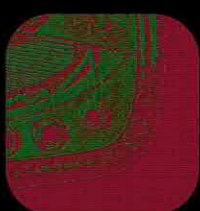


Robert Aitken
artistic director

1999

2000



new music concerts

new music concerts presents



**THE SOUND
WORLD OF
TOSHIO
HOSOKAWA**



Sunday May 14, 8:00 PM

7:15 PM Illuminating Introduction; Glenn Gould Studio,
250 Front St. West, Toronto

New Music Concerts presents a portrait of Japanese
Composer **TOSHIO HOSOKAWA**, featuring flutist **ROBERT
AITKEN**, harpist **ERICA GOODMAN** and the **ACCORDES STRING
QUARTET**. The concert also includes music by **ISANG YUN**,
a world premiere by Toronto composer **CHIYOKO SZLAVNICS**,
and a special tribute to the late **BARBARA PENTLAND**.

Tickets: \$20, \$10 students & seniors
Glenn Gould Studio Box Office (416) 205-5555.
For information, call David Olds (416) 961-9594.

Friday May 12 at 6:30 PM

NMC COMPOSER FORUM

Hosokawa's first visit to Canada will include his participation in
a composer forum on Friday May 12 at 6:30 PM at The Japan
Foundation, Toronto.

Free admission, please R.S.V.P. 416/966-1600, ext. 900

NEW MUSIC CONCERTS PRESENTS

THE UTAONI CHOIR OF JAPAN

NOBUYUKI KOSHIBA, DIRECTOR



MONDAY, MAY 1, 2000, GLENN GOULD STUDIO
programme

Magic Songs (1988) dur: 15'

R. MURRAY SCHAFER (b. 1933)

1. Chant to bring back the wolf.
2. Chant to make fences fall down.
3. Chant to make fireflies glow.
4. Chant for clear water.
5. Chant for the spirits of hunted animals.
6. Chant to keep bees warm in winter.
7. Chant to make bears dance.
8. Chant to make the stones sing.
9. Chant to make the magic work.

The Pastoral Song dur: 4'

TRADITIONAL INNER MONGOLIAN MUSIC

Wind Horse (1961-66) dur: 15'

TORU TAKEMITSU (1930-1996)

1. Vocalise 1
2. Spell of fingers
3. Vocalise 2
4. Vocalise 4
5. Legend of the Dining Table

INTERMISSION

Seventeen Haiku (1997) * dur: 35'

R. MURRAY SCHAFER

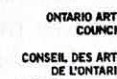
*North American première

Presented with the assistance of the Japan-Canada Fund,
a gift to the Canada Council for the Arts from the Government of Japan.
New Music Concerts thanks the David See-Chai Lam Centre for
International Communication, Simon Fraser University,
for its co-operation in the presentation of the Utaoni Choir.

This evening's concert is being recorded for future broadcast on Two New Hours
on CBC Radio Two (94.1 FM, Sundays at 10:05 pm) with host Larry Lake



thank



you...



The Julie - Jiggs Foundation • The Koerner Foundation
The McLean Foundation • The SOCAN Foundation/La fondation SOCAN



• The Japan Foundation

The Utaoni Choir of Japan

Since their founding in the city of Tsu in 1974 the "Singing Demons" of the Utaoni Choir have advanced to the forefront of Japanese choirs. The excellence of their performances have been celebrated with three consecutive gold medals in the All-Japan Choir Competitions of 1995 to 1997. They are specialists in the performance of contemporary repertoire with a particular affinity for the choral works of R. Murray Schafer.

