

NEW MUSIC CONCERTS 1982-83



CONTEMPORARY ENCOUNTERS

CANADIAN MUSIC. GOOD MUSIC.

from CENTREDISCS

On Sale now from the Canadian Music Centre are:

- CMC 1 **Canadian Electronic Ensemble.** Music composed and performed by Grimes, Jaeger, Lake and Montgomery.
- CMC 0281 **Spectra** - The Elmer Iseler Singers. Choral music by Ford, Morawetz and Somers.
- CMC 0382 **Sonics** - Antonin Kubalek. Piano solo music by Anhalt, Buczynski and Dolin.
- CMC 0682 **Washington Square** - The London Symphony Orchestra. Ballet music by Michael Conway Baker.
- CMC 0582 **Private Collection** - Philip Candelaria, Mary Lou Fallis, Monica Gaylord. The music of John Weinzwieg.
- CMC 0482 **Folia** - Available October 1, 1982. Wind quintet music by Cherney, Hambraeus, Sherman and Aitken, performed by the York Winds.

In production: Orders accepted now:

- CMC 0782 **2 x 4** - The Purcell String Quartet. Music by Pentland and Somers.
- CMC 0883 **Viola Nouveau** - Rivka Golani-Erdesz. Music by Barnes, Joachim, Prévost, Jaeger and Cherney.

Write or phone to place orders, or for further information contact:



*The Canadian Music Centre
1263 Bay Street
Toronto, Ontario
M5R 2C1
(416) 961-6601*

NEW MUSIC CONCERTS

Artistic Director: Robert Aitken

presents

COMPOSERS: **ROBERT ERICKSON**

EDWIN HARKINS

HARKINS/LARSON

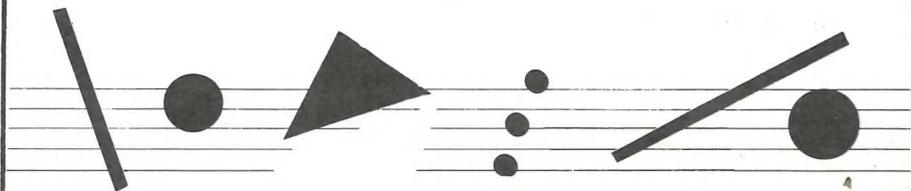
ROGER REYNOLDS

GUEST ENSEMBLE: **[THE]
HARKINS/LARSON**

December 4, 1982

8:30 P.M.

Royal Ontario Museum Theatre



P R O G R A M

KRYL (1977)

ROBERT ERICKSON
(U.S.A.)

EDWIN HARKINS, trumpet

THE PALACE (1980)

ROGER REYNOLDS
(U.S.A.)

PHILIP LARSON, voice

I N T E R M I S S I O N

VOLDY (1982)

HARKINS/LARSON
(U.S.A.)

an audio visual/music-theatre presentation

EDWIN HARKINS, trumpet

PHILIP LARSON, voice

For [THE] ALAN JOHNSON, STAGE MANAGER AND
LIGHTING DESIGNER.

For NEW MUSIC CONCERTS:

RON LYNCH - SOUND ENGINEER

STEVEN SMITH - STAGE MANAGER

PETER MCKINNON - LIGHTING DESIGNER

EDWARD KENNEDY - ASSISTANT

EDWIN HARKINS

EDWIN HARKINS holds degrees in both performance and composition and has taught at the New England Conservatory of Music. He has been a performing member of the Contemporary Chamber Players in Chicago, the Center for New Music in Iowa City and the Center for Music Experiment in La Jolla. For the last several years he has been a faculty member at the University of California, San Diego, while playing in SONOR, a contemporary music group, and touring Europe, the U.S. and Canada with the Extended Vocal Techniques Ensemble. Presently he is writing a book on contemporary trumpet techniques.

