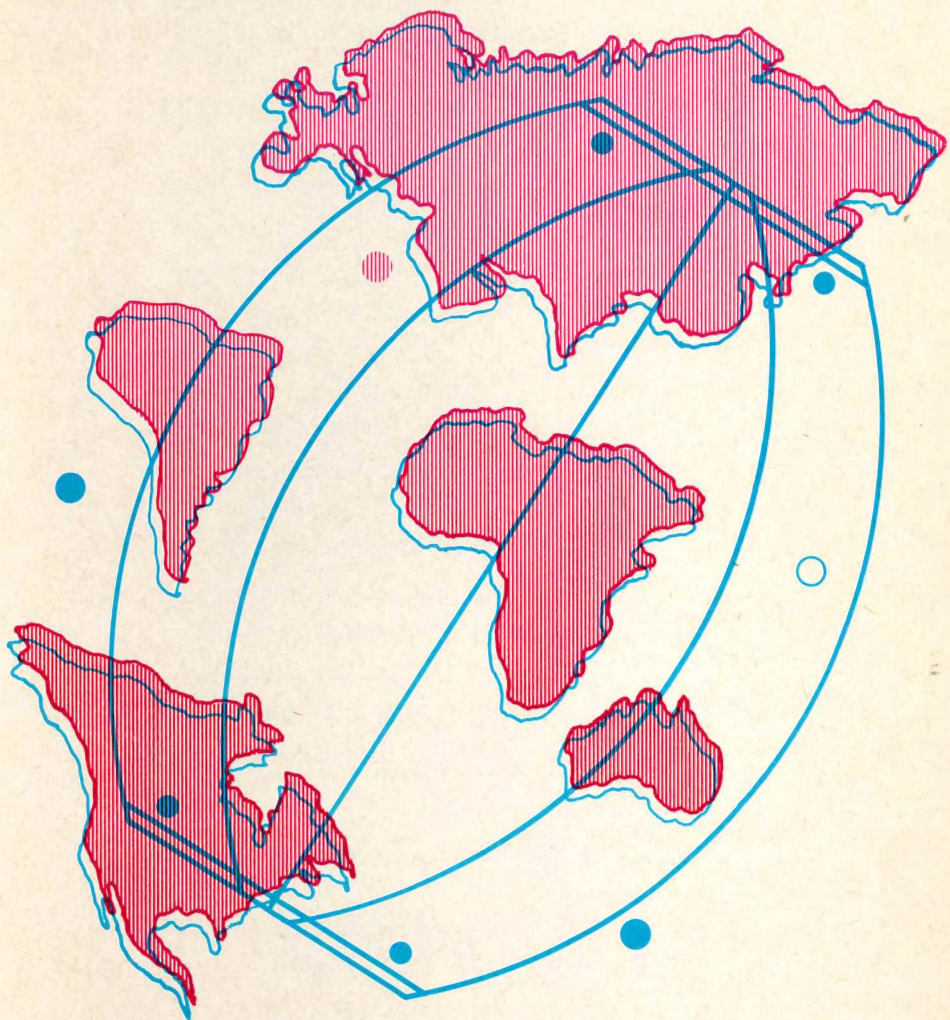


NEW MUSIC CONCERTS



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



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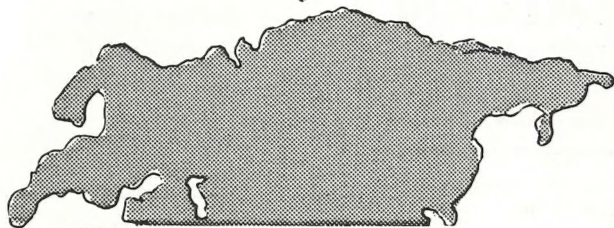


World Premiere of the complete version

LABORATORIUM

for ten musicians and one coordinator

Vinko Globokar

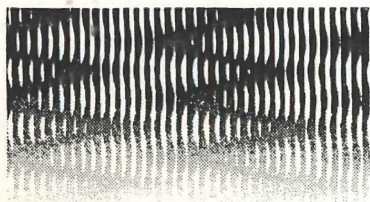


FRIDAY, SEPTEMBER 21, 1984

5:30 to 7:30 p.m. - dinner intermission - 9:00 to 11:00 p.m.

