

ISCM

MUSIC DAYS

REYKJAVÍK

JUNE 18—24

1973

ISCM

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JUNE 18—24

1973

Place	Monday, June 18	Tuesday, June 19	Wednesday, June 20
Hotel Loftleidir		10.00—12.00 General Assembly 14.00—16.00 General Assembly	10.00—12.00 General Assembly 14.00—16.00 General Assembly
Nordic House		17.00 Norwegian Wood-Wind Quintet Bibalo, Berge, Salmenhaara, Welin, Mortensen, Nordheim	
Miklatún	20.30 Reception Tómasson, Hallgrímsson, Leifs	20.00 Tenidis, Kopelent Gilboa, Schurink Lambrecht, Benhamou, Kim, Tokunaga, Thommesen	17.00 Tape Music 20.00 Lyric Arts Trio

Exhibition of scores sent in by

Háskólabíó			
State Radio			
Árnes			

Thursday, June 21	Friday, June 22	Saturday, June 23	Sunday, June 24
10.00—12.00 General Assembly (if necessary) 12.00 Lyric Arts Trio Charpentier: The Symphony			
17.00 Harpans Kraft from Sweden		22.00 Norwegian jazz	
14.00 Tape Music	14.00 Tape Music 20.00 German Trio Ishii, Döhl, Zender, Zimmermann, Karkoschka, Haubenstock-Ramati, Hoffmann	14.00 Tape Music 17.00 Gaudeamus Quartet de Leeuw Raxach Lutoslawski	

ISCM sections daily, at Miklatún

21.00 Iceland Symphony Orchestra Thorarinsson, Mallnes, Stevens, Endres, Gentilucci, Lachenmann, Krauze			
	17.00 Icelandic Music on Tape		
			Recital: Aitken/ Haraldsson

The President of the ISCM

In whatever way the 1973 Music Day may enter the history of the ISCM, surely it will be remembered as the most Northern point ever reached by the Society.

Reykjavik undoubtedly also means a record as to the amount of efforts preceding its realization. Under normal circumstances the organizing of our music days is already far from being a sinecure, as I have been able to observe these last years. Considering the almost insuperable problems the organizers invariably are faced with, I can only admire the courage of those sections that are ready to plunge into the adventure which our annual music days unavoidably seem to be. In the case of Iceland the conditions have been extremely difficult. We all know how 1973 was meant to become a joint venture of the Nordic countries. Indeed an ambitious project that all ISCM members were looking forward to with the greatest expectations. For reasons that do not belong to the competence of the executive committee, and which we simply have to accept, this fascinating idea could not materialize. The fact that of all Nordic countries Iceland eventually made it its task to take over, single-handed, commands the greatest respect and gratitude.

Apart from musical events the annual encounters of ISCM also comprise the meetings of the general assembly. It is evident that in a Society like ours, consisting of national sections as it does, these sections do ultimately define the image of that Society. That explains why in this year's agenda a whole session will be devoted to the aims and means of the sections as they are to-day and how they would like or should be. I sincerely hope that something tangible will come out these discussions, for no executive committee, no presscampaign and no congress can ever hope to accomplish something really sensible without the fullest co-operation of the sections. Stronger still, the sections will have to take an active position, for passive following no longer suffices in our time.

Let me then limit myself, in this preamble, to the two ideas developed above. First my sincerest admiration and thankfulness for the organizers of the 1973 ISCM Music Days, and second my inmost hope that exchange of ideas as to the role of the sections will prove to be fruitful, thus resulting in a better insight in the very essence of the Society in its entirety.

André Jurrès,
president.

The President of the Icelandic Section

It is a great pleasure for the Icelandic Section of the ISCM to receive the delegates of the sister organisations to the General Assembly of the ISCM here in Reykjavik. We know that this event will have a very good effect on the situation of contemporary music in Iceland and we hope that it will be of some worth to the ISCM as a whole. We express our most sincere thanks to the various sections for their generous assistance, and the Executive Committee of ISCM for their support and understanding in bringing the Music Days about in Reykjavik.

Atli Heimir Sveinsson.

Icelandic programme committee

Atli Heimir Sveinsson

Páll P. Pálsson

Thorkell Sigurbjörnsson

The Icelandic Section expresses sincere thanks for the generous contribution of the Canadian, Dutch, German, Japanese, Norwegian and Swedish Sections
The Ministry of Culture
City of Reykjavik
Iceland State Radio
Cultural Fund of the Performing Rights Society, STEF

Stjórn ISCM skipa:

Forseti: André Juries (Holland)
 Varaforseti: Samuel Dolin (Kanada)
 Friedrich Cerha (Austurríki)
 Rudolf Maros (Ungverjaland)
 Constantin Regamey
 Aðalritari: Rudolf Heinemann (Berlín)
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 Heimilisfang: c/o Donemus
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Paul Hindemith †	Hans Rosbaud †	

Fyrsta dómnefndin 1923

Ernest Ansermet	Hermann Scherchen
André Caplet	Egon Wellesz

47 hátíðir ISCM

1923 Salzburg	1939 Varsjá	1958 Strassburg
1924 Salzburg, Prag	1940/41 New York	1959 Róm
1925 Feneyjar, Prag	1942 San Fransisco	1960 Köln
1926 Zürich	1946 London	1961 Vín
1927 Frankfurt am Main	1947 Kaupmannahöfn,	1962 London
1928 Siena	Lundur	1963 Amsterdam
1929 Genf	1948 Amsterdam	1964 Kaupmannahöfn
1930 Lüttich, Brussel	1949 Palermo, Taormina	1965 Madrid
1931 Oxford, London	1950 Brussel	1966 Stokkhólmur
1932 Vín	1951 Frankfurt am Main	1967 Prag
1933 Amsterdam	1952 Salzburg	1968 Varsjá
1934 Flórens	1953 Osló	1969 Hamborg
1935 Prag	1954 Haifa	1970 Basel
1936 Barcelona	1955 Baden-Baden	1971 London
1937 París	1956 Stokkhólmur	1972 Graz
1938 London	1957 Zürich	1973 Reykjavík

Miklatún

Monday June 18, 20.30

18

Jónas Tómasson *Quartet*

Jón H. Sigurbjörnsson, flute
 Gunnar Egilsson, clarinet
 Þórir Þórisson, bass clarinet
 Stefén Stephenson, horn

Hafliði Hallgrímsson *5 Pieces for Piano*

Bird in a Cage
Cloud
Mirrors
Mirage
Dream

Halldór Haraldsson, piano

Jón Leifs *Requiem*

Hamrahlíð High School Choir
 Þorgerður Ingólfsdóttir, conductor



Jónas Tómasson

(b. 1946) studied flute and composition at the Reykjavík College of Music. Further studies at Amsterdam Conservatory of Music (under Ton de Leeuw). Among his compositions are *Quintet* for Wood-Winds (1970), *1,41* for orchestra, *Concerto for viola* and chamber orchestra (1971), *Play-Play* for orchestra (1972). The *Quartet* for Wood-Winds was composed in 1972.



Hafliði Hallgrímsson

(b. 1941) studied 'cello at the Reykjavík College of Music 1958—62. Accademia Santa Cecilia in Rome 1962—63 (under Mainardi), Royal Academy of Music, London 1964—66 (under D. Simpson). Private studies in composition with Peter Maxwell Davies 1968—72. Principal compositions: *Fantasia* for solo cello (1969), *Five Pieces* for Piano (1971), *Elegy* for soprano and chamber ensemble (1971) text by Quasimodo, *Duo* for viola and cello (1972), *Hoa-Haka-Nana-Ta* for clarinet, strings and percussion (1972).



