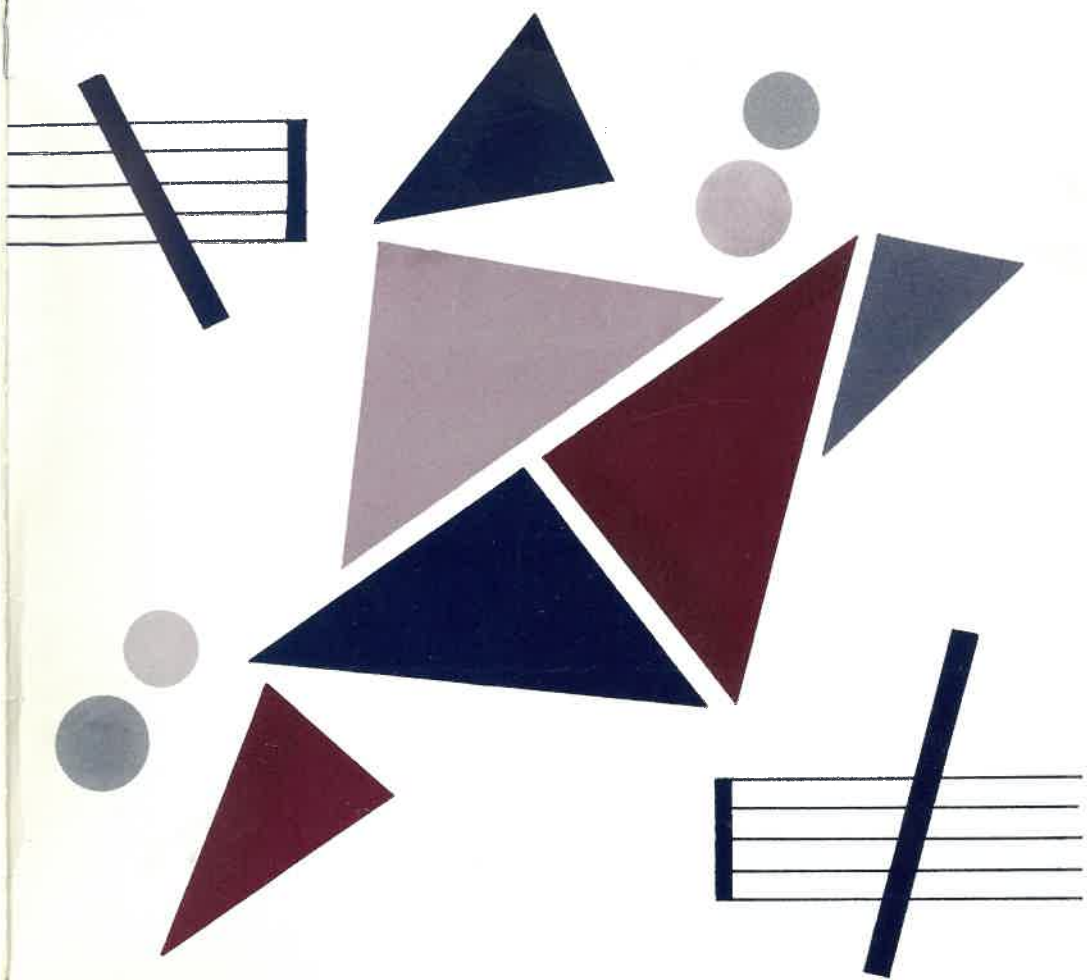


New Music Concerts



1983-84 Season

New Music Concerts

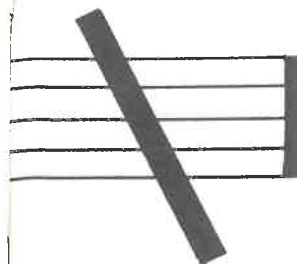
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- Saturday, October 1** The connoisseur's composer **ELLIOT CARTER** (U.S.A.)
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- Saturday, November 19** Canadian premieres by **ALEXANDER GOEHR** (Great Britain)
and **RAYMOND LUEDEKE** (Canada)
Word premieres by **TALIVALDIS KENINS** (Canada) and
CHARLES WILSON (Canada)
Walter Hall, Edward Johnson Building
- Sunday, December 4** World premiere of String Quartet No. 2 by the innovative
composer **MORTON FELDMAN** (U.S.A.)
Walter Hall, Edward Johnson Building
- Friday, January 13** Compositions for choir and organ by **SVEN-ERIK BÄCK**
(Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE**
(U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ;
and Paul Massel, baritone
St. James Cathedral
- Sunday, February 19** Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP**
(Canada), **JOHN REA** (Canada) and **PHILLIP
WERREN** (Canada)
Great Hall, Hart House
- Saturday, March 24** **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by
KLAUS HINRICH STAHRER (Germany), **CARLOS ROQUÉ
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New Music Concerts

Artistic Director – Robert Aitken

PROGRAM, January 13, 1984

- ...FOR ELIZA (1971) Sven-Erik Bäck

Patrick Wedd, organ

- TWO MOTETS Sven-Erik Bäck
**
The Transfiguration (1966)
- Matthew XVII:1-8
Behold, I am Making All Things New (1968)
- Revelations XXI:3-5

- DREI PHANTASIEN nach FRIEDRICH HÖLDERLIN (1982)
** György Ligeti

Hälfte des Lebens
Wenn aus der Ferne
Abendphantasie

The Elmer Iseler Singers
Elmer Iseler, conductor

* World Premiere
** North American Premiere
*** Canadian Premiere

- INTERMISSION

- WHITHER (1982-83) Sven-Erik Bäck

Patrick Wedd, organ

- YIGDAL (1945) Stefan Wolpe
*
- Maimonides,
Traditional Prayer Book

Paul Massel, baritone
Patrick Wedd, organ
The Elmer Iseler Singers
Elmer Iseler, conductor

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SVEN-ERIK BÄCK