Premiere Dance Theatre, Harbourfront





**ISCM
WORLD MUSIC DAYS
FESTIVAL**

presents

LIVE IN CONCERT

**THE
CANADIAN
ELECTRONIC
ENSEMBLE**

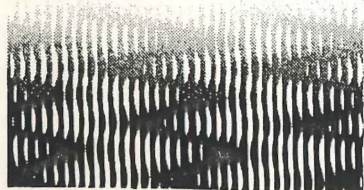
performing works by Montgomery, Lake, Jaeger and Grimes as well as International Society for Contemporary Music selected pieces by McNab (U.S.A.) and Harrison (U.K.) Guest soloists include the Armin Electric Strings, James McKay, bassoon, and David Young, bass.

THURSDAY SEPT. 27 at 8:PM

PREMIERE DANCE THEATRE,
HARBOURFRONT

QUEENS QUAY TERMINAL
207 QUEENS QUAY W.

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NEW MUSIC CONCERTS

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

for LABORATORIUM

ROBERT AITKEN	coordinator, flute
GIANETTA BARIL	harp
ROBIN ENGELMAN	percussion
VINKO GLOBOKAR	trombone
RIVKA GOLANI	viola
RUSSELL HARTENBERGER	percussion
HARCUS HENNIGAR	horn
ROBERTO OCCHIPINTI	contrabass
ALEXANDRA POHRAN	oboe
MICHAEL RIESSLER	clarinets, saxophone
BEVERLEY SPOTTEN	viola
MARC WIDNER	piano

CLAIRE HOPKINSON	stage manager
SUSAN FRYKBERG	props
JIM MONTGOMERY	electronics

New Music Concerts gratefully acknowledges the contributions of Alan Beard, Comus Music Theatre, Dimples, Fauteux Sculpture, Marvin Green, Machine Reason Inc., John Oswald, Richard Outerbridge, Judith Paterson, Performing Rights Organization of Canada Limited, Smoothtop Woodworks, Kathleen Solose, and Waterloo Music Company.

VINKO GLOBOKAR

VINKO GLOBOKAR was born in 1934 in Anderny, France. He holds dual citizenship with France and Yugoslavia. His earliest studies were at the Paris Conservatory where he took first prize in both trombone and chamber music. His composition teachers at this time were René Leibowitz and Luciano Berio. He has lectured at the Darmstadt summer courses and taught at the Staatliche Hochschule für Musik in Köln. In 1969 he founded (along with Alsina, Drouet, and Portal) the NEW PHONIC ART improvisation group. In 1974 he was appointed head of IRCAM in Paris, a post he left in 1979. Since that time, he has been a freelance composer, performer, conductor, and teacher.


ECHANGES

Pavillon: ▷ - plunger


◁ - harmon


○ - cymbale

◻ - genou


Articulation:  de - glissando


 - flatterage, tremblement

 - trille, mordillé

 - coups de langue simples, doubles, triples

Engagement et intensité:

 - maximum

 - de plus en plus.....

 - de moins en moins.....

