

# New Music Concerts



1977-78  
Series

Seventh  
Season!

OCT 1 1977

*programme*

# 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 a few 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 more than 6,000 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; and puts financial muscle behind a variety of Canadian recording projects.

CAPAC's been around for more than 52 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 Ms. Mary Butterill at (416) 924-4427. She'll be pleased to talk with you.

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# CBC Radio.

## Your musical companion in October

### CBC Radio / October

#### 1 FESTIVAL CELEBRATIONS

The Baroque Strings of Vancouver play *Bach's Brandenburg Concertos*. Continued next week. 5:05 p.m. 6:05 adt. 6:35 ndt.

#### 1 INTERNATIONAL MUSIC DAY

The Ontario Youth Choir, Montreal Boys Choir and Montreal Conservatory Brass Quintet premiere *Kelsey Jones' Da Musica*. Con Amore. 8:05 p.m. 9:05 adt. 9:35 ndt.

#### 2 SUNDAY POPS CONCERTS

3rd of 4 evenings of repeats from the TV series. Pianist Sharon Krause and the Vancouver Symphony in Russian pops; the Quebec Symphony, pianist Claude Savard and tenor Pierre Duval. 7:05 p.m. 8:05 adt. 8:35 ndt.

#### 5 MOSTLY MUSIC

The Festival Singers perform *Bach and Palestrina*. 10:20 p.m. 10:50 ndt. Stereo: noon. 12:30 ndt.

#### 15 FESTIVAL CELEBRATIONS

Tenor Jon Vickers with the Saskatoon Symphony.

#### 16 SYMPHONY HALL

Returns with the Montreal Symphony, conductor Charles Dutoit and violinist Kyung-Wha Chung. 7:05 p.m. 8:05 adt. 8:35 ndt. Stereo: 1:30 p.m. 2 ndt.

#### 20 MOSTLY MUSIC

Atlantic Symphony Orchestra plays *Fauré*, and a *Khataturian Concerto* (Neil Van Allen, piano).

#### 22 OPERA BY REQUEST

*Puccini's Suor Angelica*, and recordings of Beniamino Gigli. 2:04 p.m. 3:04 adt. 3:34 ndt.

#### 22 FESTIVAL CELEBRATIONS

Soprano Clarice Carson, tenor Ruben Dominguez, and the CBC Winnipeg Orchestra in operatic excerpts.

#### 23 SYMPHONY HALL

The Vancouver Symphony with violinist Hamao Fujiwara. *Harry Hayes' Nuances du Nord*, *Straivinsky's Danses Concertantes*, and *Walter Buczynski's Lyric*, with pianist William Aide.

#### 24 MOSTLY MUSIC

CBC Vancouver Chamber Orchestra: *Gary Hayes' Nuances du Nord*, *Straivinsky's Danses Concertantes*, and *Walter Buczynski's Lyric*, with pianist William Aide.

#### 25 MOSTLY MUSIC

Soprano Jan De Gaetani sings *Bach's Wedding Cantata* and *Britten's Phaedra* with the National Arts Centre Orchestra. Also, *Derek Healey and Haydn*.

#### 28 MOSTLY MUSIC

Victoria Symphony Orchestra and pianist William Tritt: *Rossini*, *Bernard Naylor* and *Beethoven*.

#### 29 FESTIVAL CELEBRATIONS

*Haydn's* comic opera *L'Infi-delta Delusa*, with Alexandra Browning, Martin Chambers, Donald Bell and the CBC Vancouver Chamber Orchestra. 4:04 p.m. 5:04 adt. 5:34 ndt.

### CBC Stereo / October



Howard Dyck - Mostly Music

#### 9 ORGANISTS IN RECITAL

Jan Overduin plays *Bach, Barry Cabena* and *Karg-Elert*. 4:30 p.m. 5 ndt.

#### 9 OPERA THEATRE

Carol Neblett, Luciano Pavarotti and Cornell MacNeil in *Puccini's Tosca*.

#### 16 GREAT KEYBOARD PERFORMANCES OF THE 20TH CENTURY

Walter Gieseking. 10:05 a.m. 10:35 ndt.

#### 17-21 BEETHOVEN FESTIVAL

With the Toronto Symphony. 9:04 p.m. 9:34 ndt.

