

SOCAN

Composers' Awards

**SOCAN Awards for
Young Composers**

The SOCAN Awards for Young Composers are open to composers who are under 30 years of age. Cash awards totalling \$16,500 are available in five categories:

- The Sir Ernest MacMillan Awards**
for orchestral compositions
- The Serge Garant Awards**
for chamber music compositions
- The Pierre Mercure Awards**
for solo or duet compositions
- The Hugh Le Caine Awards**
for electronic music
- The Godfrey Ridout Awards**
for choral compositions

**SOCAN Award for Composers
30 Years of Age and Over**

The SOCAN award for a composer who is 30 years of age and over is a cash award of \$10,000 available annually, in the following areas of composition for each of three years.

- 1992 Choral work
- 1993 Orchestral work
- 1994 Electronic music

**The Society of Composers, Authors
and Music Publishers of Canada**

41 Valleybrook Drive
Don Mills, Ontario
M3B 2S6
Tel: (416) 445-8700



Montreal: (514) 844-8377
Vancouver: (604) 669-5569
Edmonton: (403) 468-0905
Dartmouth: (902) 464-7000

NEW MUSIC CONCERTS

Artistic Director ROBERT AITKEN

1
9
9
1

1
9
9
2

21st season



HUNGARY
REBORN

new music

C O N C E R T S



Sunday, November 24, 1991, 8 p.m.
Jane Mallett Theatre
St. Lawrence Centre for the Arts

The New Music Studio of Budapest

Barnabás Dukay, Csaba Király, László Sály,
András Wilhelm, guest composers/performers

Zoltán Jeney *Etruszk nyitány (Etruscan Overture)*

for oboe, percussion and tape
Jon Pederson, oboe
László Sály, percussion

Barnabás Dukay *Invisible Fire in a Winter Night*

for two pianos
Barnabás Dukay, András Wilhelm, pianos

László Sály *Moondog (Hommage à "Moon dog")*

Robert Aitken, flute
Stanley McCartney, clarinet
Fujiko Imajishi, violin
Douglas Perry, viola

László Sály *Ludus chromaticus*

for piano six-hands
László Sály, Barnabás Dukay, András Wilhelm, piano

Barnabás Dukay *...Like the Sun*

for two pianos and voice
Valdene Anderson, soprano
Barnabás Dukay, András Wilhelm, piano

Barnabás Dukay *Rondino that Touches the Heart*

Barnabás Dukay, piano

László Sály *Magnificat*

Valdene Anderson, soprano
Robert Aitken, flute

László Sály *Souvenir*

László Sály, piano and whistle

Intermission

László Vidovszky *Schroeder's Death*

Csaba Király, piano; assisted by László Sály, Barnabás
Dukay and András Wilhelm

Please join us for coffee in the lobby following the concert.

*This evening's concert is being recorded by the CBC for future broadcast on
the programme Two New Hours.*

*Presented by New Music Concerts in co-sponsorship with Hungary Reborn,
the Hungarian Festival of the Arts. New Music Concerts and Hungary
Reborn gratefully acknowledge the contributions of Lufthansa and the Thebes
Gallery toward this concert.*

The concept of the New Music Studio, formed in Budapest in 1970, is somewhat difficult to put into words. It carries a different meaning for different groups of people: for the audiences who encountered the pieces at its concerts; for those who considered the mere existence of the Studio to be an aesthetic "cultural political" challenge; for the new generation who grew up in the meantime, since 1956; and of course it meant something yet again for those of us who participated in it.

The New Music Studio was formed to bring composers and performers together. In Hungary at the beginning of the '70s, contemporary music was rarely presented at concerts, and the newest trends and techniques were not taught at the Budapest Academy of Music. So the Studio became a sort of post-graduate stage of learning, a workshop that offered us the possibility of self-instruction. There are hardly any styles or trends of the latest musical era that have not been represented by in some piece or other at the concerts of the New Music Studio. The Studio was also the only channel for the public to get acquainted with new musical tendencies.

Naturally, intense emotions clashed around the Studio, which was a group basically independent of the official musical institutions. Interestingly, as opposed to what was happening in other fields of art, those who opposed the existence of the Studio were not the almighty makers of "cultural politics." In fact, the minimum budget and rehearsal room needed to keep the Studio alive were provided by the communist youth organization (KISZ).

