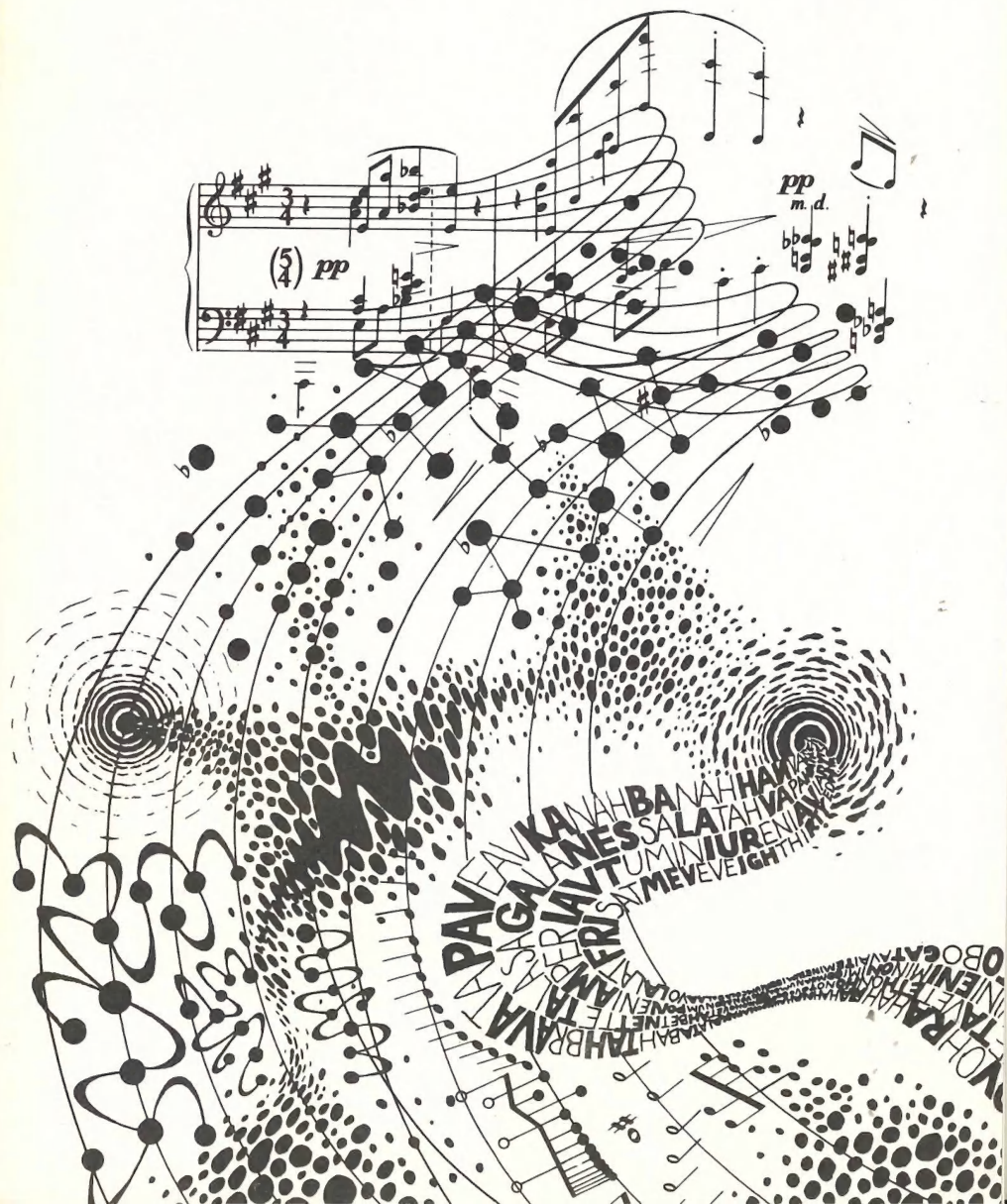


NEW MUSIC CONCERTS 74.75



Next time you see the word CAPAC, you'll know what it means

CAPAC stands for the Composers, Authors and Publishers Association of Canada. The name pretty well says it all, but there are still plenty of people around who don't know what CAPAC does.

