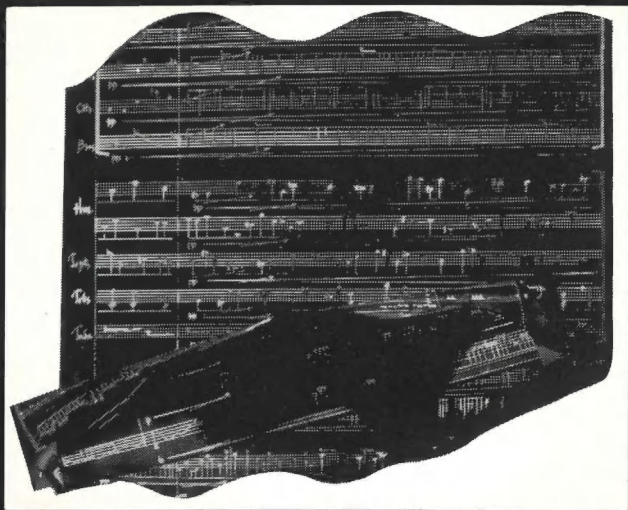
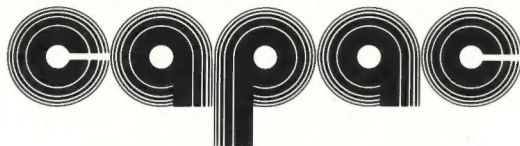


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1987-1988 CONCERT SEASON

The Composers, Authors & Publishers Association of Canada



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NEW MUSIC CONCERTS

PRESENTS

LOUIS ANDRIESEN

JOHN BURKE

JOHN OLIVER

SUNDAY, NOVEMBER 29, 1987

Premiere Dance Theatre, Harbourfront

NEW MUSIC CONCERTS

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FRIDAY the 29th **CONCERT 8:00pm**
in cooperation with the Music Gallery
free to NMC Members
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(realization of a radio play by Samuel Beckett)
Music Gallery, 1087 Queen Street West, 534-6311

* * * * *

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CHARLES DODGE and **PAWEL SZYMANSKI**
\$3 at the door, free to NMC Members
Concert Hall, Royal Conservatory of Music

* * * * *

SUNDAY the 31st **CONCERT 8:00pm**
Illuminating Introduction with Dodge and Szymanski 7:15pm
DuMaurier Theatre Centre, Harbourfront

Guest composers: **CHARLES DODGE**
PAWEL SZYMANSKI

* Sphaera by **WILLIAM ALBRIGHT** (U.S.A.) * A postcard from the volcano and Any resemblance is Purely Coincidental by **CHARLES DODGE** (U.S.A.) * Rivages by **SERGE GARANT** (Canada)
* Trio and Piccolo Concerto by **PAWEL SZYMANSKI** (Poland) *

Tickets: \$13/\$7 for seniors & students, available through
BASS and the Harbourfront Box Office 973-4000

* * * * *

NEW MUSIC CONCERTS WISHES YOU HAPPY HOLIDAYS

MAKE A DATE WITH NEW MUSIC CONCERTS

Sunday, November 29, 1987

JOHN OLIVER (Canada)

Rainsongforest (1986)

soprano	ADRIANNE PIECZONKA
oboe	ALEXANDRA POHRAN
guitar	JIM TAIT
amplified piano	BERNADENE BLAHA
synthesizer	HENRY KUCHARZYK

JOHN BURKE (Canada)

* Jacaranda (1987)

oboe	ALEXANDRA POHRAN
percussion	RUSSELL HARTENBERGER
	ROBIN ENGELMAN

JOHN BURKE

* Dreampaths (1987)

piano solo	MARC WIDNER
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INTERMISSION

Production Manager: Lorne Grossman
Technical Director: Ron Lynch

* World Premiere

** Canadian Premiere

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LOUIS ANDRIESEN (Netherlands)