#### 22 CHICAGO SYMPHONY

*Berlioz' Damnation of Faust*, with Régine Crespin and two choruses. 4:05 p.m. 4:35 ndt.

#### 23 CHORAL CONCERT

*Mozart's Coronation Mass*. 8:06 a.m. 8:36 ndt.

#### 30 MUSIC OF SPAIN

From folk to avant-garde, a new series with Gloria Montero. Today: *The Court of the Catholic Kings*. 10:05 a.m. 10:35 ndt.

#### 2 OPERA THEATRE

Chicago Lyric Opera season continues with *Mussorgsky's Khovanshchina*. 7:05 p.m. 7:35 ndt.

#### 2 MUSIC OF —

Swedish composer Franz Berwald. 10:05 p.m. 10:35 ndt.

#### 3 ARTS NATIONAL

National Arts Centre's *Beethoven* cycle, Mondays till Dec. 5 with the Orford Quartet, Beaux Arts and Tortelier Trios. 4:04 p.m. 4:34 ndt.

#### 4 MUSIC OF TODAY

All month, the International Rostrum of Composers. 10 p.m. 10:30 ndt.

#### 9 MUSIC DE CHEZ NOUS

Baritone Gérard Souzay and pianist Dalton Baldwin: *Schubert's Die Winterreise*. 1:30 p.m. 2 ndt.



**RADIO 740**  
**STEREO 94.1 FM**

## JOHN CAGE

Tonight's guest composer is one of the most significant figures in the genesis of contemporary musical thought. He has pioneered in breaking down the barriers between what was once considered "music" and "non-music" through his use of percussion (including the prepared piano), electronics and the sounds of the everyday world; through his application of chance and indeterminacy to musical composition; through his involvement with intermedia and "happenings"; and through his constant search for new ways of shaping and extending musical experience.

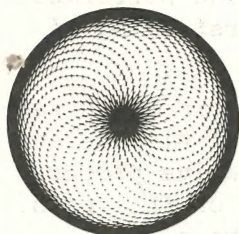
Born in Los Angeles on September 15, 1912, Cage studied composition with Henry Cowell and Arnold Schoenberg. During the latter half of the 1930s, he was active in organizing percussion ensembles in California and in Seattle, where he was engaged as piano accompanist for a dance school. His involvements with percussion and dance continued after he moved to New York City during the early 1940s. There, he organized concerts, started his collaboration with dancer-choreographer Merce Cunningham, and studied Zen Buddhism and the music of Satie and Webern.

Cage's associations with pianist David Tudor and painter Robert Rauschenberg began in 1950. In 1952 he organized the Project of Music for Magnetic Tape, the first such group in America. His Theatre Piece of the same year, presented in conjunction with Cunningham's dance group, was similarly the first such mixed-media event in the United States. Cage's wide-ranging spirit has found him immersing himself in Oriental philosophy, the writings of Henry David Thoreau, mushrooms (he was a founding member of the New York Mycological Society), while enjoying close contacts with such people as Buckminster Fuller, Marshall McLuhan, Norman O. Brown, Jasper Johns and Marcel Duchamp.

Few works in Cage's output fall into any traditional category. A prominent feature of his music is the constant appearance of new techniques and ideas

and an attempt to change all of these once they seem adequately represented. The influence of Schoenberg and Cowell is most evident in his music to 1938, during which period he composed 12 tone works that used fixed patterns of tone-row fragments and rhythms tending toward ostinatos.

His long involvement with percussion music led him to the need for percussion sounds where only a piano was available. Bolts, screws, rubber and various other materials were soon inserted between the piano strings to widen the gamut of sounds available to the pianist. This objectifying of feelings beginning with the



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and forthcoming . . .	The Writings of Elliott Carter, about 25.00 cloth	

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prepared piano music of 1938, became in 1951 an objectifying of music itself. Finding the pursuit of expressiveness failed in communication and led only to self-enclosure, Cage employed chance as a means of liberation. The support for this idea was enforced by the feeling that art imitates nature and by the sense that any separation of art and life is unreal and impractical. Both these thoughts are inherent in Zen, to which Cage was strongly attracted at this time.