Sopranos:

Keiko Suzuki, Maki Okuda, Masako Koshiba, Michiko Matsushima, Misao Maegawa, Tomomi Myogan, Yayoi Ito, Yoriko Hatta, Yumiko Kusu, Chiyo Tanaka

Altos:

Aki Kuromiya, Eiko Okuda, Fusako Minamikawa, Kiyoko Nagai, Mihoko Nakashima, Misa Takeuchi, Reiko Motohiro, Saori Takigawa, Yoko Takizawa

Tenors:

Hirohisa Ota, Hironori Nakamura, Hisashi Takizawa, Kazuhisa Tsuda, Masashi Morikawa, Yoshiya Kitazumi

Basses:

Hiroshi Utsumi, Masaharu Miyai, Naoki Hara, Naoki Machida, Naoya Taniguchi, Yoshiro Rokuta, Yukinori Maegawa, Yukio Suzuki

Conductor: Nobuyuki Koshiba

Programme Notes

Wind Horse (1962-66)

TORU TAKEMITSU

Toru Takemitsu (1930-1996) held a close relationship with Canada since the 1960s, when Seiji Ozawa first performed his orchestral works with the Toronto Symphony. He had been a welcome guest of New Music Concerts on several occasions over the past three decades and was the recipient of the 1996 Glenn Gould Prize. Takemitsu's **Wind Horse** (Kaze no Uma) began with the composition of two movements for women's chorus in 1962; four additional movements for mixed choir were added in 1966, with the complete work receiving its première by the Tokyo Philharmonic Chorus later that year. Jon Washburn, conductor of the Vancouver Chamber Choir, has observed that the title of this work refers to:

"a divination practiced by Tibetan nomads, which they use to decide the direction of travel when they move from one encampment to the next. Over a high, vast plateau of open space, they stretch a rope to which they tie or hang various pieces of cloth of many hues from their colourful costumes... The nomads take the direction in which the cloths are blown as an indication of the route they should follow. This rope is called a 'wind horse'."

The sound of the wind is emulated in the "Vocalise" movements of the work, which are interspersed with settings of texts drawn from a longer poem, also called *Wind Horse*, by Kuniharu Akiyama. The text of Akiyama's poem contains a few phrases in the Tibetan language.

1. Vocalise I

2. Spell of Fingers

Fingers

The day something started happening to me

Fingers

The day my body became alive to something

The thumb modulates –

thumb – the turbulent seas

thumb – that are my breasts.

The forefinger gropes –

forefinger – inside me –

forefinger – for the quiet lake.

The middle finger listens –

middle finger – to the anguish –

middle finger – of the rising wing

of pain

of blood.

The ring finger inside my body

thorn of the rose

insinuates

And now the little finger

lonely little finger

what is it going to bring me?

The little finger moves

"Bring it here so I can run it through!"

But the thumb hangs back
"Kol Uriak? Kol Uriak?"
Maybe I'll go and steal a sheep

3. *Vocalise 2*

4. *Vocalise 3*

5. *Legend of the Dining Table*

When I am
so very famished
Duana Geler Isekden
(Duana comes in through the door)

Where you are
No one will tell me
Balyaket Ciger Tesikten
(The devil leaves through a crack)

The harbourless sea
The bloodstained sun
The sleeping lips
It's you I love

It's wrong to throw it to the dogs
Cherish the sap of the grass

Oh, Master!
Ak, ak, ak!

(Coda)

English translation by ELLA LOUISE RUTLEDGE

R. Murray Schafer was born in Sarnia, Ontario and studied piano in Toronto with Alberto Guerrero, harpsichord with Greta Kraus, composition with John Weinzweig and musicology with Arnold Walter. In 1961, after some five years in Europe, Schafer returned to Canada and set up the Ten Centuries Concerts, in collaboration with Harry Somers and Gordon Delamont, among others. In 1963 he began a teaching career at Memorial University and subsequently became a professor at Simon Fraser University (1965 to 1975). In his teaching, he fought against the academic