** de Stijl (1985)

dancer	NANCY FERGUSON
singers	JUDITH YOUNG JULIA JAMISON LESLIE FINDLAY ANNE DEMOUGIN
flutes	DOUGLAS STEWART CHRISTINE LITTLE DIANNE AITKEN
trumpets	JIM SPRAGG BOB SUTHERLAND MICHAEL WHITE ROBERT DEVITO
trombones	GERRY JOHNSON BOB FERGUSON CAMERON WALTERS HERB POOLE
saxophones	VERN DORGE IAN HARPER ALEX DEAN PERRY WHITE PETER LUTEK
guitars	REG SCHWAGER JIM TAIT
bass guitar	ROBERTO OCCHIPINTI
piano	BERNADENE BLAHA
electric piano	MICHAEL CENTURY
honkytonk piano	CASEY SOKOL
synthesizer	HENRY KUCHARZYK
percussion	RUSSELL HARTENBERGER ROBIN ENGELMAN
conductor	ROBERT AITKEN

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JOHN OLIVER

Born in Vancouver in 1959, JOHN OLIVER began his musical studies at the San Francisco Conservatory of Music in 1977 with John Adams in composition and George Sakellariou in classical guitar. In 1980 he returned to Canada to complete his undergraduate studies at the University of British Columbia, studying composition with Stephen Chatman. Since 1982, he completed his Master's degree (1984) at McGill University, working with John Rea and Bruce Mather among others, and he is currently enrolled at McGill as a doctoral candidate in composition. This year OLIVER is a participant at the Banff School of Fine Art, Winter Cycle program in music, where he is developing his thesis and writing chamber and electroacoustic music for fellow participants at the Banff Centre. JOHN OLIVER's works have been performed across Canada, in England, Poland, Germany and Austria.

RAINSONGFOREST

Rainsongforest reflects the composer's interest in mythologies derived from experiences with nature. In Rainsongforest a child undergoes a transformation of the intense feelings aroused by the loss of his/her father.

'Sing to me, your old song.'
Silence--a certain presence wanting.

Closed among these twenty-two thousand trees,
Sweat and tears rain down
Through head to feet,
Into the earth,
(Drinking us in).

'You are there, somewhere.'

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Encircling birdsong
Entwines the lost soul
To this first growth.
Covered there, she lies,
Back to the grave,
Eyes raised to their tops
Where giant birds
Pull the clouds away.

An arrow shoots up,
And away to join the celestial choir.

'But you are a sparrow, not an arrow.'

Only dreamers sing, and cry out.
Only dreamers hear voices from ashes.

'I was an arrow.' His father's voice.
'My last sound was the whistle of my journey.
'Now I am earth, where you must return.
'And I am air, which you must breathe.
'You must cry, remember, and sing.
'Sing to the sky. Sing to the earth.
'Sing to me, your new song.'

And yet, three thousand tears later,
I still listen for your
Rainforest lament.

Rainsongforest was written with assistance from the Canada Council. The tape part was realized at the studios of McGill University and the Banff Centre School of Fine Arts.

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JOHN BURKE

JOHN BURKE was born in Toronto in 1951 and first studied composition with Bruce Mather at McGill University. He furthered his studies with Eugene Kurtz in Paris and at the University of Michigan where he received a doctorate. He has won numerous awards and prizes from various sources, including the CBC, the Canada Council and PRO Canada. His works have been performed widely in concert and on CBC radio and have been recorded by Centrediscs and Radio Canada International.

Later this season Jacaranda will receive a second performance by ALEXANDRA POHRAN with the Vancouver New Music Society and Dreampaths will be heard again at Brock University. In February a new work will be premiered by the SMCQ at the Calgary Olympic Arts Festival and will then tour across Canada.

DREAMPATHS

Dreampaths was commissioned by MARC WIDNER and was written with his abilities very much in mind. The piece was conceived as a single, sweeping virtuosic gesture (the opening passage in octaves being a wayward nod to late nineteenth-century pianism) composed of rapidly shifting lines and pathways that thread their way through relatively slow-moving harmonic fields. The character of the music relates to the non-linear, sometimes obsessive processes of dreams, including the subjectivity of time that is common to both dreams and music.

