

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

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NEW MUSIC CONCERTS

Artistic Director ROBERT AITKEN

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21st season

new music

C O N C E R T S

Sunday, December 15, 1991, 8 p.m.
Betty Oliphant Theatre
404 Jarvis Street

Concert Stockhausen

Karlheinz Stockhausen *Zyklus* (1959)
Trevor Tureski, percussion

Intermission

Concert Stockhausen

Écoute!

Karlheinz Stockhausen *Zungenspitzentanz*
Dans le silence...

Karlheinz Stockhausen *Kathinka's Song* from
Lucifer's Requiem

Lise Daoust, flute

Suzanne Lantagne, actor/mime

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

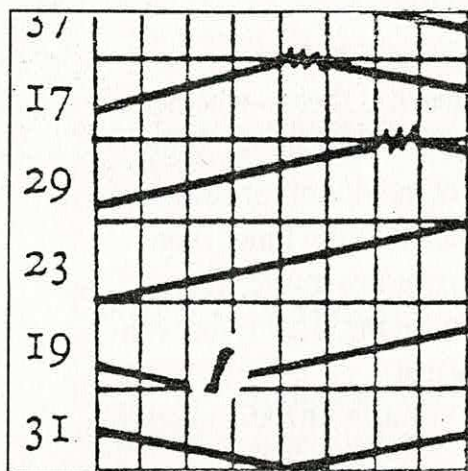
"...Music exists like a tree. It is there—whether one looks at it and lies in its shade or not. Whether someone loves the tree or not doesn't stop it growing. It exists—and extends through time. There will be people who discover this music. Everything that exists has its meaning. That is the wonderful thing about this earth."

—Karlheinz Stockhausen.

Karlheinz Stockhausen is recognized as one of the greatest composers of the 20th century. Born in 1928 near Cologne, he studied music at the Hochschule there. He went on to study musicology and philosophy at the University of Cologne, and later, to study composition with Frank Martin and Olivier Messiaen in Paris. One of his fellow students in Paris was Pierre Boulez, and the two quickly established themselves in the forefront of post-war composition.

While in Paris, Stockhausen worked at the musique concrète studio of the French Radio (GRM), and on his return to Germany, became the founding artistic director of the Studio of Electronic Music in Cologne.

Stockhausen has written works in every compositional medium of our time. His electronic works, such as *Gesang der Junglinge*



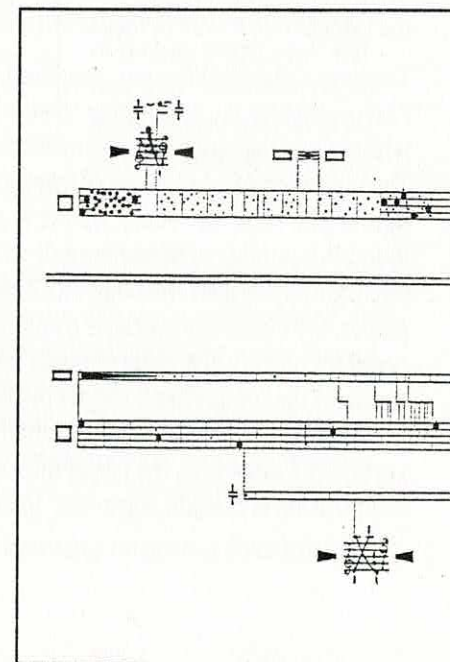
and *Kontakte* are considered modern classics. Since 1977, most of his creative energies have been absorbed in his mammoth music-theatre work *Licht*—a cosmic play of St. Michael, Lucifer and Eve, the archetypal characters of the human experience.

"In *Zyklus* (for one percussion player),"

the composer writes, "the predominantly static open form of *Klavierstück XI*—where all depended on the instantaneity of random glances—is conjoined with the idea of a dynamic, closed form; the result is a circular, 'curvilinear' form. The piece is written on 16 spiral-bound sheets of paper; there is no beginning and no end; the performer may begin with any page, but must then play a cycle in the stipulated page-sequence; he stands within a ring of percussion instruments and during the performance turns a full circle—in terms of the principal positions he takes up—either clockwise or anticlockwise, according to the direction in which he is reading the score. Fields containing points and groups are distinguished by differing degrees of combinatorial potential; in the sequence as it was composed they mediate continuously between the wholly determinate and the extremely free; the structure having the greatest degree of freedom—the extreme point of 'instantane-