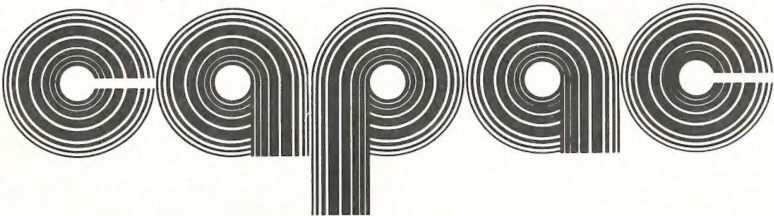
Our main job is to collect licence fees from all the organizations in Canada who **use** music, and distribute it to the composers, writers, and publishers who write and publish it. That's the way composers get paid for their work.

CAPAC is owned by its own members — it's the only organization in Canada that's run by an elected board of directors made up solely of active publishers and composers. There are nearly 4000 members, and the organization also represents the interests of more than a quarter of a million foreign composers and publishers when their works are played in this country.

But there's more to CAPAC than that: The organization publishes **The Canadian Composer** 10 times a year (ask us for a sample copy); presents the annual CAPAC-Sir Ernest MacMillan lectures; sponsors two annual \$2500 fellowships to encourage student composers to take on post-graduate studies at a Canadian university; and puts financial muscle behind a variety of Canadian recording projects.

CAPAC's been around for nearly 50 years — but it's an energetic, active, and busy organization with the very best interests of composers and music publishers at heart. If you need to know more about CAPAC, call Dr. Jan Matejcek at 925-5138. He'll be pleased to talk with you.

The Canadian performing rights organization



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NEW MUSIC CONCERTS

presents

CANADIAN SOUNDSCAPE
an evening with members of the World Soundscape
Project

SATURDAY, JANUARY II, 1975

Edward Johnson Building
University of Toronto

PROGRAMME

8:30 p.m.

General Meeting and Introduction

9:30 p.m.

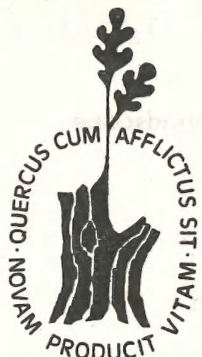
Listening Sessions

10:30 p.m.

Panel Discussion

New Music Concerts gratefully acknowledges the generous support of the Canada Council, the Ontario Arts Council, and the Municipality of Metropolitan Toronto.

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HYPERPRISM for 9 Wind Instru- ments and Percussion (Dur. 4')	3.50
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IONISATION for Percussion Ensemble of 13 Players (Dur. 6'30")	4.75
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NEXT PROGRAM

SATURDAY, FEBRUARY 8, 8:30 p.m.

guest composers:

TORU TAKEMITSU (Japan)
GILLES TEMBLAY (Canada)

performers:

Robert Aitken - flute
Mary Morrison - soprano
Eugene Rittich - horn
Nancicarole &
Thomas Monohan - doublebass
Erica Goodman - harp
John Hawkins - piano
John Wyre &
Robin Engelman - percussion

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NEW MUSIC CONCERTS GOES TO NEW YORK

On January 20th, 1975, New Music Concerts will present an All Canadian Program at Carnegie Recital Hall in New York City, as part of the 'League-ISCN' contemporary music series. Composers represented on the program will include Norma Beecroft, Gilles Tremblay, Harry Freedman, John Hawkins, Paul Pedersen and Robert Aitken. Eleven performers will be going from the Toronto area, including the Lyric Arts Trio and James Montgomery from the Canadian Electronic Ensemble.

WORLD SOUNDSCAPE PROJECT

R. Murray Schafer, one of the most significant and creative figures on the Canadian scene, is creator and director of the World Soundscape Project from which the "Canadian Soundscape" has been formed.