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JACARANDA

For me the major consideration in approaching a work for oboe and percussion was creating a convincing rapport between two such contrasting sonorities. In Jacaranda the basis for this is a "wood" ensemble combining woodwind with pitched wood percussion (Jacaranda is a name used to identify a number of exotic woods of South American origin, including the ebony and rosewood used in instrument building). The marimbas provide a kind of aura around the oboe, extending its resonance and progressively echoing and commenting on its material. The gradual merging of the instruments throughout the piece is completed in a final unison passage. Jacaranda was commissioned by ALEXANDRA POHRAN with the assistance of the Ontario Arts Council.

-JOHN BURKE

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LOUIS ANDRIESEN

Born in Utrecht in 1939, LOUIS ANDRIESEN first studied composition at the Royal Conservatory at The Hague with his father Hendrik Andriessen, and Kees van Baaren. Between 1962 and 1965 he studied privately with Luciano Berio in Milan and Berlin. Further influences on him have been Stockhausen, Cage's theories and Stravinsky. He has written a book on Stravinsky, chapters of which have been published in De Gids.

In the late 50's and 60's, ANDRIESEN composed numerous scores for chamber ensembles and orchestra, including Reconstructie (1969), a political opera in collaboration with composers Reinbert de Leeuw, Misja Mengelberg, Peter Schat and Jan van Vlijmen. According to writer Bernard Jacobson, "it was not a great success, but it may well indicate the direction of future musical enterprises in Holland." In fact, social and political developments have played an important role in ANDRIESEN's work.

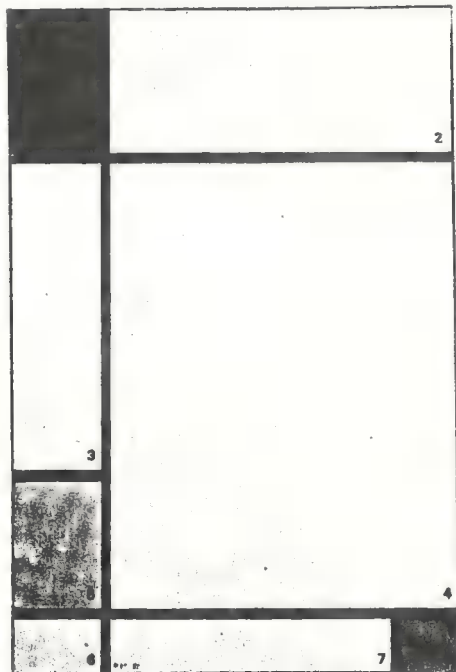
ANDRIESEN was instrumental in forming two groups in the 70's, Hoketus (also the name of one of ANDRIESEN's works) and De Volharding, both of which contributed greatly to the remarkable development in Dutch music of the period. Hoketus which evolved from his work as a teacher of instrumentation at the Conservatory at The Hague, is a group of young players who specialize in chromatic, percussive music based mainly on the cumulation of rhythmic components. De Voldharding (=perseverance) originated in the left-wing movement, and its interest lies in mixing jazz, classical and avantgarde idioms in big-band style compositions.

The most recent project with which ANDRIESEN is associated is Kaalslag, a fusion of the two groups mentioned above, whose intention is to develop into a permanent ensemble. Kaalslag represents a collective manifesto, with both musicians and composers taking the view that the orchestra must

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start with a convincing quantity of good-quality repertoire and not a grant application. "An orchestra without music is not an orchestra" (ANDRIESSEN).

Recent works by LOUIS ANDRIESSEN include De Staat (1973-76), Mausoleum (1979), De Tijd (1979) and De Snelheid (1983). He has also composed scores for theatre and film, and serves as musical advisor to the Globe Theatre of Amsterdam, where he lives as a free-lance composer.



Mondrian,
Composition
with red, yellow
and blue (1927)

- 1 red
- 2-4 light grey
- 5 yellow
- 6-7 blue-grey
- 8 blue

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DE STIJL

LOUIS ANDRIESEN's de Stijl takes its title from a legendary magazine De Stijl founded in 1917 by the artist Theo van Doesburg which became the mouthpiece of a group of painters, sculptors, designers and architects. Starting from different angles, they took cubism to the limit of abstraction, using elementary devices such as straight lines, right angles and primary colours. The best known members of the group were the painters Mondrian and Huszar and the architect Rietveld.