Jón Leifs

(1899—1968) studied music in Leipzig 1916—22 and lived in Germany for almost 30 years. He founded the Icelandic Composers Society in 1945 and three years later the Performing Rights Society, STEF, and was almost uninterruptedly the president of those organizations. Jón Leifs was active as a conductor and a collector of Icelandic folk-songs. He has written two books on his artistic views, in addition to many articles in newspapers and periodi-

cals. Jón Leifs composed several large scale works, *Concerto* for organ and orchestra, op. 7, *The Saga Symphony*, op. 26, music drama without words, *Baldr* op. 34, *Edda Oratorium I* (The Creation of the World), *Edda Oratorium II* (The Life of the Gods), several orchestral overtures, *Hekla*, *Geysir*, *Landsight*, and *Iceland Overture*, op. 9. Solo-songs for choir with texts from the Icelandic Sagas and Eddas also have a considerable place in his output, in addition to chamber music, among which works are the two string-quartets, *Mors et Vita*, op. 21 and *Vita et Mors*, op. 36.

Iceland

Music

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Nordic House
Tuesday June 19, 17.00

19

Arne Nordheim (Norway)	<i>OHM</i>
Finn Mortensen (Norway)	<i>Pieces for solo flute</i>
Antonio Bibalo (Norway)	<i>Sonatina no. 2, Astrali</i>
Sigurd Berge (Norway)	<i>Yan Guan</i>
Erkki Salmenhaara (Finland)	<i>Quintet</i>
Karl-Erik Welin (Sweden)	<i>Etwas für...</i>

The Norwegian Wood-Wind Quintet

Per Öien, flute
Erik Njord Larsen, oboe
Erik Andersen, klarinet
Odd Ulleberg, horn
Torleiv Nedberg, bassoon



Arne Nordheim

(b. 1931) studied in Oslo under Andersen, Brustad and Baden, and in Denmark, Vagn Holmboe. He has won several prizes, principally the Nordic Composers' Prize in 1972 for *Eco* for soprano, choirs, and orchestra. His compositions include: *Epigramme* (1955) and *Quartet* (1956) for string quartet, *Aftonland*, song cycle for soprano and chamber ensemble on words by Lagerkvist (1957), *Canzona* for orchestra (ISCM 1963), *Katharsis*, ballet for orchestra and tape (1962), *Kimaere*, TV ballet (1962), *Epitaffio* for orchestra and tape (1963), *Favola*, TV work for soprano, tenor, choir, orchestra and tape (1965), *Floating* for orchestra (1971), *Respons I* for percussion and tape (1966), *Respons II* for organs, percussion and tape (1967), *Signals* for accordeon, guitar and percussion (1967), *Colorazione* for el. organs, percussion and amplifiers (1968). Several electronic pieces such as: *Evolution* (1966), *Varsovie* (1968), *Solitaire* (1968), *Pace* (1970).

Finn Mortensen



(b. 1922) studied under Eken and Egge in Oslo, N. V. Bentzon in Denmark. He himself has exercised considerable influence on younger Norwegian composers, and is now a professor at the Oslo Conservatory of Music. His catalogue of works lists 32 opera, including seven *Sonatinas* and four *Sonatas* for various instruments, *Quintet* for Winds (ISCM 1956), *Fantasy and fugue* (ISCM 1960), orchestral works such as *Symphony* (1953), *Pezzo orchestrale* (1957), *Evolution* (1961), *Tone Colours* (1962), *Per Orchestra* (1967), *Concerto* for

Piano and Orchestra (1963), numerous piano pieces as well as shorter works for children and amateurs.

Antonio Bibalo

(b. 1922, Trieste) lives in Norway. He studied at the Giuseppe Verdi Conservatory and in London under Elisabeth Luthy. In 1958 his Concerto for Violin won the prize in the Béla Bartók Competition. His principal works are: *Concerto Allegorico*, *Concerto da Camera*, *Fantasy* for Violin and Orchestra, *Four Balkan Dances* for small orchestra, *Pitture Astratte*, *Sinfonia-notturna*, *Elegia per un'era spaziale* (for soli, choir and orchestra), *Pinocchio* (ballet), *The Smile at the Foot of the Ladder* (opera), *Autunnale*, two *Concertos* for piano and orchestra, *Servant of Two Masters* (overture), *Nocturne for Apollo* (Requiem ballet), two *Sonatinas* for woodwind quintets.



Sigurd Berge

(b. 1929) studied music at the Oslo Conservatory of music (under Torleif Ekan) and privately under Finn Mortensen (1956—58). His principal compositions include: *Pezzo orchestrale*, *Raga* (Concerto for oboe), *Sinus* for strings and percussion, *Chroma* for orchestra, *Dances from Gudbrandsdalen* for orchestra, *Divertimento* for string-trio, *Tamburo piccolo* for strings and percussion, *La malade imaginaire* (theater music), *Ballet* for dancers and percussion, *Episode* for violin and piano, solos for oboe, flute and horn, *Epsilon* for amateur orchestra, and in addition a series of electronic pieces: *Raindrop postlude*, *Bubbles*, *Mouthorgan*, *Moonscape* etc.





Errki Salmenhaara

(b. 1941) studied composition under Joonas Kokkonen and György Ligeti as well as musicology at the Helsinki University, where he now teaches. His compositions include: *Sonata* for cello and piano (1960), *String Trio* (1961), *Compositions for String Quartet* (1963), *Compositions* for violin, clarinet, guitar and percussion (1963), *Elegy I* for 3 flutes, 2 trombones and double bass, *Elegy II* for two string quartets, *Elegy III* for cello solo (1965), *Three Symphonies*, 1962, 1963, 1964, *Japanese songs*, *Catullus amans* for male choir. The *Quintet* was composed in 1964. It is in three movements: Allegro molto, Andante, Adagio.

Karl-Erik Welin



(b. 1934) studied composition undir Bucht, Lidholm, and also organ under Alf Linder. He has been active as an organist, in music theatre and improvisation. Principal compositions: *Chinese poems*, *Sermo modulatus* (flute and clarinet), *Cantata* for children's voices and three instruments *Renovationes*, No. 3, for violin, double bass and seven wind instruments (1961), *Esserveccchia* for horn, trombone, guitar, el. organ and piano (1963), *Warum nicht?* (1964), *Pereo* for 36 strings (1964), *Dummerjõns*, opera for TV (1967). *Etwas für ...* was composed in 1967.

Miklatún

Tuesday June 19, 20.00

- | | |
|--|--|
| Vasilis Tenidis
(Greece) | <i>The Girl with an Umbrella</i>
Geirlaug Þorvaldsdóttir, acting
Jón Páll Bjarnason, guitar
Bjarni Guðmundsson, tuba |
| Marek Kopelent
(Czechoslovakia) | <i>Musique piquante</i>
Einar G Sveinbjörnsson, violin
Thorkell Sigurbjörnsson, piano |
| Yaacov Gilboa
(Israel) | <i>Fourteen Epigrams for Oscar Wilde</i>
Ursula Mayer
Halldór Haraldsson, piano |
| Bart Schurink
(Holland) | <i>Suggestion</i>
Gunnar Egilson, clarinet |
| Homer Lambrecht
(United States) | <i>Meta-Phrases</i>
Frederick L. Hemke, saxophone
and bass clarinet |
| Maurice Benhamou
(France) | <i>Lo tirtsakh</i>
Ruth L. Magnússon, soprano |
| Chung Gil Kim
(Korea) | <i>Three Flutes and Percussion</i>
Robert Aitken,
Jón H. Sigurbjörnsson,
Jósef Magnússon, flutes
Reynir Sigurðsson, percussion |
| Hiddenori Tokunaga
(Japan) | <i>Eidos</i>
Frederick L. Hemke, saxophones
Daniel Harris, tapes |
| Olav Anton Thommesen ..
(Norway) | <i>Konsert-kammer</i>
for 12 performers
Solo: Gurli Egge
Cond.: Per Lyng |



Vasilis Tenidis

(b. 1936, Larisa) came to Athens in 1955 to study law at Athens University. At the same time, he studied classical guitar and musical theory with J. A. Papaioannou. As a composer he has dealt with different styles (for the theatre, television, movies, folklore, experimental music etc.). *The Girl with an Umbrella* was composed in 1969 and performed for the first time in Athens the same year.