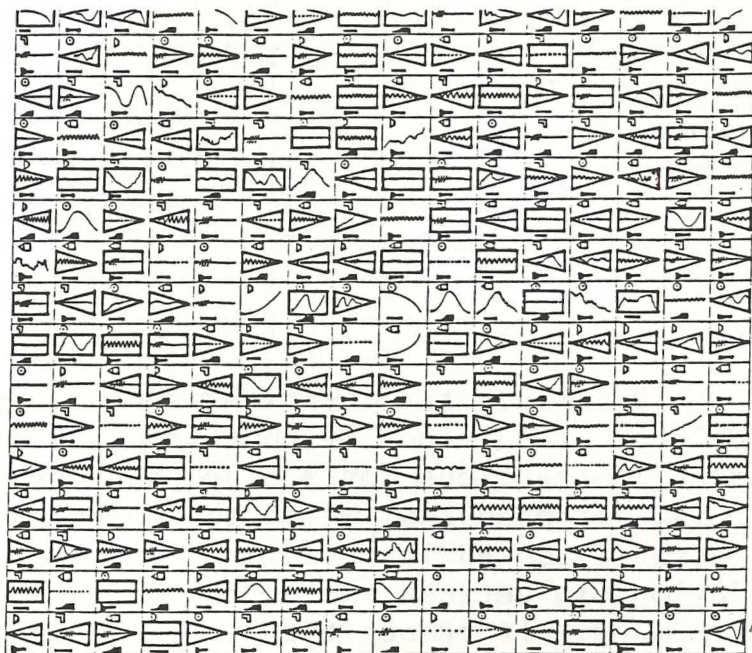
sans dessin - quasi nul

Embouchure: ▷ - embouchures de cuivre

▷ - double anches

— - sifflets

■ - bacs



BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

LABORATORIUM

LABORATORIUM contains several themes; some of these are:

