

WAKIS

The New Music Group of Scotland and the Edinburgh Contemporary Arts Trust in association with the Faculty of Music present a concert of music by and in the presence of IANNIS XENAKIS on the occasion of his receiving an Honorary Doctorate of Music from the University of Edinburgh.

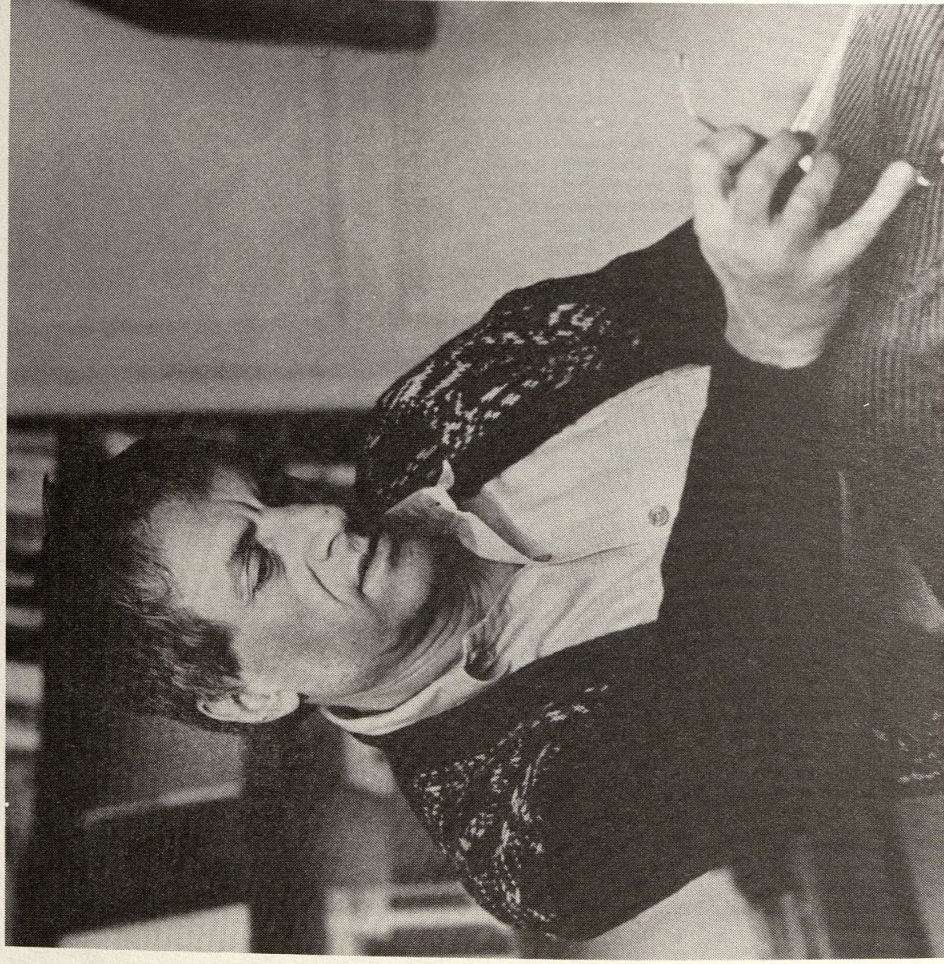
Mists for Solo Piano
Eonta for Piano and Brass

ROGER WOODWARD piano
THE NEW MUSIC GROUP OF SCOTLAND
EDWARD HARPER director

Keren for Solo Trombone
Waarg for Chamber Ensemble
JOHN KENNY trombone
ECAT ENSEMBLE
PETER NELSON director

Saturday 25 November 1989 at 8pm in the Sculpture Court, Edinburgh College of Art

Subsidised by the Scottish  Arts Council



IANNIS XENAKIS (b.1922)

