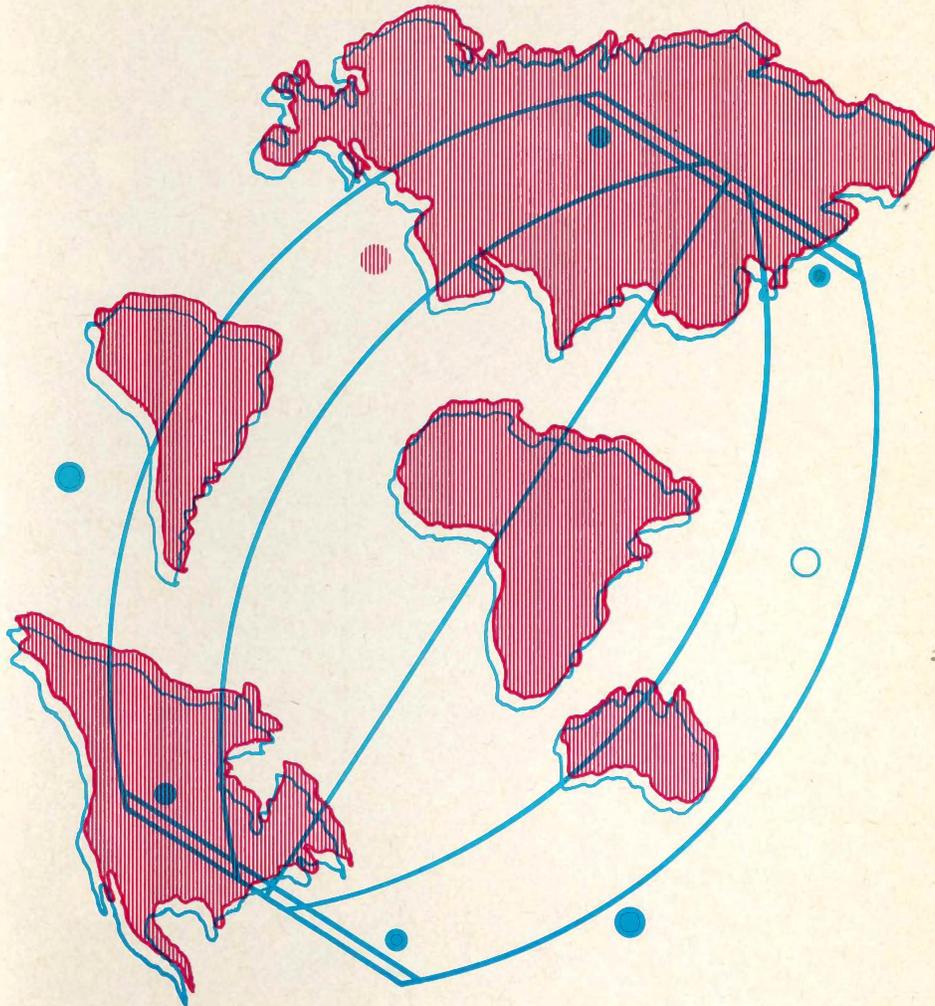
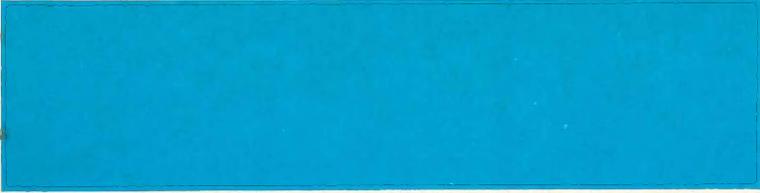


NEW MUSIC CONCERTS



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1984-85
CONCERT SEASON



CAPAC's major role in Canadian music is to collect performance royalties from those organizations which use music, and distribute them to the composers and publishers whose music has been performed.

But its support of music in Canada is extended in a number of other areas — from the annual Sir Ernest MacMillan, St. Clair Low and Hugh Le Caine prizes for young composers, to its publication of THE CANADIAN COMPOSER, a magazine devoted to the coverage of a wide variety of musical excellence and experience.

