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Robert  
Aitken

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# New Music Concerts *presents*

## A Tribute to the Group of Seven

In co-operation with the Art Gallery of Ontario, the New Music Concerts Ensemble, conducted by Robert Aitken, presents a free concert honouring the current Group of Seven exhibition. Canadian composer Michel Longtin's "Pohjatuuli" was inspired by the paintings of some of Canada's most celebrated artists. Also being performed are Alban Berg's classic "Kammerkonzert" with Fujiko Imajishi, violin and Marc Widner, piano and the prize winning piece of New Music Concert's Young Composer's contest.

Wednesday, March 6, 1996  
Concert 8:00 pm  
Art Gallery of Ontario  
Gallery School

## A Tribute to the Group of Seven

### Programme

Michel Longtin (*Canada*)  
**Pohjatuuli (1990)**  
clarinet, 2 french horns, trumpet,  
trombone, 2 cellos, 2 contrabasses  
and 3 percussion

Rose Bolton (*Canada*)  
**Ostinato (1994) ▼**  
oboe, clarinet, bass clarinet,  
french horn, viola, double bass  
and 2 percussion

Alban Berg (*Austria*)  
**Kammerkonzert, (1925)**  
solo piano, solo violin and 13 winds

Admission: Free

# new music concerts presents: ensemble GRAME



sunday, february 4, 1996  
premiere dance theatre



**Sunday, February 4, 1996**  
**Premiere Dance Theatre**  
**Harbourfront Centre**

## GRAME

### Performers:

Laurent Florentin, soprano  
Patrick Gabard, violoncello  
Manuel Schweizer, piano  
Jérôme Dorival, clarinet  
Anne Gaudemer, keyboards

### sound systems:

Pierre Alain Jaffrennou  
Jean-François Estager  
Jean-Luc D'Aleo

### Programme

Robert Pascal

**Chant d'aubes (1991) duration 16'**  
violoncello and live electronics

Yves Daoust

**Impromptu (1995) duration 15'**  
piano, tape, and synthesizer

### INTERMISSION

James Giroudon / Jean-François Estager  
**Pierre d'ombre (1991-94) duration 18'**  
soprano, violoncello, clarinet, piano, keyboards, tape

Pierre Alain Jaffrennou

**In a Low Voice (excerpt, 1991) duration 20'**  
soprano, violoncello, clarinet, piano, keyboards,  
recorded children's choir

Tonight's concert is presented with the generous support of the **Service Culturel près le Consulat General de France à Toronto** and with the kind assistance of Dawn Masters, Michael White, Michael J. Baker and ArrayMusic.

GRAME was founded by James Giroudon and Alain Jaffrenou in 1982. It consists of a permanent creative team of seven composers, who produce mixed, interactive works for concerts, musical plays and stage shows. Other composers are invited to Lyon to take part in these presentations, or simply to pursue their own work. GRAME's teaching department offers a full range of training sessions, from introductory courses for students or teachers to advanced courses for professionals. GRAME is also deeply involved in the forefront of scientific research in the fields of computer science, acoustics, psycho-acoustics and cognitive science. Within these various areas of study, GRAME has developed specialized fields of research: the architecture of musical systems and formal languages for musical composition. These activities are supported by the French Ministry of Culture, the regional government of the Rhône-Alpes, and the city of Lyon.

GRAME's performances normally combine conventional instruments with electro-acoustic and computerized equipment and are presented at concerts and festivals throughout France and abroad. These events include works by young composers and such established contemporary musicians as Berio and Stockhausen, and range from solo performances to multi-media presentations for over 150 musicians, notably the commemorative 1992 spectacle, *Battre les vents, courir les mers*, held at Cherbourg. Since 1987, similar events have taken place in Lyon, Babylon, Ulm, Toulouse, Cherbourg and Madrid.

**Robert Pascal,**  
**Chant d'aubes**

**Robert Pascal** is a graduate of the Ecole Normale Supérieure de Saint-Cloud, where he received degrees in both Pure and Applied Mathematics and special honours in musical analysis, harmony and counterpoint. He was granted his graduate diploma from the Conservatoire National Supérieur de Musique de Lyon and is presently a professor at that institution.



*"Morning Songs" was written for Anne-Laure Pascal at the dawn of 1991. The form of the work is based on a musical device that has been utilized for several centuries, namely the prelude that proceeds directly into a chaconne or passacaglia.*

*In the first part of the work the soloist delights in the full and supple sonority of the instrument. The electronic component of the score—a mixture of synthesized and sampled sounds—amplifies the acoustic space and resonances created by the cello.*

*The chaconne follows with the appearance of a three-note motive taken from Marin Marais's "Sonnerie de Sainte Geneviève du Mont". This "cell" becomes the object of evolutions and transpositions comparable to examining a natural object under a microscope. A computer program developed by GRAME responds in real time to these motives. It becomes in effect the soloist's subconscious memory, anticipating or recalling the plethora of melodic cells.*

—R. Pascal

### **Yves Daoust, Impromptu**

Born in Longueuil in 1946, **Yves Daoust's** musical studies began at the Conservatoire de Musique de Montréal with Gilles Tremblay and Irving Heller and continued in France for two years at the Groupe de musique expérimentale de Bourges, under the direction of Alain Savouret. At this time he also met composer Maurice Blackburn and filmmaker Norman McLaren, and was invited to work at the National Film Board. Daoust was appointed professor of electroacoustic music at the Conservatoire de Musique du Québec à Montréal in 1980 and has presided over Québec's electroacoustic organization, ACREQ, for the past decade.