Iannis Xenakis – composer, architect and civil engineer – was born in Braïla, Romania, of Greek parents. He was educated at the Polytechnic School of Athens, from which he graduated in 1947 with an engineering degree, and studied musical composition with Milhaud, Messiaen and Hermann Scherchen in France and Switzerland. During World War II, he fought for the Greek Resistance movement, being imprisoned numerous times and condemned to death, but he escaped to France, where since 1947, he has been in exile. He was granted French citizenship in 1965. For twelve years following his arrival in Paris, he was an architectural collaborator with Le Corbusier, participating in the conception and design of many projects of that period. From 1955 onwards, he introduced into instrumental, electro-acoustic and computerised musical composition the concept of “clouds” and “galaxies” of events in sound, together with calculus and the Theory of Probabilities under the name of “Stochastic Music”. Later, he made use of the mathematical Theory of Games, which he refers to as “Strategic Music”, and finally the Theory of Sets and mathematical Logic, which he calls “Symbolic Music”. Xenakis was the inventor of several of the compositional techniques constituting the “lingua franca” of the avant garde. He designed the Philips Pavilion for the Brussels World Fair of 1958 and conceived and realised the sonic, sculptural and light composition, *Polytope*, at the French Pavilion at EXPO '67 in Montreal and the musical and light spectacle, *Persepolis*, on the mountain and ruins at Persepolis, Iran, in 1971. *Polytope de Cluny*, first produced in Paris in 1972, consists of actions of light and sound (electronic flashes, laser beams, electro-acoustic and converted music) controlled by a computer tape. Since 1966, Xenakis has been the director of the Centre d'Etudes de Mathématique et Automatique Musicales in Paris, and from 1967 to 1972 was director and associate professor of music at the Centre of Mathematical and Automated Music at Indiana University, USA, of both of which he was the founder. From 1970 until 1972, he was a member of the Centre National

de Recherche Scientifique in France and in 1973 was appointed professor at the Université de Paris I. Xenakis was awarded the Maurice Ravel Gold Medal in 1974 and the following year was elected honorary member of the American Academy of Arts and Letters and of the National Institute of Arts and Letters, and was appointed Gresham Professor at the City University in London. He met with great acclaim on his return to Greece for the “Xenakis Week” presented in Athens for the first time by the Hellenic Association for Contemporary Music in co-operation with the Greek government.

Drawing on twenty years of reflection and experience, in 1975 Xenakis created the UPIC conversational computer-based electronic music system which allows the user to compose complex music directly from graphic traced on a special sensitised drawing table. This unique system, which requires no prior knowledge of computers or of composition, has toured extensively in Europe achieving remarkable results with groups of musicians, theatre people, children, students, the partly-handicapped etc.

Among the world wide recognition and attention given to Xenakis in recent years have been presentations of his music in America, Holland, Japan, Mexico, Poland and Russia, the award of the Beethoven Prize by the city of Bonn, and a month-long festival organised by the French Ministry of Culture in 1977 and devoted entirely to performing thirty-four of his compositions. The Festival d'Automne in Paris has featured his music in 1984, 1985 and 1986. Xenakis has written three works especially for the London Sinfonietta, *Phlegra* (1975), *Thallein* (1985) and *Waarg* (1988). He has also written a piano concerto for the New York Philharmonic Orchestra and Zubin Mehta.

Mists for solo piano

'His first piano solo work, *Herma* (1960-1) followed by *Ervyali* (1973), and *Mists* (1980), wiped clean the slate of piano writing in this century. Xenakis used the entire keyboard as an egalitarian range of sounds. Freed of harmonic or serial grammars they can be regrouped, shaped and sculpted, seemingly in the most arbitrary grouping of notes, by set theory in *Herma*, and arborescences or branching patterns on pitches in *Ervyali* and *Mists*. In these latter works the reiterative parallel chords, with expanding intervals shifting up and down, block the swelling tide of chromatic runs across the register.

Mists, the most delicate of Xenakis' piano works, combines elements from *Herma* and *Ervyali* in a rarer, more pliant form. Textures are thinner and pointillistic and cellular organisms appear, especially in the middle section, contrasted with the heavier chordal attacks from which different lines of melody escape and fan out across the entire seven octaves of the piano.

In all his piano works Xenakis calls for a clarity of attack which is percussive without being dry. "The distribution and juxtaposition of weight in Xenakis' music really comes from the back because it's symphonic music. It's more like the orchestral playing in Beethoven" Roger Woodward has said. In place of polyphony Xenakis' elaboration of arborescences or parallel branching lines of pitch, which are clearly heard in this work, take on warmth and colour from the pianist, who needs not two hands but ten computing, thinking and feeling fingers, capable of acting independently – much of Xenakis' piano music is actually notated on ten staves.

