

Canadian Music Centre

Promoting music by
Canada's composers

www.musiccentre.ca

VANCOUVER CALGARY TORONTO MONTREAL SACKVILLE

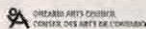


FONDATION
SOCAN
FOUNDATION



Conseil canadien
des arts

Conseil des Arts
du Canada




torontoartsbouncil

METCALF
FOUNDATION

NM

www.newmusicconcerts.com

157 Carlton St., #203 • Toronto Ont. M5A 2K3 • 416-961-9594

Canadian New Music Network 
Réseau canadien pour les musiques nouvelles

38th season | 317th event

New Music Concerts and the Goethe Institut present

MONTREAL STOCKHAUSEN PROJECT

Saturday November 15, 2008 | Enwave Theatre

New Music Concerts
Robert Aitken, director

NM | 08 C | 09

New Music Concerts 2008–2009 Season



Robert Aitken | artistic director

November Festival

Saturday November 1, 2008 | **Generation 2008** | Music Gallery

Ensemble contemporain de Montréal – Véronique Lacroix, director
Canadian Composers Michael Berger | Scott Good | Fuhong Shi | Brian Harman

Saturday November 15, 2008 | **The Montreal Stockhausen Project** | Enwave Theatre

Lise Daoust | Geneviève Deraspe | Chloé Labbé | François Duval | Marie-Hélène Breault

Sunday November 30, 2008 | **Sydney Hodkinson, Hope Lee + David Eagle** | Music Gallery

Accordes | Fujiko Imajishi | Joseph Macerollo | NMC Ensemble | + Centrediscs CD release



Saturday January 17, 2009 | **Duo Diorama** | Music Gallery

Minghuan Xu violin, Winston Choi piano perform music by
John Austin | Brian Current | Bright Sheng
Marcos Balter | Elliott Carter | John Melby

Sunday March 29, 2009 | **Roger Reynolds & His Protégés** | Isabel Bader Theatre

David Swan | Robert Aitken | NMC Ensemble with electroacoustic processing
Reynolds | David Felder | Chaya Czernowin
Juan Campoverde | Antonio Borges-Cunha



Saturday April 18, 2009 | **The Wit of Jürg Wyttenbach** | Glenn Gould Studio
The insights of Wyttenbach meet the music of Beethoven, with the NMC ensemble

Monday April 20, 2009 | **Jürg Wyttenbach** lecture/recital
Gallery 345 – 345 Sorauren Ave.

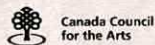
Repertoire, dates and artists subject to change

Subscriptions \$135 | \$80 | \$30 | **Pick 3** (or more) each: \$25 | \$15 | \$7.50

Call NMC @ 416 961-9594 or e-mail nmc@interlog.com

Introductions @ 7:15 | Concerts @ 8:00

www.NewMusicConcerts.com



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



GOETHE INSTITUT
INTER NATIONES

FOUNDATION
SOCAN
FOUNDATION



Canadian
Heritage

Patrimoine
canadien

[torontodartscouncil](http://torontodartscouncil.com)

[theMusicGallery](http://theMusicGallery.com)

New Music Concerts
Robert Aitken, director

NMC | 08
C | 09

38th season | 317th event

Saturday November 15, 2008

Enwave Theatre

231 Queens Quay West

Intro 7:15 | Concert 8:00

New Music Concerts and the Goethe Institut present

The Montreal Stockhausen Project

Guest Artists: Lise Daoust • Geneviève Deraspe • Chloé L'Abbé

François Duval • Marie-Hélène Breault • Kevin Austin

Programme:

— Introduction — 7:15 —

Karlheinz Stockhausen (Germany 1928 – 2007)

GESANG DER JÜNGLICHE (1955-56) 14'

Kevin Austin, sound diffusion

— Concert — 8:00 —

FLAUTINA (1989) 6'

Lise Daoust, solo flute

AVE from *EVE'S MAGIC* (1984/85) 25'

Chloé L'Abbé, alto flute and François Duval, bassett horn

ENTFÜHRUNG from *EVE'S MAGIC* (1986) 15'

Geneviève Deraspe, piccolo and electronics

— Intermission —

KATHINKA'S CHANT as *LUCIFER'S REQUIEM* (1983) 35'

Marie-Hélène Breault, flute and electronics

Stage manager Hélène Gagnon

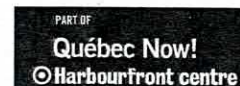
Lighting technician Onil Brusseau

Sound technician Luc Maltais

Please join us in the lobby following the concert for a reception courtesy of the
Bureau du Québec à Toronto.



GOETHE INSTITUT
TORONTO



PART OF

Québec Now!

Harbourfront centre

Québec
Bureau du Québec
à Toronto

New Music Concerts

Robert Aitken, c.m., Artistic Director

157 Carlton Street, Ste. 203 • Toronto M5A 2K3 • 416-961-9594

e-mail: nmc@interlog.com • www.NewMusicConcerts.com

Board of Directors:

Edward Epstein, president • **George Bulat**, secretary-treasurer

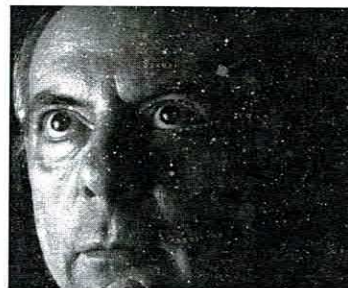
Peter Anson • **Austin Clarkson** • **Brian Current** • **Doina Popescu** • **Michael Koerner**, c.m.

Joseph Macerollo • **Jeffrey Smyth** | Emeritus Directors: **Marvin Green**, **Mary Morrison**, o.c.

