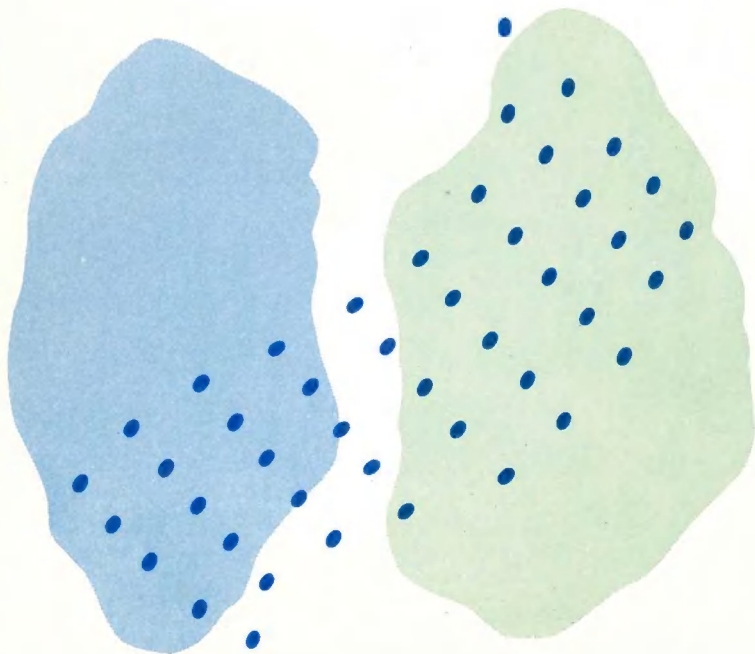


THE GOETHE INSTITUTE, TORONTO & NEW MUSIC CONCERTS PRESENT

SPRINGFEST

APRIL 7 - 10, 1988



The Composers, Authors & Publishers Association of Canada



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PRESENTED BY THE GOETHE INSTITUTE, TORONTO

& NEW MUSIC CONCERTS

SPRINGFEST

GUEST COMPOSER PERFORMERS:

PETER MICHAEL HAMEL,
HANS OTTE (W. GERMANY)

and composers:

JEAN PAPINEAU-COUTURE,
STÉPHANE VOLET (Canada)

Performers:

Robert Aitken,
Gianetta Baril,
Wilson / McAllister,
Accordes String Quartet; and others

APRIL 7 - 10, 1988

DuMaurier Theatre Centre

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New Music Concerts is generously supported by the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, Cultural Affairs Division, the City of Toronto through the Toronto Arts Council, and the Ministry of Citizenship & Culture through its "Investment in the Arts" Program.

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PETER MICHAEL HAMEL

Born in Munich in 1947, Peter Michael Hamel studied composition under Büchtger and Bialas at The State Academy of Music, Munich. He studied musicology under Georgiades and Dahlhaus at Munich University, as well as sociology and psychology in West Berlin.

Hamel belongs to a new generation of German composers who have rejected the scientific approach of their teachers, and while not quite abandoning serialism, are attempting to restore a sense of humanism to their art. He has an intensive interest in oriental traditions, exploring the meditative use of music as a bridge between East and West.

At the age of twenty three Hamel founded the group "Between" for improvisational composition, which took into its scope the indigenous music of several centuries and continents. In 1976 he published a book "Through Music to the Self" which reflects his studies of Indian vocal styles and ethnic tonal systems. Hamel has written music for stage, radio plays, silent movies and among his major compositions should be mentioned the orchestral pieces "Diaphainon", "Maitraya" and "Integrale Musik" which fuse spiritual experiences from two cultural realms.

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The East-West conflict appears in sublimated form in "Gestalt" for orchestra, written in 1980 for Donaueschingen Festival and his first opera "Ein Menschentraum" (A Human Dream) premiered in Kassell in 1981.