Studies on circular breathing

Transformation of one instrument by another

Studies with several musicians playing one instrument

Studies with one musician playing several instruments

Lectures on the resonant characteristics of the human voice

Natural modulation of the instrumental sound by the human voice

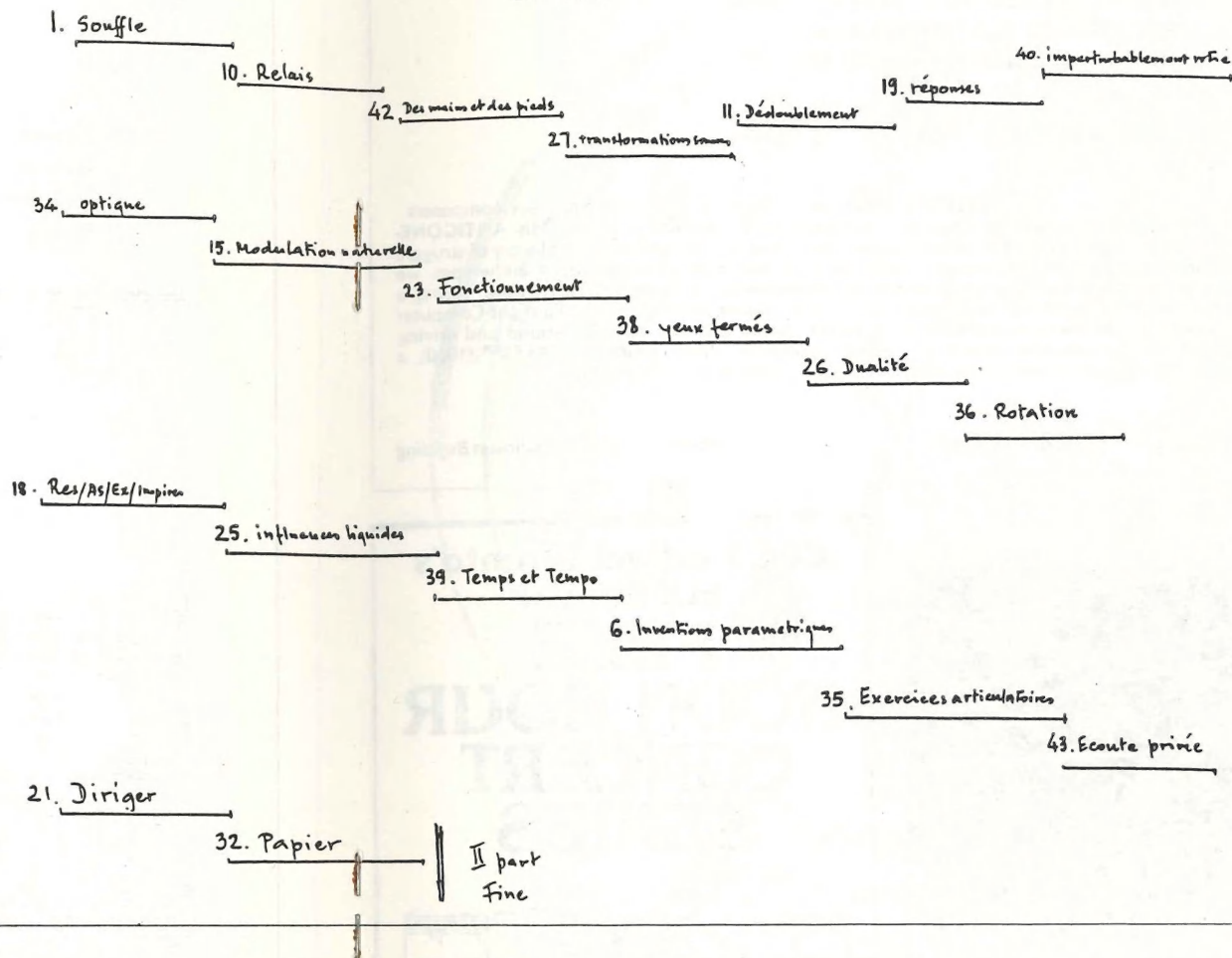
Music arising from physical gesture

The effect of the presence (or absence) of external stimuli on the musician's inventiveness

The division of the individual into multiple personalities

Each research theme is treated by one or more musicians in a constantly mutating ordering of groups, as in the schema to the left.

II. Part



LABORATORIUM for ten musicians and one coordinator (1984) is a work in 44 (out of a possible 55) sections. The number of sections is arrived at by the following formula: 1 section for 10 players, 2 sections for 9 players, 3 sections for 8 players, etc. Each section contains a problem (or problems) which the musicians must attempt to solve. Because of this, the work is necessarily based in research, analysis, experimentation, and supposition. It examines the relationship between the human body and the instrument. It seeks to expand the domain of the instrument. It probes the psychological connections among the ten musicians. It investigates the impact of electroacoustic transformation.

BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

ANTIGONE AND HIGH TECH

Guests — *FREDERIC RZEWSKI (USA)* composer/pianist

CAROL PLANTAMURA (USA) soprano

JEAN PICHÉ (Canada) composer/performer

SUNDAY, NOVEMBER 4, 1984

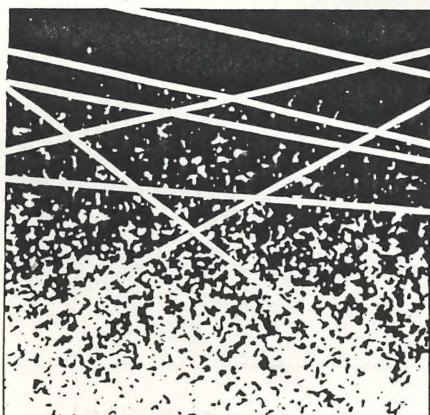
8:00 p.m.

FREDERIC RZEWSKI is one of the few contemporary composers with the will and the courage to confront contemporary sociopolitical issues. His *ANTIGONE-LEGEND*** (1982), in a setting by Canadian designer, *FELIX MIRBT*, charges this primal story of struggle against tyranny with powerful resonances for today. From the stark drama of Greek archetypes, we enter the sonic environment created by *JEAN PICHÉ* in the breathtaking *IN VERTICAL FIRE** (1984), a New Music Concerts' commission. Combining the state-of-the-art resources of the Fairlight Computer Music Instrument with the richness of six solo 'cellos, *PICHÉ* provides stunning sound and driving rhythmic intensity. The plangent beauty of Estonian composer *ARVO PÄRT*'s *FRATRES*** (1980), a highly effective example of the new romanticism, is also featured on the program.