David Olds, general manager • **Daniel Foley**, associate

Francine Labelle, publicist • **André Leduc**, photographer

Principal Supporters and Concert Sponsors (\$1,000+): Robert and Marion Aitken; Amphion Foundation, Inc.; Anonymous; Peter Anson; Austin and Beverly Clarkson; Max Clarkson Family Foundation; The Aaron Copland Fund for Music, Inc.; Catherine Delaney; Edward Epstein and Marta Braun; Goethe Institut; Imperial Tobacco Canada Foundation; Julie-Jiggs Foundation; Michael and Sonja Koerner; Koerner Foundation; McLean Foundation; George Montague; Roger D. Moore; Jeffrey and Tomiko Smyth; Ann Southam; Spiralis Music Trust; CBC Radio 2 | **Donors (up to \$999):** Franco Agar; So Jeong Ahn; Mrs. H.S. Aitken; Robert Mulder and Kristi Allik; Dominique Laplante and Les Allit; Rod Anderson; Istvan Anhalt; Anonymous (5); Keith Atkinson; James Bailey; Marcia and David Beach; Kathleen McMorro and John Beckwith; Sterling Beckwith; Jack Behrens; Gail Boire; Roel and Dorothy Buck; George Bulat; Harriet Bunting-Weld; Allison Cameron; John Cheesman; Brian Cherney; Lawrence Cherney; Barbara Chilcott Somers; Max Christie; Stephen Clarke; Daralis Collins; Daniel Cooper; John Cunningham; Brian Current; The Dan Family Foundation; Omar Daniel; Michael & Honor de Pencier; Donald Dickson and Amy Doolittle; Klaus and Marjut Dunker; Larry Beckwith and Teri Dunn; William Egnatoff; Eve Egoyan; Robin Engelman; Stanley Fefferman; Barbara Monk Feldman; James D. Fleck; Rob Ford; Elisabeth Frecaut and Paul Walty; Israel and Maceta Freedman; Mary Gardiner; Donna and Manfred Gitt; Bardhyl Gjevori; B. Golden; Michel Gonneville; Erica Goodman; Marvin Green; Patricia Green; James Harley; Richard Haskell; Ann & Lyman Henderson; David & Lee Hetherington; Ka Nin Chan & Alice Ping Yee Ho; Fujiko Imajishi; Scott Irvine; Al Jantzi; Linda and Gordon Johnston; Stefanos Karabekos; Ann and Eli Kassner; Thomas Kessler; Norbert and Bonnie Kraft; Veronika Krausas; Ann LaPlante; Edward Laufer; John B. Lawson; David Eagle & Hope Lee; Peter Legris; David Lidov; Joseph Macerollo; Mayumi Maemura; Marvelous Edibles; Jan Matejcek; Bruce Mather; Al Mattes; Gail McCleery; William McCuaig; Carolyn Arnason and Boyd McDonald; Carolyn McGee; Mary McGeer; Kathleen McLean; Jim Montgomery; Melinda Moore; Ruth Morawetz; Mary Morrison; John H. Munro; Music Media Corp.; David A. Nichol; David Nichols; Sheila O'Connell; Sharon Lovett and David Olds; Grace and Donovan Olds; Victoria Olds; Bernard Ostry; Alexina Louie and Alex Pauk; Juliet Palmer; Pearl Court Restaurant; Michael Pepa; Jerry Pergolesi; Douglas Perry; Susan Philpott; Sue Davidson Polanyi; Tim Moody and Doina Popescu; Juhan Puhm; Ailsa Wood and Toivo Puhm; Richard Nordahl and James Quandt; Christina Petrowska Quilico; Christopher Pommer and Lisa Rapoport; Max Rapoport; Paul Rapoport; Chris Reed; Nancy J. Reid; Wendy Reid; Jerry Richmond; John Riddell; Patricia Rideout; Gregor Robinson; Linda C. Smith and Rick Sacks; Ann and Ezra Schabas; R. Murray Schafer; Ruth Schattner; Adam Seelig and Nomi Rotbard; Casey Sokol; Andrew & Tauna Staniland; Helmut Reichenbacher and John Stanley; Robert Stevenson; David Swan; Alka Tandan; Jennifer Taylor; Paul Taub; James R. Tennyson; Gervais Thierry; The Michael Thomas Group Inc.; Laura Trachuk; Joaquin Valdepeñas; Jason van Eyk; Ruth Vellis; Patricia Wardrop; Jennifer Waring; Joan Watson; Larry Weinstein; Albert Wong; Doug Stewart and Kathleen Woodard; Glen and Louise Yearwood; Gayle Young; Pamela Young; W. Zwig.



KARLHEINZ STOCKHAUSEN, Composer (born August 22nd 1928 in Mödrath, near Cologne, died December 5th 2007 in Kürten).

Stockhausen composed 370 individually performable works, published 10 volumes of *TEXTE zur MUSIK / TEXTS about MUSIC*, and a series of booklets comprising sketches and explanations about his own works (Stockhausen-

Verlag). His first 36 scores were published by Universal Edition in Vienna and, since its establishment in 1975, the Stockhausen-Verlag has published the rest of his works. In 1991, the Stockhausen-Verlag also began to release compact discs in the Stockhausen Complete Edition which comprises 139 compact discs to date. Since 1998, the Stockhausen Courses Kürten for composers, interpreters, musicologists and auditors take place annually. In 1977, Stockhausen began to compose the music-scenic work *LICHT (LIGHT) The Seven Days of the Week*. *LICHT* with its Seven Days of the Week comprises about 29 hours of music: *THURSDAY* from *LIGHT* 240 minutes; *SATURDAY* from *LIGHT* 185 minutes; *MONDAY* from *LIGHT*, 278 minutes; *TUESDAY* from *LIGHT* 156 minutes; *FRIDAY* from *LIGHT* 290 minutes; *WEDNESDAY* from *LIGHT* 267 minutes; *SUNDAY* from *LIGHT* 298 minutes. Following the world première on October 16th 2004 of *LICHT-BILDER (LIGHT PICTURES)*, the last scene Stockhausen composed of his work *LICHT (LIGHT)*, Stockhausen began the work *KLANG (SOUND), The 24 Hours of the Day*. Until 2007, he composed the 1st Hour *HIMMELFAHRT (ASCENSION)* to the 21st Hour *PARADIES (PARADISE)*.

