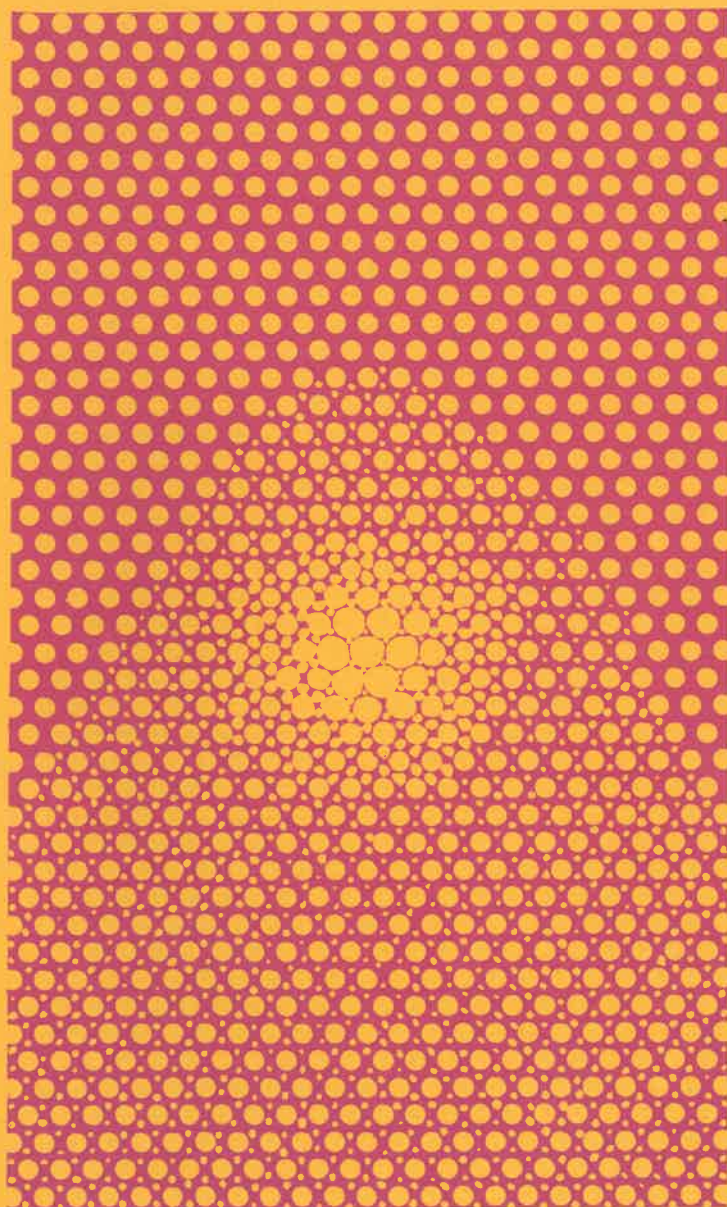


MAY 4  
4/05/72

# NEW MUSIC CONCERTS



PROGRAMME

THREE CAVATINAS (1967)

John Hawkins

For soprano, violin, cello,  
vibraphone and celeste

\* COMPOSITION  
FOR HORN AND  
TAPE RECORDER (1968)

John Rimmer

KEBYAR (1971)

Robert Aitken

For flute, clarinet,  
trombone, two double bass,  
percussion and tape

INTERMISSION

\* PIECE FOR MO (1963)

David Bedford

For three violins, cello,  
double bass, accordion,  
vibraphone and percussion

\* NOUVELLES AVENTURES  
(1962-1965)

György Ligeti

For soprano, contralto,  
baritone, flute, horn,  
harpsichord, cello, bass,  
piano (celeste) and percussion

ARTISTS

SOPRANO

Mary Morrison

CONTRALTO

Patricia Rideout

BARITONE

Gary Relyea

FLUTES

Robert Aitken

Ivan Yakobec

CLARINET

Stanley McCartney

HORN

Eugene Rittich

TROMBONE

Eugene Watts

VIOLINS

Kenneth Perkins

Andrew Dawes

Terry Helmer

CELLO

William Findlay

BASS

Thomas Monohan

Nancy Monohan

ACCORDION

Joseph Macerollo

PIANO (CELESTE)

John Hawkins

HARPSICHORD

Eugene Plawutsky

PERCUSSION

Robin Engelman

John Wyre

\* Canadian première





#### JOHN HAWKINS

Currently on the staff of the Faculty of Music of the University of Toronto, John Hawkins was born in Montreal in 1944. He studied at the Conservatoire de Musique de la Province de Québec (Premier Prix, Piano, 1967), and at McGill University with Istvan Anhalt (B. Music 1967, Concert Diploma 1968, M. Music 1970). Among his many awards are a Woodrow Wilson Fellowship, the John Adaskin Award, and grants from McGill University and the Canada Council.

