

NEW MUSIC CONCERTS
OF TORONTO: A CRITICAL
STUDY

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A Thesis
Submitted to the School of Graduate
Studies in Partial Fulfilment of the
Requirement for the Degree
Master of Arts

McMaster University

August, 1984

• 1984 by Colin Eatock

MASTER OF ARTS (1984)
(Music Criticism)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: New Music Concerts of Toronto:
A Critical Study

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Ontario)

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NUMBER OF PAGES: v, 138

Abstract

New Music Concerts, an organization founded in Toronto in 1971 by Robert Aitken and Norma Beecroft, was created for the purpose of presenting concerts of contemporary art-music. From its first concert, on January 6, 1972, until the end of NMC's 1982-1983 season (the period examined in this study), New Music Concerts has presented 83 programmes on its main concert series in Toronto.

Presenting high-quality concerts of recent and at times artistically controversial works, New Music Concerts achieved national and, to a lesser extent, international importance in the contemporary music world during the 1970's.

In this study an attempt was made to answer the questions: "How did NMC develop throughout its first twelve seasons?", "What programming policies and methods have been used by the directors of NMC?", "What have been the critical reactions to NMC?" and "What influence has New Music Concerts had on local, national and international levels?"

The main sources of information on New Music Concerts used in this study were articles and reviews in newspapers and other periodicals, the archives of NMC and interviews with Aitken, Beecroft and others.

Among the conclusions of this study are the following: that New Music Concerts evolved from previous concert organizations in the Toronto area, in particular Ten Centuries Concerts and Music Today; that NMC has been consistent in its programming and faithful to its initial programming policies; that NMC has received a very broad range of critical reactions, with reviews in The Globe and Mail on the whole less favourable than those in The Toronto Star; and that NMC has had a limited but powerful influence in the contemporary music world.

A brief closing section to this study contains some proposals as to how New Music Concerts might best continue its activities in the face of the changing public tastes of the 1980's. Following this are appendices which include lists of all composers and compositions programmed by NMC.

Acknowledgements

Many thanks are due to Dr. Paul Rapoport and Dr. John Armstrong for their advice, guidance and encouragement in the completion of this study. Valuable assistance was provided also by the directors of New Music Concerts, who made many records and documents available for examination.

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CHAPTER I

NEW MUSIC CONCERTS IN TORONTO

On December 2, 1971, articles appeared in The Globe and Mail and The Toronto Star heralding the appearance of a new concert series in Toronto called New Music Concerts. William Littler, music critic for The Toronto Star, wrote:

We listeners seem to want to hear only what is familiar to us. . . .

When we hear something new, something written by a composer attuned to contemporary sounds, we tend to shut our ears because what reaches them lacks the comforting assurance of past acquaintance.

This is why our musical institutions, eager for public acceptance, shy away from programming new works. In so doing they re-enforce the conservative inclinations of our eardrums.¹

Concerning the new series, Littler commented:

It's a risky idea, no doubt. Maybe there aren't 500 people in Toronto who want to give their eardrums a sonic cold shower and massage. Maybe the \$10,000 invested in the series by the Ontario Arts Council and the \$20,000 invested by the Canada Council will take wings and fly to oblivion.

But consider the opportunity this series represents. Instead of being slipped a spoonful of new music now and then, as a kind of castor oil, we are at last going to have a chance to taste it in

¹William Littler, "Concerts of new music a valuable opportunity," Toronto Star, December 2, 1971.

quantity and variety.²

John Kraglund of The Globe and Mail, however, began his article with caution and some skepticism:

There have been persons in Toronto who felt that contemporary music should be a regular part of the concert scene, just as there have been musicians reluctant to perform it and audiences reluctant to give it a hearing. Concertgoers . . . will recall the ill-fated attempts by the Canadian League of Composers to build an audience when available music only occasionally had any real merit.

Later, the Ten Centuries Concerts Series - which had started brilliantly, with sold-out houses - collapsed after experimental music made frequent appearances in the programs. But it was never quite clear whether the music, the shortage of available performers or the declining audience was responsible for the collapse.³

With these two announcements, the general public was informed that, on January 6, 1972, New Music Concerts, under the direction of Robert Aitken and Norma Beecroft, would be launched at the University of Toronto's Edward Johnson Building.

²Ibid.

³This last sentence is not entirely logical. To say that the declining audience was responsible for the collapse of TCC does nothing to explain why the series became unpopular, the audience decline being merely symptomatic of this unpopularity. TCC did not "become unpopular because the audience stopped going," as Kraglund's wording in this article ["Five-concert program to venture into experimental music field," Globe and Mail (Toronto), December 2, 1971] suggested.

More than twelve years later, NMC, under the leadership of Aitken and Beecroft, continues to produce concerts exclusively devoted to contemporary art-music. This makes it the longest-lived continuous organization of its kind in Toronto, and, throughout Canada, second only in longevity to the Société de musique contemporaine du Québec, founded in 1966 in Montreal.

But in order to address effectively the questions of how and why New Music Concerts came into being at this time, we must look back a few decades, to the time when those in Toronto who were interested in the promotion of contemporary music were first organizing towards this end.

The year 1951 saw the birth of the Canadian League of Composers, one of whose announced objectives was:

To make available to all Canadians the musical culture already realized in this country by presenting concerts of music by Canadian composers.⁴

For this purpose, the CLC organized its own concert series in Toronto, the first concert taking place at the Royal Conservatory of Music on May 16, 1951, featuring chamber and orchestral works by John Weinzweig.⁵

⁴Maurice Esses, "The Performance of Contemporary Canadian Music in Toronto: 1951-1976," Array Newsletter, II (Spring 1978): 1.

⁵George Proctor, Canadian Music of the Twentieth Century, (Toronto: University of Toronto Press, 1980), pp. 60-63.

In 1954, these concerts, which were first organized by a concert committee within the League, became a separate entity, the organizers assuming the name Canadian Music Associates. However, the first executive of this organization - Stewart Sutton (president), Mrs. J. Tory, Mrs. J. Adaskin, Mrs. L. Applebaum and John Osler - maintained very close ties with the CLC, presenting almost entirely works by members of that organization.⁶

A total of twelve concerts was presented in Toronto by the CLC and CMA until 1958, when government support for Canadian Music Associates was channeled into the new Canadian Music Centre.⁷ A brief revival occurred in 1963, when three more concerts were presented.

Another organization which performed much (but by no means exclusively) contemporary music in Toronto was Ten Centuries Concerts, begun in 1962 for the purpose of presenting "lesser works of major composers and major works of lesser composers."⁸

It has been suggested that New Music Concerts is

⁶Maurice Esses, "The Performance of Contemporary Canadian Music in Toronto: 1951-1976," Array Newsletter, II (Spring 1978): 1.

⁷Helmut Kallmann et al, ed., Encyclopedia of Music in Canada, (Toronto: University of Toronto Press, 1981), p. 146.

⁸Interview with Robert Aitken, Toronto, June 1983.

descended solely from Ten Centuries Concerts.⁹ This is not entirely the case, as, unlike NMC, programming in the TCC series was not limited to contemporary music. Moreover, there have been other influences on NMC, as will be explained below. It is important to note, however, that both Robert Aitken and Norma Beecroft served as board members of this organization, and this provided them with valuable experience in the business of concert organizing. (Beecroft had also been active in Canadian Music Associates.)

According to Aitken:

It [TCC] was a service organization, in a way, for a lot of groups in Toronto that needed an outlet to play. Originally, each performing organization put forward pieces for the year, and the programmes were made from that, so it was an amalgamation of many chamber groups. Little by little, it started to programme its own series, and asked groups to play.¹⁰

Robert Aitken cited two reasons for the collapse of Ten Centuries Concerts in 1967. First, the centennial celebrations of that year and musical activities associated with it occupied much of the time of the organizers of TCC.

⁹Andrew Timar, "A Genealogy of New Music Performing Groups in Toronto 1912-1978," Musicworks, No. 6 (Winter 1979): 12.

¹⁰Interview with Robert Aitken, Toronto, June 1983.

Second, the growth in the size of the board of directors from the initial five to more than a dozen by 1967 made administration too unwieldy. A brief revival of the series took place in 1970, with three concerts presented at the St. Lawrence Centre.

Certainly, TCC was an important influence on the future formation of New Music Concerts, but in content NMC is most closely related to another concert series, located not in Toronto, but across Lake Ontario in Niagara-on-the-Lake.

In this small town, home to a summer theatre festival emphasizing the works of G.B. Shaw, a concert series called Music Today was initiated by the Ontario Arts Council and the Shaw Festival in the summer of 1970. Louis Applebaum, then head of the OAC, approached Robert Aitken, asking him to organize these concerts.

Under Aitken's direction, this series ran for three summers (in the third summer receiving additional support from the du Maurier Foundation), presenting chamber concerts solely of contemporary music in St. Mark's Church of Niagara-on-the-Lake.

It is in the study of this series that Aitken's approach to programming becomes apparent, as these concerts presented a mixture of composers (Canadian and non-Canadian), the majority of whom were later programmed by New

Music Concerts. In fact, in the case of the concert of August 18, 1972, in which works by Earle Brown, Toru Takemitsu, Brian Cherney, Arne Nordheim and Alan Heard were presented, all of the programmed composers later had works performed by NMC.

While the Music Today series continued in Niagara-on-the-Lake during the summer Shaw Festival, the city of Toronto throughout the year 1971 still lacked a similar series. But in the fall of 1970 Norma Beecroft, who had been informed by Toronto impresario Franz Kraemer that the Canada Council might make funds available for a contemporary-music series in Toronto,¹¹ suggested to Robert Aitken that he and she should organize such a series. In April of 1971, Beecroft met in Ottawa with Guy Huot, at that time music officer for the Canada Council, to discuss this project, and on March 1, 1971, a formal application was made to the Canada Council for funding.

In view of the fact that one of the problems of Ten Centuries Concerts was the unmanageable size of its board, Beecroft and Aitken proposed that this new project should be kept small, and initially limited the directors to themselves and lawyer John Wright.

As the Canada Council had been supporting the SMCO

¹¹Correspondence to Norma Beecroft from Franz Kraemer, October 8, 1970.

in Montreal for some years, it is not surprising that Aitken and Beecroft had little difficulty in obtaining a \$20,000 grant from the Canada Council with which to begin a contemporary music series in Toronto. However, complications developed when further funding was sought from the Ontario Arts Council.

The first problem was that Franz Kraemer, who had also noticed the absence of a series featuring contemporary music in Toronto, was interested in starting a series similar to Ten Centuries Concerts at the St. Lawrence Centre.¹² Clearly, two such organizations in Toronto would lead to a dilution of human and financial resources. In spite of the OAC's mandate to support the St. Lawrence Centre, it was decided that the provincial funding body would assist New Music Concerts, which was already receiving support from the Canada Council.

The other problem was that, for reasons of accountability, the OAC required New Music Concerts to expand the board of directors. In compliance with this requirement, Aitken and Beecroft added as directors music educator C. Laughton Byrd (who died in 1979), composer-pianist John Hawkins (who resigned in 1976) and composer John Beckwith (who is still, at the time of this study, a

¹²Interview with Robert Aitken, Toronto, June 1983.

director of New Music Concerts).

For official purposes, Norma Beecroft was at this time appointed President of NMC, and Robert Aitken was named Artistic Director. It is important to understand that these titles, in the early years of New Music Concerts, served more as formalities than as real divisions of labour in the operation of NMC. In the words of Norma Beecroft: "The people grew into the jobs over the years."¹³

Having thus worked out its problems with the OAC, New Music Concerts received an additional \$10,000 from it, bringing the total in government grants towards the first season's operation to \$30,000. (By NMC's twelfth season, this figure had risen to about \$200,000.)

In the summer of 1971, it was decided by the board that the concert series, to begin in January 1972, would take place in the Concert Hall of the Edward Johnson Building at the University of Toronto (renamed "Walter Hall" in 1974). As this had been the location for Ten Centuries Concerts, for which Aitken and Beecroft had served as directors, the advantages and disadvantages of this performance space were well known to those organizing New Music Concerts.

Among the advantages of the Edward Johnson Building

¹³Interview with Norma Beecroft, Toronto, July 1983.

are its central location in Toronto and the fact that a presence on the university campus may help to attract an audience from the university (or at least from a highly-educated community). The chief disadvantage of the Edward Johnson Building is the hall itself. Its standard rectangular shape and somewhat limited stage area have, in Aitken's words, "controlled the programming," and have made it necessary at times for NMC to perform in other locations on campus, such as MacMillan Theatre and Convocation Hall, as well as off-campus halls such as the St. Lawrence Centre and, on one occasion, Roy Thomson Hall. (For a complete list of concert locations, see Appendix A.) But in spite of the limitations of Walter Hall, it has served as the chief performance space for New Music Concerts throughout its history.

With a sufficient degree of financial security and control of the organizational aspects (New Music Concerts' charter being officially granted by the Government of Ontario on May 21, 1971), it became possible to begin preparations for the first concert, scheduled for January 6, 1972.

Having studied music in Rome during the late 1950's and early 1960's, Norma Beecroft had met Luciano Berio, probably the most famous of Italy's post-war generation of composers. It was at her instigation that Berio was

invited to Toronto to conduct an entire programme of his own works, similar to a concert which Berio conducted for the SMCO in 1968.

Although this programme, as originally announced in NMC's brochure, was to have consisted of Berio's "El Mar La Mar", "Sequenza VII", "Différences", "Air" and "Chemins II", a slight change was made, as "Sequenza V" was substituted for "Sequenza VII". It should be noted that the alteration of advertised programmes has been a frequent occurrence, especially in the early years of NMC. This state of affairs would be considered rather inefficient if it were frequently found in an organization performing standard repertoire. But in the case of New Music Concerts it should be remembered that some programme alterations are virtually inevitable, due to late completion of commissioned works and the difficulties in finding suitable performers for contemporary music.

As was hoped, the fame of Luciano Berio drew a capacity audience for this first concert. Press reaction was varied, ranging from Toronto Star critic William Littler's comment that "Toronto's New Music Concerts could not have begun more enticingly,"¹⁴ to Globe and Mail

¹⁴William Littler, "Modern composer's work a hit," Toronto Star, January 7, 1972.

reviewer John Kraglund's remark that "The main difficulty about listening to a program devoted entirely to Luciano Berio is that it all sounds like Berio, which means that . . . there tends to be an element of sameness."¹⁵

A total of 19 performers was used in the production of this first concert (not counting Berio himself, who conducted some of his own works), all of whom were noted professional musicians from the Toronto area. Some had been active in Ten Centuries Concerts, and many of these musicians, such as Mary Morrison (soprano), Stanley McCartney (clarinet), Eugene Watts (trombone), Erica Goodman (harp), John Hawkins (piano), Joseph Macerollo (accordion), and percussionists Robert Becker and Robin Engelman, have continued to perform with New Music Concerts.

It is not the intention here to discuss in detail all of the 83 concerts New Music Concerts has presented on its main concert series during its first twelve years of operation. A complete list of all concerts presented and works performed is to be found in Appendices A and B of this study. Therefore, it is appropriate to limit discussion to some of the more noteworthy artistic and organizational aspects of New Music Concerts.

Although New Music Concerts' programmes could

¹⁵John Kraglund, "Berio the composer boring, but not Berio the conductor," from Globe and Mail (Toronto), January 7, 1972.

usually be described as "chamber-music concerts," NMC has presented a few performances that could be considered unusual, even by the standards of contemporary music. For instance, in its second season, NMC presented The Four Horsemen, a "sound-poetry" group consisting of bp Nichol, Paul Dutton, Steven McCaffery and Rafael Barreto-Rivera, who recited their own works.

Also in this season, the world premiere of "With 100 Kazoos" by the British composer David Bedford was performed. This piece, which had been turned down for performance the previous year in London, England by Pierre Boulez, involved the participation of twelve musicians playing orchestral instruments. Also involved was the entire audience, to which kazoos had been distributed and which played on cues from conductor Bedford.

In the fourth season, an entire programme was given over to R. Murray Schafer's "Canadian Soundscape". Billed as "a fascinating and intriguing macro-cultural composition on the environment in which we live," this programme consisted of a series of sounds from the Canadian sonic environment, recorded by Schafer with the assistance of Howard Broomfield, Bruce Davis, Peter Huse and Barry Truax.

Perhaps the most bizarre music-theatre group presented by New Music Concerts was the Grupo de acción instrumental de Buenos Aires. They performed two works on a

programme in NMC's seventh season. The first was "Erik Satie, Gymnopédiste", in which performers throw soup, construct mobiles and shriek hysterically while a phrase of Satie's music is played continually. It was followed by "Siegfried über All-", in which a parody of the "Ring Cycle" is performed forwards and backwards simultaneously.