Marek Kopelent

(b. 1932 in Prague) studied composition at the Academy of musical arts (under prof. Řidkýs). 1956—71 he was a lector and editor for contemporary music for Supraphon in Prague. From 1965 artistic director of Musica viva pragensis, and now a free lance comp. Principal works: *Matka* for mixed choir (1964), *Contemplation* for chamber orchestra (1966), *Snehah* for soprano, jazz-alto, tape, and ensemble (1967), *Stilleben* for chamber ensemble (1968), *Irrende Stimme* for actress, ensemble, tape, film, and lights (1969/70), *Zaloby* for choir (1970), *Appassionato* for piano and orchestra (1970/1971), *Intimissimo* for chamber ensemble (1971), *Syllables mouvementées* for 12 voices (1972), *Sonata* for 11 strings (1972/73). *Musique piquante* was composed in 1970/71, originally for violin and cymbalon. It is, so to speak, an anecdote, an encore for a recital.

Yaacov Gilboa

(b. 1920, Czechoslovakia) grew up in Vienna and came to Palestine in 1938. Musical training in Jerusalem and Tel Aviv (under Josef Tal and P. Ben-Haim), and, later in Colopne (1963) and Darmstadt (1968). He has composed numerous works for solo-voice and different instrumental ensembles, in addition to choral compositions such as: *The 12 Jerusalem Windows* for vocal ensemble and chamber (baroque) orchestra, *Thistles* for vocal ensemble, horn, cello, piano and percussion, *Dew* for children's choir and harp. Instrumental compositions include: *Crystals* (ISCM 1969), *Horizons in Violet and Blue* (ballet music) and the Cycle: *Painting to the Bible — Cedars for orchestra*, *The Dead Sea Scrolls* for mixed choir, childrens' choir, 2 organs, tape and orchestra. *Fourteen Epigrams* for Oscar Wilde was written in the summer of 1972. The piano part is also prerecorded and played at double speed during the performance. Fourteen most sagacious and pertinent epigrams of Oscar Wilde were chosen as the text of this work, which may be considered as a writing of "epigrams to epigrams", i. e. musical epigrams to philosophical ones.



Bart Schurik

(b. 1947) studied music first in the town of his birth, Weesp, and later in Utrecht and Amsterdam. In 1968 he participated in Petrassi's summer session. To-day Schurink is active as a composer and teacher. He has composed i. a. numerous solo pieces, and *Suggestion I* (1969) heads a series of



such works. The work is based upon 12 chosen notes which are to form the unity of sound. The technical ability of the performer is fully put to test with almost all known playing techniques. Dynamics and phrasing correspond to the basic row. Twice is a possibility for improvisation, where the soloist has to fill in "open places".

Homer Lambrecht

(no information received at time of printing).

Maurice Benhamou



(b. 1936) studied composition under O. Messiaen. In 1965 he won the analysis prize of the Paris Conservatory and studied conducting with Boulez and composition with Stockhausen and Pousseur at Cologne. Principal works and prizes: *Mizmor* 114, Royaumont International Prize (1966), *Chir*, Gaudeamus prize (1967, *Kaddish* (1968), *Pérek-Limoud*, etude for orchestra, In 1969 named "Directeur de la Musique a la Grande Synagogue de Paris", and the result being a series of religious works for the Synagogue. In 1971 commissioned "Groupe de Musique Expérimentale de Bourges" *TRB* for variable ensemble and tape, and *Lo Tirtsakh*. *Maskit* for orchestra chosen for the International Gaudeamus Week (1971), *T4C*, quintet for brass (1973).

Lo Tirtsakh

De l'hébreu: "Tu ne tueras point"

Quatrième des Dix Commandements de Moïse ... Queques millénaires ... Hiroshima, première bombe atomique, à moins que Sodome déjà ... peut-être ...?

Hitler

Rue d'Isly (Alger)

17ème parallèle ...

„La main du Seigneur se posa sur moi et le Seigneur me transporta en esprit au milieu de la vallée, laquelle était pleine d'ossements" (Ezéchiel chap. 37)

Cette "vision" du Prophète, "Lo Tirtsakh" en est la projection dans notre monde actuel

Déroulement de l'oeuvre:

- Explosion-Hiroshima
- Lamentations de la Femme-Mère Voix de Goebbels
- Vision d'Ezéchiel. Mélodie dans le caractère de la musique traditionnelle juive
- Evocations de nos guerres: Hitler-Reportages sur le vif: à Alger, combat de rue, au Nord Viêt-Nam, opération militaire vue d'un hélicoptère. La voix soliste chante le 4ème Commandement en plusieurs langues.
- Mélodie, utilisant un texte où sont imbriqués les noms des pays: Israël, Viet-Nam, Paléستine, Biafra
- Désespoir de la Femme-Mère sur ces quatre pays. Voix soliste: "ossements desséchés" en plusieurs langues africaines et hébreu
- Chanté en hébreu: "Ainsi parle le Seigneur Dieu à ces ossements je vais faire passer en vous un souffle et vous revivrez" "rouakh": souffle, esprit ... voix de Martin Luther King et Jean XXIII hommes de Paix

LO TIRTSAXH ... espoir de vie ... envie de Paix

Chung Gil Kim

(b. 1934) studied music at Seoul National University (under prof. Sung Tai Kim and Se Hyung Kim). In 1970 further studies at Hannover Musik Hochschule (under Isang Yun, prof. Koerpper and von Bloch). He is at present Director of Music Department at Seoul High School of Music and Art, and lecturer at Seoul National University and Ewha Women's University. His principal works are: *Trio* for vn., cl., pno, 1962), *Normal Space* for brass (1968), *Two Chords for Piano* (1970), *String Quartet* (1970), *Wood Quintet* (1971), *Drei Flöten*



u. *Schlagzeug* (1971). In this last piece an attempt is made to combine Asiatic and modern European characteristics. A Twelve-tone technique is freely used. The piece is in seven parts, in one movement. It is based upon the opposition between the dynamic and aggressive percussion part and the lyrical, gentle sensibility of the colourourful glissando-nuances of the flutes.

Hidenori Tokunaga



(b. 1925) is a professor of composition and chairman of the Music Dept. at Kobe Tokiwa College, Japan. He has been a visiting lecturer at Northwestern and Wisconsin Universities (in 1970 and 1972). His list of works is very extensive, divided evenly between vocal and instrumental works, solo, ensemble, orchestral and electronic compositions. His *String Quartet* no. 3 and *Syntax* for orchestra were in 3rd and 6th place at the Concorso Internazionale di Composizione in 1965 and 72. *Eidos* for saxophones was composed for the University of Wisconsin and Frederick Hemke. "With this Greek title, according to Socrates, I hope to express the unfathomable depths of the mind, its simplicity, and at the same time complication, delusion as well as symmetry".

