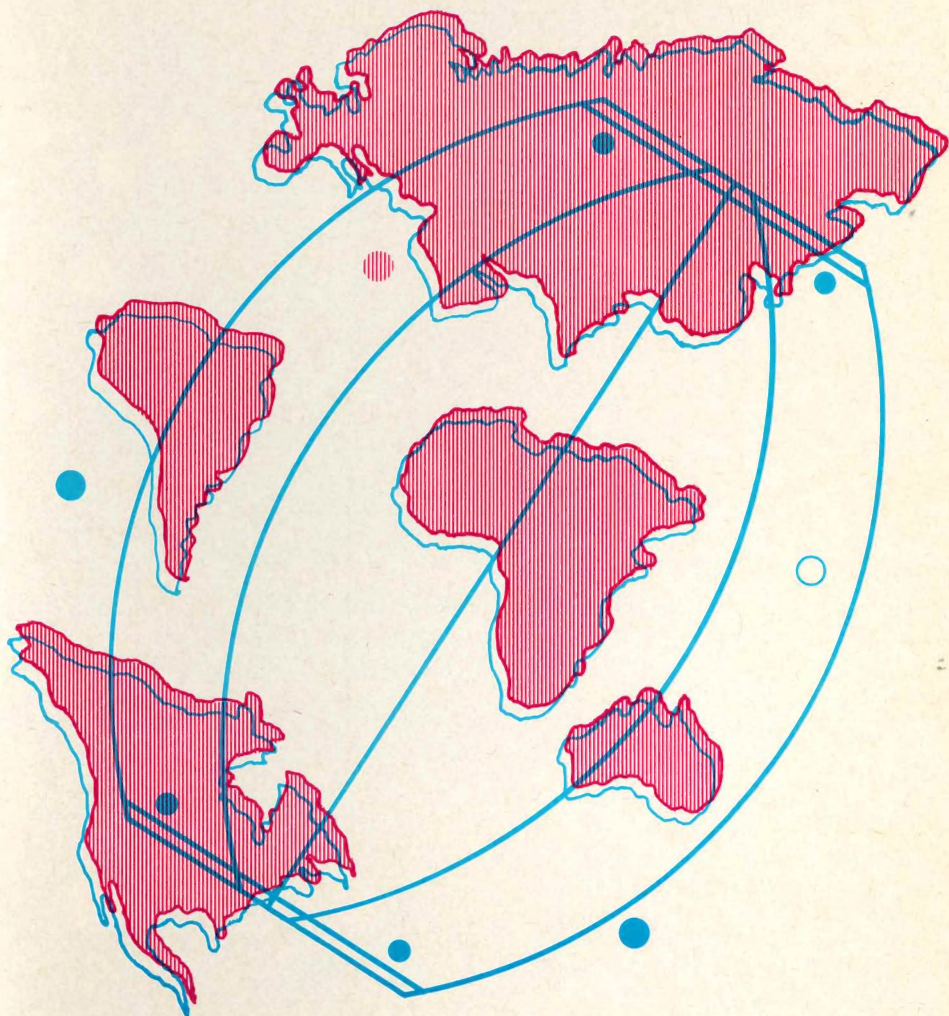



# NEW MUSIC CONCERTS



BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

**1984-85  
CONCERT SEASON**



*CAPAC's major role in Canadian music is to collect performance royalties from those organizations which use music, and distribute them to the composers and publishers whose music has been performed.*

*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.*

**The Composers, Authors & Publishers Association of Canada**



1240 Bay Street, Toronto, Ontario M5R 2C2  
1245 ouest, rue Sherbrooke, Montréal, Québec H3G 1G2  
1 Alexander Street, Vancouver, British Columbia V6A 1B2



# ORCHESTRAL CHALLENGES IN THE LIGHT

## GUESTS

PAUL ZUKOFSKY (USA) *conductor*

JOHN CAGE (USA) *composer*

ROGER REYNOLDS (USA) *composer*

GILLES TREMBLAY (CANADA) *composer*

Professional Training Program of the Royal Conservatory of Music

FRIDAY, NOVEMBER 30, 1984 8:00 p.m.

