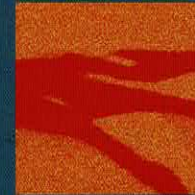
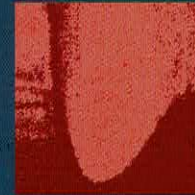


1997  
1998 SEASON  
new music concerts



**new music concerts**



*Robert Aitken* ARTISTIC DIRECTOR



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



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*New Music Concerts presents*  
**La Revue Burlesque**

with the  
**Basel Percussion Trio**  
of Switzerland



and Canadian pianist  
**Daniel Cholette**

Sunday April 19, 1998 / 8:00 pm  
Glenn Gould Studio / Canadian Broadcasting Centre

**Sunday April 19, 1998**  
**Introduction 7:15pm,**  
**Concert 8:00**  
**Glenn Gould Studio, Canadian Broadcasting Centre**

*New Music Concerts presents*

## ***La Revue Burlesque***

***A Theatrical Evening from the Land of Chocolate***  
***with the Basel Percussion Trio:***  
***Gerhard Huber, Thomas Waldner, Siegfried Kutterer***  
***with Canadian pianist Daniel Cholette***  
***Stage Direction by Dimitri***

**Programme:**

Daniel Weissberg (b. 1954, Switzerland)  
***Gaspard*** (1995/96)

Dennis Kuhn (b. 1957, Switzerland)  
***"Sigi-Geri-Thommi"*** (1995)

Daniel Weissberg  
***Charakterstück*** (1984)

Daniel Cholette (b. 1948, Canada)  
***Piano à tre*** (1996)

Gwyn Pritchard (b. 1948, United Kingdom)  
***Das Mysterium der heiligen Dreifaltigkeit*** (1995)

Siegfried Kutterer (b. 1954, Germany)  
***Fix-Gyx*** (1996)

G. Hamilton Green (1893–1970, USA)  
***Log Cabin Blues*** (1924)

***Tonight's programme was made possible in part by***  
***a grant from the Pro Helvetia foundation.***

## **La Revue Burlesque**

**An evening of Music-Theatre performed by**  
**The Basel Percussion Trio**

**Theatrical direction by Dimitri**

Modern music-theatre often allows a wide range of possible reactions and interpretations for the spectator; and whilst it is not uncommon to find an element of humour in the genre, La Revue Burlesque is probably unique in that the ideas, skills and experience of the musicians (both performers and composers) have been shaped and focused by an international celebrity in the field of humour: Dimitri the clown, who was invited to work with the musicians in the preparation and production of this entertainment.

The compositions used in La Revue Burlesque extend from abstract theatre to purely musical works. None of the compositions are altered in any way; however through emphasizing certain specific features, and assigning clearly defined roles appropriate to the characters and preferences of the four musicians, Dimitri achieves a continuity in the programme. Small clown scenes link the individual pieces, and also provide a means of integrating scene changes into the ongoing scenario. The result is a continuous but varied programme which bears the unmistakable thumb-print of Dimitri.

## BIOGRAPHIES

### DANIEL CHOLETTE

Daniel Cholette was born in Québec, Canada in 1948. He studied at the Conservatory of Music in Québec, and, from 1969 to 1979, with Karl Engel at the High School for Music in Hanover, Germany. From 1971 to 1974 he specialized in contemporary music, studying under Jörg Wyttenbach at the Music Academy in Basel. Daniel Cholette now works as a freelance pianist and composer. He is a regular guest performer at various contemporary music festivals at home and abroad.

### BASEL PERCUSSION TRIO

Gerhard Huber  
Thomas Waldner  
Siegfried Kutterer

The Basel Percussion Trio was founded in 1984 and consists of three musicians who are dedicated to discovering and playing all imaginable music for percussion. Their repertoire spans from the purely musical works of John Cage through music-theatre pieces like "Dresseur" by Mauricio Kagel and on to the music of the youngest generation of composers. The Basel Trio has already commissioned many compositions, and works together with jazz musicians like Pierre Favre and Alex Buess. They specialize in contemporary works, often using new techniques for their instruments, and have attracted many leading composers to write especially for them.

The inclusion of non-European instruments (of which they have a whole arsenal), as well as the use of electronics, the inclusion of vocal effects and the continuing experimentation with all types and kinds of sounds form the basis of the artistic work of the Basel Percussion Trio. One of the primary goals of the three musicians is the creative interaction with composers and interpreters whose work represents an almost unlimited variety of musical trends. They are considered pioneers in their field, and their ground-breaking productions have led to numerous concerts, radio productions and invitations to perform at major festivals both in Switzerland and abroad.

Gerhard Huber, Thomas Waldner and Siegfried Kutterer studied percussion with Siegfried Schmid at the Music Academy in Basel. Gerhard and Thomas work as teachers, while Siegfried is the principal percus-

sionist of the Basel Symphony Orchestra. All three of them have appeared as soloists as well as members of different contemporary chamber music ensembles throughout Europe.

### DANIEL WEISSBERG

Daniel Weissberg was born in 1954 in Basel, Switzerland, where he also studied piano and composition. His works include solo and chamber music, orchestral works, radio plays, electronic and multi-media pieces. His interest in the field of music-theatre is central to much of his output.

Daniel Weissberg  
**Gaspard** (1995/96)  
Music-theatre for percussion and piano

The starting point in this work is a set of three interconnecting Punch and Judy Shows. Three figures appear (mostly in the form of specially prepared percussion instruments), one in each of the little theatres; sometimes the percussionists themselves appear. The scenes are commented upon by the players or by the figures in the theatres, whilst a further level of commentary is developed by the piano.

