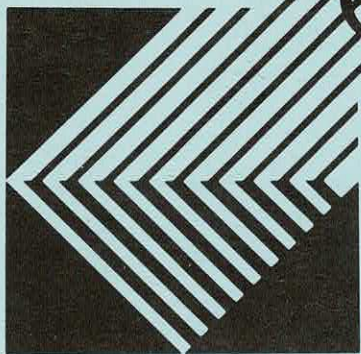


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## *New Music Concerts*



*Fokus*

*Konzert 1  
Sun November 5/89*

*Konzert 2  
Tue November 7/89*



# New Music Concerts

## Fokus

*Guest Composers*

**DENYS BOULIANE  
HANS-JOACHIM HESPOS  
KLAUS HINRICH STAHRER  
WALTER ZIMMERMANN**

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### Konzert 1

*Sun November 5/89*

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#### **HANS-JOACHIM HESPOS**

*DLJA.. (1981)\**

Robert Stevenson - *bass clarinet*

Michael White - *flugelhorn*

Colin Traquair - *flugabone*

John Dowden - *trombone*

#### **WALTER ZIMMERMANN**

*LIED IM WUESTEN-VOGEL-TON (1987)\**

Robert Aitken - *bass flute*

James Clapperton - *piano*

#### **HANS-JOACHIM HESPOS**

*POINT (1977)\**

Robert Stevenson - *bass clarinet*

Colin Traquair - *alto trombone*

Marc Widner - *piano*

Simon Fryer - *cello*

#### **HANS-JOACHIM HESPOS**

*UPEX (1988)\**

Robert Aitken - *conductor*

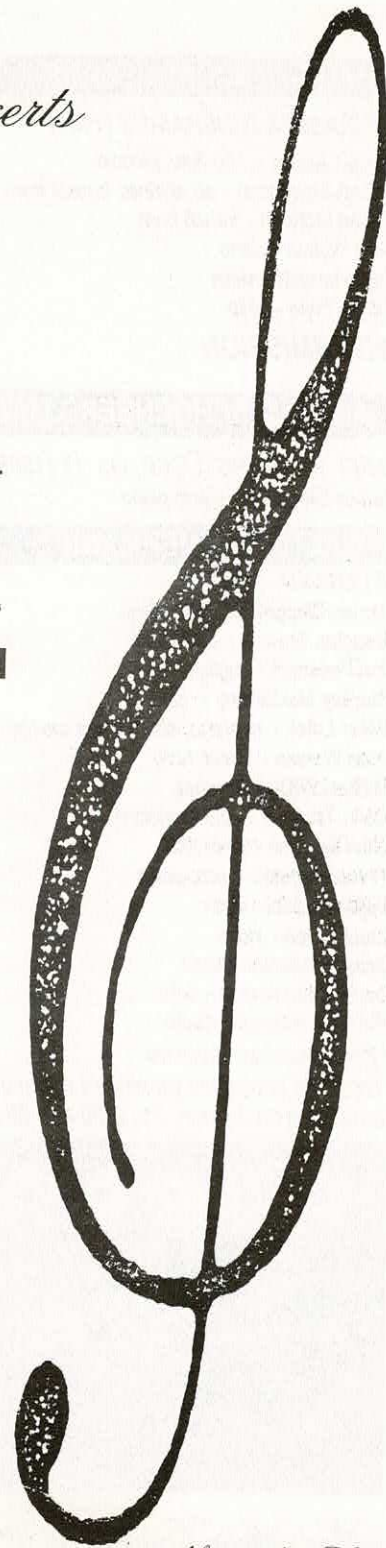
Robert Stevenson - *bass clarinet*

John Dowden - *trombone*

Marc Widner - *piano*

Simon Fryer - *cello*

Iraina Neufeld - *soprano*



## HANS-JOACHIM HESPOS

### ESQUISSES ITINÉRAIRES (1984)

Robert Aitken - alto flute, piccolo  
Robert Stevenson - eb clarinet, basset horn  
Robert McKosh - french horn  
Marc Widner - piano  
Fujiko Imajishi - violin  
Simon Fryer - cello

