

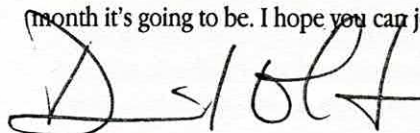
# New Music Concerts

Robert Aitken, artistic director

Dear Friends,

It is with great pleasure that I welcome you to our 2002-2003 season which kicks off on Sunday November 3 at the Music Gallery. On that occasion Robert Aitken, just back from premiering an incredibly challenging new concerto by Richard Tsang at the ISCM in Hong Kong, will give the first performance of a recently revised piece for flute and live electronics, "Jupiter" by guest composer Philippe Manoury. You don't have to wait until then to hear Bob play though, because **Two New Hours** will broadcast our May 26 concert this coming Sunday, October 27, on CBC Radio Two at 10:05pm. That concert, "A Portrait of Linda Bouchard" features the work that for many was the highlight of our season, Pulitzer Prize Laureate Henry Brant's "Ghosts and Gargoyles" for solo flute and flute choir commissioned by New Music Concerts. Bob will also perform the premiere of a new version of "Circle in the Sand" for solo flute and choir by French composer Thierry Pécou with the Elmer Iseler Singers at St. James' Cathedral on Friday November 1. As if that weren't enough, New Music Concerts' own season continues with three more events between now and December 1. We will present the Ensemble contemporain de Montréal in the Toronto leg of their national tour "Generation 2002" on November 14 at the Music Gallery. This dynamic ensemble of nine outstanding musicians will perform new works by young composers Marci Rabe and Nicole Lizée under the direction of founder Véronique Lacroix. They will be joined by soprano Marie-Annick Béliveau, whom you may recall was featured in the Jules Léger Prize-winning work by André Ristic at our Massey Hall presentation of "Generation 2000", in works by Patrick Saint Denis and Louis Dufort. Yes that's the same Louis Dufort who was chosen by Robert Normandeau to represent the younger generation of acousmatic composers at our "Rien à voir" concert last October, and yes there will be an electroacoustic aspect to Dufort's ensemble piece. This will be followed by an event that we are all looking forward to immensely, the presentation of the International Glenn Gould Prize to Pierre Boulez and the accompanying concert on November 24. The conducting duties will be shared on that occasion by Mr. Boulez and Bob Aitken, who will also be the solo flutist in "Mémoire". Congratulations to those of you who responded quickly and were among the first 50 to subscribe to our season—you will have prime seats at this otherwise "by invitation only" event. As I have explained to those of you that were not in time for this offer, we are trying very hard to obtain more tickets for the event and if we are able to do so they will be distributed in the order that I received your subscriptions. Here's hoping.

Well, there's bound to be another opportunity to tell you about our December 1 concert, but I'll just mention that president Austin Clarkson is just back from centenary celebrations for Stefan Wolpe in Germany and New York and our concert will feature the Canadian premiere of Austin's edition of Wolpe's "Enactments" for three pianos. Our own outstanding "piano man" David Swan will be joined by two of the hottest pianists on the Canadian new music scene, Stephen Clarke and Marc Couroux. That concert will also feature the Accordes quartet performing a haunting Holocaust-inspired piece by English composer Geoffrey Palmer and Fujiko Imajishi will premiere a companion piece for solo violin that Palmer wrote on commission from New Music Concerts. Whew! What a month it's going to be. I hope you can join us.



David Olds  
General Manager

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NEW MUSIC CONCERTS Presents  
**CARTE BLANCHE À PHILIPPE MANOURY**  
Sunday, November 3 at 8pm • The Music Gallery  
*Illuminating Introduction* with Philippe Manoury at 7:15pm  
TWO NEW HOURS BROADCAST NOV. 24 10:05 94.1 FM

NEW MUSIC CONCERTS launches its 2002-03 season with an evening dedicated to French composer **Philippe Manoury**. After the recent success of his opera, *K...* at the Opéra-Bastille in Paris, Philippe Manoury visits Toronto to present a concert of electroacoustic chamber works for computer and live instruments by himself and his colleagues from IRCAM, **Yan Maresz** and **Zack Settel**. **Robert Aitken** is featured in the Canadian premiere of Manoury's *Jupiter* for flute and electronics.

