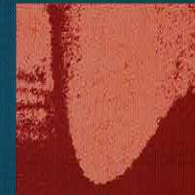


1997
1998 SEASON
new music concerts

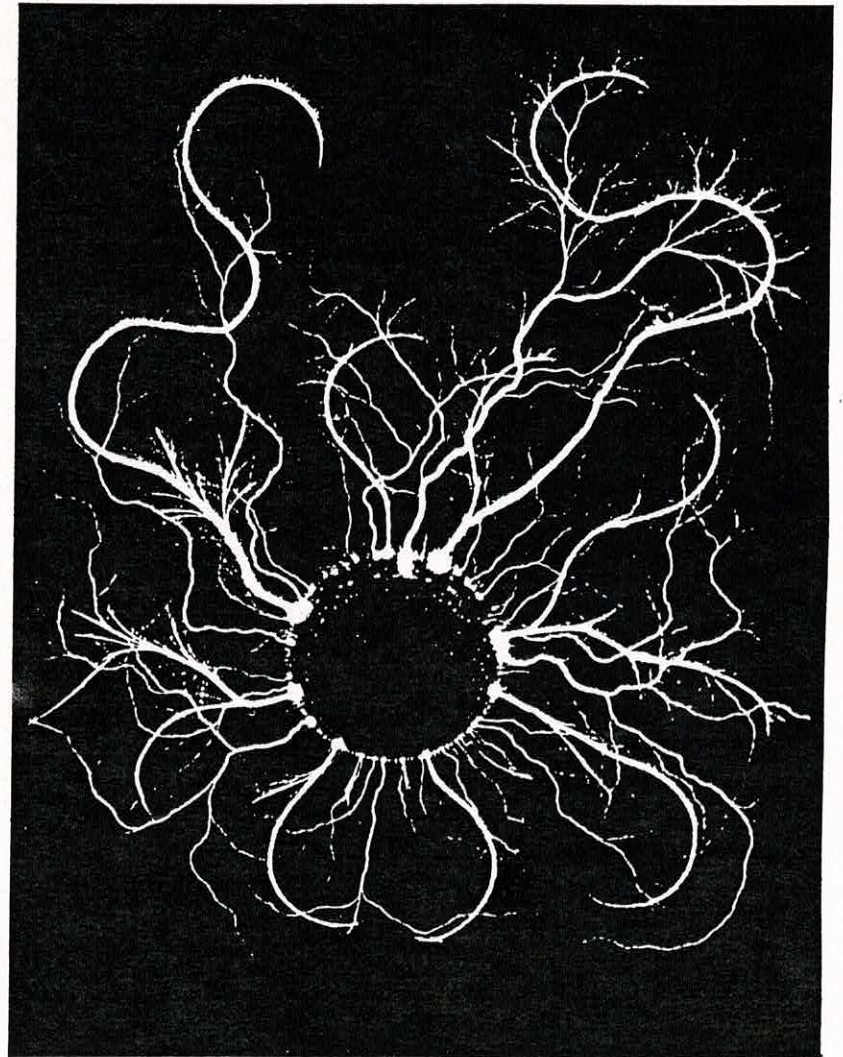


new music concerts



Robert Aitken ARTISTIC DIRECTOR

New Music Concerts presents
Guitar Evolutions



Sunday September 28, 1997 / 3⁰⁰pm
The Gallery School / Art Gallery of Ontario

A Message from the Artistic Director

Autumn is time again for annual messages from artistic directors across Canada. I am pleased to see that most organizations are still alive, and though not prospering, are still able to present concerts of relevance, reflecting their distinct and contrasting artistic philosophies.

Forever-shrinking budgets have forced us to choose repertoire very carefully. We cannot afford the luxury of extravagant pieces or experimental mistakes and much greater commitments are demanded of the performers. With less money for rehearsals, the musicians must conquer technical difficulties on their own time. In fact, it is upon the performers that the final pressure in a reduced budget is brought to bear. After an organization has reduced its promotional budget to zero, printed the brochure on a shoe-string, cut the administrative staff to a minimum and no longer can afford to pay the expenses for composers to attend rehearsals, the final reduction is in how little musicians can be paid to tackle the often immensely difficult scores. It is essentially thanks to the artistic integrity and devotion of the performers of contemporary music in Toronto that we are able to continue with our series.

But even considering these sacrifices, without the selfless devotion of the arts officers of the various government funding bodies, it would be impossible for us to continue. They battle relentlessly to

preserve their ever-dwindling funding levels from recalcitrant governments which claim,

"There is no money."