Among Hamel's most striking achievements is "Voices for Peace", composed for the Berliner Festwochen in 1983. Following its premiere the Berlin press review referred to an 'inner and outer restlessness leading to the peaceful coexistence of divergent compositional techniques... Thus put together, the individual sound elements of the "Voices for Peace" have an absolutely meditative-sensual effect on many listeners.'

The many awards he has won include the Beethoven prize of the city of Bonn in 1974, the music prize of the city of Munich in 1977 and a fellowship of the Deutsche Akademie, which enabled him to work at the Villa Massimo in Rome during 1979-80. He has several recordings released, performing his own music on piano, prepared piano, synthesizer and pipe organ. His latest album is LET IT PLAY.

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HANS OTTE

Born December 3, 1926, Otte studied in Germany, Italy and the United States, and received many prizes and stipends for his compositions. His most distinguished teachers were Paul Hindemith in composition and Walter Giesecking, piano. From 1959 to 1984 he was the Director of Music at Radio Bremen, and in this capacity initiated the concert series Pro Musica Antiqua and Pro Musica Nova. He has been internationally active as a pianist performing his own works, and has appeared as soloist with many famous orchestras. Besides his vocal and instrumental compositions, he has worked on a whole series of experimental scenarios in which he incorporates sound language pictures, gestures and articulates them in new and varying ways. Otte also experiments with sound through objects, spaces, installations and environments, in order to make the experience of the sound immediate to the listener. His works have been presented at most well-known international music festivals.

JEAN PAPINEAU-COUTURE

Born in Outremont, Québec on November 12, 1916. He has enjoyed a long and very distinguished career, both as a composer and educator. In his formative years,

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PAPINEAU-COUTURE encountered some of the most significant figures in twentieth century music: Nadia Boulanger, Quincy Porter, Beveridge Webster and Igor Stravinsky all influenced his development. In turn, he has influenced many of the central figures of Canadian contemporary music: Marcelle Deschênes, Jacques Hétu, François Morel, André Prévost and Gilles Tremblay, among others.

Extremely sensitive to the development of his cultural environment, PAPINEAU-COUTURE's involvement with many Canadian musical organizations shows him to be one of the most important musicians of his time. His concern for the musical life of Canada has been widely recognized, as witnessed by the numerous distinctions, medals and honours bestowed upon him, such as the Calixa-Lavallée Prize awarded by the Quebec Jean-Baptiste Society (1962), the Order of Canada medal (1968), the Canadian Music Council medal (1973), the Diplôme d'Honneur of the Canadian Conference of the Arts (1986) and the Prix Denise Pelletier (1981).

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STÉPHANE VOLET

Born in Switzerland in 1961, Stéphane Volet's musical studies were first pursued in Montreal. In 1984 he received his Licentiate degree in piano performance from McGill University under the guidance of Charles Reiner. His teachers in composition were John Rea, Alcides Lanza and Denis Gougeon at McGill, where he graduated with honours in 1987. He is currently completing his year as a Participant in the Advanced Studies in Music at the Banff School of Fine Arts.

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Accordes String Quartet

ACCORDES evolved out of a string quintet formed originally to perform a work by John Beckwith, commissioned by the Toronto Symphony Women's Committee for the Symphony's Seminars Program. The Quintet started performing its own recitals in 1978, and enjoyed success in the Toronto Symphony Associates Four Small Concerts series, as well as concerts at Harbourfront, Hart House, Roy Thomson Hall and Oshawa. Many of these recitals have been heard through the CBC Radio network, CJRT-FM and CFMX in Port Hope.

ACCORDES has been actively involved in performing contemporary music, having commissioned works by composers such as Thomas Baker and Milton Barnes. Recent concerts included works by Ann Southam, Ben Johnson and Jean Papineau-Couture for New Music Concerts, and a recording of SLANO by Papineau-Couture has been made for Centrediscs.

"Last night's performance gave most convincing evidence of their sensitivity to musical and technical demands and to emotional content".... Globe & Mail.