One more work deserving mention for its unusual nature is R. Murray Schafer's "Princess of the Stars", presented by New Music Concerts in its eleventh season. "Princess of the Stars" was performed at 5:30 a.m. on September 26th and 27th, 1981 at Heart Lake (nine kilometers north of Brampton, Ontario) by vocal and instrumental performers including The Four Horsemen and the Tapestry Singers. The climax of this ritualistic music-theatre piece was to have been the rising of the sun, but unfortunately this was somewhat spoiled by fog and rain.

It should be stressed that these works are not typical of New Music Concerts' programming. The works discussed above are significant in that they illustrate the extremes of unorthodoxy occasionally found in New Music Concerts' programming.

Another important aspect of New Music Concerts' first twelve years (important in terms of prestige and box-office success) has been its policy of inviting internationally famous composers to Toronto to assist in the

performance of their music. Beginning with the first concert (to which Luciano Berio was invited), NMC has been host to such famous composers as John Cage, Mauricio Kagel, Toru Takemitsu, George Crumb, Lukas Foss, Iannis Xenakis, Witold Lutosławski, Philip Glass and Peter Maxwell Davies. Also invited to come to Toronto were György Ligeti and Karlheinz Stockhausen, who were forced to cancel their announced appearances, the former for health reasons and the latter due to a schedule conflict. The withdrawal of Stockhausen resulted in the only cancellation of a concert in NMC's history, and another programme with works by Ballif, Boulez, Tremblay and Messiaen was substituted at a later date.

In the sixth season (1976-77), in order to make it possible for these visiting composers to speak formally about their music, NMC began a "Lecture-Workshop Series." In the ninth season, the format of this series was altered to include some live performances, and its name was changed to "Mini Series."

It is interesting that New Music Concerts was successful in presenting in its ninth season an orchestral work by Kaikhosru Sorabji, who, for about forty years, had maintained a ban on the performance of any of his music. This concert created a fair amount of interest amongst this composer's small following in North America.

One last programme which should be noted is the concert commemorating the seventieth birthday of John Weinzweig, presented in NMC's twelfth season. For this programme, Weinzweig was asked to select compositions from his own output, as well as music by a composer influential on his style and a work by a younger composer whom he believed to be deserving of recognition. (For the former he chose Igor Stravinsky, and for the latter he chose Kristi Allik.)

This concert, which was extensively advertised and presented in Roy Thomson Hall, attracted an audience of 1,751 - the largest ever in the history of New Music Concerts.

Examining the organizational aspects of New Music Concerts, it can be seen that Aitken and Beecroft have been successful in keeping the board of directors down to a manageable size. In its first twelve seasons, NMC has had a total of eleven directors, with no more than seven at any given time. In addition to Aitken, Beecroft and directors already mentioned, the board has included composer Edward Laufer (1975-), lawyer Dave Nicholds (1975-1977), businessman Michael Koerner (1977-), accordionist Joseph Macerollo (1979-) and singer Mary Morrison (1979-).

As can be seen from this list, the board of directors has consisted of a mixture of composers,

performers and legal/business advisors. Board members are unpaid, but since the second season there has been an informal policy of occasionally favouring the performance of works by composers on the board. This is not unreasonable in view of the fact that there are few other rewards for serving on the board of NMC, and many of these works would have probably been performed in any case.

Understandably, there are differences of opinion on artistic matters amongst the board members, and it was due to such differences that John Hawkins resigned in 1976. Citing dissatisfaction with the style of works performed and his lack of influence within the organization, Hawkins withdrew from the board, although he continued to act as a pianist for New Music Concerts for some years thereafter. The only other two resignations from the board (John Wright in 1973 and Dave Nicholds in 1977) do not appear to have been related to artistic matters.

Two problems which have caused New Music Concerts some difficulty since the mid-1970's have been the raising of funds through private donation and a decline in the number of subscribers from the record high of 323 in the 1978-1979 season to just 128 by the 1982-1983 season.

The raising of private donations has not come easily for NMC, due to the artistically controversial nature of its concerts, with which a private donor might not wish to

be associated. The board of directors of New Music Concerts officially began searching for private support in October of 1977, but it was not until 1981 that significant funds were received for a special project from a non-governmental source (see Chapter III).

The second problem - that of the declining number of subscribers and lower attendance figures in general - is dealt with in the Conclusion. But it may be noted here that by the last season discussed in this study (1982-83), this problem was becoming a serious economic threat to New Music Concerts.

The preceding has been a brief examination of some of the more noteworthy aspects of the activities of New Music Concerts in Toronto from its first concert in 1972 to the end of the 1983 season. Much detail has been omitted, but the intent of this section was to provide a general overview from which to proceed with further study of the programming, criticism and influences of New Music Concerts.

CHAPTER II

PROGRAMMING METHODS AND POLICIES OF NEW MUSIC CONCERTS

As has been observed in the preceding chapter, the cessation of operations by both Ten Centuries Concerts and the concert series of the Canadian League of Composers left Toronto, in the early 1970's, with no performing organization with a specific mandate to perform contemporary music.

The Toronto Symphony, for instance, in its 1971-1972 season performed 63 works on its concert series, only thirteen (21%) of which were by living composers. According to Robert Aitken, contemporary chamber music was just played by a few interested groups, but without any collaborative planning.¹⁶

New Music Concerts was clearly intended to fill a gap in the musical life of Toronto by specializing almost exclusively in the performance of contemporary chamber music. In a press release of December 1971, New Music Concerts stated:

... the series will focus on contemporary chamber music ... [and] ... will feature

¹⁶Interview with Robert Aitken, Toronto, June 1983.

works written by both Canadian composers and composers from around the world.¹⁷

and that it was NMC's intention to:

... provide an outlet for contemporary composers to hear their own works in performance, and to foster a more vital approach to music ...¹⁸

After twelve seasons, NMC has performed a total of 444¹⁹ different pieces in 83 concerts in its main concert series in Toronto. (The number of pieces played on other occasions would raise the total to more than 500). It is therefore possible at this time to conduct an in-depth and comprehensive study of the programming policies of NMC, to examine such issues as: how works and composers have come to be programmed, how "new" the music performed has been, how geography and nationality have been an influence on programming, and how the performers appearing in the series have affected the programming of New Music Concerts.

The 444 compositions performed by New Music Concerts were composed by a total of 195 composers, some famous and some relatively unknown, from around the world. Due to the

¹⁷Press release from New Music Concerts, December 1971.

¹⁸Ibid.

¹⁹This figure includes the performance of excerpts from compositions, such as those performed on the first programme of the ninth season, which, in honour of the twentieth anniversary of the Canadian Music Centre, consisted mostly of fragments of works by 26 members of that organization.

large amount of contemporary music that is available, the programming policy of New Music Concerts involves both the searching out of new works and composers, and selection from the vast body of music that is found.

One of the most important sources in the search for new music that NMC has available to it is its own artistic director, Robert Aitken. As a flautist, Aitken abandoned a career as an orchestral performer in 1971 and has since been touring the world as a concert soloist. In the course of his travels over the years, he has encountered many composers, many contemporary-music performers, and has, of course, heard much modern music. Board member John Beckwith described Aitken as "a remarkable person," in that "he's so much in contact with what's happening."²⁰

In fact, when presented with a list of about half of the composers whose works have been performed by NMC, Aitken claimed that he, or sometimes a board member, personally knew about 45% of these composers, before their music was ever performed on the concert series.

Certainly other members of NMC have international contacts through work in broadcasting, and through study and performance abroad, but the expertise that Aitken has developed and maintained in the arena of contemporary music

²⁰Interview with John Beckwith, Toronto, July 1983.

worldwide has been a major influence on the programming of New Music Concerts.

It is possible that by connecting itself so closely with the international network of contemporary music, NMC might be making itself vulnerable to the charge of being part of an "old boy" system, but Aitken was careful to deny this, saying:

I try not to play music just because I like someone. I also try to avoid "Dutch treat"- if you play my piece, I'll play yours. If you do that, you lose all credibility.²¹

Still, this network is useful for learning about new works and new composers, and Aitken admitted this, saying: "a strong recommendation from someone whose opinion I value is the best way for an unknown composer to be programmed."²²

Another way in which composers have on occasion been programmed by NMC is simply by sending their scores with the suggestion that they might be programmed in future seasons. It is more common for Canadian composers to use this approach, as they are more acquainted with NMC. The number of scores received increased over years to the point that, in October of 1979, a score-reading committee was set up within the board of directors to examine them more

²¹Interview with Robert Aitken, Toronto, June 1983.

²²Ibid.

systematically. It was, however, suggested in a board meeting at the time of the creation of this committee that "... not much time should be spent studying [unsolicited] scores from outside Canada, as they were not likely to be played."²³ This suggests that the directors of NMC felt they had enough access to non-Canadian music without receiving unsolicited material.

Only a few pieces have ever actually been performed as a result of direct application, and this system does seem to be more or less reserved for Canadian composers. This is revealed in a letter that Norma Beecroft sent to a foreign applicant in which he was informed that he was free to submit scores, but was cautioned that (with respect to unsolicited scores) New Music Concerts favoured music by Canadians.

In addition to simply selecting works for performance, New Music Concerts has, in all but the first of its twelve seasons, commissioned, either through the Canada Council or the Ontario Arts Council, over 40 works, mostly by Canadian composers. Norma Beecroft explained:

Commissions are subject to discussion by our board. Robert Aitken, as the artistic director, has the ultimate decision,

²³Minutes of Board of Directors' meeting, October 1979.

although we have commissioned works from composers who are not necessarily within the taste of myself or of Bob.²⁴

The scarcity of commissioned works from non-Canadian composers (about five) is largely due to the policies of the Canada Council and the Ontario Arts Council. The Canada Council has funded one commission to a foreign composer approximately every other year. The Ontario Arts Council has only provided funds for Canadian composers, as it does not support commissions for foreign composers.

Lastly, the most recent method used by NMC to find new works has been to sponsor sight-reading sessions. In 1981 and 1982, young Canadian composers were invited to submit scores for reading by professional performers for possible inclusion in the concert series. Thus far, Timothy Sullivan's "Pro Tempore" has been the only work programmed from the several dozen scores read in these sessions.

Presented as they are with such a vast and varied body of music by contemporary composers, together with the possibility of creating new works through commissions, the directors of New Music Concerts are faced with the task of selecting works and organizing them into concert programmes. Concerning their objectives in this area, Robert Aitken

²⁴Interview with Norma Beecroft, Toronto, July 1983. It should be noted that Aitken's authority in programming is due to convention, rather than written policy.

said:

The series is intended to represent what's happening internationally, so no single concert is everything to everybody.²⁵

This statement is supported by Toronto Star music critic William Littler, who commented that "there are often many stylistic variations in one evening."²⁶

With the exception of concerts devoted entirely to one composer (there have been 18 of these, out of 83 concerts), it can be said that NMC has deliberately attempted to present works varying in style and character. This sort of programming can, of course, cause a lack of continuity, and Robert Aitken, approaches this problem by trying to "find a thread to hold it [the concert] together." According to Aitken, a sense of continuity or organization is also important for publicity, as this permits programmes to be advertised in such a way that a "label" can be attached to the concert, such as, "An Evening of West Coast Music" or "A Keyboard and Computer Spectacular."

On the broader scale, New Music Concerts deliberately attempts to create continuity from one season to the next, by inviting composers whose initial performance

²⁵Interview with Robert Aitken, Toronto, June 1983.

²⁶Telephone interview with William Littler, Toronto, July 1983.

was well received to return in a future season, often the very next one.

Aitken remarked:

If we did a piece by a composer one year, we would try to have him back the next, so that our audience would get a real feel for the composer.²⁷

The following chart indicates the number of composers who have re-appeared on New Music Concerts' programmes:

concert season	no. of composers	no. of returning composers	% of returning composers
1.	16	[0]	[0%]
2.	23	6	26%
3.	22	6	27%
4.	23	8	34%
5.	25	9	36%
6.	36	11	30%
7.	24	8	33%
8.	16	9	56%
9.	38	15	39%
10.	30	15	50%
11.	17	7	41%
12.	31	14	45%

While there could be no returning composers in the first season, the jump to 26% in the second season clearly indicates a deliberate attempt on the part of NMC to repeat composers from the previous season.

²⁷Interview with Robert Aitken, Toronto, June 1983.

As can be seen, in the last four seasons NMC maintained a level of returning composers between 40% and 50%. Although the number of "returnable" composers grows with every season, NMC has almost always been successful in filling at least half its concert season with new composers. The attempt to balance new with familiar composers reflects an effort to present concerts that are both varied and consistent in their content.

If maintaining a certain proportion of new versus returning composers in NMC's programming is a priority, even more important is the relative age of the works that are performed. Concerning the ages of works performed on one concert in 1975, Toronto Star critic Ronald Hambleton remarked:

It is striking how very much old music turns up in programs of the New Music Concerts. On Saturday evening their patient subscribers were offered works from the past: 1970, 1960, 1954, 1909; suggesting that at this rate we may soon hear as new music the opening bars of Tristan.

But new is an ad-agency word. Translated into English it means music that can't get a hearing on the usual concert circuit; and on that basis, the New Music Concerts ... have done their duty.²⁸

Here, Hambleton has raised two distinct issues related to the two meanings of the term "new music": that of

²⁸ Ronald Hambleton, "New music often old," Toronto Star, March 24, 1975.

the age of a composition and that of its stylistic "newness." It follows, then, that these two complementary but distinct aspects of contemporary music must both be examined to determine the "newness" of New Music Concerts.

The first of these aspects is much easier to approach than is the second. A study of the chronological age of the works performed by NMC involves determining the date of composition for each of these 444 pieces, and calculating an average age of the works performed for each season. This is quite feasible, as years of composition for almost all (96%) of these pieces can be found in programmes, newspaper reviews, or articles on composers in reference books. The following chart provides the average age of compositions performed (as of the second calendar year of each season).

<u>Season</u>	<u>Approximate Average Age</u>
1. (1971)-1972	6 yrs.
2. 1972-1973	5 yrs.
3. 1973-1974	5 yrs.
4. 1974-1975	7 yrs.
5. 1975-1976	6 yrs.
6. 1976-1977	12 yrs.
7. 1977-1978	9 yrs.
8. 1978-1979	9 yrs.
9. 1979-1980	8 yrs.
10. 1980-1981	6 yrs.
11. 1981-1982	7 yrs.
12. 1982-1983	15 yrs.

When viewed in this manner, it becomes apparent that

the first three seasons were, chronologically speaking, the newest of New Music Concerts, and Hambleton's article, which appeared at the end of the 1974-1975 season, does indeed coincide with a slight jump in the average age of the works performed during that season.

It should be noted, however, that the two seasons in which the average age of the programmed works exceeds ten years, do not have a higher average because of a general trend towards older compositions, but because of a few works, such as Albert-Birot's "Poems to Cry and to Dance" (1976-1977 season), written in 1916, and Debussy's "Chansons de Bilitis" (1982-1983 season), composed in 1901, which were included in those seasons' programmes.

But if the occasional work programmed by New Music Concerts is actually quite old, a far greater number of the pieces presented are brand new. In its first twelve seasons, NMC has presented 71 world premieres on its main concert series. Although most of these have been by Canadian composers, some have been by non-Canadians of international reputation such as Toru Takemitsu, Heinz Holliger and Lukas Foss.

Overall, the vast majority (84%) of the pieces played by New Music Concerts have been performed within ten years of their composition. When one considers the time involved in the publishing of music, the production of

recordings and the discovery of this music by NMC's directors, NMC's record for presenting recently written works seems to be fairly good. The average age of all the works performed by NMC, about eight years, represents a deliberate effort on the part of New Music Concerts to live up to the claim of newness implicit in its name.

With respect to the second meaning of the word "new," i.e. music which is stylistically new, no such straightforward statistical analysis is possible. In the second half of the twentieth century, "new" has come to mean stylistically removed from the so-called "common-practice period" (about 1700-1900), and this newness usually manifests itself in such aspects as pitch content, rhythm, form, techniques for and combination of instruments, and in the use of recently developed apparatus (as in the case of electronic music).

In this sense, the more a composition differs from the music of the common practice period, the "newer" it is, so that, as an example, Arnold Schoenberg's "Fünf Stücke für Klavier" (1923) would be "newer" than Ralph Vaughan Williams' "Symphony No.9 in E minor" (composed in 1958).

This sense of the word "new" was recognized from the very beginning by the organizers of NMC. In an interview with Michael Schulman, critic for The Toronto Citizen, in January of 1972, Beecroft and Aitken made some specific

statements concerning the music they intended to feature on the series. Schulman wrote:

Beecroft says that she and Aitken have selected music for the series that reflects their own tastes, as well as their desire to present "a cross-section of what's happening in music today," pointedly noting that "it's not our intention to present music that's imitative of the nineteenth and early twentieth century styles."²⁹

This programming policy has been quite rigorously maintained, as it would be very difficult to find more than a dozen pieces (out of 444) in NMC's main concert series that did not have some claim to the stylistic implications of the word "new."