CONVOCATION HALL

University of Toronto

# EAST MEETS EAST MEETS WEST

## **EVERGREEN CLUB GAMELAN ENSEMBLE**

an eight person group playing bronze and wooden percussion instruments from Indonesia, is joined by world renowned South Indian-style drummer

## **TRICHY SANKARAN**

New pieces by Sankaran, Andrew Timar, Robert Stevenson, and Miguel Frasoni, plus traditional gamelan music

**FRIDAY, SATURDAY, DEC. 7, 8 at 8:PM  
WINCHESTER STREET THEATRE**

80 Winchester St. Toronto  
Adults \$6, students \$4.  
For reservations call 461-2503

# NEW MUSIC CONCERTS

## BOARD OF DIRECTORS

Norma Beecroft, president  
Robert Aitken, artistic director  
Joseph Macerollo, vice-president  
Mary Morrison O.C., secretary  
John Beckwith  
Michael Koerner  
Edward Laufer

## STAFF

Manager  
Jim Montgomery  
Development Officer  
Kathrine McMurdo

NEW MUSIC CONCERTS is generously supported by The Canada Council, Ontario Arts Council, Municipality of Metropolitan Toronto, the Toronto Arts Council.

NEW MUSIC CONCERTS acknowledges the assistance of the Performing Rights Organization of Canada Limited.



**NEW  
MUSIC  
CONCERTS**

**ORCHESTRAL CHALLENGES  
IN THE LIGHT**

**FRIDAY, NOVEMBER 30, 1984**

**VERS LE SOLEIL<sup>00</sup>(1974)**

**GILLES TREMBLAY**

**ARCHIPELAGO<sup>00</sup>(1983)**

**ROGER REYNOLDS**

**Intermission**

**STUDY IN SONORITY (1930)**

**WALLINGFORD RIEGGER**

**DANCE / 4 ORCHESTRAS<sup>00</sup>(1982)**

**JOHN CAGE**

---

**Professional Training Program of the Royal Conservatory of Music**

<sup>00</sup>Canadian Premiere

PAUL ZUKOFSKY

Acclaimed as one of the most brilliant and provocative conductors on the American scene, PAUL ZUKOFSKY is Music Director of the Colonial Symphony of Madison, New Jersey, Conductor of the Juilliard Contemporary Ensemble, and Program Coordinator and Conductor of the "American Composer" series at the Kennedy Center. He has also been Director of the Zukofsky Seminar in 20th Century Orchestral Repertoire at the Reykjavik College of Music.

PAUL ZUKOFSKY has long been the leading performer of American violin music. He made his Carnegie Hall debut in 1956, and has appeared with such orchestras as the Boston Symphony, the BBC Scottish Symphony, the London Sinfonietta, and the New York Philharmonic. He has given world premiere performances of concertos by Penderecki, Sessions, Earle Brown, Ian Hamilton, and Charles Wuorinen, and of solo works by Babbitt, Cage, Carter, and Crumb, among others.

A dedicated music educator, PAUL ZUKOFSKY has been a member of the faculties of the Manhattan School of Music, New England Conservatory, and Princeton University, and has served on several music panels and competition juries. In addition, he has made scientific studies of various aspects of musical performance, and has presented the results of his research in papers before the Acoustical Society of America, IRCAM, and the Psychonomic Society.