Rather, every attempt to do away with the Studio came from within musical circles. One reason for this might have been the fact that contemporary Hungarian music had already undergone an upheaval—having earlier been exposed to some newer musical trends during the relatively free atmosphere after 1956. Most of the younger composers of those years felt it necessary to renew and update their way of thinking and their style. And it

was after 1956 that a more modern, eclectic Hungarian school was born. Those very composers were suspicious of the New Music Studio; perhaps they feared that this new body, searching for new orientations, would abandon their artistic ideals. Many of them were perhaps no longer able to face another period of stylistic change and introspection. This split is still somewhat discernable in Hungary's musical life—not as an open confrontation, but rather as a group of tamed co-existing tendencies. As a matter of fact these days, at the relatively low ebb of the performance of contemporary music, the work of the Studio's composers is at least as equally unknown as the work of their former antagonists.

Still, the New Music Studio by its mere existence contributed to the formation of significant works. At the beginning of the '70s a new style was established through common efforts, and it would not be an exaggeration to call it the Studio's own. This of course does not mean that the Studio members' pieces were made uniform by a common dogma. The works of Barnabás Dukay, Zoltán Jeney, László Sályi, László Vidovszky, Péter Eötvös and Zoltán Kocsis all show great versatility, and it would be impossible to find the same characteristic features in all of them. However, there is one specific element present in all of these composers' work: collective composition. The idea was developed in 1974, based on earlier experiences with collective improvisation. Collective compositions are pieces by more than one composer, each working independently of the other—but since the composers share certain principles, their music finally belongs together. This genre is the result of a musical trend as well as of a particular situation. Varied efforts meet in seemingly loose combinations of heterogeneous elements; they mutually reinforce one another and achieve unity at certain points.

Today it is hard to define the place of the New Music Studio in either Hungarian or international musical life. In Hungary it has brought a fresh aspect to the style of composing and will

possibly serve as a catalyst—in an age of extreme individualization and stylistic uniformity. It has managed also to create a stylistic ideal that, from the perspective of further decades, may show parallel, familiar features as well.’—András Wilhelm

Zoltán Jeney was born in 1943 and studied composition at the Budapest Academy of Music with Ferenc Farkas, and with Goffredo Petrassi at the Accademia di Santa Cecilia in Rome. One of the founders of the New Music Studio, he has been active as a performer (of keyboard and percussion instruments), and as a composer; in fact, with the exception of some premieres abroad, most of his works have received their first performances at the Studio’s concerts.

Etruszk nyitány (Etruscan Overture) was written in 1989, for oboe, tape and percussion. The oboe plays a fixed melody while the tape produces resolutions of a constantly altered chord that divides the duration of the oboe melody into six intervals of equal length. The piece can be divided into two parts: the deep oboe tones emphasize the deepest notes of the melody in the first part, while in the second part, the highest notes of the melody are stressed by the oboes’s high register. Certain sounds are specially emphasized by the percussion.

Barnabás Dukay received a degree in composition from the Budapest Academy of Music in 1976, and teaches theory and solfege at the Béla Bartók Conservatory of Music. Since the early ’70s, he has been active in the New Music Studio both as a composer and performer.

Invisible Fire in Winter Night

The Yellow Emperor went for a walk north of the Red Water, climbed the K’ulun Hill and after taking a look to the south he returned home, and lost his black pearl.

*He sent Knowledge to find it, but she could not find it.
He sent Discrimination after it, but she never found it either.
He sent Speculation to find it, but she could not find it.
He sent Abstraction, and Abstraction found it.
“How strange!” said the Emperor, “it required Abstraction to find it.”*

—(Vol. 12, *Csuang-ce*)

...Like the Sun

*Unrestrained audacity, generosity without frugality, perfection without blemish—are death itself.
Love is invincible when under attack and steadfast in defence.
Whoever Heaven wishes to save will be embraced by love.*

—(Chapter 67, *Lao-ce*)

Rondino that Speaks to the Heart

*Concentrate.
Do not follow your ears, but follow your heart.
Do not follow your heart, follow your deepest essence.
Whatever you hear it should not get beyond your ear; your heart should concentrate.
The soul will be empty and it will forbear reality.
The only way to become united with the Ultimate One is through emptiness, and this emptiness is the fast of the heart.—(Vol. 4, *Csuang-ce*).*

László Sály was born in 1940, and studied composition at the Budapest Academy of Music with Endre Szervánszky, graduating in 1966. He was one of the founding members of the Budapest New Music Studio, and has appeared both as a composer and performer in many European countries. A visit to Darmstadt in 1972 and his encounter there with the ideas and music of Christian Wolff confirmed his determination to research avenues of compositional thinking and practice other than those traditionally accepted in Europe. The American minimalist school has influenced most of the compositions written since then.

