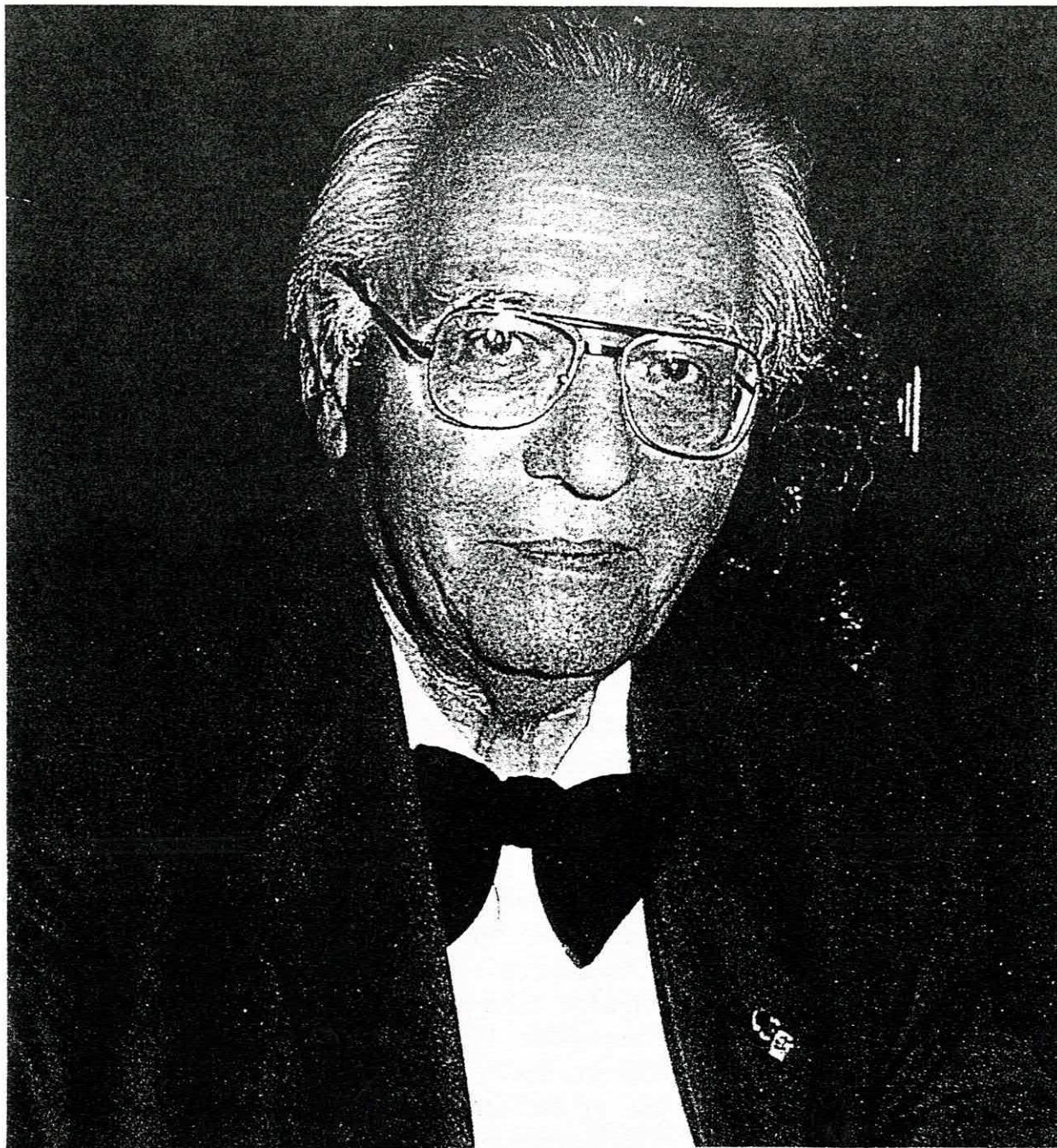


new music concerts presents
OLIVIER MESSIAEN - A TRIBUTE



*Two concerts celebrating his piano and orchestral works
in definitive performances by Yvonne Loriod and Roger Muraro*

NEW MUSIC CONCERTS PRESENTS
Olivier Messiaen -A Tribute

Olivier Messiaen was born in Avignon on December 10, 1908. His mother was the poet Cecile Sauvage. His father, Pierre, was a professor of English, noted for his translation of the complete works of Shakespeare. Messiaen's childhood was spent in the region of the Dauphiné mountains and instilled in him a life-long love of nature and a passionate interest in birdsong. At the age of ten he entered the Conservatoire de Paris, graduating in 1930 with first prizes in piano accompaniment, organ improvisation, composition and theory. In 1936 he founded, with André Jolivet and Daniel Lesur, an association of composers known as *Jeune France*, the intent of which was to provide an antidote to what they regarded as the frivolity characteristic of French music of that era.

