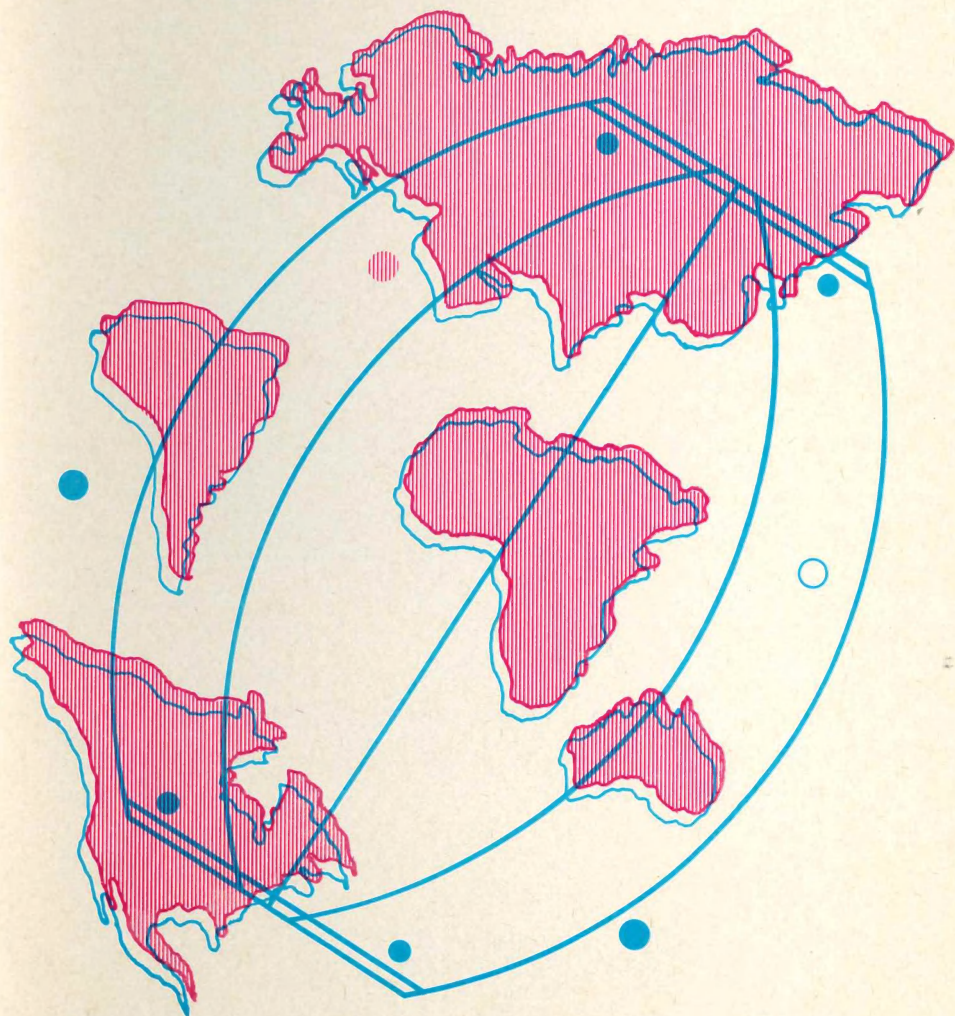



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But its support of music in Canada is extended in a number of other areas — from the annual Sir Ernest MacMillan, St. Clair Low and Hugh Le Caine prizes for young composers, to its publication of THE CANADIAN COMPOSER, a magazine devoted to the coverage of a wide variety of musical excellence and experience.

In these and other ways, CAPAC assists, supports and encourages Canada's creative composers and musicians. And CAPAC is both pleased and privileged to support New Music Concerts' 1984-85 season. Its sense of adventurous musical creation and performance is one we identify with and applaud.

