

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

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and Music Publishers of Canada**

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C O N C E R T S



Sunday, March 8, 1992
8 p.m.
Betty Oliphant Theatre
404 Jarvis Street

Darius Milhaud *Aspen Sérénade, opus 361* (16')

Animé—Souple et printanier—Paisible—Énergique—Nerveux et coloré

(Astir—Springlike—Peaceful—Energetic—Nimble and Colorful)

Doug Stewart, flute, Cynthia Steljes, oboe
Stanley McCartney, clarinet, Cathy McLean, bassoon
James Spragg, trumpet
Adele Armin, violin, Angela Ruddin, viola,
David Hetherington, cello, Roberto Occhipinti, doublebass
Robert Aitken, conductor

James Harley *Neue Bilder (Der Hölle Rache)* (10')

Dianne Aitken, piccolo, Cynthia Steljes, oboe
Stanley McCartney, clarinet, Michael White, trumpet
Trevor Tureski, percussion, Angela Ruddin, viola
Simon Fryer, cello, Roberto Occhipinti, doublebass
Robert Aitken, conductor

Darius Milhaud *Octuor à cordes, opus 291* (15'45")

Modéré—Animé—Vif

Fujiko Imajishi, Marie Berard, Adele Armin
Virginia Wells, violin
Douglas Perry, Angela Ruddin, viola
David Hetherington, Simon Fryer, cello
Robert Aitken, conductor

Intermission

Bruce Mather *Vega Sicilia* (12')

Alvaro Pierri, guitar

Angela Ruddin, viola, David Hetherington, cello
Robin Engelman, percussion, Erica Goodman, harp
Robert Aitken, conductor

Darius Milhaud *L'homme et son désir, opus 48*

Dianne Aitken, piccolo, Doug Stewart, flute, Stanley McCartney,
clarinet, Robert Stevenson, bass clarinet
James Spragg, trumpet, Erica Goodman, harp
Fujiko Imajishi, Virginia Wells, violin, Angela Ruddin, viola,
David Hetherington, cello, Roberto Occhipinti, doublebass
Joanne Bergeron, soprano, Elizabeth Turnbull, alto
Eugene Burke, tenor, Mark Wilson, baritone
Robin Engelman, Trevor Tureski, Bill Brennan, Andy Morris,
Rick Sachs, John Brownell, Mark Mazur, Steve Wassmandorf,
John Thompson, Blair Mackay
Paul Houle, Mike Cote, percussion
Robert Aitken, conductor

Please join us for coffee and birthday cake in the lobby following
the concert.

Bruce Mather:
**Reminiscences of
Milhaud**

"In 1956-57, I had
the good fortune to
study with the
Russian pianist
Alexander
Uninsky who
taught for several
years in Toronto.
He kindly obtained
a scholarship for
me to study with
him at the Aspen
Music School in Colorado in the summer of 1957.

The image shows a musical score for Bruce Mather's 'Reminiscences of Milhaud'. It consists of two systems of staves. The first system has five staves, and the second system has four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Energique ♩ = 92

Energique ♩ = 92

Uninsky introduced me to Milhaud who accepted me in his composition class in Aspen.

"At that time, I was writing a type of post-romantic music full of clichés. As I played my pieces, he would wince whenever he heard a cliché. Needless to say, this made quite an impression on me at the tender age of eighteen.

He made me understand immediately the difference between composing and arranging. His great strength as a teacher was the ability to discern in any style the inventive ideas as opposed to the conventional formulae. His classes constituted a course in aesthetics.

"He was a man of great physical courage in that he continued to compose, teach and conduct in spite of almost constant pain from rheumatism. His generosity, sense of humour and positive attitude towards life inspired all who met him. I continued to visit with him until his death in 1974.