Olav Anton Thommesen

(b. 1946) studied in the U.S.A. (Westminster Choir College at Princeton), University of Indiana (1965—69) under B. Heidem and Y. Xenakis, and in 1971 received a Polish grant to study at the Warsaw Conservatory. Principal works: *Varlösning* for string-quartet, string or-

chestra, 5 horns, flute and percussion. *Strykvar* I and II for string-quartet, *Litt Lyd* for singers and orchestra, *Et Konsert-kammer*, *Flest* for school orchestra, and the electronic pieces: *Utelukket* (Outdoor music), and *What we need now is a good cosmic enema*.

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Miklatún

20-21-22-23

Wednesday June 20, 17-19

Thursday June 21, 14-16

Friday June 22, 14-16

Saturday June 23, 14-16

Tape Music

S. Vassiliadis (Greece) *The Secret Songs of Silence*

Satoshi Sumitani (Japan) *Cluster of Nephrolepis
Marsharies*

Paul Pignon (Yugosl.) *Hardware Performance*

Milan Stibilj (Yugosl.) *Mavrica*

Jorge Antunes (France) *Historia de un pueblo
Auto-retrats
Cinta-cita*

Dieter Kaufmann (Austria) *Herbstpathetique*

Brian Fenelly (U.S.A.) *SUNYATA*

Klaus Ager (Austria) *Silences VIII*

Peter Michael Braun (Germany) *Ereignisse*

Makato Shinohara (Japan) *City Visit*

Tamas Unvary (Hungary) *Call In-ter-s
Seul*

Sigurd Berge Norway) *Erupsjon
Gaudeamus
Humoreske
Munnharpe*

Björn Fongaard (Norway) *Sinfonia microtonalis*

Kare Kolberg (Norway) *Environments*

Arne Nordheim (Norway) *Lux et tenebrae
Pace*

Eugeniusz Rudnik (Poland) *Mobile*

Douglas Lilburn (New Zealand) *Summer Voices*

- Ingram Marshall (United States) *Cortez*
 Michel Longtin (Canada) *Honor de la Superieure*
 Alfredo del Monaco (Venezuela) *Electronic Study 2*
 Lars Gunnar Bodin (Sweden) .. *Tape Music*

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St. Vassiliadis

(b. 1933) has been primarily concerned with music for the theatre: *Iphigenia in Aulis* (1963), *Hippolytos* (1963), *Trojan Women* (1966), *Bacchantes* (1969), *Trachiniae* (1970). His more recent works use electronics, *The Persians* (1971), *Threni* (1972), *Oedipus Rex* (1973), for men's choir and tape, *Øresteia* (1972), for 9 instruments, choir and tape, *In Fire* (1972/73), in memory of his collaborator, J. Christou, *The Secret Songs of Silence* (1971), combines sounds of a synthesizer and concrete sounds, was commissioned by the 4th Hellenic Week of Contemporary Music.

Satoshi Sumitani

(b. 1932) is a professor of composition at Tokyo Gakugei University, and Head of Sumitani Electronic Music Studio. He has written books and numerous articles on Acoustic Psychology. From 1969—72 he composed ten electronic works and two for orchestra and tape. "Temilyeazev said that the difference between vegetable and animal life is not qualitative but quantitative. Mythology is full of examples: Daphne/laurel-tree, Clicia/sun-flower, and Heliades/larch-tree. The Nephrolepis Marshallia is a sort of fern, its leaves being most delicate of all ferns. As these leaves are parted, most compact clusters of yellowish-green are formed. In this work an attempt is made to bring about a Moire pattern, consisting of sound-clusters, as infinite as cluster of Marshallies. This is a qualitative metamorphosis in terms of quantitative multiplication of cells.



Paul Pignon



(b. 1939, London) lives in Belgrade, and is attached to the Radio Belgrade Electronic Studio. *Hardware Performance* was the first autonomous composition realized in that studio (core of which is the Synthi 100) "Hence I was verifying the performance of the hardware, and also the hardware was performing under my control. There are three movements, the first being melodic, the second a transition from "smooth to fiercely vibrating", and in the third, some of the parameters conveying artistic information are: distance of sound, degree of agitation, roughness of the pieces, relative "ugliness" and "aggressiveness".

Milan Stibilj



(b. 1929) studied psychology and musical composition at Ljubljana and Zagreb, and later at Utrecht, where his *Rainbow* was composed in the spring of 1968. The basic sound-source is that of water drops, which then is transformed through the introduction of noise, the noise being "written" on the tape by the composer. The form of the work follows the characteristics of the longitudinal wave form, onto which time-values are placed.

Jorge Antunes

(b. 1942, Rio de Janeiro) is at present working as a composer in the Groupe de Recherches Musicales of the ORTF in Paris. The three pieces here presented are all realised at "Instituto Torcuato Di Tella" in Buenos Aires. *Auto-retrats* (1969) is a self-portrait, both esthetic and ideological. The

last section includes an imitation of "political discourse". *Cinta-cita* (1969) is composed of three sources, corresponding typologically to: points, lines and surfaces. It begins with simultaneous presentation of those types, develops them continuously until total disintegration is reached: silence. *Historia de un pueblo* (1970) is inspired by the "cyclism" of the work "Z" by Vassili Vassilikos. It is in distinct sections, separated by silences. In a cyclic fashion, the sections are repeated, but always altering the characteristics "passivity" and "aggression". Subjectively, the composer breaks off the cyclism which is the trait of "Z" by presenting the last section with the characteristics of "activity".



Dieter Kaufmann

(b. 1941) has been a teacher in electro-acoustic composition at Wiener Musik-hochschule since 1967 and attached to Studio Kärnten of the Austrian Radio. *Herbstpathetique*, op. 22, 1972, is realized in the Studio of Groupe de Musique Experimentale de Bourges. It is a new form of Lied composition, Hölderlin's *Hälfte des Lebens* and Rilke's *Herbst* become a musical structure. The basic tone of the three part composition is sorrow, the key words are Hölderlin's "weh mir" and Rilke's "fallen". Between the two poems "golden autumn" is expressed through purely musical means.



Brian Fenelly

(b. 1927) has worked at the electronic studios at Yale, New York University and State University of New York at Albany,



and is currently an Associate Professor at N. Y. U. and editor of Contemporary Music Newsletter. SUNYATA (1970) is produced at the studio of State University of N. Y. at Albany. Its materials are completely electronic and its working-out relied on automatic programming devices in connection with the Moog equipment in place at this studio. The original version is for 4 channels, and the piece is divided in three sections. The acronymic title is a Buddhist word: that which exists absolutely and without predication.

Klaus Ager



(b. 1946) has since 1971 done post-graduate studies with O. Messiaen and P. Schaeffer in Paris. *Spirale silencieuse*, 2nd version, is realized in the studios of the GRM of the ORTF in Paris. It is based entirely on concrete sounds: water, timpani, tam-tam etc. The name hints at the form, the evolution of the parameters being in the form of a spiral, beginning slowly and quickening towards the end. There are two abrupt changes in this evolution, dividing the piece in three parts.

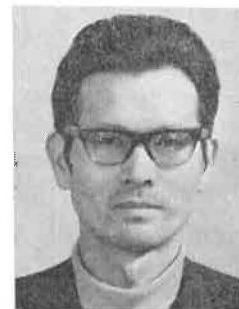
Peter Michael Braun



(b. 1936) has received many prizes and commissions, and is at the moment a visiting docent at the University of the Philippines. In addition to many compositions, he has written articles on various aspect of contemporary music and theatre. *Ereignisse* (Hommage a Edgar Varese) was realized at the studio of the Musikhochschule in Cologne 1965—68. It is mainly based on synthetic electronic sound which is woven into sound patterns. The title means "events".

