

*New Music Concerts presents*



A PORTRAIT OF ROBERT NORMANDEAU

Friday October 26, 2001 • Robert Gill Theatre

*New Music Concerts*

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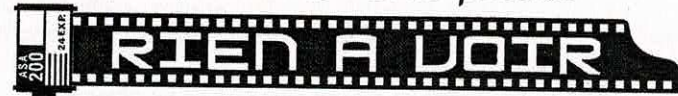
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*New Music Concerts*

Robert Aitken, artistic director

**2001 – 2002 season**

*New Music Concerts presents*



(NOTHING TO LOOK AT)

**A PORTRAIT OF ROBERT NORMANDEAU**

presented in association with



Friday October 26, 2001

Robert Gill Theatre, 214 College Street

Illuminating Introduction 7:15 pm

Concert 8:00 pm

*Programme:*

ROBERT NORMANDEAU (b. 1955) *Le renard et la rose* (1995, dur. 15')

LOUIS DUFORT (b. 1970) *Décap* (2000, dur. 24')

ROBERT NORMANDEAU *Mallna* (2000, dur. 15')

*Intermission*

FRANCIS DHOMONT (b. 1929) *Objets retrouvés* (1996, dur. 5')

FRANCIS DHOMONT *Phonurgie* (1999, dur. 13')

ROBERT NORMANDEAU *Erinyes* (2001, dur. 20')

*Tonight's concert is presented with the assistance of:*



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***The SOCAN Foundation/La Fondation SOCAN***



New Music Concerts presents



(NOTHING TO LOOK AT)  
A PORTRAIT OF ROBERT NORMANDEAU

**Robert Normandeau** was born on March 11, 1955, in Québec City. After a B. Mus. in Composition (Electroacoustics) from Université Laval (Québec City, 1984) he moved to Montréal and completed a M. Mus. in Composition (1988) and the first D. Mus. in Electroacoustic Composition (1992) under the supervision of Marcelle Deschênes and Francis Dhomont at the Université de Montréal. He is a founding member of the Canadian Electroacoustic Community. From 1986 to 1993 he was an active member of the Association pour la création et la recherche électroacoustiques du Québec (ACREQ), where he produced the *Clair de terre* concert series at the Planetarium of Montréal. In 1991, he co-founded Réseaux, an organization for the production of media arts events which has produced the concert series *Rien à voir* since 1997.

Normandeau is an award winner of numerous international competitions including Ars Electronica, Linz (Austria, 1993, Golden Nica in 1996), Bourges (France, 1986, 1988, 1993), Luigi-Russolo, Varese (Italy, 1989, 1990), Musica Nova, Prague (Czech Republic, 1994, 1995, 1998), Noroit-Léonce Petitot, Arras (France, 1991, 1994), Phonurgia-Nova, Arles (France, 1988, 1987), and Stockholm (Sweden, 1992). He was awarded two Opus Prizes from the Conseil québécois de la musique in 1999: Composer of the Year and Record of the year in contemporary music (for *Figures*, on the *empreintes DIGITales* label).

He has received commissions from The Banff Centre for the Arts, CKUT-FM, Codes d'Accès/Musiques & Recherches, Jacques Drouin, Événements du neuf, Groupe de recherches musicales de Paris, Claire Marchand, Arturo Parra, Musée d'art contemporain de Montréal, Radio-Canada and Sonorities (Belfast). He was composer in residence at the studios of Banff (Canada, 1989, 1992, 1993), Belfast (Northern Ireland, 1997), Bourges (France, 1988, 1999), Mons (Belgium, 1996), GRM in Paris (France, 1990, 1994) and Ohain (Belgium, 1987). He has been an Associate Professor of composition at Université de Montréal since 1999. He is an Associate Composer of the Canadian Music Centre (CMC).

Having produced several instrumental and mixed works, his current endeavors are focused on acousmatic music. More specifically, his compositions employ aesthetic criteria whereby he creates a 'cinema for the ear' in which 'meaning' as well as 'sound' become elements which elaborate his works. Along with concert music he now writes incidental music, especially for the theater.