"Milhaud was one of the few 20th century composers to create an absolutely personal language, his own universe. No one before him created structures of such contrapuntal density, like a luxuriant jungle. His polytonality was in fact a means to achieve clarity with so many simultaneous melodic ideas. Each idea was identified by a different key. He was also the great pioneer in writing for large percussion ensembles, even before Varèse."

p

ppp

ppp

p

Darius Milhaud was born in Aix-en-Provence on September 4, 1892, and entered the Paris Conservatory in 1909, where he studied with André Gédalge and Charles Widor. In 1920, he became known as one of *Les Six* through a newspaper article by Henri Collet, and during the '20s and '30s, he taught in Paris and traveled widely to lecture and to conduct and play his own works. In 1940, he emigrated to the United States, and for many years alternated one year at Mills College in California, with another year in Paris. He died in 1974.

From 1913 to 1922, he was occupied with an opera based on Paul Claudel's translation of Aeschylus' *Oresteia*. This was the period of his first studies and experiments in polytonality, which he used primarily to create dramatic tension. These first experiments maintained references to the academic and traditional treatment of tonal harmony.

In 1917, seeking greater contrapuntal independence of voices and the elimination of a traditional sense of musical development, he wrote six chamber symphonies—all of them four minutes or less in duration—and using various different groups of instruments. These works are comparable to the epigrammatic music of Stravinsky and Webern.

The image shows two staves of musical notation. The top staff is labeled "Tambourin" and the bottom staff is labeled "Grosse Caisse". Both staves contain rhythmic notation consisting of eighth and sixteenth notes, with stems pointing up and down, indicating a complex, syncopated rhythm. The notation is presented in a simple, graphic style without traditional musical notes or clefs.

The image shows a page of an orchestral score with multiple staves. From top to bottom, the staves are labeled: Hb. (Horn), I. Trp. ou ut. (Trumpet), Harp. (Harp), C. b. (Cello), Pic. Fl. (Piccolo Flute), Gde. Fl. (Grand Flute), Clar. 1 on si (Clarinet 1), Clar. 2 on si (Clarinet 2), Tamb. (Tambourine), Tambour. (Tambourine), Viol. I (Violin I), Viol. II (Violin II), Vla. (Viola), and Vcl. (Violoncello). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*.

It is curiously telling in this regard that in Milhaud's student days, on his very first encounter with Gédalge, the latter asked him, "Why did you use D-sharp seventeen times on the first page?" Milhaud's subsequent training with Gédalge had built up a great intolerance for this sort of monotony, not only as to the notes themselves but also in regard to rhythm and texture in general. In the area of rhythmic independence, the significant breakthrough occurred in *L'homme et son désir* (1918), where rhythmic patterns are stacked in a

manner comparable to the stacking of tonalities.

Milhaud was one of the most prolific composers of this century. A rheumatic condition that necessitated the use of a wheelchair and his determination to overcome his illness may have influ-

enced his resolve never to refuse any commission and always to produce new works. His output includes a large spectrum of vocal and instrumental works: more than a dozen operas, several ballets, over three dozen orchestral works including concertos, several dozen chamber works, and many vocal, choral, and solo instrumental pieces.—r.h.

Octuor à cordes, opus 291

Modéré—Animé—Vif

In 1948, Milhaud was given a small green notebook with a splendid binding of the Romantic era. Each page had eight musical staves. He conceived the idea of writing in this notebook two different string quartets, his 14th and 15th quartets, which in superposition would constitute a string octet.

The image shows two systems of musical notation for a string octet. Each system consists of eight staves. The first system is marked with a circled '55' and includes dynamic markings such as *ff* and *mf*. The second system also features a circled '55' and similar dynamic markings. The notation is dense and complex, illustrating the intricate textures characteristic of Milhaud's work.

Here is an excellent example of the complex textures characteristic of Milhaud's finest works. The first performance was given in 1949 at Mills College in Oakland, California by the Budapest and Paganini quartets.—b.m.

Aspen sérénade, opus 361

Animé—Souple et printanier—Paisible—Énergique—Nerveux et coloré
(Astir—Springlike—Peaceful—Energetic—Nimble and colorful)

For approximately fifteen years, Milhaud taught every summer at the Aspen School of Music in Aspen, Colorado. He found the mountain climate beneficial for his health. For the Aspen Festival of 1957, he was commissioned to write a work for nine instruments: four woodwinds (flute, oboe, clarinet, bassoon); four strings (violin, viola, cello, doublebass); and trumpet. The first letters of the indications for the five movements spell out "Aspen" in French and English.—b.m.