In these and other ways, CAPAC assists, supports and encourages Canada's creative composers and musicians. And CAPAC is both pleased and privileged to support New Music Concerts' 1984-85 season. Its sense of adventurous musical creation and performance is one we identify with and applaud.

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**NEW
MUSIC
CONCERTS**

**ORCHESTRAL CHALLENGES
IN THE LIGHT**

FRIDAY, NOVEMBER 30, 1984

VERS LE SOLEIL^{oo}(1974)

GILLES TREMBLAY

ARCHIPELAGO^{oo}(1983)

ROGER REYNOLDS

Intermission

STUDY IN SONORITY (1930)

WALLINGFORD RIEGGER

DANCE/4 ORCHESTRAS^{oo}(1982)

JOHN CAGE

Professional Training Program of the Royal Conservatory of Music

^{oo}Canadian Premiere

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PAUL ZUKOFSKY

Acclaimed as one of the most brilliant and provocative conductors on the American scene, PAUL ZUKOFSKY is Music Director of the Colonial Symphony of Madison, New Jersey, Conductor of the Juilliard Contemporary Ensemble, and Program Coordinator and Conductor of the "American Composer" series at the Kennedy Center. He has also been Director of the Zukofsky Seminar in 20th Century Orchestral Repertoire at the Reykjavik College of Music.

PAUL ZUKOFSKY has long been the leading performer of American violin music. He made his Carnegie Hall debut in 1956, and has appeared with such orchestras as the Boston Symphony, the BBC Scottish Symphony, the London Sinfonietta, and the New York Philharmonic. He has given world premiere performances of concertos by Penderecki, Sessions, Earle Brown, Ian Hamilton, and Charles Wuorinen, and of solo works by Babbitt, Cage, Carter, and Crumb, among others.

A dedicated music educator, PAUL ZUKOFSKY has been a member of the faculties of the Manhattan School of Music, New England Conservatory, and Princeton University, and has served on several music panels and competition juries. In addition, he has made scientific studies of various aspects of musical performance, and has presented the results of his research in papers before the Acoustical Society of America, IRCAM, and the Psychonomic Society.

CONDUCTORS

VERS LE SOLEIL

ROBERT AITKEN

ARCHIPELAGO

PAUL ZUKOFSKY

STUDY IN SONORITY

PAUL ZUKOFSKY

DANCE/4 ORCHESTRAS

ROBERT AITKEN

ROBIN ENGELMAN

RUSSELL HARTENBERGER

PAUL ZUKOFSKY

BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

GILLES TREMBLAY

GILLES TREMBLAY was born in Arvida, Quebec, on September 6, 1932. He began his formal studies in music at the age of fourteen with Jocelyne Binet. For the next twenty five years he pursued formal training (first in Canada, subsequently in France and Germany) with Jean Papineau-Couture (theory), Claude Champagne (composition), Oliver Messiaen (analysis), Yvonne Loriod (harmony), Maurice Martenot (Ondes Martenot), and Madame Vaurabourg-Honegger (counterpoint). In 1958 he won first prize in analysis at the Paris Conservatory and attended the summer courses at Darmstadt. Tremblay returned to Darmstadt in 1960 to study with Pierre Boulez and Henri Pousseur, and the following year he settled in Montreal to take up his professional careers as composer, performer, and educator.

A pervasive spirituality is basic to his music. The comparison with Messiaen, his teacher and mentor, is obvious; but as Bruce Mather points out in Contemporary Canadian Composers:

"Tremblay's music never sounds like that of Messiaen. Tremblay is a disciple in the best and most creative sense of the word; one who, inspired by the achievements and teachings of the master, creates a new expression."

Tremblay has said of his source of inspiration:

"Nature's own music, of water in particular and especially when lapping and beating against the rocks; here I find rhythms, melodies, timbres, motion, unimaginable mixtures of sounds from the most delicate to the most powerful, at the same time the most invigorating. Their variety alone cannot be conceived."

VERS LE SOLEIL

In VERS LE SOLEIL, the thrust of Tremblay's spirituality is much in evidence. As the movements of Chicory blossoms reflect the rhythms of the solar system, he moves from the known and predictable to the unknown and unpredictable as he tightens and loosens his grip on his forces. It is the macro revealed in the micro, the "eye of the sparrow" vision that gives this work its compelling authority.