PHILIP LARSON

PHILIP LARSON has performed and recorded with the New Music Choral Ensemble, Group for New Music, Pomerium Musicae and the Bach Aria Group. He has taught at the University of Illinois and the University of California at San Diego. Presently he is co-director of UAL, a music-theatre ensemble. In addition to touring with the Extended Vocal Techniques Ensemble and HARKINS & LARSON [THE], Mr. Larson is a frequent soloist with SONOR.

ROBERT ERICKSON

In addition to being an active proponent of contemporary music techniques, Robert Erickson has distinguished himself as a composer, teacher and author. He began playing the piano at the age of five, and the piano at ten. Although he started composing while still a child, he did not decide to become a composer until his mid-twenties. In 1936, Mr. Erickson met his principal teacher, Ernst Krenek, by which time he was already working with twelve-tone techniques. He received an M.A. from Hamline University in St. Paul, Minnesota in 1947, and taught at St. Catherine College. Mr. Erickson moved to California in 1953, and taught at the San Francisco Conservatory from 1957 to 1966. He has been at the University of California at San Diego since 1966.

His music is published by Presser and recorded by A.R. and Ars Nova.

"When I was about twelve years old the famous cornetist, Bohumir Kryl, brought his touring band to Marquette, Michigan. They played in the great barn-like auditorium of Northern State Teacher's College, and I was lucky enough to attend. Kryl was a dazzling player, with a smooth liquid technique and a remarkably sweet tone. He made everything sound easy, even the low tones (in the trombone range) that he introduced into the cadenza of the Carnival of Venice. I was literally astounded to hear that cadenza; some automatic mechanism of memory must have ordered "Print!", for I never forgot those sounds.

I learned more about low notes from the trumpeter, Jack Logan, sometime in the late sixties. During the sixties I also became more and more intrigued with hockets and compound melodies of all sorts, and, mostly in solo pieces, with bent tones, wild tones, and tones between the cracks of the official twelve.

These interests and others converged in the making of this piece, producing in the process many technical problems that needed to be worked out with Edwin Harkins over a period of several months, making it a markedly tandem creation. "

notes by the composer.

ROGER REYNOLDS (U.S.A.)

ROGER REYNOLDS is active as a composer with various media: vocal, orchestral, instrumental, and theatrical. Recently, his long-standing interest in quadraphonic tape, often combined with instrumental forces, has led to an involvement with computer synthesis and with the processing of natural sounds by digital means.

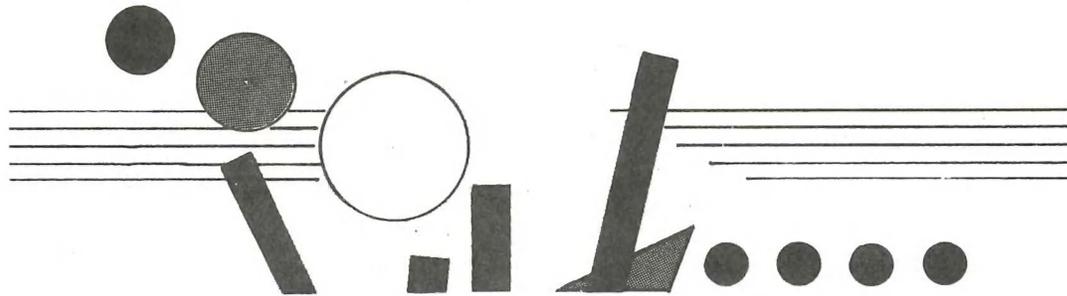
REYNOLDS' music is often concerned with a dramatic or supra-real image as an original compositional impetus, as a text that underlies or is set by a work. Theatre and the computer both offer enticing opportunities for enlarging the scope of our sonic, and our imaginative experience.

His music is published by C.F. Peters Corporation and recorded by Nonesuch, New World and CRI.