Moondog (Hommage à "Moon Dog")

'I composed the piece in 1990 for an indefinite number and combination of wind and string instruments. The musical theme is composed of a one-part melody in a free-paced tempo. The tempo is entirely defined by each of the musicians. As a result of the various rhythmical solutions, the one-part melody becomes a multipartite one, and the consonance varies from performance to performance.'—L.S.

Ludus cromaticus (1987)

The basic material consists of three kinds of scale: chromatic, diatonic and whole-tone. These scales enter into connections with each other in a number of ways, sometimes even within the same part; the sum of them brings about chromatic progression between the three parts. During the performance, the accessory chromatic passages have to be brought out with the help of dynamics.—A.W.

Magnificat

The text is from the Gospel of St. Luke (1:46-55, and two closing verses). The piece, like the text, can be divided into twelve parts. A different harmony is attached to each verse, one following another without pause. Each change in harmony is introduced by a new soprano verse. The flute accompanies the different transpositions of the voice as if it were another flute, the flute, a human voice.—A.W.

Souvenir (1987)

The composer writes: 'This piece is built on a monophonic melody I composed in the early 1970s. The chromatic relations of the melody caught my attention again and so I set about developing it again after 17 years. The chromatic part is sounded, like a fragmentary memory, by whistling or by some

instrumental sound that resembles a whistle.'—L.S.

László Vidovszky was born in 1944 and studied at the Budapest Academy of Music with Ferenc Farkas. In 1970, he attended the compositions classes of Olivier Messiaen in Paris, and courses organized by the Group de Recherche Musicale. One of the founding members of the Budapest New Music Studio, he is active as a performer and composer, and for some years was the head of the music faculty at the University of Pécs in southern Hungary.

Schroeder's Death, for pianist, piano and assistants, was composed in 1975. The title is a reference to the well-known character of Charles Schulz's famous cartoon strip, *Peanuts*: Schroeder, who never stops practising. In the course of the piece, the assistants gradually transform the sound of the instrument.—L.V.

Csaba Király was born in 1965, and studied piano at the Béla Bartók Music School and the Liszt Academy, and holds diplomas both in piano and organ playing. He has been the recipient of several prizes in competitions, among the awards at the Ernő Dohnányi competition and the Budapest International Franz Liszt competition. He has given numerous recitals in Europe, and is also a composer and a skilled improviser.

Excellent team work is essential in the successful realization of New Music Concert's high artistic goals. Now into our twenty-first season, we are blessed with an abundance of musical resource in Toronto. On behalf of our entire organization and all our subscribers, I want to personally thank the many superb musical artists listed below who participated last year in our twentieth successful season.

Joseph Macerollo
President, New Music Concerts

John Abram, Robert Aitken, Valdene Anderson, Battery Park:
Bill Brennan—Paul Houle—Blair Mackay—John Thompson,
Julie Baumgard, Marie Berard, Daniel Blackman, Nancy
Bourdon-Nelson, Andrew Burashko, Christopher Butterfield,
The Contemporary Brass: James Gardiner—Michael White—
Jenny Wilson—Alistair Kay—Scott Irvine, Robin Engleman,
Simon Fryer, Carol Fujino, Rachel
Gauk, Donald Green, Barbara
Hannigan, David Harding,
Russell Hartenberger, David
Hetherington, David Hoyt,
Fujiko Imajishi, Sylvia Lange,
Peter Lutek, Stanley McCartney,
Boyd McDonald, Kathleen
McLean, Roberto Occhipinti,
Douglas Perry, Christina
Petrowska, Steve Pierre, Elissa

Poole, Richard Sacks James Spragg, Cynthia Steljes,
Robert Stevenson, Douglas Stewart, Gordon Sweeney,
Trevor Turkeski, Sonia Visante, Marc Widner, Joan Watson.

new music CONCERTS

board of directors

Joseph macerollo, president
robert aitken, artistic director
mary morrison, secretary
austin clarkson, norma beecroft,
michael koerner, william kilbourn,
john valenteyn
lorraine johnson, administrator
lynne smyth, assistant

December 15, 1991 8 p.m. Betty Oliphant Theatre, 404 Jarvis Street
Karlheinz Stockhausen: Zyklus, with Trevor Tureski, percussion; and
Concert Stockhausen: Ecoute!, Zungenspitzentanz, Dans le silence...,
Kathinka's Song from Lucifer's Requiem, with Lise Daoust, flute, and
Suzanne Lantagne, dancer.