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Fujiko Imajishi is concertmaster of the National Ballet Orchestra; Mark Skazinetsky, Kent Teeple and David Hetherington are all members of the Toronto Symphony.

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. 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 with a Masters degree in composition from the University of Toronto. For five years he was principal

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flute of the Toronto Symphony and became subsequently professor of flute at the University of Toronto.

Since 1970, AITKEN has devoted much of his energy to a career as a soloist, touring Europe, North America and the Far East. He performs frequently with other outstanding musicians such as Heinz Holliger, Leo Brouwer, Jean-Pierre Rampal, Janos Starker, Ruggiero Ricci and others.

While his commitment to performance and education of young musicians leaves little time for composing, AITKEN nonetheless has produced a number of compositions of considerable challenge to players. His catalogue includes orchestral works Shadows I: Nekuia (1971), Spectra (1969), Spiral (1975), and such pieces for small ensembles as Kebyar (1971) and Shadows II: Lalita (1972), and the recently premiered Shadows III: Nira (1973-88).

In addition to being Artistic Director of New Music Concerts, ROBERT AITKEN is also director of the Advanced Studies in Music Program at the Banff School of Fine Arts, and Music At Shawnigan, a chamber music festival on Vancouver Island.

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Wilson/McAllister, GUITAR DUO

Established as one of the best guitar duos in the world, Donald Wilson and Peter McAllister have been hailed for their virtuosic technique and flawless ensemble playing. The celebrated french guitarist Alexander Lagoya has called Wilson/McAllister an absolutely remarkable duo team of the highest calibre - perfect musical and instrumental awareness. Die Welt, W. Germany's largest newspaper has identified them as successors to the guitar greats, Segovia and Ypes.

WILSON/MCALLISTER have given over one hundred recitals in Europe and have been heard on Radio Canada International, the BBC, Radio France, Radio Bremen, and Radio Zurich. They have performed in London, Paris, Bonn, Munich, Berlin, Brussels, and the Luxembourg Festival. The DUO have toured most regions of Canada and are heard frequently on CBC Radio. They have performed at the National Arts Centre in Ottawa, and have been soloists with the CBC, Winnipeg, Saskatoon, Kitchener-Waterloo, and Hamilton orchestras. In Toronto they have performed in the Triennial International Guitar Festivals since 1978.

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THE WILSON/MCALLISTER DUO was formed in 1977 upon graduation from the Faculty of Music, University of Toronto, where they studied guitar with Eli Kassner. Grants from the Canada Council enabled them to study with Alexander Lagoya, at the Academie Internationale d'été in Nice, France. In 1981 they won the \$20,000 Chalmers Award in recognition of their achievement in the performing arts. In 1984 the WILSON/MCALLISTER DUO received assistance from Canada's Department of External Affairs for their 7th European Tour. Their first album, DUETS FOR SPANISH GUITARS has been released by Fanfare Records, and has been chosen as a selection by the Columbia Record Club.

Recent appearances include the 1987 Guelph Spring Festival, and the Toronto International Guitar Festival. Among the numerous concerts this season, Wilson & McAllister have appeared as guest soloists for the Amadeus Ensemble. They have also recorded several specials for CBC Radio and have just returned from a tour of Western Canada and the United States, and are to tour the United States again this June.

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SPRINGFEST

CALENDAR OF EVENTS

THURSDAY
APRIL 7, 88

8:00 PM

MUSIC VIDEOS FROM GERMANY

including excerpts from *Drei-Klang* (1976-77) and *Produktionsprozesse* (1968-88) by DIETER SCHNEBEL and Radio Bremen's TV series from the Pro Musica Nova Festival.

