

NEW MUSIC CONCERTS

15th Anniversary

1985-86 Season



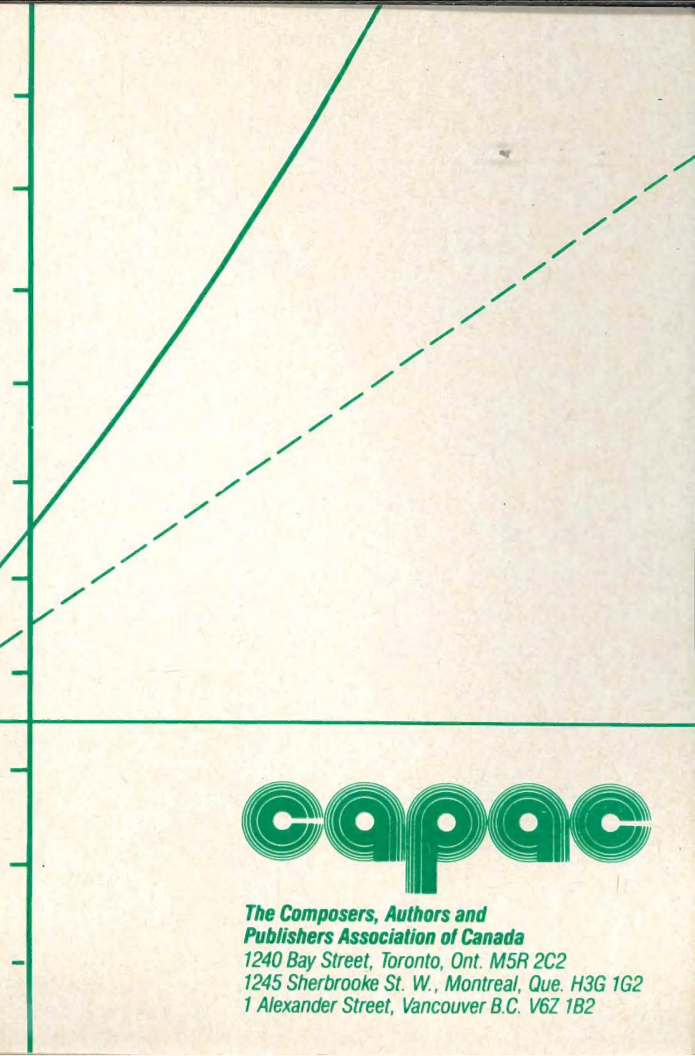
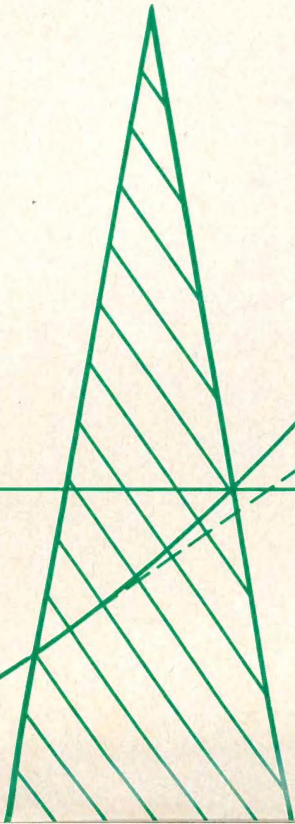
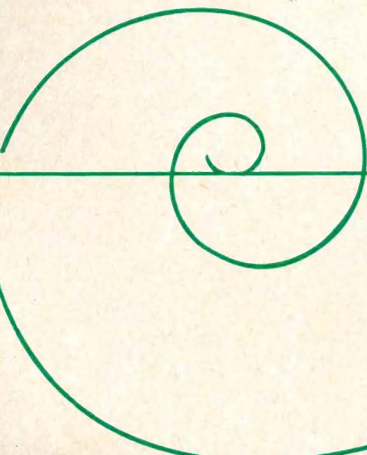
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LIFE ON THE EDGE

CAPAC, the Composers, Authors and Publishers Association of Canada, congratulates New Music Concerts on its 15th anniversary.

Life on the cutting edge of music is never easy. New Music Concerts has survived with distinction, presenting challenging, exciting, unusual and stimulating music to a growing audience.