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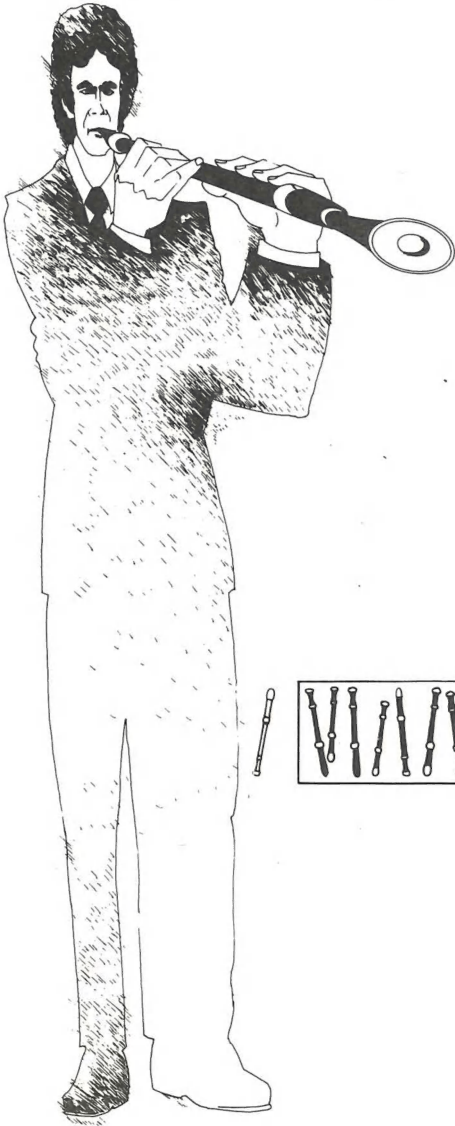
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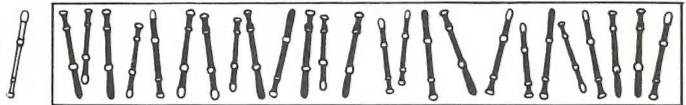
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ANOTHER WIND



with recorder virtuoso
PETER HANNAN



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ANOTHER WIND PROGRAM

NOHR·HOPE LEE (1983)

Miles Hearn, horn James Spragg, trumpet
John Dowden, trombone Holly Shephard, trumpet
William Cross, trombone Marcus Hennigar, horn

GESTI·LUCIANO BERIO (1966)

Peter Hannan, recorder

RSRCH 12/84 "DREAM" (1984)

PETER HANNAN

Peter Hannan, recorder

ENDE·LOUIS ANDRIESSEN (1980)

Peter Hannan, recorders

intermission

ÈIA·CHRISTOPHER FOX (1984)

ÈDENSE PACK·PETER HANNAN (1984)

Peter Hannan, recorders
Alison Melville, recorders
Scott Patterson, recorders
Susan Prior, recorders
Colin Savage, recorders

À LA SOURCE D'HYPOCRÈNE (1980)

JOHN BURKE

Christine Little, flute Peter Schenkman, 'cello
Douglas Stewart, flute Erica Goodman, harp
James Campbell, clarinet Marc Widner, celeste, harpsichord
Holly Shephard, trumpet Michael Cote, percussion
Fugiko Imajishi, violin Robin Engelman, percussion
Ron Hay, viola

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February 2, 1985

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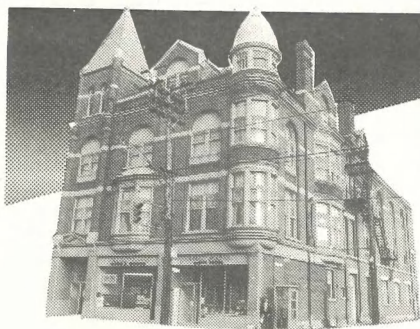
HOPE, LEE

After having obtained a B.Mus. and a M.Mus. degree from McGill University, where she studied with Bengt Hambraeus, Brian Cherney and John Rea, Ms. LEE continued her studies with Klaus Huber on a German Academic Exchange Scholarship and a Canada Council Arts Grant. In 1982, she participated in the first "International Women Composers' Conference" in Berlin, where she presented her work JIA YUAN (Home, Homeland). Recently, she has been invited to the Boswil Kunstlerhaus in Switzerland to be visiting composer.

She has written works for chamber ensemble, solo instruments, and chamber orchestra with children's choir. Among her later compositions are ONOMATOPOEIA I (1980) for strings, which was premiered by the Montreal Chamber Orchestra and LIU·LIU·(1984) for p'ipa, baritone, percussion and string orchestra, written for the Toronto Chinese Chamber Orchestra, to be premiered next week. Currently, she is composing pieces for ARS OMNIA and ARRAYMUSIC.