Where is this money? Did someone burn it? I think there is as much money in the world as there ever was. It is just not moving towards the direction of culture. The arts councils' devotion to the cause and those foundations and numerous private donors who show an enlightened attitude towards the quality of life in Canada deserve our most heartfelt thanks.

I am delighted to see so many interesting concerts taking place in Toronto this season and pleased that New Music Concerts continues to complement the whole with a wide-ranging variety of programmes not duplicated by any other series. I do hope that you, the public, are aware of these riches and will take an interest in all of our concerts and continue to support us with your presence and financial assistance as in the past.

Encouraging you to enjoy the New Music world of Toronto, I am,

Yours sincerely,



Robert Aitken

Sunday September 28, 1997, 3pm
The Gallery School / Art Gallery of Ontario



new music concerts



Art Gallery of Ontario
Musée des beaux-arts de l'Ontario

Guitar Evolutions

PROGRAMME



Omar Daniel (b. 1960)

...only the eagle flies the storm ♦ (1990/1995, dur. 20 min.)

1. *Lento e espressivo*, 2. *Presto feroce*, 3. *Allegro barbaro*, 4. *Lento*

Rachel Gauk, acoustic guitar,

The Penderecki String Quartet

Jerzy Kaplanec and Piotr Buczek, violins

Dov Scheindlin, viola, Paul Pulford, cello

Wende Bartley (b. 1951)

Fragmenting footprints, Unveiling the dawn ● ▼

(1997, dur. 15 min)

Tim Brady, electric guitar and tape

INTERMISSION

Roger Tessier (b. 1939)

Au navire comme un rivage ▶ (1995, dur. 16 min.)

Claude Pavy, electric guitar and electronics

Tim Brady (b. 1956)

Dance me to the end of love ■ (1996, dur. 23 min.)

Tim Brady, electric guitar and electronics,

with **The Penderecki String Quartet**

♦ Commissioned by the Guitar Society of Toronto with the assistance of the Ontario Arts Council ● World premiere ▶ North American premiere ▼ Commissioned by Tim Brady with the assistance of the Canada Council ■ Commissioned by the Smith Quartet (UK) with the assistance of the Canada Council

The 22 events of **The Body Electric** festival were created to explore an emergent expressive synthesis between the imagination and creativity of contemporary classical music and the power and popular appeal of the guitar.

New Music Concerts' contribution to this ambitious festival examines the guitar from both perspectives—from the intimate combination of acoustic guitar and string quartet to the dynamic interaction of guitar and live electronics, as interpreted by a new generation of classically trained composers with an innate understanding of the world's most popular instrument.

Omar Daniel has received performances of his works throughout North America, Europe and his ancestral Estonia. He holds a Mus.Doc. degree in composition from the University of Toronto and has studied with composers John Beckwith (Canada), Leo Brouwer (Cuba) and Alexander Goehr (UK). Dr. Daniel has composed extensively in solo, chamber and orchestral idioms. His compositions include commissions for both the Toronto and Winnipeg Symphony Orchestras, CBC Radio, the Esprit Orchestra, the National Youth Orchestra, Continuum New Music Ensemble, the Hammerhead Consort, the Guitar Society of Toronto, pianist Robert Kortgaard and guitarist Rachel Gauk.

He is an equally accomplished *Tonmeister*, having produced compact discs by Anton Kuerti, Angele Dubeau, Rachel Gauk, Susan Hoepfner, James Sommerville, Scott St. John, Judy Loman and Kevin MacMillan. **New Music Concerts'** June 1997 premiere of his commissioned work, *Zwei Lieder nach Rilke*, recently garnered him the coveted Jules Léger Prize in chamber music.

Rachel Gauk's arrival on the international music scene has been confirmed by several important debuts in recent seasons. She performed Rodrigo's *Concierto de Aranjuez* with the Toronto Symphony, a solo recital at the National Arts Centre in Ottawa, two concerti with the New World Chamber Orchestra in Mexico City, debut recitals in Canada, the United States, and England and appearances with the Edmonton, Kingston and Kitchener-Waterloo Symphony Orchestras. This summer she gave a series of concerts at the Takefu International Music Festival in Japan. The 1997-98 season sees her touring North America and presenting a debut recital in the Weston Recital Hall of the Ford Centre for the

Performing Arts. Her latest release for the Marquis Classics label, *My Angel*, features selections from the guitar works of Omar Daniel.