During this period, Cage also realized that there is no such thing as silence and that the understanding of music as a duality of sound and silence was a mistake. He now felt no preference for musical sounds over other sounds and the purpose of a performance became the activity of the performers and the attention of the listeners. Radically demonstrating this period is 4'33" (1952) in which no notes at all are to be played. This illustrates the fact that there are always sounds to be heard. As the performer still needed to indicate that a piece was being performed, this situation led directly to an understanding of music as theatre.

The unexpected occurrence of sounds in these performance situations continued to support his idea of involving chance operations in the creative process. The I Ching became of prime importance on this path, as Cage continued to investigate all areas of indeterminacy to the extent of notating imperfections on music paper, superimposing staves, and overlaying transparent templates on astronomical atlases as in Atlas Eclipticalis. Indeterminacy with regards to performance reached a set of limits in his Variations. Variations VII (1966) used sounds transmitted from outside the performance building. These pieces represent a logical and graphic extreme, a refining of notation to the point where almost nothing appears to be indicated. But as such, indeterminate as they are, they do not allow a performer simply to improvise. Very specific decisions and preparations must be made before they can be performed. Into this category falls Cartridge Music and several of the songs from Songbooks.

With regards to theatre and such works as Song-books, there is an implication of an explicit acceptance by Cage of the public and the social character of music. Music is not a score to be read or sounds to be heard but rather the physical activity itself from which sounds result or which invite an audiences' attention to any sounds whatever.

Following along with Cage's great love for nature and its relationship to art, and the social role of music, falls very naturally his recent fascination, love and attachment to the thoughts and writings of Thoreau. And it is with a work from this present creative period of John Cage that New Music Concerts brings its 65th Birthday offering to a close. We are happy to honour this remarkable creative artist whose music is not only a part of our lives but who has made all life a part of his music.

### INTERNATIONAL MUSIC DAY

Today marks the third annual International Music Day. The first of these, held on October 1, 1975, was part of the World Music Week events held throughout Canada under the sponsorship of UNESCO's International Music Council. At that time, the Council's President, Yehudi Menuhin, wrote: "On International Music Day, October 1, all over the world people will express their deepest human feelings and their highest hopes through the medium of music".

Shortly before his death in 1975, composer Dmitri Shostakovich wrote this about the upcoming first International Music Day: "On this International Music Day organized by UNESCO, we believe that in our time, as in times past, music is accomplishing its mission to unite and bring together people for the noblest and most progressive ideas of our time, and above all for peace and friendship. May the ranks of musicians and friends of music continue to swell!"

# *programme*

## JOHN CAGE - 65TH BIRTHDAY PARTY CONCERT

Saturday, October 1st, 1977 (International Music Day)

8:30 p.m.

Edward Johnson Building, University of Toronto

### THE WONDERFUL WIDOW OF EIGHTEEN SPRINGS (1942)

Patricia Rideout - contralto

Russell Hartenberger - closed piano

### FIVE SONGS FOR CONTRALTO (1938)

Patricia Rideout - contralto

Marion Ross - piano

### AMORES (1943)

1. solo for prepared piano 2. trio for tom-toms

3. trio for woodblocks 4. solo for prepared piano

Marion Ross - piano

Bob Becker, Robin Engelman &

Russell Hartenberger - percussion trio

### SONGBOOKS (1970) LYRIC ARTS TRIO:

Mary Morrison - soprano, Robert Aitken - flute

Marion Ross - piano

### INTERMISSION

### ATLAS ECLIPTICALIS (1961) with WINTER MUSIC (1957) and CARTRIDGE MUSIC (1960)

Robert Aitken - conductor

Adele Armin - violin

Richard Hoenich - bassoon

Paul Armin - viola

James MacDonald - horn

Peter Schenkman - cello

Cameron Walter - trombone

William Kuinka - bass

Claude Engli - tuba

Douglas Stewart - flute

Marion Ross - piano

Lawrence Cherney - oboe

Bob Becker - percussion

Paul Grice - clarinet

Robin Engelman - percussion

Russell Hartenberger - percussion



SCORE (40 DRAWINGS BY THOREAU) AND 23 PARTS:  
TWELVE HAIKU followed by A RECORDING OF THE DAWN  
AT STONY POINT, NEW YORK, AUGUST 6, 1974 (1974)