CAPAC is proud of its members who are associated with New Music Concerts. And, like you, we're looking forward to another 15 years of adventurous musical programming.



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NEW MUSIC CONCERTS

15th Anniversary

1985-86 Season

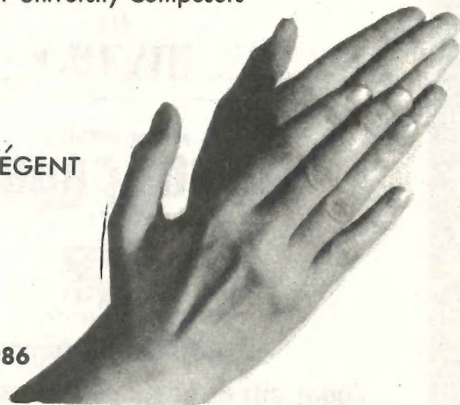
CONTINENTAL COUNTENANCE

in coproduction with CBC-Radio
and in cooperation with
the American Society of University Composers

Guest Composers:

ALLAN BELL
MICHEL-GEORGES BRÉGENT
HENRY KUCHARZYK
WILLIAM MAYER
RICHARD ROMITI

Jane Mallet Theatre
Saturday, March 8, 1986



HEAR SOMETHING NEW!

NEW MUSIC CONCERTS

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NEW MUSIC CONCERTS**CONTINENTAL COUNTENANCE**

March 8, 1986

GAIA (1983)ALLAN BELL (*Canada*)**SONIC ECLIPSE (1980)**RICHARD ROMITI (*U.S.A.*)JOSEPH PETRIC, *accordion* DAVID HETHERINGTON, *'cello***MESSAGES (1973) ****WILLIAM MAYER (*U.S.A.*)ROBERT AITKEN, *flute***INTERMISSION****SUR MESURES (1981)**MICHEL-GEORGES BRÉGENT (*Canada*)MICHAEL LAUCKE, *guitar* EUGÉNE HUSARUK, *violin***CHROMATICS (1986) *#**HENRY KUCHARZYK (*Canada*)**NEW MUSIC CONCERTS ENSEMBLE:**

Robert Aitken, conductor

Christine Little, *flute*
 Sandra Pohran, *oboe*
 Stanley McCartney, *clarinets*
 Peter Lutek, *bassoon*
 Miles Hearn, *horn*
 Holly Shephard, *trumpet*
 John Dowden, *trumpet*
 Scott Irvine, *tuba*
 Fujiko Imajishi, *violin*
 Paul Meyer, *violin*

Rivka Golani, *viola*
 Peter Schenkman, *'cello*
 David Hetherington, *'cello*
 Henry Van Der Sloom, *'cello*
 Andras Weber, *'cello*
 Joel Quarrington, *bass*
 Beverley Johnston, *percussion*
 Mark Duggan, *percussion*
 Marc Widner, *piano*
 Stacy Hirsch, *synthesizer*

*World Premiere

**Canadian Premiere

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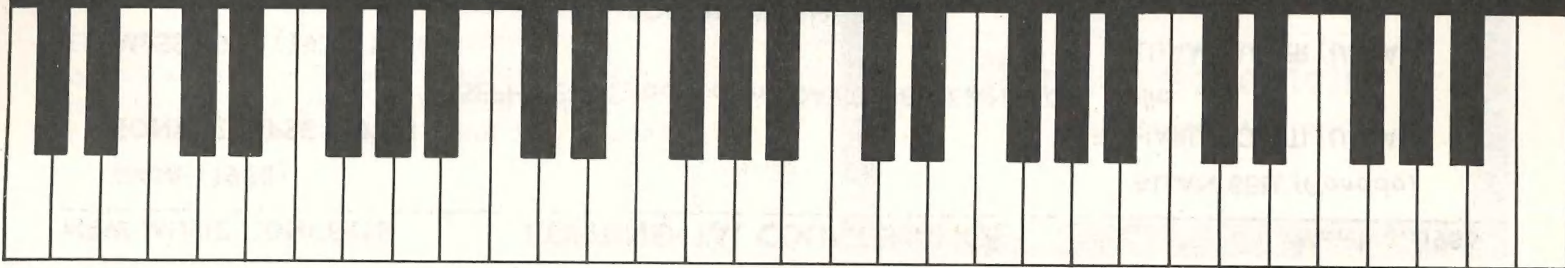
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ALLAN BELL

ALLAN BELL was born in Calgary in 1953 and received a Master of Music from the University of Alberta. While there, he studied with Violet Archer, Malcolm Forsyth and Manus Sasonkin. His studies have included sessions with Jean Coulthard, Bruce Mather, and Oskar Morawetz at the Banff Centre for Fine Arts.

