

**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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*21st season*

**new music**  

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*C O N C E R T S*

Sunday, April 5, 1992  
8 p.m.  
DuMaurier Theatre  
Harbourfront

**Sir Harrison Birtwistle** *Ritual Fragment* (11')

Doug Stewart, flute, Cynthia Steljes, oboe  
Stanley McCartney, clarinet, Fraser Jackson, bassoon  
James MacDonald, horn, Michael White, trumpet  
Gerry Johnson, bass trumpet, Marc Widner, piano  
Trevor Tureski, bass drum  
Fujiko Imajishi, Marie Berard, violins  
Doug Perry, viola, David Hetherington, cello  
Roberto Occhipinti, double bass

**Sir Harrison Birtwistle** *Songs By Myself* (10')

(North American première)

Valdine Anderson, soprano  
Doug Stewart, flute/alto flute, Marc Widner, piano  
Trevor Tureski, vibraphone, Fujiko Imajishi, violin  
Doug Perry, viola, David Hetherington, cello  
Roberto Occhipinti, double bass  
Sir Harrison Birtwistle, conductor

**Keith Hamel** *Paraphrases* (8'15")

(World première)

Doug Stewart, flute, Stanley McCartney, clarinet  
James MacDonald, horn, Boyd MacDonald, fortepiano  
Fujiko Imajishi, violin, David Hetherington, cello  
Trevor Tureski, timpani  
Robert Aitken, conductor

**Sir Harrison Birtwistle**

*Four Poems by Jaan Kaplinski* (12')

(North American première)

Valdine Anderson, soprano  
Doug Stewart, flute, Cynthia Steljes, oboe  
Stanley McCartney, clarinet, Fraser Jackson, bassoon  
James MacDonald, horn, James Spragg, trumpet  
Marc Widner, piano, Janice Dann, harp  
Fujiko Imajishi, Marie Berard, violins  
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Intermission

**Sir Harrison Birtwistle** *Secret Theatre* (28')

Doug Stewart, flute/piccolo, Cynthia Steljes, oboe  
Stanley McCartney, clarinet, Fraser Jackson, bassoon  
James MacDonald, horn, James Spragg, trumpet  
Gerry Johnson, trombone, Trevor Tureski, percussion  
Marc Widner, piano  
Fujiko Imajishi, Marie Berard, violins  
Doug Perry, viola, David Hetherington, cello  
Roberto Occhipinti, doublebass  
Robert Aitken, conductor

New Music Concerts gratefully acknowledges the financial assistance of the British Council in making Sir Harrison Birtwistle's appearance possible.

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

**Sir Harrison**

**Birtwistle** was born in Accrington, Lancashire in 1934. He studied at the Royal Manchester College of Music and the Royal Academy of Music, London. His works have been featured at major musical centres throughout the world, notably in Berlin, Vienna, Paris, London, New York and Tokyo.

His opera *Punch and Judy* (1966) has been hailed as one of the most important of the century after a performance by the London Sinfonietta conducted by David Atherton and also recorded by Decca. The work received a highly successful revival by Opera Factory London. For his



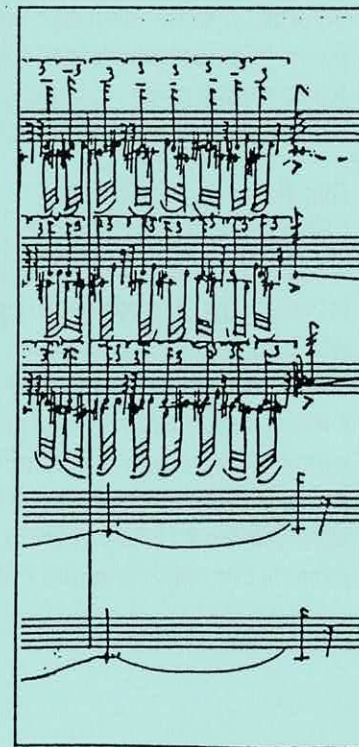
second opera *The Mask of Orpheus*, a major project which was performed at the English National Opera in 1986, he received the Grawemeyer Award from the University of Louisville, Kentucky and the Evening Standard Opera Award. His most recent opera, *Gawain*, was commissioned by the Royal Opera House and first performed there in May 1991. He is currently writing a piano concerto commissioned by the Philharmonia Orchestra which they will perform in Paris and London with Mitsuko Uchida and Pierre Boulez in 1993.

His academic appointments include Visiting Fellow of Princeton University, Harkness Fellow at the University of Colorado, Boulder, Visiting Professor of Music at Swarthmore College, Pennsylvania, and Visiting Slee Professor at the State University of New York at Buffalo. He was Associate Director, Music at the National Theatre, London from 1976-88. He is an Honorary Fellow of the Royal Academy of Music and a member of the Akademie der Kunst, Berlin. In 1986 he was made Chevalier des Arts et des Lettres by the French Government. He was knighted in 1988.