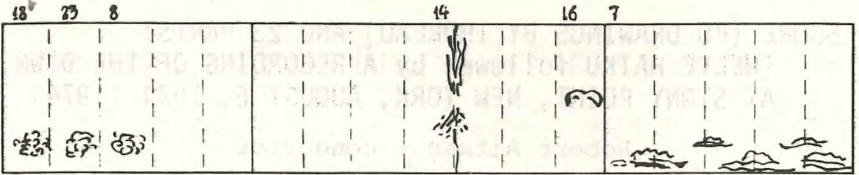
Robert Aitken - conductor  
Billie Bridgeman - soprano  
Mary Morrison - soprano  
Patricia Rideout - contralto  
Thomas Baker - tenor  
Albert Greer - tenor  
Julio Kukurugya - bass  
Adele Armin - violin  
Paul Armin - viola  
Peter Schenkman - cello  
William Kuinka - double bass  
Douglas Stewart - flute  
Lawrence Cherney - oboe  
Paul Grice - clarinet  
Richard Hoenich - bassoon  
James MacDonald - horn  
Cameron Walter - trombone  
Claude Engli - tuba  
Bill Bridges - electric guitar  
Joseph Macerollo - accordion  
Marion Ross - piano  
Bob Becker - percussion  
Robin Engelman - percussion  
Russell Hartenberger - percussion

electronics - Alex Bagnall & Bill Buxton  
stage manager - Tim Watson



SCORE  
1-6

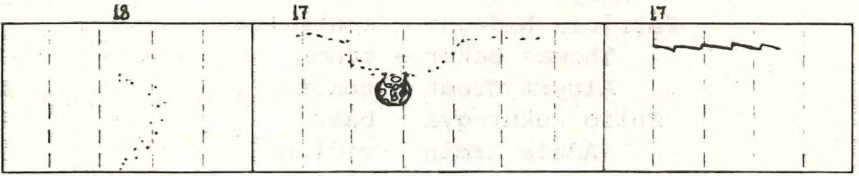
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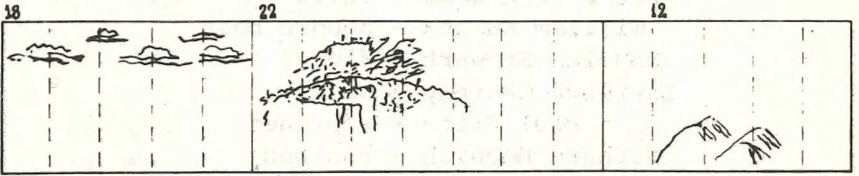
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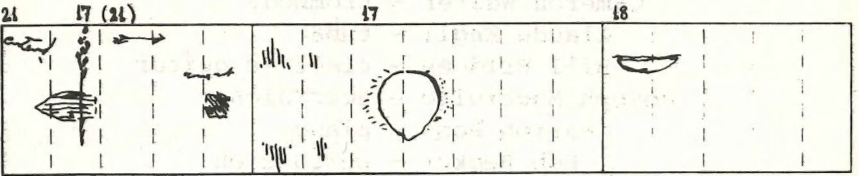
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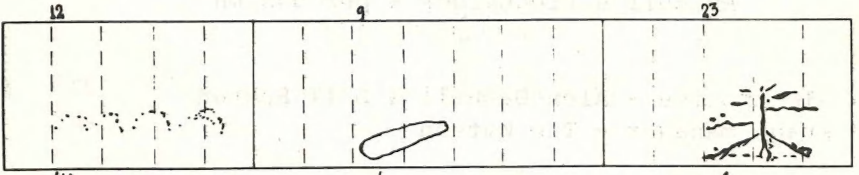
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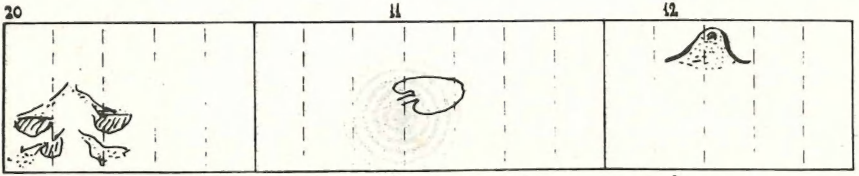
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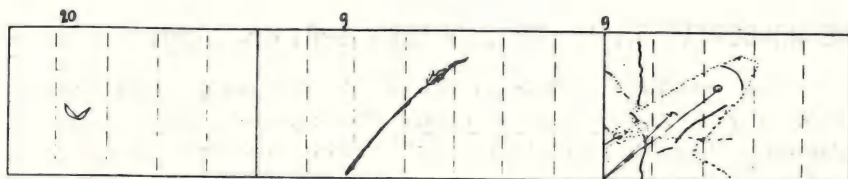


