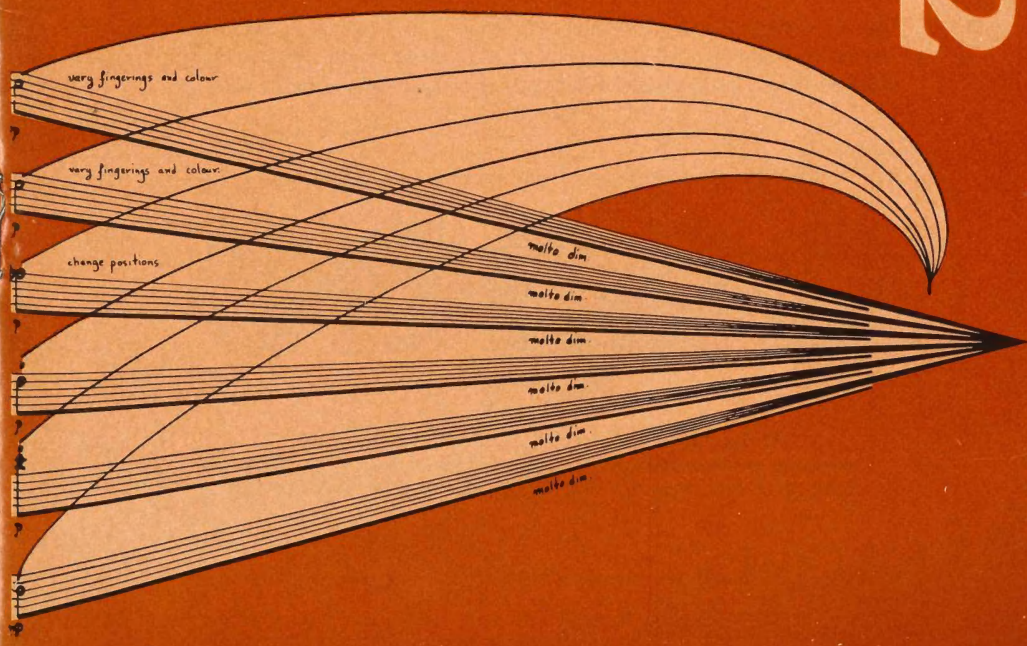


NEW MUSIC CONCERTS

1981-82



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 \$8 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publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.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

NEW MUSIC CONCERTS

Robert Aitken
Artistic Director

presents

Helmut Lachenmann
The Elmer Iseler Singers
&
Victor Martin

February 20, 1982

8:30 p.m.

Walter Hall, Edward Johnson Building, University of Toronto

P R O G R A M

CONSTELLATIONS (1st movement)

JOHN THROWER

ROBERT AITKEN, FLUTE
PAUL MEYER, VIOLIN
DOUGLAS PERRY, VIOLA
PETER SCHENKMAN, CELLO

WIEGENMUSIK (1963)

HELMUT LACHENMANN

HELMUT LACHENMANN, PIANO

GUERO (1970)

HELMUT LACHENMANN, PIANO

*CONCIERTO CORAL No. 1 (1981)

TOMÁS MARCO

VICTOR MARTIN, VIOLIN
THE ELMER ISELER SINGERS
ELMER ISELER, CONDUCTOR

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

CONSOLATION II (1968)

HELMUT LACHENMANN

THE ELMER ISELER SINGERS
ELMER ISELER, CONDUCTOR

EIN KINDERSPIEL/CHILD'S PLAY('80)

H. LACHENMANN

1. Hanschen klein/Little Johnny
2. Wolken im eisigen Mondlicht
Clouds in Icy Moonlight
3. Akiko
4. Falscher Chinese(ein wehig besoffen)
Fake Chinese(ightly drunk)
5. Filter-Schaukel/Filter Swing
6. Glockenturm/Bell Tower
7. Schattentanz/Shadow Dance

HELMUT LACHENMANN, PIANO

temA (2968)

H. LACHENMANN

ROBERT AITKEN, FLUTE
MARY MORRISON, VOICE
DAVID HETHERINGTON, CELLO

NEW MUSIC CONCERTS GRATEFULLY ACKNOWLEDGES
THE ASSISTANCE AND SUPPORT OF THE GOETHE
INSTITUTE, BRIGITTE KLEER AND DR. HELMUT LIEDE.