**Robert Normandeau**

*Le renard et la rose* (The Fox and the Rose)  
For Odile Magnan

**Le renard et la rose** is a concert suite composed from two sound sources: the music commissioned for an adaptation for radio of the book *The Little Prince* by Antoine de Saint-Exupéry (produced by Odile Magnan for Radio-Canada in 1994) and whose principal themes are found in it, and the voices of the actors who collaborated in the recording of the radio adaptation. It is the third work in a cycle begun in 1991 (*Éclats de voix* and *Spleen* [recorded on the album *Tangram, empreintes DIGITales* IMED 9419/20, and IMED 9920] were the first two) and is based exclusively on the use of the voice; more specifically on onomatopoeia, which is the only form in human language that corresponds directly to the designated objects, gestures or feelings as sounds, rather than as the abstract representations that are words.

In each of the work's five parts a state or feeling experienced in adulthood is associated with a sonic framework: **Babillage et rythme** (Babbling and Rhythm), **Nostalgie et timbre** (Nostalgia and Tone), **Colère et dynamique** (Anger and Dynamics), **Lassitude et espace** (Weariness and Space), **Sérénité et texture** (Serenity and Texture). In them the musical themes associated with the different characters in the book are arranged chronologically: the King, the Businessman, the Conceited Man, the Flock of Wild Birds, the Well in the Desert, the Rose, the Baobabs, the Lamplighter, the Little Flower, the Merchant Who Sold Thirst-Quenching Pills, the Fox and the Geographer. The voices of the different characters in *The Little Prince* are those of Pierre Bourgault, Françoise Davoine, Cynthia Dubois, Michel Dumont, Gilles Dupuis, Luc Durand, Monique Giroux, Jacques Languirand, Jean Marchand, Jean-Louis Millette, Guy Nadon, Martin Pensa, Gérard Poirier, Claude Préfontaine and Christine Séguin.

**Le renard et la rose** was composed in the author's studio with the aid of a grant from the Conseil des arts et des lettres du Québec. The work was a commission from the Banff Centre for the Arts for the 1995 International Computer Music Conference that was made possible by the financial support of the Canada Council for the Arts. **Le renard et la rose** had its premiere on September 6th, 1995 at the Banff Centre for the Arts. It won the Golden Nica at the 1996 Ars Electronica competition (Linz, Austria). It has been recorded a number of times: Prix Ars Electronica 1996 (ORF PAE 96), *Le petit prince* d'Antoine de Saint-Exupéry, CBC Records (MVCD 1091-2) and Sonic Circuits V (Innova 114).

—Robert Normandeau

**Louis Dufort** has a bachelor's degree in electroacoustic composition from the Faculty of Music of the Université de Montréal as well as a master's degree from the Conservatoire de musique de Montréal, where he received a first prize with distinction. But university studies have not altered his iconoclasm and originality: his passion for electronic music and his love of cinema, painting and



contemporary dance lead him to incorporate elements in his composition that are drawn from beyond music. In Dufort's works object, body, color and anecdotal sounds give rise to plays of perception that envelop the listener. Sound material is used in this way to draw forth musical outlines in which poetry and the narrative representation of sound serve as markers in the development of the work.

Dufort currently divides his time between composing for the Marie Chouinard contemporary dance company (he composed the music for the choreography of *Le cri du monde*, which premiered in Toronto on 21 March 2000), his work with the artistic committee of ACREQ, and the creation of hybrid and unbridled musical experimentation. His works have been presented in Montréal and in Europe, especially in France. In 1996 he won the First Jury Prize at the fifth Concours international électro-vidéo clip organized by ACREQ for his work entitled *Vulvatron 2000* (1994). In 1997, he received First Prize from The SOCAN Foundation for *Concept 2018957* (1995) and was a finalist at the Concours international Noroit-Léonce Petitot in Arras, France.

#### Louis Dufort

*Décap* (2000)

A study in Elasticity/Contraction  
for wrists and ankles

**Décap** was realized in 2000 at the composer's studio, Control, and was premiered on 8 March 2000 during the *Rien à voir* festival produced by Réseaux at Ex-Centris in Montréal. **Décap** is partly excerpted from the music commissioned by the Compagnie Marie Chouinard for *Le cri du monde*, which was choreographed by Marie Chouinard. Thanks to Marie Chouinard, Émilie Laforest, and Luc Lemay for the kind use of their voices. **Décap** received a Mention at Prix Ars Electronica (Linz, Austria, 2001).

#### Robert Normandeau

*Malina* (2000)

for Brigitte Haentjens

At the origin of the work is a play — an adaptation from the 1971 novel by Ingeborg Bachmann (Austria, 1926–73), **Malina** — presented in Montréal in September 2000.