In 1971, Schafer wrote of the need for a "study which we might call acoustic design, an interdiscipline in which musicians, acousticians, psychologists, sociologists and others would study the world soundscape together in order to make intelligent recommendations for its improvement".

Shortly after that, he established the World Soundscape Project with the broad aim of studying the sonic environment and man's relationship to it. The project is designed to show how the acoustic environment has changed and is changing.

In its brief two year existence, the Project has published five documents, presented 10 hours of broadcasts on the Radio Series "IDEAS", participated in numerous workshops and conferences, and presented a 'Soundscape Evening' on October 25th for the Vancouver "New Music Society".

ABOUT THE COMPOSERS

R. MURRAY SCHAFER, born in Sarnia, Ontario in 1933, first studied composition with John Weinzweig at the Royal Conservatory of Music in Toronto. From 1956 until 1962, he studied, travelled and worked in Europe, finally settling in England to continue composing under a Canada Council grant. In 1962 Schafer founded and presided over the "Ten Centuries Concerts" in Toronto, an annual series of rarely performed music of all periods. From 1963-65 he was Artist-in-Residence at Memorial University of Newfoundland and is now professor of communication studies at Simon Fraser University in British Columbia.

In 1966, CBC-TV premiered his opera 'Loving', and since then he has received commissions from the Fromm and Koussevitsky Music Foundations. He is also involved in new approaches to music education, particularly creative music making which incorporates environmental sounds, and these concepts are fully illustrated in both his educational books and experimental pieces for young players. He is now working on the World Soundscape Project and is determined to offer a programme in acoustic design as an antidote to the present noise pollution problem.

HOWARD BROOMFIELD, born in Chelsea, Massachusetts in 1947, graduated from Boston University in 1969 with a Bachelor of Arts degree in sociology and philosophy. Following his graduation, he taught at York University for a year, spent a summer as researcher for the LeDain Commission in Halifax, and finally came to Vancouver in 1970 to teach popular music at the Vancouver Free University. Once in Vancouver, his interests in sociology and sound environments led him through a multitude of related projects - he co-ordinated a sound pollution project for the "Society for Pollution and Environmental Control", directed an acoustic project for the Intermedia Society in Vancouver, and presented his sound-and-sight 'Manifestations of the All Pervading Spirit' at the Burnaby Art Gallery.

At this time he began working with R. Murray Schafer as a recordist and researcher in the World Soundscape Project, and within the soundscape context, produced his first tape composition and in 1973 completed a book on blindness which was published in part by National Geographic Educational Services. While Broomfield's only formal training in music was a graduate course in theory taught by his soundscape colleagues, he attributes his entry into the world and mind of composing to a kind of musical osmosis, from working closely and intently with a team of researchers who, except for him, have all been extensively trained as musicians.

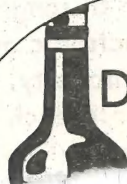
BRUCE DAVIS, born in Toronto in 1946, studied composition with Bruce Mather at McGill University where he graduated with a Bachelor of Music Degree in 1970. After graduation, he moved to Vancouver where he began composing tape pieces in Murray Schafer's Sonic Research Studio, and is now involved in doing research for the World Soundscape Project. He is also an Instructional Specialist at Simon Fraser University at the Centre for Communication and the Arts. In 1974, he was a first prize winner in the CBC/Canada Council Contest for young composers.

Mr. Davis makes these comments: "I have since acquired a fascination for such things as the sound of frogs, the musicianship of railroad engineers, the large scale sounds of heavy industry, linguistic dialects, and analytic psychology. In the middle of this however, I composed a string quartet which manages pretty well to ignore all these things. Future plans depend on World Soundscape Project funding, but include some soundscape research in Europe next year, ditching my old and rusting trumpet for something that plays in tune, and then getting my chops back, and the (distant future) developments of an FM wilderness monitoring radio service."