Born in Stockholm in 1919, Sven-Erik Bäck attended the Royal Music Academy in Stockholm where he studied violin and viola with Charles Barkel. His other teachers include Hilding Rosenberg (composition, 1940 to 1945), August Wenzinger and Ina Lohr (medieval and renaissance music, Schola Cantorum Baseliensis), and Goffredo Petrassi (composition, Accademia di Santa Cecilia in Rome, 1951-52). He is a member of the Swedish Royal Academy of Music and since 1959 has been director and teacher at the Swedish Radio Music School at Edsberg Castle. He has composed sacred and secular chamber works as well as many ballet, film and theatre scores.

In his work, Bäck has drawn significant inspiration from Gregorian chant, baroque music, and the style of Webern and the serialists. Religious motifs and the idea of music as a primary spiritual force profoundly influences his aesthetic, characterized by an intense yet lyrical drama and clarity. Since the forties he has been regarded as a radical avantgardist, unique among Swedish composers. Humour, originality and spiritual values unite in compositions which spring from his expressive, formal imagination and intuitive sensitivity to sound qualities.

...FOR ELIZA

...for Eliza was written in 1971 for the Zagreb Biennale, and dedicated to organist Karl-Erik Welin who premiered the work. Welin writes:

"It was a natural step for [Bäck] to celebrate the Beethoven anniversary in 1970 with a composition. Sven-Erik Bäck simply

placed Beethoven's spirit in the organ, and there it was obligated to reside whilst I played. That was in Zagreb Cathedral in 1971. The composition has useful expressions: very slow (mass-mumbling), varying, broad, singing-free, gesturing, furioso, register-scraping, capricious, dangerous, violente, allargando, despairing, fanfare, screech, alla cadenza. We hear at the end the feeble melody of 'Für Elise' '...for Eliza'."

TWO MOTETS

Neither organist nor choirmaster, Bäck was able to put his choral work to test through his personal links with choral director Eric Ericson. This cooperation meant a great deal to Bäck's choral writing. Both of them had studied in Basle and assimilated a thoroughly musicological approach to the interpretation of early music, and both benefited from Ina Lohr's Gregorian researches. Bäck's collaboration with Ericson dates from this period and in this way a unique cooperation was established between composer, conductor and ensemble which has yielded important artistic results.