Of course, some pieces are newer than others. A work like "Branches" by John Cage, in which percussionists pluck the needles of amplified cacti, is obviously more removed from the common-practice period than John Weinzweig's "Divertimento No.6", which is scored for alto saxophone and a standard string orchestra. All that can be safely said of the vast majority of the works performed by NMC is that they fall somewhere in between these two examples.

When assessing the newness of works programmed by NMC, it should be remembered that in the twelve years of its

²⁹Michael Schulmann, "The new music comes to Toronto," Toronto Citizen, January 17, 1972.

operation, there has been something of a stylistic stabilization in the contemporary music world. The radical ideas of the post-war period and the innovations of the 1950's and 1960's at Warsaw and Darmstadt, such as total serialization, extended instrumental techniques and aleatory procedures, have to a certain extent become established as the "new" style. But there have been two recent challenges in North America to the supremacy of the post-World-War II international style: the minimalist school, and the new tonal school.

Both of these styles oppose the highly intellectual approach of established contemporary music: the minimalists, who include Steve Reich and Philip Glass, do so by writing highly repetitive music with slowly changing patterns, thereby greatly subordinating each individual note to the motion of the work as a whole, and the new tonalists, led by George Rochberg, do so by deliberately returning to the aesthetic and compositional techniques of the nineteenth century.

An examination of NMC's programming reveals that about ten pieces by minimalists Reich and Glass have been performed, and that the new tonal school, despite its support in the late 1970's and early 1980's by such Canadian composers as John Hawkins and Alan Heard, does not seem to have been represented at all. Concerning the relative

absence of these two styles from NMC programming, Toronto Star music critic William Littler commented:

I think in part that is a result of the fact that we have had representation of it [minimal music] in some of the alternate galleries ... Conservative tonal music ... has its access through more traditional players [who] have been able to use that as their token contemporary piece that doesn't sound contemporary. NMC have tried to represent music that isn't otherwise represented.³⁰

It should be stressed that as of 1983 it is too early to judge whether New Music Concerts is neglecting what may be regarded some day as significant music of the 1980's, or whether it is simply ignoring two splinter groups in contemporary music.

Another important issue to be studied in the examination of New Music Concerts' programming is the geographic and national distribution of the composers programmed.

As has already been noted, the Canadian League of Composers presented a not-very-successful series of concerts of Canadian music in Toronto from 1951 to 1963, which, in the words of Globe and Mail critic John Kraglund, was an "ill-fated attempt by the CLC to build an audience."³¹

³⁰Telephone interview with William Littler, Toronto, July 1983.

³¹John Kraglund, "Five-concert program to venture into

Unlike the CLC, New Music Concerts from its beginning followed a policy of programming composers from around the world, with Canadians comprising a sizable minority of the composers performed. NMC's initial press release stated:

Created to provide an outlet for contemporary composers to hear their own works in performance ... New Music Concerts will feature works both by Canadian composers and composers from around the world.³²

After twelve seasons, in which the works of 195 composers have been performed on its main concert series, New Music Concerts can claim a good deal of success in bringing the contemporary music of the world to Toronto. In total, 444 compositions have been performed by composers living in 25 countries, and from all continents except Africa. The following chart illustrates the proportion of this international distribution:

Europe (18 countries)	81 composers
Canada	64 composers
U.S.A.	33 composers
Others (five countries)	17 composers
Total	195 composers

Although Canada has had the largest number of composers represented from any single country, the total

experimental music field," Globe and Mail (Toronto), December 2, 1971.

³²Press release from New Music Concerts, December 1971.

number of Europeans exceeds that of Canadians. Also, it should be remembered that since European music, performers, and composers are more difficult and expensive to bring to Toronto than are Canadians and Americans, the high figure of Europeans programmed indicates a deliberate attempt on the part of NMC to bring in many composers from abroad. Curiously, if the American and Canadian composers are added together, and the Europeans and Others are also totalled, the sums, 97 and 98 respectively, represent a ratio of almost 1:1.

Concerning the policy of New Music Concerts, with respect to the programming of Canadian works, Norma Beecroft states that NMC's objective is to "juxtapose"³³ the Canadians with other composers from around the world. An examination of NMC's programming over the last twelve years shows that this policy has been followed quite closely, as only five of the 46 concerts in which Canadian music was played were devoted exclusively to Canadian works.

This integration of Canadian with foreign composers demonstrates, in the opinion of Toronto Star critic William Littler, that:

... We have composers as good or bad as any nation. When it comes to greatness, there aren't many composers in any given era, and

³³Interview with Norma Beecroft, Toronto, July 1983.

they don't follow national boundaries. In the New Music Concerts, I don't get the impression that the Canadians are upstaged...³⁴

Littler went on to say:

Composers don't seem to be programmed just because they're Canadian. Some of the more conservative Canadians haven't been well represented.³⁵

This last observation is well substantiated by the fact that only 27% of the membership of the Canadian League of Composers (as of 1983) has ever been programmed by NMC. The most frequently programmed composer (Canadian or otherwise) has been R. Murray Schafer, whose works have been included on nine concerts, whereas Canadian composers writing in a more traditional idiom, such as Oskar Morawetz and Robert Fleming, are very rarely included in NMC's concerts.

Certainly, being a Canadian composer is no guarantee of performance, and NMC does seem to have maintained just about the same standards of stylistic "newness" for Canadian composers as for non-Canadians.

There is, however, one slight difference that can be noted in the programming policy applied to Canadians. If the number of Canadian compositions performed (131) is

³⁴Telephone interview with William Littler, Toronto, July 1983.

³⁵Ibid.

divided by the number of composers who wrote them (64), the average comes out to slightly more than two compositions per composer. But when the same process is applied to non-Canadians, the figure arrived at is almost two-and-a-half compositions per composer. This small but perceptible difference suggests that there has been an emphasis on the presentation of a large number of Canadian composers, whereas popular international figures such as Takemitsu, Xenakis and Crumb, who are invited to return, have more compositions performed.

The last question to examine in studying the influence of geography and nationality on New Music Concerts is the issue of how parochial, or Torontonian the programming of NMC has been. A Canadian composer not living in Toronto (and who would prefer to remain anonymous) wrote:

In general, I don't think that the NMC are particularly supportive of Canadian composers living outside of Toronto; therefore, I can't say that the performance of my music was all that important a contribution ... it seemed more of a token gesture.³⁶

Actually, there has been an emphasis placed on local composers by NMC, as slightly more than half of the Canadian composers performed live or have lived in Toronto.

It would be unfair to judge New Music Concerts too

³⁶Response (anonymous) to questionnaire, July 1983.

harshly on these grounds, as it should be remembered that Toronto is one of the three most important centres for contemporary music in Canada. Significantly, about one-third of the members of the Canadian League of Composers (as of 1983) either live or have lived in Toronto.

Also, the contemporary music performing associations in Canada are organized on a regional basis, with such groups found in many of the major cities of Canada. Although New Music Concerts is the oldest such group in English Canada and it may be perceived to represent all Canadian music, it has never claimed to represent the country as a whole in any public statement of its objectives. It is therefore quite understandable that there should be some regional emphasis evident in New Music Concerts' programming.

In discussing the influences on the programming of New Music Concerts, we should finally turn our attention to the effect of the local and guest musicians who have performed in the concert series.

Although New Music Concerts might be said to be operating on a "composer first" basis (most of its advertising, for instance, gives top billing to the composer), it has been careful to develop and maintain its own group of chamber players. As mentioned earlier, almost all of the pieces performed by NMC have been chamber pieces

(although frequently requiring a conductor), ranging from works for one performer to, on occasion, compositions for more than 20.

"Performerless" pieces (i.e. compositions using only tape recorder, computer, or some mechanical device) have been conspicuous by their absence, making up less than 3% of all the pieces performed, although many compositions have included performerless media together with live performers. In view of the large number of recently-composed performerless pieces (especially those on magnetic tape), it would seem that the rarity of their presentation is indicative of the tastes and interests of NMC's directors.

One major difference should be noted between New Music Concerts and most other performing organizations. Unlike orchestras, choirs and chamber groups, NMC in its Toronto concert series does not exist as an ensemble per se. Rather, it is a performance-sponsoring organization with a loose association of available performers who possess both the necessary skills for, and a genuine interest in the performance of contemporary music. This group includes Mary Morrison (soprano), Peter Schenkman (cello), James Campbell (clarinet) and many others, including Robert Aitken as a flautist and as the group's conductor. Also, entire ensembles are sometimes brought in by NMC for performances of works for standardized instrumentation. The percussion

group Nexus has been programmed for this purpose the most often, but other local chamber groups have included the York Winds, the Orford String Quartet and the Canadian Brass.

Concerning the quality of the performances that the NMC's performers have provided, Toronto Star critic William Littler remarked:

It can always be said that there is never enough time for rehearsal, but I think that relatively speaking, the New Music Concerts have set a standard for performance in this community ... Over the years, they've developed a stronger sense of a core group, and you don't find people in the NMC who can't make it in the standard literature.³⁷

From the beginning, it was the intention of New Music Concerts to produce concerts of good performance quality. According to Robert Aitken, "the quality of the performances has always been high, but we don't need the same rehearsal time now as we did when we started."³⁸

The reduction in the necessary rehearsal time is a result of the continued use of the "core group" mentioned by Littler. This is consistent with one of the objectives stated in its initial press release of December 1971, that

³⁷Telephone interview with William Littler, Toronto, July 1983.

³⁸It should be noted that, even with the reduction in rehearsal time mentioned in interview by Robert Aitken (Toronto, June 1983), New Music Concerts continues to expend a considerable portion of its efforts and funds on rehearsals.

it is the intention of New Music Concerts to "provide the opportunity for interpretive artists to explore and master new techniques."³⁹

NMC has, in fact, gone so far as to "protect" regular performers on more than one occasion, by turning down the offers of out-of-town musicians who were interested in appearing in the concert series, in favour of local artists. And it has sometimes happened that projected performances have had to be cancelled for no other reason than the unavailability of the needed performers in the Toronto area.

But this is not to say that New Music Concerts uses only performers living in Toronto. On the contrary, with the exception of its first season, NMC has included guest artists from as far away as San Diego, Buenos Aires and Warsaw. (See Appendix C for a list of guest performers who have presented complete programmes.)

There are basically two reasons why NMC brings in outside performing artists. First, as guest artists are usually touring groups of some kind, it is therefore less expensive to engage them for a performance than it is to put together a concert with local musicians who would have to be paid for many rehearsals as well as the one performance. A

³⁹Press release from New Music Concerts, December 1971.

locally produced concert would be much more expensive than, for example, the musical-theatrical group [The], which performed on December 4, 1982, and asked for little more than its air-fare from San Diego to Toronto and back.

The second reason for bringing in guest performers is that many touring ensembles or individuals perform music uniquely suited to their abilities, or are simply the mouthpiece for a specific composer, as in the case of the Philip Glass Ensemble, which performs the music of Philip Glass.

In total, there have been 17 concerts (out of 83) which have been entirely given over to visiting performers (see Appendix D), and many others in which musicians with specialized skills, such as Heinz Holliger (oboe) and Vinko Globokar (trombone), have appeared in a part of the programme.

If New Music Concerts is to fulfill its stated objective to

... encourage public support and appreciation of music of our time ... and to provide a medium for composers to hear music ... of their colleagues from other countries...⁴⁰

these touring groups must be included, as there is simply no other way to present the music of certain composers.

⁴⁰Ibid.

However, it should be realized that the inclusion of touring performers requires a programming policy that is considerably different from the one applied to concerts organized with local musicians, and that certain problems are apt to occur in connection with these programmes.

The greatest difference that arises is that in these circumstances, NMC loses direct control over the content of these programmes. Invited groups cannot be asked to learn new repertoire in the midst of a tour, and therefore, the only control NMC's directors can exert on the content of these concerts is by selecting from the works that the touring ensembles can already play. This results, occasionally, in New Music Concerts sponsoring the performance of a piece they have never heard, such as "Audiovisual Poems", by Paul DeVree.

With respect to the engagement of these ensembles, Robert Aitken pointed out that NMC does try to be careful about whom it invites. In his words: "Nine times out of ten I've seen the group before they come here."⁴¹ He did, however, admit that "it's usually on that tenth time that the concert doesn't work."⁴² Like many composers,

⁴¹Interview with Robert Aitken, Toronto, June 1983.

⁴²Ibid.

performing groups or individual artists often apply in writing to New Music Concerts for inclusion in the series, listing their repertoire, stating when they will be in the Toronto area, and sometimes including copies of favourable reviews they have received from past performances.

Stylistically, it is as impossible to classify the music played by visiting performers as it is to categorize all of the music NMC performs. However, this much can be said: that if not as consistent in quality, performances by visiting groups have tended towards the more experimental and theatrical. Some of the more unusual performance effects used by guest performers have included playing in scuba gear; releasing a dry-ice fog to cover the stage; and climbing a ladder, holding a guitar with a long string stretched between its bottom E string and the low B flat string of a piano, so that when one is struck the other will vibrate. These are not the sorts of techniques in which many Toronto performers are well versed.

One problem that the importation of contemporary music groups causes is in the area of publicity. Although some groups, like the Philip Glass Ensemble, come preceded by their reputations, many are largely unknown to Toronto audiences, as are the composers whose works they play. Furthermore, because NMC has so little control over the content of these concerts, advertised events are often

changed for reasons beyond the control of NMC. As a somewhat extreme example, the Trio Exvoco of Stuttgart, which performed on March 18, 1977, was originally advertised as presenting works by Mon, Behrend, Hoch, Yun, Jandl, Kagel and Henri Chopin. But only the Kagel and the Chopin were actually played, and the performed programme contained such unadvertised composers as Haussmann, Heider, De Vree, Bussotti and Schnebel.

The importation of performers and performing groups does cause some problems. To the extent that it realizes one goal, the presentation of music from around the world, New Music Concerts limits another, the training of local artists in the performance of contemporary music. Also, in spite of Aitken's remarks about avoiding the "Dutch treat" policy of exchanging music and performances, NMC is well aware that it must show some interest in guest artists, if it wishes to be well received when arranging its own tours.

Because of all of these factors, NMC has limited the number of touring groups to one or two concerts per season. It is only understandable that the directors of NMC want to maintain as much control over programming as they can, and do not want to appear in the public eye merely as an impresario for contemporary music.

Having thoroughly examined the programming policies of New Music Concerts, what conclusions can be drawn about

them?

It can certainly be said that rather than using a single rigid system, NMC has a broad set of objectives, upon which it bases its selection of works for performance. Furthermore, these objectives can be divided into two categories: those which were publicly stated by NMC (either in its charter or in statements to the press), and those objectives which, although not publically stated, have obviously influenced programming.

In brief, New Music Concerts' publicly stated objectives are as follows:

1. To perform contemporary chamber music in Toronto, and thereby develop an audience for this music.
2. To perform music that is contemporary both in style and date of composition.
3. To present music that, in part, reflects the tastes of Robert Aitken and Norma Beecroft.
4. To perform a large percentage of works by Canadian composers, thereby giving them the opportunity to hear their own works.
5. To commission works by Canadian and foreign composers.
6. To tour throughout the world, presenting concerts that include much Canadian music.
7. To permit Canadian composers to hear music from around the world.
8. To develop a core of contemporary music

performers in Toronto, and to make use of their services whenever possible.

New Music Concerts' unstated de facto objectives are as follows:

1. To perform live music, with little inclusion of "performerless" music.
2. To maintain a level of about 40-50% returning composers in a season's programming.
3. To juxtapose Canadian compositions with works by non-Canadians.
4. To bring foreign composers to Toronto to coach local performers in the playing of their music and to speak publicly about their music.
5. To bring, on occasion, foreign guest performers to Toronto.

Whereas the publicly stated objectives were presented at or shortly after the inception of New Music Concerts, the de facto objectives become apparent when surveying the totality of its programming. Also, it should be noted that all objectives, both stated and de facto, had in some way been achieved by the end of New Music Concerts' fourth season.

It is this consistency, due largely to the continued leadership of Aitken and Beecroft, that has given New Music Concerts a strong sense of continuity over the course of its first twelve years, and has made the series very much a product of their knowledge, interests and efforts.

CHAPTER III

CRITICAL REACTION TO NEW MUSIC CONCERTS

During the first twelve years of its operation, New Music Concerts has had a considerable amount of attention paid to it by music critics, both in Toronto and in the various places NMC has performed on tour.

The reactions of these music critics are significant, not so much because of any influence they may have had on NMC, but because the critic is, in a sense, the representative voice of the concert-goer, differing from other people in attendance only in three respects: that he is paid to be there, that he is called upon to publicly state and explain his reactions, and that he ought to be more musically knowledgeable than the average audience member. Therefore, while not necessarily expressing the consensus of the audience, it is part of music critic's job to understand its reactions, as well as what is happening on stage.