The Penderecki String Quartet was founded in Poland in 1981 and is considered one of the finest international ensembles. Krzysztof Penderecki, Poland's foremost composer and conductor, conferred upon the quartet the honour of bearing his name after hearing several concerts, including superb performances of his works for string quartet. The Penderecki Quartet's repertoire includes a number of works written specially for the quartet by international composers. The quartet now makes its home in Canada, where it is Quartet-in-Residence at Wilfrid Laurier University.

...only the eagle flies the storm (1990, rev. 1995)
[original title: **Quintet** for guitar and string quartet]
Programme note by **Omar Daniel**

My **Quintet** was commissioned by the Guitar Society of Toronto with the assistance of the Ontario Arts Council, and written for guitarist Rachel Gauk. In 1995 I revised the work by rewriting much of the string quartet part of the first movement, and rewriting all of the guitar part of the fourth movement.

The Eagle is one of the few birds which will dare to fly during times of 'atmospheric distress'. During the composition of this work, it became clear to me that although at times the guitar would be integrated into the string quartet texture, by the very nature of the guitar's contrasting sonority it would be set apart from the strings. Thus the metaphor of the Eagle (guitar) and the Storm (string quartet).

The first movement uses two musical ideas simultaneously. The string quartet creates a sound 'curtain', in front of which the guitar rhapsodizes an elaborate, ornamented tune. The second movement, a scherzo, allows a relentless 16th note 'perpetual motion' rhythm to be distributed among the players in combinations ranging from duets to

full tutti textures. The third movement uses two different tempi: a pagan dance, marked 'Allegro Barbaro', which utilises blues slide technique, moves into a faster 'Allegro con Brio'. I wanted to finish this piece in a reflective fashion, creating an overall pace moving from tranquil (movement I) to active (movements II and III) and back to tranquil again (movement IV), and so the fourth movement is a chorale which is placed very solidly in C minor. The sense of finality is emphasized by the 'key' relationships between the first movement (essentially in G), which is heard as the harmonic dominant of the final C minor movement.

Wende Bartley lives in Toronto and is a composer of electro-acoustic music, writing in a variety of media, including concert music, computer music, film and video soundtracks, and music for dance. She received her M. Mus. degree in composition from Montréal's McGill University and has worked in the studios at Simon Fraser University, University of Victoria, and the Banff Centre for the Arts. She has received several commissions for electroacoustic compositions through the Canada Council and the Ontario Arts Council, and her works have been broadcast and performed at concerts and festivals throughout North America and Europe.

She recently completed the score for *Still Moon on Fire*, a music theatre work written for mezzo-soprano, cello, alto saxophone, percussion and prerecorded tape. Recent collaborations with video artists b.h. Yael and Amy Gottlieb have created award-winning experimental narratives. Four of her electroacoustic works are available on the empreintes DIGITALes label. In her creative work, she explores images important in the collective story of woman, developing new timbral boundaries while giving voice to women's cultural experience.

Fragmenting footprints, Unveiling the dawn (1997)
Programme note by **Wende Bartley**

Fragmenting footprints, Unveiling the dawn paints a sonic journey through varying states of being. At this juncture in the collective human story, we are in the throes of shifting into a new paradigm of consciousness, where the

old model of hierarchy and domination gives way to one of partnership and interconnection. Sound can be a powerful force in cultural transformation through the creation of an energetic cancelling out of the destructive forces which have accompanied the old models of violence and control. The quest to find ways of embodying this shift through sonic textures becomes manifest in the character of the soundscape created by the partners of this work: the live signal processing of the electric guitar and the studio created electroacoustic tape.

The tape was created primarily from microtonal layers of recorded improvisations on the waterphone and *gejung*, performed by Randy Raine Reusch. The vocal material is built from recordings performed by Ruth Danziger, Philemene Hoffman, Sibylle Preuschat, Loretta Bailey, Rhonda Rose, and Wende Bartley. Tones were created through focused awareness on the interconnection between specific vowels, the frequency, the related *chakra* area and the energies of the eight directions (East, West, North, South, Southeast, Southwest, Northwest, Northeast). This material was subsequently altered through a MAX patch directed to the Sample Cell to create the sliding vocal clusters. Solo vocal material was performed by Loretta Bailey. *Fragmenting footprints, Unveiling the dawn* was commissioned by Tim Brady with the assistance of the Canada Council.