Eonta for piano and 5 brass

In *Eonta* for piano, two trumpets and three trombones, composed in 1963 and 1964, Xenakis set out to synthesise in a single work his explorations of the preceding years. The statistical distributions of pitches and durations used for the ST series of works and for *Anzees* were combined with the set theory and symbolic logic that lay behind *Herma*, but the fluency with which the processes were now manipulated and the coherence of the final product suggest that Xenakis had discovered a new confidence in his powers that at last he was totally sure of the viability of his technique and was able to employ it with startling directness.

The way into this freer expressive world was conceived, unusually for Xenakis, in verbal rather than musical or mathematical terms. In her study of Xenakis Nouritza Matossian quotes from Xenakis' notebooks on the genesis of *Eonta*, evoking an afternoon spent boating at Tanglewood in 1963 with the reflections in the water ('Water is the piano') remembrances of Mozart and Beethoven ('alternate delicate and brutal suites') and notions of the musical discourse itself, an almost theatrical opposition of piano and brass, with the players in turn emerging as soloists, approaching the piano to catch brass resonances in the strings and regular rhythm, brutal accelerating and slowing down.

The tumultuous opening solo for the piano, immediately recalling the keyboard writing of *Herma*, sets the virtuoso tone, one which makes enormous demands of the players. The first performance was given at a Domaine Musical concert conducted by Boulez, who pronounced the score unplayable as it stood, and proposed that the brass parts should be shared between two sets of players so that lips fired by strenuous passages could be rested while their alter ego took over. The premiere

Beautiful bell-like sonorities, which also characterize the piano concerto, *Kegrops*, contrast with the lighter asymmetrical rhythms of single note constellations. Hazardous but clear rhythmic groups are shaped to suggest the "myriads of droplets of water" to which Xenakis refers and which seem to be a captivating image of this work.

Nouritza Matossian

Roger Woodward – piano

in fact employed ten brass players, though subsequent performers have demonstrated that the score does lie within the realm of the possible, and like so many Xenakis works gains from the element of tension generated by attempting to realise passage at the limits of techniques.

The title is the present participle of the Greek verb 'to be' and was inscribed on the manuscript by the composer in an ancient Cypriot script. It was intended as a homage to the pre-Socratic philosopher Parmenides, whose writings 'The Way of Truth' and 'The Way of Seeing' absorbed Xenakis deeply at the time with their central concept of the unity and constancy of the Universe and of everything contained within it.

Dominic Muldowney

Roger Woodward – piano

New Music Group of Scotland

Nigel Boddice – trumpet

Kevin Price – trumpet

Peter Oram – trombone

Nigel Cox – trombone

Ian Murray – trombone

Directed by Edward Harper

INTERVAL

Keren for solo trombone

Keren is the Hebrew word for horn. The piece was written for Benny Sluchin.

I.X.

Waarg for chamber ensemble

Waarg, from the ancient Greek (6th century B.C.) or = weorc (old English) = wareza (Avestan) = work (modern English) = Werk (German).

Waarg was commissioned by the London Sinfonietta for its 20th Anniversary season, with funds provided by the IBM United Kingdom Trust and the Arts Council. The world premier was given on 6 May 1988 at the Queen Elizabeth Hall, conducted by Elgar Howarth. *Waarg* is dedicated to Michael Vyner.

ECAT Ensemble

Cecilia Romero – violin
Catherine Manson – violin
Mairie Campbell – viola
Jonathon Manson – cello
Carol Everson – double bass
Anne Evans – flute
Robin Miller – oboe
William Sweeney – clarinet
Chris Robson – bassoon
Christopher Griffiths – horn
Jonathon Naylor – trumpet
John Kenny – trombone
David Dowell – tuba

Directed by Peter Nelson

Iannis Xenakis (b.1922)