FRIDAY
APRIL 8, 88

ILLUMINATING INTRODUCTION

with the composers precedes the concert at 7:15 PM, lobby of DuMaurier Theatre Centre

CONCERT 1

8:00 PM

PETER MICHAEL HAMEL

Second String Quartet (1985-6)

ACCORDES STRING QUARTET

FUJIKO IMAJISHI and MARK SKAZINETSKY, violins; KENT TEEPLE, viola; DAVID HETHERINGTON, cello

HANS OTTE

eins (1987)

ROBERT AITKEN, alto flute

JEAN PAPINEAU-COUTURE

Slano (1975)

string trio from ACCORDES STRING QUARTET

HANS OTTE

The Book of Sounds (1979/82)

piano solo performed by the composer

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SATURDAY
APRIL 9, 88

10:30 AM

COMPOSERS WORLD

PETER MICHAEL HAMEL and HANS OTTE
discuss their philosophies and recent works.

3:00 PM

WORKSHOP

"Self Experience Group: The Chord
(Zusammenklang)" and additional living
theatre methods, related to PETER MICHAEL
HAMEL's book Through Music to the Self.

Audience participation.

8:00 PM

VIDEOS, DISCUSSION AND MUSIC

performance of HANS OTTE's Wassermann-
Musik (1985) for solo harp played by Gianetta
Baril, excerpts from PETER MICHAEL HAMEL's
opera Cassandra (1984) and the 1920 classic
German silent film The Cabinet of Doktor Caligari
with his soundtrack.

NaturTonRaum (1987)

sound installation by HANS OTTE in foyer

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**SUNDAY
APRIL 10, 88**

ILLUMINATING INTRODUCTION
with the composers precedes the concert at
7:15 PM, lobby of DuMaurier Theatre Centre

CONCERT 2

8:00 PM

HANS OTTE

ORIENT: OCCIDENT (1979)

for oboe, clarinet and tape
CYNTHIA STELJES, oboe
LORI FREEDMAN, clarinet

STEPHANE VOLET

Woodchips (1986)

WILSON & McALLISTER GUITAR DUO

PETER MICHAEL HAMEL

Klangspirale (1977)

for 13 performers — ROBERT AITKEN, conductor
ROBERT AITKEN, flute; CYNTHIA STELJES,
oboe; LORI FREEDMAN, clarinet; PETER LUTEK,
bassoon; MICHAEL WHITE, trumpet;
ROBERT McCOSH, horn; DAVID ARCHER,
trombone; ROBIN ENGELMAN, percussion;
BERNADENE BLAHA, piano; FUJIKO
IMAJISHI, violin; BEVERLEY SPOTTON, viola;
ELAINE THOMPSON, cello; ROBERTO
OCCHIPINTI, double bass

PETER MICHAEL HAMEL

Abschied (1978-87) World Premiere

ROBERT AITKEN, flute & GIANETTA BARIL, harp

PETER MICHAEL HAMEL

Mandala (1972-88)

for prepared piano performed by the composer

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PETER MICHAEL HAMEL Second String Quartet

SECOND STRING QUARTET is in two parts and was written between 1985 and '86. Hamel writes, "In both parts I worked with the same sound material and the same sequence of notes. Types of relationships are set up between these notes which I call modal-central tonal, poly-tonal, serial, and periodic-repetitive. The micro-intervals are based on a type of compositional thought that works with overtones and harmonics. In contrast to my First String Quartet of 1980, which is made up of nine smaller parts, I here attempted to deal with larger formal sections in order to achieve one unified breath which characterizes the openness of the techniques I have used".

"The flageolet chords at the beginning of my new Quartet remind me of the final chords at the end of my first Quartet. The development of heterophonic gestures that collapse in upon themselves, is interrupted through phases of motionlessness, of stillness, and is intended to make possible a harmony of dissonances". This piece is the utopia of reconciliation because Hamel's aim is to have the following elements unify in peaceful co-existence: continuum sounds, pitch and colour changes, subtle but there in the background, and diverging techniques

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of composition. "The ringing world within and the precipice of the world without - the precipice within and the sounds of the world without are formulated in the most subtle rhythms of quarter tones and sixths of tones, and also in the activity around the central tones which results in overtones and flageolet sounds.