CONDUCTORS

VERS LE SOLEIL

ROBERT AITKEN

ARCHIPELAGO

PAUL ZUKOFSKY

STUDY IN SONORITY

PAUL ZUKOFSKY

DANCE/4 ORCHESTRAS

ROBERT AITKEN

ROBIN ENGELMAN

RUSSELL HARTENBERGER

PAUL ZUKOFSKY

GILLES TREMBLAY

GILLES TREMBLAY was born in Arvida, Quebec, on September 6, 1932. He began his formal studies in music at the age of fourteen with Jocelyne Binet. For the next twenty five years he pursued formal training (first in Canada, subsequently in France and Germany) with Jean Papineau-Couture (theory), Claude Champagne (composition), Oliver Messiaen (analysis), Yvonne Loriod (harmony), Maurice Martenot (Ondes Martenot), and Madame Vaurabourg-Honegger (counterpoint). In 1958 he won first prize in analysis at the Paris Conservatory and attended the summer courses at Darmstadt. Tremblay returned to Darmstadt in 1960 to study with Pierre Boulez and Henri Pousseur, and the following year he settled in Montreal to take up his professional careers as composer, performer, and educator.

A pervasive spirituality is basic to his music. The comparison with Messiaen, his teacher and mentor, is obvious; but as Bruce Mather points out in Contemporary Canadian Composers:

"Tremblay's music never sounds like that of Messiaen. Tremblay is a disciple in the best and most creative sense of the word; one who, inspired by the achievements and teachings of the master, creates a new expression."

Tremblay has said of his source of inspiration:

"Nature's own music, of water in particular and especially when lapping and beating against the rocks; here I find rhythms, melodies, timbres, motion, unimaginable mixtures of sounds from the most delicate to the most powerful, at the same time the most invigorating. Their variety alone cannot be conceived."

VERS LE SOLEIL

In VERS LE SOLEIL, the thrust of Tremblay's spirituality is much in evidence. As the movements of Chicory blossoms reflect the rhythms of the solar system, he moves from the known and predictable to the unknown and unpredictable as he tightens and loosens his grip on his forces. It is the macro revealed in the micro, the "eye of the sparrow" vision that gives this work its compelling authority.

The instrumentation is comprised of flute, piccolo(2), oboe, clarinet in B<sup>b</sup>, bassoon, horn in F(2), trumpet, trombone(2), piano principal, percussion(3), violin(7), viola(2), violincello(2) and contrabass.

VERS LE SOLEIL, towards the sun: because of the integration of the joyful gregorian Alleluia of the Resurrection; and because of the toward-and-receiving aspect of the music, moving as the flowers do, turning towards the sun and receiving its light, sensitive to the solar rhythms and trajectory.

The observations during this composition of the daily movements and rhythms of certain blue wild flowers were exemplary and stimulating; rhyme of shapes with the stars, rhyme of color with the sky.

Two forces or energies rule the music; centripetal: concentration, harmonies, unisons; centrifugal: one glissando escaping from a train of hunting glissandi. A rapid mosaic of intervals and durations creating partial voids through the interaction of natural harmonics with their fundamentals. Two principal sounds are used as axis: G<sup>#</sup>, A.

This work was commissioned by Radio France. The world premiere was performed in Paris on March 11, 1978 by the Nouvel Orchestre Philharmonique, conducted by Theodor Antoniou. Tonight's performance is the Canadian premiere.

-Gilles Tremblay

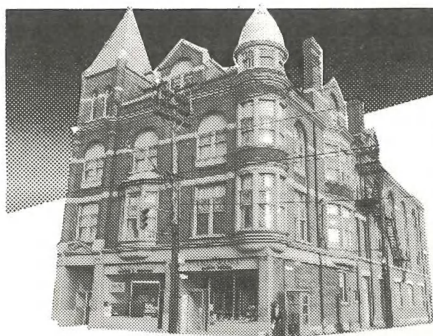


ROGER REYNOLDS

ROGER REYNOLDS was educated both as an engineer and composer. His interests have remained wide since his early experimental theatre work THE EMPEROR OF ICE CREAM.