1922 Born Brăila, Romania, of Greek parents.
1932 Moves to Greece.
1941-45 Active in Greek Resistance movement based at Polytechnic School of Athens, where he studied engineering. Imprisoned many times, badly wounded in 1945 and condemned to death.
1947 Escapes to Paris, where he still lives, having become a French citizen in 1965.
1947-59 Works with architect Le Corbusier, participating in conception and design of many projects of that period.
1950-51 Studies composition with Messiaen (previously largely self-taught as a musician); also receives help from Hermann Scherchen.
1953-54 *Metastasis* for orchestra, his first published work.
from Introduces into instrumental, electro-acoustic and computerised 1955 musical composition the concept of "clouds" and "galaxies" of events in sound, together with calculus and the Theory of Probabilities under name of "Stochastic Music". Later makes use of mathematical Theory of Games ("Strategic Music" and Theory of Sets and mathematical Logic ("Symbolic Music").
1955-56 *Pithoprakta* for orchestra.
1958 Designs Philips Pavilion for Brussels World Fair.
1960 *Atrées* for chamber ensemble. *Herma*, virtuosic work for piano.
1962 *ST/48* and *ST/10*; *Stratégie* for two orchestras; *Bohor* for 8-track tape.
1964-65 *Akrata* for 16 wind instruments.
1965-66 *Oresteia*, theatre-music for chorus and orchestra; *Terretekarh* for 88 musicians distributed within the audience.
1966 Founds and becomes director of Centre d'Études de Mathématique et Automatique Musicales (CEMAMu) in Paris. *Nomos alpha* for solo cello.
1967 *Nuits* for 12 solo voices; *Polytope* sonic, sculptural and light composition for French Pavilion at Montreal EXPO '67.
1967-68 *Nomos gamma* for orchestra.
1967-72 Director of Centre of Mathematical and Automated Music at Indiana University, USA.
1969 Ballet *Kraanerg* for orchestra and 4-track tape. *Synophairi* for piano and orchestra; *Anaktoria* for chamber ensemble.

1970-72 Member of Centre National de Recherche Scientifique in France.
1971 Ballet *Anikthon*; *Mikka* for solo violin. *Persepolis*, musical and light spectacle designed for ruins at Persepolis, Iran.
1972 *Polytope de Cluny*, actions of light and sound controlled by computer tape.
1973 Appointed professor at Université de Paris. *Cendrées for chorus and orchestra*.
1974 Awarded Maurice Ravel Gold Medal.
1975 Elected honorary member of American Academy of Arts and Letters and of National Institute of Arts and Letters; appointed Gresham Professor at City University, London. Creates UPIC computer-based electronic music system, widely used for educational purposes, allowing people with no prior knowledge of computers or composition to create their own works. *Phlegra*, his first London Sinfonietta commission; *Empreintes* for orchestra; *Psappha* for percussion.
1976 *Epei* for wind and brass; *Khoai* for solo harpischord.
1977 French Ministry of Culture organises Xenakis festival. *Kottos* for solo cello; *Jonchaies* for orchestra. Awarded Beethoven Prize of City of Bonn.
1978 *Dikthtas* for violin and piano; *Palimpsest* for chamber ensemble.
1980 *Ais* for baritone; percussion and orchestra.
1981 *Nekua* for chorus and orchestra; *Mists* for solo piano.
1982 *Pour la paix* for chorus and tape (also for unaccompanied choir).
1983 *Shaar* for strings; *Chant des Soleils* for choir, brass and percussion.
1984 *Lichens* for orchestra; *Thallein*, his second Sinfonietta commission.
1985 *Alax* for 3 instrumental ensembles; *Nyûyô* for traditional Japanese instruments.
1986 For third year in succession, Festival d'Automne de Paris features his music.
1987 January: attends a London Sinfonietta "Response" weekend featuring his music, including UK premiere of harpischord concerto *A L'île de Gorée* (1986).
1988 *Waarg*, his third London Sinfonietta commission.

Roger Woodward

Roger Woodward's performances of the traditional repertoire and classics by contemporary composers have won him an international reputation as "a musician's musician." His interpretation of the traditional repertoire is brilliantly original, always fresh and challenging. Described as "one of the most consistently exciting and convincing interpreters of virtuoso avant-garde piano music", Woodward has given world premieres of music by the most famous composers of our time – Xenakis, Boulez, Barraque, Berio, Stockhausen, Bussotti, Takemitsu, Feldman and Cage. During his career he has worked with many distinguished conductors including Boulez, Maazel, Masur, Mackerras, Mehta and Rowicki.

Born in Sydney, Roger Woodward studied with Alexander Sverijensky, a pupil of Rachmaninov and Silioti. A Polish Government scholarship then took him to Warsaw where he studied with Zbigniew Drzewiecki. Subsequently, he became a fellow of the Chopin Institute in Warsaw. He received considerable acclaim for his historic performance of the entire works of Chopin in a series of 16 concerts for the Sydney Festival. After an absence of ten years from Warsaw, Woodward performed Xenakis' new piano concerto "Kegrops" at the opening concert of the 1988 Warsaw Autumn Festival.