L'homme et son désir, opus 48

As Milhaud's health did not permit him to serve in the First World War, he could accept in 1916 the invitation of the great

writer Paul Claudel, a career diplomat, to be his secretary in Rio de Janeiro. Claudel conceived a ballet inspired by the immensity of the primeval Brazilian forest. In Claudel's words, "the theme is that of a man obsessed by a passion, an idea, a desire, who in vain tries to escape from it as from a prison with invisible bars, until a woman, representing both Death and Love, comes to fetch him and lead him off stage." Claudel

divided the stage into four levels of four different colours—violet, green, blue and black—to represent the luxuriant growth of the jungle. Milhaud conceived an innovative spatial disposition of five ensembles: 1. a wordless vocal quartet; 2. a string quartet; 3. two flutes, two clarinets; 4. trumpet, oboe, harp, doublebass; 5. a large percussion ensemble of nineteen different instruments, including a tambourine, sleigh bells, whip, whistle, wind machine, siren, and a plank struck by a hammer. The first performance was given in Paris in 1921 by the Ballets Suédois, with an ensemble under the direction of Inghelbrecht.—b.m.

Bruce Mather was born in Toronto in 1939, and studied there with Oskar Morawetz (composition) and Alberto Guerrero and Alexander Uninsky (piano). He continued his studies in Paris (1959-62) with Simone Plé Caussade (counterpoint and fugue), Darius Milhaud (composition) and Olivier Messiaen (analysis). He completed his studies at Stanford University (California) where he studied with Leland Smith (composition) and obtained his master of arts degree, and at University of Toronto, obtaining his doctorate in 1967. Since 1966, he has taught composition,

analysis and harmony, and since 1981, has directed the contemporary music ensemble at McGill University (Montréal). As a pianist he has been active as a performer of contemporary music both as a soloist and with his wife, Pierrette LePage, in the two-piano repertoire.

He has written many works on commission from Orchestre de Chambre Rouen, Ensemble 2e 2m (France), Rencontres Musicales Internationales de Metz, Radio-France, Montréal Symphony Orchestra, New Music Concerts (Toronto), Trio Basso (Cologne), SMCQ (Montréal), Esprit Contemporain, Nexus, National Arts Centre Orchestra, Canadian Broadcasting Corporation, Stratford Festival, Standford University, University of Toronto, University of Manitoba, Ten Centuries Concerts, Days Months & Years to Come (Vancouver) and from many soloists.

In 1978-79, Bruce Mather was guest lecturer for the analysis class at the Conservatoire National Supérieur de Musique de Paris. In 1979, he was awarded the Jules Léger Prize for chamber music.

In recognition of his numerous works inspired by wine, Bruce Mather was initiated into the Confrérie des Chevaliers du Tastevin at the Château Clos de Vougeot in 1987.

The image shows a handwritten musical score for guitar, consisting of six staves. At the top, there are four chords: a 2nd fret barre, a natural chord, a flat chord, and another natural chord. The first staff has a dynamic marking of *mf* and contains two melodic phrases, each marked with a repeat sign and a count: (x3) and (x4). The second staff has a dynamic marking of *p* and contains a melodic phrase marked with a repeat sign and a count: (x5). The third staff has a dynamic marking of *p* and contains a melodic phrase marked with a repeat sign and a count: (x7), followed by the instruction *poco rit*. The fourth staff has a dynamic marking of *p* and contains a melodic phrase marked with a repeat sign and a count: (x5). The fifth and sixth staves are mostly blank, with some faint markings.

Vega Sicilia (1989)

"When Alvaro Pierri invited me to write a guitar concerto, I accepted on condition that the "orchestra" be small enough that the guitarist could play without amplification. I chose an "orchestra" consisting of only four instruments: viola, cello, harp, marimba. In my work as director of the contemporary music ensemble at McGill University, I often looked for repertoire for guitar and ensemble. I find that there is very little good repertoire.