PETER HUSE, born in Gadsby, Alberta in 1938, received one of the first BMI student composer awards ever granted to a Canadian while completing a Master of Fine Arts degree at Princeton University. From 1967 to 1969, he was associate composer in the Centre for Communication and the Arts at Simon Fraser University, and presided over 'Music of Our Time', an annual series of live and recorded performances of modern works. In 1969, Huse moved to Montreal to lecture at the National Theatre School of Canada and the Faculty of Music at McGill University. He returned to the west coast in 1972 where he is assistant director of the World Soundscape Project, and also lecturing in Geography at Simon Fraser University.

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What's New?

BMI Canada has been collecting and administering performing right fees on behalf of Canadians for more than a quarter of a century now. That's not new.

The performing right organization has more than 5,700 affiliated writers, composers and music publishers for whom it collects and administers performing right royalties. That makes it the largest performing right organization in the country. That's not new either; it has been the largest for years.

BMI Canada provides without charge services far beyond its main task of collecting and administering performing right royalties. But it has been offering workshops, scholarships, providing publicity, personal contact and support for many, many years. That certainly isn't new.

What is new is that when New Music Concerts sponsors a concert, it sponsors one with new music. These concerts make available to the Canadian public music by today's composers, and in turn provide for composers the platform they need to expose their compositions.

That's what's new — New Music Concerts, and everything about the series! We welcome your fresh approach as we welcome Canada's new composers as our affiliates.

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PROGRAMME

PART I

8:30 p.m.

Walter Hall (main auditorium): **THE VANCOUVER SOUNDSCAPE** — an event combining taped sound with live readings and commentary by members of the World Soundscape Project.

8:30 p.m.

PART II

Seven Presentations, Four Simultaneous Listening Situations

1

2

3

4

Walter Hall
(main auditorium)
Presented by Peter Huse

Room 078
(lower basement, west corridor)
Presented by Barry Truax

Room 0119
(lower basement, east corridor)
Presented by Bruce Davis

Room 116
(main floor, south corridor)
Presented by Howard Broomfield

9:30 p.m.

SOUNDMARKS (by Peter Huse)

A composition recreating the acoustic profile of community sounds unique to Canadian locales, from Newfoundland to Ontario.

SOUNDSCAPE STUDY (by Barry Truax)

A fascinating 'imaginary soundscape' composition of rhythms in time and space, composed of a limited number of sounds which reappear in various transformations. An important feature of this piece is the process of transition between sounds appearing in continuous alteration of their time and spacial scales; the same sound slowed down assumes significantly different proportions.

THREE THEMES OF THE SOUNDSCAPE (by Bruce Davis)

A composition seeking to integrate the elements of Rhythms & Tempo; Ambience & Acoustic Space; and Language, and to build them into a synthesis of concepts with which we might begin to understand and control the soundscape.

SUMMER SOLSTICE
(one hour duration)

Excerpts from a 24-hour field recording documenting the daily cycles of the sound environment at a pond on the grounds of Westminster Abbey near Mission, B.C. Beginning at midnight on the eve of the solstice and ending at midnight the next day, the composition clearly reveals the subtle moods, rhythms and changes of the natural soundscape.

9:30 p.m.

10:00 p.m.

BELLS OF PERCÉ (by Bruce Davis)

The bells of the church in the old fishing village of Percé, Quebec, are the focal point of this composition, which revolves around an impromptu interview with a parish priest and recordings of the bells themselves, which figures in the legends and folklore of the area.

DIRECTIONS (by Peter Huse)

This composition reveals, in single- and multi-layered counterpoint, the many individual and regional dialects of Canadians, from Newfoundland to Ontario.

GAMES (by Bruce Davis)

A composition made up of the sounds of people in contest. The various episodes are specially chosen, combined and edited to reveal the various playing environments as soundscapes, and as rituals of vocal and verbal exchange.

10:00 p.m.

PART III

10:30 p.m.

Walter Hall (main auditorium): Panel discussion, Question and Answer period, and General comments with members of the World Soundscape Project.

10:30 p.m.