"Kegrops", a work of vast scale and compelling directness was premiered at the Lincoln Center with electrifying performances by the New York Philharmonic and Zubin Mehta. Roger Woodward who plays this forbidding looking score from memory has now performed this major, new concerto in Perth, Milan, London, Turin, Paris and Dublin with further performances scheduled next season.

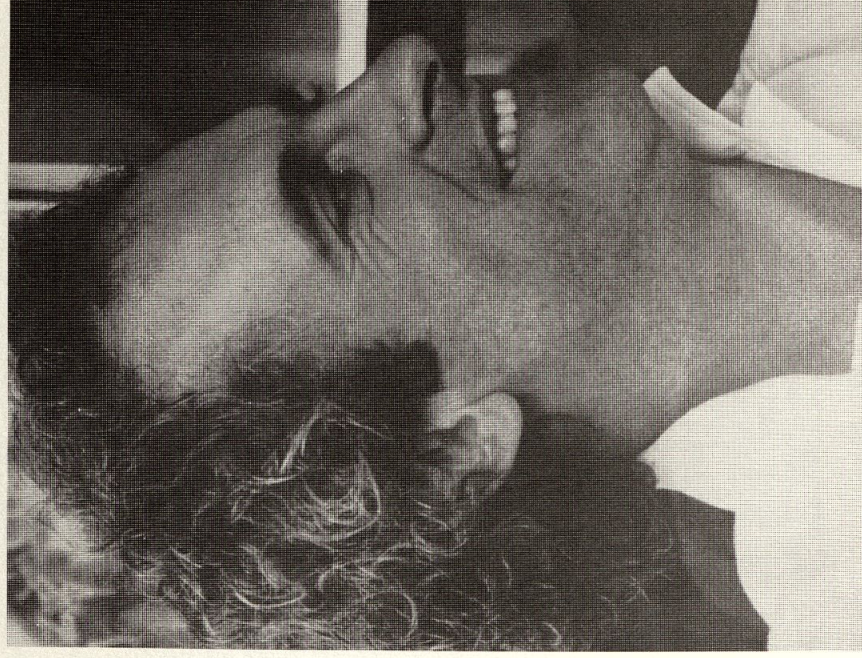
At the end of Australia's Bicentennial Year, Woodward conducted

twenty four performances of Xenakis' ballet "Kraanerg", mounted by Sydney Dance Company under the direction of Graeme Murphy at the Sydney Opera House. A recording of "Kraanerg", described by Clive Barnes as "one of the major ballet scores of the century", is now available on compact disc and has been widely praised by the critics.

For the third successive year, Woodward was invited to perform at the Festival d'Automne a Paris in 1989. The Festival, celebrated the Bicentennial of the French Revolution with a series of commissions by the world's leading composers and Woodward gave the world premiere of his composition, "Sound by Sound", in a programme which also included Preludes by Debussy, the composer who was the inspiration for this new work. Sviatoslav Richter invited Woodward to again perform at his festival at Tours in a programme of works by Ives and Copland with the Arditti Quartet and works for solo piano by Cage.

In Geneva, at a festival of electro-acoustic music, – Extasis, Woodward performed works by Sculthorpe, Takemitsu and Brouwer and gave the world premiere of Rolf Gehlhaar's "Diagonal Flying" for amplified piano and synthesiser. The performers conjured an astonishing world of new sounds and have attracted great interest world wide in their work which combines active creativity with the latest technology. Last season, Woodward also appeared at major festivals in France, Holland, Ireland, Italy, Scotland and Switzerland and next season, he has been invited to perform in Austria, Canada, Iraq, Italy, Portugal, Spain and Hong Kong.

Recordings planned for release this season include an album of some of the most popular works for solo piano; Rachmaninov's Preludes; the complete Preludes and Fugues by Shostakovich together with the Piano Trio and Quintet and, a double album of works by Chopin.



New Music Group of Scotland

The New Music Group of Scotland was established in 1973 making its debut at the Glasgow Musica Nova that year and subsequently at the 1974 and 1975 Edinburgh International Festivals, appearances which led Hugo Cole in the 'Guardian' to comment that 'the present flourishing state of Scottish chamber music owes much to the formation of the New Music Group of Scotland'. It is the policy of the Group to present Scottish music in a context of established international works. It has given over twenty first performances of works by Scottish and Scottish-based composers. The Group is associated with many artists of international repute including Roger Woodward who gave, with the Group, the Scottish premiere of 'Eonta' in 1981, in a concert at which Woodward also gave the first performance of 'Mists'. The Group appeared in the 1987 Xenakis Festival in Glasgow.