### INTERMISSION

## ARNOLD SCHOENBERG (1874 - 1951)

### DREI KLAVIERSTÜCKE, Op. 11 (1909)

James Clapperton - solo piano

## WALTER ZIMMERMANN

### ATARAXIA (1988)\*

James Clapperton - solo piano  
Douglas Stewart - alto flute  
Jon Pederson - English horn  
Stanley McCartney - clarinet  
Peter Lutek - soprano, alto & tenor saxophones  
Joan Watson - french horn  
Michael White - trumpet  
Colin Traquair - alto trombone  
John Dowden - tenor tuba  
Trevor Tureski - percussion  
Fujiko Imajishi - violin  
Carol Fujino - violin  
Daniel Blackman - viola  
David Hetherington - cello  
Robert Aitken - conductor

\* North American Premiere

Tonight's concert is presented in association with CBC\_FM Stereo's "Two New Hours", for broadcast on January 21, 1990 at 9:05 pm.



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## Konzert 2

Tue November 7/89

## DENYS BOULIANE

### DAS AFFENLIED (1988)

(The Monkey Song)  
text by Gottfried Benn  
Ingrid Schmithüsen - soprano

## KLAUS HINRICH STAHMER

### LE SOLITAIRE \*

(Momentaufnahmen schwarz/weiss 1 & 6)

I. rue de phantômes (1986\_87)

Douglas Stewart - flute, piccolo

Ian Harper - bass saxophone

John Dowden - trombone

Rachel Gauk - guitar

Trevor Tureski - percussion

Marc Widner - piano

Fujiko Imajishi - violin

David Hetherington - cello

Roberto Occhipinti - doublebass

### II. dans une lumière éclatante (1989)\*

Trevor Tureski - solo percussion

Douglas Stewart - piccolo

Stanley McCartney - clarinet, bass clarinet

Marc Widner - piano

Fujiko Imajishi - violin

Daniel Blackman - viola

David Hetherington - cello

Roberto Occhipinti - doublebass

Robert Aitken - conductor

### INTERMISSION

## DENYS BOULIANE

### "A PROPOS...ET LE BARON PERCHÉ" (1985)

Stanley McCartney - clarinet, bass clarinet

Robert Stevenson - bass clarinet

Elizabeth Brickenden - contrabassoon

Christian Sharpe - contrabassoon

Joan Watson - french horn

Robert McKosh - french horn

Stuart Laugh ton - trumpet

John Dowden - trombone

Colin Traquair - trombone

Roberto Occhipinti - doublebass

Robert Aitken - conductor



## HANS-JOACHIM HESPOS

### PRESTUNISSIMO

Daniel Blackman - *viola*

David Hetherington - *cello*

Roberto Occhipinti - *doublebass*

\* North American Premiere

NEW MUSIC CONCERTS is generously supported by The Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, the Toronto Arts Council and the Ministry of Citizenship and Culture through its "Investment in the Arts" program. Steinway pianos from Remenyi House of Music.

**New Music Concerts congratulates the CANADIAN MUSIC CENTRE on its 30th anniversary, and we would like to express our thanks for the important service it provides.**

### PROGRAM NOTES

by Rodney Sharman

#### FOKUS: Konzerts I & II *Introductory commentary*

The American social critic Susan Sontag has suggested that the role and function of the philosopher in the late twentieth century has been taken over by the artist. This is as true of present-day Germany as it is of the United States.

In Germany, the weight of the past manifests itself in an astonishing amount of verbal/polemical activity on the part of composers, in part to clarify their thinking regarding their work and its relationship to culture, but mainly in an effort to justify their creative activity and to define themselves and their work according to particular aesthetic positions. (If a German composer does not do this, the German press will do it for him/her.) The "manifesto" or "aesthetic credo" is part of a long modernist tradition which has its roots in German Romanticism (Schumann, Hanslick, et al). Just to thicken the plot, it is amusing to recall that two of Germany's leading philosophers, Nietzsche and Adorno were "compositeurs manques".