formalism of the university community by incorporating such modern concepts as creative listening and sensory awareness. At Simon Fraser University, he created and directed the World Soundscape Project, designed to study the individual's relations with his sonic environment. His books on soundscape research (*The Tuning of the World*) and education (*A Sound Education and The Thinking Ear*) are widely influential and have been translated into several languages. An inspired and prolific composer, he has authored many works, including *concertos* for flute, guitar, harp, violin and accordion, *seven string quartets*, and the *Patria* series of music dramas, a vast cycle of works he has been creating for the past thirty years. In recognition of his "exceptional contribution to music and its communication," in 1987 Schafer became the first to receive the Glenn Gould Prize. In 1998 he was honoured with the Karl Sczuka Prize of the Southwest German Radio and the following year received the first Louis Applebaum Composers Award acknowledging excellence in composition and the impact of a composer's work on society. This most recent honour moved Schafer to declare, "I am particularly touched by this award that recognizes the importance of the arts in a broader societal context."

Magic Songs (1988)

R. MURRAY SCHAFFER

Commissioned by the Orphei Dränger Choir of Uppsala, Sweden with the assistance of the Canadian Broadcasting Corporation

Magic Songs leads us back to the era of "tone magic", when the purpose of singing was not merely to give pleasure but was intended to bring about a desired effect in the physical world. In spirit culture, everything has its voice and the aim of the singer is to duly unify himself with this voice. "For anyone who knows and can imitate the special sound of an object is also in possession of the energy with which that object is charged ... by sound-imitation the magician (musician) can therefore make himself master of the energies of growth, of purification, or of music without himself being plant, water or melody. His art consists first of all in localizing the object in sound and then co-ordinating himself with it by trying to hit the right note, that is, the note peculiar to the object concerned." (Marius Schneider, "Primitive Music," *The New Oxford History of Music*, 1966, Vol. 1, pp. 43-44.)

The aim of these songs, with magic texts in a language spoken by no human, is to restore aspects of nature which have been destroyed or neglected by humanity. To the extent that the performers and the audience believe in them, they will be successful.

- R. MURRAY SCHAFFER

Seventeen Haiku was written at the request of Nobuyuki Koshiha for the Japanese choir Utaoni, which had previously won an all-Japan choral contest singing my work, *Magic Songs*. I thought it would be interesting to set some poems in Japanese and began reading the Manyōshū as well as the haiku poems of Bashō, Issa and others. Gradually I began to assemble a group of haiku, each of which described an acoustic event: the singing of birds, crickets, the wind, the tolling of bells, the sound of a stream, or fireworks at a festival.

It occurred to me to ask the choir members to help me find suitable haiku, and I also asked them to write some of their own if they wished.

From them I received not only a selection of traditional haiku, but also twenty-nine new poems written especially for the pleasure of the prospective composer. Many of these new poems were chosen together with more traditional haiku to form a collection that takes us from sunrise through to sunset and a festival after dark, closing with the stillness of night.

I wanted to set the poems in Japanese, a language I do not speak. To make this possible I called on my friend, the Japanese composer Komei Harasawa, who very generously prepared translations for me and read the poems on cassette. To him I am totally indebted, though of course I accept full responsibility for any misunderstandings or distortion in the settings.

In keeping with the transition from dawn to darkness, I have included notes on stage lighting that may accompany the singing, if desired. Also some movements of the choir are suggested so that to a certain extent the entire collection might take on a theatrical quality in performance.

- R. MURRAY SCHAFER

1. At dawn green sunlight
floating through the air,
reeling along in a dream.
- MASAHARU MIYAI
2. A cool breeze, winding,
wandering along...
at last it has come!
- ISSA KOBAYASHI (1764-1827)
3. Splashes of water,
flowers breaking over rock,
shining in sunlight.
- MASAHARU MIYAI
4. A shell wind chime
whispering the sound
Michinoku.*
- KIYOKU MANO (* Michinoku is the northern part of Honshū Island.)