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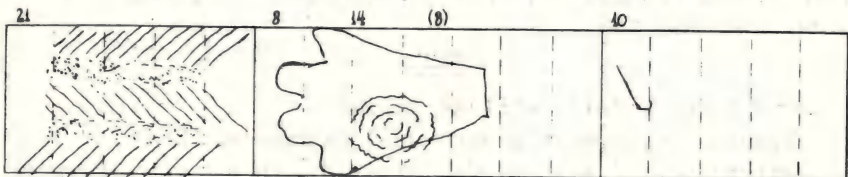
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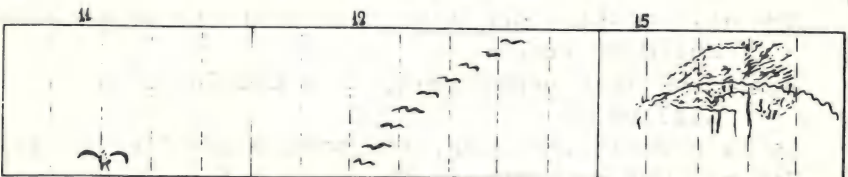
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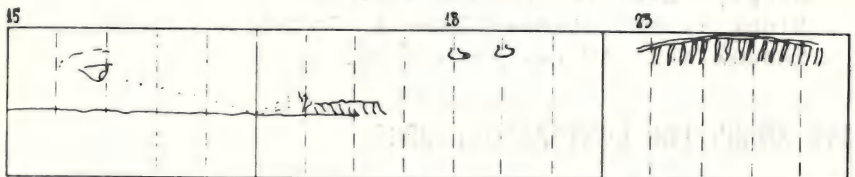
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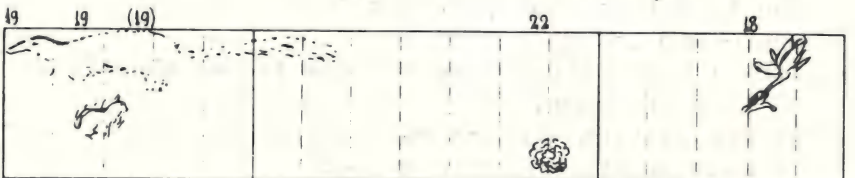
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## PROGRAMME NOTES

### THE WONDERFUL WIDOW OF EIGHTEEN SPRINGS (1942)

The words of this short song are adapted from James Joyce's Finnegans Wake. The singer is to avoid vibrato, "as in folk-singing". The accompaniment is performed on a closed piano, with fingers and knuckles used as percussive mallets on various parts of the piano lid and top.

#### TEXT

Night by silent sailing night  
Isobel, wildwood's eyes and primarose hair,  
quietly, all the woods so wild, in mauves of moss  
and daphne dews,  
how all so still she lay, 'neath of the whitethorn,  
child of tree,  
like some lost happy leaf, like blowing flower  
stilled,  
as fain would she anon, for soon again 'twill be,  
Win me, woo me, wed me, Ah weary me!  
deeply, now even calm lay sleeping;  
Night Isobel, Sister Isobel, Saintette Isobel,  
Madame Isa - Veuve - La - Bel - le.

### FIVE SONGS FOR CONTRALTO (1938)

From 1935 through 1937, Cage studied composition with Arnold Schoenberg in Los Angeles. These songs, each a setting of a poem by e. e. cummings, employ twelve-tone techniques but, according to Cage, in an "unorthodox" fashion.

#### TEXT

1. why did you go little four paws?  
you forgot to shut your big eyes.  
where did you go?  
like little kittens are all the leaves which open  
in the rain.  
little kittens who are called spring,  
is what we stroke maybe asleep?  
do you know?  
or maybe did something go away ever so quietly  
when we weren't looking.