In Canada, it is rare that a composer feels the necessity to engage in the writing of extensive texts to justify the making of art or to define art work in terms of "we/they". This is perhaps because the post-modern world diffuses the need to label art; various aesthetics may co-exist without the need for someone to be "right". To simplify Adorno: if Schoenberg is "right", then somebody (i.e.: Stravinsky) has to be "wrong".

The legacy of this tradition makes the German new music environment rather confrontational and fragmented. Art is taken very seriously; greater scrutiny encourages a more critical environment. Music's central position in German culture remains inviolate, while aesthetic issues are debatable. The infrastructure of Canadian music cannot withstand much internal debate, aesthetic or otherwise. Canadian artists are more private about their work and its concerns, and are maybe a little more grateful for one another's existence.

These two concerts, FOKUS present the work of four central figures in German music, each of whom deal with the weight of history and the philosophical/musical dialectic in their own way.



DENYS BOULIANE

R.S. DENYS BOULIANE (b. 1955, Grand-mère, Québec) is one of Canada's most original and energetic composers. He is a graduate of Laval University and a former student of Gyorgy Ligeti at the Hamburg Academy of Music. Since 1980 he has lived in Cologne, West Germany, where he has emerged as a leading figure in that city's cultural life. His music has been performed extensively in Quebec and abroad, and has been the recipient of several Canadian and international awards, including the 1989 PROCAN Concert Music Award. In 1983 he was named "Composer of the Year" by the Canadian Music Council and in 1987 was awarded the Jules Léger Prize for "A PROPOS... ET LE BARON PERCHÉ". This is (incredibly) the first time his music has been performed in Toronto.

Bouliane's music radiates a compositional brilliance and virtuosity which originates, in part, from his ability to transform musics extracted from their social and historical contexts, integrating them into a continuous musical fabric from which references emerge like distorted reflections in a labyrinth of mirrors.

When speaking about his work, Denys Bouliane returns time and again to two images: the labyrinth and the circus, and to the work of three writers with whose work he feels a particular affinity: Gabriel Garcia Marquez, Italo Calvino and Jorge Luis Borges. These influences combine in his work to form what he refers to as "THE MUSIC OF MAGIC REALISM".

*THE MUSIC OF MAGIC REALISM* is a consciously post-modern aesthetic in which aspects of the vocabulary of pre-existing musics are merged in a continuous, often intoxicating flow of information. The



music is rich in "false semblances": stylized near-references to musics as diverse as Jazz and Gregorian Chant.

**POST MODERNISM** in music usually refers to the conscious use of references (newly composed or "borrowed") to musics of other historical periods or cultures, or to the use of the vocabulary of other musics without their syntax. (ex: Ligeti's MONUMENT, SELBSTPORTRAET, BEWEGUNG, John Rea's TREPPENMUSIK, Berio's SINFONIA (first movement), or in pop-music by THE PET SHOP BOYS and GREATER THAN ONE, among others.)

In *THE MUSIC OF MAGIC REALISM*, references may appear and disappear as elegantly and as rapidly as a conjurer's rabbit, or as slowly and deliciously as chocolate on the tongue. Bouliane's intent is magical, provocative, but never nostalgic.