As early as 1946, Bäck began to carve out his motet style, a development which continued through his famous series of motets from 1958. The most striking feature of Bäck's motets is their powerful identification with the text. He allows the words, with their own speech rhythm and content, to determine their tonal expression.

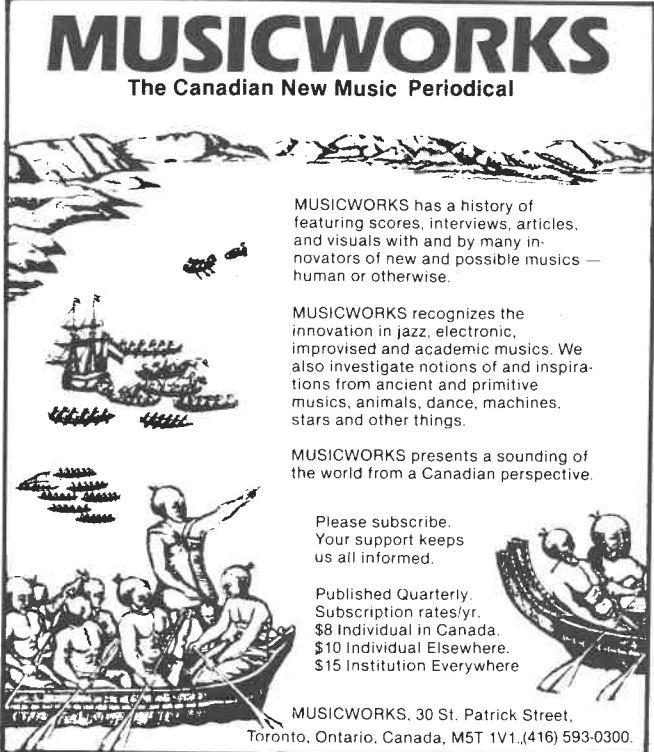
THE TRANSFIGURATION

The Transfiguration was commissioned by the

Upsala College, New Jersey. The text is Toensing, who premiered the work in 1966 at Upsala College, New Jersey in 1966. The text is from the Book of Matthew, chapter XVII, verses 1-8.

BEHOLD, I AM MAKING ALL THINGS NEW

This motet was commissioned for the inauguration service of the World Council of Churches, held in June 1968 in Stockholm. Martin Luther King Jr. was to deliver the sermon but was assassinated before the service took place, a fact which influenced Bäck while writing. Commissioned by the Swedish Radio Choir, it received its first performance from them under the direction of Eric Ericson. The text is from Revelations, chapter XXI, verses 3-5.



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GYORGY LIGETI

Gyorgy Ligeti was born in 1923 in Transylvania. He studied with Ferenc Farkas and Sandor Veress at the Budapest Academy of Music and taught harmony, counterpoint and formal analysis there from 1950 to 1956, the year of the revolution in Hungary, when he emigrated. Between 1957 and 1959 he worked at the Cologne Studio for Electronic Music. In 1959 he settled in Vienna and became an Austrian citizen. Through the performances of the orchestral pieces Apparitions, at the ISCM Festival in Cologne in 1960, and Atmosphères, at the Donaueschingen Music Festival in 1961, Ligeti became widely known as one of the leading European avant garde composers. During the sixties he lectured regularly at the Darmstadt Courses for New Music and at the Stockholm Music Academy. From 1970 to 1971 he lived as a guest artist in West Berlin and in 1972 he was visiting professor at Stanford University, California. Since 1973 he has been professor of composition at the Hamburg Academy of Music.

DREI PHANTASIEN nach FRIEDRICH HOLDERLIN

Ligeti's music of the fifties shows a gradual departure from the Hungarian folklore tradition and the influences of Bartók, Stravinsky and Berg. His critical study of serialism led him to foresee the disappearance of clear-cut intervals and rhythms and to concentrate exclusively on the creation of the sound itself, its colouration and density, its volume and texture. The result was 'micropolyphony', in Ligeti's words, "the complex interweaving of many parts into a dense contrapuntal texture...where the individual parts are completely submerged into a web which emerges as the formal shape of the work."

Later, Ligeti seriously considered the properties of language, and composed pieces made up of small contrasting sound units put together like a mosaic of discernible parts.