Impromptu was commissioned by the Société de musique

contemporaine du Québec with the assistance of the Conseil des Arts et des Lettres du Québec.

*The Fantaisie-Impromptu in c-sharp minor by Frédéric Chopin constitutes the source—and the subject—of Impromptu. Except for a brief allusion to Schumann, all the material is derived from "objets-Chopin": not only the harmonies and dynamics, but also the turbulence of the writing, its troubled urgency and excess of energy and tension. I have isolated certain key elements of this work which I have developed and manipulated with the aid of a computer. These transformations have a similar nature: their excesses are a cry for liberation from a sickness of the soul which has always gnawed at us, even as we are told that technology is our liberator and instantaneous communication is the key to the universe. We remain, nonetheless, grand romantics...*

—Y. Daoust

### **James Giroudon and Jean François Estager, Pierre d'ombre**

**James Giroudon** was born in La Tour de Pin, Isère. He holds diplomas in art history, sociology and education from the University of Lyon and is a graduate of the class of Pierre Schaeffer and Guy Riebel at the Paris Conservatory. He instituted a course of electronic studies during his tenure (1982-1990) at l'École Nationale de Musique de Saint Etienne and co-founded GRAME in 1981 with Pierre Alain Jaffrennou. He also co-directs GRAME's annual festival, "Musiques en Scène".

He has composed electroacoustic music for both the concert hall and the stage, often including soloists and instrumental ensembles with electronics. His music has been premièreed by such groups as l'Ensemble Aleph, l'Ensemble instrumental de Grenoble, Tm+, and les Percussions Claviers de Lyon.



**Jean-François Estager** was born in 1949. Prior to commencing his work with GRAME in 1983, Estager collaborated in the premières of 15 new works with choreographer Michel Hallet-Eghayan. He has written concert music, works for tape, and works for mixed media. He has collaborated with numerous individual interpreters and ensembles, including Tm+ (Paris), Les Percussions Claviers de Lyon, l'Ensemble Aleph (Paris) and Toronto's Array Music. His music for large-scale theatrical presentations include productions by dance companies (Pierre Deloche, Maryse Delente, Diana Tidswell), theatres (François Bourgeat, Bernard Meulin, Atelier Théâtre de Dole), and musical theatre (Françoise Monneret, James Giroudon).

*Pierre d'ombre* is a suite of sonic images which were inspired by a text by Jacques Estager, which in harmonious and simple language evokes the play of light and shade and the warmth that is typical of the Mediterranean. The work is conceived as a suite of contrasting instrumental and electronic musical conceptions which develop in parallel, opposition or in fusion but always communally. The voice, whether delicate, tentative, or lyrical, binds the work together.

—J. Giroudon / J.-F. Estager

#### Text:

*L'ombre tant de chaleur disperse, perle, elle perle, elle dort.  
Sable le ciel pèse et repose rouge le soleil, dort le ciel.  
Le ciel, pierre bleue, repose le soleil dans l'ombre,  
pierre d'ombre.*

*Il faut, le soleil, boire l'ombre et dans la chevelure reposer  
comme il le fait dans le feuillage du ciel.*

*La pierre est retirée du ciel pèse et sable crisse,  
et ne repose jamais la pierre.*

*C'est la chaleur, ombre et déchirer l'ombre,  
la chaleur, l'ombre.*

*C'est l'ombre légère détruire la chaleur, l'ombre.  
Le coeur bienheureux stupéfait est détruit, dort.*

*la chaleur roule des larmes dans un perle,  
la perle de contempler.*

*de s'endormir et se taire.*

—Jacques Estager

#### **Pierre Alain Jaffrennou, In a Low Voice**

**Pierre Alain Jaffrennou** studied pure and applied mathematics, cosmology, physics, logic and statistics at Strasbourg, Besaçon and Lyon. His musical studies took place at Besaçon, Lyon (at the Conservatory and through private studies) and in Paris with Pierre Schaeffer. Jaffrennou was music director at the Comédie de Basaçon from 1963 to 1967 and a researcher for the Group de Recherche Musicale-ORTF-INA from 1971 to 1977. In 1981 he and James Giroudon founded GRAME. In 1989 he founded ARIA, a laboratory for research in information and architecture.