"Already ten of my works take their names from wines. Of course a work for guitar must have the name of a Spanish wine. I chose Vega Sicilia, one of

the best and most expensive Spanish red wines."—b.m.

Alvaro Pierri was born in Montevideo and studied at the Uruguayan National Institute of Musicology. He has won numerous prizes and awards, including the Concurso Internaccional de Guitarra in Brazil and the Concours International de Paris; and his career has taken him to Europe, North and South America and Asia. He is professor both at l'Université du Québec à Montréal and at McGill University.

James Harley is a Canadian composer presently completing his doctorate at McGill University in Montréal. Originally from British Columbia, he has studied music in the U.S. (Western Washington University), London (Royal Academy of Music, with Paul Patterson), Paris (CEMAMu, Université de Paris with Iannis Xenakis) and Warsaw (Chopin Academy of Music, with Wlodimierz Kotonski). His

A page of handwritten musical notation for guitar. It consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The music features intricate fingerings, including a '5' (fifth finger) and a 'tr h' (trill). Dynamics include 'mf' (mezzo-forte). The second staff continues the melodic line with more fingerings. The third staff shows a triplet of eighth notes. The fourth staff has a 'Ped' (pedal) marking. The fifth staff includes a '5' and 'mf' marking. The sixth staff is mostly empty, with a '5' and 'mf' marking at the beginning.

A page of handwritten musical notation for guitar, continuing from the previous page. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It features a 'sf-p' (sforzando-piano) dynamic and a 'tr h' marking. The second staff has a '5' and 'mf' marking, and a '(3va)' marking above the staff. The third staff has a '3' marking below the staff. The fourth staff has a '5' and 'mf' marking.

works have been awarded prizes in Canada, Great Britain, France, Poland and Japan, and his music has been performed and broadcast in many countries. This spring, Harley's *Memories of a Landscape*, for 13 strings, is being performed in Warsaw at the World Music Days of the International Society

for Contemporary Music.

Neue Bilder (Der Hölle Rache)

"In the summer of 1985, I spent two weeks in Salzburg attending a course at the Mozarteum, exploring the city and humming tunes by Mozart. During that time, there was an exhibition of new works of art (*Neue Bilder*) inspired in some way by Mozart. The best one, the poster of which hangs on my wall, was a display case jammed full of all kinds of paraphernalia—parts of horns, violin, keyboards, scores, manuscripts, masks, chocolates, and so forth.

"The material for my piece is also made up of Mozartean paraphernalia, but in this case, it all comes from the famous Queen of the Night aria in *Die Zauberflöte*. Melodic phrases have been abstracted from the aria and refracted through what could be called a chaotic (using the most scientific sense of the word) prism. Most of the music sounds in the soprano range, and the instruments have been chosen for their particular colours in that tessitura: piccolo, oboe E-flat sopranino clarinet, trumpet, percussion (xylophone and vibraphone), viola, cello, bass (no violin). If Mozart's aria is a stylization of the emotion of rage, then this piece is a stylization of Mozart's stylization, or perhaps of my memories of Mozart's Salzburg in the 1980s.

"*Neue Bilder* was originally composed for the New Music Concerts Composers Competition held in 1990 in conjunction with their Mozart celebration concert, and was then substantially revised in the summer of 1991 for this concert.

"Special thanks to the Canadian Music Centre for financial assistance in preparing the performance materials for this premiere."—j.h.

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

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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:

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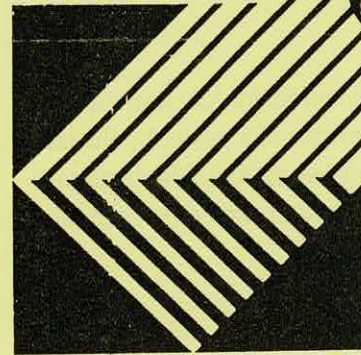
*New Music Concerts wishes to thank those who have generously
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Sharon Howting, André Leduc and Juanita Jones.

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applauds New Music Concerts
on its 21st consecutive season
as a significant contributor to our
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May this be the best season ever!

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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