NOHR

NOHR (1983) was one of the two works I completed during the two years I lived in Freiburg. While studying there, I was constantly challenged to define my music aesthetic and to demonstrate my compositional technique. This reinforced my development to express myself using a very logical, scientific approach, in which each note,



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NOHR (continued)

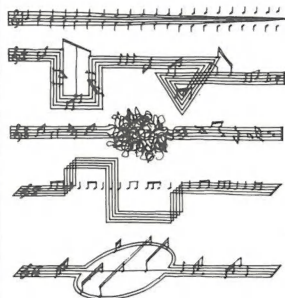
each rhythmic value, each dynamic level is tied strictly to the structural frame. Similar to working in an electronic music studio, a tremendous amount of material is collected, then through selecting, filtering, modulating, editing and synchronizing, comes the creation of the work.

In NOHR the musicians are spatially located around the audience, each plays independent line at the beginning, like ships sailing in various directions, signaling one another from time to time just to alarm others of their presence and to ensure their territory. However, encounter inevitably brings interaction, confrontation, testing, confiding,....., and ultimately, communication.

-HOPE LEE

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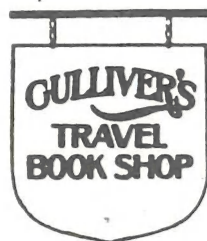
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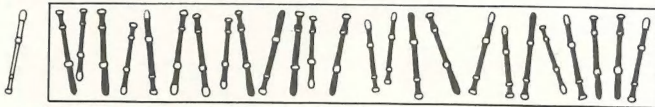
LUCIANO BERIO

LUCIANO BERIO comes from a family of musicians and first studied music with his father, an organist and composer. He graduated from the Music Academy in Milan in 1951, where he had studied composition with Giorgio Ghedini and Giulio Paribeni. In 1951 he studied serial techniques with Luigi Dallapiccola at Tanglewood. In 1955 he and Bruno Maderna founded the electronic Studio di Fonologia at the Italian Radio in Milan, where Berio remained until 1961. In 1958 he began his association with the summer courses at Darmstadt, where many of his works have been performed. In 1962 he moved to the United States where he taught composition at the Juilliard School.

GESTI

GESTI, while not officially designated as one of the "SEQUENZE" of BERIO, this work demonstrates a similar, almost clinical interest in the generation of instrumental technique. In this case, complete unco-ordination of the usual elements of wind playing (fingers, breath, articulation) leads gradually to co-ordination.

-PETER HANNAN



PETER HANNAN

PETER HANNAN was born in Montreal in 1953. He studied music at the University of Manitoba, the University of British Columbia, the Guildhall School, London, and the Sweelink Conservatory, Amsterdam.

As a recorder player, he has done much performing in early music, as soloist and in ensemble, and is currently a member of the New World Consort, the Vancouver based renaissance ensemble.

In recent years he has become interested in developing the potential of the recorder as a medium for new music, by performing, writing, and commissioning new works. His own works have been heard at many of the major new music venues and festivals in Canada and Europe, and have been recorded by WDR KOLN, Radio Bremen, Deutschland Funk, KRO Holland, BRT Belgium, and the CBC. He has recently commissioned new works from Christopher Fox, Martin Bartlett, Satch Somei, and Tim Souster. He also gave the first performance of PENNYWHISTLERS by Frederic Rzewski in Koln in 1984, and is doing the first performance of a recorder version of Walter Zimmermann's IM DER WELT SEIN early in 1985.

Upcoming projects include a recording of old and new music for recorder and harpsichord with Colin Tilney for WDR Koln, a record of baroque music for CBC, and an appearance at the Holland Festival in June, 1985. He is currently living in London, where he is working on a book on new music and playing techniques for recorder.

RSRCH 12/84 "DREAM"

RSRCH 12/84 "DREAM" is one of a series of RSRCH pieces I have been composing over the past two years. RSRCH is an allusion to the Italian word "ricercare". In the sixteenth century, ricercare were types of abstract works that explored the areas of purely instrumental techniques and forms.

-PETER HANNAN

DENSE PACK

DENSE PACK is composed for five equal melodic instruments. Not only are the instruments equal, but the five parts are equal in melodic and rhythmic value, as if one is hearing five different facets of the same piece simultaneously.