*From one war to another, from Beirut to Sarajevo,  
one finds the blind horror of the massacre of civilians.  
In these revolutionary conflicts, the voices of those  
who have been laid low do not reach us; we can hear  
only the higher voices of children, women, and  
poets. The texts of this work are from the pens of  
Nadia Tuéni, Vénus Khoury-Ghata and André Chedid,  
three Lebanese women from Beirut, marvelous  
poets who speak to us of life and death, and of war.*

*The piece alternates between the music of the quin-  
tet of instruments and the voices of the children,  
whose innocent, disembodied voices are no longer  
with us.*

—P. A. Jaffrennou

#### extracts from the texts

##### **Nadia Tuéni**

**"les oeuvres poétiques complètes" (Ed. Dar An-Nahar)**

*Ceux qui sont morts en droit,  
à un grand portrait noir  
sur un beau mur tout blanc,  
au souvenir du jour de l'an,  
au discours des vivants.*



*La douce amie d'hier,  
talon aiguille et jupe au vent,  
mêle une larme, à la sueur  
de ses nouveaux amants.  
Ceux qui morts n'ont pas une odeur de printemps.*

*De grands oiseaux brossaient le ciel  
au petit jour; et du corps des amants,  
lentement, la rosée comme une prière.  
A Beyrouth, la guerre.*

*Ils sont morts à plusieurs  
C'est-à-dire chacun seul  
sur une même potence qu'on nomme territoire  
leurs yeux argiles ou cendres emportent la montagne  
[en otage de vie...]*

*(.....)*

*La tête en bas d'une rue blanche  
il y a  
beau comme un figuier  
le soleil*

*Mains sur le dos d'une colonne  
la nuit  
en tablier d'enfant  
s'allonge*

*Quand tu annonçais des merveilles  
la bouche pleine  
combien douce était la campagne  
de confiture.*

**Vénus Khoury-ghata, "Monologue du mort"**  
(Ed. Belfond)

*Ils cueillirent nos enfants mûris au soleil de Septembre  
Les firent sécher sur leur toit  
entre le safran en fleur et la peau boucanée des alouettes  
leur linge voyageait d'une terrasse à l'autre  
entraînant le pays vers le large*

*La peur imprégnait les parois des villes  
s'infiltrait dans leurs replis  
certains rangèrent les immeubles dans les abris  
d'autres plièrent les cathédrales dans les cryptes*

*On vit un homme hagard  
promener son jardin au bout d'un baluchon*

*On parlait d'une époque cannibale  
les mouettes mangeaient la terre  
pour la recracher sur la mer*

*et la montagne de peur de s'éroder contre le ciel  
avait dévoré toute une nichée d'étoiles.*

**Andrée Chedid, "Textes pour un poème"**  
(Ed. Flammarion)

### **Les mouettes**

*Je te donne trois mouettes  
La pulpe d'un fruit  
Le goût des jardins sur les choses*

*La verte étoile d'un étang  
La rire bleu de la barque  
La froide racine du roseau*

*Je te donne trois mouettes  
La pulpe d'un fruit*

*De l'aube entre les doigts  
De l'ombre entre les tempes*

*Je te donne trois mouettes  
Et le goût de l'oubli.*



**BIOGRAPHIES**

**Anne Gaudemer, keyboards**

Ms. Gaudemer obtained her degree in piano from the Conservatoire National Supérieur de Musique de Lyon, where her principal instructors were Jean Claude Pennetier and Eric Heidsieck. She enjoys dividing her time between teaching at the Ecole Nationale de Musique de Villeurbanne and her performing career, which includes appearances as a vocal soloist with Bernard Têtu's Lyon choir and membership in the vocal group, "le quatuor à 5". As a pianist, for the past three seasons she has appeared with Marie-Claude Schillinger in repertoire for piano duet and piano four-hands.

**Laure Florentin, soprano**

Ms. Florentin has participated in numerous productions of contemporary musical theatre, in works by Britten, Weill, Aperghis, Essyad, Pousseur and others. Her taste for contemporary music is amply demonstrated by her work with the Atelier Lyrique du Rhin, where she has performed Berio's Folksongs and Sequenza, Masses by Ohana and J.C. Pennetier and many other works. She also excels in Baroque opera and oratorio and teaches singing at the Conservatoire National Supérieur de Lyon.

**Patrick Gabard, violoncello**

As a student at the Conservatoire National Supérieur de Paris Mr. Gabard was awarded first prizes in violoncello and chamber music. Previous to his position with the Orchestre de Chambéry et des Pays de Savoie he was principal cellist of the Orchestre J.F. Paillard. He is a professor at both the Conservatoire National de Lyon and the Conservatoire National Supérieur de Musique de Paris.

**Manuel Schweizer, piano**

After preliminary studies in Grenoble and Leningrad, Mr. Schweizer obtained his teaching certificate under the instruction of André Gorag at the Ecole Normale de Musique de Paris. He was subsequently awarded a first prize from the Conservatoire National Supérieur de Lyon,

where he was a student of Eric Heidsieck. He appears frequently as a soloist and in chamber music and teaches at the Ecole Nationale de Musique de Chambéry.

**Jérôme Dorival, clarinet**

A native of Paris, Mr. Dorival studied there at both the Conservatoire and the Sorbonne. In 1979 he founded the Camerata de Lyon, which has introduced local audiences to the music of Dusapin, Fisher, Reverdy, Webern, Dallapiccola, Xenakis, Scelsi and many others. He has also composed or collaborated in the creation of works for both electronic and acoustic instruments.

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