2. little tree

little silent Christmas tree

you are so little

you are more like a flower

who found you in the green forest

and were you very sorry to come away?

see I will comfort you

because you smell so sweetly

I will kiss your cool bark

and hug you safe and tight

just as your mother would,

only don't be afraid

look

the spangles that sleep all the year in a dark box

dreaming of being taken out and allowed to shine,

the balls, the chains red and gold, the fluffy  
threads,

put up your little arms

and I'll give them all to you to hold

ev'ry finger shall have its ring

and there won't be a single place dark or unhappy

then when you're quite dressed

you'll stand in the window for everyone to see

and how they'll stare!

oh but you'll be very proud

and my little sister and I will take hands

and looking up at our beautiful tree

we'll dance and sing "Noel Noel"

3. in just-spring

when the world is mud-luscious

the little lame balloon-man whistles

far and wee

and eddie and bill come running from marbles and  
piracies

and it's spring

when the world is puddle-wonderful

the queer old balloon-man whistles far and wee

and betty and isbel come dancing from hop-scotch  
and jump-rope

and it's spring

and the goat-footed balloon-Man whistles far and  
wee

4. hist whist  
little ghost things  
tip toe twinkle-toe  
little twitchy witches and tingling goblins  
hobanob hobanob  
little hoppy happy toad in tweeds tweeds  
little itchy mousles  
with scuttling eyes  
rustle and run and hide hide hide whisk  
whisk look out for the old woman with the wart on  
her nose  
what she'll do to you nobody knows  
for she knows the devil  
ouch the devil ouch the devil ouch the great  
green dancing devil devil devil devil  
wheeEEE

5. Tumbling hair  
picker of buttercups, violets, dandelions  
and the big bullying daisies  
through the field wonderful  
with eyes a little sorry  
Another comes  
also picking flowers

## AMORES (1943)

The composer has written, "This work is an attempt to express in combination the erotic and the tranquil, two of the permanent emotions of Indian tradition". The first and fourth movements are solos for prepared piano, the piano having screws placed between the strings of seven notes, rubber placed between the strings of three, and bolts between those of eight. The result, writes Cage, should sound like "an instrument having convincingly its own special characteristics, not even suggesting those of a piano".

The two middle movements are for trios of percussion, the second movement calling for nine tom-toms and a rattle, the third movement for seven woodblocks. The second movement, which employs unvarying rhythmic

patterns, was used earlier by Cage as the Waltz movement of his Trio for Percussion (1936).

The two movements for prepared piano have served as the music for a dance work by Merce Cunningham, also called Amores (1949).

## SONGBOOKS (1970)

The texts for Cage's Songbooks are taken from the writings of many of the composer's favorite people, such as Henry David Thoreau, Marshall McLuhan, Buckminster Fuller, Norman O. Brown, Erik Satie and James Joyce, plus other sources of inspiration and diversion including "various books on mushrooms" and the names of constellations.

The composer's "general directions" for this music include the following:

"There are fifty-six parts for Book I (Solos for Voice 3-58) and thirty-four parts for Book II (Solos for Voice 59-92). The solos may be sung with or without other indeterminate music, e.g. Rozart Mix and Concert for Piano and Orchestra."

"The solos may be used by one or more singers. Any number of solos in any order and any superimposition may be used. Superimposition is sometimes possible, since some are not songs, but are directives for theatrical activity (which, on the other hand, may include voice production). A given solo may recur in a given performance. Specific directions when necessary precede each solo. When such directions have already been given, they are not repeated, but reference is simply made to them."

"Each solo belongs to one of four categories: 1) song; 2) song using electronics; 3) theatre; 4) theatre using electronics. Each is relevant or irrelevant to the subject: "We connect Satie with Thoreau". Given a total performance time-length, each singer may make a program that will fill it... Any resultant silence in a program is not to be feared. Simply perform as you decided to, before you knew what would happen."