The reactions of a music critic are also important in that a favourable or unfavourable review may influence attendance at future concerts and, to the extent that the article is read outside its home city, may help to establish

a reputation (either good or bad) for composers and performers on a national, or even international basis (the most obvious example of this being the favourable reviews that musicians include in their portfolios for advertising purposes.)

In the preceding two chapters, the reviews of local critics have been quoted, as well as interviews with John Kraglund, principal music critic for The Globe and Mail since 1952, and William Littler, principal music critic for The Toronto Star since 1966. These local reviews are, of course, important for their documentary value, in that they provide eye-witness accounts of the concerts of NMC throughout its history. Included in this nearly complete chronicle (there being only two concerts in the first twelve years of NMC's main concert series that were not reviewed by either of the local dailies) is important information, such as audience size and reaction, as well as useful descriptions of, and background material on composers, compositions and performers in New Music Concerts.

The interviews conducted with Kraglund and Littler in the spring of 1983 for the purposes of this study were intended to discover the broader opinions of these two music critics, who, after reviewing New Music Concerts for twelve years, should be well informed on the musical activities of

NMC.

The subject matter of this chapter will therefore in part be an examination of the opinions of these two Toronto critics, as expressed both in reviews and interviews. Also included will be a discussion of some of the reviews NMC has received on tour. But before proceeding further, it is necessary to discuss and define the terms "favourable" and "unfavourable" as applied to music reviews, in order to establish a system by which reviews can be categorized.

It is important to use the terms "favourable" or "unfavourable" rather than simply "good" or "bad" in the discussion of these reviews, as the latter terms are ambiguous, having the possible meanings of: just or unjust, favourable or unfavourable, and well or poorly written, in a journalistic or literary sense.

While "favourable" versus "unfavourable" serves as a basis for the evaluation of reviews, such a simplistic definition is not terribly useful when applied to most of the articles that have been written about New Music Concerts, as one usually finds both favourable and unfavourable elements within the same review. This necessitates the inclusion of a "mixed" category of reviews, in which both approval and disapproval are expressed, and the inclusion of this third category would make it possible to categorize virtually all reviews as favourable, mixed or

unfavourable.

However, using this system we would find that the vast majority of articles written about NMC (or for that matter, most other concert organizations) would come under the mixed heading, only leaving articles that were exclusively favourable or unfavourable in the other two categories. Such a system of classification, then, would tell us little about the real tenor of many mixed articles.

This system can, however, be further refined by taking into consideration the formal divisions almost always found in music reviews. Virtually all of them can be divided into as many as three constituent parts: there is frequently an introduction, always a main body, and occasionally a conclusion.

The introduction states the time, place, and other pertinent information, such as background material on the compositions, composers and performers in the concert. Most importantly, from an evaluative standpoint, the introduction to a review may also contain an overall judgemental statement from the critic about that event.

If such a statement is present in the introduction, further judgemental statements in the main body of the article become parenthetical to this overall opinion. For instance, should a critic express a favourable opinion in the introduction to an article, any unfavourable criticism

he makes concerning specific details of composition or performance in the main body of the review are less important than the initial statement that the concert was praiseworthy. Thus, despite some unfavourable critical content, the article remains basically a favourable review.

The same, of course, is true of any concluding statements that the critic may make concerning the overall virtue of a concert (although, newspaper space being limited, concluding sections are much rarer than introductory ones). Generally speaking, any sort of overall judgemental statement will be more important in explaining a critic's reaction than qualifying remarks of a more detailed nature, as the broader opinion, in effect, incorporates the smaller.

However, it frequently occurs that introductions and conclusions to critical articles do not contain an overall judgemental statement. In this case, a review really does become the sum of its parts, so that any combining of favourable and unfavourable statements automatically produces a mixed review. In fact, this is exactly what does happen in the great majority of reviews lacking an overall judgemental statement since, when a critic feels that a concert is entirely praiseworthy (or unpraiseworthy) in its constituent parts, he will most likely include that opinion in his introduction, thereby creating an overall judgemental

statement.

Lastly, it should be noted that a very small fourth category exists. This is the "no opinion" category, in which the critic writes a review wholly lacking in judgemental statements, or even goes so far as to actually state that he has no opinion of the concert. Such reviews are somewhat uncommon, and in the case of New Music Concerts, "no opinion" reviews seem to be particularly rare, possibly because critics feel that it is their duty to comment on the value of new works.

Having thus established a reasonably objective system of classification for reviews, it may now be applied to the articles that have been written concerning the performances of New Music Concerts in Toronto.

As has already been noted, NMC has received a considerable amount of attention in the local press. Of the 91 performances New Music Concerts has given in Toronto (including 83 main-series concerts plus "Lecture Concerts," "Mini Concerts" and other events), The Toronto Star has reviewed 79, and The Globe and Mail has covered the slightly smaller total of 76. However, The Globe and Mail's chief critic, John Kraglund, has reviewed a total of 65 concerts, more than any other single critic in Toronto, and 13 more than the 52 performances reviewed by William Littler of The Toronto Star.

Other critics who have written articles about New Music Concerts in the Toronto dailies have included Toronto Star writers Ronald Hambleton (19 articles), Gaynor Jones (4), Maria Topalovich (3) and Harvey Chusid (1), as well as Globe and Mail critics Arthur Kaptainis (7), John Fraser (3) and Michael Schulman (1). The following chart indicates the number of favourable, unfavourable, mixed and no-opinion reviews written by these critics.

	<u>favourable</u>	<u>mixed</u>	<u>unfavourable</u>	<u>no opinion</u>	<u>total</u>
Kraglund	9	44	11	1	65
Littler	23	26	3	0	52
Hambleton	6	11	2	0	19
Kaptainis	1	5	1	0	7
Jones	1	1	2	0	4
Fraser	2	1	0	0	3
Topalovich	2	1	0	0	3
Chusid	0	1	0	0	1
Schulman	0	1	0	0	1
total by newspaper:					
<u>Globe and Mail</u>	12	51	12	1	76
<u>Toronto Star</u>	32	40	7	0	79

The most significant fact revealed by these

statistics is, of course, that The Toronto Star has been much more favourable towards New Music Concerts than has The Globe and Mail, with more than twice as many favourable, and just over half as many unfavourable reviews of New Music Concerts. This ratio is also evident in the reviews given by the chief critics for these papers, Kraglund writing 14% favourable, 68% mixed, 17% unfavourable and 1% "no opinion", as opposed to Littler's 45% favourable, 50% mixed and 5% unfavourable articles.

It is interesting to note that, due to the new and artistically controversial nature of much of the music presented by New Music Concerts (as opposed to the tried-and-true repertoire of most other performers), reviewers have devoted most of their space to discussion of the music performed, rather than its performance. Their reaction to this music has at times been quite extreme, as these two excerpts from reviews (of different concerts) by John Kraglund and John Fraser (respectively) illustrate:

There is probably no such thing as absolute boredom, but with little effort between them, composers R. Murray Schafer and Roger Reynolds should be able to come close to creating it. In fact, they did pretty well last night...⁴³

⁴³ John Kraglund, "Not absolutely boring, but close," Globe and Mail (Toronto), February 11, 1972.

... As Saturday night's dynamic and exciting program showed, there is nothing going on in the musical life of Toronto that is more beguilingly innovative.⁴⁴

Similarly, great discrepancies of opinion can often be found between reviews of the same concert appearing in the two Toronto dailies, as in the case of the November 22, 1975 concert, one section of which the Toronto Star critic called "stimulating and quite enchanting,"⁴⁵ whereas the Globe and Mail critic wrote: "despite provocation, I firmly refrained from throwing up ..."⁴⁶ This is one of the most extreme examples of disagreement between papers (there being, of course, no reason why they should not disagree), but if the articles for the concerts which both papers have reviewed are compared for favourable, mixed or unfavourable reaction, it can be seen that they have agreed in this general sense in only about one-third of these cases.

This pronounced difference in reaction is largely due to some very different ideas about contemporary music (and in particular the manner in which it should be presented) maintained by the chief critics of The Globe and

⁴⁴John Fraser, "Concert series offers innovative fare," Globe and Mail (Toronto), March 26, 1973.

⁴⁵Ronald Hambleton, "French accordionist stimulates audience," Toronto Star, November 24, 1975.

⁴⁶John Kraglund, "Humming, weeping and accordions too," Globe and Mail (Toronto), November 24, 1975.

Mail and The Toronto Star. For instance, in the individual interviews conducted for the purpose of this study, William Littler replied to the question, "Do you feel that there was a great need for New Music Concerts, when it started in 1972?", with the following statement:

Yes, I do. The point is, new music is extremely expensive to present. It isn't in the repertory, so it needs players who are experienced in its techniques... By organizing a series like this, we were able to get a body of players developed in the playing of this music, and through an ongoing commitment to it, we were able to take it more seriously.⁴⁷

John Kraglund, on the other hand, had this reaction:

I'm never really quite sure whether there's a need for that kind of organization at any time, largely because I don't think that concerts that are focusing exclusively on new music have the proper amount of appeal for the general audience, which means that the general audience misses out on ever becoming acquainted with new music.⁴⁸

These two reactions clearly indicate that Littler accepts, and Kraglund does not accept the basic raison

⁴⁷Telephone interview with William Littler, Toronto, July 1983.

⁴⁸This statement, taken from an interview with John Kraglund (Toronto, July 1983), is somewhat incomplete. Presumably, if the general audience does not like contemporary music, it does not wish to be made more acquainted with it. What Kraglund seems to mean is that, whether the general audience wishes to hear contemporary music or not, if performed alongside older repertoire it would at least be heard by the general audience, which would attend primarily to hear the older works.

d'être of NMC: the presentation of programmes devoted entirely to contemporary music.

This opinion of Kraglund was in fact first suggested in the first review he ever wrote about New Music Concerts, which appeared in The Globe and Mail on January 7, 1972, and contained the following statement:

... Indeed, if one must have entire evenings devoted to contemporary music - which one must, now that New Music Concerts have become a reality - this opening event in the organization's series was made to order...⁴⁹

This difference in view alone has, rightly or wrongly, contributed greatly to the differing reactions of both critics, even when these concerts are being reviewed on an individual basis.

Further underlining the differences in their opinions was the answer both critics gave to the question, "How would you describe the place of NMC in the musical life of Toronto?"

William Littler responded thus:

In a sense, they've now become the establishment, because they are very securely funded, and they have a regular audience ... They are now very much a part of the musical life of the community - it would be difficult to imagine the musical life of Toronto being properly balanced

⁴⁹Kraglund, "Berio the composer boring, but not Berio the conductor," Globe and Mail (Toronto), January 7, 1972.

without them.⁵⁰

John Kraglund, however, had this to say:

Obviously, they don't suit the majority. When you consider the Toronto Symphony can put on the traditional type of concert, which in one week will draw about 7,500 different people, as compared with the roughly 500 that might turn up for New Music Concerts, they're not providing much of a service for the average concert-goer.⁵¹

On the basis of these responses, it would seem that what impresses Littler about New Music Concerts is the regularity and, by implication, the dedication of the audience, whereas Kraglund is concerned with the lack of popular appeal, suggested by the audience's relatively small size. These concerns further help to explain why Littler would be more inclined to write favourably of NMC than would Kraglund.

In one respect, however, both critics seem to be in complete agreement - that the performance standards of New Music Concerts have been consistently very high.

Littler:

I think this organization takes its responsibility very seriously in performing this music. They've gone out and got the necessary funding to provide a great deal of rehearsal ... I think that the NMC has

⁵⁰Telephone interview with William Littler, Toronto, July 1983.

⁵¹Interview with John Kraglund, Toronto, July 1983.

set a standard for performance.⁵²

John Kraglund had similar praise for New Music Concerts:

As far as quality [of performance] is concerned, I think it's been outstanding most of the time. There have been times when I don't think it's been outstanding, but I suspect that has been because they have failed to come to grips with the music - they haven't had enough time. But the calibre of musicians is very high, and the general standards of performance have really been first-class.⁵³

It should be noted that although there is, no doubt, much validity to these statements by Littler and Kraglund, it is perhaps difficult for them to judge the quality of the performance of works they have never before heard or seen. According to Norma Beecroft, William Littler has only occasionally asked to examine a score prior to its performance by NMC, and John Kraglund has never done so.

One more question put to both critics in these interviews was, "If you were the director of NMC what would you do differently?" To this, William Littler declined comment, but John Kraglund had this very specific recommendation:

I suppose I would try to do something to educate people a little more to the things

⁵²Telephone interview with William Littler, Toronto, July 1983.

⁵³Interview with John Kraglund, Toronto, July 1983.

that led up to the things they're doing. I think that's one of the things they should have done, or should be doing.⁵⁴

In addition to this statement given in interview, Kraglund made another, slightly similar suggestion in a review which appeared on March 13, 1978:

Perhaps future series should include one or two programs featuring the replay of music not generally considered an absolute waste of time. This would be particularly appropriate with respect to Canadian music, as many of the important [non-Canadian] scores are only new to Toronto, and have, presumably, achieved acceptance elsewhere... An organization trying to serve the composer should be the first to consider this approach, as the constant complaint of composers is that first performances are comparatively easy to get, but second and subsequent performances are much more elusive.⁵⁵

This article is unique in that it is the only review New Music Concerts has ever received in the Toronto dailies in which a critic has taken it upon himself to give advice as to how this organization ought to be run. This advice seems not to have been taken, as no work has ever been repeated (in its entirety) on a later concert on the main series since March 1978, when this article appeared.

The results of these interviews confirm what might be suspected from reading the accumulated body of articles

⁵⁴Ibid.

⁵⁵John Kraglund, "Yes, it's new music but is it good music?" Globe and Mail (Toronto), March 13, 1978.

on New Music Concerts: William Littler is basically supportive of the artistic aims of NMC, and John Kraglund is not.

One of the methods sometimes used by Kraglund to express this general dissatisfaction with NMC's programming, within the context of the review of a particular concert, is the "back-handed" compliment. Consider the following three review excerpts:

[The] music ... managed to be consistently engrossing and frequently emotionally involving - to say nothing of the generally polished performances, which really goes without saying, for that had been true of most NMC concerts, no matter how bad the content.⁵⁶

As always, there were numerous beautiful sounds and fewer than usual of the not-so-beautiful ones in Saturday's New Music Concerts program at Walter Hall...⁵⁷

New Music Concerts donned one of its less usual aspects Saturday night when it decided to present a program that was frequently communicative and occasionally entertaining.⁵⁸

These reviews are all, according to the methodology

⁵⁶John Kraglund, "Much to cheer about at concert featuring Crumb," Globe and Mail (Toronto), April 1, 1974.

⁵⁷John Kraglund, "Theatrics provide a long-winded message," Globe and Mail (Toronto), March 22, 1976.

⁵⁸John Kraglund, "Brouwer's notes reveal much," Globe and Mail (Toronto), February 20, 1978.

used in this study, "favourable" reviews, as they are in approval of the specific concerts in question. However, at the same time, they include a broader condemnation of New Music Concerts, implying that programming as a whole is usually bad, ugly, incommunicative and unentertaining.

As recipients of articles of this kind, it is understandable that the directors of New Music Concerts have not been pleased with the reviews of John Kraglund. They have continued, however, to invite The Globe and Mail to review concerts in the understanding that, to a point, an unfavourable review is better than no review at all.

In contrast to the rather negative overall reaction of John Kraglund, critic William Littler (who does not often address the value of New Music Concerts in his reviews) made general remarks of a more positive nature on these two occasions:

Now, it would be difficult to think of a Toronto music season without the New Music Concerts. They constitute one of the city's most valuable series, with a standard of performance and programming that makes them very nearly indispensable. What is more, the concerts are well attended by an encouragingly young audience.⁵⁹

There were no floodlights illuminating Walter Hall Friday night. Save for a single vase of gladioli, it was business as

⁵⁹William Littler, "New Music series nearly indispensable," Toronto Star, May 1, 1978.

usual for the opening of the New Music Concerts' 12th season.

None of which should stop us from throwing a hat or two in the air to celebrate the continued survival in difficult times of one of the city's, indeed the country's most valuable musical organizations. There are easier things in life than pleading contemporary music's case and this organization probably does it as well as any in Canada.⁶⁰

William Littler has done more for New Music Concerts than merely compliment it in the press. As one of the three advisors to the Laidlaw Foundation, a charitable foundation for the support of the arts, Littler approached the board of New Music Concerts early in 1981, suggesting that they apply to that foundation for grant support. Financial assistance was subsequently given for the performance of R. Murray Schafer's "The Princess of the Stars" in September of 1981. Also, in August of 1982, a substantial part of the purchase price of about \$100,000 worth of musical instruments and electronic equipment was absorbed by the Laidlaw Foundation, and in November of that year some support was given for NMC's tour to Washington D.C.