Already the first compositions of "Point Music" such as *KREUZSPIEL (CROSS-PLAY)* in 1951, *SPIEL (PLAY)* for orchestra in 1952, and *KONTRA-PUNKTE (COUNTER-POINTS)* in 1952/53, brought Stockhausen international fame. Since then, his works have been opposed to the extreme by some and admired by others. Fundamental achievements in music since 1950 are indelibly imprinted through his compositions: The "Serial Music", the "Point Music", the "Electronic Music", the "New Percussion Music", the "Variable Music", the "New Piano Music", the "Space Music", "Statistical Music", "Aleatoric Music", "Live Electronic Music"; new syntheses of "Music and Speech", of a "Musical Theatre", of a "Ritual Music", "Scenic Music"; the "Group Composition", polyphonic "Process Composition", "Moment Composition", "Formula Composition" to the present "Multi-Formula Composition"; the integration of "found objects" (national anthems, folklore of all countries, short-wave events, "sound scenes", etc.) into a "World Music" and a "Universal Music"; the synthesis of European, African, Latin American and Asian music into a "Telemusic"; the vertical "Octophonic Music". From the beginning until now, his work can be classified as "Spiritual Music"; this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works via "Overtone Music", "Intuitive



Canada Council
for the Arts

Conseil des Arts
du Canada



Canadian
Heritage

Patrimoine
canadien

torontodarts council
An arm's length body of the City of Toronto



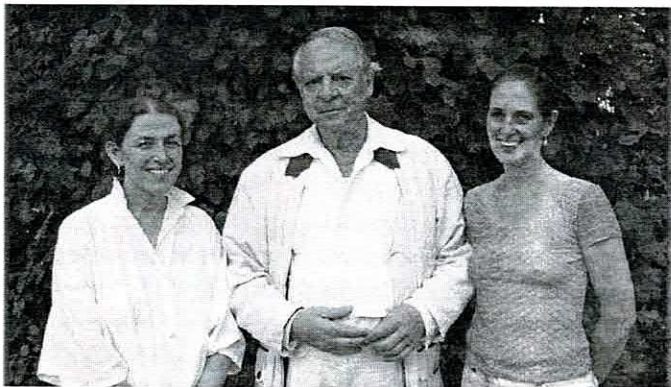
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

FOUNDATION
SOCAN
FOUNDATION

Music", "Mantric Music", reaching "Cosmic Music" in STIMMUNG (TUNING), AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS), MANTRA, STERNKLANG (STAR SOUND), INORI, ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE), SIRIUS, LICHT (LIGHT), KLANG (SOUND). In a spherical auditorium conceived by the Stockhausen, most of his works composed until 1970 were performed at the Expo '70 world fair in Osaka, Japan for five hours daily for 183 days by twenty instrumentalists and singers, thereby reaching an audience of over a million listeners. Stockhausen is the perfect example of the composer who – at nearly all world premières and in innumerable exemplary performances and recordings of his works world-wide – either personally conducted, or performed in or directed the performance as sound projectionist.

In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the State Conservatory in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the Free University in Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He was a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kürten in 1988, became Commandeur dans l'Ordre des Arts et des Lettres, received many gramophone prizes and, among other honours, the Federal Medal of Merit, 1st class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, 8 awards from the German Music Publisher's Society for his score publications, the Hamburg BACH Prize, the Cologne Culture Prize and, in 2001, the Polar Music Prize with the laudation: Karlheinz Stockhausen was awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for fifty years.

— Official Biography provided by Stockhausen Verlag



Stockhausen with Suzanne Stephens and Kathinka Pasveer in Kürten, August 2003

Hommage à Stockhausen

Invention, découverte : *Zeitmasse*, *Gruppen* pour trois orchestres, le *Chant des adolescents* (un chef-d'œuvre électroacoustique), *Kontakte*, *Hymnen*, *Refrain*, *Momente*, les *Klavierstücke*, *Inori*, *Stimmung* (Accord), *Mantra*, *Zyklus*, *Spiral*, *Sirius*, un *Helikopter-Quatuor* à cordes, *Licht* (opéra en 7 jours) *Ora prima/Ascension*. Ces quelques titres évoquent un esprit, celui d'un explorateur d'une rare audace.

Stockhausen est venu trois fois à Montréal, invité par Musique de notre temps, puis par la Société de Musique Contemporaine du Québec (SMCQ). Je l'avais rencontré quelquefois auparavant, notamment en 1957 et 1960 à Darmstadt. Nous assistions à ses cours donnés en allemand. Heureusement ils étaient illustrés de nombreux exemples musicaux ce qui nous permettait d'en saisir les points saillants. De plus, il avait généreusement offert aux étudiants de langue française de leur faire l'après-midi un résumé en français, ce qui avait lieu assis dans l'herbe, décor propice aux échanges conviviaux.

