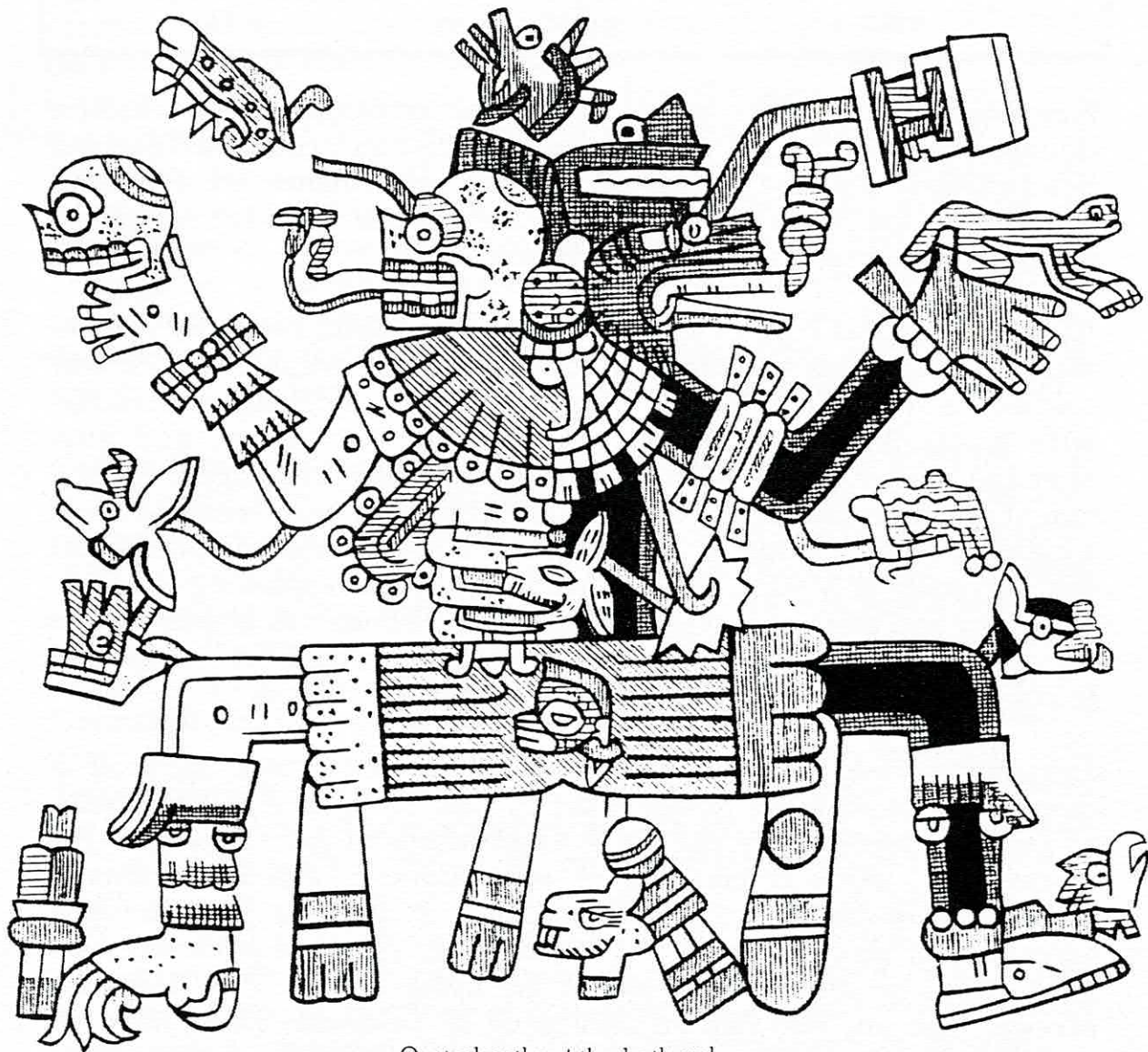


new music concerts presents
JULIO ESTRADA: PEDRO PÁRAMO



Quetzalcoatl and the death god
Mictlantecuhtli, *Codex Vaticanus*

STEFANO SCODANIBBIO: SEI STUDI

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Julio Estrada: *Pedro Páramo*
Stefano Scodanibbio: *Sei Studi*

New Music Concerts presents as its final concert of the 1994-95 season a double bill featuring the Italian double-bassist and composer **Stefano Scodanibbio** and the celebrated Spanish performance artist **Fátima Miranda** in the North American première of **Julio Estrada's** Mexican-inspired "radiophonic opera", *Pedro Páramo*.