Compositions with theatrical elements and mixed media have formed one thread in REYNOLDS' work and purely instrumental writing another. His SHADOWED NARRATIVE (violin, 'cello, clarinet, piano) and EATHER (violin, piano) have been premiered in recent years. In 1977 at Stanford University, and more recently in Paris and at the University of California at San Diego's Computer Audio Research Laboratory, REYNOLDS has been exploring the unique transformations of sounds that can be achieved by powerful computer facilities.

Since finishing ARCHIPELAGO in Paris, he has completed a work of similar scale entitled TRANSFIGURED WIND (solo flute, orchestra, tape) which was premiered on the New York Philharmonic's Horizons '84 festival and repeated at the Los Angeles Cultural Olympics.



**MUSIC GALLERY** 1087 Queen Street W  
(416)534-6311

---

**Thursday** CCMC

---

**Friday** New Jazz

---

**Saturday** Regular Concerts

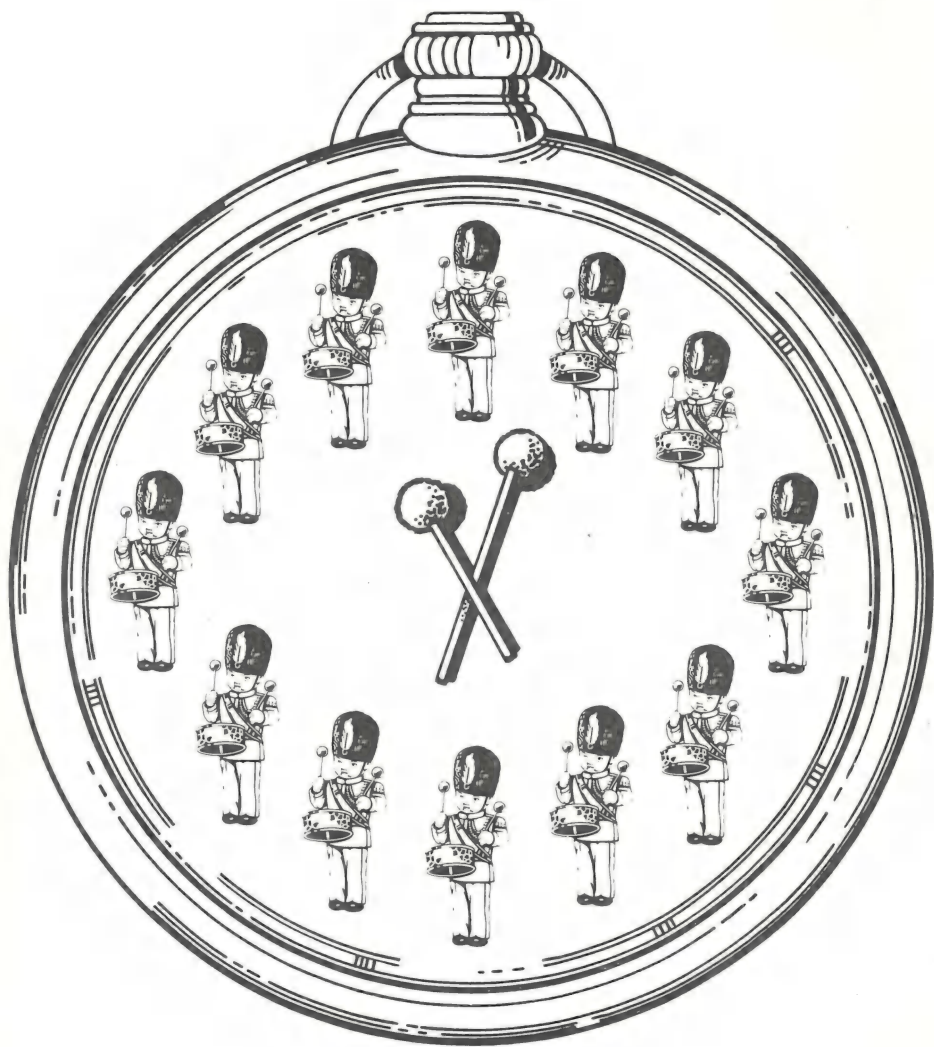
---

ARCHIPELAGO

ARCHIPELAGO was written in Paris during a two year period of residencies (1981-83) at the Centre Pompidou's Institute de Recherche et de Coordination Acoustique/Musique (IRCAM). On a formal level, it explores some new notions about the venerable practice of musical variation. Fifteen thematic elements (solos, duos, trios, quartets and a quintet) and their associated transformations are distributed in a layered mosaic over a thirty two minute time span. Some reappear in instrumental guise, others are transformed by computer processing and are presented over a multi-channel speaker system. The flexibility and inventiveness of the live musicians is contrasted with the capacities of the computer: to move sounds in space, to extend them in time (producing a kind of auditory slow motion) and to fragment and shuffle kaleidoscopically certain thematic instrumental materials that have been pre-recorded.

One aim in ARCHIPELAGO was to enlarge the useful pallet of instrumentally derived sounds (to enhance the orchestral medium). Thus, particular attention was paid to the blending of live and digitally generated sounds in performance. A further intention was to allow varied appearances of thematic material to foreshadow and recall each other, so as to evoke the richness of temporal experience that our memories (pasts), perceptions (present), and imaginations (futures) are capable of provoking in daily life, outside the predictable formalities of art. Special gratitude is extended to Thierry Lancino, who was my invaluable musical assistant during the preparation of this piece, and for the wise counsel of David Wessel.