On a trop souvent associé Darmstadt à la Mecque du « sérialisme » issu de l'École de Vienne (Schoenberg, Berg, Webern), mais après la seconde guerre mondiale, ce fut aussi, on ne le dira jamais assez, un haut lieu de réconciliation franco-allemande et de partage international. Parmi les invités de la première heure, ne trouve-t-on pas Varèse, et Messiaen dont le *Mode de valeurs et d'intensités* pour piano fut un point tournant pour Stockhausen? Et l'amitié Boulez Stockhausen ne manifeste-elle pas un nouvel état d'esprit? Après une telle guerre, il fallait tourner la page : rupture non pas avec le passé mais avec des habitudes séculaires? « Il ne faut pas confondre tradition avec mauvaise habitude », disait Varèse. À cette nouvelle donne furent associés les noms de Nono, Berio, Maderna, Pousseur, Cage, Ligeti, auxquels, avec plusieurs autres, je joins celui de Serge Garant.

Stockhausen m'a toujours enthousiasmé, mais je ne le suivais pas toujours dans ses fascinations ésotériques. Malgré cela la Musique, portée par une énergie peu commune, garde toujours la priorité.

Après la première de *Kontakte* à Montréal, une réception avait été organisée à la maison où l'on retrouvait entre autres Pierre Mercure, Clermont Pépin, François Morel, Bruce Mather, Jean Papineau-Couture, Istvan Anhalt, Claude Champagne, David Tudor, et Maryvonne Kendergi. L'accueil à Montréal avait été chaleureux et nous trinquâmes tous à cette fraternité conquérante. Aujourd'hui, en reconnaissance, je me dis qu'il faut continuer cette libation. Plus tard quelques québécois allèrent étudier avec lui à Cologne. Entre autres Claude Vivier et Michel Gonneville, ainsi que la flûtiste Lise Daoust.

Fin mars 1958 : création des *Gruppen*, pour trois orchestres, au Palais des expositions, le Rheinsaal de Cologne. Quelques camarades de la classe de Messiaen (dont Gilbert Amy, compositeur, Daniel Charles, philosophe, et moi-même) décidèrent de faire le voyage afin d'assister à une création sans précédent et surtout aux répétitions. Le public était entouré par trois orchestres. Celui de gauche était dirigé par Stockhausen, celui de face au centre par Bruno Maderna, celui de droite par Pierre Boulez. À la suite des antiphonies de Gabrieli et de Monteverdi quatre siècles auparavant, une véritable joute spatiale s'organisait, les sons s'interpellant d'un orchestre à l'autre, ou glissant de façon continue au-dessus de nos têtes. Pendant les repos des musiciens, les trois chefs, assis les uns en face des autres, répétaient leur gestique silencieuse avec des changements fréquents de tempi indépendants, véritables défis pour la coordination. Au concert, l'œuvre fut jouée deux fois. Entre les deux, Boulez interpréta lui-même sa troisième sonate pour piano. Moments en mémoire.

La dernière oeuvre dont j'ai pu entendre l'enregistrement s'intitule : ORA PRIMA, pour orgue, soprano et ténor, commande de la cathédrale de Milan pour la fête de l'Ascension. Le compositeur a écrit qu'à sa mort, il s'imaginait monter ainsi vers les cieux... À l'audition, je fus fortement ému : de la totale complexité des enchevêtrements chromatiques se dégageait par moments une résultante extrêmement simple. Métaphore? Une sérénité fraîche que ne peut voiler aucune catastrophe.

On ne peut tirer une conclusion : une telle œuvre semble encore en évolution. Il reste simplement à dire mille fois MERCI, cher Karlheinz Stockhausen, pour une démesure qui est également générosité. Au-delà de la Mort elle manifeste la Vie.

Gilles Tremblay

GESANG DER JÜNGLIGE ("Song of the Youths"), a dramatic and otherworldly piece for magnetic tape and five loudspeakers, combines recordings of electronic sounds with recordings of text fragments drawn from the Bible's *Book of Daniel* and sung by a boy soprano. Hailed by many as the first masterpiece of electronic music, this thirteen-minute-long composition received its world premiere in the large auditorium of Cologne's West German Radio on May 30, 1956.

Stockhausen's compositions typically proceed from a single governing idea. Here, the idea was to seamlessly fuse the sound of the human voice with electronically generated sounds. At West German Radio's Studio for Electronic Music, Stockhausen analyzed sung verses into their elementary phonetic components, then incorporated these sounds into a timbre continuum that ranged from pure tones (electronically generated sine waves) to white noise (electronically generated aperiodic sound.) To aid in constructing this continuum, the composer transposed, combined, and otherwise altered multiple recordings of the boy's singing. Stockhausen also generated sine wave complexes to create vowel-like sounds and filtered electronically generated noise to arrive at consonant-like sounds. Once the continuum had been constructed, the composer extracted from it the basic elements and groups of elements he would use in composing.

The youths referred to in *Gesang der Jünglinge's* title are the youths in the Bible's *Book of Daniel*, whom King Nebuchadnezzar threw into a fiery furnace for refusing to worship a golden idol. With amazement, the king then beheld the youths unscathed, singing praises to their God from the heart of the inferno. In *Gesang*, Stockhausen has used eleven of the verses sung by the youths, presented in a far from straightforward setting. Much is swallowed up in the roar of Stockhausen's electronic fire, but the opening words of each verse, "Preiset den Herrn" ("Praise ye the Lord"), can be heard recurring throughout the composition as a kind of refrain and, on a less audible level, as an element that unifies sections. *Gesang* is an explicitly religious work, and the words "Preiset den Herrn" are crucial to its meaning.

The composer subjects material drawn from the verses to numerous permutations which take place on several levels: word, syllable, and phoneme. Thus, if our original sequence is "preiset den Herrn," a different word sequence might yield "den Herrn preiset," a different syllable sequence "prei- Herrn set den," and a different phoneme sequence "eiprs et den nHerr."