Julio Estrada was born in Mexico City on April 10th, 1943. His parents were Spanish political refugees who had settled there in 1941. Estrada studied composition in Mexico with Julián Orbón. In Europe he studied with Nadia Boulanger, Olivier Messiaen and J.E. Marie, and also attended master classes with Xenakis, Stockhausen and Ligeti. He has taught at Universities in the USA, Brazil, Spain, Italy and Germany. He is a member of the Institute of Aesthetics and a professor of composition at the University of Mexico. Well-known in the Spanish-speaking world as an author and essayist as well as a composer, Estrada has written over a hundred articles that have been published in Mexico, the USA, Europe and Japan. He also writes short stories of musical science fiction.

Estrada describes his work, *Doloritas*, as "the first of two parts of a composition based on the famous novel by Juan Rulfo. The first part takes us from the beginning of the novel to the death of Juan Preciado. The second part, which is presently in preparation, is articulated around another female character, Susana San Juan. It takes us from her first appearance in the novel to the end of that work. The novel is an evocation of Mictlan, an archaeological site of the living dead in Pre-Columbian Mexico. Here one may find an infra-world of "resonant fossils" from an ancient time, when life and death lived together. Different moments of the work show "how the earth creaks", and how the world goes on "up there". One hears the mournful tolling of bells, or the soundscape of Llano de Jalisco, whose wind, rain, rivers, insects, birds and grazing animals are present among the recordings supporting the text. The music constantly alternates between articulated sounds and sound environments, reflecting a musical conception in which the figurative and metaphysical elements are blended".

Estrada's work was written specifically for the voice of **Fátima Miranda**. A master of the vocal *tour-de-force*, she was born in Salamanca and lives in Madrid. Early in her life she taught herself the saxophone and various percussion instruments, a pursuit which inspired her to literally incorporate their sounds and techniques into her subsequent vocal performances. She has studied *bel canto* singing with various vocal coaches, traditional Japanese and Mongolian vocal practices (including the production of multiphonics and microtones) at the Museum of Man in Paris and periodically travels to India where she studies Dhrupad music and singing with various members of the eminent Dagar family. Since 1989 she has performed widely throughout Europe in numerous international festivals within contemporary, vocal and experimental music circles as well as those dedicated to theatre and performance art. Through her voice, which covers a range of four octaves, she has carried out a work of synthesis that leads her to explore the fascinating and enormous range that the human voice and breathing offer, combining oriental and occidental vocal techniques with those of her own invention.

Stefano Scodanibbio is a contrabassist and composer, born July 18th, 1956 in Macerata, Italy. After playing in several different orchestras and contemporary music ensembles he began a career as a concert soloist in 1980 with recitals in Mexico and California. Recently he has been performing in a duo with Rohan de Saram. He has participated in numerous international music festivals in Venice, Milan, Madrid, Lisbon, Brussels, Paris, Amsterdam, Vienna, Oslo, Strasbourg, Cologne, Darmstadt and Donaueschingen. Composers who have written works for him include Bussoti, Donatoni, Estrada, Scelsi, Sciarrino and Ferneyhough. Mr. Scodanibbio also collaborated on many projects with the late Luigi Nono. The composer defines his *Sei Studi* for the contrabass as "*an attempt to free the double bass from the conventional sonorities which pretend to make it a vulgar imitation of the violoncello, or a resonant box of kitsch and dramatic effects. "Six Studies" are the expression of the will to give voice to an instrument which up until now has only known the stuttering of alien voices on one hand and suffered an almost sadistic violation from the avant-garde movement on the other*".

The performances will take place on **Sunday, May 28, 1995**, at the **duMaurier Theatre Centre** (Harbourfront Centre) at **8:00 pm**. Both composers will introduce their works at **7:15 pm**. For tickets call **973-4000**.

*New Music Concerts gratefully acknowledges the assistance of the **Cónsulado General de España** and the **Istituto Italiano di Cultura** for their help in the presentation of this event.*