*Programme:*

**Philippe Manoury** (France, 1952) *Jupiter*\*\* (1987)  
*for flute and electronics*

**Philippe Manoury** (France, 1952) *Ultima*\*\*  
*for clarinet; cello and piano*

**Yan Maresz** (Monaco/France, 1966) *Metallics*\*\* (1995)  
*for trumpet and electronics*

**Zack Settel** (USA, 1957) - *Japtax* for Prepared Kettledrum (1996)  
*percussion solo with computer-based electronics.*

\*\* Canadian première

*Carte Blanche à Phillippe Manoury* features some of Toronto's most outstanding musicians: **Robert Aitken** (*Jupiter*); **Jim Gardiner** (*Metallics*) and **Trevor Tureski** (*Japtax*). The players for *Ultima* are **Max Christie** (clarinet), **David Hetherington** (cello) and **David Swan** (piano).

**Philippe Manoury** is the former director of SONVS, the Département d'électroacoustique et d'Informatique Musicales du Conservatoire National Supérieur de Musique de Lyon, and an associate of IRCAM (L'Institut de Recherche et Coordination Acoustique/Musique) in Paris.

Born in 1952, Manoury studied composition first with Gérard Condé and Max Deutsch at the École Normale de Musique, and subsequently with Michel Philippot, Ivo Malec and Claude Ballif at the Paris Conservatoire (1974-8). Parallel to his studies at the Conservatoire, he explored computer-assisted composition under the guidance of Pierre Barbaud.

Manoury's captivating work confirms him as one of the most gifted composers of his generation, and above all one who has successfully assimilated the teachings of his elders in a highly personal way.

Manoury came to public attention with the premiere at the 1974 Metz festival of *Cryptophonos* for piano, the first of his works involving the accumulation of microscopic details to form a globally perceptible whole. When referring to some of his works, Manoury draws comparisons with the density of Jackson Pollock's paintings.

With *Jupiter* for flute, and above all with *Pluton* for MIDI piano and live electronics, Manoury exploited the enormous flexibility afforded by computer technology: pre-recorded passages in the solo instrumental parts are subsequently recognized by the computer which in turn activates a complementary response. The enrichment provided by this technique allows for a new distribution of sound in space, parallel to the numerous transformations which take place in the solo part, and stimulated the development of Manoury's concept of 'virtual scores'.

**Yan Maresz** was born in Monaco in 1966. After studying piano and jazz guitar, he worked as the principal arranger for John McLaughlin. Maresz turned increasingly to composition (Berklee College of Music, Juilliard School, IRCAM's Year-Long Program in Composition and Computer Music, Villa Médicis). He has received numerous commissions from prestigious ensembles (Ensemble Intercontemporain, Radio-France, Orchestre de Paris). Maresz' *Metallics* will receive its first Canadian performance during this concert.

Keenly interested in the use of technology in music production/performance, American composer **Zack Settel** moved to Paris in 1986, with a Fulbright Scholarship for computer music research and composition at IRCAM. Settel remained at IRCAM until 1995, working full-time in the music production and music research groups. In 1997 Settel returned to North America, where he was a professor at McGill University for two years, chairing the Music Technology area, and teaching courses and graduate seminars in computer music. He also was a visiting professor of composition at the University of Montréal in 2002.

Much of Settel's music includes the use of advanced live interactive electro-acoustic systems ("audio rocket science"). He is represented on the program by the first Toronto performance of *Japtax* for Prepared Kettledrum which was premiered by New Music Concerts' principal percussionist Trevor Tureski at the Bang/Klang Festival in Montreal in 1996.

**Robert Aitken** is a well-known Canadian composer of orchestral, chamber, choral, and electroacoustic works that have been performed across Europe and North America. He co-founded New Music Concerts with Norma Beecroft in 1971, and is still its artistic director. Internationally praised as a versatile musician, he is also very active as a conductor and flutist, specializing in new music. Some 50 works have been written for him by noted composers, including John Beckwith, Elliott Carter, George Crumb, Bruce Mather, R. Murray Schafer, Toru Takemitsu, Gilles Tremblay, and John Weinzweig. He has more than 40 recordings to his credit, ranging from baroque standards to contemporary works composed especially for him. He performs Philippe Manoury's work, *Jupiter* for flute and electronics.