Besides being varied sequentially, the words are often combined so as to sound simultaneously. As a result of such simple procedures, words flicker in and out of existence. Sometimes a word's meaning is dissolved; at other times, unexpected

combinations cause new words to spring into being. Some permutations obviously alter the comprehensibility of the text more drastically than others. This means that in addition to the tone-noise continuum, a second continuum of sense-nonsense is at work. Adding to the piece's complexity is the fact that the sung sounds, like the electronic sounds and "mixed-type" sounds, are varied serially with respect to pitch, volume, and duration. *Gesang* is, in fact, an impressive example of "total serialism," a method of composing which Stockhausen helped pioneer.

One of *Gesang*'s most astonishing and innovative aspects is its spatialization. During the performance, the listener will perceive its sounds moving clockwise and counterclockwise around her. Sounds approach and recede, stand still or zoom away. The spatial dimension of *Gesang* articulates its form, but more importantly, adds dynamism and drama to this enigmatic piece. Guided by intuition and an unerring sense of drama, Stockhausen has used serial techniques and spatialization in the same way that Bach, centuries earlier, had used counterpoint: as a means to profound expressive and spiritual ends.

—John Smalley, Columbia University

ENTFÜHRUNG / ABDUCTION (1986)

for piccolo flute
(of MONDAY from LIGHT)

ABDUCTION for piccolo originated from the children's *EVE-Song* at the end of the opera *MONDAY* from *LIGHT*.

$\text{♩} = 107$

Mon- ta k ge-bo-ren aus Li-cht,
Mon-day born out of Li-ght.

Ze-re-mo-nie u-n-t Ma-gie,
Ce-re-mo-ny a-n-d ma-gi-c.

Following a "proclamation", a spiral climbs upwards around this melody in 13 x 2 virtuosic variations, which begin on the following notes:

These 13 initial notes are held out, and with each one, the flutist changes her (his) direction. Her (his) playing moves from the rear – through the listeners in the auditorium – towards the front onto the stage and from there disappears into the distance.

Whoever hears this musical spiral will be **abducted** into a magic world of scintillating, glitterizing, tiralirraling, chirpirilifing, trillikiping, glissirining, sparkilining, shriltisiking, clitirising, twirlimizing, kissipijing, tinkilining, piccolinging tonesidiens.



ENTFÜHRUNG, solo for piccolo flute, is dedicated to Kathinka Pasveer, who played the world première on October 10th 1991 at the *House of the Cultures of the World* in Berlin.

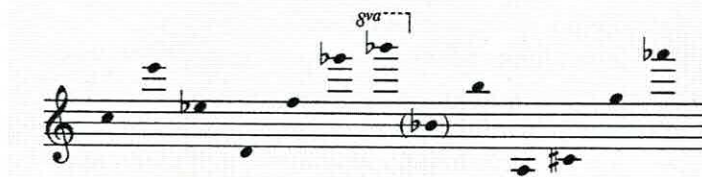
FLAUTINA (1989)

for flute with piccolo and alto flute

The work *LIGHT* is derived from a *super formula*, which comprises three superimposed *formulae*. One of these is designated as the *EVA-formula*.

FLAUTINA was composed in 1989 as a birthday present for the flutist Kathinka Pasveer. In it, the *EVE-formula* is temporally lengthened four-fold (16th note = quarter note). Its 12 main pitches

are spread over the entire combined range of flute, piccolo and alto flute.



To hold the three instruments, a silver quiver – consisting of three variously sized tubes – is worn. The changes between instruments are bridged by sung and hummed notes.

The “coloured rests” of the *formula* call forth *rushing noise*, *kissing noises above the mouth-hole (with key-slapping)*, *tongue-clicks and sighing*, *flutter-tongued rushing noise* alternating with irregular staccato *spitting noises*, *voice-less whistling*. Micro-steps clarify how variously large the distance between two main notes can be heard. The vibrati of longer notes are rhythmized, repetitions are occasionally lightning-fast.

The person FLAUTINA is a flute-spirit in human costume: bewitchingly enchanting.

Kathinka Pasveer played the world première on October 29th 1989 at the *Mozart Saal* of the *Konzerthaus* in Vienna to open the first concert of WIEN MODERN '89.

AVE (1984/85)

for basset-horn and alto flute

AVE for basset-horn and alto flute is a duet version of the scene MESSAGE for basset-horn, alto flute, choir, and modern orchestra of EVE'S MAGIC, Act III of the opera **MONDAY from LIGHT**. The title AVE was chosen to avoid confusion. This version includes – as does MESSAGE – the four sub-scenes EVE'S MIRROR – NEWS – SUSANI with ECHO – AVE. It is intended for quasi concert performances.

Contents

EVE'S MIRROR

EVE appears as basset-horn player. She plays, absorbed in herself, accompanied by an invisible flute in the distance.

NEWS

The flute approaches. The two call to each other.

SUSANI

The basset-horn player then performs the solo SUSANI and dances for an audience which – in her imagination – surrounds her. At the same time, the alto flutist plays SUSANI'S ECHO, an equally independent solo having completely different characteristics and moods. While playing, she moves – hidden – in a semi-circle around the basset-horn player. From time to time part of the flute or a hand, or a foot can be seen.

AVE

After loudly whispering the numbers one to thirteen, a female alto flutist disguised as a young man rushes in. The two now play a duet having 7 stages:

touching and getting to know one another;
greeting and arguing with shouts (but also with kissing noises...);
singing, playing and tongue-clicking around each other;
speaking with each other through their instruments;
seducing each other;
weeping and cheering up again;
yearningly sighing, finally dancing with each other and uniting.