Mr. Hawkins is equally gifted as a pianist, having performed with the Montreal Symphony, CBC Radio, and in recital. He was an active member of the Société de Musique Contemporaine du Québec, and more recently, has participated in most programs of New Music Concerts series.



#### THREE CAVATINAS

Composed in 1967 for soprano, violin, cello, vibraphone and celeste, the *Three Cavatinas* are a continually fluctuating kaleidoscope of timbre, exploiting to the utmost the infinity of colours possible with this combination of instruments. Often the traditional instrumental boundaries are abandoned as vocal and percussive sounds are adopted by all. The texts of Whitman, Yeats and Burroughs serve simply as points of departure for the soprano's fragmented and melismatic treatment of the words.

The texts are excerpts from:

1. Walt Whitman—"Leaves of Grass"—  
Memories of President Lincoln—  
"When Lilacs last in the Dooryard  
Bloomed" . . . (Lilac . . . star . . .  
bird twined with the chant of . . .  
soul . . .)
2. W. B. Yeats—"The Winding Star"—  
Byzantium (. . . a starlit or a  
moonlit dome disdaining all that  
man is . . .)
3. William S. Burroughs—"Naked  
Lunch"—Atrophied Preface—  
(. . . loneliness moans . . . like fog  
horns over still, oily water of  
tidal rivers . . .)

## JOHN RIMMER

Born and educated in New Zealand, John Rimmer came to Canada in 1967 to take the Graduate Course in Composition at the University of Toronto under Professor John Weinzweig. He studied French horn with Eugene Rittich, and worked in the Electronic Music Studio at the University of Toronto during his one year in Canada.

In addition to his composing and performing career, Mr. Rimmer taught in the school system in New Zealand. He was recently awarded the Mozart Fellowship, which gives him the position of composer-in-residence for 1972 at the University of Otago, Dunedin, N.Z.

### COMPOSITION FOR HORN AND TAPE RECORDER

Written in 1968 for Eugene Rittich, this *Composition* is one of many by John Rimmer for solo instruments and tape. In the words of Mr. Rittich, "it is quite a unique piece, for to my knowledge composers have not previously combined the horn with electronic sounds. John Rimmer has been very successful in his fine combination of electronic sounds using the lyrical qualities of the horn."

*Composition for Horn and Tape Recorder* covers the complete range of the French horn, and uses other devices such as pure glissandi (not employing natural harmonics but employing the "open" and "stopped" technique), and out-of-tune harmonics which result in a 1/4-tone effect.



## ROBERT AITKEN

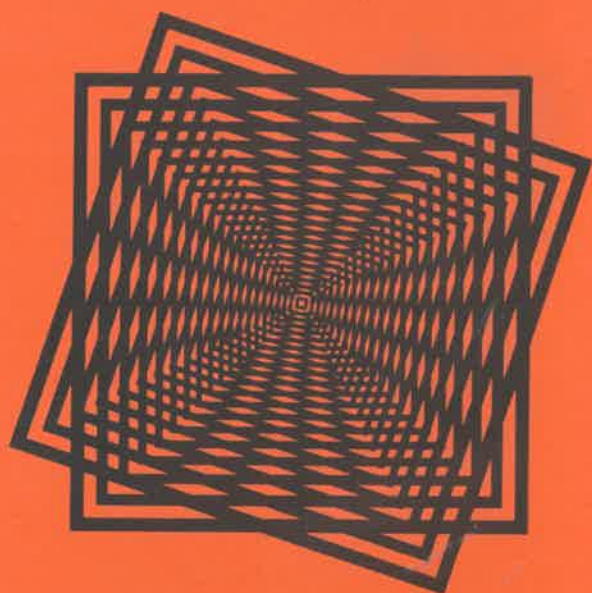
Born in Kentville, Nova Scotia in 1939, Robert Aitken is, besides being a gifted composer, one of the finest flutists in the world today. He began his flute studies with Nicholas Fiore at the Royal Conservatory of Music in Toronto, followed by several years with the eminent French flutist and pedagogue Marcel Moyse. A Canada Council Grant in 1965 permitted Aitken further study with such outstanding artists as Jean-Pierre Rampal, Severino Gazzelloni, André Jaunet, and Hubert Barwahser.

Aitken has presented concerts throughout Europe, in Japan and across Canada from St. John's to Vancouver. He is a frequent soloist on CBC radio and television and has held first flute position with the Vancouver Symphony (the youngest musician to ever do so). In addition, he spent five years as co-principal flute with the Toronto Symphony.