He has created works for solo instruments, voice, choir, orchestra, chamber ensembles, and electronic media. The Calgary Philharmonic Orchestra, the Canadian Chamber Orchestra, the Anore String Quartet, and many others have performed his music.

ALLAN BELL has been commissioned by the Canada Council, the CBC, the Alberta Composers Commissioning Program, the Canadian Band Directors Association, the Society for Talent Education, and Aquitane Oil. In addition he has written music for the theatre, film and television.

As well as a composer, ALLAN BELL has been active in the performance of contemporary music as artistic director and conductor of the Calgary Contemporary Ensemble. He is a board member of the Alberta Composers' Association and, since 1984, President of the Board of the Canadian Music Centre. He has taught theory at the University of Alberta, theory and composition at the University of Calgary, and was Composer-in-Residence at the Alberta Provincial Music Workshop.

GAIA

GAIA is the ancient Greek goddess of Mother Earth. The piece is a reflection of three images of GAIA and of their impact upon the human spirit. In form, each of the movements is a variation upon each of the other movements and the entire piece involves the motion from unbridled fury to quiescence.

-Allan Bell

HEAR SOMETHING NEW!

RICHARD ROMITI

Born in 1949, RICHARD ROMITI studied at Boston University's School for the Arts with Gardner Read, where he received his B.M. and M.M. He obtained his doctorate from the University of Toronto, after studying composition with Lothar Klein and John Weinzweig; history and analysis with Robert Falck and Edward Laufer; and electronic music with Gustav Ciamaga.

Among the awards earned by ROMITI are an Eastman-Hanson Composition Prize (1984), a University of Toronto Open Doctoral Fellowship (1975-76) and First Prize at the International Composition Competition (1975).

Presently lecturing in music at Providence College, ROMITI has been an instructor in music theory at the University of Rhode Island.

Residing in Rhode Island, ROMITI has contributed much to its musical life.

He lectures in music at Providence College and was an instructor in music theory at the University of Rhode Island. He was granted Composer Fellowships (1979,84) from the Rhode Island State Council on the Arts, where he has been Artist-in-Residence since 1984.

SONIC ECLIPSE

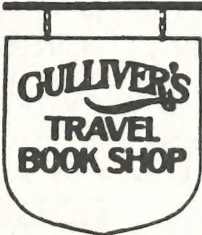
SONIC ECLIPSE was commissioned by Canadian accordionist Joseph Petric and completed in 1980. Mr. Petric's interest in this instrumental combination resulted from his research on the tours of concertina virtuoso Giulio Regondi and the 'cellist Joseph Lidel, and the subsequent success of this instrumental duo in the cities of London, Vienna, Prague and Dresden in the 1840's.

In the creation of this work, the composer attempted to provide a point of departure for other composers who had not yet had the opportunity to become familiar with

SONIC ECLIPSE (cont'd)

the sonorities of the concert accordion. Often dramatic and lyrical, SONIC ECLIPSE exploits a variety of dynamic, registral and timbral contrasts while utilizing the two instruments in unusual textures and voicings.

The work was premiered in Toronto's Walter Hall on March 18, 1982 and first broadcast on the CBC's Two New Hours on February 13, 1984.



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WILLIAM MAYER

A native New Yorker, WILLIAM MAYER was born in 1925 and received degrees from Yale University and Mannes College of Music. He has studied composition with Roger Sessions, Felix Salzer and Otto Luening, and conducting with Izler Solomon.

His works have been performed by many of the leading orchestras including Philadelphia, Minnesota, Cincinnati, Dallas, New Haven and the London Philharmonic and many of his compositions appear on RCA, CRI, Decca, Desta and Vox records.

MAYER has received a number of commissions and awards including a Guggenheim Fellowship, two Ford Foundation Grants, a grant from the New York Council on the Arts, a Bicentennial grant from the Michigan Council on the Arts and a grant from the National Endowment for the Arts for an opera. In addition to composing, he has written many articles on music which have

HEAR SOMETHING NEW!