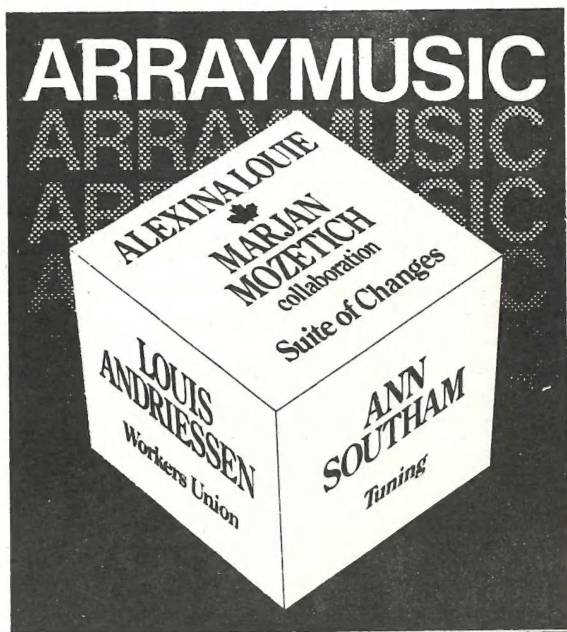
ELMER ISELER

Dr. ELMER ISELER was born in Port Colborne, Ontario, in 1927, and has had a long association with international soloists including Maureen Forrester, Sir Peter Pears, Lois Marshall, Glenn Gould and the Canadian Brass. He has conducted orchestras throughout the world, performing on numerous occasions with the Toronto and Montreal Symphonies, the National Arts Centre Orchestra, the English Chamber Orchestra, the Handel and Haydn Symphony Orchestra of Boston, the ORTF in Paris and the BBC and CBC Symphony Orchestras.

In 1954, Elmer Iseler founded the Festival Singers of Canada and during their twenty-four year history led the choir to international fame. Under his dynamic leadership, the choir toured North America from coast to coast, made two triumphant tours of Europe, including the Soviet Union, performed for two Canadian Prime Ministers and two U.S. Presidents. In 1964, Dr. Iseler was appointed Conductor of the Toronto Mendelssohn Choir, a post he retains to this day. He is conductor and Music Director of the newly-formed Elmer Iseler Singers, and is the first Canadian invited to conduct the Netherlands Chamber Choir in January 1982 that included a tour of five major cities in Holland. In August 1981 Elmer Iseler conducted the first Institute of Choral Conductors and Sing Summer for the Nova Scotia Choral Federation.

Elmer Iseler is a champion of Canadian music, having premiered and commissioned works by Canadian, as well as international composers. His extensive choral and orchestral repertoire

spans five centuries. Dr. Iseler is highly respected among his colleagues for the attention and care he gives to detail and for the preparation and thoroughness with which he undertakes rehearsals, thereby guaranteeing an exciting performance each time he steps on the podium.



OUR 11th SEASON

March 12, 8³⁰ pm

Trinity United Church
427 Bloor St. West (west of Spadina)

\$4.50 / seniors & students \$3

Information after Feb. 21 call 536-6344

THE ELMER ISELER SINGERS

The newly formed Elmer Iseler Singers, under the leadership of internationally renowned Dr. Elmer Iseler, made their Toronto debut at St. James' Cathedral in March, 1979. The choir was hailed with great critical acclaim. It has been involved in approximately 70 performances per season since its inception.

The twenty members of the Elmer Iseler Singers are highly trained singers, each with an extensive professional background.

Dr. Iseler and his choir have made numerous appearances in Toronto & Ontario Centers and have completed four major tours including Western Canada, the Atlantic Provinces Europe with the Toronto Mendelssohn Choir as their professional core and the United States. The Elmer Iseler Singers are involved in many projects in association with CBC radio and television and have recently produced three recordings.

THE ELMER ISELER SINGERS

soprano

Beverley Bell
Donna Colley
Noel Galloway
Nancy Matys
Theresa Thibodeau
Judith Young

alto

Susan Cooper
Olena Genyk-Berezowski
Carolynne Godin
Mary Lynne Weeks

tenor

Marcus Kramer
Theodore Ross
Kenneth Webster
Edward Wiens

bass

Robert Anderson
Timothy Cadan
David Campbell
David King
Nelson Lohnes
Alexander Rozniowski

HELMUT LACHENMANN

HELMUT LACHENMANN was born in Stuttgart November 27, 1935, and studied at the Staatliche Hochschule fur Musik in Stuttgart. His teachers included Jurgen Uhde, piano and Johann Nepomuk David, theory and composition. Later he continued his studies in composition with Luigi Nono in Venice, Italy.