Littler's role in the success of NMC's grant application to the Laidlaw Foundation becomes particularly apparent in light of the fact that NMC had not previously

⁶⁰William Littler, "New Music returns with sense of humor," Toronto Star, October 10, 1982.

had a great deal of success in obtaining grants from private sources. In fact, when New Music Concerts first applied to the Laidlaw Foundation (several years before Littler suggested it do so), its request was turned down. Clearly, Littler's support for New Music Concerts has gone beyond a high rate of favourable reviews in The Toronto Star.

Having thus examined the critical approaches to and opinions of John Kraglund and William Littler towards New Music Concerts, it can be seen that both positions, different though they may be, contain some sort of dilemma.

With Kraglund, the problem is whether, if he is in principle opposed to the very idea of concerts devoted wholly to contemporary music, he should be reviewing such concerts at all. Certainly, he has shown himself to be disapproving, but the question of whether unfavourable reviews are better than no reviews at all is best answered by New Music Concerts itself, and its continued review invitation to The Globe and Mail would seem to indicate the importance of reviews to it. This probably accounts, to a large extent, for NMC's continued toleration of John Kraglund.

With Littler, one must ask if, by obtaining financial assistance for NMC, he can continue to claim any kind of objectivity, when reviewing its concerts. If any conflict does exist here, it has only manifested itself on

one occasion, when the Laidlaw Foundation supported the performance of "The Princess of the Stars". Although Littler did review this event (writing a "mixed" review), it should be noted that he was in no way responsible for the decision to present this work, that being a matter of artistic judgement for which NMC was solely responsible.

In addition to articles in the Toronto press, New Music Concerts has also been reviewed in other cities it has visited on tour. Although a more complete discussion of the tours of NMC may be found in chapter IV of this study, the criticism it has received on tour should be examined at this time for purposes of comparison with local reviews and reviewers.

A critic reviewing any visiting performers is, of course, in a very different position from a critic reviewing a local group, for the obvious reason that he may have never heard these performers before and is not likely to again.

This critic, therefore, does not have to co-exist (on civil terms) with guest performers in order to maintain a review invitation, nor need there be a concern for consistency with previous articles when writing about visiting performers, as there are no previous articles.

This permits the critic, if feeling so inclined, to discuss performances in broader and more general terms, as opposed to the specific-to-the-event reviews usually written

about local musicians. An excellent example of this is the following review, written by Harold Schonberg, which appeared in The New York Times on October 25, 1976.

... One does not expect masterpieces all the time. Masterpieces do not come up all that often, and there are few in any decade. But one had hoped for more than the conformity heard from the Canadians. The last few years have brought forth new ideas, and young composers everywhere have started to wriggle out of the straitjacket in which Boulez, Babbitt and the other major post-serialists had confined them. There was little of the new spirit in this afternoon's doctrinaire music, which looked back to the 1950's and 60's ...

... Questions: Is all of the Canadian avant-garde so slavishly reliant on these faded formulas? Aren't there some around who write a different kind of music?⁶¹

A review such as the one above would probably not appear in the Toronto press, as local critics, who constantly review NMC, tend to discuss the specific details of each performance. Here (rightly or wrongly), Schonberg discusses what he perceives to be the problems of Canadian music (or at least the Canadian music on this programme) from, geographically and culturally, a more removed and objective position. Therefore, although the depth of his knowledge of contemporary Canadian music is most likely not as great as that of the critics in major Canadian cities,

⁶¹Harold Schonberg, "Conformity 'In' in Avant-Garde Sounds," New York Times, October 25, 1976.

he has, in effect, said more about Canadian music in this one article than one might find in many local reviews dealing with specific events.

In its extreme, the "overview" stance taken by critics outside Toronto can, when unfavourable, result in sweeping attacks filled with the wildest of generalities, and resulting in the most damning of reviews. Consider these excerpts, the first from The London Free Press of London, Canada on October 19, 1976, and the second from the Morgenavisen of Bergen, Norway on May 24, 1976:

It is a sham and a joke. They sit there and applaud for the most part because they are too embarrassed to admit that they feel it is not music at all. It's called "new music" but at its best it is sound effects ...

... Start with a drum crash, follow it with a motivic fragment from any instrument just so long as the instrument is not played in the conventional manner, then beat the drums and cymbals until the audience is in pain, then end it all with a whisper or a chime.

With only some slight variation that formula could be found behind everyone of the works on the program.⁶²

It is the music which, for lack of some better name, calls itself "avant-garde," which represents the mind's final collapse ... All this humbug on the part of composers [is] to avoid declaring themselves spiritually bankrupt.

... The result [of this syndrome] is New

⁶²Sandy Wetstein, "The 'new music' just makes noise," London Free Press (London, Canada), October 19, 1976.

Music Concerts from Toronto, which sees it as its mission in this life to get ordinary people to doubt their reason.
 ... [The] programme, in all of its clichéd and deliberately mystifying emptiness, is not in itself worth any discussion, because, in brief, there weren't any musical values to discuss...⁶³

Both of these articles, written in the same year, but at great distances from each other, could be described as "emperor's new clothes" reviews in that they both espouse the theory that contemporary music (like the fabled material of the emperor's clothes which was supposedly visible only to the wise) is nothing more than a grand hoax.

Reviews of this sort are not to be found in the Toronto press, not merely because no critic in that city seems to subscribe to such an extreme opinion, but also because NMC would probably never again extend a review invitation to the paper in which such an article appeared. Here the symbiosis between the critic and the concert organization has clearly broken down, as these reviews are so negative that New Music Concerts might be better off with no review at all.

If New Music Concerts has received its most condemnatory reviews on tour (notably in smaller cities where contemporary music is not likely to be heard often),

⁶³Sigmund Knag, "To timers åndelig blackout," Morgenavisen (Bergen, Norway), May 25, 1976.

it has also received some of its highest praise from critics outside Toronto. For instance, a certain "M.R.", reviewing NMC in Bourges, France, wrote the following:

Le VI^e Festival International de Musique Expérimentale s'est manifesté en beauté, jeudi soir ... avec le New Music Concerts Ensemble de Toronto ... La recherche instrumentale et vocale des compositions, la variété et l'originalité du matériel, la sincérité et la chaleur des interprètes ont auréolé cette tâche difficile qu'est la communication d'un monde musical non-conformiste, d'une émotion spéciale étayée par la qualité de la performance technique. ... Le langage musical rejoint ainsi parfaitement le langage organique de la vie, et tous deux coïncident de façon essentielle, dans une quête d'expression absolue.⁶⁴

Although this review is curiously lacking in such details as the names of composers, composition or performers, it contains nothing but praise for NMC. The fact that no review of such general and unqualified favour has ever appeared in the Toronto press is probably due to the fact that a musician, like a prophet, is not without honour but in his own country, perhaps especially in Canada, where anyone praising native talent may be suspected of ignorance of the wider world.

⁶⁴M.R., "Le <<New Music Concerts Ensemble>> un grand moment du festival," unidentified French newspaper, June 3, 1976.

In conclusion, it should be noted that many of the reviews of New Music Concerts on tour do not differ significantly from reviews of Toronto performances. Like local writers, many of the music critics in cities visited by NMC are content to write articles discussing the particulars of what they hear, in a more or less insightful manner.

But others, as we have seen, have taken advantage of their distance from NMC to go beyond the events of a specific performance, to write about their reactions to larger issues in contemporary music (Canadian or non-Canadian). Regardless of whether these critics are well or poorly experienced in the topics they choose to discuss, their reactions are valuable in that they provide a means of examining New Music Concerts in the context of the opinions of listeners outside the city of Toronto. Also, freed from the problems of relations with local performing organizations and credibility in the eyes of their readers, these critics may damn without fear of reprisal, or praise without losing the faith of the local musical public. Thus, critics reviewing NMC on tour can say, and have said exactly what they like, raising issues large and small, and expressing themselves in broad (if not always knowledgeable) terms.

CHAPTER IV

THE INFLUENCE OF NEW MUSIC CONCERTS

One of the most commonly heard criticisms of organizations performing contemporary music (and to a lesser extent, of performers of early music), is that in devoting whole concerts to this area of specialization, contemporary music becomes cut off, or "ghettoized," with respect to the musical mainstream. This criticism is expressed by Globe and Mail critic John Kraglund:

I don't think that concerts that are focusing exclusively on new music have the proper amount of appeal for the general audience, which means that the general audience misses out on ever becoming acquainted with new music.⁶⁵

Considering that the University of Toronto's Walter Hall, the most frequently used performance place of NMC, has a capacity of 496 people, it might seem that New Music Concerts is performing for a small segment of the concert-going public.

If, therefore, all that NMC has accomplished in its

⁶⁵Interview with John Kraglund, Toronto, July 1983. For further discussion of this statement, see page 57.

first twelve years is the entertainment of fewer than 500 people per concert (probably fewer than 10,000 different people, in the first twelve years) it might be argued that Aitken and company have actually done a disservice to contemporary music, by segregating it from a larger audience. It is even possible that this "ghettoization" could actually reduce the total amount of modern music played, as it would give other performing groups an excuse to avoid contemporary music, on the grounds that its performance is the responsibility of New Music Concerts.

The effects of NMC, however, go beyond the approximately 500 people that would attend a sold-out concert (of which the Toronto press has noted thirteen) at Walter Hall. In the words of John Beckwith, a New Music Concerts board member for twelve years, the influence of NMC has been "limited but powerful."⁶⁶

NMC has, in various ways, affected individual performers, performing groups and composers, and has been heard by audiences not just in Toronto, but throughout Canada and the world. It is due to these influences that NMC has had on the music world outside its own concert series, that the charge of "ghettoization" can be largely (if not entirely) refuted. Without an examination of this

⁶⁶Interview with John Beckwith, Toronto, July, 1983.

important aspect of NMC's activity, the full purpose behind, and the value of New Music Concerts cannot be entirely understood and appreciated.

In studying the international influence of New Music Concerts, it should always be remembered that (a) the world is a very big place, (b) Canada does not enjoy the international reputation of being a particularly musical nation, and (c) there are other institutions, such as the Touring Office of the Canada Council, that have been more specifically designed to forward the cause of Canadian music abroad than has New Music Concerts. Bearing these three facts in mind, it cannot be expected that NMC will have achieved great things in the worldwide promotion of contemporary Canadian music. However, it has made its mark in various ways.

Probably the most direct way in which NMC has brought itself to international attention has been through touring. In its first twelve years, NMC has made four tours outside Canada. The first tour, in the winter of 1975, was actually a joint effort on the part of NMC and the Lyric Arts Trio (comprised of Robert Aitken - flute, Mary Morrison - soprano, and Marion Ross - piano), and took these two groups to Carnegie Recital Hall in New York. There they performed a programme of works by Pedersen, Tremblay, Beecroft, Freedman, Hawkins and Aitken (all Canadian

composers, including several closely associated with NMC) as part of a concert series sponsored by the (American) League of Composers and the American Branch of the International Society for Contemporary Music (ISCM).

This first tour was a fairly modest affair, involving a total of ten performers, but it did attract the attention of New York Times critic John Rockwell, who wrote:

As far as the Canadian performers . . . were concerned . . . there can be little but praise. Everyone dispatched his job with accuracy and flair.⁶⁷

Concerning the pieces performed, Rockwell rated them from "delicately sensitive" to "well meaning but pretentious."⁶⁸

This concert served in part as a preparation for participation in the ISCM annual festival which occurred in Boston in the fall of 1976, by introducing the American public, press, and concert organizers to New Music Concerts of Toronto.

In the spring before the 1976 Boston ISCM Festival, however, NMC undertook a very ambitious (and difficult) tour.

This tour originated with an invitation for New

⁶⁷John Rockwell, "A Night of Firsts in Music Series," New York Times, January 22, 1975.

⁶⁸Ibid.

Music Concerts to perform during the Nordic Music Days in Reykjavík, Iceland. This festival, presented biennially for more than 50 years in Scandinavian cities, had decided to invite Canada as its guest country for 1976, and selected NMC as the chief representative of Canadian music.

At about the same time, Swedish Radio approached NMC with a proposal to present a radio festival called "Canadian Spring," in 1976, and the BBC in London also showed interest in recording contemporary Canadian music for broadcast.

Many complications arose during the planning of this tour. As no contemporary music performing organization based in Canada had ever undertaken a tour of this magnitude, neither the Department of External Affairs or NMC had any experience upon which to draw. However, an itinerary was successfully drawn up, with performances in Stockholm, Bergen, Saarbrücken, Geneva, Paris, Bourges, Nantes, Brussels, London and Reykjavík, between May 19 and June 21, 1976.

The repertoire for these concerts consisted of 22 compositions, 13 of which were by Canadian composers (although the Canadian works were performed more often than the compositions by non-Canadians). Sixteen concerts in total were presented, to live audiences (usually numbering a few hundred) or recorded for broadcast.

NMC received much press coverage during the course

of this tour. These reviews generally ranged from mixed to favourable, with the exception of the very unfavourable article by Bergen critic Sigmund Knag. After its appearance the newspaper apologized "for the total incompetence of its writer."⁶⁹

Perhaps the most glowing review that NMC received was written by a certain "M.R." in Bourges, who concluded a very favourable article saying:

Le langage musical rejoint ainsi parfaitement le langage organique de la vie, et tous deux coïncident de façon essentielle, dans une quête d'expression absolue.⁷⁰

As a result of these European performances, NMC gained much valuable experience. This proved useful in its next tour, which was to the Boston ISCM Festival, in the fall of 1976.

This tour, which was a collaboration between NMC and the Société de musique contemporaine du Québec, was plagued with typical touring problems, such as the late arrival of the instruments from Canada. The programme on this occasion consisted of works by Canadian composers Garant, Mather, Aitken, Tremblay and Schafer, and was the only concert in

⁶⁹Interview with Norma Beecroft, Toronto, July 1983.

⁷⁰M.R., "Le <<New Music Concerts Ensemble>> un grand moment du festival," unidentified French newspaper, June 3, 1976. See page 70 for further discussion of this review.

the festival to present works from one single nation.

The concert was fairly well received by Boston Globe critic Richard Dyer (who actually only heard two of the works performed). Harold Schonberg's less favourable article, which appeared in The New York Times, is quoted at length in Chapter III.

This Boston performance (at one of the few ISCM festivals to occur in recent years in North America) was perhaps the most influential of NMC's tours, as it provided the opportunity to present Canadian music to some of the most important figures in the field of contemporary music.

The most recent tour New Music Concerts has undertaken was in November of 1982, to Washington D.C. and New York. This tour was organized at the instigation of American violinist Paul Zukofsky, who arranged for NMC to perform in the American Portraits concerts at the Kennedy Centre in Washington. This concert of works by John Cage included his "Freeman Etudes", "16 Dances" and "Branches", all of which were later performed in Toronto. Two other concerts in Washington universities, and one at Symphony Space in New York, were comprised of Canadian works.

These four tours have been the most important sources of New Music Concerts' influence on an international basis. They have provided a valuable outlet for both Canadian composers and Canadian performers specializing in

contemporary music to be heard in an international forum, and for New Music Concerts to build up an international reputation.

The prestige that NMC has gained greatly increases its importance in the eyes of Canadian composers. This sentiment is expressed by one of them, who commented that "having music performed on the series implies that one has reached a certain stage of professionalism."⁷¹ Another wrote, "The performance of my work by the NMC has helped my career . . . in the sense of prestige and recognition in the new music community."⁷²

It would be impossible to discover all of the performances of contemporary Canadian music outside Canada that were in some way attributable to NMC, but one instance does stand out as an example of the international influence of New Music Concerts.

In the spring of 1978 at the ISCM festival in Helsinki, the influence of NMC made itself felt in a small but noticeable way. For this event, NMC was asked by the Canadian Music Council to send copies of its brochures and posters to Helsinki, as part of an exhibition designed to "reflect the Canadian creative musical life."

⁷¹Response (anonymous) to questionnaire, July 1983.

⁷²Response (anonymous) to questionnaire, July 1983.

However, Canada's "creative musical life" was represented in a more concrete way at this festival in Finland than by a display of printed material. Four Canadian composers had works performed: Alcides Lanza, Micheline Coulombe Saint-Marcoux, Donald Steven and R. Murray Schafer. Notably, all of these composers had received performances by New Music Concerts three or four years before the 1978 ISCM festival, and two of the works performed in Helsinki, Saint-Marcoux's "Miroirs" and Schafer's "Music for the Morning of the World", had been played in Toronto on NMC's concert series.

This strongly suggests that New Music Concerts had, after three tours in 1975 and 1976, established a creditable reputation in the contemporary music world. It is quite possible that NMC's appearances in New York, Europe and Boston resulted in an increased interest in the Canadian composers it had performed over the years in Toronto, thereby acting as an important "stepping stone" to the international recognition of these composers.