-PETER HANNAN

LOUIS ANDRIESSEN

LOUIS ANDRIESSEN was born in Utrecht on June 6, 1939. He studied composition with his father, Hendrik, and later (1957-62) with Kees van Baaren at the Royal Conservatory in the Hague. He studied privately with Luciano Berio in Milan and Berlin (1962-65). Further influences on ANDRIESSEN have been Stockhausen, Cage, and Stravinsky. He has written a book on Stravinsky. ANDRIESSEN has composed theatre and film music and since 1968 has served as musical advisor to the Globe theatre group of Amsterdam, where he lives as a free-lance composer.

ENDE

ENDE, which was written for Franz Bruggen, is scored for two recorders and one player. It is, in Peter Hannan's words, "a short, playful piece".

CHRISTOPHER FOX

CHRISTOPHER FOX was born in York, England in 1955. He studied composition at Liverpool, Southampton and York Universities with Hugo Wood, Jonathan Harvey and Richard Orton. In 1981 he won the British Performing Rights Society Prize for composition. Since then his music has been widely performed throughout Britain and has also been played in mainland Europe, Scandinavia, Australia and North America. In 1984 he was invited to join the composition staff of the Darmstadt New Music Summer School in Germany. He has written for a wide range of ensembles but has been particularly involved in music-theatre and electro-acoustic music. Recent works include 83 HALLELUJAHS for amplified voices, ON DARKNESS/RADIANCE for actors and tape and BROADWAY BOOGIE for bass oboe and tape. Future projects include music for organ, music for trombone and electronics and an opera set in mid-fifties Hollywood.

EIA

EIA is scored for five recorder players but for thirteen recorders, each player changing to progressively smaller instruments during the course of the piece. Other processes in the piece include a gradual crescendo (an inevitable consequence of the changing of instruments) and a gradual reduction in harmonic density (although there is a sting in the tail of this process). The pitch material of the piece derives from the medieval German carol "In dulci júbilo", as does the title: the text of the carol ends "eia, warn wir da, eia, warn wir da" (oh, that we were there, oh, that we were there) and I associate the ever upward trajectory of my piece with this heavenward yearning of the carol.

EIA lasts about 10 minutes and is dedicated, in admiration, to Peter Hannan.

-CHRISTOPHER FOX

JOHN BURKE

JOHN BURKE was born in Toronto in 1951 and received his Bachelor of Music degree at McGill University studying composition with Bruce Mather. He furthered his studies in Paris with Eugene Kurtz and at the University of Michigan, where he is completing a doctorate, with William Albright, Leslie Bassett and William Bolcom. He has won many awards and prizes from various sources, including the CBC, the Canada Council and PRO Canada. His works have been performed on CBC Radio and at festivals and music conferences in Canada, the United States and Europe. Currently he is on the music faculty of McGill University teaching theory and electronic music.

À LA SOURCE D'HYPOCRÈNE

Despite a preoccupation with instrumental colour, the orientation of this atmospheric score is less towards impressionism than to an understated surrealism. The manner in which the music unfolds suggests another visual analogy: a succession of images that dissolve and re-form, each time bringing some offshoot of the basic material (the cluster heard in the opening measures) into sharper focus. Finally, a brief harpsichord quotation is revealed as the goal of the emerging harmonic and stylistic allusions.

The title, taken from a programmatic chamber work by Couperin, refers to one of the more practical creations of classical mythology - a spring said to be capable of inducing artistic inspiration in those who drank from it.

À LA SOURCE D'HYPOCRÈNE was commissioned by la Société de musique contemporaine du Québec and was first performed in 1981.