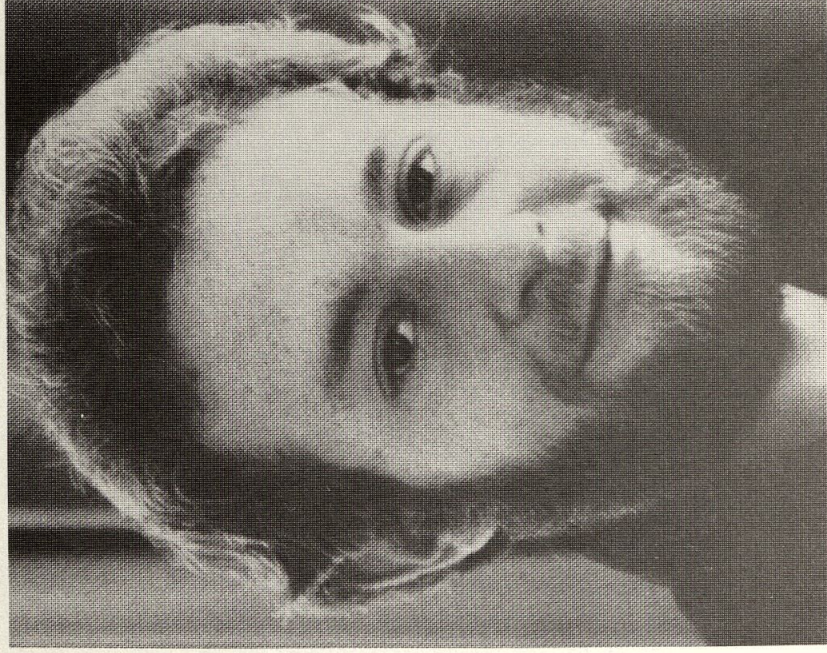
John Kenny

John Kenny was born in 1957 in Birmingham. He studied at the Royal Academy of Music with Harold Nash from '75 to '78, and in 1980 won an Arts Council Bursary to study extended techniques and composition with James Fulkerson. In addition to his conventional freelance career, Kenny also works as an actor, specialises in contemporary solo, ensemble, and free-jazz performance, and collaboration with dance and theatre.

In 1981 he worked as actor/musician with the Bubble Theatre, London. In 1982 he made his solo debut in the Purcell Room for the Park Lane Group, and in 1983 was a prize-winner at the Gaudeamus International competition for the interpretation of contemporary music, Holland. He has given recitals and broadcast in Britain, France, Holland and Belgium, and in November '85 made his German debut at the Academie Der Künste, Berlin, performing Marius Constant's Concerto "Gli Elementi", with l'Ensemble Alternance of Paris.

Since 1976, Kenny has been director of The Taverners Trombones, with whom he has broadcast on radio and television, and produced an L.P., "Through A Looking Glass". He also performs as a duo with Japanese percussionist Nachiko Maekane.

From 1984 to '85, Kenny toured over 100 venues throughout Britain as musical director of the T.N.T. Theatre Company, for whom he composed two music-theatre shows, "Cabaret Faust" and "Tempest Now". Commissions have included works for the East Midland and Yorkshire Arts Associations, London Contemporary Dance Theatre, Orchestra 3 C.R.M., France, and the Huddersfield Contemporary Music Festival. His music is published by Mark Tezak Verlag of Köln.



Edinburgh Contemporary Arts Trust

The Edinburgh Contemporary Arts Trust was set up in 1980, with Geoffrey King and Peter Nelson as joint artistic directors, principally to promote concerts of new music in Scotland. ECAT presents a season of concerts each winter at the Queen's Hall, Edinburgh, as well as other occasional events such as the successful series of Meetings with Artists, where visiting composers and musicians can talk informally about their work. ECAT has no resident ensemble but provides a platform for the best young Scottish performers, as well as promoting world class ensembles specialising in contemporary music. Each season includes several new works commissioned from composers working in Scotland, alongside the best in contemporary music from Europe and beyond.

Information about the current season can be obtained from the secretary: Hazel Sheppard, 16 Clerwood Gardens, Edinburgh EH12 8PT. Telephone 031 334 7414.

Exhibition of
manuscripts & drawings
both musical & architectural
by

IANNIS XENAKIS

Edinburgh College of Art
Lauriston Place

22 November – 4 December 1989

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