Important commissions include: *Verses for Ensembles* (1969), commissioned by the London Sinfonietta and recorded by Decca, *Meridian* (1971) also commissioned by the London Sinfonietta, *The Triumph of Time* (1972) for the Royal Philharmonic and subsequently performed by the Chicago Symphony and New York Philharmonic Orchestras, as well as by the BBC Symphony Orchestra who recorded the piece with Pierre Boulez for Decca/Argo and *Silbury Air* (1977) commissioned by the Koussevitsky Foundation, first performed by the London Sinfonietta and later by the Chamber Music Society of Lincoln Center in New York.

Other important works include *Secret Theatre* (1984) for the London Sinfonietta, *Still Movement* (1984) for the London Festival, *Earth Dances* (1986) a major symphonic work for the BBC, *Endless Parade* (1987) commissioned by Paul Sacher, *Machaut à ma manière* (1988) for the Hamburg Staatsorchester and *Salford Toccata* (1988) for brass band.

Birtwistle's work at the National Theatre includes music theatre projects such as *Bow*



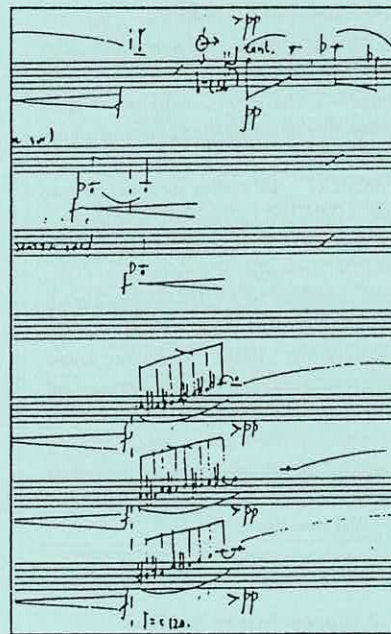
*Down* and *The Oresteia*, also seen on Channel Four television. His association with the National Theatre has led to fruitful collaboration with the poet Tony Harrison, who has been involved in several of Birtwistle's recent compositions, including *agm* (1979), commissioned by the Ensemble Intercontemporain and conducted by Pierre Boulez, and *Yan Tan Tethera* (1984).

#### *Songs by Myself*

This group of setting (for soprano and flute, violin, viola, cello, double bass, piano and vibraphone) is simply what its title suggests: songs set to poems written by Birtwistle. "Words for music are hard to come by," writes the composer. "These were dredged from the silt of my subconscious during spates of holiday melancholy on the island of Symi in the southern Dodecanese in the spring of 1983."

#### *Four Poems by Jaan Kaplinski*

"Texts for setting to music are hard to come by," writes the composer. "I came across these poems of Kaplinski while browsing the Harrods book department, and my interest was triggered by this statement by the poet: 'To occupy oneself with biology and nature in practice as well as in theory is a vast and noble undertaking. This begins with the observation of nature: photographing birds, feeding animals, describing plants; and ends with a universal science of nature which transforms the world into what I have previously called Utopia, and what formerly was called the realm of peace, the Golden Age.'"



#### *Ritual Fragment* (1990)

"*Ritual Fragment* continues a line of development set up in three of my other pieces written for the London Sinfonietta (*Carmen Arcadiæ Mechanicæ Perpetuum*, *Silbury Air* and *Secret Theatre*). It uses the melodic element of *Secret Theatre* to make more explicit the idea of instrumental role-playing, each instrument having its own music, and it is the opposite to the first piece (*Carmen Arcadiæ*)

which is vertical in concept and almost without any melodic context."—h.b.

*Ritual Fragment* is dedicated to the memory of Michael Vyner and was first performed at the Concert for Michael Vyner at the Royal Opera House, on 6 May 1990.

*Secret Theatre*  
 With this new  
 substantial piece  
 for fourteen  
 instruments  
 Birtwistle  
 completes a  
 trilogy of scores  
 all commis-  
 sioned by the  
 London  
 Sinfonietta,  
 which began  
 with *Silbury Air*  
 (1977) and  
 continued with  
*Carmen Arcadiæ*  
*Mechanicæ*  
*Perpetuum* (1978).  
*Secret Theatre* has  
 familial relationships with both these pieces, but in several  
 aspects it also relates back to *Verses for Ensembles* (1969)  
 and even to *Tragœdia* (1965).