WILLIAM MAYER (cont'd)

appeared in the New York Times and other leading periodicals and presently serves as Chairman of the Editorial Committee of Composers Recordings, Inc.

MESSAGES

For some reason I have always thought of the flute as an almost magical instrument, rising out of mysterious backgrounds and falling back into them. The opening measures of MESSAGES and the second movement, which could be called the heart of the work, attempt to capture this other-world view of the flute.

Each of the four movements take their shape from a key image or sound; the first from the rustling of grass on a wild plain; the second from drums calling out to the flute; the third from the dry clicks and clacks of wood, signaling the flute and each other; and the fourth from distant lights, endlessly quavering.

-William Mayer

MICHEL-GEORGES BRÉGENT

Born in Montreal on January 28th, 1948, MICHEL-GEORGES BRÉGENT first studied music by himself before attending in 1967 the Conservatoire de musique de la province du Québec where he was a student of Gilles Tremblay. Two years prior to this he had already planned the realisation of a 5½ hour long work based on the Bible entitled The Testaments to be completed in the beginning of the next century (2009-2013).

Coming into contact with serial techniques prompted him to change his approach to music as he decided to write music "with a reason for being". At present, devoting himself only to composition, he considers himself to be a Cartesian composer and believes that "all emotions can be more aptly expressed with the help of mathematics".

Harry Halbreich, the eminent Belgian musicologist, has said of him "he is a

MICHEL-GEORGES BRÉGENT (cont'd)

mystical visionary with an acute intelligence that pushes him in all security to charge at the maddest of utopias. BRÉGENT is also the man of complex musical structures, the man that puts instrumental virtuosity at the service of a generous and flamboyant expression".

In 1982, BRÉGENT had a piece selected by the ISCM for the Graz Festival in Austria. Since then, he has realised commissions among which are the McGill University Contemporary Music Festival, 1984 and the Quatuor de saxophones de Montréal. Last year, he won the Itatia Prize at the International Broadcasters Competition. His works have been heard frequently both in concert halls and on the radio. They have been extremely well received by music lovers of all circles of life.

SUR MESURES

SUR MESURES is traditional music. In this work I give a wink to Berg, Henze, Locatelli, Paganini, Sor Giuliani, Villa-

Lobos, Barrios, Florian Zabach — The Hot Canary and the American comedian, Jack Benny. SUR MESURES was originally conceived for a new tri-chromatic harmonica whose enlarged possibilities the work was intended to demonstrate. These possibilities implied tonal relationships of tonic and dominant seventh chords, relationships with which I was supposed to clothe his client, in other words "music made to measure". The notion of beating time, measure after measure at an ever-increasing tempo, prompted the idea of a work developing from introspection to extroversion. At the beginning of the piece, the performers' parts are out of synchronization, but by the end, there is an outburst of rhythmically concurrent musical mimics based on large scale preconceived ideas about performance itself.

SUR MESURES is dedicated to the guitarist Michael Lauke.

- Michel-Georges Brégent

HEAR SOMETHING NEW!

HENRY KUCHARZYK

HENRY KUCHARZYK is a Toronto-based composer and performer, and Artistic Director of Arraymusic. He received his training in composition and piano at the University of Toronto, where he studied with John Weinzweig and John Beckwith. He also pursued an interest in African and South Indian music while performing with the U. of T. percussion ensemble. He completed graduate work in composition at the Yale School of Music where his principal teacher was Jacob Druckman. Here he also began working in electronic music with Morton Subotnick and later studied computer music at Stanford University with the support of the Canada Council.

Since returning to Toronto he has produced a large body of work for a variety of media, in particular concentrating on multi-disciplinary performance. His concert works include Walk the Line, a concerto for percussion and strings which has been recently released on record and has also been choreographed for Dance-

makers. Dance scores include Non Coupable created with Paul-Andre Fortier for Susan Macpherson. Electronic works include Targetting, which received first mention at the Bourges International Electro-acoustic Music Festival and The Art of Mix which was created last year for Bach 300. His most recent multi-media performance was the creation of Personal History, a three act work of sci-fi music theatre which explores the intersecting future of music and technology. It was awarded a video grant from the MuchMusic network for the production of Machine Language, an excerpt from the piece and will receive an upcoming production as part of the Banff Summer Festival this year.