January 12, 1992 8 p.m. Betty Oliphant Theatre, 404 Jarvis Street
Rodney Sharman: Operatic Transcriptions and Piano Quintet; and
Solitary Climb: a one-woman, multi-media show with Diane McIntosh

February 1 & 2, 1992, 8 p.m. Betty Oliphant Theatre, 404 Jarvis Street
Electronic Purgatory: Computers interacting with human movement and
music, with Kristi Allik and Robert Mulder

March 8, 1992 8 p.m. Betty Oliphant Theatre, 404 Jarvis Street
Happy Birthday, Darius! Works by Darius Milhaud, Bruce Mather and
James Harley

new music CONCERTS

April 5, 1992 8 p.m. DuMaurier
Theatre, Harbourfront
Sir Harrison Birtwistle, guest
composer and conductor: works by
Birtwistle and Keith Hamel

New Music Concerts gratefully acknowledges the financial support of:

**The Canada Council
The Province of Ontario,
through the Ontario Arts Council
The Toronto Arts Council
The Municipality of Metropolitan Toronto,
Cultural Affairs Division**

Mrs H.C. Aitken, Amphion Foundation, Barclays Bank of Canada, Thomas G. Bata, John Beckwith, Norma Beecroft, Jessie W. Bird, The British Council, Boosey & Hawkes (Canada) Ltd., CAE Industries Ltd., Canada Packers Inc., Canada Trust, Canadian Imperial Bank of Commerce, Austin Clarkson, The Max Clarkson Foundation, CN Rail, Co-Steel Inc., Tom Currie, DuMaurier Arts Ltd., First Marathon Securities Ltd., R.P. Fournier, Arthur Gelber, Goethe Institute Toronto, Grand Marnier, Grand & Toy Ltd., Hammerson Inc., Harlequin Enterprises Ltd., Morgan Harris, H.J. Heinz Company of Canada, Helix Investments Ltd., The Hungarian Festival of the Arts, The Consulate of the Republic of Indonesia, Barbara Ivey, Istituto Italiano di Cultura, The Jackman Foundation,

John Labatt Ltd., Lac Minerals Ltd., William Kilbourn, The Henry White Kinnear Foundation, Michael Koerner, The Laidlaw Foundation, Livingston International Inc., Magna International Canada Ltd., Mary Morrison, Nabisco Brands Ltd., Noma Industries Ltd., Petro-Canada Products Inc., Pratt & Whitney Canada Inc., Redpath Industries Ltd., Royal Bank of Canada, Royal LePage Charitable Foundation, Royal Trust, Michael J. Scott, SOCAN, Southam Inc., Eleanor Beecroft Stewart, Suncor Inc., Sunoco Inc., Teleglobe Canada Inc., Texaco Canada Resources Ltd., Thebes Gallery, Toronto-Dominion Bank, Toronto Life, Toronto Sun, TransCanada Pipelines, John & Brenda Valenteyn, Michael J. Wiggan, W. Weinstein.

New Music Concerts wishes to thank those who have generously volunteered their time and services:

Sharon Howting, André Leduc and Juanita Jones.

Programme design and production by Peeter Tammearu.

To celebrate its 20th anniversary season in 1990-1991, **new music concerts** has released a compact disc. The programme features: **Robert Aitken**—*Shadows III*; **Norma Beecroft**—*Jeu II* and *Troissonts*; **Gilles Tremblay**—*Triojubilus*; **Iannis Xenakis**—*Waarg*. The cost is \$18, plus applicable taxes.

new music concerts also offers for sale a small number of copies of a limited edition of a poster by the late Harold Town to celebrate John Weinzwieg's 70th birthday in 1983. The posters are numbered and signed by both the artist and the composer.

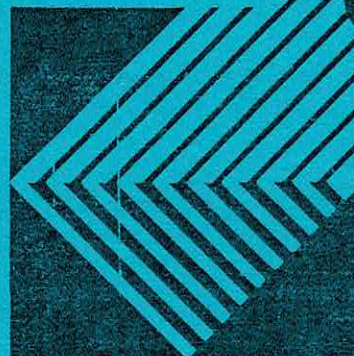
new music

CONCERTS

Available from
New Music
Concerts
2 Bloor St. W.,
Cumberland
Terrace,
Toronto,
Ontario
M4W 3E2
416/961-9594

LAC Minerals Ltd.