•World Premiere

••Canadian Premiere

Walter Hall, Edward Johnson Building



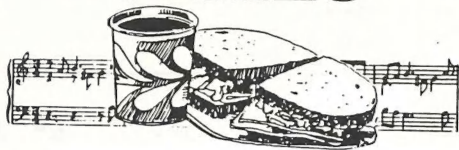
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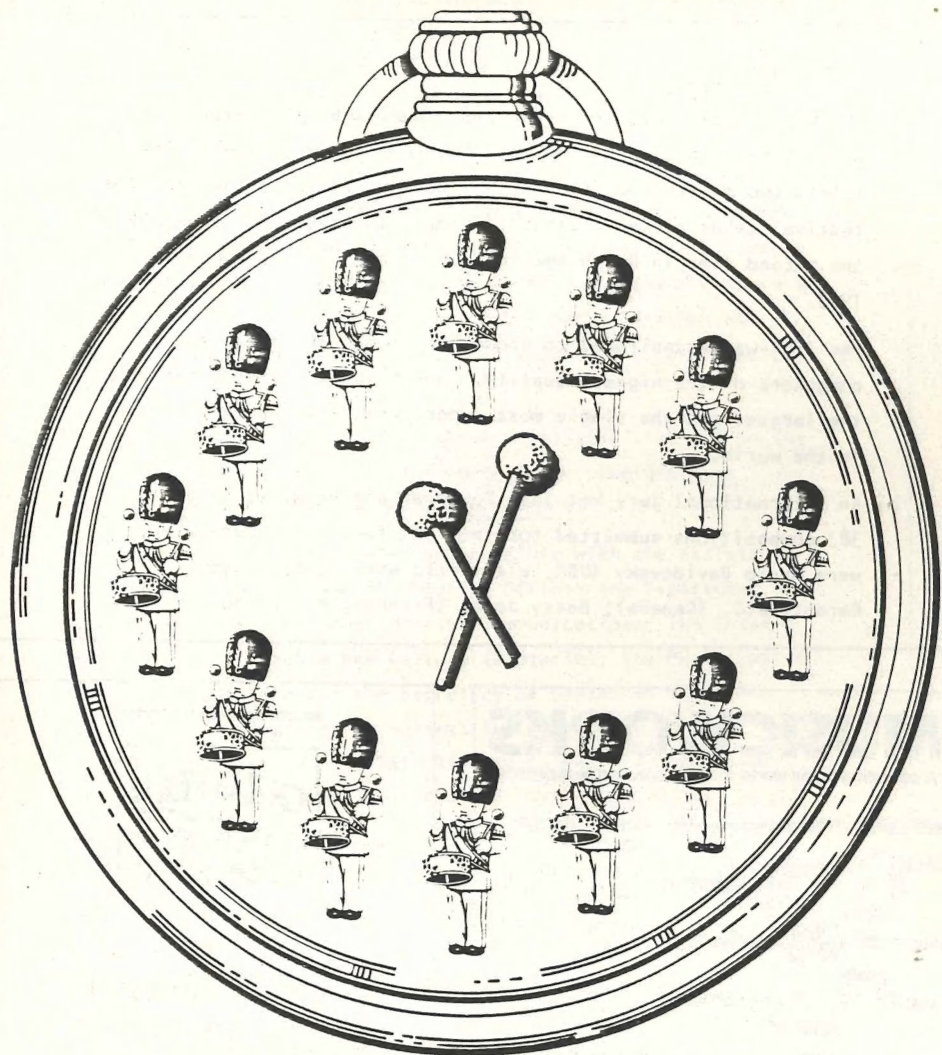
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WORLD MUSIC DAYS

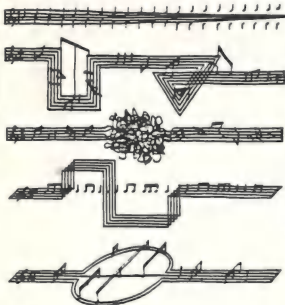
The World Music Days are organized annually by the International Society for Contemporary Music, in conjunction with one of its thirty-two member countries. 1984 marks the first time that the festival takes place in Canada (Toronto and Montreal) and only the second time in North America since the ISCM was founded in 1923.

