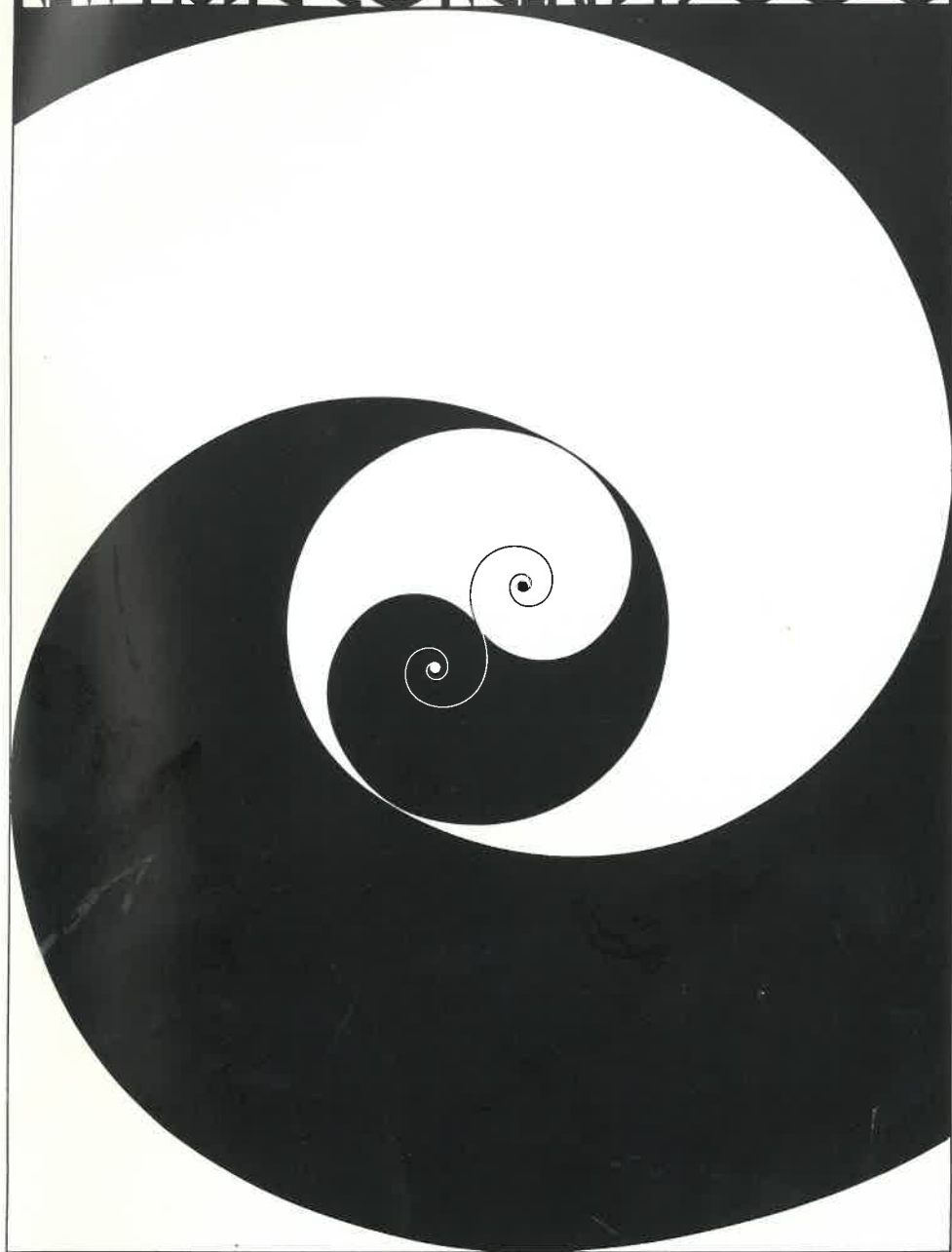


NEW MUSIC CONCERTS 1980-81



CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$6 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

The Composers, Authors and Publishers Association of Canada



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NEW MUSIC CONCERTS

ROBERT AITKEN
ARTISTIC DIRECTOR

presents

Michiko HIRAYAMA

Guest performer

and

ERICA GOODMAN
CHRISTINA PETROWSKA-BRÉGENT

April 4, 1981
8:30 p.m.