They end in an entwined pose.

EVE'S MIRROR and SUSANI were composed by me in July and December 1984. AVE – as MESSAGE – was composed from January to March 1985 at the *Leisure Lodge, Diani Beach* (Kenya) and is dedicated to Suzanne Stephens (basset-horn) and Kathinka Pasveer (alto flute). Giampiero Cantoni, president of the *Società per le Belle Arti ed Esposizione Permanente* in Milan, asked for a composition which could be performed at an exhibition entitled “Mozart's Magic Flute” scheduled for the spring of 1985, and so I proposed the duet AVE. Suzanne Stephens and Kathinka Pasveer then played the world première on June 10th 1985 at the *Palazzo di via Turati 34*. For this occasion, I wrote the following text:

Mozart's magic flutist has expanded his abilities to an indescribable degree. He no longer makes mistakes. His Adored One no longer sings in ethnic German or any translation, but rather in the most international language of the basset-horn. On their instruments, both can now rush like wind, shout, sing, speak, yodel, weep, sigh and cheer; they play rapid passages in quarter-, sixth- and eighth-tones and other minute steps. Effortlessly, they move in space with daring positions, dancing virtuosity, humor, with much charm and with erotic allusions, ending with a tender kiss on the band.

KATHINKA'S CHANT as LUCIFER'S REQUIEM (1983)

for flute and electronic music

(duration circa 33 minutes)

SATURDAY from LIGHT (SATURN-DAY) is the LUCIFER DAY: day of death, night of the transition to the LIGHT. Like LUCIFER, every human being dies an apparent death – enchanted by the sensual nature of the music of life. Thus, LUCIFER'S REQUIEM is a requiem for every human being who seeks the eternal LIGHT.

KATHINKA'S CHANT protects the soul of the deceased from temptations, through musical exercises to which it regularly listens for 49 days after physical death, and by which it is guided to clear consciousness. To prepare for death, one can learn during one's life time to listen to these exercises in the right way.

KATHINKA: KAT (Cat – the animal figure of SATURDAY)

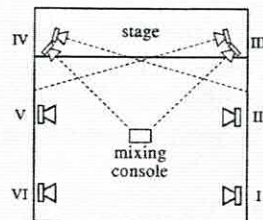
THINK

A (Alif – Alpha, the Beginning, Origin).

KATHINKA *sings* with flute and voice.

Six tracks of electronic music – *the six mortal senses* in the original version – provide the resonance in 24 stages, each of which has one **fundamental segment** and **overtone groups** of the LUCIFER formula:

- I Sight;
- II Hearing;
- III Smell;
- IV Taste;
- V Touch;
- VI Thinking.



KATHINKA'S CHANT begins with a **SALUTE**.

Then it instructs the soul by means of 2 x 11 EXERCISES for LISTENING with 2 PAUSES in 24 STAGES, which form a homogeneous process and are clearly announced by signals of the high F.

Initially the listening is concentrated on the first 11 exercises with a pause at ⑦

(stages ① to ⑫):

① Regular pulsation in elevantuplets in the 1st tone
(Compare all body rhythms; elevantuplets as assigned task.)

② Initial accent and rhythmic modulation in the 2nd tone
(Accentuated choice of birth and initiation modulates the rhythms of the soul.)

③ Bent ascending scale with 12 steps as nonuplet
(12 chromatic pitches of the octave as the 12 houses of life in the rhythm of 9 steps with 3 intermediate steps.)

④ Sustained duration in the repeated 2nd tone and irregularly subdivided duration in the 3rd tone
(The undivided preceding division, the constant preceding the erratic.)

⑤ Tail-period (final period) in the 4th tone
(Concentration on the period which is prior to the end, before concentrating on the initial period [in the 20th stage] and the middle period [in the 21st stage]; bridle the tail before head and heart.)

⑥ Improvisation (variation) on what is past and what is to come
(The middle of the Eleven looks back and ahead, before the first pause arrives.)

⑦ First pause
(Seven is peace.)

⑧ Coloured silence in septuplets
(When the tones cease, the breath of silence comes forth; the holy Seven first.)

9 Onset timbre in the 5th tone
(Savour the onset: bright-dark or dark-bright.)

10 Continuous timbre transitions in the 6th tone
(Nothing is stable – everything is moving – remember the timbres.)

11 Echo of the 5th tone
(Savour the onset a second time; however, as an ECHO.)

12 Echo of the 6th tone
(Remember the memory of the timbre transitions.)

Now the soul concentrates on the
second 11 exercises after a pause at 13
(stages 13 to 24):

13 Second pause
(After the first 11 exercises for listening after death, the second peace comes at thirteen.)

14 Second echo of the 5th and 6th tones
(Memory of memories of memories of the onset timbres and timbre transitions; tattered previous lives.)

15 Wind
(The rushing of the wind is The Beyond of songs, irregularly blurred and ghostly.)

16 Coloured silence in bright-dark-triplets
(If the breath of silence in threes descends, the second on the third and first depends.)

17 Small wind and pre-echo
(Short, narrowed rushing of wind foreshadows the 7th tone.)

18 Groups of periods in the 7th tone
(Recognize the number of repeated rhythms, compare the numbers; large Three devours small Two and Three. The 7th tone is closest to the 1st and is the decisive turning point.)

19 Coloured silence in quintuplets
(In 8th place coloured silence was in septuplets, in 16th place in triplets, and here, in 19th place, it breathes in brightening quintuplets; the Thirteen remains for the end.)

20 Head-period (initial period) in the 8th tone
(The 4th tone pointed at the end, the 8th points at the beginning and places the head above the tail.)