The Palace combines the computer-processed speaking voice of singer Philip Larson with a live vocal line that alternates between the lyrical countertenor register and that of a dramatic baritone. Based upon the singular poem of the same title by Jorge Luis Borges, the work explores different aspects of and different perspectives upon his words. In particular, two ideals guided the vocal approach to the original reading of the text for recording, its processing on the computer system, and the live, lyrical lines: active authority and reflective authority. The first is vivid, evolutionary, virile, assertive; the second, muted, stable, retiring, serene. A set of two imaginary vocabularies was derived from the Borges poem, one for the countertenor segments with their central ornamentation, the other for those in the constantly inflected lower dramatic baritone register. By the close of the piece, the vocalist's utterances, at first unintelligible, though structured, become explicit: "I know that I am not dead."

Contemporary Encounters 1982-83

Artistic Director: Robert Aitken



Saturday, 22nd January at 8:30 P.M.

Walter Hall, Edward Johnston Bldg., U. of T.



"MUSIC OF MEXICO"

Featured soloist
and conductor:

Robert Aitken, flute

Compositions by:

**Silvestre Revueltas, Manuel Enriquez, Conlon Nancarrow,
Julio Estrada, Mario Lavista, Raül Pavón**

Guest composers:

Manuel Enriquez, Julio Estrada, Raül Pavón

Tickets: \$8.00, \$5.00 (Students/Seniors)

NEW MUSIC CONCERTS 24 Mercer Street, Toronto, Ontario, Canada M5V 1H3 Tel (416) 593-0436

THE PALACE

text by JORGE LUIS BORGES
(translated by Alastair Reid)

The Palace is not infinite.

The walls, the ramparts, the gardens, the labyrinths, the staircases, the terraces, the parapets, the doors, the galleries, the circular or rectangular patios, the cloisters, the inter-sections, the cisterns, the ante-rooms, the chambers, the alcoves, the libraries, the attics, the dungeons, the sealed cells and the vaults, are not less in quantity than the grains of sand in the Ganges, but their number has a limit. From the roofs, toward sunset, many people can make out the forges, the workshops, the stables, the boatyards and the huts of the slaves.

It is granted to no one to traverse more than an infinitesimal part of the palace. Some know only the cellars. We can take in some faces, some voices, some words, but what we perceive is of the feeblest. Feeble and precious at the same time. The date which the chisel engraves in the tablet, and which is recorded in the parochial registers, is later than our own death; we are already dead when

nothing touches us, neither a word nor a yearning nor a memory. I know that I am not dead.

This piece was originally performed in St. Paul, Minnesota in 1979 as part of a contemporary music festival in conjunction with State Public Radio. It derives much of its material from the text "Or the vane hours ..." by Robert Ghelding and includes a quote from "Large Kascino" by Wally Hemos-Peru.

notes by the composers.



This concert is
being recorded for
future broadcast by
the CBC on
radio programme

TWO NEW HOURS

which can be heard
Sundays at 8:03 p.m.
stereo 94.1 FM CBC radio

START YOUR EVENING OF PLEASURE
WITH DINNER IN THE CASUAL ELEGANCE
OF THE



Café de la Paix

AFTER THEATRE, RETURN AND JOIN US
FOR A LIGHT SNACK OR DESSERT

The Colonnade
131 Bloor Street West Toronto, Ontario
Underground parking available

FLUTE CENTRE CANADA

«Everything for the Flutist»



- *flutes : new and used, all makes
- *Canada's largest selection of
Flute music
- *expert repairs · lessons · records

977 - 3595

299 QUEEN ST. WEST, SUITE 204
TORONTO M5V-1Z9

MUSICWORKS

The Canadian New Music Periodical

We like to keep our ears open.

MUSICWORKS has a history of featuring scores, interviews, articles, visuals and photos with and by many innovators of new and possible musics — human or otherwise.

MUSICWORKS recognizes the innovation in jazz, electronic, rock, and academic musics. We also investigate notions of and inspirations from ancient and primitive musics, animals, dance, machines, stars and other things.

