

NEW MUSIC CONCERTS 1982-83

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The Canadian Music Centre
1263 Bay Street
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NEW MUSIC CONCERTS

Artistic Director: Robert Aitken

presents

COMPOSERS
SILVESTRE REVUELTAS
MANUEL ENRIQUEZ
CONLON NANCARROW
JULIO ESTRADA
MARIO LAVISTA
RAÛL PAVÓN

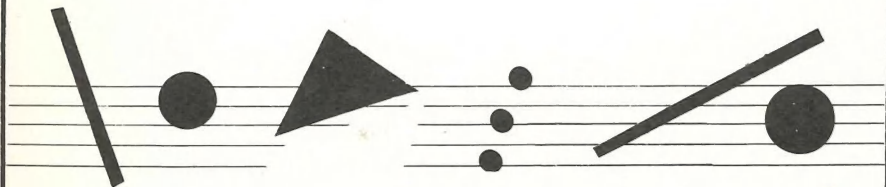
GUEST COMPOSERS
MANUEL ENRIQUEZ
JULIO ESTRADA
RAÛL PAVÓN

GUEST SOLOIST AND CONDUCTOR
ROBERT AITKEN

January 22, 1983

8:30 P.M.

Walter Hall, Edward Johnson Building, University of Toronto



P R O G R A M

FRENTE A FRENTE

SILVESTRE REVUELTAS

CHRISTOPHER CAMERON, voice
JAMES SPRAGG, trumpet
JOHN CARGIT, trumpet
JOHN DOWDEN, trombone
CAMERON WALTER, trombone
SCOTT IRVINE, tuba
RUSSELL HARTENBERGER, percussion

EN PROSA

MANUEL ENRIQUEZ

ROBERT AITKEN, flute
SANDRA POHRAN, oboe
PETER SCHENKMAN, cello
MARC WIDNER, piano

SELECTED STUDIES
FOR PLAYER PIANO

CONLON NANCARROW

STUDY No. 2a
STUDY No. 6
STUDY No. 11
STUDY No. 30
STUDY No. 40b

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

CANTO NACIENTE

JULIO ESTRADA

JAMES SPRAGG, trumpet
JOHN KARGUT, trumpet
HOLLY SHEPHARD, trumpet
GEORGE STIMPSON, French horn
JOHN RAMSAY, French horn
JOHN DOWDEN, trombone
CAMERON WALTER, trombone
SCOTT IRVINE, tuba

LAMENTO

MARIO LAVISTA

ROBERT AITKEN, amplified bass flute

ICOPHONIC SUITE

RAÚL PAVÓN

audio visual presentation

RON LYNCH, technical engineer
STEVEN SMITH, stage manager

MANUEL ENRIQUEZ

Born in Ocotlán, Jalisco (Mexico), MANUEL ENRIQUEZ, began his musical education with his father and later with Ignacio Camarena, and Miquel Bernal Jiménez. Later he received a fellowship to study violin at the Juilliard School of Music, where he worked with Iván Galamián, Louis Persinger, William Primrose, and Peter Menig. At the same time, he studied privately with Stefan Wolpe.

MANUEL ENRIQUEZ has been the recipient of a Guggenheim Fellowship to work in the Columbia-Princeton Electronic Music Center, and has also been commissioned to write works for the Donaueschingen Festival, the French Ministry of Culture, and the Warsaw Autumn.

As a performer, MANUEL ENRIQUEZ has been a member of the National Symphony Orchestra, the Cuarteto Mexico, Concert Master of the Guadalajara Symphony Orchestra. He was also founder of the Mexican Society for Contemporary Music and of the Latin-American Association of New Music, Director of the National Conservatory, and Director of the Music Department I.N.B.A.

Currently ENRIQUEZ is the Director of the "Carlos Chávez" National Center for Musical Research, Documentation and Information (CENIDIM); and a member of the National Council of the Seminario de Cultura, he founded the International Forum of New Music, the Ethnic Music and Dance Festival, the Colonial Music Panorama, and the Mexican Association of New Music of which he is the president.

JULIO ESTRADA

Composer JULIO ESTRADA was born in 1943 in Mexico City, there he began his musical studies with Julian Orbon and later in France with Nadia Boulanger, Olivier Messiaen, Jean-Etienne Marie, and Iannis Xenakis. In Cologne (1968) and Darmstadt (1972) JULIO ESTRADA attended the contemporary music courses taught by Ligeti, Pousseur and Stockhausen.

JULIO ESTRADA, while at the University of Mexico from 1972, was involved in musical research and was the editor of La Musica de Mexico (history, dictionary of musicians, bibliographical guide and anthology of Mexican music). With Jorge Til, he is co-author of Boolean Applications to Music (with English summary). ESTRADA has written articles on musical analysis of 20th Century Mexican music and different topics on new music. The Director since 1976 of the project "Musical Creation and Future", an interdisciplinary group of studies on new music, he has become a respected authority of 20th Century Mexican music.