Lastly, it should be mentioned that the CBC and RCI (Radio Canada International) have also played a part in bringing New Music Concerts to international attention by making recordings of NMC's concerts available through the auspices of the European Broadcasting Union, of which Canada is a member. This has sometimes led to subsequent

broadcasts, such as Swedish Radio's airing of works by George Crumb as performed by NMC.

If New Music Concerts has had some effect in bringing Canadian composers and performers to international attention, its influence within Canada has been many times greater. As was noted earlier, NMC is the second oldest such group in Canada, and the oldest outside of Quebec. This, coupled with the fact that it is the most heavily funded contemporary music organization in English Canada, has placed it in something of a position of leadership among other such groups.

It is significant, for instance, that Stephen Pederson, one of the leading figures in the Halifax organization InNOVations in Music (usually referred to as Nova Music) is a former flute student of Robert Aitken.

Aitken has therefore shown an interest in this series, as a composer and as a performer, and two of his works, "Lalita" and "Kebyar", have been played by Nova Music in Halifax. According to one of Nova Music's directors, Stephen Tittle, "Bob has been involved in our concerts every couple of years - informally he's been an influence."⁷³

New Music Concerts has also affected Nova Music in that it has been possible for performers brought to Canada

⁷³Telephone interview with Stephen Tittle, Hamilton-Halifax, August 1983.

by NMC to appear in Halifax. This has occurred in the case of the Warsaw Music Workshop and Trio Exvoco, who performed in the Nova Music series after first playing in Toronto.

Another Canadian contemporary music organization that has been influenced by New Music Concerts is the Vancouver New Music Society (VNMS). This becomes particularly apparent when examining some of the correspondence NMC received in 1976 and 1977. For instance, in October of 1976, the programme co-ordinator of the VNMS wrote:

Recently, at one of our board meetings, the topic of the 1977-1978 season came up. We are wondering if you have made any plans in this regard. If so, would you please send along all brainstorm and respective details? This would be much appreciated.⁷⁴

The next year, in November, the VNMS programme co-ordinator wrote:

At a very recent board meeting, we decided that it would be of considerable use to us if you were to inform us as to the plans of your next season (1978-1979). . . . If we could know well in advance who you are going to book, we could also consider the same groups.⁷⁵

These inquiries by the VNMS into NMC's programming

⁷⁴Correspondence to New Music Concerts from Vancouver New Music Society, October 22, 1976.

⁷⁵Correspondence to New Music Concerts from Vancouver New Music Society, February 22, 1977.

seem to have resulted in the programming of "With 100 Kazoos" by David Bedford in Vancouver in April of 1977, a piece which was given its world premiere in 1973 by New Music Concerts.

Finally, it should be noted that the Canadian influence of New Music Concerts is also in part due to the national broadcasts of the CBC. Many of NMC's performances have been recorded and subsequently broadcast on the CBC's weekly radio show Two New Hours (or before 1978, Music of Today). According to CBC producer David Jaeger, NMC "may have a slight upper hand"⁷⁶ among contemporary music organizations in Canada, with respect to the amount of broadcast time it has received from the CBC.

Having discussed the influence of New Music Concerts on an international and national basis, we should now turn our attention to the effects of NMC locally.

The vast majority of the concerts produced by NMC have, of course, taken place in Toronto, and it is only to be expected that its strongest influence would be in its home city. However, if we begin with Toronto's largest musical organization, the Toronto Symphony, we find very little influence from NMC apparent in its programming. Concerning the programming policy of the TS, William Littler

⁷⁶Telephone interview with David Jaeger, Hamilton-Toronto, August 1983.

said:

The TS seems to be a law unto itself; a law that they feel to be dictated by box-office necessity. Its record in terms of new music has not been a good one, I feel.⁷⁷

During the twelve years in which New Music Concerts has been in operation, there have been some Canadian composers performed by both NMC and the TS, such as Beckwith, Weinzweig and Schafer. But this is more likely attributable to the fact that the Toronto Symphony must fulfill its 10% Canadian content quota to receive its grant from the Canada Council, rather than because of any influence from NMC. There are, after all, only so many Canadian composers from which to choose, and sooner or later, a composer who appeared on the programmes of one is bound to appear on the programmes of the other.

It is in the area of non-Canadian composers, however, that the absence of influence becomes quite apparent. Examination of Toronto Symphony programming reveals that many of NMC's favourite foreign composers, such as Globokar, Xenakis, Berio and Cage have not been played by the TS in the twelve years that New Music Concerts has been performing in Toronto.

⁷⁷Telephone interview with William Littler, Toronto, July 1983.

There is, in fact, only one incidence of NMC ever having had any effect on TS programming. In the fall of 1980, oboist-composer Heinz Holliger appeared with both the Toronto Symphony and New Music Concerts in the same week. This was the result of a collaborative effort on the part of these organizations in bringing Holliger to Toronto, and it is possible that he would not have appeared in Toronto at that time without the assistance of NMC.

In order, then, to find evidence of significant New Music Concerts influence, one must delve more deeply into the musical life of Toronto.

One smaller organization that stands in contrast to the Toronto Symphony, with respect to influence from NMC, is the Toronto performing group Array. Array was founded late in 1971, originally as a sort of composers' club, and presented its first concert on April 20, 1972. Until 1976, it functioned as an outlet for younger Toronto composers such as John Fodi and Marjan Mozetich, and like NMC, performers were hired as they were needed. However, in 1976 a re-organization took place, the final result being that Array became a contemporary music performing ensemble, run by performers rather than composers.

Until this time, Array had maintained a policy of performing works by Canadians only, but it was decided that while Canadian composers should remain in the majority,

foreign composers should also be included. This in effect made Array similar, with respect to programming content, to New Music Concerts.

Since the inception of this policy, Array has performed works by over 40 non-Canadian composers, 17 of which have also been performed by NMC. This does not mean that in all 17 cases NMC was influential in the programming of these composers. In fact, five of the composers who have been performed by both groups (Heider, Jolas, Wolff, Rzewski and Bruynel) were first performed by Array.

In the case of the remaining twelve, however, it is reasonable to suspect that Array may have been influenced by NMC. This is particularly true of the winter of 1980, when Array performed works by six foreign composers (Davies, Xenakis, Bolcom, Nordheim, Messiaen and Harrison) who had previously been programmed by New Music Concerts between 1974 and 1979.

More verifiable has been the influence of NMC on some of the smaller chamber groups in Toronto. As was mentioned earlier, several local groups have been used from time to time by NMC for works requiring ensembles of such fixed instrumentation as the string quartet, the brass quintet, the woodwind quintet, and the somewhat less standardized percussion ensemble.

For instance, the York Winds, who have performed on

NMC's main concert series five times, were asked by NMC to perform "Soli" by Swedish composer Jan W. Morthenson, in January 1981. Since then, they have performed this work on other occasions, including a broadcast performance for Belgian Radio.

Similarly, the percussion ensemble Nexus, which has been featured more than any other guest ensemble, has independently performed several works originally learned for NMC, such as Takemitsu's "Rain Tree", Cage's "Branches" and "Psappha", a solo percussion piece by Xenakis.

Other Toronto groups who, after performing works at the request of NMC, have gone on to perform these pieces on other occasions, include the Canadian Brass, the Elmer Iseler Singers, and the Orford String Quartet. This means of introducing Toronto performers to contemporary repertoire has made it possible for these musicians to be paid to learn new music and techniques that involve the investment of considerable time and energy, and has therefore been one of the most important local influences of New Music Concerts.

Lastly, having discussed the influence of NMC on composers and performers, an examination of its audience is necessary for a complete understanding of the effect of NMC in the Toronto area.

For the purposes of this study, a questionnaire was distributed to approximately 350 people in attendance at

NMC's performance on April 6, 1983 in MacMillan Theatre at the University of Toronto. This concert was slightly unusual in terms of programme content. Most of the works performed were by Toru Takemitsu, a composer who had been performed by NMC on three previous occasions. In addition to the works by Takemitsu (who was present for the evening), the concert also included works by Edgard Varèse, Jo Kondo, and (somewhat uncharacteristically) a piece by Claude Debussy, included to demonstrate the influence of that composer on Takemitsu.

The questionnaire distributed at this concert was designed to determine information about the type of person attracted to New Music Concerts (or at least that particular concert), and was completed and returned by 163 of the approximately 350 people who received a copy of it. Questions asked therein, and the answers received are found in Appendix D.

The results of this questionnaire tell us much about the audience at this concert (and, to the extent that the 163 respondents at this concert were typical, of NMC's audience in general). Questions one to three reveal that this audience was largely made up of younger adults, that most had some sort of post-secondary education, and that there was a fairly even split between those with and those without some kind of post-secondary music education.

When taken collectively, questions four through eight present us with what could be called the "participatory musicians" - those who are actively involved in music, be they church choristers, professors of music, or virtuoso performers. The total number of participatory musicians (those answering "yes" to one or more of questions four through eight) was 87 (53%), as opposed to 70 (43%) who did not seem to be involved in any musical activity (other than listening) and 6 (4%) who did not respond to any of questions four through eight. Also, this questionnaire informs us that one-quarter of the respondents claimed to be composers. It is likely that this figure may have been on this occasion somewhat inflated, as a composer of Takemitsu's stature would certainly attract the interest of local composers. Surely NMC can claim to have succeeded in having local composers hear composers from around the world, on this occasion as on others.

Questions nine through eleven tell us something about the attendance habits of this audience. We find, for instance, in question 10a that a significant proportion of those present (18%) had never before attended a New Music Concert, and that the majority (see question 9) had only begun to attend in the last four years. However, of those for whom this was not their first concert in the NMC series (see question 10b), we find that very few (only 6%) attended

"rarely," and that the rest were in the habit of attending with increased degrees of regularity. Certainly the subscribers (see question 11), who numbered 60 (37%) on this occasion, can be considered to be committed supporters of New Music Concerts. These figures suggest that there is a high turnover rate among those that attend NMC, but also apparent is a minority "old guard" (the 34% who had been attending for more than four years).

Questions twelve and thirteen were intended to gauge the interest of this audience in contemporary music in general, and rather different results were received for these two questions. For instance, although 52% of the respondents claimed to be "very much" interested in contemporary classical music, only 9% always or almost always listened to the CBC's contemporary music radio programme Two New Hours. At the other end of the scale, only .5% of the audience claimed to be "not at all" interested in contemporary music, but 25% never listened to Two New Hours.

It is reasonable to assume that virtually everyone present at this concert owned a radio, and the response to question fourteen shows that at least 86.5% of this audience lived within easy reception range of CBC Toronto. Therefore, the responses to questions twelve and thirteen seem to indicate two things: this audience was not really

as interested in contemporary music as it claimed, or (perhaps more likely) Two New Hours was simply not very popular for some musical or extra-musical reason(s).

Finally, question fifteen seems to indicate that this audience was not made up of what one would call "regular concert goers." Most had never attended a concert by Array, the University of Toronto Symphony, the Toronto Mendelssohn Choir, or the Chamber Players of Toronto.

The results of this questionnaire suggest that if there is such a thing as a "typical" member of this audience, he or she would be a young, educated adult, with some music training (perhaps participating in some musical activity), with a purportedly strong interest in contemporary music and a recent interest in New Music Concerts, but who does not frequent other local classical music concerts. This is, of course, a highly hypothetical construction, but it does provide some insight into the audience that NMC has succeeded in attracting.

Considering the influence and effects of NMC on composers, performers and audiences on a world-wide national and local level, it would appear that NMC has indeed made a unique mark in the musical world. Over its twelve-year history New Music Concerts has made it possible for small but enthusiastic audiences in Toronto to hear music that would not likely be heard on any other concert series, and

for similar audiences elsewhere to hear Canadian music that would not otherwise be heard outside Canada. NMC has had some influence on other contemporary music organizations in Canada, and has made it possible for a small group of devoted and highly skilled musicians to learn new repertoire and techniques, with a subsequent "trickling down" to a broader audience. John Beckwith's statement that the effect of NMC has been "limited but powerful" seems a very apt choice of words.

Conclusion: New Music Concerts in the 1980's

The organizers of New Music Concerts, in particular Robert Aitken and Norma Beecroft, can be commended for the establishment of NMC, and for the many interesting, exciting and controversial achievements of its first twelve years. Certainly there is no real evidence to suggest that NMC may have reduced the amount of contemporary music heard by the general public (a concern voiced by Globe and Mail critic John Kraglund and mentioned in Chapter III). New Music Concerts may even be justified in claiming a small amount of credit for the public's interest in other contemporary music organizations in Toronto, by raising public awareness of contemporary music in general.

However, the issue of public interest cannot be passed over without some comment on recent decreases in NMC's own audience. Although statistics for attendance at individual concerts are not available, statistics for subscriptions show a decrease from 323 subscribers in the eighth season to 128 in the twelfth season.

The economic problems of the early 1980's may be in part responsible for this decline, but probably do not account for it entirely. As there does not seem to have been a worsening in quality of performance in recent years,

the root of the problem may lie in the works and composers programmed. It is possible that in New Music Concerts' attempts to be "consistent" in programming, the public has found NMC somewhat repetitive. Composers who rose to world fame in the 1950's and 1960's (such as Berio, Stockhausen, Xenakis, Cage and Carter) are frequently performed, whereas there is, on NMC programmes, a dearth of composers who have risen to world fame in the 1970's. Because of this, a concert presented by New Music Concerts in the early 1980's may not seem to differ greatly from one presented in the early 1970's.

Although there have been very few composers in the 1970's to rise to the world fame of the most noted composers of the 1950's and 1960's, two new schools of composition have emerged in North America during the 1970's (as was mentioned in Chapter II). New Music Concerts' seeming reluctance to perform minimalist works and pieces by composers of the new tonal school may, in the eyes of its audience, suggest a resistance to recent developments from an organization intended to reflect these developments.

This is not to say that the famous composers of the 1950's and 1960's should be excluded from NMC's programmes. Indeed, many of these composers are still, in the 1980's, quite successful at the box-office. But the continued programming of not-so-famous composers, such as Goeyvaerts,

Morthenson, Trümpy, Lachenmann, Scelsi, Bruyner and Straesser (whose works tend to be of widely varying quality), is perhaps a greater problem for New Music Concerts' audience popularity. It is possible that the programming of some minimalist and new tonal music, with a subsequent reduction in works aesthetically rooted in past decades by less-than-famous composers, might revive some public interest in New Music Concerts.

Other possible changes that could improve attendance at NMC performances are an increase in works by local composers and the inclusion of a few established masterpieces from the first half of the twentieth century (as is done by the SMCO and Nova Music). Such changes as these might better reflect the somewhat conservative tendencies of the contemporary music world in the early 1980's, which stands in contrast to the rather acritical enthusiasm for experimentation of the preceding decades.

It is important and necessary for a city the size of Toronto to have an organization for the performance of contemporary music if it is to enjoy a complete musical life, and those in the Toronto area who are interested in contemporary music have been fortunate in having New Music Concerts to make this music available to them. It is to be hoped, therefore, that NMC meets the challenges of the 1980's and continues to play an active and unique role in

Toronto's musical community.

Appendix A: New Music Concerts' Main Series
in Toronto, 1972-1983

(For titles of works performed, see Appendix B)

<u>Date</u> (mo/day/yr)	<u>Place</u>	<u>Composers</u>
First Season:		
01/06/72	Walter Hall,* U. of T.	Berio (5)**
02/10/72	Walter Hall, U. of T.	Schafer, Reynolds
02/24/72	Walter Hall, U. of T.	Crumb, Beecroft, Brant, Mather, Petrassi
04/13/72	Walter Hall, U. of T.	Globokar (3), Tremblay, Nordheim
05/04/72	Walter Hall, U. of T.	Hawkins, Bedford, Rimmer, Aitken, Ligeti
Second Season:		
11/04/72	Walter Hall, U. of T.	Schafer, <u>The Four Horsemen</u> (2), Vivier, Heckster, Hawkins
12/15/72	Walter Hall and two Rehearsal Rooms, U. of T.	Grimes, Matsudaira, <u>Nexus</u> , Rosenboom, Stockhausen, <u>Canadian Electronic Ensemble</u>
01/28/73	Walter Hall, U. of T.	Bedford (3), Beckwith, Tremblay.
03/19/73	Walter Hall, U. of T.	Ohana, Malec, Xenakis, Pablo
03/24/73	Walter Hall, U. of T.	Nordheim (3), Ciamaga, Heard
05/22/73	Walter Hall, U. of T.	Globokar (2), Kagel, Berg, Alsina

* Before 1974 Walter Hall was known as the Concert Hall.

** Numbers in brackets after composers' names indicate the number of works performed by that composer. Where no number is present, one work was performed.

