Zsigmond Szathmáry** (Hungary 1939) Sense of Rhythm\* (2011)  
for organ and percussion • dedicated to O. Tzschoppe

*\* Canadian premieres*

► Please join us for a reception after the concert ◀

# New Music Concerts

Robert Aitken, c.m., Artistic Director

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Welcome to this collaborative New Music Concerts and ORGANIX Concerts production. This is our first presentation together and I am sure it will be a truly remarkable moment in the musical life of Toronto and Oakville, where our second performance will take place. This is Toronto's tenth annual ORGANIX music festival, a series of concerts featuring the thrilling sounds of the magnificent pipe organ, "*The King of Instruments*." Additionally, and for the first time, ORGANIX is presenting concerts on Allen digital instruments. ORGANIX is synonymous with the finest of entertainment from emerging and well-experienced international artists. ORGANIX offers solo and collaborative performances. The solo concerts this year include Jens Korndoerfer, Aaron Tan, Jennifer Loveless, and Renée Anne Louprette. As the festival started in February with Christopher Dawes (organ) and Daniel Rubinoff (saxophone) and today's performance with Zsigmond Szathmáry and Olaf Tzschoppe on percussion, the remaining duo concerts include Roman Perucki and Maria Perucka on violin and William O'Meara and William Findlay on cello. There is also a series of four concerts featuring myself, Simon Walker and for a special treat, Maîtrise des Hauts de France, the French Boys Choir from Paris, France.

ORGANIX is a festival unlike any other. I look forward to welcoming you in person at each of the concerts. Enjoy ORGANIX 15 and please tell your friends about it too! For all the details and tickets ordering, visit [www.organixconcerts.ca](http://www.organixconcerts.ca)

Musically yours,

**Gordon D. Mansell**

Executive Producer & Artistic Director

Gordon Mansell is Music Director and Organist at Our Lady of Sorrows Church in Toronto where he directs a music program of over 120 singers from five choirs. He is also the Ontario dealer for the world's largest organ builder, Allen Organ Company. Gordon is Co-founder and executive producer of ORGANIX CONCERTS INC., a wholly owned subsidiary of Glionna Mansell Corporation. Gordon is also a performing concert organist and has toured Poland and Italy. Under the patronage of the Consulate General of the Republic of Poland in Toronto, Gordon has been invited to perform his second concert tour in Poland with three solo organ concerts this August 2015 in the north part of Poland, including an evening concert at Oliwa Cathedral on one of Europe's largest pipe organs. Further information at [www.glionnamansell.com](http://www.glionnamansell.com)

## Programme Notes

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### ► **Andreas Paparousos - 2 II (2010/12)**

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**Andreas Paparousos** was born in Athens in 1975. He studied Philosophy at the University of Athens and also composition and music theory with Ioannis. He received his undergraduate diploma in 2002, followed by a master's degree in 2006. He also took piano lessons with Anastasia Parissi and organ lessons with Christos Paraskevopoulos. In 2005 he studied composition with Younghui Pagh-Paan and electronic composition with Killian Schwon and Joachim Heinz at the University of the Arts Bremen. He is member of the composers unit *Enargia* in Athens and is a co-founder of the *Ensemble New Babylon* in Bremen.

*2 II (2010): ...dedicated to Domenico Scarlatti...* Music as the highest art form should change radically the way of thinking through self-reflection that [it] can effectuate in the best case, otherwise [it] is useless... — *A. Paparousos*

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### ► **Joh. Christian Schulz - ORGANOLOGICS op.54 (2007-2008)**

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Johann Christian Schulz was born in Karlsruhe in 1962. After private lessons in guitar, piano and composition (the latter with Robert Wittinger), he studied music-ethnology and musicology at the universities of Freiburg and Basel with Hans Oesch, Hans Heinrich Eggebrecht and Hans Peter Haller among others as well as composition with Milko Kelemen at the Stuttgart College of Music. His compositions include both chamber and symphonic music but also works for electronic media and vocal ensembles. He is often called upon as a conductor in the area of new music and stage productions. As of 1984 he has pursued a parallel career as a producer for many international labels and artists. After living in Ireland for more than 20 years he now resides as a freelance composer near Freiburg in the far south-west of Germany. He is a founding member and, since 2012, the chairman of the composers association Interessengemeinschaft Freiburg Komponisten e.V..