Currently he teaches composition at the University of San Diego in La Jolla, California.

JULIO ESTRADA has written many pieces of chamber music, electronic music, and computer music. His works have been performed widely throughout Europe and the Americas.

CONLON NANCARROW

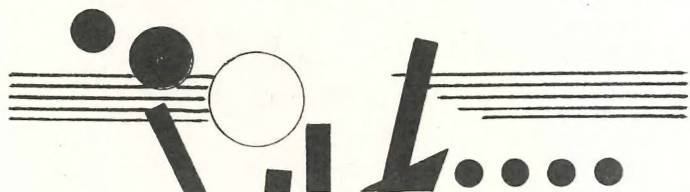
CONLON NANCARROW was born in Texarkana, Arkansas in 1912. His musical training included short periods of study in Cincinnati, and Boston with Walter Piston, Nicolas Slonimsky, and Roger Sessions, plus several years experience as a jazz trumpet player. In 1940 he moved to Mexico City where he still resides. His earlier works include a String Quartet, a Tocatta for Violin and Piano, a Sonatina and other pieces for piano and a set of Variations for Orchestra -- all of them extremely difficult rhythmically. Nancarrow's interest in rhythm led him to work with the player piano, and since 1950 he has composed exclusively for this medium.

Studies No. 2, 6, and 11 are examples of his earlier works for player piano, in which elements of blues, jazz, and Spanish folk music can still be heard. Study No. 30 is a work for prepared player piano, and Study No. 40b is an example of his most recent work for 2 player pianos.

Notes by James Tenney

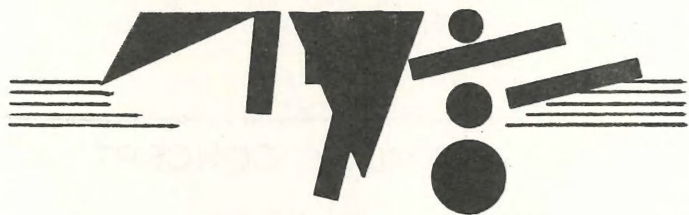
Contemporary Encounters 1982-83

Artistic Director: Robert Aitken



Saturday, 12th February at 8:30 P.M.

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STEPHAN WOLPE

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

MARIO LAVISTA

Born in Mexico City (1943), MARIO LAVISTA is known as a composer of the extreme avant-garde. He studied with Rodolfo Halffter and composition with Héctor Quintanar. Lavista attended classes and seminars of Stockhausen, Pousseur, Xenakis, and Ligeti in Darmstadt and Cologne. He returned to Mexico in 1970, and founded Quanta, an improvisational music group.

SUNDAY, JANUARY 30, 8:05 p.m.
CBC radio program TWO NEW HOURS
will broadcast NEW MUSIC CONCERTS'
November 6, concert. RIVKA GOLANI-
ERDESZ will be performing works by;
NORMA BEECROFT, BRIAN CHERNEY and
HEINZ HOLLIGER.

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LAWRENCE CHERNEY, oboe
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BRIAN CHERNEY

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Sunday Matinee, January 30, 2:30 p.m.

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80 Winchester St. (Parliament and Carlton)

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SILVESTRE REVUELTAS

SILVESTRE REVUELTAS was born in Santiago, Mexico, on December 31, 1899, and died in Mexico City, October 5, 1940. Mr. Revueltas began violin lessons at the age of eight in Colima and in 1913 he moved to Mexico City where he studied with local teachers. He attended the Chicago Musical College, 1918-20 and 1922-24, during the latter period studying with Vaslav Kochansky and Ottakar Sevcik. He was active as a free-lance violinist and conductor until 1928, when Carlos Chávez, with whom he had appeared in violin-piano recitals, appointed him assistant conductor of the Orquesta Sinfonica de Mexico (founded that year by Chávez). He remained with the orchestra until 1935. Revueltas also taught violin and chamber music at Mexico's National Conservatory.

SILVESTRE REVUELTAS began composing in 1917, following in his early works an impressionistic approach. He taught himself mainly by conducting contemporary orchestral music and by listening to his own scores.

Simply and painfully, the life-work of SILVESTRE REVUELTAS epitomizes the birth and death of hope in the 20th century.

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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.

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PETER MAXWELL DAVIES

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marimba, viola and cello

HILL RUNES (1981)
for solo guitar

LULLABY 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

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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.

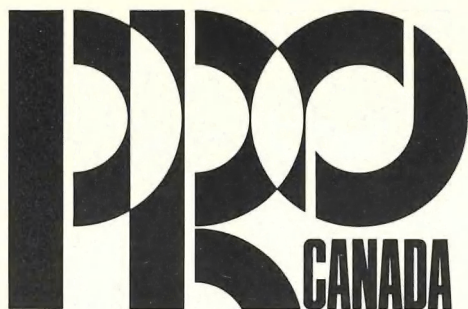
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's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



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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.

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