"I was very preoccupied with a musical area which is between poetry and music. I wanted to approach the poetical area coming from music...and to organize or articulate music so it would be like poetry. If you listen to a language you cannot understand, you don't understand the meaning of the words, but there is a level in spoken language which is an expression of sentiments."

Since the mid-sixties, Ligeti's work has shown an increasing tendency toward greater definition and distinctive shape. Drei Phantasien was written for sixteen-part a capella choir and reveals both complex part-layering and distinctly homophonic sections. The overall structure is in three segments, one for each of the poems of German Romantic Friedrich Holderlin.

"I always change. I never think of music as an intellectual process; this is something which comes after. I always think music, I hear the music with my inner ears and I try to find some approach to how I can realize that kind of music."

Drei Phantasien was commissioned by the Swedish Radio Choir and received its first performance on September 26, 1983 in Stockholm under the direction of Eric Ericson.

Die in Klammern gesetzten Teile wurden für die
Komposition nicht berücksichtigt. *

Hälfte des Lebens

Mit gelben Birnen hängst	Weh mir, wo nehm' ich, wenn
Und voll mit wilden Rosen	Es Winter ist, die Blumen, und wo
Das Land in den See,	Den Sonnenschein,
Ihr holden Schwäne,	Und Schatten der Erde?
Und trunken von Küssen	Die Mauern stehn
(Tunkt ihr das Haupt	Sprachlos und kalt, im Winde
Ins heilgnüchterne Wasser.)	Klirren die Fahnen.

Wenn aus der Ferne

(Fragment)

Wenn aus der Ferne, da wir geschieden sind,
Ich dir noch kennbar bin, (die Vergangenheit
O du Theilhaber meiner Leiden!
Einiges Gute bezeichnen dir kann,)

So sage, wie erwartet die Freundin dich?
In jenen Gärten, da nach entsezlicher
Und dunkler Zeit wir uns gefunden?
(Hier an den Strömen der heiligen Urwelt.

Das muß ich sagen, einiges Gutes war
In deinen Bliken, als in den Fernen du
Dich einmal fröhlich umgesehen
Immer verschlossener Mensch, mit finstrem

Aussehn.) Wie flossen Stunden dahin, wie still
War meine Seele über der Wahrheit daß
Ich so getrennt gewesen wäre?
(Ja! ich gestand es, ich war die eine.

Wahrhaftig! wie du alles Bekannte mir
In mein Gedächtniß bringen und schreiben willst,
Mit Briefen, so ergeht es mir auch
Daß ich Vergangenes alles sage.)

The Half of Life (1803)

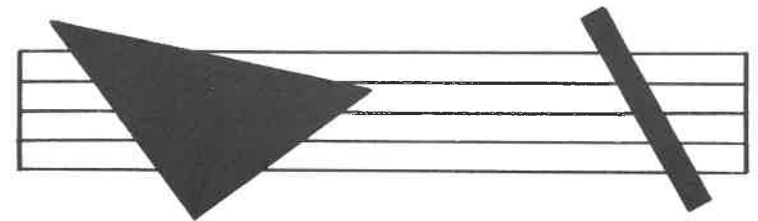
With yellow pears
and full with wild roses
the land hangs into the lake,
 oh lovely swans,
 and drunk with kisses.
Oh woe, where will I get,
when it is winter, the flowers, and where
the sunshine and shade of the earth?
The stone walls stand
speechless and cold, in the wind
the flags clatter.

If from the distance

If from the distance, by which we are parted,
you can still recognize me...

Oh tell me, how does the friend await you?
In those gardens, where after a terrible
and dark time we found each other?

How did the hours flow by, how still
was my soul about the truth that
I would be so separated?



*Only the words outside parentheses have been
set to music, and translated.

Wars Frühling? war es Sommer? die Nachtigall
Mit süßem Liede lebte mit Vögeln, die
Nicht ferne waren im Gebüsch
Und mit Gerüchen umgaben Bäum' uns.

(Die klaren Gänge, niedres Gesträuch und Sand
Auf den wir traten, machten erfreulicher
Und lieblicher die Hyacinthe
Oder die Tulpe, Viole Nelke.