What attracted ANDRIESEN to Mondrian was "the contrast between the mathematical directness of Mondrian's material, the straightness of the paintings and the remarkable metaphysical attitude from which they arose. What struck me was the relationship between Mondrian and a certain Dr. Schoenmaeckers, a mathematician and crazy Christian philosopher who delivered some kind of oracular pronouncements in the 1910's, and had a great influence on Mondrian."

A lengthy quotation from Schoenmaeckers Principles of visual mathematics (1916) dealing with "the absolutely straight line" serves as the text for four singers in de Stijl. Another text is recited halfway through the piece, a quotation from the memoirs of an acquaintance of Mondrian's talking about his love of dancing. This is accompanied by a boogie-woogie solo by one of the pianists (apparently Mondrian liked to play boogie-woogie records while painting, and still took dancing lessons when he was 70 years old).

ANDRIESEN's work is based on the Mondrian painting Composition with red, yellow and blue (1927). The instrumental ensemble is divided into five groups by analogy with the five colours in Mondrian's painting. The saxophones form one layer, the trombones and guitars

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another; the third is the four vocalists with trumpets and flutes; the bass guitar and electric pianos represent a different colour; and the fifth is the solo boogie-woogie pianist. ANDRIESSEN regards the percussion not as colour but as the "canvas of the painting". Textures, harmony, rhythm and sound-colour are carefully delineated, which, for the composer, is a musical means of approaching the right angles and straight lines of Mondrian's painting.

de Stijl was premiered at the 1985 Holland Festival with three other compositions of similar instrumentation by Dutch composers under the motto Kaalslag (=clearing, wholesale demolition). Kaalslag brings together a rather bizarre group of thirty musicians: no strings but bass guitars and electrically amplified pianos; saxophones instead of oboes, clarinets and bassoons; heavy metal rather than timpani. ANDRIESSEN calls the band the "Awesome Symphony Orchestra".

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ADRIANNE PIECZONKA

ADRIANNE PIECZONKA, soprano, is currently enrolled at the University of Toronto's Opera Division on a Canadian Opera Women's Association scholarship, studying with Mary Morrison. She received her Bachelor of Music at the University of Western Ontario. Recent performances include the Female Chorus in Benjamin Britten's The Rape of Lucretia at the Aldeburgh Festival in England, and the Lady with a Cakebox in Dominick Argento's Postcard from Morocco at the Banff Festival. She has been featured in George Crumb's Ancient Voices of Children and Derek Holman's Laudate Creationis with Musical Mondays Concerts. ADRIANNE PIECZONKA recently won second prize at the District Finals of the Metropolitan Opera auditions.

ALEXANDRA POHRAN

Born in Niagara Falls, ALEXANDRA POHRAN is a graduate of the Faculty of Music at the University of Toronto where she studied with Melvin Berman. She went on to further her studies with Heinz Holliger in Europe. From 1976-81 she was principal oboist of the National Ballet Company and has performed with the Canadian Opera Company, the Toronto Symphony Orchestra, New Music Concerts and Arraymusic. Her appearances as a soloist include the Accordes String Quintet and the CBC Vancouver Orchestra, among others. When invited to perform at the 1984 International Double Reed Society meeting in Graz, Austria, POHRAN selected Canadian compositions as her repertoire. Her solo recitals have been broadcast on Mostly Music, Arts National, and regional music programs Music Around Us and WestCoast Performance. She has begun commissioning works for oboe by Canadian composers including JACARANDA by JOHN BURKE and a future work by Alexina Louie. Currently, ALEXANDRA POHRAN is Professor of Oboe and Chamber Music at the University of Victoria.

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MARC WIDNER

MARC WIDNER graduated with honours from the Faculty of Music, University of Toronto in 1979, receiving the W.O. Forsyth Graduation Scholarship. His teachers have included William Aide, Boris Berlin, Pierre Souvairan and Greta Kraus, among others. Prior to his graduation, WIDNER was the recipient of two Canada Council grants, and was awarded Third Prize in the Geneva International Piano Competition. In the same competition he also won the special prize for the best performance of a contemporary Swiss work.