*Tragœdia* was the score in which Birtwistle first employed  
 the forms of Greek drama to lend an internal rigour and

(Notes made by Harrison Birtwistle prior to composing  
*Secret Theatre*):

First things—instrumentation—instrumentation of London Sinfonietta,  
 remember that Schoenberg's Chamber Symphony sounds overscored in  
 chamber version (underscored in orchestral version)—No real bass, single  
 strings versus centre register winds. Imbalance between single strings and  
 brass. Back of the head ideas can become foreground material by committing  
 them to paper no matter how crude.—Basic idea (not back of head) music  
 which is divided into two of its most basic elements vertical/horizontal, or  
 melody/accompaniment—not good analogy as it suggests one element—  
 melody of course being more important than the accompaniment ..... divide  
 the ensemble maybe in performance (nothing antiphonal)—... important.  
 Maybe the instruments that make up the horizontal element could change  
 during the performance (beware, not too much coming and going)—maybe  
 they could stand? Perhaps!—The two parts (elements) need not have a  
 direct one to one relationship. More like two beings in the same labyrinth (not  
 lost I hope) .....

MELODY/ACCOMPANIMENT ... bad analogy, suggesting one more  
 important than the other ... CANTUS/CONTINUUM—a better way to  
 think—a bit academic maybe—important—think, explore notion—FORE-  
 GROUND/BACKGROUND (juxtaposition of opposites again) FORE-  
 GROUND must not always be assigned to CANTUS—question if there is  
 a FOREGROUND/BACKGROUND what would be the  
 MIDDLEGROUND? think about this ... thought ... a brain moves forward  
 ... if the CANTUS is made or performed by more than one instrument and  
 must not be in any way contrapuntal, then it will consist of several  
 instruments speaking as a single voice (choral unison). Make list of types of  
 unison later ... Individual single voices (single instruments) could play in  
 the CONTINUUM reducing the CANTUS from maybe, FOREGROUND  
 to MIDDLEGROUND—think about this.

Even as I scribble the idea of the CANTUS seems to be the primary  
 consideration (must fight this)—It must not be reduced to a constant  
 role of background. Each of their journeys must be as eventful as the  
 other. List of unisons ..... Ostinato list A—link with CON-  
 TINUUM (important)—important why? Maybe obvious but state it  
 clearly. CONTINUUM equals vertical music (rhythmic development)  
 CANTUS equals horizontal music (melodic development) CON-  
 TINUUM to be made up from invented ostinato forms, plus solos.  
 Question—at what point does an ostinato cease to function as such, due  
 to the number of notes present in it? or the amount of time for it to  
 register as a repeat—Why mention this?—Ostinato into melody per-  
 haps—Examine, work out, remember, working procedures for invented  
 ostinatos,—contrapuntal ostinatos etc.—Having done this, hide it or  
 lose it so that it won't become precompositional .....

Things becoming a little clearer, but one area mentioned before cannot  
 be left—if the instruments of the CANTUS are going to change during  
 the course of the piece, and there are to be solos in the CONTINUUM  
 then some sort of instrumental role playing is implicit—this is interest-  
 ing. The role playing could move on a totally different plane to that of  
 the ideas of FOREGROUND/MIDDLEGROUND/BACKGROUND,  
 a sort of independent strata (this is more than just interesting)—  
 important do not precompose the idea of ROLEPLAYING, Let any logic  
 in that direction come out of the composed context—it should make a  
 sort of hidden drama on an independent level ..... Like a secret  
 theatre .....

(The ideas set down in these random jottings do not necessarily appear  
 in the finished composition.—h.b.)

tension to an  
 abstract musical  
 form. Greek  
 drama itself had  
 its origins in  
 religious ritual,  
 and ritual in its  
 broadest sense  
 has informed  
 many of his  
 major works,  
 from the  
 schematised  
 violence of *Punch*  
 and *Judy* through  
 the instrumental  
 theatricality of  
*Verses* to the two  
 operas, *The Mask*  
 of *Orpheus* and  
*Yan Tan Tethera*.  
 But in *Secret*  
*Theatre* the ritual

is implicit rather than explicit; the audience is admitted to  
 a rite for which it knows no justification; the instrumental  
 protagonists operate according to hidden rules. Though  
 the music remains entirely self-contained and may be fully  
 appreciated as an abstract musical argument, the mystery  
 of its origins provides an added fascination, gives it  
 "magic." the title comes from a poem by Robert Graves of



the same name, in which the poet promises "an unforeseen and fiery entertainment."