During his residency in Munich (1961-1973) he became very active as a composer and pianist. Quite frequently he was asked to be the guest lecturer at the Hochschule fur Gestaltung in Ulm. Also during this time he became very involved with the research at the electronic studio, University of Ghent.

An avid explorer with his compositions HELMUT LACHENMANN has been the recipient of several prestigious European prizes and is known as one of the most progressive musicians of our time.

NOTHING WRONG WITH THE PRICE.

Six Comus Music Theatre Contemporary Showcases By Subscription At Only \$21.00



SOUND UNSEEN

Pitch
Creators/Performers
John Oswald and
Marvin Green
Lights down, music up,
left to the devices of
their own ears, the
audience travels
through a performance,
darkly.

FEB. 23, 24 & 25



EXTRAORDINARY

Cicada
Creator/Performer
Gordon Dowton and
Composer Philip
Schreiman
Sculpture to go:
an unusual piece
of music theatre

FEB 27, 28 & 1



ELECTRIC ORWELL

Prole
Creator James
Montgomery
A multi media
presentation based on
the Orwellian concept
of the "proletariat" - for
some 1984 has arrived.

APRIL 12, 13 & 14



MEDIA MANIPULATION

Chroma
Composer
Bendley Jarvis,
Light Sculptor
Robert Mulder
Sculpture that moves,
lights that perform,
art that entertains -
Canada Council Explorations grant assisted

APRIL 26, 27 & 28



JOYCE, FRESH SQUEEZED

Ulysses in Nighttown
Adaptor/Director
Sean Mulcahy,
Composer Canadian
Electronic Ensemble
The striking images
and visions of James
Joyce's "Nighttown" are
brought to life by a cast
of seven in this
refreshing adaptation.

MAY 10, 11 & 12



WOMEN'S RITES

Saxarba
Creator
Susan Frykberg
The juggler: woman
as goddess, amazon,
mother and career
woman.

MAY 24, 25 & 26



SEE IT THIS WAY

\$21.00 For Six Shows
Send cheque or money order
payable to Comus Music
Theatre
Address to Comus
Showcase Subscriptions
85 Trinity Street, Toronto,
Ontario M5A 3C7

Or Call - 363-5068

COMUS
MUSIC THEATRE OF CANADA

TOMÁS MARCO

TOMÁS MARCO was born 1942 in Madrid, Spain. He attended the University of Madrid, concentrating on violin and composition. He studied quite extensively with Karlheinz Stockhausen, G. Ligeti, P. Boulez and G.M. K nig.

In 1967 he collaborated with Stockhausen at Darmstadt on the collective composition Ensemble.

Mr. Marco received several commissions from the Radio Nacional de Espana, Goethe Institute and Radio Bremen to name a few. His works have been performed in several principal European, Japanese and American cities.

In 1969, he obtained the National Prize for Music in Spain for his work entitled Vitral. Also since 1962, Tom s Marco has been involved in musicology and active as a music critic. Mr. Marco is author of the book Musica Espanola de Vanguardia, and of several monographies on Debussy, Ravel, Satie and Charles Ives. In Madrid he founded Sonda a review on contemporary music, the Estudios Nueva Generacion, and created the group KOAN, which he is the Artistic Director and produces a contemporary music program on Spanish radio. Since 1965 he has explored relationships between music and language and music and theatre. Some of his music since 1968 has been more "simplified" and has dealt with the implications in psychological perceptions of sound.

Tonights performance of Concierto Coral No. 1 is the world premiere of this Belgian Radio Prize winner.

VICTOR MARTIN

On September 24, 1940, VICTOR MARTIN was born in Elne, Spain. He began his music studies at the Conservatory of Madrid, where he obtained First Prize in Violin and the Sarasate Outstanding Prize. In 1956 he entered the Geneva Music Conservatory and graduated 1960 with again the Virtuoso Outstanding Prize for Violin and the A. Lullin Prize. In 1962 he continued his studies in Cologne Superior School of Music and won the Outstanding Prize in Violin, Sonatas and Chamber Music.