Walter Hall, Edward Johnson Bldg., University of Toronto

PROGRAMME

* **CAPRICORNO "Song Cycle"**
(1980) **Giacinto Scelsi (Italy)**

Michiko Hirayama, soprano
David Tanner, saxophone
Russell Hartenberger, percussion
Robin Engelman, percussion
James Montgomery, technician

INTERMISSION

* **EL DORADO (1981)** **Marjan Mozetich**
(Canada)

Erica Goodman, harp

<i>Ann Armstrong, violin</i>	<i>Leslie Malowany, viola</i>
<i>Moshe Hammer, violin</i>	<i>Douglas McNabney, viola</i>
<i>Nancy Mathis, violin</i>	<i>Douglas Perry, viola</i>
<i>Josie Peleg, violin</i>	<i>John Helmers, cello</i>
<i>Joe Pepper, violin</i>	<i>Peter Schenkman, cello</i>
<i>Pauline Salesse, violin</i>	<i>Joel Quarrington,</i>
<i>Karen Zafer, violin</i>	<i>double bass</i>

SHIRAZ (1977) **Claude Vivier**
(Canada)

Christina Petrowska-Brégent, piano

* **ZIPANGU (1981)** **Claude Vivier**
(Canada)

<i>Ann Armstrong, violin</i>	<i>Leslie Malowany, viola</i>
<i>Moshe Hammer, violin</i>	<i>Douglas McNabney, viola</i>
<i>Nancy Mathis, violin</i>	<i>Douglas Perry, viola</i>
<i>Josie Peleg, violin</i>	<i>John Helmers, cello</i>
<i>Joe Pepper, violin</i>	<i>Peter Schenkman, cello</i>
<i>Pauline Salesse, violin</i>	<i>Joel Quarrington,</i>
<i>Karen Zafer, violin</i>	<i>double bass</i>

Robert Aitken, conductor

* *World Premiere*

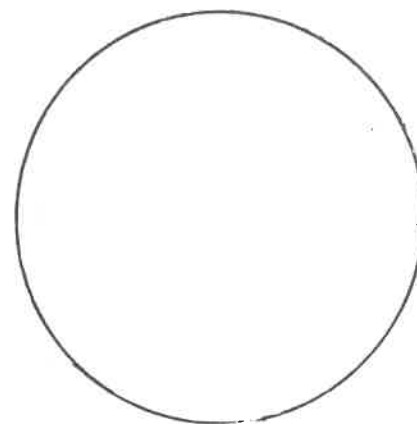
GIACINTO SCELSE

Scelsi does not write notes about his music, nor does he care to speak of himself or furnish photographs. This is not through arrogance, nor is he a recluse; it is simply his way. He has given us the design (printed below) and says that looking at it is like looking at him, and that this is all that is needed. The design is a Zen symbol representing the sun rising, or setting, or a large underlined zero. He admits to all these possible interpretations, and many others as well. Nonetheless, he chooses it to represent himself.

He says that he does not 'compose' and does not wish to be called a 'composer.' The word 'composer' comes from the Latin componere, to put together, arrange; such is the work of an artisan and he says he is not that: he is merely an intermediary between two worlds, a sort of courier, and one should not be concerned with the courier but only with the message he brings.

What, then, can one say about him? He is a Capricorn of 1905 and as a young man he traveled extensively, primarily in the East. He lives in Rome in front of the Roman Forum and the Palatine Hill. He says that at first the surroundings were so overwhelming that he was almost numbed and could hardly work. Later he understood that anything that can stand up before those two thousand year-old stones must either be good or just a big joke. His house stands exactly on the border between East and West. South of Rome the East begins, and North of Rome the West begins and the border is just across the Roman Forum on a line where his house is built. This may also serve to explain the character of his music; it is neither Oriental nor Occidental, but somewhere in between.

He thanks the public for listening to his music and says that he will welcome whoever visits Rome and would like to speak to him, provided one does not telephone before noon.



Giacinto Scelsi

GIACINTO SCELSE

Marjan Mozetich

The Canadian composer Marjan Mozetich was born in Gorizia, Italy of Slovenian parentage, in 1948. He graduated from the Faculty of Music, University of Toronto where he studied composition with John einzweig and Lothar Klein, and piano with Margaret Parsons and Clifford Poole. From 1973-76 he studied with Franco Donatoni and Luciano Berio in Italy and David Bedford in England, with the assistance of several Canada Council grants. Mr. Mozetich is a founding member of the ARRAY contemporary music ensemble. His works have been commissioned and performed by major music organisations and broadcasted by the CBC. He has won numerous awards including the second prize at the 1976 International Gaudeamus Composers Competition in Holland and first prize in the Sir Ernest MacMillan Award in 1977. As a freelance composer, Mr. Mozetich has broadened into the fields of dance, theatre and film. Presently residing in Toronto, he is working on several compositions for dance and the concert stage.