ity'—is formed in such a way that it might well be taken for the extremely determinate structure that immediately follows it. Thus a temporal circle is experienced in which one does in fact have the constant impression of moving towards greater freedom (clockwise) or greater determinacy (anticlockwise), whereas at the critical point of contact between the extremes the one breaks into the other unnoticed. Closing an open form in a circle, embodying the static in the dynamic, the purposeless in the purposive; wanting neither to exclude or demolish either the one or the other, nor to change them by synthesis into a third: it is a further attempt to remove the dualism and to reconcile factors apparently so different and incompatible. *Zyklus* was composed as a test piece for the Kranichstein competition for percussion players in 1959 and is dedicated to Wolfgang Steinecke."

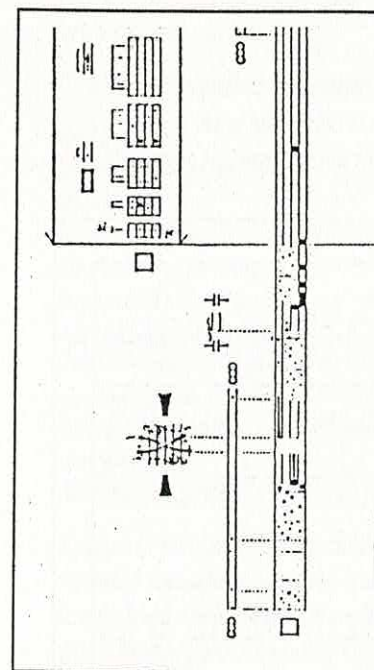
Trevor Tureski is active as a performer and collaborator in the realization of new works for percussion. Much of his work is concerned with the relationship between live performance and various electronic media. He has performed as a soloist through Canada and Europe, and has recorded for the CBC, Radio France, and Dutch, German and Swiss networks. He also



appears on compact disc for Empreintes Digitales, Centre Pieces and Radio Canada. Trevor Turesski studied percussion with Russell Hartenberger at the University of Toronto, and with Gaston Sylvestre in Paris; he has also studied electronic and computer music at the Institute of Sonology in the Hague. In 1983, he taught percussion at the Royal Moroccan Air Force Base in Rabat.

Lise Daoust describes that she discovered *Lucifer's Requiem*—which is part of Stockhausen's *Licht*—"with profound emotion. In no part in the entire flute repertoire can one find its unheard-of language, a musical language totally renewed, its duration, its ritual character, its spiritual and visionary dimensions all bring the listener into a state of mediation and contemplation."

The works that Stockhausen composed for flutist Kathinka Pasveer involve the application of new fingering techniques which allow the production of microtones from the instrument. The utilisation of a technique of transposition of chromatic figures into larger or smaller frames is a procedure that may be found in a number of Stockhausen's works, realized either electronically or instrumentally: for example, in *Mantra* for two pianos, the thematic material is compressed into the smallest possible compass of a major-seventh interval; through the course of the composition, this theme is augmented intervallically so that at its maximum it occupies half the piano keyboard. Conversely, the use of microtones allows a similar compression of melodic formulas. In an interview with Richard



Duffalo, the composer has spoken of how "a minor second gives the impression of a major sixth, because there are at moments up to nine steps in a minor second, and it is fascinating to hear intervallic movements within a small interval. Our whole perspective of listening changes through this experience. And then, every fingering produces a different timbre. It sounds very clear if you place a microphone above the keys of such an instrument, and then play these compressed melodies and hear all of a sudden the most beautiful

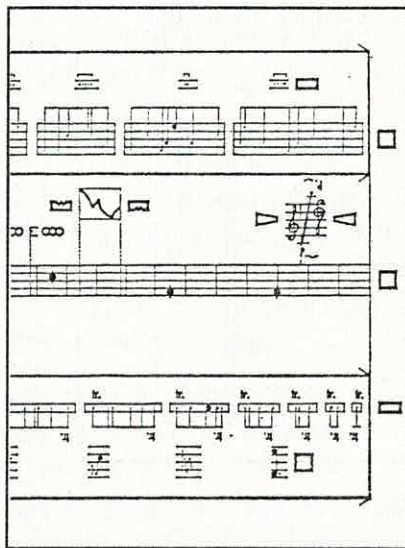
changes of timbres, which are the result of these 'wrong' fingerings."