Mr. Martin has won international prizes in Geneva, Orense and Madrid. Some of the most famous professors he has studied with include A. Aria, M. Schwalbe, L. Fenyves and M. Rostal.

Victor Martin performs in recitals and with orchestras throughout Europe, Africa, America, Canada, Japan, and Korea. He has recorded extensively with Ensayo, Columbia, Musical Heritage, Master of the Bow, Cecca, and CBS.

He has always combined his artistic career with teaching and Chamber Music. He has been the first violin in the Quintetto Boccherini of Roma professor at the University of Toronto, and Director of the Chamber Players Orchestra of Toronto.

At the moment he is the Concertmaster of the Spanish National Orchestra and the Artistic Director of the Spanish Chamber Music Orchestra.

JOHN THROWER

Born in 1941 in North Battleford, Saskatoon, John Thrower started his musical studies at the age of 8. He consequently won numerous awards as a clarinetist and conductor.

After attending several years at the University of Saskatoon and playing principle clarinet in the Saskatoon Symphony, he moved to Toronto to attend the University. His composition teachers were Ciamaga, Weinsweig and Laufer. His compositions were well received and often played at the faculty. At this time he received a grant to study with the clarinetist Robert Marcellus. He was also recipient of the Percy Faith Award as well as conductor of the repertory orchestra. His attention turning to electronic music he received a grant from the Canada Council to study computer music in Stockholm, Sweden (1976).

At this time he devoted his composition to the electronic medium only. In 1977 he moved to West Germany. At the 1979 C.B.C radio competition he was recipient of the first prize in chamber music category for Recitatives, Arias and 2nd prize in the electronic category for Atma Suite (computer). Since this time in Germany he has written many chamber works for Canadian artists and has completed a piano concerto. His works have been played in Canada, Germany, England and France.



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

WIEGENMUSIK (1963)

"Cradle music" (not lullaby) is defined by a structure of complicated, often very extended, often close compressed arpeggio "figures". After compressions in the beginning, it approaches more and more a phase of complete silence.

GUERO (1970)

Guero was inspired by Alfons Kontarsky in 1970, when he published a collection of short pieces for piano, which were supposed to underlie characteristic new piano techniques.

Imitating the South-American way of playing the sliding over a ribbed hard surface is only "characteristic" in the basic sense, that is as an example of a "strange" use of the concert-grand piano. The immediate audible, tonal technical connection in this piece refers to the various "Guero" keyboards (keyboard, swivel, strings) of the instrument and to the connected ways of mobility as variants of a quasi perforated glissand

In its connection of "denial" and "offer" Guero is at the same time a physical and psychological composition for the pianist, who, being abandoned by his "pianistic repertoire" has to hold out as a musician and "find himself".... an etude for the listener as well.

temA (1968)

temA, except for Ligeti's Aventures, might be one of the first compositions, in which breathing is used as an acoustic process. (Holliger, Globokar, Kagel, Schnelbel, in their music, devoted themselves, independent from each

other and each time under different perspectives, to the same phenomenon.) For me, temA marks the first step towards "musique concrete instrumentale", in which the mechanical conditions at the creation of the sound are included in the composition and which later greatly influenced my work. Naturalistic or "not musical" tones were, unlike in my previous themes, consciously accepted in temA, but at the same time a very precise form, which gives the pure musical, "normal" playing actions a new meaning. The reaction to this piece was not caused by the phenomenon of "alienation of the sound" (snoring, pressed strings, toneless blowing etc), because such alienation was quite tolerated as humorous dadaistic or expressionist element in other works. The shock had its cause rather in the technical use, which exceeded by far the simple "surrealistic" effect and which didn't "joke" with it but put it into practice.

CONSOLATION II (1968)

Consolation II for 16 parts is a part of a cycle for choir. The text taken as a basis - a modern high German version of the "Wessobrunner Gebet" - says as follows:

The amazement of the mortals admitted to me,
that nothing was created yet, not earth,
not the sky above, no tree, no mountain,
no sun, no light, no moon, no ocean -
but there was the almighty God.