*Organologics I*, written for and dedicated to Zsigmond Szathmáry and Olaf Tzschoppe, has the symmetrical construction of a winged altar, a triptych of the baroque period. The outer pictures of the closed altar correspond

to the beginning and the ending, the open sides with their dramatic and dynamic development point to an atmospheric dense but metrically freely notated central picture. Mistrusting symmetrical constructions a small Coda was added which takes up the theme of the central picture and ends quite conciliatorily in a major key. The tonal material originates from a sequence of fifths (c-g-d-a-e-b-f#-c#...), from which all harmonious structures are derived. Challenging is the combination of pitched percussion instruments (vibraphone and glockenspiel) with the more flexible intonation of the organ, which can generate very lively mixtures and interferences one would rather expect to find in electronically produced music. — *JC Schulz*

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### ► **Annette Schlünz -verstummen- (2004)**

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**Annette Schlünz** is a German composer of mostly stage, chamber, vocal, and multimedia works. She studied composition from a young age in Halle, becoming a pupil of Udo Zimmermann in Dresden and undertaking further studies in Berlin. She has taught in Germany and South America and been the recipient of numerous awards including the Hanns Eisler Prize and Heidelberg Artists' Prize. She is co-founder of the German-French ensemble *Compagnie de Quatre* and has collaborated with the French sculptor Daniel Depoutot in the presentation of the opera *TagNachtTraumstaub* at EXPO 2000 in Hannover. She is actively engaged in interchange between early and new music. Her music is finely wrought and subtle in effect, employing sensitive sifting and transformation of colours.

- *verstummen* - (1994/2004): 20 years ago I wrote *-verstummen-* (to fall silent) for three percussionists and organ, an unusually vehement work for my way of composing, after a text by Fernando Pessoa, "transversal rain". Finally this piece led me a way to plumb out the extremes between slowness and fastest motion and the commuting between the softest low sounds and the painfully shrill ones. This is reinforced in the new version of the piece and leaves also for acoustical reasons a single percussionist who will quieten down the organ. — *A. Schlünz*

► **Claude Lefebvre** - *Der Nachtbote (Le Facteur de la nuit)* (1994)

The French composer and poet **Claude Lefebvre** (1931-2012) trained with Darius Milhaud at the Paris Conservatory and with Pierre Boulez at the Musik Akademie in Basel. In Metz he was appointed teacher of analysis and composition at the conservatory (1966) and also taught at the University. The initiator of the CERM (Centre européen pour la recherche musicale), he founded and directed the festival of *Rencontres internationales de musique contemporaine de Metz* (1972-1992), and later the *Rendez-vous musique nouvelle* in Forbach (1996-2003). Claude Lefebvre composed both electro-acoustic and mixed or purely instrumental and vocal works. His compositional research was founded upon contrasts between dissonant and consonant harmonies, chromatic chords as well as phenomena of tension and relaxation. He wrote pieces for unusual instrumental formations as well as pedagogical works. He was also interested in relationships with other arts, notably painting, literature, and particularly the poetry of Rainer Maria Rilke, Paul Verlaine and Arthur Rimbaud.

*Der Nachtbote (Le Facteur de la nuit)* (1994): The suggestions for this composition were provided by Szathmáry who performed the première performance in 1994 during the "International Studio-Week for New Sacred Music" in Cologne. The title of the piece indicates a poetic idea which inspired the composition and, at same time, finds clear expression in the composers' poetic verses. Lefebvre transformed this nocturnal vision into a broad tonal picture with even progressions and delicate-sounding layers of chords contrasting with abruptly changing tonal occurrences. Repetition and variation are the structural principles which form the composition. The colour variations formulated in this vision find their reflection in the choice of organ stops. Altogether, the conveyance of moods takes precedence over the procedural principle.