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NEW MUSIC CONCERTS Presents

## GENERATION 2002

Thursday November 14, 8:00pm • The Music Gallery

**L'Ensemble contemporain de Montréal**

Véronique Lacroix artistic director

TWO NEW HOURS BROADCAST DEC. 15 10:05 94.1 FM

*New works written especially for this  
renowned ensemble's Canadian tour, by:*

**Louis Dufort** (b. 1970, Quebec)

From l'Université de Montréal on (BA, 1997), through the Conservatoire de musique de Montréal (First Prize with high distinction, 1999), Louis Dufort has developed a fundamentally expressionistic personal style, often dramatically striving toward catharsis, as in *Pointe-aux-Trembles* (1996), *Transit* (1998) and *Zénith* (1999), or as in *Lucie* (1998) and *Consumption* (1999), where the performer is transformed into an actual character, furthering the narrative. *Décap* (2000), which received an Honorary Mention at the Prix Ars Electronica, marked the final point of this period of intense representational drama; in its stead came a more abstract expressivity as in *Spiel* (for flute, 2001), *Accident* (2001) and *Intonarumori* ("Harbour Symphony", 2002). Louis Dufort's works are performed in Montréal as well as in Europe. His CD *Connexion*, released on the label Empreintes Digitales in 2001, received nominations at both the ADISQ and the Prix Opus. *Vulvaton 2000* was awarded First Prize in ACREQ's Electro-Video Clip Competition (1996), and *Concept 2018957* received a First Prize at the SOCAN Awards (1997).

In addition, the composer participated in the *Symphony of the Millennium* (2000). Since 2000, he has collaborated regularly with modern dance choreographers, such as Marie Chouinard and Jocelyne Montpetit. A member of the Artistic Committees of both ACREQ and SMCQ, he teaches computer-assisted music techniques at the Conservatoire de musique de Montréal.

### **Déflagration (2002)**

programme note by Louis Dufort

"Déflagration" (Explosion): Be it the simple lighting of a match, the blast of a firearm or the detonation of an atomic bomb, violent combustion of matter remains a fascinating phenomenon of physics and sound.

It evokes memories of my childhood, when hours spent detonating rolls of explosive caps with a hammer would cause buzzing and ringing in my ears; I also discovered at that time the bleak reality of destruction, as I perused my father's illustrated works on the Second World War.

With this work, I attempt on the one hand to represent the physical aspects of the explosion of matter: the tension and sudden release of particles into air, comparable to the production of sound. In addition, I cast a critical eye upon the present, at a time when human flesh itself has come to serve as detonator of a people.

This piece is part of a compositional approach in which traditional instrument fabrication is transformed by way of virtual additions. Halfway between instrument making and composition, this approach basically makes use of the resulting new acoustic material to create a work of music.

### **Nicole Lizée (b. 1975, Saskatchewan/Quebec)**

In 1995, Nicole Lizée completed a Bachelor of Music degree from Brandon University with a double major in piano and composition. She studied piano with David Rogosin and Robert Richardson, composition with Patrick Carrabré, and participated in several master classes with Randolph Peters and Peter Paul Kaprowski. In 2001, she received a Master of Music degree in composition from McGill University in Montreal, where she studied with Denys Bouliane and John Rea. Her Masters thesis consisted of a work for large ensemble and solo turntablist that featured contemporary scratch DJ techniques fully notated and integrated into a concert music setting. The work was included in a promotional video/documentary for new turntable music in Montreal.

Nicole was recently awarded the 2002 Canada Council for the Arts Robert Fleming Prize and received a Canada Council grant to compose three works for DJ and electronics in combination with various acoustic ensembles. Other upcoming projects include a commission for Bradyworks in Montreal as well as number of computer based music projects.

### **Left Brain/Right Brain (2002)**

programme note by Nicole Lizée

Left Brain/Right Brain is inspired by the images and sounds associated with certain films in the science-fiction genre; particularly those from the 1950s and 1960s, when sci-fi was evolving and flourishing. Many of the films in this period used the brain as a visual and conceptual element and incorporate images of the brain either as a tool or specimen (brains sitting in jars in a lab) or in reference to a character and his own brain (eg. mad scientist, evil genius stealing brains to use in his experiments). The science-fiction soundtrack was becoming an integral part of the film and was evolving as quickly as the films themselves. To accentuate these new visual and conceptual aspects of sci-fi, composers were introducing new sonorities into their work. Lev Theramin, Maurice Martenot, Laurens Hammond, and Robert Moog had been demonstrating their new groundbreaking instruments since the late 1920s and these instruments were now starting to be heard and/or simulated in science-fiction soundtracks. Composers began to further process their sounds using effects such as reverb, delay, and filters. The sounds were intended to evoke those of otherworldly, more advanced beings and the machines that were their tools. Composers were presented with the challenge of emulating sounds that were not of this earth; the combination of acoustic instruments simulating electronic instruments and actual electronic instruments coupled with time based effect processing was an effective way of recreating this world. Echo effects could imply the massive distance that the being had travelled. Phasing and flanging mimicked the sound of a ray gun or laser. All of these innovative sonorities developed into a distinct music genre and became what is now known as the "quintessential 1960s Space Age sound".

This work is an ode to that brain in a jar.