El Dorado (1981) for harp and strings

* world premiere

"El Dorado was composed, in what I would call a restoration style, which implies strong leanings toward traditional techniques and perceptions of music. My preoccupation with the traditional rather than the modern is not for sentiment or nostalgia, but for inspiration - to express a contemporary hope.

Classical models and their curvature of line offer me an alternative to angularity. This alternative would be comparable to the Italian renaissance, when the revival of Greek and Roman arts was a means of expressing the spirit of a new age.

By definition, El Dorado was a mythical golden city in the Americas which was highly sought after by the Spanish conquistadores."

Claude Vivier

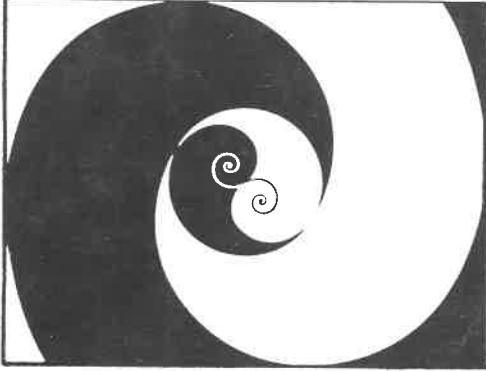
Born in Montreal in 1948, Claude Vivier received his early musical education at the Conservatoire de Musique de Montreal. He went on to study composition with Gilles Tremblay and piano with Irving Heller, and was subsequently awarded several Canada Council grants to study with Gottfried Michael Koenig at the Institute of Sonology in Utrecht, Holland. Vivier has also pursued his composition studies with Paul Mefano in Paris and with Karlheinz Stockhausen and Hans Ulrich Humpert in Cologne.

Since his return to Canada in 1974, Vivier's works have been performed often by the Société de Musique Contemporaine de Musique du Québec, and broadcast by the CBC. Vivier has taught musical improvisation and language at the Montmorency CEGEP in Montreal, and conducted the new music ensemble at the University of Ottawa in 1975-76. He was the composer-in-residence at the National Youth Orchestra of Canada in 1976, the representative composer for Canada's World Music Week in 1975 and Canada Sound Week in 1976. He has received commissions from the Secretariat d'Etat à la Culture of France, the SMCQ, Canadian Music Competitions, the NYO and New Music Concerts.

Shiraz (1977) for solo piano

"This virtuoso piece is based solely on the movements of the hands on the keyboard. Movements can either be stable, parallel or opposites and their permutations:

This piece is dedicated to the great Persian city of Shiraz. I visited it in 1975 - there I learned through its magnificent landscapes the beauty of the sole will of nature, bold yet tender."



NEW MUSIC CONCERTS

1980-81

GRANDE FINALE TO OUR 1980 - 81 SEASON WITH 2 TREMENDOUS EVENTS !

FRIDAY, APRIL 24 AT 8:00 P.M.

Walter Hall, Edward Johnson Building, University of Toronto

Vinko Globokar

Illustrious composer/trombonist will illustrate his unique approach to his instrument and compositions — a progressive 'voyage' between the noises of breathing and 'pure' instrumental music

TICKETS: Only \$1.00 at the door

*

SATURDAY, APRIL 25 AT 8:30 P.M.

Walter Hall, Edward Johnson Building, University of Toronto

Guest composer/trombonist

Vinko Globokar

joins

Robert Aitken

Flutist/composer

in an outstanding programme of their works

PROGRAMME:

GLOBOKAR: AUSSTRAHLUNGEN (1971)
for soloist & 20 musicians
Robert Aitken, flute soloist

VENDRE LE VENT (1973)
for piano, percussion & 9 brass

AITKEN: FOLIA (1981)
for wind quintet

* World Premiere
The York Winds

TICKETS: \$6.00 adults; \$4.00 students & senior citizens

FOR ADDITIONAL INFORMATION CALL 923 - 2684 OR CONTACT:

NEW MUSIC CONCERTS, 151 Bloor Street West, Suite 455, Toronto M5S 1S4

Zipangu (1981) for strings

*world premiere

" 'Zipangu' was the name given to Japan in the time of Marco Polo. Within the frame of a single melody I expose in this work different aspects of colour. I tried to 'blur' my harmonic structure through different bowing techniques - where the pressure on the string becomes so great that the result is colored noise, hence going back to the right bowing with very little pressure we get pure harmonics. A melody becomes colour-chords and intervals, taking its own weight and slowly coming back somehow purified and lonely."