In Consolation II the text is not understood anymore. Such "unintelligibility" seems legitimate to me and hardly avoidable here, where music and musical style have exchanged their speech regularity for others, namely with regularities which block the surface linkage with a semantic-orientated and grammatical course of words. To "compose" a text means: to interfere with the system, but also to

work with it. Consolation II - like Consolation I before - starts from a way of text handling in which thanks to the characteristic economy of the phonetic materials, and inspite of the entire isolation, alienation and change of text, the semantic meaning remains. The phonetic elements are noty only messages but become objects of musical expression and text and theme present themselves as a part of that matter of the transitoriness we refer to in this case.

A religious theme? Maybe, but it is not about sin and expiation, but about that experience which underlies any thinking: The amazement of the mortals.

Program notes by:
Helmut Lachenmann

Translated by:
Evi Lichentenberger

AFTER THEATRE ENJOY
LIGHT SNACKS AND DESSERT
IN CASUAL ELEGANCE AT THE



962-3991

Café de la Paix

STEFAN RIEVAJ
PROPRIETOR

131 BLOOR STREET WEST
COLONNADE BUILDING, TORONTO

CONSTELLATIONS (1st movt. only)

The piece Constellations is a work in three large movements for flute and string trio. It is dedicated to Andraj Adorjan, principal flutist of the Munich Radio Symphony. It was my intention to write a piece that was as involved as a concerto or symphonic work; as such the total duration of the work is 42 minutes.

Constellations means 'a body of stars'. In this piece it represents the inter-relationship between all parts of the whole complete piece. It also has a program meaning. The stars are a source of fascination, speculation and adventure while representing the unknown, abstract, the unfathomable. This piece is like a journey through different constellations of stars, of ideas and of thoughts.

The first five notes of the piece (C, E-Flat, F, B-Flat, G) are the linking motive which connects the whole piece. All themes are made from the fabric of this motive. However the development throughout the whole piece becomes quite involved in all aspects, rhythm, development, form. The first movement is very melodious and lyrical as the main theme played by the flute (in E-Flat) represents the apparent harmony in construction of the constellation.

Program note by John Thrower



Long & McQuade Limited Musical Instruments

NOW IN OUR 25th YEAR

- BAND INSTRUMENTS
- KEYBOARDS
- DRUMS & PERCUSSION
- GUITARS & AMPLIFIERS
- P.A. & RECORDING EQUIPMENT
- MUSIC BOOKS

Sales - Rentals - Service - Financing

459 Bloor St. West
964-8006

Toronto

828 Wilson Ave.
630-1625

Rare Books Canadiana Art Books

See us for
knowledgeable service,
an extraordinary
selection and the best
in good buys.

We purchase
collections of old,
rare books of merit.

Louis Metzrick Inc.

124-126 Yorkville Avenue,
Toronto, Ontario M5R 1C2
Telephone (416) 968-3733



Remenyi house of music

MUSICAL INSTRUMENT
EXPERTS, DEALERS
AND MAKERS SINCE
1890

210 Bloor St. West
Toronto, Ontario
961-3111

New Music CONCERTS

gratefully acknowledges
the financial support of

THE CANADA COUNCIL,
THE ONTARIO ARTS COUNCIL,
THE MUNICIPALITY OF TORONTO,
AND THE
TORONTO ARTS COUNCIL.

**“Music, to create harmony, must
investigate discord.”**



No, that isn't a remark of Charles Ives or of John Weinzweig, but of Plutarch. His words were true at the time of the Roman Empire and they remain valid in our day too. Canadian composers have created and will continue to create music which investigates all of the artistic possibilities of sound. Come to the Canadian Music Centre and investigate the investigators.

Canadian Music Centre de musique canadienne

Toronto: 1263 Bay Street, Toronto, Ontario, M5R 2C1, (416) 961-6601

Montréal: 1259 rue Berri, Bureau 300, Montréal, Québec, H2L 4C7, (514) 849-9175

Vancouver: #3 - 2007 West 4th Avenue, Vancouver, B. C., V6J 1N3, (604) 734-4622

Calgary: 9th floor, University Library Tower, University of Calgary, Calgary, Alberta, T2N 1N4, (403) 284-7403

NEW MUSIC CONCERTS

Suite 455, 151 Bloor Street West,
Toronto, Canada M5S 1S4
(416) 923 - 2684

BOARD OF DIRECTORS

Norma Beecroft, President
Robert Aitken, Artistic Director
John Beckwith
Michael Koerner
Edward Laufer
Joseph Macerollo
Mary Morrison
Maggie Andersen,
Concert Coordinator

the newest new music

by Kurt Schwertsik

H.K. Gruber
Tona Scherchen-Hsiao
Peter Maxwell Davies
Alcides Lanza
Ned Rorem
David del Tredici
Robin Holloway
Attila Bozay
Zsolt Durko

from

Boosey & Tawkes

279 York and Boulevard Wilfrid-Laurier, Orléans, Québec, J1M 2J5, (416) 411-1300



**If she reaches Carnegie Hall,
the whole world will thank you.**

**Even if she doesn't,
she'll thank you all the
rest of her life.**

Inquire about Yamaha Music Courses starting at age 4.