-Roger Reynolds



Listen to  
“the sounds of a different drummer”  
24 hours a day

**CFMX-FM**  
**103.1**

or plug into the sound of a different drummer on cable

WALLINGFORD RIEGGER

WALLINGFORD RIEGGER was born in Albany, Georgia on April 29, 1885 and died in New York on April 2, 1961. Both of his parents were musical. He entered Cornell University in 1904 and moved to the Institute of Musical Art in New York in the following year. In 1907 he went to Germany for three years of study. He was, at various times, a 'cellist with the St. Paul Symphony, a conductor in Germany, and a teacher at Drake University. After 1929, he settled in New York where he was active as a composer, participated in modern-music associations, had a part in the development of electronic instruments, and learned to play an electronic 'cello. In 1952 he was a visiting professor at Northwestern University.

RIEGGER began composing in a conservative idiom. About 1920 he incorporated elements of impressionism, then moved into a style using more contemporary techniques. The most notable element is his use of rhythm; propulsive and driving, with unusual metres and an adroit use of cross-rhythms.

STUDY IN SONORITY

STUDY IN SONORITY for ten violins, RIEGGER's opus 7, was completed in 1930. It is one of the earliest examples of a whole hearted American attempt to embrace twelve-tone technique. While not strict in a Schoenbergian sense, RIEGGER's application of the technique is consistent throughout the work.

JOHN CAGE

JOHN CAGE is a protean figure of twentieth century life. As an example of the extent of his influence, here is the preface to an interview by Bill Shoemaker which appears in the December, 1984 issue of DOWN BEAT magazine:

"If 20th century American music has produced one figure of truly mythic proportions, it is John Cage, to whom all New Music genealogies invariably are traced. Born in Los Angeles in 1912, the influence of his father (an inventor) and his two most notable music instructors, Henry Cowell and Arnold Schonberg, plus a longtime interest in oriental philosophies, helped form a sensibility which has continually questioned our most basic musical assumptions and tried to find new ways of making music, experiencing music, and incorporating it into our everyday lives.