The strongly imaginative force of this music led Daoust to devote the time necessary to enter into an "apprenticeship," and also led her to meet the composer and undertake a new form of theatrical work. In Stockhausen's mind, a concert is a ceremony—and it is in this spirit that Daoust and dancer Suzanne Lantagne have conceived a combination of "music, prayer and dance."

Écoute! is a spoken piece, constructed on texts of Stockhausen,

and is a preparation for both the performers and the public—an invitation to enter into Stockhausen's world. These texts were written especially for these performers and represent a musical practice that Stockhausen calls "intuitive music."

The pre-eminent example of "intuitive music" is Stockhausen's *Aus den Sieben Tagen*, a series of verbal texts written in 1968, during what the composer has described as "five days of total withdrawal." There are fifteen texts altogether, suggestive of certain mental attitudes for the process of improvisation, without specific reference to the materials that might be involved; for example, the suggestion to "play in the rhythm of the universe."



"One has to learn special methods of meditation," Stockhausen has said, "special ways of emptying the mind. One has also to learn to perform together with a few others in such a way that one does not read the music, but can close the eyes in order to concentrate fully on the nature of the sound, which is developing in the air while one is playing with other musicians. Then,

one can develop an instant reaction to the sound which is in the air, and shape this sound like a sculpture of vibrations, together with several players."

One of the most famous texts is as follows:

Gold Dust

Live completely alone for four days

without food

in complete silence, without much movement.

Sleep as little as necessary,

think as little as possible.

After four days, late at night,

without conversation beforehand

play single sounds.

WITHOUT THINKING what you are playing

close your eyes,

just listen.

Zungenspitzentanz (Dance on the Tip of the Tongue) is the third scene of the opera *Saturday* (part of *Licht*), and represents the dance of Lucifer. The work was first performed in 1984. The piece begins with the entry of the flutist and the mime, moving in circles. Fourteen sections make up this part, marked like the hours of a clock (one o'clock, two o'clock, etc.), and by the letters which spell out "SALVE SATANELLI." This is followed by a cadence and exit, made of various calls, wishes and invocations. The magical element of the music is characterised by the insistent use of the movements and cries.

Dans le silence... is a piece without music, except for the music of the moving body—freely inspired by the spirit of Stockhausen's music. It is also a sort of prayer: a person looking up, around and in herself, and its movements represent doubt, hope and fear all at once.

Kathinka's Song from *Lucifer's Requiem* is the second scene from the opera *Saturday*. Stockhausen has written that "Saturday from Light (Saturday) is the Luciferday: day of death, night of the transition to the light. Like Lucifer, every human being dies an apparent death—enchanted by the sensual nature of the music of life. Thus, *Lucifer's Requiem* is a requiem for every human being who seeks the eternal Light.

"Kathinka's Song protects the soul of the deceased from temptations, through musical exercises to which it regularly listens for 49 days after physical death and by which it is guided to clear consciousness. To prepare for death, one can learn during one's lifetime to listen to these exercises in the right way.

Kathinka:
Kat (Cat: the animal figure of Saturday)
Think
A (Aliph, Alpha—the Beginning, Origin)

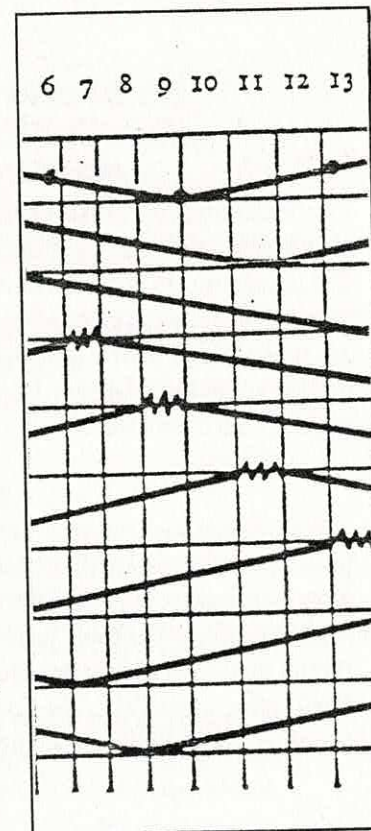
"Kathinka sings with flute and voice."