Support from P.R.O. Canada...

Performing Rights Organization of Canada Limited was formed in 1940 to license the performance of music, and in turn distribute royalties to those who composed the music. It has grown to where it represents today nearly 13,000 Canadian authors, composers and music publishers.

Since its beginnings the policy of P.R.O. Canada has been to promote contemporary music, especially Canadian, and to assist wherever possible young composers attempting to compete in the world of music.

- P.R.O. Canada offers \$6,000 annually to young composers in its Young Composers' Competition.
 - It encourages the performance of Canadian music through various programmes, including the P.R.O. Canada Orchestra Awards competition.
 - Concerts of contemporary music at home and overseas are supported financially and otherwise by P.R.O. Canada.
 - Personnel are constantly available for advice or consultation at offices in Toronto, Montreal and Vancouver.
 - P.R.O. Canada promotes Canadian composers and their music through the publication of French and English biographical brochures (38 to date). These are available free.
- P.R.O. Canada is delighted to see included in this year's *New Music Concerts* programmes works by affiliates R. Murray Schafer, Timothy Sullivan, Robert Rosen and John Thrower; also works by Steve Reich and Mauricio Kagel, licensed in Canada by P.R.O. Canada.



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

TORONTO DEBUT
SUNDAY, FEBRUARY 28

TORONTO ARTS PRODUCTIONS MUSIC AT THE CENTRE

presents

FESTIVAL WIND SOLOISTS

Jeanne Baxtresser, Flute
James Campbell, Clarinet
David Carroll, Bassoon

Peter Bowman, Oboe
Fred Rizner, Horn

with guest artist Paul Helmer, Piano

— Program —

- | | |
|---------------------|--|
| ANTONIO VIVALDI | — Sonata in G minor for flute, oboe, and continuo |
| CAMILLE SAINT-SAENS | — Caprice sur des airs danois et russes, Op. 97 |
| JEAN-MICHEL DAMASE | — Dix-Sept variations pour quintette à vent, Op. 22 |
| | — intermission— |
| ELLIOT CARTER | — Woodwind Quintet (1948) |
| FRANCIS POULENC | — Sextuor pour piano, flute, hautbois, clarinette, basson et cor (1932-1939) |
-

THE AUDIENCE IS INVITED TO MEET THE ARTISTS AT A
COFFEE AND CAKE RECEPTION FOLLOWING THE
PERFORMANCE

SUNDAY FEBRUARY 28, 1982 — 2:00 PM
ST. LAWRENCE CENTRE, TOWN HALL

27 FRONT ST., EAST
TICKETS: \$6 & \$7
BOX OFFICE: 366-7723

This is the sixth concert in MUSIC AT THE CENTRE's Sunday Introduction Series

Sponsored by **Brascan**
LIMITED

March 19, 1982

Duo Pianists — Aki Takahashi & Ursula Oppens

A rare opportunity to hear two of the most remarkable pianists in the world, Aki Takahashi from Japan, and Ursula Oppens, U.S.A., team up to present five pieces for solo and duo pianos.



FREDERICK RZEWSKI (U.S.A.)
Winnsboro Cotton Mill Blues
(1980) for 2 pianos

CHRISTIAN WOLFF (France/U.S.A.)
Exercises 19 & 21 (1980-81)
for 2 pianos

YUJI TAKAHASHI (Japan)
Kwanju, May 1980 (1980-81)
for solo piano

Other performers include: Robert Aitken, Russell Hartenberger, Peter Schenkman.

Time: 8:30 p.m. in Walter Hall, Edward Johnson Bldg., U. of T.

ELLIOTT CARTER (U.S.A.)
Night Fantasies (1980)
for solo piano

NORMA BEECROFT (Canada)
Cantorum Vitae (1981)
flute, cello, 2 pianos,
percussion, tape