Over the past 50 years Cage has ambled through one music frontier after another; homemade percussion, magnetic tape, prepared piano, electronically generated sound, mixed media presentations, composition by chance procedures, alternative forms of notation. He has forwarded a virtually endless stream of ideas about process, indeterminacy, and silence (the latter being the title of his most widely read book) which have attained semi-scriptural stature (it was Cage, after all, who coined the term "experimental music"), ultimately influencing not only classical music but popular and jazz currents as well, through artists as diverse as Brian Eno and Laurie Anderson to Anthony Braxton and Phillip Glass.

In fact, the pervasiveness of his ideas have, to a degree, obscured his music - of his many important piano works, it is 4'33" (the "silent" piece, in which the pianist

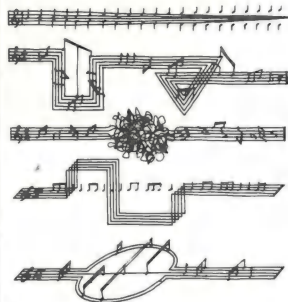
BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

## JOHN CAGE (cont'd)

does not play a single note) that is the best known. Yet Cage's ideas would ring hollow were it not for his compositions, a prolific body of work that ranges from piano miniatures to the outer limits of sound-producing procedures. It is his embodiment of Dadaist, zen apohist, and Thoreauian sage that elevates his to a position in American music comparable to the National Living Treasures of Japan; but it is his music that prompts such consideration in the first place."

## MUSICWORKS

A sounding of the world from a Canadian perspective.



### SUBSCRIPTION RATES

(4 issues with cassettes per year)

Individual in Canada — \$18.

Individual elsewhere — \$22.

Institution everywhere — \$30.

MUSICWORKS is a quarterly tabloid that has a history of presenting innovative work by musicians, inventors and sound-experimenters in Canada. Each issue comes with a 60 minute cassette, so you can hear the tabloid printing of scores, interviews, articles and visuals come to life in a tape-montage of sounds and music.

MUSICWORKS explores jazz, electronic, improvised, native, academic and ethnic musics. It also investigates notions of and inspirations from ancient and primitive musics, animals, dance, machines, stars and other things.

1087 Queen St. West, Toronto  
Canada M6J 1H3 (416) 533-0192

## RECORDS ON WHEELS

---

DEDICATED TO THE MUSIC  
OF THE 20th CENTURY

*ELECTRONIC  
IMPROVISED  
AVANT GARDE*

Labels we stock include: WERGO,  
1750 ARCH, LOVELY, DG, CP<sup>2</sup>,  
and CRI

---

*WE WILL HELP YOU SATISFY  
YOUR EXOTIC NEEDS*

RECORDS ON WHEELS  
(621) Yonge St. Only

DANCE/4 ORCHESTRAS

The orchestras are separated from one another and placed at different points with respect to the audience. They are not to be grouped together on a stage at one end of the auditorium. They may be placed in lobbies or adjoining hallways, the doors between them and the audience left open.

Each two facing pages of score last at least two and one-half minutes. They may last longer. They may be conducted at a steady tempo or any speed from extremely slow to extremely fast, or at one which ritards or accelerates. In the latter case, the conductor must make the change in tempo very gradual so that it continues to get slower or faster throughout the period of time devoted to the two facing pages. Each conductor is to begin conducting at any time during the first minute.\* The number of seconds for the time bracket between pairs of pages is given in a box at the upper end of the second page. The conductor may begin the next pair of pages at any time during the given time bracket, provided the total time length required has been reached.

Each two facing pages consist of a section or sections to be repeated. At the beginning of each section is an arrow and at the end of each section there is a repeat sign. When there are two or more such sections the arrows at the beginnings are differently oriented: ←, ↙, ↑, ↘, and →. These correspond to signals to be given by the conductor with his left arm and hand. At each repeat sign the orchestra returns to whichever section the conductor indicates. If none is indicated, the orchestra and conductor continue to the next section. At the end of the last one, a signal must be given unless the two and one-half minutes required have passed.

In the case of extremely high or low sounds notated *mp* - *ppp* for the winds and brass, the player is to observe the dynamic faithfully, attempt the pitch conscientiously, and accept with equanimity whatever sound that results.