Third Season:

11/04/73	MacMillan Theatre, U. of T.	Scherchen, Komives, Xenakis
11/15/73	MacMillan Theatre, U. of T.	Varèse, Stockhausen, Ferrari, Cage, Parmegiani
12/01/73	Walter Hall, U. of T.	Hanson (2), Gellman, Bedford, Pablo
01/19/74	Walter Hall, U. of T.	Hodkinson (2), Foley, Beecroft, Schafer, Sigurbjörnsson
02/23/74	Walter Hall, U. of T.	Goeyvaerts (4), Sáry, Lanza, Saint-Marcoux
03/30/74	Walter Hall, U. of T.	Crumb (4)

Fourth Season:

10/20/74	MacMillan Theatre, U. of T.	Kagel (2)
12/7/74	Walter Hall, U. of T.	Bolcom (3), Weinzweig, Tilley, Hambraeus, Komorous
01/11/75	Walter Hall, U. of T.	Schafer
02/08/75	Walter Hall, U. of T.	Takemitsu (6), Tremblay
03/08/75	Walter Hall, U. of T.	Holliger (3), Somers, Berio
03/22/75	Walter Hall, U. of T.	Hanson (2), Mellnäs, Cage, Johnson, Elliasson, Brown, Satie, Vetter
04/12/75	Walter Hall, U. of T.	Foss (3), Wyre, Aitken

Fifth Season:

11/22/75	Walter Hall, U. of T.	Abbott (2), Kagel (2), Kapr, Hawkins, Steven
01/17/76	Walter Hall, U. of T.	Davies (3), Vivier
02/28/76 (afternoon)	Walter Hall, U. of T.	Reich (4), Martirano, Mitchell & Teitelbaum

02/28/76 (evening)	Walter Hall, U. of T.	Reich, Martirano, Mitchell & Teitelbaum
03/20/76	Walter Hall, U. of T.	Takemitsu (3), Lanza (2), Montgomery, Bäck
04/03/76	Walter Hall, U. of T.	Krauze (4), Schäffer (2), Szalonek, Kotoński, Serocki, Dobrowolski, Globokar, Ferrari, Kagel, Feldman, Nordheim
04/24/76	Walter Hall, U. of T.	Xenakis (6)
Sixth Season:		
11/8/76	Walter Hall, U. of T.	Grimes, Bertoncini, Kondo, Jolas, <u>Nexus</u>
11/22/76	Burton Auditorium, York U.	Davies (3)
12/6/76	Walter Hall, U. of T.	Xenakis (2), Freedman, Beecroft, Smalley
01/15/77	St. Lawrence Centre	Sigurbjörnsson, Schafer, Beckwith, Symonds, Mamangakis
02/19/77	St. Lawrence Centre	Bozay (3), Garant, Crumb
03/18/77	St. Lawrence Centre	Kagel, Haussmann, Heider, De Vree, Anonymous, Novák, Bussotti, Schnebel, Albert- Birot, Ball, Chopin, Lemaître, Lora-Totino, Huelsenbeck & Janko & Tzara, Cobbing, Schwitters
04/23/77	St. Lawrence Centre	Carter (3), Symonds, Saint- Marcoux
Seventh Season:		
10/01/77	Walter Hall, U. of T.	Cage (6)
10/15/77	St. Lawrence Centre	Bibalo, Mather, Jaeger, Truax, Kotoński

11/07/77	Burton Auditorium, York U.	<u>Grupo de acción instrumental de Buenos Aires (2)</u>
12/03/77	St. Lawrence Centre	London, Jones, Yuasa, Marsh, Larson, Karasch
02/18/78	Walter Hall, U. of T.	Brouwer (4), Mamangakis
03/11/78	MacMillan Theatre, U. of T.	Schafer (2), Pentland
04/15/78	Walter Hall, U. of T.	Carter (3), Kessler (2), Austin
04/29/78	Walter Hall, U. of T.	Ligeti (3), Weinzweig, Lutosławski, Laufer

Eighth Season:

10/28/78	MacMillan Theatre, U. of T.	Bussotti (2), Saint-Marcoux
01/13/79	Walter Hall, U. of T.	Stockhausen
02/03/79	Walter Hall, U. of T.	Kaufmann
03/03/79	Walter Hall, U. of T.	Reynolds (2), Foss, Schafer, Montgomery
03/16/79	Ryerson Theatre	Ballif, Boulez, Tremblay, Messiaen
03/31/79	Walter Hall, U. of T.	Charpentier (3)
04/28/79	Walter Hall, U. of T.	Harrison (5), Pentland, Pauk

Ninth Season:

10/20/79	Walter Hall, U. of T.	Morawetz, Garant, Beecroft, Mercure, Papineau-Couture, Fleming, Pentland, Kasemets, Schafer, Beckwith, Morel, Fodi, Somers, Joachim, Le Caine, Pedersen, Ciamaga, Tremblay, Mather, Weinzweig, Truax, Anhalt, Freedman, Vivier, Chan, Cherney
11/24/79	Walter Hall, U. of T.	Chadabe (2), Gibson (2), Meyers, Beckwith

12/15/79	Walter Hall, U. of T.	Babbitt (3), Koprowski, Hayes
02/02/80	Walter Hall, U. of T.	Mather (2), Tenney, Sorabji, Beckwith
02/23/80	Walter Hall, U. of T.	Birtwistle (2), Feldman
03/29/80	Walter Hall, U. of T.	Glass (4)
04/19/80	MacMillan Theatre, U. of T.	Lutosławski (3)

Tenth Season:

10/03/80	Walter Hall, U. of T.	Berio (4)
10/26/80	Walter Hall, U. of T.	De Laet (2), Daeleman, Westerling, Goeyvaerts, De Laet & Daeleman
11/08/80	Walter Hall, U. of T.	Holliger (3), Denisov, Stockhausen, Lehmann
01/31/81	Walter Hall, U. of T.	Morthenson, Takemitsu, Cherney, Colgrass, Ligeti
02/14/81	Walter Hall, U. of T.	Brouwer (3), Yuasa (3), Kotoński, Kalmár, Bauer
03/06/81	St. James Cathedral	Albright (2), Trümpy, Bolcom, Buczynski, Joachim
04/04/81	Walter Hall, U. of T.	Vivier (2), Scelsi, Mozetich
04/25/81	Walter Hall, U. of T.	Globokar (2), Aitken

Eleventh Season:

09/26/81 & 09/27/81	Heart Lake	Schafer
10/16/81	Walter Hall, U. of T.	Reich, Sullivan, Levin, Rosen
11/28/81	Walter Hall, U. of T.	Xenakis (2), Daoust
01/29/82 & 01/31/82	Convocation Hall, U. of T.	Cage (2)

01/30/82	Walter Hall, U. of T.	Cage (2)
02/20/82	Walter Hall, U. of T.	Lachenmann (5), Thrower, Marco
03/19/82	Walter Hall, U. of T.	Wolff, Takahashi, Rzewski, Carter, Beecroft
04/23/82	MacMillan Theatre, U. of T.	Kagel (4)

Twelfth Season:

10/08/82	Walter Hall, U. of T.	Louie (2), Pentland, Foss, Freedman
10/23/82	Walter Hall, U. of T.	Buxton, Montgomery, Bruynel, Van Noord, Straesser
11/06/82	Walter Hall, U. of T.	Cage, Thrower, Beecroft, Cherney, Holliger
12/04/82	Royal Ontario Museum Theatre	Erickson, Reynolds, Harkins & Larson
01/22/83	Walter Hall, U. of T.	Nancarrow (5), Estrada, Revueltas, Enriquez, Lavista, Pavon
02/12/83	Walter Hall, U. of T.	Wolpe (10)
03/06/83	Roy Thomson Hall	Weinzweig (3), Allik, Stravinsky
04/16/83	MacMillan Theatre U. of T.	Takemitsu (3), Varèse, Debussy, Kondo

Appendix B: Composers and Compositions Programmed
on the Main Concert Series, 1972 - 1983

Abbot, Alain
11/22/75: Lancinances
Électronique II

* Aitken, Robert
05/04/72: Kebyar
04/12/75: Lalitá
04/25/81: Folia

Albert-Birot, Pierre
03/18/77: Poems to cry and to dance

Albright, William
03/06/81: Organbook III
Take That

* Allik, Kristi
03/06/83 L.A.

Alsina, Carlos Roque
05/22/73: Rendez-vous for four players

* Anhalt, Istvan
10/20/79: La Tourangelle (excerpt)

Anonymous
03/18/77: La Bataille de Marignan

Austin, Larry
04/15/78: Quadrants: Event-Complexes

Babbitt, Milton
12/15/79: Reflections
Arie da capo
An Elizabethan Sextet

Bäck, Sven-Erik
03/20/76: Sentire

* Indicates Canadian composer (citizen or landed immigrant).

- Ball, Hugo
03/18/77: Phone Poems
- Ballif, Claude
03/16/79: Poème de la félicité
- * Bauer, Robert
02/14/81: Nocturne
- * Beckwith, John
01/28/73: Taking a Stand
01/15/77: Musical Chairs
10/20/79: Canada Dash - Canada Dot (excerpt: Bon
Ami)
11/24/79: Keyboard Practice
02/02/80: Upper Canadian Hymn Preludes
- Bedford, David
05/04/72: Piece for Mo
01/28/73: With 100 Kazoos
Pentomimo
Spillihpnerak
12/01/73: Pancakes with Butter, Maple Syrup and
Bacon, and the T.V. Weatherman
- * Beecroft, Norma
02/24/72: Contrasts for Six Performers
01/19/74: Rasas III
12/06/76: Collage '76
10/20/79: Contrasts for Six Performers (excerpt)
03/19/82: Cantorum vitae
11/06/82: Troissants
- Berg, Alban
05/22/73: Four Pieces for Clarinet and Piano
- Berio, Luciano
01/06/72: El Mar La Mar
Sequenza V
Différences
Air
Chemins II
03/08/75: Sequenza VII
10/03/80: Linea
Sequenza VIII
Serenata
Points on the Curve to Find . . .
- Bertoncini, Mario
11/08/76: Chanson pour instruments à vent

- Bibalo, Antonio
10/15/77: Sonata No. 2 "Astrale"
- Birtwistle, Harrison
02/23/80: Carmen arcadie mechanicae perpetuum
For O, For O, the Hobbyhorse is Forgot
- Bolcom, William
12/07/74: Last Rag
Graceful Ghost
Frescoes
03/06/81: Black Host
- Boulez, Pierre
03/16/79: Messagesquise
- Bozay, Attila
02/19/77: Improvisations for Solo Zither
Two Landscapes
Improvisations No. 2
- Brant, Henry
02/24/72: Headhunt
- Brouwer, Leo
02/18/78: Canticum
La espiral eterna
Metafora del amor
Per suonare a tre
02/14/81: Canticum
Tarantos
Per suonare a due
- Brown, Earle
03/22/75: Four Systems
- Bruynel, Ton
10/23/82: Looking Ears
- * Buczynski, Walter
03/06/81: Miserere
- Bussotti, Sylvano
03/18/77: Lettura di Braibanti
10/28/77: Solo from La Passion selon Sade
La Passion selon Sade
- * Buxton, William
10/23/82: Music and Rhythm: Take Five

Cage, John

- 11/15/73: Variation II, Fontana Mix, Atlas eclipticalis (simultaneously performed)
 03/22/75: Aria, Solo for Piano, 59.5 seconds for a String Player (simultaneously performed)
 10/01/77: Five Songs for Contralto
 Amores
 Songbooks
 The Wonderful Widow of Eighteen Springs
 Atlas eclipticalis, Winter Music, Cartridge Music (simultaneously performed)
 01/29 & 31/82: Third Construction
 01/30/82: 16 Dances
 Freeman Etudes
 11/06/82: Branches

- * Canadian Electronic Ensemble (David Grimes, David Jaeger, Larry Lake, James Montgomery)
 12/15/75: Violin Electric Trio
 Starsong

Carter, Elliot

- 04/23/77: Sonata for Cello and Piano
 Duo for Violin and Piano
 Double Concerto
 04/15/78: Warble for Lilac-Time
 Voyage
 A Mirror On Which to Dwell
 03/19/82: Night Fantasies

Chadabe, Joel

- 11/24/79: Opening
 Scenes from Stevens

* Chan, Francis

- 10/20/79: Three Pieces for Clarinet and Piano
 (excerpt: No. 2)

* Charpentier, Gabriel

- 03/31/79: Clara and the Philosophers
 Tea Symphony
 Clarabelle-Clarimage

- * Cherney, Brian
 10/20/79: Group Portrait with Piano for Woodwind Quintet excerpt
 01/31/81: Chamber Concerto for Viola and Ten Players
 11/06/82: Seven Miniatures in the Form of a Mobile
- Chopin, Henri
 03/18/77: Solaire
- * Ciamaga, Gustav
 03/24/73: Solipson While Dying
 10/20/79: Canon for Stravinsky
- Cobbing, Bob
 03/18/77: Sound Poems
- * Colgrass, Michael
 01/31/81: Wolf
- Crumb, George
 02/24/72: Ancient Voices of Children
 03/30/74: Lux Aeterna
 Black Angels
 Voice of the Whale
 Ancient Voices of Children
 02/19/77: Songs, Drones and Refrains of Death
- Daeleman, Wim
 10/26/80: Integrated Parametrical
- * Daoust, Yves
 11/28/81: Valse
- Davies, Peter Maxwell
 01/17/76: Scottish Dances
 Fiddlers at the Weddings
 Missa super L'Homme armé
 11/22/76: Antechrist
 Ave maris stella
 Miss Donnithorne's Maggot
- Debussy, Claude
 04/16/83: Chansons de Bilitis
- De Laet, Joris
 10/26/80: Bricks
 Expanded Parametrical No. 3

- De Laet, Joris & Daeleman, Wim
10/26/80: Parametrical Events
- Denisov, Edison
11/08/80: Musique romantique
- De Vree, Paul
03/18/77: Audiovisual Poems
- Dobrowolski, Andrzej
04/03/76: Krobogapa
- Eliasson, Anders
03/22/75: Disegno della pioggia
- Enriquez, Manuel
01/22/83: Emprosa
- Erickson, Robert
12/04/82: Kyr1
- Estrada, Julio
01/22/83: Canto naciente
- Feldman, Morton
04/03/76: Half a minute is all I've time for
02/23/80: Why Patterns
- Ferrari, Luc
11/15/73: Monologos
04/03/76: Dans des ministres chez Monsieur Pompidou
- * Fleming, Robert
10/20/79: The Confession Stone (excerpt)
- * Fodi, John
10/20/79: Sui, for Flute, Percussion and Metronomes
- Foley, David
01/19/74: Cat Music I and II
- Foss, Lukas
04/12/75: Cave of the Winds
Three Airs for Frank O'Hara's Angel
Paradigm
03/03/79: Brass Quintet
10/08/82: Curriculum vitae with Time Bomb

* The Four Horsemen, (bp Nichol, Paul Dutton, Steven McCaffery & Rafael Barreto-Rivera)

11/04/72: Mischievous Eve
Mayakovsky

* Freedman, Harry

12/06/76: Fragments of Alice
10/20/79: The Explainer (excerpt)
10/08/82: And Now it is Today Oh Yes

* Garant, Serge

02/19/77: Rivages
10/20/79: Anerca (excerpt: 2nd movement)

* Gellman, Stephen

12/01/73: Mythos II

Gibson, David

11/24/79: Lillian's Brook
John's Brook

Glass, Philip

03/29/80: First Dance
Dance No. 3
Dance No. 5
The Spaceship

Globokar, Vinko

04/13/72: Correspondences
Discours II
Accord
05/22/73: Notes for a Pianist
Échanges
04/03/76: Notes part II
04/25/81: Ausstrahlungen
Vendre le vent

Goeyvaerts, Karel

02/23/74: Goathemala
Piano Quartet
Catch a 4
To Bet on Eight Horses
10/26/80: The Musical Head of Orpheus

- * Grimes, David
 12/15/72: Increscents
 11/08/76: Increscents
- Grupo de acción instrumental de Buenos Aires
 11/07/77: Siegfried über All-
 Erik Satie, Gymnopédiste
- * Hambraeus, Bengt
 12/07/74: Carillon
- Hanson, Sten
 12/01/73: Hello Piano, Hello Room
 Extrasensory Conceptions VI
 03/22/75: Don't Hesitate, Do it, Do it Right Now
 Extrasensory Conceptions IV
- Harkins, Edwin & Larson, Phillip
 12/04/82: Voldy
- Harrison, Lou
 04/28/79: Air for Flute
 Concerto No. 1 for Flute and Percussion
 String Quartet Set
 Song of Queztacoatl
 Koncherto por la Violino kun Perkuta
 Orkestro
- Hausmann, Raoul
 03/18/77: Sound Poems, Poster Poems, Optophonetic
 Poems
- * Hawkins, John
 05/04/72: Three Cavatinas
 11/04/72: Sequences
 11/22/75: Trio
- * Hayes, Gary
 12/15/79: First Perceptions
- * Heard, Alan
 03/24/73: Timai
- Heckster, Walter
 11/04/72: Graffiti
- Heider, Werner
 03/18/77: Situazione und Programme 2