As my motto for this composition I have chosen a text by Christa Wolf: "When the atomic danger has brought us to the threshold of our destruction, this danger should also have brought us to the threshold of tolerance, to the threshold of holding back our fear and worry and our truest thoughts".

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Hans Otte talks about his relationship to this piece: "When Friedhelm Dohl asked me to think about the possibility of a new composition for flute for the performer Eberhard Blum for the NDR in Lubeck, I could hardly imagine what consequences this request would have for me. The second half of the concert for which I was to compose the first half was to be filled with shakuhachi music by Andreas Gutzwiller. On the one hand I feel a strong affinity to the traditional music of the orient and the Adriatic high cultures, and on the other hand I have, for many years, admired the shakuhachi as an instrument of great possibilities. What I attempted to do was to treat the early music of Japan with a contemporary sonority, and at the same time I tried to sing a song which would unify these opposites which are only apparent opposites. Thus the title of the piece which refers to the one interpreter, the one instrument (the altoflute), and also refers to the individual sounds or notes which have their own unique form and time and yet flow together as one sound structure or figure - they become one."

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The title is the name of a small fishing village on the Adriatic coast near Dubrovnik where this trio was elaborated on during M. Papineau-Couture's brief visit. The work is an interplay between (1) tone colour for its own sake, (b) melodic patterns, (c) vertical arrangements of sounds (often presented in arpeggiated form). Melodic patterns can be accompanied either by tone colour patches and/or vertical blocs. They can also be combined contrapuntally. Vertical blocs can be juxtaposed to tone-colour elements or be interwoven with colour. Tone colour elements can be disposed layer wise or follow each other as a melodic line.

All the traditional virtuoso devices of string writing are employed, closely combined with contemporary devices to generate new tone colour mixtures and unusual vertical dispositions.

The piece begins with a pianissimo birth of the sound and develops with great fantasy: the rapid recurrence of short motives under constantly varied aspects gives a rhapsodic tint to the flow of the work, which finally leads to the gradual diminishing of the sound dissolving in a sort of diffraction.

SLANO was written in 1975 and the premiere was given in Paris by the "Trio Stradivarius" in 1976.

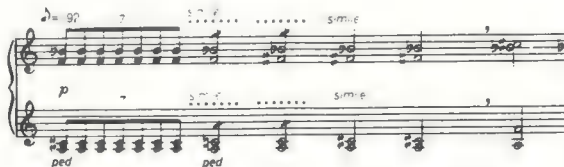
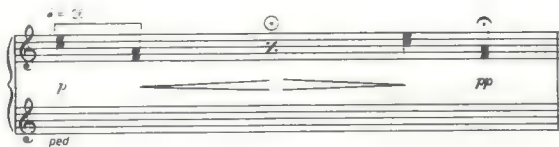
HANS OTTE The Book of Sounds

THE BOOK OF SOUNDS was written between 1979 and 1982. Originally The Book was 90 minutes, and was composed from all of Otte's sketches. The recorded version is still 90 minutes, but the composer shortened it to one hour, which is more adequate to the concentration span of the interpreter and the audience. The recording won the prize of the German Record Critics.

With this BOOK OF SOUNDS the listener is rediscovered as the partner of sound and silence, who in the course of seeking his own world, desires to find himself totally enveloped by the realm of sound. With this BOOK OF SOUNDS the piano is rediscovered as the instrument of sounds and resonances with all its possibilities of dynamics and colour. With this BOOK OF SOUNDS the act of playing music is rediscovered as the possibility of experiencing the self and of becoming one with all these sounds in time and space. With this BOOK OF SOUNDS the world of sound is rediscovered, it can now be newly composed according to an altered consciousness vis-a-vis the sounds of this earth.

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THE BOOK OF SOUNDS was commissioned by the 'Recontres Internationales de Musique Contemporaine' in Metz, and was premiered there in 1985. This cycle of piano works was then performed in major festivals of new music around the world, the most recent being in 1985 in Brazil.