A Leading Canadian
Gold Producer



LAC

applauds New Music Concerts

May this be the best season ever!

CANADIAN ELECTRONIC ENSEMBLE
20TH SEASON

MUSIC OF TWO WORLDS

GUEST ARTISTS
BEVERLEY JOHNSTON
DOUGLAS PERRY
TREVOR TURESKI

GUEST COMPOSERS
LESLEY BARBER
CHRISTOS HATZIS
JOHN OLIVER

DECEMBER 7
8:00 PM
THE MUSIC GALLERY
QUEEN AND DOVERCOURT

CANADA'S LIVING REPERTOIRE

- Lending library - over 11,000 orchestral, chamber, vocal, choral and keyboard scores
- Listening library - 3,500 recordings
- Extensive reference collection - information on Canadian composers and their works
- Recordings for sale - Centrediscs and other independent labels featuring the works of Canadian composers
- Published and unpublished scores available for purchase
- Educational and school projects, Centrevisits and Meet-the-Composer events

Come visit us at 20 St. Joseph Street,
Toronto, ON, M4Y 1J9
or call (416) 961-6601



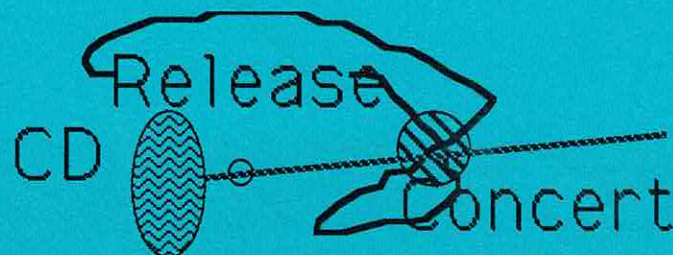
♪ *A Complete Catalogue of Music
by Hungarian Composers*
is Available from

the Sole Canadian Distributor
for

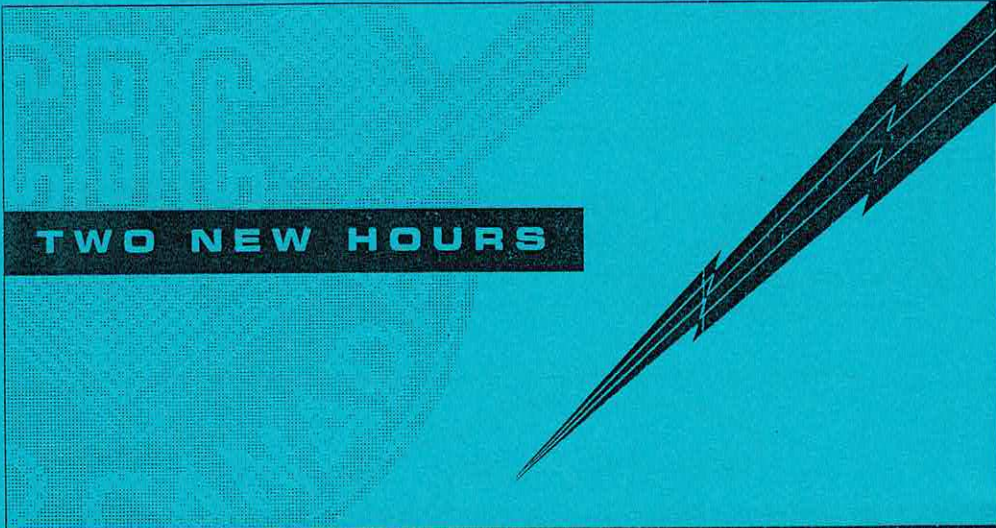
Editio Musica Budapest

BOOSEY & HAWKES

Boosey & Hawkes (Canada) Ltd.
279 Yorkland Blvd., Willowdale, Ontario M2J 1S7
Tel: (416)491-1900 Fax: (416)491-8377



The Music of Francis Dhomont
On Friday November 29 the release of
a new two CD set and concert of music
by this pioneering electroacoustic
composer will take place at the Music
Gallery, (1087 Queen St.W. - 8pm).
Monsieur Dhomont will be doing a 'live'
mix in surround sound of his incredible
music. For info/tickets call 270-8031



CBC

TWO NEW HOURS

**WITH/AVEC
RICHARD PAUL**



**SUNDAYS AT 9:05 PM
LE DIMANCHE À 21 H 05**