Makoto Shinohara

(b. 1931) has been active as a composer in many different cities in Europe and the U. S. *City Visit* (1971) was realized at the Columbia-Princeton Electronic Music Center in New York. All materials are taken from the sounds and noises of New York City, composed on to an 8 channel tape. The 1st part contains the city noise, heard from the top of Empire State Building, the outdoor noises from Rockefeller Center, and the movies and shows in Radio City Music Hall. The 2nd part consists of sounds from four different theatres on Broadway, the 3rd, is a collection of dress noises from Times Square, during an evening stroll. A musical tourism by means of collage process.



Tamas Ungvary

(b. 1936) has won several prizes for conducting. At present he is a producer and teacher at the EMS Studio in Stockholm. *Soul* is computer generated for 4 channels. "The title ("alone") is a suggestion for public listening, the listener should be undisturbed, and alone. The title refers symbolically to the elements of musical structure, and to the form of the composition which is adapted to my instrument, the computer."



Björn Fongaard

(b. 1919) is a guitar virtuoso and a teacher of that instrument at the Oslo Conservatory of Music. Principal works: *Orafoni*, *Serenade* for Strings, *2 Sinfoniettas*, *Uran 235*, *Sound-shapes* for Strings, *Reflexions* for guitar, percussion and recitation, *Sin-*

fonia microtonalis I, II, III, Galaxy (electronic), *Homo Sapiens* and *Epos* (both electronic), *3 Symphonies* (Symphonies of Space), and *Universum*.



Kare Kolberg

(b. 1936) is active as an organist and musicologist in Oslo, and has been a music critic and president of the Norwegian ISCM Section. Principal works: *Suoni* for orchestra, *Aleksander* (a chamber opera), *Hakena'anit* (church ballet), *Duo* for oboe and clarinet, *String Quartet*, Music for TV, and a series of electronic compositions.

Eugeniusz Rudnik

is a Polish composer and sound engineer at the Warsaw Electronic Music Studio. *Mobile* (1972) is a cooperative production between the Warsaw Studio, Fylkingen, and Swedish Radio.



Douglas Lilburn

is a composer from New Zealand, and a professor at the Conservatory of Music in Auckland. His compositions cover a wide range from symphonies, chamber music, film music to electronic works. *Summer Voices* is realized in his studio in Auckland.

Ingram Marshall

is an American composer, teacher at Mills College, where *Cortez* was composed in 1972.

Michel Longtin

is a Canadian composer, primarily known as a composer of electronic music in Montreal.

Alfredo del Monaco

(b. 1934) has composed both electronic and instrumental works, mostly for the ensemble Composers/Performers Group. *Electronic Study 2* was composed in New York in 1971.

Lars Gunnar Bodin

(b. 1935) is one of the leading composers of electronic music in Sweden. In the early sixties he composed mostly music theater pieces, but has since then worked almost exclusively with electronic music. His *Tape Music* (preliminary title) is commissioned by the Musica nova in Reykjavik on the condition that it were based on Icelandic sounds.



Wednesday June 20, 20.00

- Paul Pedersen *An old song of the Sun and the Moon and the fear of loneliness* (1973) for soprano, flute and piano with electronics
(Canada)
- Harry Freedman *Toccata* (1967) for soprano and flute
(Poland, Candada)
- Mario Davidovsky *Synchronisms VI* (1970) for piano and tape
(Argentina)
- Bengt Hambraeus *Recit de deux pour Trois Executants* (1973) for soprano, flute and piano
(Sweden)
- John Weinzweig *Triologue* (1970) for soprano, flute and piano
(Canada)
- Bruce Mather *Madrigal IV* (1972) for soprano, flute, piano and tape
(Candada)
- Karel Goeyvaerts *Goathemala* (1966) for soprano and flute
(Belgium)
- Toru Takemitsu *Voice* (1971) for flute and electronics
(Japan)
- Atli Heimir Sveinsson .. *Bizzareries* (1971) for flute, piano, soprano and tape
(Iceland)

The Lyric Arts Trio

Mary Morrison, soprano
Marion Ross, piano
Robert Aitken, flute

Paul Pedersen

(b. 1935) holds a Ph.D. from the University of Toronto, and among his teachers are M. Adaskin and J. Weinzwieg. At present he is Chairman Dept. of Music Theory at McGill University. *An Old Song* was composed in 1973 for the Lyric Arts Trio. The piece is built around the motive: Csharp, D sharp, C sharp, A sharp, from an old Eskimo song. Fragments from the chorale "Es ist ein Ros 'entsprungen" infiltrated the composition. Gradually, the three-pitch motive expands to a pentatonic scale, used for the refrain "Lyaiya" each time it occurs. At "There is joy" the tonal material expands to diatonicism, and the remaining verses are chromatic, using 11 note row, in addition to sounds without definite pitch.

There is fear
In the longing for loneliness
When together with friends
Aand longing to be alone.
Lyaiya — ya — ya

There is joy
In feeling the warmth
Come to the great world
And watching the sun
Follow its old footprints
In the summer night.
Lyaiya — ya — ya

There is fear
In feeling the cold
Come to the great world
And watching the moon,
Now new moon, now full moon
Follow its old footprints
In the winter night.
Lyaiya — ya — ya

Where is all this going
I wish that I were far away
And yet I will never again
Be with my friends.
Lyaiya — ya — ya

Eskimo Song translated by Knud Rasmussen

Harry Freedman

(b. 1922, Lodz, Poland) was for 24 years English Horn player in the Toronto Symphony. His composition studies were under J. Weinzwieg, O. Messiaen A. Copland, and E. Krennek. His compositions include: *First Symphony* (1960), *Images* (1965), *Tangents* (1969) and *Graphic I* (1970) for orchestra, *Rose Latulippe* (1966), *Five Over Thirteen* (1969), *The Shining People of Leonard Cohen* (1970), ballets, in addition to music for films and the theatre. *Toccata* (1967) gives the voice and instrumental responsibility, and for the most part it is a vocal-flute duet. The influence of jazz is evident in the vocal syllables, rhythms and melodies. The work was written for his wife, Mary Morrison, and Robert Aitken.



Mario Davidovski

(b. 1934, Argentina) has been active at Columbia University since 1958, recipient of many major awards. His *Synchronism* (1970) won the Pulitzer Prize in 1971. It continues the series of "synchronisms", solo or chamber works with tape, begun in 1963. The composer says about Synchronisms: "They belong to a series of short pieces wherein conventional instruments are used in conjunction with

electronic sounds. The attempt here has been made to preserve the typical characteristics of the conventional instruments and of the electronic medium respectively — yet to achieve integration of both into a coherent musical texture.”

Bengt Hambraeus

(b. 1928) has been in the foreground of Scandinavian avant garde since the late 50s, a leader of the new organ school and electronic music, is now a professor in Montreal. *Recit de deux* (1973) was composed for the Lyric Arts Trio. It is mostly a dialogue between flute and (textless) soprano: récit de deux — c.f. the classic ballet term pas de deux. The soprano also performs on percussion instruments. At the end, the piano takes over control and suddenly changes the atmosphere.