A network of interdependent connections is built between the scenes and the music, the figures, the background and the instruments. As with the traditional Punch and Judy show there is also the poetic quality of the independent, perfect, folding-up universe, with curtains, stage-sets and lighting—just as in real theatre.

Daniel Weissberg  
**Charakterstück** (1984)  
for marimba, to be played by six hands

In the so-called "character pieces" of previous centuries, pictorial ideas were realized in sound. This character piece takes the opposite route. The players perform the character of the music in physical gestures; however, these not only have a visual meaning, but also an audible result. Gesture, the use of the three player's voices and the change in timbre through frequent changes of sticks all contribute to a performance which is both visual and musical.

Dennis Kuhn

**Siggi-Geri-Thomi** (1995)

for percussion trio

Dennis Kuhn was born in Olten, Switzerland. He studied percussion at the Music Academy in Basel, Switzerland. He is currently a professor at the High School for Music in Mannheim, Germany.

*Siggi-Geri-Thomi* was composed in homage of the 8th anniversary of the Basel Percussion Trio. It is a tricky and intricate work expressly designed to confound the players — a challenge the performers rise to with their characteristic good humour.

Daniel Cholette

**Piano à tre** (1996)

The pianist as soloist—with an air pump  
Three percussionists at the piano  
A parody of the "Solo Concerto"

Gwyn Pritchard

**Das Mysterium der heiligen Dreifaltigkeit** (1995)

(The Mystery of the Holy Trinity)

Gwyn Pritchard was born in Yorkshire, England in 1948. He studied cello and composition at the Royal Scottish Academy of Music. He has written numerous works including solo, vocal, chamber and orchestral pieces. As well as being a prominent figure in Britain, his music is frequently performed in many countries around the world.

*Das Mysterium der heiligen Dreifaltigkeit* was written as a gift for the Basel Percussion Trio (Sigi: Father, Thomi: son, Geri: Holy Ghost), this little theatre-piece humorously reveals some qualities which lie behind the Trio's musical 'spirit'.

Siegfried Kutterer

**Fix Gyx** (1996)

Siegfried Kutterer was born in Germany in 1954. He studied percussion at the Music Academy of Basel, and also in India where he studied the performance and theory of Southern Indian music. He is currently percussionist with the Basel Symphony Orchestra.

*Fix Gyx* is based on the connection between Indian musical-phonetics (the traditional way of representing rhythms and of teaching music in India), and the basic concepts of western notation and performance.

George Hamilton Green

**Log Cabin Blues**

Hamilton Green (1893-1970) was one of the most famous xylophone virtuosos in the American 'Vaudeville' period of the so-called 'Roaring Twenties'. Amongst many other pieces he wrote the amusing but extremely difficult Log Cabin Blues.

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New Music Concerts gratefully acknowledges the financial support of The Canada Council, The Province of Ontario through the Ontario Arts Council, The Toronto Arts Council, The Municipality of Metropolitan Toronto Cultural Affairs Division, The Government of Ontario through the Ministry of Citizenship, Culture and Recreation, Mrs H.S. Aitken, Amphion Foundation, Louis Applebaum, Banca Commerciale Italiano of Canada, Barclays Bank of Canada, Thomas G. Bata, Marcia Beach, John Beckwith, Norma Beecroft, Jessie W. Bird, The British Council, CAE Industries Ltd., Canada Trust, Canadian Imperial Bank of Commerce, Canadian Tire Corporation, Austin Clarkson, Beverly Clarkson, The Max Clarkson Foundation, Mr. & Mrs. Max B.E. Clarkson, CN Rail, Co-Steel Inc., Composers and Authors Society of Hong Kong Ltd., Sibylle Dickstein, Michael Doleschell, First Marathon Securities Ltd., James D. Fleck, R.P. Fournier, Harry Freedman, Vera Frenkel Productions, Arthur Gelber, Goethe-Institut (Toronto), Grand and Toy Ltd., Morgan Harris, Sam Harrison, H.J. Heinz Company of Canada, Helix Investments Ltd., Barbara Ivey, Istituto Italiano di Cultura, The Jackman Foundation, The Japan Foundation, George B. Kiddell, The Henry White Kinnear Foundation, Michael Koerner, The Koerner Foundation, The Laidlaw Foundation, Doming Lam, Doris Lau, John Lawson, Long and McQuade Ltd., D. Bain Macaskill, Magna International Canada Ltd., Jan Matejcek, Matsushita Electric of Canada Ltd., Joanne Mazzoleni, Kathleen McMorrow, David Mirvish, The Mitsui Foundation, George Montague, Mary Morrison, Nabisco Brands Ltd., David Olds, Peter Oliphant, M.G. Oliver, Harvey Olnick, Mary Ellen Perkins, Petro-Canada Products Inc., Pioneer Electronics of Canada Inc., Sue Polanyi, Pratt and Whitney Canada Inc., Lisa Rapoport, Dr. Paul Rapoport, Redpath Industries Ltd., River Oaks Homes and Merrick Homes, Patricia Rideout, Royal Bank of Canada, Royal LePage Charitable Foundation, Royal Trust, Robert Sanderson, Michael J. Scott, Jeffrey Smyth, SOCAN, Ann Southam, Southam Inc., Eleanor Beecroft Stewart, Suncor Inc., Terrance A. Sweeney, David Tarnow, Teleglobe Canada Inc., James Tenney, The Harry and Florence Topper Charitable Foundation, Toronto-Dominion Bank, Toronto Life, Toronto Sun, Trans-Canada Pipelines, University of Toronto, Patricia Wardrop, Dr. Katherine M. Warne, W. Weinstein, The M. M. Webb Foundation, Michael J. Wiggan, Christine Wojnicki.,