An advocate of contemporary music, Aitken is music director of New Music Concerts and founding director of the Shaw Festival's Music Today.

He is a recipient of the Canada Music Citation and in 1971 was a prize winner at the Concours International de Flûte de Paris. Currently he is an associate professor of music at the University of Toronto.

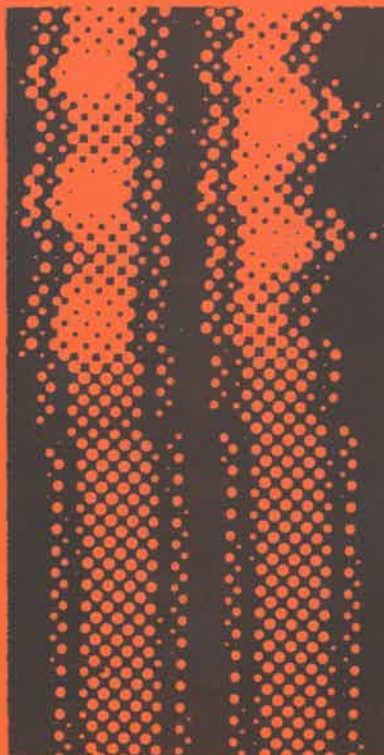




#### KEBYAR

"Some time ago, the CBC asked if I would write a chamber work for two singers, harpsichord, tape and two or three other instruments. But as time passed, including the concert upon which this commissioned work was to be performed, I found myself in the position of being able to choose a new combination. I had been thinking about writing a work for several of my friends and this seemed to be the opportune time to do it.

During this same period, I happened upon an automated Indonesian shadow play entitled "Wayang" in the British Museum, which held me fascinated like a child for over an hour. The flashing shadows of the elegant and ornately carved figures brought so many exciting ideas to mind, that I resolved then and there to write a work somehow suggesting this impression.



Another year passed with the opportunity to see several live Wayangs before I finally settled down in the serenity of the Edward MacDowell Colony at Peterborough, New Hampshire, to work on the piece again. The plan I had for the work and the many concepts which I wished to incorporate and had hoped were well absorbed by this time, refused to flow in any sort of satisfying fashion. After a week of struggling with this material and getting nowhere, all that I had written to this point met the waste basket.

And so I began again in a somewhat less contrived manner. Soon after working with this new material, I found I was able to achieve, to some degree, my original intention. However, the work had become more flamboyant and virtuosic than originally intended and so I changed the title to *Kebyar* and finished it with that form in mind.



'Kebyar' means a sudden release of forces such as an explosion, the crash of cymbals or the bursting open of a flower. Contrasted with the traditional Indonesian music necessary for ritual and ceremony, it is a modern popular art, like jazz—free in construction and forever changing in mood and tempo.

It is a fantastic exhibition piece, with great emphasis on virtuosic playing and new and surprising effects.

*Kebyar* is pure festival music, gay and glittering, intended for a large and carefree crowd."

*Kebyar* is dedicated "To my friends—Nicholas Fiore, Stanley McCartney, Eugene Watts, Nancicarole and Thomas Monohan, and John Wyre." It was premiered by these performers during the 1971 CBC Toronto Festival, with the electronic tape prepared by the composer at the Electronic Music Studio of the University of Toronto.

Notes by Robert Aitken

#### DAVID BEDFORD

David Bedford was born in London in 1937, and studied with Lennox Berkeley at the Royal Academy of Music from 1958 to 1961. He then spent a year in Italy, studying composition in Venice with Luigi Nono, and working at the Electronic Music Studio in Milan. At present, he is deeply involved with music education activities in London, and teaches at Whitefield School, Hendon.

#### PIECE FOR MO

Scored for a string quintet, accordion, vibraphone and one percussion player, *Piece for Mo* was composed nine years ago. It is one of the many works by David Bedford in which the composer's impressionistic tendencies are exhibited, mainly through his use of instrumental colours and textures. One must also note Bedford's choice of rather picturesque titles for his compositions—"A Dream of the Seven Lost Stars", "Music for Albion Moonlight", "That White and Radiant Legend", to name a few.

*Piece for Mo* opens with the five strings playing quietly the unison note D, which is sustained for some time, then each player gradually moves away from this centre into the microtonal area to develop into a dense tone cluster. This forms the basis of the composition. In time, the strings dove-tail with the accordion and vibraphone, and eventually the suspended atmosphere of the opening passage gives way to a more fragmented texture. The work concludes, appropriately, with a Coda, in which the eight players improvise on prescribed material.