Currently HENRY KUCHARZYK is concentrating on the integration of electronic instruments in the orchestra. In addition to Chromatics, he is completing a related work for full orchestra and synthesizers. Commissioned by Les Grand Ballets Canadiens, it will be choreographed by James Kudelka and premiered at Expo 86 with the Vancouver Symphony.

CHROMATICS

The title of this work is actually a double entendre which brings together two different media, sound and light. Chromatics can refer to the semitones of music. But in this case the primary reference is its definition as the science of colours.

In organizing this work for seventeen instruments I used the image of white light and a prism. White light contains all of the visual frequencies just as white noise contains all of the audible frequencies. The effect of a prism is to refract the spectrum of individual colours from the white light which enters it.

CHROMATICS creates a series of distinct colour fields from a background of noise, sometimes concentrating on just one colour, at other times combining them, but in a polyrhythmic and vertically polyphonic arrangement which maintains the integrity of the independent strains.

-Henry Kucharzyk

JOSEPH PETRIC

Born in Guelph in 1952, JOSEPH PETRIC studied accordion with Joseph Macerollo and continued in West Germany with Hugo Noth. He has been influenced by Mögens Ellegaard.

The first accordionist to win the CBC Radio Music Auditions, JOSEPH PETRIC has performed with all of the major new music societies in Canada and as soloist in the International Accordion Symposium, the Montreal Contemporary Music Festival and the Toronto International Festival. He has performed repeatedly on the CBC and in 1985, was invited by them to record Scarlatti and his Contemporaries, featuring works by French and Spanish contemporaries of Scarlatti.

A champion of contemporary Canadian music, he has commissioned a new generation of European, American and Canadian composers. There are now more than 30 chamber works with accordion which PETRIC

HEAR SOMETHING NEW!

JOSEPH PETRIC (cont'd)

has inspired or commissioned. He will be touring in six European countries during the winter of 1986-7, where he will perform Canadian repertoire.

JOSEPH PETRIC has transcribed the works for mechanical clock by Haydn and Beethoven. These much praised transcriptions are distributed by the B.A.R.C.H. Archiv in West Germany.

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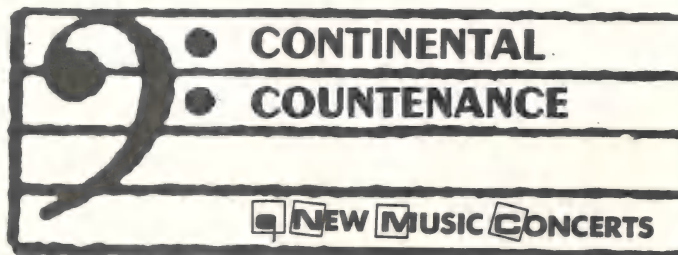
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DAVID HETHERINGTON

DAVID HETHERINGTON is a graduate of the Royal Conservatory of Music and the University of Toronto, where he now teaches. He has been a member of the Toronto Symphony since 1970. This past summer, HETHERINGTON did some solo work in Greece to add to his variety of chamber concerts in Canada and the U.S. He has also performed in numerous recitals and concerts with his own chamber music ensemble, Accordes.



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ROBERT AITKEN

ROBERT AITKEN, flutist and composer, is internationally recognized as one of Canada's foremost musicians. He has distinguished himself as a sensitive interpreter of music from all periods, and is especially acclaimed for his virtuosity in the performance of contemporary music, both international and Canadian. For his dedication to music by Canadian composers, he has been awarded the Canada Music Citation, the Canadian Music Council Award, and the Harold Moon Award.

Born in Kentville, Nova Scotia in 1939, AITKEN began his flute studies at the age of nine. His main teachers were Nicholas Fiore and Marcel Moyse. At age nineteen, he was appointed flute soloist with the Vancouver Symphony, where he also studied composition with Barbara Pentland at the University of British Columbia. In 1959 he returned to Toronto to play with the CBC Symphony and to graduate in composi-

tion from the University of Toronto. For five years, he was principal flute of the Toronto Symphony, and was also named professor of flute at the University of Toronto.

