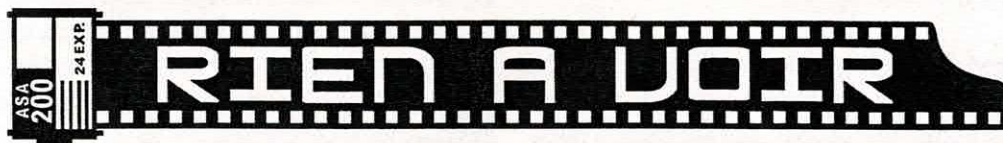


New Music Concerts and the **MUSIC GALLERY** present



Nothing to Look At: A Portrait of Robert Normandeau
Friday October 26, 2001 • Robert Gill Theatre • 214 College Street

As the opening event of our 31st season, **New Music Concerts** presents *Rien à voir* (Nothing to Look At): **A Portrait of Robert Normandeau**. This 16-channel acousmatic sonic extravaganza takes place at the **Robert Gill Theatre**, 214 College Street (St. George Street entrance) at **8:00 pm**. Tickets are \$20/10, and may be reserved by calling the Theatre box office at 416-978-7986. An **Illuminating Introduction** between the artists and NMC director **Robert Aitken** will be held in the theatre lobby at **7:15**. Robert Normandeau will also offer a **free public lecture** for the Composition Forums of the Glenn Gould Professional School at **10:00 am** on **Friday October 26**, at the Royal Conservatory of Music, Room M308.

Robert Normandeau (b. 1955) obtained the first ever Doctorate in Electroacoustic Composition from the Université de Montréal in 1992, under the direction of Marcelle Deschênes and Francis Dhomont. He is a founding member of the Canadian Electroacoustic Community, an Associate Composer of the Canadian Music Centre and was a member of the Association pour la création et la recherche électroacoustiques du Québec (1986–1993). 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. He has been an Associate Professor of composition at Université de Montréal since 1999.

Robert 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 empreintes DIGITALES).

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 theatre.

Le renard et la rose (The Fox and the Rose, 1995) is a concert suite composed from two sound sources: the music commissioned for an adaptation for radio of the book *Le Petit 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 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. *Le renard et la rose* was created in the composers’ studio with the aid of a grant from the Conseil des arts et des lettres du Québec.

The origin of the work *Malina* is a play — an adaptation from the 1971 novel by Ingeborg Bachmann (Austria, 1926–73), — 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 theatre. It became clear from the beginning that the ideal instrument for this meditation was the Japanese shakuhachi, the truly fascinating wind instrument that provided the sole and unique material for the work.

At the center of *Erinyes* (2001) 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 Normandeau 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*).

Louis Dufort (b. 1970) 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. He currently divides his time between composing for the Marie Chouinard contemporary dance company, his work with the artistic committee of ACREQ, and the creation of hybrid and unbridled musical experimentation.

Décap, a “study in Elasticity/Contraction... for wrists and ankles”, was realized in 2000 at the composer's studio and was premiered on March 8, 2000 during the *Rien à voir* festival 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.

Francis Dhomont (b. 1929) studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40s, in Paris (France), 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 acousmatics, 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.

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 a 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 taught at the Université de Montréal from 1980 to 1996. He is an Associate Composer of the Canadian Music Centre and a Founding Member and Honourary Member of the Canadian Electroacoustic Community.

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

Phonurgie (1999) — “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, **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. (—Francis Dhomont)

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New Music Concerts presents
QUARTET PLUS

Monday November 19, 2001 • Massey Hall NUMUFEST

As our contribution to the 2001 Massey Hall NUMUFEST, New Music Concerts, in co-operation with TWO NEW HOURS on CBC Radio Two, presents the celebrated Penderecki String Quartet and guest pianist Stéphan Sylvestre in a program of works written especially for them. The evening includes two world premieres and the presentation of the Jules Léger Prize for New Chamber Music with a special reprise performance by the NMC ensemble under the direction of Robert Aitken. The concert begins at 8:00 pm on Monday November 19, 2001 at Massey Hall, 178 Victoria Street. Tickets are \$10/20 (reservations: 416-593-4828). An Illuminating Introduction with the composers will be held on stage at 7:00 pm (please note the early start time for the Introduction).

Born in Poland in 1961 and based in Canada since 1989, Piotr Grella-Mozejko holds an M.Mus. in Composition from the University of Alberta as well as an M.A. degree in Social Science from the University of Silesia in Katowice, Poland. Grella-Mozejko's music has been commissioned by, among others, The Alberta Foundation for the Arts, The Canada Council, Canadian Broadcasting Corporation, Canadian Polish Congress, Ensemble MW2, International Conservatorium of Organ Music, Polish Ministry of Culture and Art, Polish Radio and, most recently, the Flanders Festival and has been performed by leading ensembles such as the Edmonton Symphony Orchestra, the Edmonton Chamber Orchestra, the Edmonton and Saskatoon Youth Orchestras, Ensemble MW2, The Hammerhead Consort, St. Crispin's Chamber Ensemble, Clarion Ensemble, and the Penderecki String Quartet.

Grella-Mozejko's *Strumienie snu* (Streams of a Dream, 1995) for string quartet is dedicated to David Jaeger and was commissioned by the Canadian Broadcasting Corporation for the Penderecki String Quartet. The work is the first of two quartets the composer has written for this ensemble.