He has made many recordings for the CBC and its French language network, and has performed extensively in Toronto and Ontario with New Music Concerts as well as during its tour of the United States, including performances in New York, Washington and Chicago. MARC WIDNER has appeared as guest soloist with the Orford Quartet, York Winds, Jeunesses Musicales, Nexus and the Mozart Chamber Orchestra. He has also presented solo recitals in Cleveland, in Chicago, at the Shaw Festival and at Harbourfront.

MARC WIDNER is currently Assistant Professor in the Music Program of the Department of Fine Arts, Brock University in St. Catharines.

Enjoy NEW MUSIC CONCERTS again!

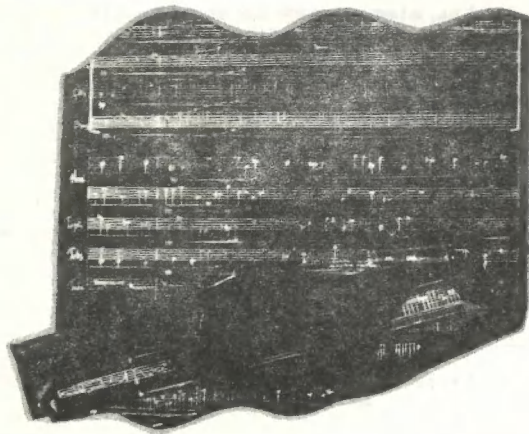
Tonight's performance will be aired on CBC - Stereo's Two New Hours on Sunday, December 20, 1987.

Face a Face from November 1 will be broadcast on Two New Hours on Sunday, January 24, 1988.

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NANCY FERGUSON

NANCY FERGUSON is a Toronto born performer-choreographer with an extensive dance background which includes performing with Toronto Dance Theatre, the National Ballet Company, Desrosiers Dance Theatre. Her choreographic work and collaborations encompass theatre, concert, film and television, including creations for Danceworks, Ottawa Dance Theatre, a "Soundstage 81" tour of Eastern Europe and the Zagreb Biennale, and with David Earle, Rejoice in the Lamb (Britten) for Toronto Dance Theatre and the Festival Singers. More recently NANCY FERGUSON has appeared in a national tour of A Chorus Line as Judy Turner, in Michael Shamata's Equity Showcase production of Chekov in Yalta, as Ariane in Ariane for CBC television, and has also toured with the Globe Theatre in Regina. NANCY FERGUSON is pleased to be making her debut as a "Laser Performer".



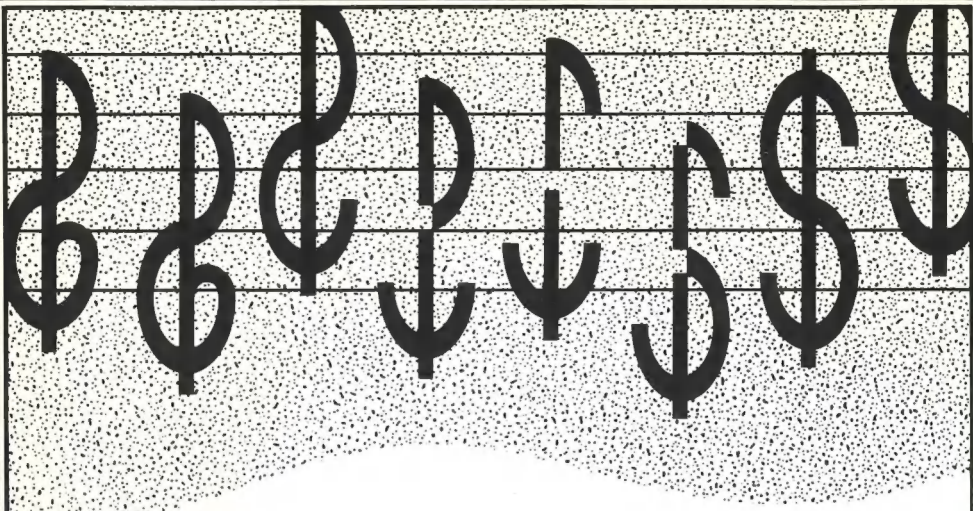
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