21 Heart-period (middle period) in the 9th tone
(If tail and head have been well considered, the heart is laughing in mid-field – so that it may happily break.)

22 Irregular timbre-change “nervous” in the 10th tone
(1 + 3 + 2 + 4: in the 10th tone the end approaches you, the peace is over.)

23 Decelerating and accelerating pulse in the 11th tone
(All that was regular begins to deviate; the 11th tone is LUCIFER'S last.)

24 Coloured silence
in thirteentuplets
(The final silence breathes in the magic metre of the Thirteen, rising – falling – rising.)

Thus, the 2 x 11 exercises with 2 pauses are concluded.

These EXERCISES are followed by:

THE RELEASE OF THE SENSES – WAY OUT – THE 11 TROMBONE TONES – THE SCREAM.

THE RELEASE OF THE SENSES (DIE ENTLASSUNG DER SINNE), a 2-fold magnification of the **formula**, follows a minor second lower on **E-flat**. 7 signals of the high **F** announce the beginning of the 7 limbs.

(Score KATHINKA'S GESANG, beginning of *THE RELEASE OF THE SENSES*.)

Annotations in the score include: *molto rit.*, *sehr langsam*, *DIE ENTLASSUNG DER SINNE*, *mit*, *Vorschlage halt*, *nicht zu schnell*, *von Pedalen herunterströmen*, *da*, *spiralförmig bis hinter das Sechseck-Tuch tanzen, mit starren Posen zwischen durch.*, *Microinhalten mit Lippen*, and *(♩ = 75,5) Tempo exakte*.

Then in the *WAY OUT*, final respiration slowly transforms itself into shrill, expiring laughter, leading into *THE 11 TROMBONE TONES* which are the core of the formula, extorted from the flute at the end of KATHINKA'S CHANT.

Is *THE SCREAM* the deliverance for reincarnation, for eternal extinction, or for entrance into the clear LIGHT?

Composition and realisation

For the **electronic music** of KATHINKA'S CHANT, I first wrote – in May 1983 – a **form scheme** with explanations of the symbols. It contains the information for the theoretical programming. This I discussed with Marc Battier, a musical-technical assistant at IRCAM, with whom I wished to collaborate.

During 2 x 7 days in December 1983 and August 1984 I realised the electronic music at IRCAM. Battier had programmed the *synthétiseur 4X* according to my score, aided by a *PDP 11* computer.

The **working notes** made during the period in the studio contain the data for the particularities of the timbres and relative volumes selected by ear.

The realisation was concluded at IRCAM on August 22nd 1984.

From May 9th to May 14th 1985 the world première and five further performances took place at IRCAM, with Kathinka Pasveer (flute) and a six-track projection of the electronic music (sound projection: K. Stockhausen).

The work lasts about 33 minutes. It is dedicated to Kathinka Pasveer.

The most substantial aspect is the 6-layered spatial polyphony of controlled phase shifts of harmonic spectra. A reorientation of musical logic in the domain of harmony – which was not possible with previously available technical means – may now be possible. Through the employment of very specific fundamentals and shift durations – especially very long durations and certain dynamic balances within the groups of partials – the simultaneous phase shifting of phase-synchronous groups of partials in rich over tone spectra can possess a magnanimous beauty such as has never been heard before. The changes of slow phase shifts have such a strong temporal logic, that it is possible to follow fourth-, third-, and especially half-phases exactly; the sonic boom which signals the coincidence of the maxima of all overtones as they pass through zero is experienced each time as a liberating new beginning.

Through the phase shifts of harmonic spectra and the associated booms of imaginary giant gongs at the zero-points of the phase cycles, the version of KATHINKA'S CHANT as LUCIFER'S REQUIEM for *flute and electronic music* has given the REQUIEM a hitherto unknown spaciousness, solemnity, austere beauty in the gliding harmonic transitions through all consonance-dissonance gradations, a traceable polyphonic multi-layeredness and purposefulness of the partial processes – as a magic world around the solitary voice of the flute.

Celebrating Elliott Carter

New Music Concerts honours Elliott Carter's 100th birthday with the launch of a very special NAXOS CD+DVD and performances by Robert Aitken, Fujiko Imajishi, David Hetherington and Max Christie
Monday December 15, 2008 7:30 - 9:30 | Party Room, 1st Floor, 38 Avoca Ave.

(at the corner of St. Clair 2 lights east of Yonge St.)

\$60 Admission includes complimentary copy of the CD+DVD, refreshments, video presentation and an appreciation of Carter's music by Canadian composer Brian Cherney.

Reservations required: 416.961.9594 (New Music Concerts)

A charitable receipt for income tax purposes will be issued for the portion allowed by CRA guidelines

PERFORMER BIOGRAPHIES

Kevin Austin, sound diffusion

Kevin Austin has been active in electroacoustics for about 35 years, having worked in live electronic improvisation, in the studio, created compositions for performers and ea with dancers, sculptors, film and video, theater and installation artists, along with a number of sound-text compositions. Since founding the Concordia University Studio in 1971, through teaching and production activities, he has been involved in the development of almost two generations of sound artists.

Co-founder of the Canadian Electroacoustic Community (CEC), he has written many articles and notes on electroacoustics over the past 30 years, and has remained active in the promotion and presentation of sound art. The Concordia University ea series of concerts, EuCuE is now entering its 24th season, and has presented more than 400 concerts of more than 2500 pieces in this time.

Multi-speaker concert presentation, starting in the late-70s was a natural outgrowth of his work with one of Canada's first live-electronics ensembles, MetaMusic, which performed more than 150 concerts, many of them using an 8 speaker system, from 1971 to about 1978. After this time, he performed with the CECG/ GEC [Concordia Electroacoustic Composers Group].