The instrumentation is comprised of flute, piccolo(2), oboe, clarinet in B^b, bassoon, horn in F(2), trumpet, trombone(2), piano principal, percussion(3), violin(7), viola(2), violincello(2) and contrabass.

VERS LE SOLEIL, towards the sun: because of the integration of the joyful gregorian Alleluia of the Resurrection; and because of the toward-and-receiving aspect of the music, moving as the flowers do, turning towards the sun and receiving its light, sensitive to the solar rhythms and trajectory.

The observations during this composition of the daily movements and rhythms of certain blue wild flowers were exemplary and stimulating; rhyme of shapes with the stars, rhyme of color with the sky.

Two forces or energies rule the music; centripetal: concentration, harmonies, unisons; centrifugal: one glissando escaping from a train of hunting glissandi. A rapid mosaic of intervals and durations creating partial voids through the interaction of natural harmonics with their fundamentals. Two principal sounds are used as axis: G[#], A.

This work was commissioned by Radio France. The world premiere was performed in Paris on March 11, 1978 by the Nouvel Orchestre Philharmonique, conducted by Theodor Antoniou. Tonight's performance is the Canadian premiere.

-Gilles Tremblay

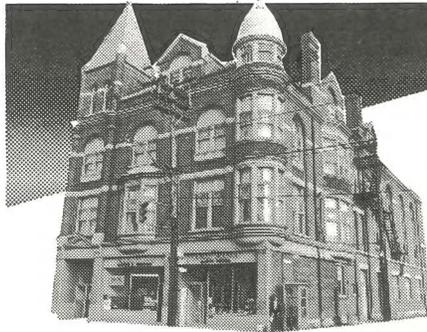
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ROGER REYNOLDS

ROGER REYNOLDS was educated both as an engineer and composer. His interests have remained wide since his early experimental theatre work THE EMPEROR OF ICE CREAM.

Compositions with theatrical elements and mixed media have formed one thread in REYNOLDS' work and purely instrumental writing another. His SHADOWED NARRATIVE (violin, 'cello, clarinet, piano) and EATHER (violin, piano) have been premiered in recent years. In 1977 at Stanford University, and more recently in Paris and at the University of California at San Diego's Computer Audio Research Laboratory, REYNOLDS has been exploring the unique transformations of sounds that can be achieved by powerful computer facilities.

Since finishing ARCHIPELAGO in Paris, he has completed a work of similar scale entitled TRANSFIGURED WIND (solo flute, orchestra, tape) which was premiered on the New York Philharmonic's Horizons '84 festival and repeated at the Los Angeles Cultural Olympics.



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ARCHIPELAGO

ARCHIPELAGO was written in Paris during a two year period of residencies (1981-83) at the Centre Pompidou's Institute de Recherche et de Coordination Acoustique/ Musique (IRCAM). On a formal level, it explores some new notions about the venerable practice of musical variation. Fifteen thematic elements (solos, duos, trios, quartets and a quintet) and their associated transformations are distributed in a layered mosaic over a thirty two minute time span. Some reappear in instrumental guise, others are transformed by computer processing and are presented over a multi-channel speaker system. The flexibility and inventiveness of the live musicians is contrasted with the capacities of the computer: to move sounds in space, to extend them in time (producing a kind of auditory slow motion) and to fragment and shuffle kaleidoscopically certain thematic instrumental materials that have been pre-recorded.

One aim in ARCHIPELAGO was to enlarge the useful pallet of instrumentally derived sounds (to enhance the orchestral medium). Thus, particular attention was paid to the blending of live and digitally generated sounds in performance. A further intention was to allow varied appearances of thematic material to foreshadow and recall each other, so as to evoke the richness of temporal experience that our memories (pasts), perceptions (present), and imaginations (futures) are capable of provoking in daily life, outside the predictable formalities of art. Special gratitude is extended to Thierry Lancino, who was my invaluable musical assistant during the preparation of this piece, and for the wise counsel of David Wessel.

-Roger Reynolds