John Weinzwieg

(b. 1913) is among the leaders of Canadian composers and professors of composition with a long list of compositions including: 5 Divertimenti for solo winds, 3 string quartets, concertos for violin, piano, harp, sonatas for violin, cello, and piano. His recent orchestral work with theatrical solo percussion *Dummiyah* (Silence) explores new sound forms. *Triologue* (1972) is a free association stage piece, employing the language of phonetic and semantic properties of the sung and spoken syllable. It explores states of feeling in a sequence of random



moments. The words and phrases were arranged from sources such as:

Found, heard
Quote, unquote
Absurd, overheard

Karel Goeyvaerts

(b. 1923), pupil of D. Milhaud and O. Messiaen, leader in the development of electronic music in Belgium. Since 1970 producer at IPEM, Ghent. His compositions include: *Sonata* for 2 pianos (1950/51 No. 4 with dead sounds (1952) *Composition No. 5* (1953), *Parcours* (1967) for several violins, *Active-Reactive* (1968 for 2 oboes, 21pts., piano *Catch a 4* (1969) verbal score, *Van uit de kern* (1969) verbal score for two, *Bélise dans un jardin* (1972) for 24 voices and 6 instruments. *Goathemala* (1966) uses the consonants found in Indian place-names. The work alternates between strict rhythmic control and total freedom. The dynamics are mostly controlled by using to best effect the sounds of the works.

Bruce Mather

(1939) studied in Toronto, Paris, and California, teachers including O. Morawetz, J. Weinzwieg, R. Harris, D. Milhaud, O. Messiaen, and L. Smith, and is now professor at McGill University. He has received many commissions from Canadian institutions. *Madrigal IV* (1972) was commissioned by the Lyric Arts Trio, one of series of madrigals on texts by St. Denys Garneau. In this case it is:



Et mon regard part en chasse effrénément de cette splendeur qui s'en va, qui s'échappe par les fissures du temps. On the tape, the soprano, flute (also piccolo and bass flute) are recorded, forming, in the beginning, a backdrop for the live performers. Later it forms a coordinated quartet, and finally a canon in which the live performers play delayed the music on the tape.

Toru Takemitsu

(b. 1930, Tokyo) is mostly self-taught. He has combined traditional Japanese elements with those of Western contemporary music. *Voice* (1971) was composed for A. Nicolet, inspired by the "Handmade Proverbs" by Shuzo Taki-guchi: Who goes there?

Whoever you are, speak,
transparency!

The No flute influences *Voice*. Colour, timbre and inflection are changed through multiple fingerings, pure tone is rare and the voice is frequently used.



Atli Heimir Sveinsson

(b. 1938) studied in Reykjavík, Cologne, Bilthoven, and Darmstadt, his teachers including G. Raphael, R. Petzold, G. M. Koenig, Stockhausen and Pousseur. His principal compositions are: *Hljómi* and *Fónsun I—III* for different chamber ensembles, *Spectacles* (ISCM 1970) for percussion and tape, *Tengsl* (1970) for orchestra, Concertos for viola (1971) and flute (1973) and orchestra. *Bizzareries* (1971) was written for the Lyric Arts

Trio. It is everything that the name suggests, even to the mis-spelling of the French title. Sections of detailed control are juxtaposed with areas of graphic freedom, writing of great sensitivity contrasts with the utmost in vulgarity and intentional insults are cast in many directions with no one, not even the performer, escaping unscathed.

Hotel Loftleidir

Thursday June 21, 12.00

21

A Tea Symphony

or

The Perils of Clara

a kitsch opera in nine drinks

for soprano, flute and piano

text and music by Gabriel Charpentier

commissioned by the Lyric Arts Trio, 1972

The Lyric Arts Trio

Mary Morrison, soprano

Marion Ross, piano

Robert Aitken, flute

Nordic House
Tkursday June 21, 17.00

21

Luc Ferrari (France)	<i>Tautologos</i>
Olov Franzén (Sweden)	<i>Thanks to St. Georges</i>
Bengt-Emil Johnson (Sweden) ..	<i>Mimicry</i>
Luca Lombardy (Italy)	<i>Albumblåteer</i>
Ingvar Lidholm (Sweden)	<i>Stamp Music</i>
Sten Hanson (Sweden)	<i>Extrasensory Conception IV</i>
Anders Eliasson (Sweden)	<i>Quo vadis?</i>

Harpans Kraft from Sweden

Göran Rydberg
Kerstin Stahl
Anders Jonsson
Mats Persson
Olof Franzén

Luc Ferrari

(b. 1929) began working with P. Schaeffer in Paris 1958. He has composed both electronic and instrumental works, films and TV-programmes. *Tautologos* is a flexible piece for an instrumental ensemble.

Olof Franzén

(b. 1944) composer and cellist, and one of the members of Harpans Kraft. *Thanks to St. George*, for cello solo, was written at a time, when he was a convalescent at St. George's Hospital in Stockholm.



Bengt Emil Johnson

(b. 1936) composer and author. *Mimicry*, based on sounds of nature, was composed specially for Harpans Kraft in 1973.

Luca Lombardi

(b. 1945) is an Italian composer, but active in Copenhagen at the moment. The piano piece *Albumblätter* was written in 1969.



Ingvar Lidholm

(b. 1921) is a professor in composition in Stockholm, one of the leading Swedish composers, internationally known through a long list of works. *Stamp Music* was written in 1972 to celebrate the 200th anniversary of the Royal Music Academy, and to be published as a stamp.

Sten Hanson

(b. 1936) composer and author. *Extra-sensory Conceptions IV* belongs to a series of works with the same name. No. IV is written specially for Harpans Kraft in 1973.



Anders Eliasson

(b. 1947) is one of the most noticeable of the youngest composers in Sweden. *Quo vadis* for tape and instruments was composed for Harpans Kraft in 1972.



Thursday June 21, 21.00

Leifur Thorarinsson (Iceland) .. *Dream about a House*

Arne Mällnes (Sweden) *Quasi niente*

James Stevens (Britain) *Etymon*

Franz Endres (Austria) *Bagatellen*

Armando Gentilucci (Italy) *3 Bagatellen*

Helmut Lachenmann (Germany) *Notturmo*

Zygmunt Krauze (Poland) *Folk Music*

Iceland Symphony Orchestra

Páll P. Pálsson, conductor

Werner Taube, cello-solo

Leifur Thorarinsson



(b. 1934) studied at the Reykjavik College of Music, and continued in Vienna (under Jelinek) and New York (under W. Riegger and G. Schuller). His compositions include: *Mosaik* (1960) for violin and piano, *Trio* (1961) for vln., vcl., piano, *Kadensar* (1962) for 5 instruments, *Symphony* (1963), *Concerto* for Violin and Orchestra (1970), *String Quartet* (1969), in addition to music for films and the Theatre. *Dream about a House* (1972) is a pantomime from an intended opera.

Arne Mällnes



(b. 1933) studied both in Sweden and abroad, and among his teachers are Blomdahl, Blacher, Deutsch, Ligeti, and Koenig. Since 1963 he has been a teacher at the Academy of Music in Stockholm. Principal works: *Collage* (1962), *Aura* (ISCM 1967), *Transparence* (1972), *Gestes sonores* (ad lib. ensemble), *Capricorn Flakes* (pno., hpschord, vibe.) *Ceremus* (wind instruments, d. bass, perc.), *Fixations*, *Disparitions* (both for organ), and the choral works *Succsim*, *Dream*, *Vae* . . ., in addition ten electronic pieces, TV balles, *Kaleidovision*. *Quasi niente* (1968) is a piece for relaxation, a soft chair, a dark room or closed eyes (but open ears!). The piece can be performed by one up to four trios, preferably spacing the trios around the audience. All play from same score, starting from different points, resulting in a sort of canon.