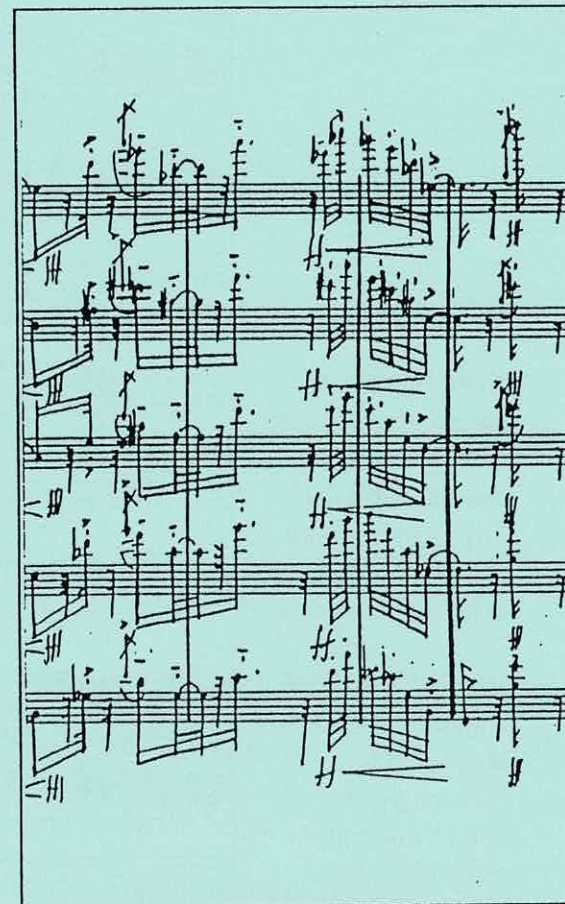
To act out this suppressed scenario Birtwistles divides the chamber orchestra into two groups, designated Cantus and Continuum. The Cantus instrumentalists play from solo positions at the front of the ensemble; flute, oboe and clarinet are more or less constant members of this group, though at certain moments they are absorbed (musically and physically) back into the Continuum. Conversely the Cantus is sometimes augmented by the trumpet, horn, or two violins. The music of the Cantus is essentially linear, and its instruments play throughout in unison, whether it be "direct" unison, rhythmic unison, or heterophonic unison, when the melodic line unravels into distinct strands. By contrast the material for the Continuum is conceived vertically; the music is built out of an array of ostinatos, interlocked and superimposed.

In a very obvious sense the music of *Secret Theatre* is a vast exploitation of the time-honoured principle of melody and accompaniment, with the endless song of the Cantus underpinned by the incessant clockworks of the Continuum. But the word "accompaniment" implies a subsidiary role, and this is very much the role-playing of equals. The Continuum frequently becomes highly complex and threatens to overwhelm the melody instruments; elsewhere, as if to emphasise their importance and independ-

ence, soloists emerge from the ranks of the Continuum with their own extravagant displays, oblivious to the song of the Cantus.

Here then is both a continuation and an elaboration of the musical worlds of *Silbury Air* and *Carmen*

*Arcadia*, one which takes them into an unprecedentedly complex world. The juxtaposed mechanisms of *Carmen* are multiplied into the Continuum, while the disjunct solos which constantly threaten to disrupt the even flow of *Silbury Air* are extended into something far more sustained and self-contained.—Andrew Clements



Keith Hamel was born in Morden, Manitoba in 1956, and studied at the Royal Conservatory of Music in Toronto, at Queen's University in Kingston, Harvard University and the Massachusetts Institute of Technology. He holds a doctorate in composition from Harvard University.

Hamel has written both acoustic and electroacoustic music and has been awarded many prizes in both media. He has been commissioned by Boulez's Ensemble Intercontemporain, Vancouver New Music, Elektra Women's choir and many others. His music has been performed

and broadcast in Canada, the U.S. and Europe.

Hamel is also well known as a developer of computer software for music, and is a member of the Canadian Electroacoustic Community. He is currently professor of composition and director of the electroacoustic music studio at the University of British Columbia.

"*Paraphrases* was written in commemoration of the 200th anniversary of Mozart's death. Although my normal compositional method is Beethovenian (I painstakingly rework my music and frown a lot), I decided that, as a tribute to Mozart, I would conceive of the piece as a whole and simply write it out—(the Mozartean approach). *Paraphrases* was composed and notated in one weekend. I chose to write for an ensemble of instruments that would have been familiar to Mozart, and composed the piece in a minimalist style. The harmonic material is derived from a pair of Mozart phrases (yes, the pun was intentional—I think Mozart would have liked it—the pun that is)." —k.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

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—

Scott Irvine, Robin Engelman, 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 Tureski, Sonia Visante, Marc Widner, Joan Watson.

**new music**  

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**C O N C E R T S**

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**new music**  

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*New Music Concerts gratefully acknowledges the financial support of:*

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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 and Daniel Foley.*

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.

**NEW MUSIC**  

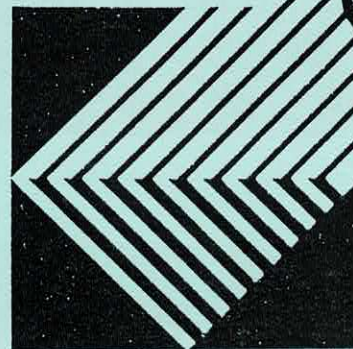
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**TWO NEW HOURS**