The ISCM was established to promote contemporary music and composers of the highest quality. World Music Days has become the largest and the single most important annual new music event in the world.

An international jury met last November and selected 45 of the 383 compositions submitted for the 1984 festival. Jury members were Mario Davidovsky (USA, electronic works only); Serge Garant, O.C. (Canada); Betsy Jolas (France); Marlos Nobre

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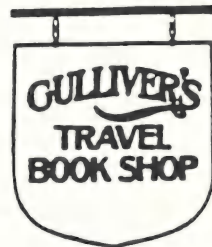
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MUSICWORKS is a quarterly tabloid that has a history of presenting innovative work by musicians, inventors and sound-experimenters in Canada. Each issue comes with a 60 minute cassette, so you can hear the tabloid printing of scores, interviews, articles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

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(Brazil); John Weinzweig, O.C. (Canada, chairman) and Joji Yuasa (Japan).

The Canadian Music Council, which is the Canadian Section of the ISCM, has undertaken coordination of the 1984 festival with the assistance of many other organizations and individuals. Toronto composer Alex Pauk, President of the Canadian League of Composers and Montreal composer Serge Garant, O.C., Music Director of le Société de Musique Contemporaine du Québec, are co-artistic directors.

The entire Toronto program will receive national coverage on the CBC English stereo radio network through the programs Arts National, Front Row Centre and Two New Hours.

The 1984 World Music Days are made possible with the assistance of The Canada Council and its Touring Office; the Department of External Affairs; the Department of Communications; the Ontario Ministry of Citizenship and Culture (Ontario); the Municipality of Metropolitan Toronto; the Secretary of State; le Ministère des Affaires culturelles du Québec; le Conseil des Arts de la Communauté urbaine de Montréal; Alberta Culture; the Ontario Arts Council; the Toronto Arts Council; The Samuel and Saidye Bronfman Family Foundation; the British Council in its 50th year; the Embassies of France and of Italy in Canada; private corporations; and the governments of various ISCM member countries.

Following the International Symposium on Music Theatre which precedes the 1984 World Music Days will be special screenings of music theatre videotapes from Europe and North America, arranged in conjunction with the International Music Centre (IMZ) of Vienna and the Canadian Broadcasting Corporation. Admission is free. Reservations required. Call Premiere Dance Theatre box office 869-8444.

For more information about the 1984 World Music Days, call Toronto Coordinator, Lawrence Bennett at 789-9506 or National Coordinator, Guy Huot at (613) 238-5893.

THE RESONANT IMAGE

New Music Concerts invites you to an exhibition of photographs documenting its history, by VID INGELEVICS. THE RESONANT IMAGE opens to the public on Friday, September 21 in the lobby of the Premiere Dance Theatre and will hang for the duration of the Toronto segment of World Music Days.

John Cage, Philip Glass, John Weinzwieg, Mauricio Kagel and many others have lent their personalities and their musics to the Toronto scene. VID INGELEVICS deserves his reputation as one of the best photographers of dance and music.

THE RESONANT IMAGE is presented with the assistance of Avrom Isaacs of the Isaacs Gallery, Gary Burford, and the staff at the Premiere Dance Theatre.

YOU & NEW MUSIC CONCERTS

New Music Concerts offers you the opportunity to become involved in the world of contemporary music. New Music Concerts has presented innovative music from around the world in Toronto. Your participation in any area will help us do an even better job. There is no limit to the scope for volunteers at New Music Concerts.

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**NEW
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1984-85 CONCERT SEASON

LABORATORIUM

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

ANTIGONE AND HIGH TECH

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

ORCHESTRAL CHALLENGES IN THE LIGHT

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

OPERATIC INNOVATIONS

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

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

THE PETRASSI GENERATION

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

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May 11, 1985 8:00 p.m.
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Premiere Dance Theatre, Harbourfront

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