The poem of Mr. Lefebvre:

d'une vision...	a vision
la main blanche et longue glisse sous la porte la page onirique et belle	the long white hand slides under the door an oneiric and beautiful page

la nuit... le ruisseau des mots bleus qui coule dans la chambre	at night ... the stream of blue words flow into the room
l'homme dans ses forêts profondes de rêve et de joie	man in his deep forests of dreaming and joy
deux yeux verts le regardent...	two green eyes contemplate it ...

► **Olaf Tzschoppe** - *Kolongala* (2008)

**Olaf Tzschoppe** is a member of the internationally renowned ensemble *Percussions de Strasbourg* and is a founding member of the ensemble for contemporary music *ensemble SurPlus* in Freiburg, Germany. He frequently tours throughout Europe, North and South America, Asia and Africa. His artistic interest is centred on the solo repertoire and the chamber music of the 20th and 21st centuries, with a special focus on the repertoire for organ and percussion and interdisciplinary collaborations with other art forms. Besides frequent concerts as a soloist Tzschoppe has performed in many other ensembles including the *MusikFabrik* in Cologne, the *Ensemble Modern* in Frankfurt and the *Klangforum* in Vienna and is also frequently involved with improvised music. He studied percussion in Freiburg with Bernhard Wulff and in Ann Arbor at the University of Michigan with Michael Udow. Olaf Tzschoppe is Professor for percussion at the University of the Arts in Bremen, Germany.

*Kolongala* for solo percussion is a collage of sounds dominated by intense rhythms and ritual elements. There is a tension between the distance that restrains and creates the immediacy with which one is drawn to the texture of sound. After a furious drum introduction, the piece sinks into a reflective, almost meditative atmosphere. It gains coherence and meaning over time through its hidden mysteries. Sounds of cymbals and tam-tam are interrupted by little eruptions and accents leading into a coda where the piece finds its balance in the combination of previous elements. — *Olaf Tzschoppe*

► **Zsigmond Szathmáry - *Sense of Rhythm* (2011)**

**Zsigmond Szathmáry** (b. 1939, Hódmezővásárhely, Hungary) studied composition with Ferenc Szabó and organ with Ferenc Gergely at the Franz Liszt Music Academy in Budapest from 1958 to 1963. He pursued post-graduate instrumental education at first in Vienna with Alois Forer and after he moved to Germany from 1964 at the Frankfurt Musikhochschule with Helmut Walcha. Parallel to this he participated from 1964 to 1967 in the Cologne Courses for New Music, studying composition with Henri Pousseur and Karlheinz Stockhausen, and attending the Darmstädter Internationale Ferienkurse für Neue Musik in 1964 and 1965, studying with György Ligeti. After sitting his A-exams in church music in 1970, Szathmáry worked at first as cantor and organist in Hamburg-Wellingsbüttel and from 1976 to 1978 at the Bremen Cathedral. From 1972 he was also active as a lecturer at the conservatories in Lübeck, Bremen, and Hannover. In 1978 he accepted the position of professor of organ at the Hochschule für Musik Freiburg. Besides guest professorships in Tokyo and Seoul, and organ courses, Szathmáry has developed a worldwide career not only as an organist and pianist, but also as a conductor. His artistic activities have been rewarded with numerous prizes and honours. Since 2007 Szathmáry has been titular organist at St. Peter's in Cologne.

*Sense of Rhythm* (2011): Making music together is just like talking, having a dispute and then reconciling, just like real life with all its ups and downs. It demands rigour and mildness and above all understanding. Since both participating instruments can unfold their particular features (organ: particularly harmony - percussion: particularly rhythm) a new dimension of greatness and chromaticity arises, which is fascinating for me. It is as if a new instrument has come to existence, which is much more than some instruments from the baroque era with their build in toys such as drum or glockenspiel. I have dedicated *Sense of Rhythm* to my friend Olaf Tzschope. — *Zsigmond Szathmáry*

*Our next event:*

**The Ukrainian-Canadian Connection**

Saturday April 4, 2015 at Betty Oliphant Theatre

Ilana Zarankin soprano | NMC Ensemble | Robert Aitken direction

Music by Pauk, Silvestrov, Pidgorna, Kulesha & Tsepkenko