Gilles Tremblay was born on September 6, 1932 in Arvida, Québec. From 1949 to 1954, he studied piano at the Montreal Conservatory with Germaine Malépart, winning first prize for

piano in 1953. During the same period he was taking private composition lessons with Claude Champagne. He then took the famous analysis course of Messiaen in Paris, winning a first prize there in 1957, and studied piano and composition with Yvonne Loriod. He was awarded the Première Médaille in ondes Martenot at the Conservatory as well a licentiate in counterpoint from the École Normale Supérieure de Musique in 1958. He spent a period at the ORTF in Paris with the Groupe de Recherches Musicales under the direction of Pierre Schaeffer and attended summer courses in Darmstadt with Pierre Boulez and Henri Pousseur. Subsequently his works have been heard all over the world and he has received several important distinctions and awards, including the Prix Denise-Pelletier in 1991. Tremblay was professor of analysis and composition at the Conservatoire de musique du Québec in Montreal for more than 30 years. He was made an Officer of the Ordre national du Québec in 1991 and Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in 1993. Tremblay is a long time friend of New Music Concerts and we have performed his music a dozen times on our main series over the past three decades. In addition, Robert Aitken performed ... *les sifflements des vents porteurs de l'amour...* on our European and North American tours, and gave the world premiere of *Traversée*, a flute concerto dedicated to him, with Esprit Orchestra in 1997.

Croissant, commissioned by New Music Concerts with the assistance of the Canada Council, is Tremblay's first venture in the string quartet medium. The title indicates the process of "growing" which informs the conception of this composition. A succession of motives — jubilant, incantory, and mysterious — blossoms throughout the course of this one movement work.

Dr. Raymond Luedeke was born in New York in 1944. He attended the Eastman School of Music, the Vienna Academy of Music, the Catholic University of America, and Northwestern University. His composition teachers were George T. Jones at Catholic University, George Crumb at the summer session of Dartmouth College and Allan Stout at Northwestern.

Beginning in 1967, Luedeke was a professor of composition and clarinet at the Universities of Wisconsin and Missouri, was a founding member of the Twittering Machine, a contemporary music ensemble of the Museum of Contemporary Art in Chicago, and played with orchestras in Rochester, Milwaukee, and Kansas City. He has performed as Associate Principal Clarinet with the Toronto Symphony since 1981.

Luedeke's *Ceremonial Dances* for piano quintet was commissioned by the Penderecki String Quartet on a grant from the Ontario Arts Council. The title is taken from a book of poetry by Chilean poet Pablo Neruda, *Ceremonial Songs*. The titles of the nine individual movements are taken from a group of poems called "Toro" (The Bull). Neruda's attitude toward the bull ring is expressed in his memoirs, speaking of the assassination of Federico Garcia Lorca during the Spanish Civil War: "This criminal act was for me the most painful in the course of a long struggle. Spain was always a battleground of gladiators, a country where much blood has flowed. The bull ring, with its sacrifice and its cruel elegance, repeats — glamorized in a flamboyant spectacle — the age-old struggle to the death between darkness and light." *Ceremonial Dances* is evocative of Neruda's poetry.

Chris Paul Harman was born in Toronto in 1970, where he studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by the Edmonton, Kitchener–Waterloo, Toronto, Tokyo, and Windsor symphonies, CBC Vancouver, National Arts Centre, National Youth, Composers' and Esprit orchestras, and l'Orchestre de Chambre de Radio-Canada.

Mr. Harman has been commissioned by guitarists William Beauvais and Sylvie Proulx, violinist Jacques Israelievitch, oboist Lawrence Cherney, Continuum, Esprit Orchestra, the Guelph Spring Festival, the National Arts Centre Orchestra, the Sabat-Clarke duo, the Société de Musique Contemporaine du Québec, Société Radio-Canada, the Winnipeg Symphony Orchestra and, on a number of occasions, the Canadian Broadcasting Corporation.

Largely self-taught as a composer, Harman was a finalist in the 1986 CBC Radio National Competition for Young Composers, and was the Grand Prize winner at that same competition in 1990. *Iridescence*, the work that earned him the Grand Prize, was subsequently awarded first prize in the under-30 category at the 1991 International Rostrum of Composers in Paris, France. At the 1994 Rostrum, Harman's *Concerto for Oboe and Strings* was chosen as a Recommended Work in the General Category for composers of all ages. In consequence, both works have been broadcast in over twenty countries. In 1998, his orchestral work *Blur* was awarded first prize at the duMaurier Arts Limited Canadian Composers Competition with the Winnipeg Symphony

Orchestra. Most recently, his work *Let Me Die Before I Wake* was jointly awarded first prize with Gary Kulesha's *Symphony* at the Winnipeg Symphony Orchestras "Best of the '90s" competition.

His composition, *AMERIKA*, commissioned by the CBC and premiered by New Music Concerts in May 2001, is this year's recipient of the Jules Léger Prize for chamber music. Tonight's performance honours Mr. Harman with the revival of this work and the presentation of the award by the Canada Council.

Concerning the title of the work, Mr. Harman has written: "The final concert of New Music Concerts' 2000-2001 season was called *All Canadian, eh?* In response to this, I felt moved to create a work using source material that was distinctly non-Canadian. As such, I decided to use the principal melodies from Leonard Bernstein's *West Side Story*. The title of course comes from the song whose lyrics feature "I want to live in America." This irony is further encapsulated in the title, whose spelling with a "k" is used by the Japanese, the Dutch, and others."

AMERIKA received its European premiere in the presence of Canada's Governor General in Dresden, Germany on October 22, 2001 at an "all Canadian" concert conducted by Robert Aitken.

Special thanks to
Roger D. Moore

for his generous assistance in the presentation of this concert



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