*"A PROPOS... ET LE BARON PERCHÉ"* (1985) was commissioned by the SMCQ, Montreal. The piece is dedicated to Ranga Yogeshwar, and was inspired by the final paragraph of the novel by Italo Calvino, *THE BARON IN THE TREES*:

*"That mesh of leaves and twigs of fork and froth... was embroidered on nothing, like this thread of ink which I have let run on for page after page, swarming with cancellations, corrections, doodles, blots and gaps, bursting at times into clear big berries, coagulating at others into piles of starry seeds, then twisting away, forking off, surrounding buds of phrases with frameworks of leaves and clouds, then interweaving again, and so running on and on and on until it splutters and bursts into a last senseless cluster of words, ideas, dreams, and so ends."*

(trans. Archibald Colquhoun)

**DAS AFFENLIED** was composed for the festival "Composer-to-Composer" in Tellurid, Colorado, where Denys Bouliane was guest composer in August, 1988. The piece was premiered there by Ingrid Schmithusen and has been performed in Europe by her several times since then.

*"Das Affenlied is my first attempt for solo voice. For the last ten years or so, I've been devising stylistical labyrinths which result in a rather multilayered complex music. It was then a big challenge for me to transpose those ideas into a composition for solo voice. In the piece, harmony and polyphony are suggested with rather sharp contrasts, and through a splintering of the vocal line throughout several registers. I use the wonderful text of Gottfried Benn in a somewhat free way; certain passages are often treated as interlocking loops. The whole could well be understood as a mini-opera — where bel canto, madrigal as well as recitative co-exists — in which I have tried to convey the sharp-edged, ironical cynicism of Benn's poetry."*



HANS-JOACHIM HESPOS

**HANS JOACHIM HESPOS** (b. 1938, Emden) lives as a free-lance composer in the village of Ganderkesse, West Germany. As composer, he is self-taught. He is prolific in many genres, and his work is frequently

featured in new music festivals throughout Europe. Since 1975, he has written instrumental music exclusively.

Hespos is often referred to as a composer of the so-called "post-Adorno" generation, and his work manifests aspects of Adorno's "musique informel" — a music freed of any recognizable form or genre. Hespos' music is the result of a total anarchistic rejection of any intellectually tangible norms. In other words, his music posits an affirmative answer to Adorno's query: "Is expression possible without convention?". This question may be the central dilemma of expressionism in music.

The music itself may derive from a single sonic unit: an "explosion" of unusual instrumental combinations and extended techniques that gives birth to a prolongation of the moment. In a music fraught with discontinuity and rupture, form may result only from a succession of "explosions" and their aftermaths. Notationally, the music is sophisticated, unconventional and paradoxical — actions may be without audible result, but are never "empty".

**POINT** (1971)

successive/simultaneous  
interferences  
music - the many tongues of silence

**DLJA...** (1981)

commissioned by German Television for the hundredth anniversary of Stravinsky's birth

**PRESTUNISSIMO** (1981)

seven lines for viola, 'cello and doublebass  
dedicated to Recha Freier

(This work was performed by TRIO BASSO during New Music Concert's 1986-87 season.)

**ESQUISSES ITINERAIRES** (1984)

commissioned by the Parisian Ministry of Culture

**UPEX, AN APHORISM** (1988)

commissioned by the Hamburg Opera for the Philharmonic Orchestra's designated Mahler Festival, Hamburg, 1989

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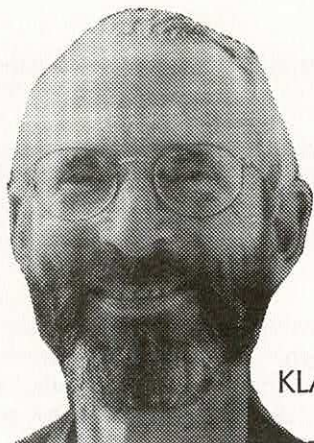
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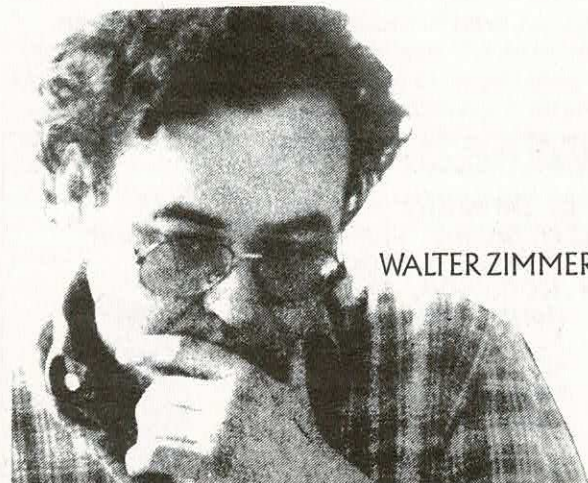