Um Wänd und Mauern) grünte der Epheu, grünt'
Ein seelig Dunkel hoher Alleen. Oft
Des Abends, Morgens waren dort wir
Redeten manches und sahn uns froh an.

(In meinen Armen lebte der Jüngling auf,
Der, noch verlassen, aus den Gefilden kam,
Die er mir wies, mit einer Schwermuth,
Aber die Nahmen der seltnen Orte

Und alles Schöne hatt' er behalten, das
An seeligen Gestaden, auch mir sehr werth
In heimatlichen Lande blühet
Oder verborgen, aus hoher Aussicht,

Allwo das Meer auch einer beschauen kann,
Doch keiner seyn will, Nehme vorlieb, und denk
An die, die noch vergnügt ist, darum,
Weil der entzükende Tag uns anschien,

Der mit Geständniß oder der Hände Druk
Anhub, der uns vereinet.) Ach! wehe mir!
Es waren schöne Tage. Aber
Traurige Dämmerung folgte nachher.

(Du seiest so allein in der schönen Welt
Behauptest du mir immer, Geliebter! das
Weist aber du nicht,)

Was it spring? was it summer? the nightingale
with a sweet song lived with birds, that
were close by in the bushes
and trees surrounded us with odours.
the ivy glowed green, green
a rapturous darkness of tall tree-lined
avenues. Often
in the evening, the morning we were there
spoke about many things and looked at each
other happily.

Oh, woe is me!
They were beautiful days. But
sad twilight followed after.

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Abendphantasie

(Vor seiner Hütte ruhig im Schatten sitzt
Der Pflüger, dem Genügsamen raucht sein Heerd.
Gastfreundlich tönt dem Wanderer im
Friedlichen Dorfe die Abendglocke.

Wohl kehren izt die Schiffer zum Hafen auch,
In fernen Städten, fröhlich verrauscht des Markts
Geschäft'ger Lärm; in stiller Laube
Glänzt das gesellige Mahl den Freunden.

Wohin denn ich? Es leben die Sterblichen
Von Lohn und Arbeit; wechselnd in Müh' und Ruh'
Ist alles freudig; warum schläft denn
Nimmer nur mir in der Brust der Stachel?)

Am Abendhimmel blühet der Frühling auf;
Unzählig blühen die Rosen und ruhig scheint
Die goldne Welt; o dorthin nimmt mich
Purpurne Wolken! und möge droben

In Licht und Luft zerrinnen mir Lieb' und Laid'! -
Doch, wie verscheucht von thöriger Bitte, flieht
Der Zauberer; dunkel wirds und einsam
(Unter dem Himmel, wie immer, bin ich -)

Komm du nun, sanfter Schlummer! zu viel begehrt
Das Herz; doch endlich, Jugend! verglühst du ja,
Du ruhelose, träumerische!
Friedlich und heiter ist dann das Alter.

Evening fantasy (1799)

Spring bursts into bloom in the evening sky;
countless roses bloom and quietly shines
the golden world; oh take me there
purple clouds! and up there may

my love and pain melt in the light and the air.
But, as though scared off by an ignorant request,
the magician flees; it becomes dark and lonely.

Come now, gentle slumber, too much asks
the heart; but at last, youth! your glow ends,
restless, dream-filled youth!
Peaceful and happy then is old age.

Translated by
Alexa Petrenko

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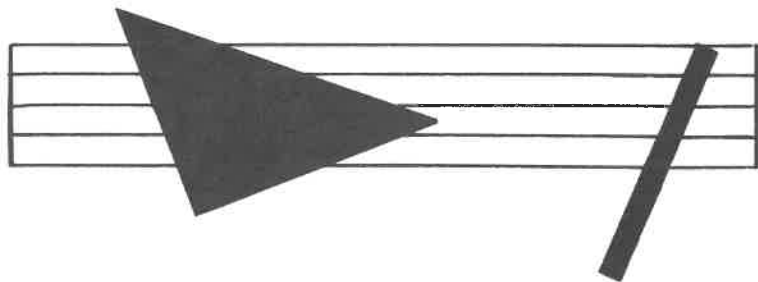
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Whither was composed in 1982-83 for the Festival of Contemporary Keyboard Music in Hartford, Connecticut. It received its first performance in November in Hartford. The organist was John C. Holtz to whom the piece is also dedicated.