Since 1970, AITKEN has devoted much of his energy to his career as a soloist, to touring Europe, North America and Japan. He performs frequently with other outstanding musicians, such as Heinz Holliger, Leo Brouwer, Jean-Pierre Rampal, Janos Starker, Ruggiero Ricci, and others. Recordings featuring ROBERT AITKEN are available on labels such as Bis, Simax, CBS Sony, Denon, FSM, Centrediscs and CBC.

ROBERT AITKEN is well known to Toronto audiences as Artistic Director of New Music Concerts, and he is currently Director of Music for the Banff School of Fine Arts.

MICHAEL LAUCKE

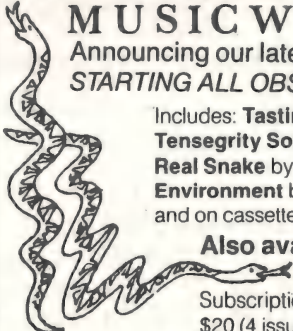
Born in Montreal in 1947, he received his musical education at first with private teachers Frank Mella and Luce Leonard and later on at the Université de Montréal and the University of Toronto. He has studied with some of the world's finest guitarists: Andres Segovia, Julian Bream, Alirio Diaz, Rolando Valdés-Blain and Oscar Ghiglia.

MICHAEL LAUCKE has taught in New York State at the Westchester Conservatory, Greenwich House and Schumiatcher School and was for several years on the staff of Concordia University in Montreal.

Performing some 40 concerts a year as well as CBC, ABC and BBC broadcasts, MICHAEL LAUCKE has appeared in successful concerts at Carnegie Hall, the National Gallery of Art, Wigmore Hall, and many others. He was chosen by Segovia to perform in his film, and invited to Geneva. In tribute to his

extraordinary gifts, Canada's leading composers have written 23 works for him to date, most of which have been recorded.

Among the seven albums to LAUCKE's credit is the first digital record in Canada and the winner of 1979's Grand Prix du Disque. In 1973, Radio-Québec produced a documentary film on MICHAEL LAUCKE and his guitar. During the 1976 Olympics, sequences from his concerts were televised live around the world.



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EUGÉNE HUSARUK

EUGÉNE HUSARUK, associate concert-master of the Montreal Symphony Orchestra, was born in Warsaw from Ukrainian parents. He came to Canada at the age of 17 and studied at the Conservatory of Music at McGill University. A few years later, he went back to Europe to complete his musical training, studying violin at the Vienna Academy for two years with Vasa Pihoda and Ricardo Odnoposoff, and conducting with Hans Swarowsky. He then went to Sienna where he became Yvonne Astruc's pupil at the Chigiana Academy.

Since he came back to Canada, he has given numerous recitals for the CBC in Ottawa and Toronto. Moreover, he was guest soloist three times with the Montreal Symphony. He has also been invited as a soloist several times by the McGill Chamber Orchestra, the Société de musique contemporaine du Québec, the CBC and Les Grand Ballets Canadiens.

Outside of music EUGÉNE HUSARUK has many interests. He studied political history at Sir George Williams University, is a linguist, has 6 languages at his command, writes poetry, is a strong chess-player and a dangerous ping-pong opponent. He is also a great connoisseur and lover of 20th century visual art.

*****SPECIAL NOTICE*****

NEW MUSIC CONCERTS announces an ICEBREAKER

The location of MAGIC THUNDER has been moved to the ICE HOUSE at Harbourfront, giving us a preview of this new hall. If you have already purchased tickets for MAGIC THUNDER on April 13, they will say Premiere Dance Theatre. Bring these tickets with you and they will be honoured at the ICE HOUSE. There are no reserved seats in the new hall, which makes this a general admission event. The ICE HOUSE is located between the York Quay Centre and the Queen's Quay Terminal.

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Many works that have won P.R.O. Canada prizes in the past have since been acclaimed elsewhere and we are proud to have been able to bring recognition where it is due:

- GLENN BUHR's *Beren and Luthién* (1984 winner) received its premiere September 11 in a performance by the Toronto Symphony.
- JOHN BURKE's *À la Source d'Hypocrène* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by *The New Yorker*, following a 1981 New York performance by the University of Indiana's New

Music Ensemble, as "the concert's most alluring piece."

- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Angé* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

Deadline for entries is April 30. Call or write us for an application:



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