\*Each conductor works independently of the others, with respect particularly to his beginnings and his tempo.

-John Cage

**BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU**

PROFESSIONAL TRAINING PROGRAM

The Toronto Conservatory of Music has been associated with the production of fine concerts since 1886. The Toronto Conservatory Orchestra was founded in 1906, later becoming the Toronto Symphony Orchestra. In 1946 the Conservatory acquired its "Royal" title and continues to provide musical training for musicians of all ages, both amateur and professional. The Royal Conservatory Orchestra was founded in 1980 and is an ensemble comprising leading young musicians from across Canada, enrolled in the PROFESSIONAL TRAINING PROGRAM. Coached by eminent international musicians, the members of the Royal Conservatory Orchestra are now in their sixth season.

The PROFESSIONAL TRAINING PROGRAM at the Royal Conservatory of Music is sponsored by Employment and Immigration Canada and the Ontario Ministry of Colleges and Universities.

ORCHESTRA PERSONNEL:

Violins

David Adams

Luigi Baccin

Carolyn Davies

S. Ring Gentner

Catherine Hoy

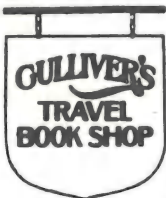
Midori Ayabe

Elizabeth Beckmann

Caroline Doucet

Barbara Hindrichs

May Ing



**AN EXTENSIVE SELECTION OF TRAVEL  
& CULTURE RELATED BOOKS:**

- \* history
- \* culture
- \* language
- \* pictorials
- \* maps & globes
- \* travel guides
- \* flags

609 Bloor Street West, Toronto, M6G 1K5 (416) 537-7700  
(2 blocks west of Bathurst)



BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

Violins (cont'd)

Anne Lindsay  
Rachel McLeod  
Dexine Wallbank

Rod MacDonald  
D. Prentice  
Yukiko Watanabe

Violas

Vicky Constantino  
D. Pellerin  
Elsbeth Thomas

Mary McGeer  
Beverley Spotten  
Linda Umbrico

'Cellos

Mark Chambers  
Barbara Holubek  
Morag Northey

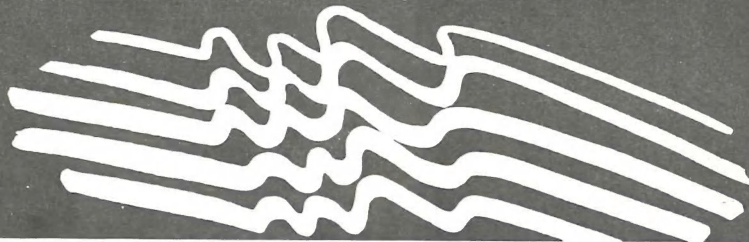
Sonja De Langen  
Greg Hubert

Contrabasses

Neal Evans  
Hans Preuss

Sharon Massey

New trends in the art of music.



**TWO NEW HOURS**

New music from Canada and around the world.  
With David Grimes and Warren Davis.

SUNDAYS AT 9:05 PM  CBC STEREO 94.1 FM

**BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU**

Piccolos and Flutes

Brenda Fedoruk M. Monshi  
Anne Thompson

Oboes and English Horns

Angela Casagrande Arlene Fietkau  
Clara Schultz

Clarinets and Bass Clarinets

Bill Jenken Doug Sanford  
Peter Shackleton

Bassoons

David Boddington Peter Lutek  
Edith Stacey

Horns

Teresa Franklin Ken Howe  
Janet Parker Lise Vaugeois

Trumpets

Val Cowie Jim Gardener  
Anita McAllister

Trombones

David Phillips Kevin Read  
S. Tretheway Cam Walters

Tubas

Bruce Alcock Simon Morrison

Percussion

M. Bakan David Bradshaw  
Mike Cote Nicole Gerrard

Piano

Gordon Monahan

Harpsichord

Elizabeth Keenan

Harp

Marie Boisvert



# NEW MUSIC CONCERTS

For more info: 961-9594

## 1984-85 CONCERT SEASON

### LABORATORIUM

Vinko Globokar  
*10 musicians and 1 coordinator - Inaugurating the World Music Days Festival*  
Sept. 21, 1984 5:30 p.m. **Premiere Dance Theatre**  
Tickets/ Bass and PDT Box Office