The stage adaptation, a poetic reading of Bachmann's novel, makes use of the unsaid, silence, and atmosphere in a way that allows the music a place that it seldom enjoys in the theater. It became clear from the beginning that the ideal instrument for this meditation was the shakuhachi. As the work progressed it became increasingly evident that the music would have to be an omnipresent element in the play. The absolute confidence that the director showed me on this question allowed me to develop the music through a creative process similar to the one I use when writing concert music.

I certainly want to thank Brigitte Haentjens, without whom this music would not exist, for commissioning the work, but above all for the confidence that she showed during its creation. I would also like to take the opportunity to thank the entire production staff of **Malina**. Finally, my special thanks goes to Claire Marchand for her playing of the shakuhachi, the truly fascinating instrument that provided the sole and unique material for the work, and for which she adapted the techniques of modern flute playing, her principal instrument.

**Malina** was realized in the studios of the Institut international de musique électroacoustique de Bourges (IMEB, France) and in the composer's studio in 1999–2000 and premiered on June 17th, 2000 during the Synthèse festival (Bourges, France). **Malina** (the concert piece) was commissioned by the IMEB (France).

—Robert Normandeau

**Francis Dhomont** (b. Paris, France, 1926) studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40's, in Paris, he intuitively discovered with magnetic wire what Schaeffer would later call "musique concrète" and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition. An ardent proponent of acoustics, his work since 1963 is comprised exclusively of works for tape bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

The Conseil des arts et des lettres du Québec has recently awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts' Lynch-Staunton Prize, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards.

He is the editor of special issues published by Musiques & Recherches (Belgium) and of "Électroacoustique Québec: l'essor" (Québec Electroacoustics: The Expansion) — for *Circuit* (Montréal). Musical coeditor of the *Dictionnaire des arts médiatiques* (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France.

Since 1978, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to 1996. He is an Associate Composer of the Canadian Music Centre (1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community.



**Francis Dhomont**

*Objets retrouvés* (1996)

In memoriam Pierre Schaeffer

Both a lament and a funeral march, this paraphrase of Pierre Schaeffer's *Étude aux objets* is not without connection to ornate, figured choral style. Three voices (in the contrapuntal sense of the term), developed from elements drawn from the first movement of the *Étude*, embroider and animate the long values of the original subjects that make up the "chorale," which constitutes the fourth voice of this polyphonic composition. The choice of a classical form, so important in Bach, was a conscious one that was designed to honor the memory of Schaeffer. I like to think that he would have enjoyed the allusion.

**Objets retrouvés** (Refound Objects) was realized in 1996 in the composer's studio with sound material obtained from the Syter system of Ina-GRM, and it premiered on May 31st, 1996 at the "Hommage — Tombeau de Schaeffer" concert as part of *Synthèse*, the Festival International de musique électroacoustique de Bourges (France, 1996).

—Francis Dhomont

**Francis Dhomont**

*Phonurgie* (1998)

To Inés Wickmann and her found objects

**Phonurgie** — "making, working, and creating sound" — presents, fifty years after the first gropings, and at the verge of the century under examination, one of the current states of this new art, which has become an independent art of sounds. Unlike the other pieces in the Cycle [Dhomont's hour-long, four-part homage to Pierre Schaeffer, *Cycle du son*], **Phonurgie** quotes no more than a passing subject of Schaefferian study, bringing the sound of this legacy to a close; on the other hand, the first part, *Objets retrouvés*, draws all of its material and its structure from it. Paraphrased elements from *Novars* can, of course, be found—elements that themselves paraphrase *Étude aux objets*, making them commentaries on commentaries—while the opening and conclusion make reference to *AvatArsSon*. Nevertheless, in this fourth homage, the allusions to the origins melt away before the original propositions; filiation is not renounced, but here the child, finally grown, reveals its identity. While technology may have changed considerably and the "sound color" may no longer be the same, morphological thought and writing still remain, in all of their many forms, true to the 'spirit' of the first "concerts de bruit" (Noise concerts).

**Phonurgie** was realized in 1998 in the Syter studio of Ina-GRM (Paris, France) and in the composer's studio, and it premiered on September 25th, 1998 as part of the Inventionen '98 festival (Berlin, Germany). The piece was commissioned by Deutscher Akademischer Austauschdienst (DAAD). **Phonurgie** won First Prize at CIMESP 1999 (São Paulo, Brazil) and First Prize at CibertArt 1999 (Valencia, Spain).