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STEFAN WOLPE (1902-1972)

Stefan Wolpe left his native Berlin in 1933, and after brief stays in Switzerland, Russia, Vienna (where he studied for four months with Anton Webern), and Romania, arrived in Palestine. There he taught theory and composition at the Conservatory in Jerusalem and was deeply affected by discovering his racial roots on the shores of the Mediterranean. The folk music of Palestine and the sounds of the semitic languages attracted him, and he travelled to various kibbutz to provide music for the settlers. Then in 1938 he emigrated to the United States and settled in New York City where he made his home for the remainder of his life. He taught at various schools and colleges in the New York area and had many private students including a number of jazz musicians.

YIGDAL, for baritone, mixed chorus and organ

Yigdal is the only contribution Wolpe made to service music for the synagogue. The cantata was composed at the invitation of David J. Putterman, Cantor of the Park Avenue Synagogue of New York City, for performance at the Third Annual Sabbath Eve Service of Liturgical Music by Contemporary Composers on May 11, 1945. However, only an excerpt was performed, and as none of the music has been heard since, the present performance marks the cantata's world premiere. It is worth noting that Leonard Bernstein, Henry Brant and Darius Milhaud also composed music especially for that service.

Yigdal is the concluding prayer of the Sabbath Eve Service. Attributed to Maimonides (1135-1204), the Jewish philosopher, physician and master of rabbinic literature, it consists

of thirteen verses, each one a principle of faith. The composition consists of an alternation of six sections for chorus and organ with or without baritone solo and six interludes for organ alone. The verses of the text are distributed among the sections as follows:

I	Verses 1-4
	First Organ Interlude
II	Verse 1
	Second Interlude
III	Verses 2-4
	Third Interlude
IV	Verses 5-10
	Fourth Interlude
V	Verses 11-13a
	Fifth Interlude
VI	Verse 13b
	Postlude

Wolpe's vigorous setting of the Hebrew text, at times lyrical, at times fierce and driven, shifts in a distinctive way between tonality and atonality. As Wolpe wrote of another composer, "he has by analytical procedures renewed and revived the material of music in its entirety - its angles, endings, depths and layers." But further, Wolpe models shapes with the Hebrew language that are multi-faceted, tough, angular and vibrant with passionate speech.

Program notes by
Austin Clarkson

YIGDAL
Maimonides

1. Praise God existent through eternity
No time can limit Him to whom we pray.
2. An all-embracing unity is He,
Unique in oneness words cannot convey.
3. A spirit, holy, bodiless, is He.
No semblance or no image can portray.
4. Himself, First Cause, without beginning lived,
Eternal are creation's vast array.
5. The Lord of all is He. To all that is
The Universe reveals His might and sway.
6. The prophet's mystic gift He would inspire
In Israel's great seers His truth to say.
7. Like Moses never was seer in Israel
To whom His glory God would clear display.
8. By means of Moses, "faithful in His house,"
He gave a true Torah which we obey.
9. That Law He never will change, nor testament
Shall substitute for it for ever and ever.
10. He understands and knows our secret thoughts;
Of all men's works the end He can foretell.
11. A fit reward on virtue He bestows;
Unscathed may none His teaching disobey.
12. Messiah He will send - O be it soon!
To bring redemption's long-awaited day.
13. The dead He will revive in healing love.
Forever blessed be He, our strength and stay.

- The Traditional Prayer Book

THE ELMER ISELER SINGERS

Remarkably expressive phrasing and luxurious tone are characteristic attributes of the Elmer Iseler Singers. Dr. Iseler and his choir have made many appearances in Toronto and the surrounding area and have toured both Eastern and Western Canada. As the professional core of the Toronto Mendelssohn Choir, they enthralled audiences at festivals in Edinburgh, England and Belgium.