ATLAS ECLIPTICALIS (1961) with WINTER MUSIC (1957)  
and CARTRIDGE MUSIC (1960)

As with so many of Cage's compositions, there is much left to the immediacy and variability of an individual performing occasion. In Atlas Eclipticalis, Cage calls for up to 86 instrumental parts "to be played in whole, or part, any duration, in any ensemble, chamber or orchestral, with or without Winter Music".

Chance itself, with the use of the I Ching, was a determinant in this composition, derived from placing transparent templates on the pages of an astronomical atlas and inscribing the positions of the stars. The percussion parts are a graph of the distribution in space of the particular instruments employed for a given performance.

*Heretofore unpublished*

**NICOLÒ PAGANINI**

## **Divertimenti carnevaleschi**

Edited by **Franco Sciannameo**

**E. C. Kerby Ltd.**  
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Toronto,

The formidable name of the composer should deter no one from approaching, on suspicion of transcendental difficulty, this collection of society dances that Paganini composed, probably in the first decade of the XIX century, for the entertainment of his friends and hosts. They are published, as originally written, for two violins and bass, the typical ballroom orchestra of the time. It was common practice then, and may still be done today, to double the parts, to add instruments or to replace them with others, such as flutes, oboes or bassoons.

Score and Parts . . . \$7.50  
Score . . . . . 4.50  
Extra parts, each . . 1.00





Atlas Eclipticalis was commissioned by the Montreal Festivals Society and was first performed in Montreal on August 3, 1961, with the composer conducting. Two days later in Montreal, it was presented again, this time as the score for Merce Cunningham's dance work Aeon.

It is up to the conductor to determine the length of the performance as well as how much of Atlas Eclipticalis is to be performed. With specified movements of hands and arms, the conductor indicates a cycle of at least two minutes, making changes of arm at clock positions corresponding to 0 seconds, 30 and 60 seconds, changes of palm at 15 and 45 seconds and, from the last 30 seconds to the end of 60 seconds, both arms with fingers touching at the conclusion.

Although Atlas Eclipticalis can be performed as an independent composition, Cage has indicated that two other separate compositions, Winter Music and Cartridge Music, may be performed simultaneously, and both will be heard this evening.

The score for Winter Music can be played by one pianist (as in tonight's performance) or shared by two or more pianists -- according to Cage's directions, by as many as 20! Again, much of the music, including durations and dynamics, is left up to the discretion of the pianist(s). As in Atlas Eclipticalis, chance operations also figured in the composing of this work plus, writes Cage, "observations of imperfections in the paper upon which the music was written".

Cartridge Music for amplified "small sounds" calls for phonograph cartridges fitted with objects other than playing needles, such as wire, toothpicks, pipe cleaners, twigs, etc. However, in the version for Atlas Eclipticalis, as many instruments as possible are to be equipped with contact microphones. A separate part indicating the electronic controls is then prepared from the given material supplied in Cartridge Music, much of it again on transparent plastics. The composition itself is indeterminate of its performance and the performance is of actions which are often indeterminate of themselves.

SCORE (40 DRAWINGS BY THOREAU) AND 23 PARTS (FOR ANY INSTRUMENTS AND/OR VOICES): TWELVE HAIKU followed by A RECORDING OF THE DAWN AT STONY POINT, NEW YORK, AUGUST 6, 1974 (1974)

Those here tonight who attended the world premiere of Cage's A Lecture on the Weather last year at York University will remember the slide projections of several doodles by Henry David Thoreau. In Cage's Score and 23 Parts, many of these doodles, suggesting natural objects -- birds, leaves, stems, plants, clouds -- plus a few indeterminate shapes, have been set to music. Each performer's part is a fragment of the complete drawing. The fragmentary dots, curves and lines are to be considered as simple graphic notation, with the summation of all the performers' fragments producing a sonic realization of the drawing.

In addition, the drawings have been arranged into twelve groupings of 5-7-5, representing the 17 syllable Japanese Haiku. Each Haiku is to be followed by a silence approximately equal to its length. The tape recording of the dawn at Stony Point, New York, which is of a duration equal to the totality of the 12 Haiku, brings the piece to a quiet and gentle close.

notes on the music by Michael Schulman

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### NEXT PROGRAMME

Saturday, October 15, 1977, 8:30 p.m.  
Town Hall, St. Lawrence Centre

### DOUBLE WIND SPECTACULAR

featuring:

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

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