-JOHN BURKE

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SOIRÉE MUSICALE AVEC RIMBAUD
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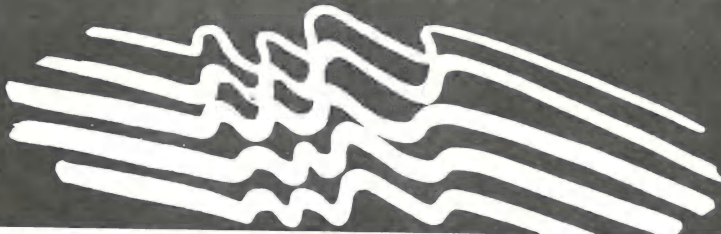
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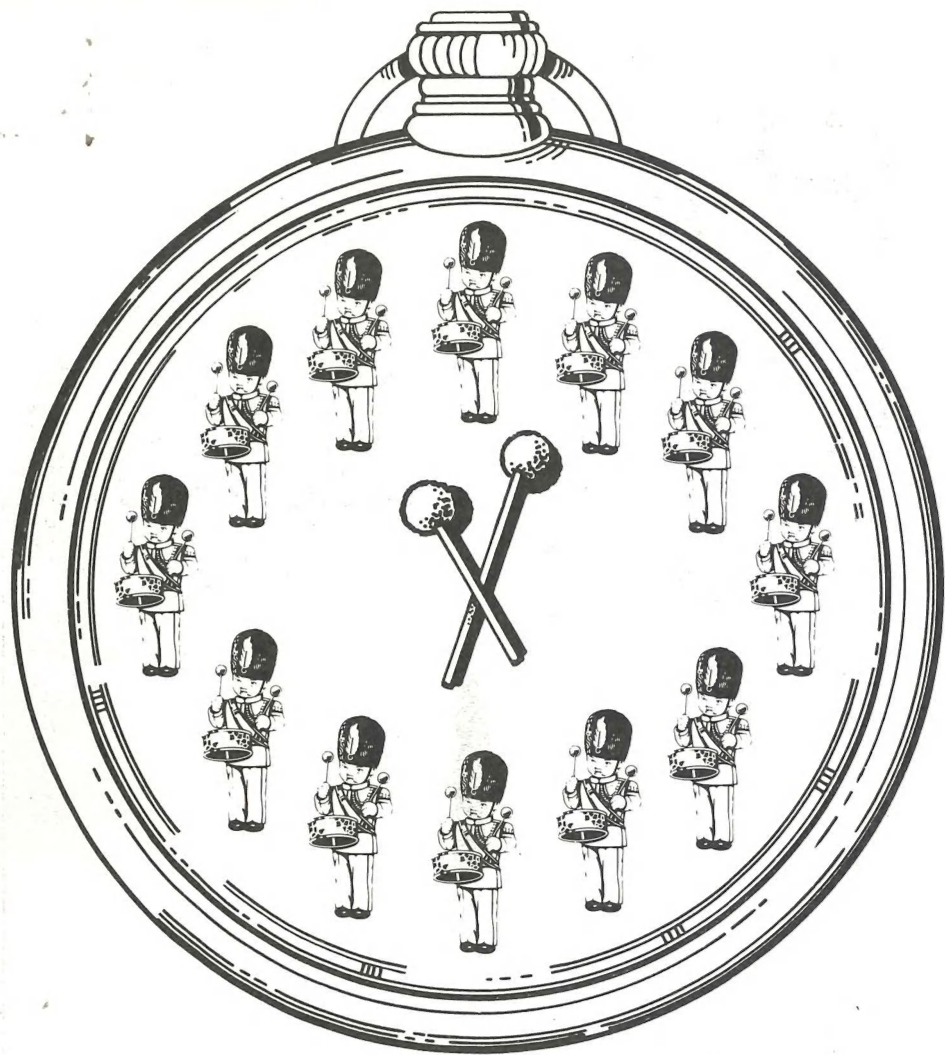
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Zukofsky and Aitken conduct orchestral works
November 30, 1984 8:00 p.m. Cage, Reynolds, Rieger, Tremblay
Convocation Hall, University of Toronto

OPERATIC INNOVATIONS

Fully staged contemporary opera, JAKOB LENZ
January 26, 1985 8:00 p.m. Wolfgang Rihm
Ryerson Theatre

ANOTHER WIND

Virtuoso recorder performance by Peter Hannan
February 2, 1985 8:00 p.m. Andriessen, Berio, Burke, Fox, Hannan, Lee
Walter Hall, Edward Johnson Building

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Ensemble from France play adaptation of poet's final poem
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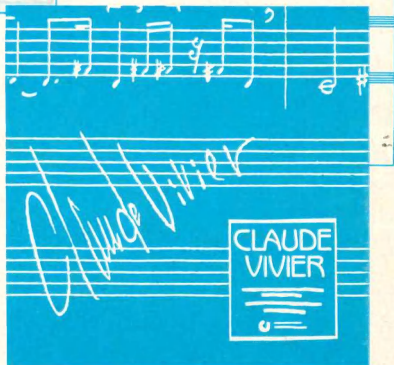
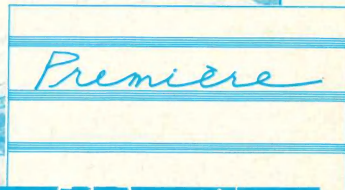
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