MUSICWORKS presents a sounding of the world from a Canadian perspective. It is created by musicians and artists who make the format attractive, and readable. The content is alternately factual, strange, conversational, playable and witty.

Please subscribe. Your support keeps us all informed.



SUBSCRIPTION RATES:

Individual in Canada	\$8 1 year
	\$14 2 years
Individual, Elsewhere	\$10 1 year
	\$18 2 years
Institution, Everywhere	\$15 1 year
	\$28 2 years

MUSICWORKS, 30 ST. PATRICK ST. TORONTO, CANADA M5T 1V1

PETER MAXWELL DAVIES

RECENT WORKS

THE BAIRNS OF BRUGH (1981)
for piccolo, bass clarinet, piano
marimba, viola and cello

HILL RUNES (1981)
for solo guitar

LULLABYE FOR LUCY (1981)
for S.A.T.B. a cappella:
words by George Mackay Brown

THE MEDIUM (1981)
monodrama for unaccompanied soprano:
text by the composer

THE RAINBOW (1981)
music-theatre for young children to
sing and play; text by the composer



NEW MUSIC CONCERTS

gratefully acknowledges
the financial support of

THE CANADA COUNCIL

THE ONTARIO ARTS COUNCIL

THE MUNICIPALITY OF TORONTO

THE GOVERNMENT OF CANADA

AND THE

TORONTO ARTS COUNCIL

NEW MUSIC CONCERTS

24 MERCER STREET
TORONTO, ONTARIO M5V 1H3
(416) 593-0436

BOARD OF DIRECTORS:

Norma Bieczoff, President

Robert Aitken, Artistic Director

John Beckwith

Michael Koerner

Edward Laufer

Joseph Macerollo

Mary Morrison

Maggie Andersen,

*Concert
Coordinator*

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 \$9 million to Canadian publishers and composers.

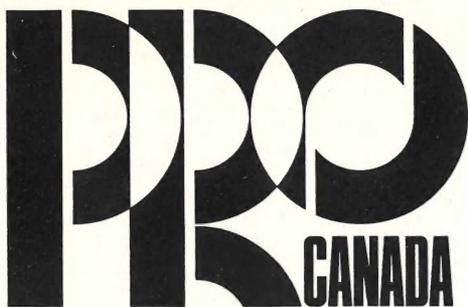
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's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



1240 Bay Street, Toronto, Ont., M5R 2C2 (416) 924-4427
1245 ouest, rue Sherbrooke, bureau 1470, Montreal, P.Q. (514) 288-4755
1 Alexander Street, Suite 401, Vancouver, BC, V6A 1B2 (604) 689-8871



Competition for Young Composers

Performing Rights Organization of Canada Limited, serving composers, authors and music publishers since 1940, organizes the P.R.O. Canada Young Composers' Competition. Annually \$6,000 is presented.

Participants in the 1983 competition must be under the age of 30 by the competition deadline, April 30. Composers affiliated with P.R.O. Canada or not affiliated with any other performing rights society are eligible.

Winners in the four years' of competition are:

Denys Bouliane	Jan Jarvlepp	John Oliver
Timothy Buell	Harry Kirschner	Jean Piché
John Burke	Jean LaPlante	Robert J. Rosen
Francis Chan	Hope A. Lee	David O. Squires
Paul V. Dolden	David S. Lytle	Pierre Trochu
Keith Hamel	Michael C. Maguire	John Winiarz
	Robin Minard	

Application forms are available from P.R.O. Canada's three offices.

PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

HEAD OFFICE: 41 Valleybrook Drive, Don Mills, Ontario M3B 2S6 (416) 445-8700
625 President Kennedy Ave., Suite 1601, Montreal, Quebec H3A 1K2 (514) 849-3294
842 Thurlow Street, Suite 200, Vancouver, B.C. V6E 1W2 (604) 688-7851