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ELMER ISELER is undoubtedly one of Canada's most highly acclaimed musical personalities, known nationally and internationally. Born in 1927, he was appointed conductor of the Mendelssohn

Choir in 1964. Dr. Iseler is a champion of contemporary (especially Canadian) music, and his artistry and musicianship on the podium have won him international critical acclaim throughout his career.

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Donna Colley
Ram Kirn Kaur Khalso
Kathryn Loree
Alexa Petrenko
Judith Young

Tenor

Peter MacDonald
Theodore Ross
Kenneth Webster
Edward Weans

Bass

Robert B. Anderson
Gordon Burnett
Timothy Cadan
David King
Nelson Lohnes
Alexander Rozniowski

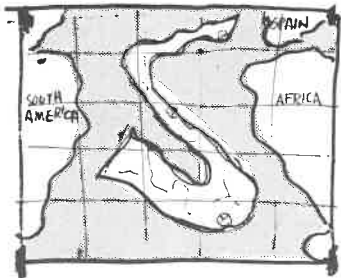
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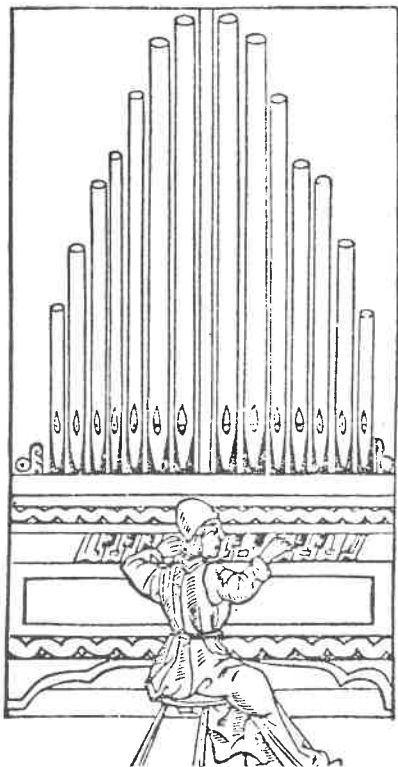
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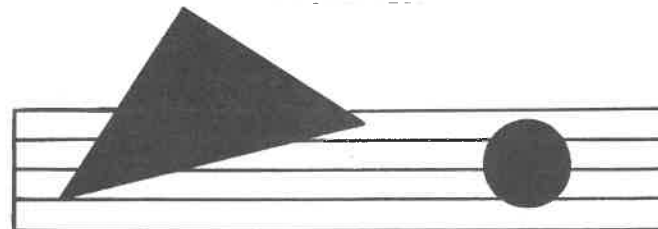
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PAUL MASSEL

One of Canada's most promising singers, Paul Massel has gained wide recognition in opera, recital and oratorio appearances. A student of Louis Quilico with a Master's Degree in voice, he has performed major opera roles with great success and critical acclaim. In 1983, Mr. Massel sang at the Stratford Festival in performances of The Mikado and The Gondoliers, touring with the latter to Ottawa, Montreal, Winnipeg and Vancouver. The production was recorded and broadcast recently on CBC Television.



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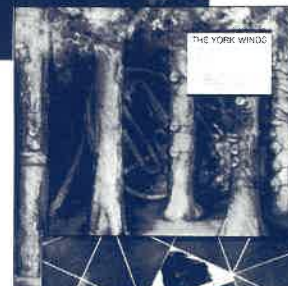
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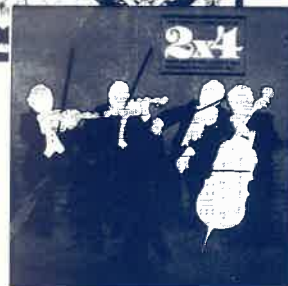
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Others have had their works applauded abroad. FRANCIS CHAN won second prize in the Béla Bartók International Composers Competition in Hungary in 1982; works by JEAN PICHÉ have been performed at the Bourges International Festival of Experimental Music in France; ROBERT ROSEN was a finalist in 1982 in the Indiana State Contemporary Music Festival Orchestral Composition Competition; "Fusion" by PIERRE TROCHU was chosen as the Canadian submission in the World Music Days festival in Denmark in 1983.

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