### ANTIGONE AND HIGH TECH

Rzewski, Pärt, Piché  
*Cellos, live voice, music and theatre*  
November 4, 1984 8:00 p.m. **Walter Hall, Edward Johnson Building**

### ORCHESTRAL CHALLENGES IN THE LIGHT

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

### OPERATIC INNOVATIONS

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

### ANOTHER WIND

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

### SOIRÉE MUSICALE AVEC RIMBAUD

Amy, Alsina  
*Ensemble from France play adaptation of poet's final poem*  
March 17, 1985 8:00 p.m. **Great Hall, Hart House**

### THE PETRASSI GENERATION

Petrassi, Beecroft, Tremblay  
*Chamber compositions to celebrate Petrassi's 80th birthday*  
April 13, 1985 8:00 p.m. **Walter Hall, Edward Johnson Building**

### NEXUS PLAYS NEW WORKS

Barnes, Hawkins, Mather, Reich, Takemitsu  
*World's finest percussion*  
May 11, 1985 8:00 p.m. **Premiere Dance Theatre, Harbourfront**

# CENTREDISCS

Canada's "Living Music" Label

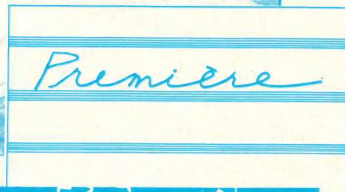
## 1984's NEW RELEASES

**CMC 1784 (digital): SÉQUENCE**  
featuring Patrick Wedd on the organ.  
UPPER CANADIAN HYMN PRELUDES  
by John Beckwith; PASTOURELLE  
by Alain Gagnon; SINFONIA  
NOTTURNA by Talivaldis Kenins, and  
SÉQUENCE by Denis Lorrain. **\$12.00**

**CMC 1684 (digital): BALLADE**  
featuring Charles Forman on the piano.  
THEME AND VARIATIONS ON LA-HAUT  
by Violet Archer; FIVE EASY PIECES  
FOR PIANO by John Hawkins;  
BALLADE by Oskar Morawetz;  
NOVELETTE by John Beckwith;  
BALLADE by Jacques Hetu; IMAGE  
ASTRALE by Jean Coulthard. **\$12.00**

**CMC 1384 (digital) VIVIER**  
The music of Claude Vivier, PULAU  
DEWATA, featuring Arraymusic, SHIRAZ  
with Louis Philippe Pelletier, LONELY  
CHILD featuring the Metropolitan  
Orchestra of Montreal with  
Marie-Danielle Parent. **\$12.00**

**CMC 14/1584 (double album/digital):  
PREMIÈRE** featuring AHIMSA by André  
Prévost, SUN by R. Murray Schafer with  
the Elmer Iseler Singers, POJATUULI by  
Michel Longtin featuring S.M.C.Q.,  
SEVEN WONDERS by Michael C. Baker  
with Maureen Forrester, STRING  
QUARTET #1 by Srul Irving Glick with  
the Orford String Quartet. **\$22.00**



**Each album \$12.00 except Première at \$22.00**

Also available at classical record stores throughout Canada,  
or order directly from the Canadian Music Centre,  
20 St. Joseph Street, Chalmers House,  
Toronto, Ontario M4Y 1J9 (416) 961-6601  
(add \$2.50 for postage and handling)

Please write for a free distribution catalogue  
featuring over 75-Canadian.composer albums