James Stevens

studied in London, Paris and Berlin, and among his teachers are Frankel, Boulanger, Milhaud. His compositions include: 3 *symphonies*, harp and piano *concertos*, an opera, *Ghost Story*, *Requiem* (a capella), *Infantes Miseraie* (children's voices, speaker, and orchestra), and a number of smaller instrumental pieces. He has also composed many film, theatre, and TV scores in addition to educational works. *Elymon* was composed for "The Fires of London". The text is derived from the words "I love you". The instrumental part is a setting and a commentary on the vocal part. The musical forces are disposed around the auditorium, making a conventional ensemble playing almost impossible.



Franz Endres

(b. 1933) studied in Graz, lives in Vienna and is mostly self-taught.



Armando Gentilucci

(b. 1939) studied composition with B. Bettinelli and F. Donatoni, and has won composition prizes "Gioventu Musicale" and "Ricordi". He lives in Milan and is the director of Liceo musicale di Reggio Emilia. Published works: *Diagramma* (1970) for clar., vln., and piano, *Fantasia N. 2* (1968) for flute, strings, and percussion. *Rifrazioni* is composed in 1969.



Helmut Lachenmann

(b. 1935) studied in Stuttgart (Joh. Nep. David), Venice (L. Nono), and has been active as a teacher of theory at the Musikhochschule, Stuttgart, Docent at the Päd. Hochschule, Ludwigsburg, Coordinator of the Composition Studio of the International Courses, Darmstadt. 1972—73 he held master-classes in composition at Basel University. He has won several prizes. His compositions include: *Fünf Strophen* (1961) for 9 instruments, *Echo Andante* (1961) and *Wiegenmusik* (1963) for piano, *Introversion I*, and *II* (1963—64) for 6 instruments, *Szenario* (1965) electronic, *Streichtrio* (1965), *Interieur I* (1966) for percussion soloist, *Trio fluido* (1966) for cl., vla., and extra instruments, *Consolation I* (1967) and *II* (1968) for voices, *temA* (1968) for fl, voice, and cello, *Air* (1968) for orchestra, *Pression* (1969) for cello solo, *Guero* (1970) for piano, *Dal niente* (1970) for clar. solo, *Kontrakadenz* (1970) for orchestra, *Gran Torso* (1971) for string-quartet, *Klangschatten* (1972) for 48 strings and 3 grand pianos. *Notturmo* was composed in 1966/68).



Zygmunt Krauze

(b. 1938) studied under K. Sikorski in Warsaw and N. Boulanger in Paris. As a pianist he specializes in new music, and won 1st prize in 1966 in the Utrecht Competition. Now he is on Berliner Künstlerprogram scholarship. Principal works: *Malay Pantuns* for 3 fl. and voice (1961), piano solo: *5 Unitary Compositions* (1964), *Triptych* (1964) *Esquisse*

(1967), *Fallinwater* (1970). *String Quartet I* (1965), *II* (1970), *Polychromie* (1968) for cl., tbne, vcl., and piano, *Voices for free instrumental set* (1968) *Piece for Orchestra I* (1969), *Piece for Orchestra II* (1972), *Aus aller Welt stammend* (1973) for 10 strings. *Folk Music* (1972), uses folk material for homogenous sound, constantly changed with introduction of new quotations. It is performed by an ensemble of 40, within which solo groups are exposed. Each group plays independently according to tempo and character required. The quotations are from several regions of the USSR, Poland, Czechoslovakia, Hungary, Austrian Alps, and Slovenia.

Friday June 22, 21.00

- Paul-Heinz Dittrich Music for piano and 4 speakers
(DDR) (1972)
- Maki Ishii *La-Sen No. 2* for cello solo
(Japan)
- Friedhelm Döhl *Sotto voce* (1973) for flute,
violoncello and piano (world
premiere)
- Hans Zender *Trifolium* for flute, violoncello
and piano (1966)
- Bernd-Alois Zimmermann ... *Four Short Studies* (1970) for
cello solo
- Erhard Karkoschka *mit/gegen sich selbst I* (1969)
for flutist and tape
- Roman Haubenstock-Ramati . *Multiple 5* (1965) for flute and
(Austria) cello
- Niels Frédéric Hoffmann *Rondo d-moll oder Wo nimmt
Herr Roggenkamp denn die ..
schönen Töne her?* (1970)

Gerhard Braun, flute and recorders
Peter Roggenkamp, piano
Werner Taube, violoncello



Paul-Heinz Dittrich

(b. 1930) studied in Leipzig (under F. Finke) and Berlin (under R. Wagner-Régeny), and is now a teacher at "Hanns Eisler" Hochschule für Musik in Berlin. His *Schlagzeilen* won 1st prize in the International Competition, Alte Kirche Boswil, Switzerland. Principal works: *Memento vitae* (1967/68) for choir and perc., *Les fleurs de Baudelaire* (1969) for 3 sopranos and 8 instrumentalists, *Stabiles u. mobiles* (1969) vocal and instrumental variants for singers and orchestra, *Kammermusik* (1969) for wood-winds, piano and tape, *Begegnung* (1970) for 9, *Instrumentalblätter* (1970) for max. 36 instrumentalists, *qua-sie* (1971), phonetic, instrumental piece, *String Quartet* (1971), *Die anonyme Stimme* (1972) for oboe, tbn., tape, *Vokalblätter* (1972) for 12 vocalists, fl. ob., and tape. *Musik für Klavier und Vier Sprecher* (1968) concerns an integration of sound materials, a phonetic-instrumental poetry.

Maki Ishii



(b. 1936) studied in Tokyo and Berlin (under Blacher and Rufer), and divides his time between Berlin and Japan, where he organizes festivals of contemporary music. Principal works: *Cellostück* (1969), *Marimbastück* (1969), *Kyo-so* (1968) for percussion and orchestra, *Kyo-o* (1968) for piano, orchestra, and tape, *5 Elemente* (1967) for guitar and 6 players, *Expressionen* (1966/67) for strings, *Hamon* (1965) for violin, chamberensemble, and tape, *Galgenlieder*

(1964), bariton, men's choir, chamber ensemble, *Aphorismen* (1963) for 5 players, *Transitionen für Orchester* (1962), *4 Bagatellen* (1961) for violin and piano, *Seven Pieces* (1960) for small orchestra, *Prelude and Variations* (1959) for 9 players. *La-Sen Nr. 2* (1970) is based on 7 structures, each made from 7 parts. These structures are played in a certain repetitive order which, according to the name, result in a "spiraling form", because of the variations in each repetition. Quantitatively those repetitions are steadily decreasing (by leaving out groups of tones).

Friedhelm Döhl

(b. 1936) studied in Freiburg and Göttingen, was 1965–67 docent at the R. Schumann Conservatory in Düsseldorf, and from 1969, professor at the Musicological Institute of the Free University in Berlin. He has composed several solo and duo pieces, octet, wind-quintet, and string-quartet, songs, and orchestral works (*Melancolia*, *Sound Scene III*), live electronic pieces (*Sound Scenes I and II*), music theatre (*Mikro-Dramas Süll* and *A&O. Sotto voce* (1973) "beginnt wo etwas aufgehört hat zu sein (in einer Landschaft z. B.) vom Rande löst etwas ab und geht langsam vor von dieser Seite gesehen geschieht es oder von jener wandert etwas darüber hin darüber hinaus aufeinander zu aufeinander ineinander zurück wird der Vorgang zum Spiel der Erinnerung (an eine Landschaft oder die Sprache des Endspiels)" (Reinhard Döhl).