KLAUS HINRICH STAHMER

**KLAUS HINRICH STAHMER** (b. 1941, Szczecin, now Poland) has taught at the Würzburg Academy of Music since 1969. Since 1983, he has been president of the West German section of the ISCM (International Society for Contemporary Music), which hosted the 1987 World Music Days in Cologne, Bonn and Frankfurt.

His music is often written in collaboration with artists in other media: dance, theatre, film, slides, visual art and sound sculpture. His work in mixed media has taken his work out of the concert hall, and his subsequent concert music retains something of the theatre's socio-critical stance.

In *MOMENTAUFNAHMEN* Numbers 1 and 6 (roughly: "recorded moments"), Stahmer takes images from Georges Ionesco's novel "Le Solitaire" and filters them through the experiences of his own past. The personal, even autobiographical references in this work usually take the form of quotes or near-quotes from the music of famous composers. *MOMENTAUFNAHMEN* is Stahmer's process of liberation from his obsessions, an exorcism of all "chimères", a vision of hope.



WALTER ZIMMERMANN

**WALTER ZIMMERMANN** (b. 1949, Schwabach, West Germany) is perhaps best known to Canadian musicians for his scholarly work, particularly for his book *DESERT PLANTS: CONVERSATIONS WITH 23 AMERICAN MUSICIANS* (Vancouver Aesthetic Research Centre Publications, 1976). He is one of Germany's leading composers and the founder of "Beginner Studios" in Cologne. He currently lives in Frankfurt am Main.

In Germany, Zimmermann is one of surprisingly few musicians whose work has been directly influenced by American ideas, particularly the work of John Cage and Morton Feldman. The influence is more philosophical/aesthetic than stylistic. There is, however, something of Feldman in the treatment of silence and gesture in *LIED IM WUESTEN-VOGEL-TON* (1987) for bass flute and piano (roughly: "song in the desert/bird/note").

**Vereinsamt**

*Die Kraehen schrein  
Und ziehen schwirren Flugs zur Stadt:  
Bald wird es schnein.  
Wohl dem, der jetzt noch - Heimat hat!*

*Nun stehst du starr,  
Schaust rueckwaerts, ach! wie lange schon!  
Was bist du Narr  
Vor Winters in die Welt - entflohn?*

*Die Welt — ein Tor  
Zu tausend Wuesten stumm und kalt!  
Wer das verlor,  
Was du verlorst, macht nirgends halt.  
Nun stehst du bleich,  
Zur Winter-Wanderschaft verflucht,  
Dem Rauche gleich,  
Der stets nach kaeltern Himmeln sucht.*

*Flieg, Vogel, schnarr  
Dein Lied im Wuesten-Vogel-Ton!  
Versteck, du Narr,  
Dein blutend Herz in Eis und Hohn!*

*Die Kraehen schrein  
Und ziehen schwirren Flugs zur Stadt:  
— Bald wird es schnein,  
Weh dem, der keine Heimat hat!  
— Friedrich Nietzsche*

**Loneliness**

*Caw of a crow.  
In whirring flight to town they come,  
soon it will be snow,  
Oh, well for him who now has still a home.*

*You stand so taut,  
look back? How long already? Why,  
fool, have you sought  
The world when Winter chills the sky?*

*The world, a gateway to  
a thousand wastes of silent cold,  
who lost what you  
have lost, can find no stay or hold.*

*How wan you look,  
condemned to trudge on Winter trails,  
kin to the smoke  
always intent on colder pales.*