While serving as a hospital attendant during the Second World War Messiaen was captured by Nazi forces and imprisoned for two years in Stalag VIII at Görlitz in Silesia. It was there that he wrote one of his most charismatic works, the *Quatuor pour la fin du Temps* (1941). Shortly after his repatriation in 1942 he was appointed professor of harmony at the Conservatoire de Paris. His first great public recognition came in 1945 with the storm of controversy surrounding the première of his *Trois petites Liturgies de la Présence divine*; the unbridled sensuality of this heartfelt choral cantata was both attacked and defended with an unusual ferocity. Considered a dangerous radical by his more orthodox colleagues, it was not until 1966 that he was named a full professor of composition at the Conservatoire, a position he held until his retirement in 1985.

Though Messiaen had few direct imitators, his way of thinking about music has been profoundly influential. His role as a teacher extended far beyond the inner circle of his students in Paris or Darmstadt. His *Technique of My Musical Language*, first published in 1944, is required reading for all students of composition. His early interest in the music of non-European cultures was to have far-reaching consequences. Messiaen's characteristic use of ancient Greek and Hindu rhythms, researches into Asian and African music and exploration of alternative approaches to tonality helped to define contemporary sensibilities and concerns. The structural complexities of the *Quatre Études de rythme* for piano (1950) were the impetus for the serialization of rhythmic elements that plays a large role in the compositions of Boulez and Stockhausen.

From 1931 until his death on April 27, 1992, Messiaen was the organist for the Église de la Trinité in Paris. His compositions for his own instrument represent a contribution to the organ repertoire that has yet to be equalled. In a similar manner, his works for the piano exhibit a sensitivity to sonorities, dynamics and registral extremes unparalleled in any previous keyboard music. Above all, his music celebrates his Christian faith and a love of nature which extends from the canyons to the stars.

French pianist **Roger Muraro** (b.1959) was a student of both Messiaen and Yvonne Loriod at the Conservatoire National Supérieur de Paris. He is regarded as one of the most gifted performers of his generation and is particularly celebrated for his interpretations of Messiaen's music.

Mr. Muraro will perform the complete **Vingt Regards sur l'Enfant-Jésus** (1944) on **Sunday, April 30, at 3:00 pm** in the **Great Hall of Hart House**, at the University of Toronto. This two-hour, twenty-movement work of musical theology was last heard in Toronto in 1985 when Mme. Loriod (to whom it is dedicated) performed it as part of the Bach 300 Festival. **Admittance to the afternoon concert is free**; audience members are encouraged to arrive early, as the capacity of the Hall is limited.

Yvonne Loriod (b.1924) has been both the inspiration for and the foremost interpreter of Messiaen's piano works since she first studied with him in the early 1940's. Their musical collaborations eventually resulted in their marriage in 1962. She has premiered and recorded all of her husband's piano works as well as compositions by Pierre Boulez and Jean Barraqué. As professor of piano at the Conservatoire national supérieur de Musique her pupils have included many of the French pianists who came to prominence in the 1960's and 1970's.

On **Sunday, April 30, at 8:00 pm** Mme. Loriod and the **New Music Concerts Ensemble** under the direction of **Robert Aitken** will present the Canadian premières of two of the master's final works for piano and large wind ensemble with percussion: **Un vitrail et des oiseaux** (1988) and **La ville d'en haut** (1989). In a rare opportunity for listeners to more fully appreciate the richness of these visionary compositions, both works will be repeated in the second half of the concert. Mme. Loriod will also perform the solo piano works, **Petites esquisses d'oiseaux** (1985) and the third and sixth movements of the **Catalogue d'oiseaux** (1956-1958): **Le Merle bleu** and **L'Alouette Lulu**. The concert takes place at the **Premiere Dance Theatre** at Harbourfront Centre and will be preceded by a special **introductory event at 7:00 pm**. For tickets please call **973-4000**.

NEW MUSIC CONCERTS 25TH ANNIVERSARY COMPOSERS' CONTEST

FIRST PRIZE* \$3,000 donated by the Herbert Aitken Foundation

CALL FOR SCORES

As part of its Silver Anniversary Celebrations, New Music Concerts invites composers to submit scores for chamber ensemble. The winning composer will receive a cash award of \$3,000 and a performance on the New Music Concerts' series.

INSTRUMENTATION

Chamber works for 3 to 15 performers including not more than 4 singers are eligible. Electronics are acceptable.

ELEGIBILITY

The competition is open to all Canadian citizens and landed immigrants who were born on or after May 1, 1959. Each composer may submit up to three works which must not have been previously performed in public or accepted for performance.

APPLICATION

Composers are asked to send 2 copies of each score. In the event of a prize winning work, it is the responsibility of the composer to provide performance material of professional quality. The scores should be marked with a code name chosen by the composer and must be accompanied by a sealed envelope bearing the same code word and containing the participant's name, address and curriculum vitae. Neither the submitted materials nor the sealed envelope may bear any indication revealing the authorship other than the code word.

DEADLINE AND JUDGING

All materials must be received by May 1, 1995. An independent jury of four renowned composers and performers plus a chairman will choose the prize winning works. The chairman will vote only in the case of a tie. Prize money will be awarded at the discretion of the jury and the decision of the judges will be final. The winner will be announced on or before June 15, 1995.

*Further prizes are anticipated depending upon available funds.

Please send to:

COMPOSERS' CONTEST
NEW MUSIC CONCERTS
2 BLOOR STREET WEST
CUMBERLAND TERRACE
TORONTO, ONTARIO
M4W 3E2