5. The wind is blowing,
the bamboo clacking,
on a sunny day in spring.
- SAISEI MUROU (1889-1962)
6. One by one by one,
yellow rose petals falling,
waterfall music.
- BASHO MATSUO (1644-1694)
7. The stony river rippling,
the lightning
flickering.
- ISSA KOBAYASHI (1764-1827)
8. A flash of lightning
the sound of drops
falling among the bamboo.
- BUSON YOSA (1716-1783)
9. A breath of cool air,
ah, in the distance
the sound of a temple bell.
- BUSON YOSA (1716-1783)
10. Look up!
A cloudless sky!
A shower of cicadas!
- YUKIO SUZUKI
11. "Higurashi"* hymn -
cicadas in the fading
glow of evening.
- Naoko Maruyama (* Higurashi cicadas sound in the early evening)
12. Now a bell cricket
is scattering up its voice
in the dark grass.
- ARYŪ (CA. 1760)
13. The whole village
celebrates with festival flutes
before the shrine.
- KIYOKU MANO
14. Lantern festival dance!
The drumming and clapping hands
never seem to end.
- ATSUKO OKU
15. The "Kiyari" song
still inspires the ritual
of "Hoei".*
- Masaki Nonaka (* Ritual dedicating logs to a shrine.)
16. No sound to be heard.
Far beyond the pine tree's twigs
fireworks flicker.
- SHIKI MASAOKA (1867-1902)
17. A note from a bell -
a cry from the waterfowl -
and the night darkens.
- ISSA KOBAYASHI (1764-1827)

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The SOCAN Foundation salutes young composers

In its 1999 competition, The SOCAN Foundation has awarded cash prizes totalling \$18,000 to composers under 30. Congratulations to the winners.

SIR ERNEST MacMILLAN AWARDS

(works for 13 performers or more)

- First Prize (\$2,000): Andriy Talpash, 24, Montreal—*Queezinart-hocket in a blender*, for chamber ensemble
- Second Prize (\$1,000): Rose Bolton, 28, Toronto—*Incidental Music of My Mind*, for large chamber ensemble
- Third Prize (\$500): Justin Mariner, 28, Montreal—*Landmarks*, for orchestra

SERGE GARANT AWARDS

(works for three to 12 performers)

- First Prize (\$2,000): Eric Morin, 29, Laval, Que.—*Clone 2*, for wind quintet and piano
- Second Prize (\$1,000): Vincent Ho, 24, Calgary—*String Quartet No. 1*
- Third Prize (\$500): Alain Beauchesne, 24, Ste-Marthe du Cap., Que.—*Souper de famille*, for chamber ensemble

PIERRE MERCURE AWARDS

(works for solo or duet)

- First Prize (\$2,000): Paul Frehner, 28, St. Laurent, Que.—*anno . . . 00 . . .*, for solo guitar
- Second Prize (\$1,000): Michael Lacroix, 26, Harrow, Ont.—*Potens Nutilus*, for solo piano
- Third Prize (\$500): Scott Edward Godin, 29, Montreal—*Sweat*, for violin and cello

HUGH Le CAINE AWARDS

(electroacoustic works)

- First Prize (\$2,000): Hugo Arsenault, 26, Blainville, Que.—*Eschazoopsie*
- Second Prize (\$1,000): Mathieu Marcoux, 24, Montreal—*Corporation*

- Third Prize (\$500): Cheryl Hutchinson, 29, Vancouver—*Calling from Beyond*

GODFREY RIDOUT AWARDS

(choral/vocal works)

- First Prize (\$2,000): Scott Wilson, 29, Richmond, B.C.—*Come to me from Krete . . .*, for soprano and ensemble
- Second Prize (\$1,000): Alexis LeMay, 24, Ste-Croix, Que.—*Honey*, for soprano and ensemble
- Third Prize (tie, \$500 each): Karim Al-Zand, 29, Ottawa—*Winter Scenes*, for mezzo-soprano, harp, flute and viola;
Rose Bolton, 28, Toronto—*Jade Flower Palace*, for soprano and ensemble



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