Roger Tessier was born in Nantes, capital of the Loire region of France, in 1939. He first studied music in his home town and visited Saint-Brieuc in Brittany to study with the cellist E. Demil. He moved to Paris in 1959 to join the famous analysis class of Olivier Messiaen and to pursue advanced studies in harmony, counterpoint and conducting. Tessier is both an accomplished composer and an active promoter of contemporary music in general. Since 1980 he has organized the *Concerts de Musique Contemporaine* at the Versailles Academy and has served as both General Secretary and executive board member of the International Society of Contemporary Music. He is the founder-director of the 'Festival of 20th Century Music' held in the city of Angers since 1982. In 1991 Roger Tessier was appointed Director of the Conservatoire of the 14th *arrondissement* of Paris.

Claude Pavy, born in Paris in 1945, has worked as a professional since 1969 and was one of France's most sought after studio guitarists during the 1970s and early 80s, working regularly with France's leading popular artists both on tour and on record. He was also deeply involved in film music and worked both as a guitarist and orchestrator for many of Europe's leading film composers. In 1971 he met composer Tristan Murail and discovered the world of contemporary music. Since then he has been involved in the research and development of new playing techniques for the electric guitar, actively commissioning and performing an impressive list of new works by many of France's leading composers, including Tristan Murail, Betsy Jolas, Hugh Dufort, François Bousch and Jean-Claude Wolff.

***Au navire comme un rivage* (1995)**

Programme note by **Roger Tessier**

Translation by Simone Auger,

courtesy of the Canadian Music Centre

To the Boat as a shore for electric guitar completes a cycle of seven works which constitute a Utopic opera, with SOUND and its infinite metamorphoses (or mutations) making up the fundamental vessel for this drama. It is a game of mirrors in which the ONE fractures and reveals its many facets until the definitive loss of its initial identity.

The title of this piece for electric guitar as well as its inspiration come from a poem by R.M. Rilke:

*You are the profound realization of all things
Which covers with silence the last word of its being
And which shows itself differently to everyone:
To the boat as a shore and to the shore as a boat.*

The development of the score in successive phases was achieved with the collaboration of Claude Pavy, to whom the piece is dedicated. Without him this work would probably have never existed.

Tim Brady is one of the leading composer/performers of Canada's younger generation of contemporary musicians. He has been commissioned and performed extensively by ensembles and

soloists in Canada, the USA and Europe, including the Winnipeg Symphony, CBC Radio, the Pittsburgh New Music Ensemble, the Smith Quartet, Radio-France, The Cross Art Ensemble, percussionist Marie-Josée Simard, Toronto's New Music Concerts and Philadelphia's Relâche Ensemble.

Brady is also well known for his ground-breaking work as a solo electric guitarist, combining elements of jazz, rock, electroacoustic and contemporary classical music into his own unique performance style. He has presented solo concerts at many important venues including The South Bank Centre (London), De Ysbreker (Amsterdam), Radio-France (Paris), BKA (Berlin), The Kitchen (New York), Vancouver New Music and the *Festival international de musique actuelle* (Victoriaville). He has been a featured performer/composer on the CBC, Radio-Canada, the BBC, NPR and numerous European radio networks. His ensemble *BradyWorks* has released two CDs and has toured both Canada and the United States. Brady is currently the director of *Innovations en concert* and The Body Electric Festival.

Dance me to the end of love (1996)

Programme note by **Tim Brady**

The beat goes on.

The title comes from a Leonard Cohen poem.

*Dance me to your beauty
with a burning violin
Dance me through the panic
till I'm gathered in
Touch me with your naked hand
touch me with your glove
Dance me to the end of love.*

© 1993 by Leonard Cohen, from *Stranger Music*

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SOCAN Foundation congratulates young composers

For the seventh consecutive year, The SOCAN Foundation has awarded cash prizes to composers who are under the age of 30. The winners are:

Sir Ernest MacMillan Awards
works for at least 13 performers:
Heather Schmidt
Eric Marty

Serge Garant Awards
works for 3 to 12 performers:
Brian Current
Karim Al-Zand
Keiko Yamanaka

Pierre Mercure Awards
solo or duet compositions:
Michel Frigon
Brian Jagger

Hugh Le Caine Awards
electroacoustic works:
Louis Dufort
Sara Bannerman
Jean-François Laporte

Godfrey Ridout Awards
choral compositions:
Peter Koene
Bruce Sled

Brochures for the next competition will be available early in 1998.



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