### **Marci Rabe (b. 1978, Ontario/British Columbia)**

Marci Rabe is pursuing a M.Mus. from the University of Victoria after having received a B.Mus., Honours Composition from Wilfrid Laurier University. Currently, Marci is studying composition with Christopher Butterfield, and has previously studied with Glenn Buhr, Linda C. Smith, and Peter Hatch. Recent projects include participating in the Arraymusic Young Composer's Workshop and a work presented in a Continuum Contemporary Music Concert by the Gallery Players Association. Marci has also participated in reading sessions with the Victoria Symphony Orchestra and the Penderecki String Quartet.

**Philippe Manoury** is the former director of SONVS, the Département d'électroacoustique et d'Informatique Musicales du Conservatoire National Supérieur de Musique de Lyon, and an associate of IRCAM (L'Institut de Recherche et Coordination Acoustique/Musique) in Paris.

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Her music has a harmonic language based on colour more than function. The essence of her music is in the moment – letting it “be”. Free and intuitive, her music consists of static structures that are defined and suspended by subtle changes in colour and texture. Sound intimacy through the composer to performer to audience relationship is a compositional interest – connecting on an intimate as well as musical level.

**and amber cinders remain (2002)**

programme note by Marci Rabe

more than the beauty of stillness, silence embraces and colours what it surrounds.

**Patrick Saint-Denis (b. 1975, Quebec)**

First a keyboard player, guitarist, violinist and singer, Patrick Saint-Denis began studying composition in 1996 with Armand Santiago at the Conservatoire de musique de Québec. He attended classes with Louis Andriessen in Netherlands (International Young Composers Meeting) and with Denys Bouliane, Tristan Murail, Magnus Lindberg and John Rea at the Rencontres de musiques nouvelles du Domaine Forget (2000). Patrick Saint-Denis is currently completing studies in composition with Serge Provost at the Conservatoire de musique de Montréal.

In 1999, his piece *Tox* won him first prize in the Espace Musique Society Young Composers Competition. Recently, he was also awarded first prize for *Ex Motus* in the SOCAN 2001 Young Composers Competition (vocal music category). A member of SOCAN since 2001, his composition catalogue already consists of six major works.

**Berceuse pour enfants perdus au reste du monde (2002)**

programme note by Patrick Saint-Denis

As in the various fields of scientific investigation, research in music rests upon the formulation of hypotheses, which are verified by way of experimentation; as a result, conclusions are drawn and new hypotheses may now be formulated, thus carrying the research further.

My starting point for the Generation 2002 workshops was the human voice, or more precisely my dissatisfaction with vocal interpretations in the “Bel Canto” style. This way of singing strikes me as too narrow in a number of ways; I therefore decided to develop different ways of singing (performance modes) and to test them within the framework of the ECM’s workshops.

During these workshops, as I developed a repertoire of performance modes for voice with the singer, I also attempted to establish a parallel with the various

instruments of the ensemble. Afterwards, I concluded that the experiment with the repertoire of performance modes for voice had proven quite fruitful, but that the relation between the vocal experimentation and its transfer to the orchestra had not. This allowed me to formulate new hypotheses, resulting in a different project for the instruments. In short, in the light of this system of research I have written a piece that, I believe, raises certain questions and problems regarding vocal interpretation.

The composition takes its name from a poem by Pierre Perrault (*Berceuse pour enfants perdus d’avance au reste du monde*), whose poetry casts a troubling look at his impressive works of cinema. The poem also serves as program for the music.

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NEW MUSIC CONCERTS Presents  
**WITHIN/ABOVE/BEYOND/ENACTMENTS**  
Sunday December 1 at 8:00pm • The Music Gallery

To celebrate highly influential composer Stefan Wolpe's Centenary year, David Swan, Stephen Clarke and Marc Couroux are featured in the Canadian premiere of *Enactments* for 3 pianos in a new edition prepared by Austin Clarkson. Mr. Clarkson will give an introductory talk at 7:00. The concert will also feature the Accordes quartet performing the Canadian premiere of Geoffrey Palmer's third string quartet, titled *Within, Above, Beyond* which was inspired by a visit to the Nazi death camp at Birkenau. Fujiko Imajishi will premiere Palmer's *Reconciliation*, a companion piece for solo violin commissioned by New Music Concerts.

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All three concerts take place at **The Music Gallery**  
at the Church of Saint George the Martyr, 197 John St.  
(north side of Stephanie, west of McCaul)

Single ticket prices are \$20/\$10

Reservations: 416 204-1080

*Our concerts are made possible with the assistance of:*

The Canada Council for the Arts  
Ontario Arts Council  
Toronto Arts Council  
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