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HANS OTTE ORIENT: OCCIDENT

For two wind instruments and tape, ORIENT :
OCCIDENT was premiered in Centro Miro,
Barcelona, in 1978. An expanded version
of this piece for two groups of wind
instruments was composed in 1979 and
performed at The Days for Visual Music,
Baden-Baden.

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Conductus*

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STÉPHANE VOLET Woodchips

Written for André Roy and Marc Deschenes, WOODCHIPS was composed in 1986 and won the PRO Canada Young Composers' prize the same year. The title evolved from a comment from the two guitarists who said that "woodchips could be expected after a performance".

Volet advised that most of the writing derived from flamenco guitar techniques including the percussive effects. The work begins in a chaotic, unmetered fashion with no discernible pulse, and culminates at the percussive section - the tension then decreases as the pulse stabilizes.

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PETERMICHAELHAMEL Abschied

ABSCHIED (Farewell)

ABSCHIED is composed of seven miniature duets for altoflute and harp and developed in two stages. The basis is composed of miniatures for solo harp to which the second part was added after many years - with the sound of Bob Aitken's flute in my ears.

The piece is lodged in a field of tension between an external structure based on twelve tone music and individual images which are partially based on patterns of Indian raga music and are modal harmonies.

PETERMICHAELHAMEL Mandala

for prepared piano performed by the composer

The free version of this work in progress is to be played by the composer himself, according to a definite plan and predetermination of the tones. In preparing the piano, MANDALA achieves a variety of modulations according to the unique characteristic of the instrument, even though the preparation is exactly predetermined. The structural elements, the rubber, the wire, the plastic bolts (which do not harm the instrument) are fixed on the strings and the basic structure of motif and rhythm remain the same.

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When the composer begins to play his MANDALA, he has a very definite form in mind as well as an "orchestra" of altered piano sounds. And yet the very beginning of the first progressions usually turn out quite differently from the ones that he mentally prepared. Much depends on the openness of the audience, the atmosphere he senses in the hall, and the inner constitution of the pianist and his reactions. He dives into an inner role which one could characterize as psychic. The composer tries to approach the state of letting the piece play, rather than playing it. He ends up watching his own hands as if they were playing on their own, and according to the inner openness of the audience this state of inner relaxation can be transported to the listeners. At this point the composer can allow an immediate creation of music to take place and this creative moment is the communicative situation of here and now, a moment that is sensed fully by the listener.

"The Sanskrit word Mandala means 'circle',... in Tibetan Buddhism the figure has the significance of a ritual instrument, whose purpose is to assist meditation and concentration... Individual mandalas endeavour to express either the totality of the individual in his inner or outer experience of the world, or its essential point of reference...." C.G. Jung

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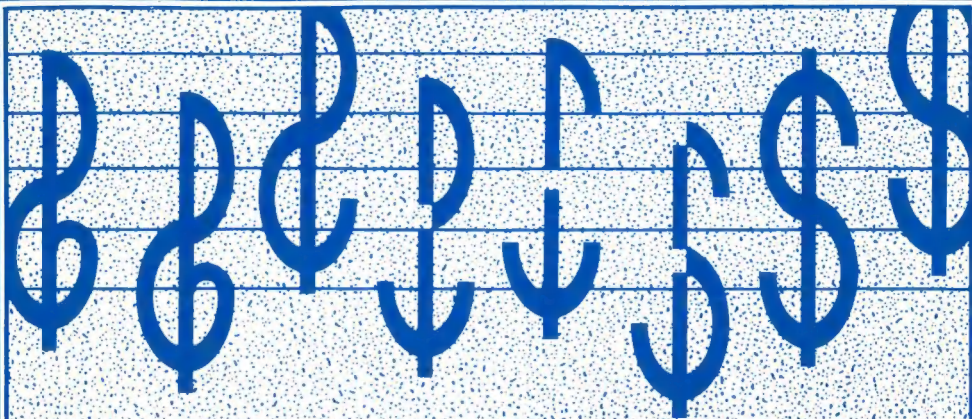
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