—Francis Dhomont

**Robert Normandeau**

*Erinyes* (2001)

for Anne-Marie Cadieux

At the center of this work is the voice. The voice, but without words — only onomatopoeia, as recited by the actors in *Electra* by Sophocles (in a production by Brigitte Haentjens that was presented at Espace GO in Montréal in April 2000) for which I composed the music. In Greek mythology, the **Erinyes** were guardians of human life whose duty it was to pursue and punish wrongdoers. They were known as "the keepers of the shadows."

The principal sound treatment was designed to bring out the primitive nature of the voice — the interior resonance that is so deeply rooted in the human unconscious. This treatment is called "freeze." At first glance this may seem absurd, given that music is something that exists in time, but the computer allows the composer to stop time. Voices can be 'frozen' and thoroughly explored from within. **Erinyes** is the fourth piece in the Onomatopoeia cycle (the three preceding pieces being *Éclats de voix*, *Spleen*, and *Le renard et la rose*).

**Erinyes** was realized in the composer's studio in 2001 and premiered on May 5th, 2001 at the Sonorities Festival in Belfast (Northern Ireland). The work was commissioned by the Sonorities Festival with the financial support of the National Lottery of the Arts Council of Northern Ireland. The recorded voices are those of actors Marc Béland, Anne-Marie Cadieux, Anne Dorval, Denis Gravelleaux, Andrée Lachapelle, and Christiane Pasquier and director Brigitte Haentjens. Thanks to Michael Alcorn.

—Robert Normandeau

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## *New Music Concerts*

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# Winning

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# 2001 SOCAN Awards for Young Composers

# WORKS

SIR ERNEST MACMILLAN AWARDS (works for 13 performers or more)

FIRST PRIZE (\$2,000): GEOFF HOLBROOK, 23, Verdun, Que. – *Faith in Gravity*, for 17 instruments

SECOND PRIZE: Not awarded

THIRD PRIZE (\$750 each): Shared by SCOTT GOOD, 29, Toronto, Ont. – *Concerto for Orchestra*; and VINCENT CHEE-YUNG HO, 25, Calgary, Alta. – *Nighthawks* – *Concerto for Violoncello and Orchestra*

SERGE GARANT AWARDS (works for three to 12 performers)

FIRST PRIZE (\$2,000): ANDRÉ RISTIC, 28, Montreal, Que. – *Quatuor à cordes – Après une lecture de Piskounov*

SECOND PRIZE (\$1,000): CHRISTIEN LEDROIT, 25, London, Ont. – *Elementalities*, for flute, vibraphone and tabla

THIRD PRIZE (\$500): ERIK ROSS, 28, Toronto, Ont. – *Ire*, for string quartet, vibraphone and crotales

PIERRE MERCURE AWARDS (for solo or duet)

FIRST PRIZE: (\$2,000): CHRISTIEN LEDROIT, 26, London, Ont. – *Shards*, for piano and electronics

SECOND PRIZE (\$1,000): MATTHEW RIZZUTO, 28, Montreal, Que. – *Perseveration Kids*, for piano

THIRD PRIZE (\$500): ELDRITCH PRIEST, 26, Toronto, Ont. – *This work offers no name*, for piano

GODFREY RIDOUT AWARDS (choral/vocal works)

FIRST PRIZE (\$2,000): PATRICK SAINT-DENIS, 26, Montreal, Que. – *Ex motus*, for soprano and 10 instruments

SECOND PRIZE (\$750 each): Shared by ANDREW STANILAND, 24, Toronto, Ont. – *13 Images*, for soprano and clarinet; and ANNE NIKITIN, 24, Montreal, Que. – *Small Hands*, for soprano and six instruments

THIRD PRIZE: Not awarded

HUGH LE CAINE AWARDS (electroacoustic works)

FIRST PRIZE (\$1,500 each): Shared by MATHIEU LAFONTAINE, 28, Montreal, Que. – *Labyrinthe*,

and PIERRE ALEXANDRE TREMBLAY, 26, Montreal, Que. – *Au Croisé, le silence, seul, tient lieu de parole*

SECOND PRIZE: Not awarded

THIRD PRIZE (\$500): ARIEL SANTANA, 28, Montreal, Que. – *1973*

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