*Fly, bird, who caught  
the desert's harsh cacophany,  
your wounded heart  
hide, fool, in ice and mockery.*

*Caw of a crow  
In whirring flight to town they come,  
soon it will be snow  
Alas for him who has no home!*

— Nietzsche (trans. Dr. Olga Marx)



**ATARAXIA** (1988) for piano solo and chamber ensemble received its premiere only last month by pianist James Clapperton at the prestigious Donaueschingen New Music Days. The work is a great departure from what most listeners associate with Zimmermann's music, primarily because of the work's tremendous virtuosity. Zimmermann's most famous piano work, **BEGINNER'S MIND**, written in the 1970's, is a work of a great and studied simplicity.

**ATARAXIA** (roughly: "undisturbed") is largely based on the philosophical writings of Epicurus (an Athenian ca. 300 B.C. from whom we derive the word "epicure"). The piece begins with a long piano solo called **DAIMON**, which establishes the solo pianist as protagonist in relation to the enormous performance difficulty of the music. The opening single voice played in octaves eventually expands to five voices, following the transition from "life-force" to "possession", the two senses of "daimon" in Greek philosophy. Herewith begins a kind of journey of the soul through the six states of being expressed in the next six movements: **DECLINATIO/PATHE/HEDONE/GALENE/METAKOSMIA/SIMULCRA**.

**Drei Klavierstücke, Op. 11**, were composed in 1909, and premiered in Vienna in 1910. Forming part of his second period, the first piece of Opus 11 is in ternary form with the material derived completely from the opening measures. The second piece, also in ternary form, begins with a melody above an ostinato bass, reaches a climax at the end of the B section, marked with high trills above repeated statements derived from section A. The final piece takes on the character of a constantly evolving series of contrasting events, each with its own tempo, rhythm and dynamic range.

**JAMES CLAPPERTON** (b. 1968, Aberdeen, Scotland) makes his home in Buffalo, New York, where he studies with pianist Yvar Mikhashoff. Mr. Clapperton made his Edinburgh Festival debut as soloist under Sir Yehudi Menuhin in 1985. Since then he has performed at festivals for new music in the United States and Europe to tremendous critical acclaim. He has made a particular specialty of the music by Finnessy, Ferneyhough and Xenakis, as well as championing the work of young British composers James Dillon, Roger Redgate and Richard Barrett. In 1988 he was awarded the Kranichsteiner Prize at the 1988 Darmstadt Summer Course for New Music. He has recently released a compact disc of new British music, and a record of his own compositions.

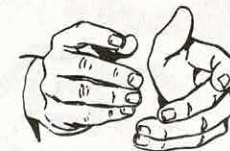
Soprano **Ingrid Schmithüsen** was born in Aachen, West Germany in 1960, and studied at the Musikhochschule of Cologne. Having pursued advanced studies with Dietrich Fischer-Kieskau in Berlin, she has become an active recitalist whose broad range of repertoire includes a special focus on German 19th century lieder. Her recordings of the music of Berg, Schoenberg, Webern, Debussy and Ravel appear on several European labels, including Harmonia Mundi and Cadenza.

Percussionist **TREVOR TURESKI** is active as a performer and collaborator in the realization of new works for percussion. Much of this work is concerned with developing the relationship between live performance and various electronic media. In addition to performing as a soloist throughout Canada and Europe, he has recorded for the CBC and Radio France, as well as for Dutch, German and Swiss radio. His formal music studies took place at the university of Toronto with Russell Hartenberger of NEXUS, with Gaston Sylvestre in Paris and at the Institute of Sonology in The Hague. In 1983 he taught percussion at the Royal Moroccan Air force base in Rabat, Morocco.

**RODNEY SHARMAN** is a composer and Teutonophile living in Toronto. He occasionally serves as translator/interpreter in German and English. In 1988 he was awarded a special commission prize at the Darmstadt Summer Courses for New Music, West Germany, to which he returns as lecturer in 1990.

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