- * Hodkinson, Sydney
 01/19/74: Taula
 . . . Another Man's Poison
- Holliger, Heinz
 03/05/75: "h" for Woodwind Quintet
 Kreis
 Cardiophonie
 11/08/80: Die Jahreszeiten II
 Trio
 Study on Multiphonics
 11/06/82: Trema
- Huelsenbeck, Richard & Janko, Marcel & Tzara, Tristan
 03/18/77: The Admiral Looks for a House to Rent
- * Jaeger, David
 10/15/77: Double Woodwind Quintet
- * Joachim, Otto
 10/20/79: Illumination II (excerpt)
 03/06/81: Tribute to St. Romanus
- Johnson, Bengt Emil
 03/22/75: Gubbdrunkning
- Jolas, Betsy
 11/08/76: États
- Jones, David Evans
 12/03/77: Pastoral
- Kagel, Mauricio
 05/22/73: Der Atem, für einen Bläser
 10/20/74: Tactil
 Repertoire
 11/22/75: Pandorasbox
 Aus Zungen Stimmen
 04/03/76: Con Voce
 03/18/77: Hallelujah
 04/23/82: An Tasten
 Unguis incarnatus est
 MM51
 Presentation for Two
- Kalmár, László
 02/14/81: Trio
- Kapr, Jan
 11/22/75: Circuli

- Karasch, Deborah
12/03/77: Requiem (excerpt)
- * Kasemets, Udo
10/20/79: Calceolaria (excerpt)
- Kaufmann, Dieter
02/03/79: Man and Artifact
- Kessler, Thomas
04/15/78: Lost Paradise
Dialogue
- Komives, Janos
11/04/73: Zodiaques
- * Komorous, Rudolf
12/07/74: Rossi
- Kondo, Jo
11/08/76: Under the Umbrella
04/16/83: Knots
- * Koprowski, Peter-Paul
12/15/79: Lullabies for an Angel
- Kotoński, Włodzimierz
04/03/76: Pour quatre
10/15/77: Musical Games
02/14/81: Trio
- Krauze, Zygmunt
04/03/76: Polychromie
Stone Music
Gloves Music
Idyll
- Lachenmann, Helmut
02/20/82: Wiegenmusik
Guero
Consolation II
Ein Kinderspiel
tema
- * Lanza, Alcides
02/23/74: Eidesis II
03/20/76: Modulos
Kron'ikelz 75

- Larson, Philip
12/03/77: Piece for Trumpet and Dancer
- * Laufer, Edward
04/29/78: Concertino
- Lavista, Mario
01/22/83: Lamento
- * Le Caine, Hugh
10/20/79: Paulutation for Prepared Tape
- Lehmann, Hans Ulrich
11/08/80: Tractus
- Lemaître, Maurice
03/18/77: Lettre Rock
- * Levin, Gregory
10/16/81: Cross Roads
- Ligeti, György
05/04/72: Nouvelles aventures
04/29/78: Monument
Ramifications
Melodien
01/31/81: Kammerkonzert
- London, Edwin
12/03/77: Psalm of These Days II
- Lora-Totino, Arrigo
03/18/77: Gymnastic Poems
- * Louie, Alexina
10/08/82: Refuge
Sanctuary
- Lutosławski, Witold
04/29/78: Variations on a Theme by Paganini
04/19/80: String Quartet
Paroles tissées
Preludes and Fugue
- Malec, Ivo
03/19/73: Dodecameron
- Mamangakis, Nikos
01/15/77: Tetraktys
02/18/78: Magodia

- Marco, Thomas
02/20/82: Concierto coral No. 1
- Marsh, Roger
12/03/77: Not a soul but ourselves
- Martirano, Salvatore
02/28/76 (afternoon): Part I - Let's look at the
back of my head for a while
02/28/76 (evening): Part II - Let's look at the
back of my head for a while
- * Mather, Bruce
02/24/72: Mandola
10/15/77: Eine Kleine Bläsermusik
10/20/79: Madrigal IV (excerpt)
02/02/80: Ausone
Musique pour Champigny
- Matsudaira, Yori Aki
12/15/72: Why Not?
- Mellnäs, Arne
03/22/75: Schizofoni
- * Mercure, Pierre
10/20/79: Incandescence for Prepared Tape (excerpt)
- Messiaen, Olivier
03/16/79: Oiseaux exotiques
- Meyers, Roger
11/24/79: After the Pond
- Mitchell, Roscoe & Teitelbaum, Richard
02/28/76 (afternoon): Collective Improvised Music
02/28/76 (evening): Collective Improvised Music
- * Montgomery, James
03/20/76: White Fire
03/03/79: The Mudfish in the CEE
10/23/82: Nest of the Night Mare
- * Morawetz, Oskar
10/20/79: Trio for flute, oboe, harpsichord
- * Morel, François
10/20/79: Étude en forme de toccate for two
percussionists

Morthenson, Jan W.

01/31/81: Soli

* Mozetich, Marjan

04/04/81: El Dorado

Nancarrow, Conlon

01/22/83: Selected Studies for Player Piano -
2a
6
11
30
40b

* Nexus (Robert Becker, William Cahn, Michael Craden, Robin Engleman, Russell Hartenberger, John Wyre)

12/15/72: Improvisation

11/08/76: Improvisation

Nordheim, Arne

04/13/72: Signals

03/24/73: Listen

Dinosaurus

Colorazione

04/03/76: Help

Novák, Ladislav

03/18/77: Constellations

Ohana, Maurice

03/19/73: Cris

Pablo, Luis de

03/19/73: Yo Lo Vi

12/01/73: Masque

* Papineau-Couture, Jean

10/20/79: Trois caprices (excerpt: No. 3)

Parmegiani, Bernard

11/15/73: Outre mer

* Pauk, Alex

04/28/79: Earthstar Meridian

Pavon, Paul

01/22/83: Icoponic Suite

- * Pedersen, Paul
10/20/79: For (excerpt)
- * Pentland, Barbara
03/11/78: Interplay for Accordion and String
Quartet
04/28/79: Eventa
10/20/79: Trio con Alea, for Violin, Viola and
Cello (excerpt 3rd movement)
10/08/82: Commenta
- Petrassi, Goffredo
02/24/72: Serenata
- Reich, Steve
02/28/76 Clapping Music
(afternoon): Piano Phase
Music for Pieces of Wood
Music for Mallet Instruments,
Voices and Organ
02/28/76 Drumming
(evening):
10/16/81: Octet
- Revueltas, Silvestre
01/22/83: Frente a frente
- Reynolds, Roger
02/10/72: I/O, A Ritual for 23 Performers
03/03/79: . . . from behind the unreasoning mask
. . . the serpent snapping eye
12/04/82: The Palace
- Rimmer, John
05/04/72: Composition for Horn and Tape Recorder
- * Rosen, Robert
10/16/81: Meditation
- * Rosenboom, David
12/15/72: Improvisation
- Rzewski, Frederick
03/19/82: Winnsboro Cotton Mill Blues
- * Saint-Marcoux, Micheline Coulombe
02/23/74: Makazoti
04/23/77: Miroirs
10/28/78: Regards

- Sáry, László
02/23/74: Sonanti No. 2
- Satie, Erik
03/22/75: Trois poèmes d'amour
- Scelsi, Giacinto
04/04/81: Capricorno
- * Schafer, R. Murray
02/10/72: Music for the Morning of the World
11/04/72: Enchantress
01/19/74: Arcana
01/11/75: Canadian Soundscape
01/15/77: String Quartet No. 2
03/11/78: La Testa d'Adriane
Loving/Toi
03/03/79: The Crown of Ariadne
10/20/79: Requiems for the Party Girl (excerpt)
09/26 & The Princess of the Stars
27/81:
- Schäffer, Bogusław
04/03/76: Kwartet 2+2
- Scherchen, Tona
11/04/73: Shen
- Schnebel, Dieter
03/18/77: Maulwerke
- Schwitters, Kurt
03/18/77: Concrete Poetry
- Serocki, Kazimierz
04/03/76: Swinging Music
- Sigurbjörnsson, Thorkell
01/19/74: For Renee
01/15/77: Solstice
- Smalley, Denis
12/06/76: Gradual
- * Somers, Harry
03/08/75: Zen, Yeats, and Emily Dickenson
10/20/79: Improvisation (excerpts: parts V and VI)
- Sorabji, Kaikhosru
02/02/80: Cinque sonnetti di Michelangelo

- * Steven, Donald
11/22/75: The Transient
- Stockhausen, Karlheinz
12/15/72: Solo
11/15/73: Kreuzspiel
01/13/79: Mantra
11/08/80: In Friendship
- Straesser, Joep
10/23/82: Signals and Echoes
- Stravinsky, Igor
03/06/83: Octet
- * Sullivan, Timothy
10/16/81: Pro Tempore
- * Symonds, Norman
01/15/77: Four Images of Nature
04/23/77: Circles
- Szalonek, Witold
04/03/76: Improvisations sonoriqes, Part I
- Takahashi, Yuji
03/19/82: Kwanju
- Takemitsu, Toru
02/08/75: Sacrifice
For Away
Munari by Munari
In Motion
Stanza I
Stanza II
03/20/76: Garden Rain
Byrce
Folios
01/31/81: Waves
04/16/83: Rain Tree
Waterways
Rain Coming
- * Tenney, James
02/02/80: Three Indigenous Songs

- * Thrower, John
 - 02/20/82: Constellations
 - 11/06/82: Love Songs
- * Tilley, Alexander
 - 12/07/74: Hommage
- * Tremblay, Gilles
 - 04/13/72: . . . le sifflement des vents porteurs de
l'amour . . .
 - 01/28/73: Solstices
 - 02/08/75: Oralleluiants
 - 03/16/79: Compostelle I
 - 10/20/79: . . . le sifflement des vents porteurs de
l'amour . . . (excerpt)
- * Truax, Barry
 - 10/15/77: Nautilus
 - 10/20/79: Nautilus (excerpt)
- Trümpy, Balz
 - 03/06/81: Code
- Van Noord, Adriaan
 - 10/23/82: Raggae
- Varèse, Edgard
 - 04/16/83: Ionisation
 - 11/15/73: Intégrales
- Vetter, Michael
 - 03/22/75: Figuration III
- * Vivier, Claude
 - 11/04/72: Prolifération
 - 01/17/76: Chants
 - 10/20/79: Greeting Music
 - 04/04/81: Shiraz
Zipangu
- * Weinzweig, John
 - 12/07/74: Riffs
 - 04/29/78: Refrains
 - 10/20/79: A Private collection (excerpts)
 - 03/06/83: 18 Pieces for Guitar (excerpts: 12)
Trialogue
Divertimento No. 6
- Westerling, Wilfried
 - 10/26/80: S for trombone and tape

- Wolff, Christian
03/19/82: Exercises 19 and 21
- Wolpe, Stephan
02/12/83: Three Songs from Five Songs from Hölderlin
Anna Blume by Kurt Schwitters
Two Proletarian Songs
Two Songs for Alto and Piano from the Song of Songs
Three Pieces for Mixed Chorus Quartet for Trumpet, Tenor Sax, Percussion and Piano
Compositional Studies Part III
Form
Form IV: Broken Sequences
Chamber Piece No. 1 for 14 Instruments
- * Wyre, John
04/12/75: Snowflake
- Xenakis, Iannis
03/19/73: Nuits
11/04/73: Persephassa
04/24/76: Linaia-Agon
Mikka
Eonta
Herma
Evryali
Phlegra
12/06/76: Psappa
N'shima
11/28/81: Theraps
Pleiades
- Yuasa, Joji
12/03/77: My Blue Sky in Southern California
02/14/81: Inter-Posi-Play-Tion II
My Blue Sky No. 3
A Winter Day

Appendix C: Concerts on the Main Concert Series Presented Entirely by Guest Performers

Second Season:
03/19/73 Solistes de l'ORTF
05/22/73 New Phonic Arts

Third Season:
11/04/73 Les Percussions de Strasbourg
11/15/73 Contemporary Music Orchestra of Paris

Fourth Season:
10/20/74 Cologne New Music Theatre Ensemble
03/22/75 Harpans Kraft

Fifth Season:
04/03/76 Warsaw Music Workshop

Sixth Season:
11/22/76 The Fires of London
03/18/77 Trio Exvoco

Seventh Season:
11/07/77 Grupo de acción instrumental de Buenos Aires
12/03/77 Extended Vocal Techniques Ensemble

Eighth Season:
01/13/79 Aloys and Alfons Kontarsky
03/03/79 K & K Experimental Studio and Pupodrom

Ninth Season:
03/29/80 Philip Glass Ensemble

Tenth Season:
10/26/80 Studio Experimentele Muziek

Eleventh Season:
01/29 Roaratorio Ensemble
& 31/82

Twelfth Season:
12/04/82 [The]

Appendix D: Results of Questionnaire Distributed
at the April 16, 1983 Concert

1. Please indicate your age.

under 20	13	(8%)
20-34	89	(54%)
35-49	46	(28%)
50-64	13	(8%)
65 and over	<u>2</u>	<u>(2%)</u>
total	163	(100%)

2. How many years of post-secondary education have you received?

none	15	(9%)
1-4 years	59	(36%)
5-8 years	60	(36%)
9 years or more	17	(10%)
no answer	<u>15</u>	<u>(9%)</u>
total	163	(100%)

3. What best describes your music education?

little or no formal music education . .	48	(30%)
some studies in high school	46	(28%)
some studies in university	36	(22%)
completed bachelor's degree	15	(9%)
completed master's degree	8	(5%)
completed Ph.D.	<u>10</u>	<u>(6%)</u>
total	163	(100%)

4. Are you currently a music student at an educational institution?

yes	31	(19%)
no	123	(75%)
no answer	<u>9</u>	<u>(6%)</u>
total	163	(100%)

5. Are you currently studying music privately?

yes	38	(23%)
no	117	(72%)
no answer	<u>8</u>	(5%)
total	163	(100%)

6. Are you a performing musician?

yes	57	(35%)
no	99	(61%)
no answer	<u>7</u>	(4%)
total	163	(100%)

7. Are you a music teacher?

yes	47	(29%)
no	108	(66%)
no answer	<u>8</u>	(5%)
total	163	(100%)

8. Are you a composer?

yes	41	(25%)
no	111	(68%)
no answer	<u>11</u>	(7%)
total	163	(100%)

9. In what season did you first attend a "New Music Concert"?

seasons 1-4	25	(15%)
seasons 5-8	31	(19%)
seasons 9-12	103	(63%)
no answer	<u>4</u>	(3%)
total	163	(100%)

10a. Is this your first "New Music Concert"?

yes	30	(18%)
no	<u>133</u>	<u>(82%)</u>
total	163	(100%)

10b. If this is not your first "New Music Concert," how often do you attend them?

rarely	7	(6%)
sometimes	40	(30%)
often	48	(36%)
always or almost always	<u>37</u>	<u>(28%)</u>
total	133	(100%)

11. Are you a subscriber?

yes	60	(37%)
no	<u>103</u>	<u>(63%)</u>
total	163	(100%)

12. How frequently do you listen to the CBC's contemporary music programme Two New Hours?

never	41	(25%)
rarely	37	(23%)
sometimes	51	(31%)
often	25	(15%)
always or almost always	<u>9</u>	<u>(6%)</u>
total	163	(100%)

13. How interested in "contemporary classical" music do you consider yourself to be?

not at all	1	(.5%)
slightly	15	(9%)
moderately	62	(38%)
very much	84	(52%)
no answer	<u>1</u>	<u>(.5%)</u>
total	163	(100%)

14. How many kilometers do you live from tonight's performance?

0-10km	95	(58%)
11-50km	46	(28.5%)
over 50km	21	(13%)
no answer	<u>1</u>	<u>(.5%)</u>

total 163 (100%)

15. What other concerts do you attend?

	<u>never</u>	<u>rarely</u>	<u>sometimes</u>	<u>often</u>	<u>always or almost always</u>
<u>Toronto Symphony</u>	40	58	33	11	7
<u>Array</u>	101	22	17	6	3
<u>U. of T. Symphony</u>	102	28	15	1	3
<u>Toronto Mendelssohn Choir</u>	101	31	15	2	0
<u>Chamber Players of Toronto</u>	105	30	11	2	1
<u>Canadian Opera Company</u>	75	32	24	5	13
total respondents			149	(91%)	
no answer			<u>14</u>	<u>(9%)</u>	
total			163	(100%)	

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