## GYÖRGY LIGETI

Born in 1923 in Transylvania, György Ligeti began writing music at the age of ten. His main sources of inspiration were Bartok and Stravinsky. His formal music education began during the war years in Budapest, where he studied with Hungarian composers of the "Kodaly School", such as Ferenc Farkas, Sándor Veress and Pál Kadosa. Between 1949 and 1956, Ligeti collected folk music in Rumania, taught musical theory at the Budapest Conservatory, and published two books on classical harmony. He has repudiated, however, all works which he wrote prior to 1956.

This significant year of 1956, the year of the Hungarian uprising, Ligeti decided to leave his country. He first worked in the Electronic Studio of the West German Radio in Cologne, and came into contact with the latest musical trends influenced by Herbert Eimert and Stockhausen. Since 1959, he has taught regularly at the Holiday Courses in Darmstadt, which resulted in his appointment as a guest professor of composition at the Stockholm Music High School. He is in great demand as a lecturer in all countries of Europe, and has made a considerable mark as a writer on musical subjects.

György Ligeti currently resides in Vienna.



## NOUVELLES AVENTURES

*Aventures* and *Nouvelles Aventures* are two related compositions written by György Ligeti between 1962 and 1965. Both works are described by the composer as "imaginary stage plays"—dramatic musical happenings—and each is scored for the same combination of three singers and seven instrumentalists. However, the dramatis personae are not limited to the three singers, for, according to Ligeti, "each portrays in quick succession many different persons in accordance with the great number of simultaneous happenings."

The lyrics of the piece, in non-semantic imaginary language, are in accordance with the iridescent expression—the characters. *Nouvelles Aventures* is a phonetic composition which grows out of the musical composition, and together forms an organic unit."

Instructions for the performance of this two-movement composition are extremely detailed and precise, but in general, the composer specifies that "the entire piece should be performed very expressively, at places with exaggerated expressiveness and correspondingly heightened mime and gesture."

In addition to the voiced and unvoiced sounds, the three singers are required to nasalize certain phonetics, and use various breathing effects. In the first Movement, they must also project through cardboard tubes to make their voices sound hollow.

As part of his equipment, the pianist must have large leather gloves, two soft cloths, and two clothes brushes which he shares with the harpsichordist.

The percussionist requires certain traditional instruments, but must also have available:

- a) several kinds of paper, including tissue paper, newspaper, wrapping paper, grease-proof paper, etc.
  - b) a thick carpet, suspended
  - c) a tin can
  - d) a suitable, highly resonant piece of wooden furniture
  - e) a wooden lath
  - f) a plastic cup
  - g) a balloon
  - h) a large toy tin frog
  - i) a large bottle
  - j) a silk cloth
  - k) a metal tray piled high with dishes
  - l) a wooden bowl filled with pea-sized pellets
- and finally
- m) the percussionist must wear shoes with leather soles!

#### BOARD OF DIRECTORS

NORMA BEECROFT  
PRESIDENT

ROBERT AITKEN  
ARTISTIC DIRECTOR

JOHN A. WRIGHT  
SECRETARY

JOHN BROWN

JOHN BECKWITH

C. LAUGHTON BIRD

New Music Concerts  
acknowledges the  
generous support of  
The Canada Council and  
The Province of Ontario  
Council for the Arts.



# NEW MUSIC CONCERTS



Concert Hall, Edward Johnson Building, 8:30 p.m.

**Thursday,  
January 6**

Guest  
conductor:  
composer:  
Luciano Berio  
El Mar La Mar  
Sequenza VII  
Differences  
Air  
Chemins 11

**Thursday,  
February 10**

Guest  
composer:  
Roger Reynolds  
Music For  
The Morning Of  
The World —  
Schafer  
I/O: A Ritual  
For 23  
Performers —  
Reynolds

**Thursday,  
February 24**

Serenata —  
Petrassi  
Non  
Consumiamo  
Marx —  
Nono  
Headhunt —  
Brant  
Contrasts  
For Six  
Performers —  
Beecroft  
Nouvelles  
Aventures —  
Ligeti

**Thursday,  
April 13**

Guest  
composer:  
Globokar  
Why Not —  
Matsudaira  
"Le Sifflement  
Des Vents  
Porteurs  
De L'Amour" —  
Tremblay  
Discours 11 —  
Globokar  
Signals —  
Nordheim  
Accord —  
Globokar

**Thursday,  
May 4**

Sequences —  
Hawkins  
Piece For Mo —  
Bedford  
Eucalypts —  
Takemitsu  
String Quartet —  
Cherney  
Ancient  
Voices Of  
Children —  
Crumb

Under the professional management of  
Douglas D. Maxwell, Ltd.