Hans Zender

(b. 1936) studied in Frankfurt and Freiburg (under W. Fortner) and has been active as a conductor, both in theaters and many of the leading orchestras in Europe. Principal compositions: *Canto I* (1965) for voices and orchestra, *Canto II* (1967), soprano, choir, orchestra, *Canto III* (1968) for voices, instruments, synthesizer, *Canto IV* (1969–72) for 16 voices, 16 instruments, *Schachspiel* (1969) for two orchestral groups, *Fragmente* (1973) for solo voices, *Modelle* (1973) for orchestral groups. *Trifolium* (Kleeblatt) is based upon interchangeable structures, 9 for each of the 3 instruments. Each structure is composed from 3 structures of the 2 other instruments. Together, 27 different, three voiced structures are thus possible. In the 1st “movement” the 27 structures correspond rhythmically, in the second “movement” all structures of same dynamics are united, and in the third, all structures of similar level.

Bernd Alois Zimmermann

(1918–1970) led from 1957 to 1970 class in composition at the Staatliche Hochschule für Musik in Cologne. The success of his opera *Die Soldaten* placed him among the leading composers of to-day. His compositions ranged from solo and chamber pieces to large works for the opera or concert hall. The *Four Short Studies* (1970) stand between his last great works, *Stille und Umkehr* and *Ekklesiastische Aktion*, (“Ich wandte mich um und sah an alles Unrecht, das



geschah unter der Sonne”) and were dedicated to Siegfried Palm. The studies treat the following technical problems:

1. Two different kinds of bowing for different strings, or different tone colouring with same bowing. Tempo: from slow to as fast as possible.
2. Pizzicato study, use of natural harmonics, in moderate tempo.
3. Very fast, always at the frog.
4. Very high and as slow as possible.

Erhard Karkoschka

(b. 1923) was from 1948–68 a conductor, 1964–72 one of the leaders of Institut für Neue Musik, Darmstadt, and since 1958, professor at Staatliche Musikhochschule, Stuttgart. He has also held many international seminars. Principal works: *Versuch für alle* (1969), *Vier Stufen für Orchester* (1965), *Undarum Continuum* (1960), *Komponiere selbst!* (1972) musical building elements for sound, time, space and movements, *Kollektives Improvisieren* (1973), *Homo sapiens* (1969), for 16 solo voices, *4 Aufgaben* (1971) for 5 players, *Antinomie* (1969), wind-quintet, *Quattrologe* (1966), string-quartet, *Szene im Schlagzeug* (1970), *Szene für 2 Celli* (1969), *Hinter einem Marschrythmus* (1971) for organ, and the electronic piece, *Three pictures from the Apocalypse* (1960). His book “Das Schriftbild der Neuen Musik” is widely known. *mit gegen sich selbst* (1969) is in 4 sections. The first section is recorded and then played back during the second section, similarly section 1 & 2 are recorded and played back during the third, and so on, thus presenting the complete score in the 4th section.





Roman Haubenstock-Ramati

(b. 1919) has been Head of Music, Cracow Radio (1947—50), Professor and Director of State Music Library, Tel-Aviv (1950—57), now, composer in Vienna. Principal works: *Amerika*, stage work, *Spiel*, (anti opera, *Vermutungen über ein dunkles Haus*, for orchestra, *Les Symphonies de timbres*, *Chants et Prismes*, *Séquences Credentials*, "think, think lucky", *Mobile für Shakespeare*, *Liaisons*, *Interpolation*, *Symphonie K. Multiple V* (1965) belongs to a series of works for 2—7 performers. It is for one wood-wind and one string instrument, i. e. at least 16 different possibilities of instrumentation. The variables are therefore not in the form of the work (as in *Mobile*), but in timbre.



Niels Frédéric Hoffmann

(b. 1943) studied in Hamburg, the city of his birth, and teaches at the Pädagogische Hochschule in Lüneburg and a high school in Hamburg. He has composed i. a. 2 operas, ballets, and chamber music. *Rondo d-moll* (1970) composed for a cycle of new piano music, combines in collage fashion avant garde modes of playing with romantic form and melody. The principal theme is from the "Gipsy Baron". The whole title runs: "Rondo d-moll oder 'Wo nimmt Herr Roggenkamp die schönen Töne her?'" *Volkstümliche Einführung in die Möglichkeiten avantgardistischen Klavierspiels Anfang der siebziger Jahre.*"

Miklatún

Saturday June 23, 17.00

23

Ton de Leeuw (Holland) *String Quartet No. 2*

Enrique Raxach (Holland) *String Quartet No. 2*

Witold Lutoslawski (Poland) *String Quartet*

The GAUDEAMUS quartet

Jos Verkoeyen, violin
Jan Wittenberg, violin
Hans Neuburger, viola
Max Werner, violoncello



Ton de Leeuw

(b. 1926) studied composition under H. Badings and O. Messiaen. In 1960/61 he went to study in India under the auspices of the Dutch Ministry of Culture, and his music is strongly influenced by this first-hand involvement with Indian music. The *2nd String Quartet* was commissioned by the Dutch Ministry of Culture and the Gaudeamus Quartet in 1964. It is in many short sections, variants of a basic plan, which mostly follow each other uninterrupted. The ending bears the following heading (from Dylan Thomas): "and death shall have no dominion". This quartet demands unusual exactitude of pitches, since it employs, in addition to the chromatic half-tones, the micro-intervals of 75 cents (the chromatic half-step is 100 cents). On the other hand, the composer gives the interpreters considerable freedom of improvisatory nature, e.g. in places, where only rhythm is set, but choice of pitches free within given limits. In this work, there is also an extensive use of scordatura.

Enrique Raxach



(b. 1932) began his music studies in the city of his birth, Barcelona, under Nuri Aymerich, and later studied conducting under Paul Hupperts. He is now a Dutch citizen. Principal works: *Métamorphose II* (1958) *Prometheus* (1958) for orchestra, *Fases* (1961) for string-quartet, *Fluxión* (1962/63) for chamber orchestra, *Syntagma* (1964/65) for orchestra, *Estrofas* (1962) for chamber ensemble, *Equinoxial* (1967/68) for winds, perc., d.

basses and el. organ, *Inside Outside* (1969) for orchestra and tape, *Paraphrase* (1969) for alto and chamber ensemble. The *2nd String Quartet* was commissioned by the Gaudeamus Quartet and composed in 1971. Its form is determined by a slow, but continuous variation of the musical material. Complex events, constantly "thickening" result from this process. Form and content unite in continuous transformation of the timbre — which is brought about by the use of contact-microphones and an electronic set-up designed by Jaap Vink.

Witold Lutoslawski

(b. 1913) was a student of W. Maliszewski (in composition) and J. Lefeld (piano) in Warsaw. In 1939—44 he earned his living by playing in cafés, and participated secretly in giving concerts. He worked at the Polish Radio 1945/46 and took part in organizing the musical life of Poland. He has led several composition courses in many different countries. Principal works: *Symphony I* (1947), *Concerto for Orchestra* (1954) *Trauermusik* (1958), *Jeux vénitiens* (1961), *Trois poemes d'Henri Michaux* (1963), *Paroles tissées* (1965), *Symphonie II* (1967), *Livre pour orchestre* (1968), *Concerto for Cello and Orchestra*. His *String Quartet* (1964) was commissioned by Nutida Musik in Stockholm for its 10th anniversary. It is characterized by considerable freedom in ensemble playing. The Introductory Movement begins with a recitativo in the first violin, followed by a series of episodes, inter-



upted by "c—c" octaves, a short reminder of the beginning (in the cello-part) closes the movement. Main Movement begins furioso, and is carried passionately up to the highest registers. A chorale like pianissimo follows and afterwards a longer section, "designated as "funebre". The closing episodes (mostly in high registers) present a "commentary" on the preceding events.