Lise Daoust was born in Montreal and received her first musical instruction at the conservatory there. She studied



in Paris for five years with Jean-Pierre Rampal, Alain Marion and Christian Larde. Her interpretations of contemporary music, notably those of Canadian composers, have brought her to the public's attention and have led to invitations to perform with the principal new-music ensembles of Canada, and in prestigious European festivals of avant-garde music in France, Belgium, Italy and Germany. She received the Prix Flandre-Quebec in 1988 for the quality of her interpretation of today's music. In 1989, she worked with flutist Kathinka Pasveer and Karlheinz Stockhausen.

Suzanne Lantagne has worked in the creative theatre for more than a dozen years as a mime, actress, conceptual artist and director. She received her theatrical training from Jean Asselin and Denise Boulanger, and a bachelor's degree in communications from Concordia University. She has been active in nearly all the productions of Omnibus since 1981, and has participated in their tours across Europe and North America.



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, Dianne Aitken, Robert Aitken, Valdine 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—

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Occhipinti, Douglas Perry, Christina Petrowska, Steve Pierre, Elissa Poole, Richard Sacks James Spragg, Cynthia Steljes, Robert Stevenson, Douglas Stewart, Gordon Sweeney, Trevor Tureski, Sonia Visante, Marc Widner, Joan Watson.

new music

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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,
and through the Ministry of
Culture & Communications
The Toronto Arts Council
The Municipality of Metropolitan Toronto,
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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 Weinzweig's 70th birthday in 1983. The posters are numbered and signed by both the artist and the composer.

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January 8, 9 and 10

GLENN BUHR Concerto for Flute and Harp
also works by R. Strauss, Ridout and Brahms
Gunther Herbig, conductor

January 15, 16 and 18

SRUL IRVING GLICK The Reawakening-
A symphonic poem for full orchestra
also works by Haydn and Sibelius
Victor Feldbrill, conductor
Ofra Harnoy, cello (Jan. 15 and 16)
Yuval Fichman, piano (Jan. 18)

May 6, 7, and 8

MICHAEL COLGRASS Clarinet Concerto
also works by Haydn and Rachmaninoff
Hugh Wolff, conductor
Joaquín Valdepeñas, clarinet

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1991 - 92 SEASON

INDE '92 TAKES MUSIC & DANCE TO A NEW LEVEL OF DARING

INDE '92, the fourth national festival of new dance and new music collaborations, takes centre stage March 9th through 14th, 1992 in Toronto, at Harbourfront's du Maurier Theatre Centre.

Featuring a bold variety of newly commissioned works by nine teams of the country's most exciting contemporary choreographers from Montreal, Toronto, Winnipeg and Vancouver, the Festival is a launching ground for cutting-edge, innovative and often controversial work. INDE is a provocative blend of live music integrated with dance, interdisciplinary collaboration and the creative spirit in search of new expression.

The INDE '92 (choreographer/composer) artistic teams are:
Rachel Browne/Diana McIntosh (Winnipeg)
Sylvain Emard/Bertrand Chenier (Montreal)
William Douglas/Reld Robins (Montreal/Toronto)
Peter Chin (Toronto)
Florence Figols/Louis Monpetit (Montreal)
Hedy Minton /Mychael Danna with filmmaker
Thomas Wallner (Toronto)
Martha Carter/Pierre Tanguay (Montreal)
Chick Snipper/Peter Hannan (Vancouver)
Murray Darroch/Chris Wind (Toronto/Sundridge)

Artistic Director for this year's festival is founder **Terrill Maguire**. Music Curator is **Shannon Peet** and Managing Director is **Susan Serran**. INDE is administered by the **Dance Umbrella of Ontario (DUO)** and presented in association with **Harbourfront**.

The event showcases nine original works over six days. A detailed schedule will be available early in the new year.

For more information contact the
Dance Umbrella of Ontario at 360-6429.

This year's festival is produced with the support of the Province of Ontario through the Ontario Arts Council, the Municipality of Metropolitan Toronto, the City of Toronto through the Toronto Arts Council and the Laidlaw Foundation.

INDE '92