Austin has regularly been asked to advise on setting up multi-speaker studios and concerts, and has prepared multi-speaker sound projection for several hundred works over the past 20 years. Of note is that his first studio based pieces (from 1969) were for 4-channel tape.

Marie-Hélène Breault, flute

Marie-Hélène Breault has appeared with l'Ensemble de la Société de musique contemporaine du Québec, l'Ensemble contemporain de Montréal and has participated in a number of events under the auspices of Innovations en concert, Codes d'accès and Jeunesses musicales du Canada. Breault has given many performances abroad, notably in Germany, the USA and Mexico, and has participated in many world premieres of works by Canadian and international composers. She has been the recipient of numerous grants from the Canada Council for the Arts and le Conseil des arts et des lettres du Québec. In 2006, Karlheinz Stockhausen awarded her first prize for her interpretation of KATHINKAS GESANG ALS LUZIFERS REQUIEM. Breault holds an Artist Diploma from Yale University and Ph.D in performance from l'Université de Montréal. Her principal professors were Lise Daoust and Ransom Wilson, and post graduate studies with Philippe Bernold, Raymond

Guiot, Emmanuel Pahud and Kathinka Pasveer. She is currently pursuing Doctoral studies in Musicology at the U of M under the direction of Michel Duchesneau and Caroline Traube, for which she received a prix de l'ACFAS in October 2007.

Lise Daoust, flute

Lise Daoust, currently principal flute with the Société de Musique Contemporaine du Québec, has been driven by a curiosity to explore a wide world of repertoire: from the popular songs of South America to the ragas of India, with incursions into jazz and a particularly happy interlude in China.

Lise Daoust also spends a good deal of her time exploring the classical flute repertoire, as well as teaching. She has been a regular guest teacher at the Symposium International du Domaine Forget since 1981, and taught at the Banff Music Centre in 2003 and 2004. She is also a professor at the Faculty of music of University of Montreal.

Her interest in contemporary music has led to collaborations with composers from here and elsewhere. She won the Prix Flandre-Quebec in 1988 for her interpretation of contemporary music. Her strong interest in the music of Karlheinz Stockhausen has led to the exploration of the works he composed for the flutist Kathinka Pasveer, and to research into his concept of the "theatrical concert".

Lise Daoust was trained in her native city, at the Conservatoire de Montréal. She completed her studies at the Conservatoire de Paris with Jean-Pierre Rampal, Christian Lardé and Alain Marion. Her discography comprises a dozen of titles and includes works by Mozart and Hummel, as well as works by Ravi Shankar, Arvo Pärt, Walter Boudreau and Denis Gougeon.

Geneviève Déraspe, flute

Geneviève Déraspe studied at l'Université de Montréal under Lise Daoust, and subsequently with Raymond Guiot, Kathinka Pasveer et Mario Caroli during four years in Europe. She has been the recipient of many prizes and grants such as le Fonds Québécois pour la Recherche sur la Société et la Culture, la Bourse Alain Marion and the Canada Council for the Arts. A dozen new works for flute have been dedicated to Déraspe and she is involved each year in numerous world premiere performances. She performs regularly as a soloist and in the ensembles KORE, PRIMA, SMCQ and l'Orchestre de la francophonie canadienne.

François Duval, basset horn

After studies at the conservatoire de musique de Québec with Marie Picard, François Duval completed his Masters and began a Doctorate in performance with André Moisan at l'Université de Montréal. In addition to his doctoral studies Duval has also served as professor of clarinet at Cégep d'Alma and at the Conservatoire de Musique de Saguenay since 2007.

Duval has won numerous distinctions at various competitions and has been the recipient of many prizes and grants: first prize at the Sinfonia International Concerto Competition (2005), first prize at the concours Clermont-Pépin (2004), and grants from Fonds des amis de l'art, Conseil des Arts du Canada, de l'Université de Montréal, Fonds Québécois de Recherche en Société et Culture.

Duval has taken master classes with internationally renowned clarinetists Charles Neidich, Ronald Van Spaendonck, Joaquin Valdepeñas, Philippe Cuper, Wolfgang Meyer, Robert Reisling, Robert Spring and Ralph Manno. He twice participated in the Stockhausen-Kursen in Kürten, Germany where he had the distinction of being awarded a prize by Stockhausen himself for his performance of one of the composer's works. On September 7, 2007 he gave the North American premiere of AVE.

Chloé L'Abbé, flute

Born in Montréal, Canada, in 1982, Chloé L'Abbé began to play the recorder at age 4 and started playing the flute at 7. She soon had success in many competitions (Canadian Music Competition, «Young Soloists I Musici») and played as a soloist with orchestra at a young age. Chloé also took part in many television and radio programs («Young Artists» recitals, CBC broadcast). In 2002, 2003, 2005 and 2007 Chloé participated in the Stockhausen Music Courses in Kürten, where she won prizes for her performances (2002 and 2007). Among her other distinctions are the first prize at the OSM Young Soloists Standard Life competition in 2005. She has performed as a soloist with the Québec Symphony Orchestra, I Musici de Montréal and the Montréal Symphony Orchestra.

Chloé studied at the Québec Music Conservatory from 1994 to 2001 where she obtained the Prix avec Grande Distinction. She also won the Wilfrid-Pelletier prize, and the Canada Council for the Arts prize in 2003, 2004 and 2007. From 2001 to 2004 Chloé studied at the University of Toronto (Artist Diploma Program) with Mr. Patrick Gallois. She then completed her Doctorat at the University of Montréal (Ph. D. Program – performance) in 2007 with Mrs. Lise Daoust. She is currently studying at the Hanns Eisler Hochschule Berlin (Konzertexam) with Mr. Benoît Fromanger.