El Dorado by Marjan Moxetich &

Zipangu by Claude Vivier were

commissioned by

New Music Concerts

with the generous assistance of the

Ontario Arts Council

Michiko Hirayama

Born in Tokyo, where she finished her musical studies at Tokyo University of the Arts, Michiko Hirayama initiated her solo career early. She performed in lyric opera as well as numerous recitals throughout Japan. Her success was so great that she was invited to sing in Europe, where she participated in master classes at the Academia di Santa Cecilia in Siena and the Mozarteum in Salzburg.

In 1960, Miss Hirayama began an intensive collaboration with composers of the avante-garde. More than 100 compositions have been dedicated to her, and numerous works composed especially for her special vocal range. Miss Hirayama has given several world premieres in internationally renowned music centres, including the Venice Biennale Festival, Palermo Festival, Donauerschingen Festival, Saarbrucken Festival and at the Library of Congress in Washington D.C. She has also recorded for the Decca and C.R.I. labels, and been recorded for broadcast by major radio networks in Europe and North America.

Christina Petrowska-Brégent

The extraordinary pianist Christina Petrowska-Brégent holds both a Bachelor and Masters degree from the prestigious Julliard School of Music in New York, where she studied with Rosinna Lhevinne and Irwin Freundlich. She continued her studies after graduation with Jeaneane Dowis and Taddeus Sadlowski in New York, Ligeti and Stockhausen in Darmstadt and Artur Balsam in the States.

Miss Petrowska-Brégent has reaped international acclaim for her virtuosic sensitivity in the genre of contemporary music. She has won numerous awards, including the Special Award and prize of the first J.F.Kennedy Centre - Rockefeller Foundation International Competition. Since her debut at the Municipal Town Hall in New York at the age of 15, she has won

8 Canada Council grants and a French Government grant. She has performed extensively, at the Alice Tully Hall Lincoln Centre, the Carnegie Recital Hall in New York, the Kennedy Centre, Washington; and Los Angeles Museum of Art, the Societé de Musique Contemporaine du Québec, the National Arts Centre in Ottawa, the CBC Festival Toronto, the Centre Culturel du Canada in Paris, and the Kiev Conservatory in the USSR. Since 1979, Christina Petrowska-Brégent has been on the faculty of the Royal Conservatory of Music in Toronto.

Erica Goodman

Toronto born, Erica Goodman began her career as a harpist at the early age of 9. While still in highschool she was the harpist of the Toronto and CBC symphonies. She made her debut with the famed Philadelphia Orchestra while studying at the Curtis Institute of Music, and made her Canadian debut at National Arts Centre in 1970. She was then hailed by the Ottawa Journal for her "fine taste, expressive musicianship and superb technique." Chosen to appear as soloist when the National Arts Centre Orchestra made their American debut at Lincoln Centre, the New York Times noted Miss Goodman's "formidable performance both technically remarkable and thoroughly musical."

A versatile performer, Miss Goodman has a diverse spectrum of musical predilections. In addition to her work with many reputed orchestras, she has performed with flutist Robert Aitken, the Festival Singers of Canada, on radio, television and film, and in the pop, filed with such familiar figures as Johnny Mathis Henry Mancini and Tony Bennett. Nor is Miss Goodman a stranger to avante-garde music. She often performs in contemporary music concerts, including recent presentations of the works of Berio and Holliger with New Music Concerts. She has been selected by composers Toru Takemitsu and Oskar Morawetz to premiere their works.



NEW MUSIC CONCERTS announces a special

READING WEEKEND of recently composed works

MAY 1 & 2, 1981.

This weekend will provide upcoming Canadian composers the opportunity to hear their works performed by outstanding Toronto musicians.

Canadian composers are invited to submit scores which have not been performed previously, to the jury for consideration. Instrumentation can include any combination of the following:

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violin, viola, cello, double bass, harp,
piano, percussion

Please submit scores by MONDAY APRIL 6th, 1981 to:

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Our public is cordially invited to attend.

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AND THE
TORONTO ARTS COUNCIL.

Music is the brandy of the damned.

George Bernard Shaw



Not all Canadian music is intoxicating; but, neither are all Canadian audiences musical teetotalers. Patrons of New Music Concerts who heard last season John Beckwith's witty *Keyboard Practice* or Bruce Mather's award-winning *Musique pour Champagne* can attest to the quality of the domestic product. Visit us and taste the music of Canada.

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The Performing Rights Organization of Canada Limited, the largest such organization in Canada, has established the P.R.O. Canada Young Composers' Competition, with up to \$5,000 available each year.

Contestants should not have reached their 30th birthday by the deadline for entries, April 30, 1981, and must be enrolled in classes where composition is taught, or studying music privately with recognized teachers.

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