

attract men to men, though of course he had had male friends (what wretch has not?) on more than one occasion. Not that Watt might not have been a man's man, without possessing any of those properties that attract men to men, for he might. But it happened that he was not. As to whether Mrs. Gorman was a woman's woman, or not, that is one of those things that is not known. On the one hand she may have been, on the other she may not. But it seems probable that she was not. Not that it is by any means impossible for a man to be both a man's man and a woman's man, or for a woman to be both a woman's woman and a man's woman, almost in the same breath. For with men and women, with men's men and women's men, with men's women and women's women, with men's and women's men, with men's and women's women, all is possible, as far as can be ascertained, in this connection.

- from Watt by Samuel Beckett

## NEW MUSIC CONCERTS

LECTURE-CONCERT

BY

ROGER REYNOLDS

Friday, March 2, 1979

8:30 p.m.

Metropolitan Toronto Library, 789 Yonge Street

### PROGRAM

#### VOICESPACE

Roger Reynolds

A set of quadraphonic tape compositions realized at the Center for Music Experiment, University of California, San Diego

1. Still (1975) to M, to Tu'm, to MM

text: from The Wanderings of Cain by Samuel Taylor Coleridge  
voices: Philip Larson and the Extended Vocal Techniques Ensemble

2. A Merciful Coincidence (1976)

text: from Watt by Samuel Beckett  
voices: Edwin Harkins, Deborah Kavasch, Linda Vickerman

#### About the Composer

Roger Reynolds was born in Detroit in 1934. At the University of Michigan, he studied engineering, physics and music. He was a co-founder of the ONCE group in Ann Arbor in 1960, and had extensive experience as a contributor to, and organizer of, this and other new-music activities (happenings, concerts, festivals) in the U.S., France and Japan throughout the 60's. Since 1969 he has been professor and director of the Center for Music Experiment at the University of California, San Diego. He has received fellowships and awards from Guggenheim, Rockefeller, the Institute of Current World Affairs, the National Institute of Arts and Letters, the Fromm Foundation, and the National Endowment for the Arts. He is the author of Mind Models (Pen Dragon Press, 1975).

Broadly speaking, Reynolds' works belong to two main categories -- mixed media and theatre pieces on the one hand and abstract instrumental and/or electronic pieces on the other. His I/O, performed by New Music Concerts in 1972, and tonight's Voicespace, both belong to the first category; "...the serpent-snapping eye", to be heard in tomorrow night's NMC concert, to the second. Previous works are available on discs: Ping, Traces, and Blind Men on CRI, and Quick are the Mouths of Earth and Ambages on Nonesuch.



Program Note

About Voicespace, the composer writes as follows:

"Conceptually, Still evolved as an effort to explore a variety of imaginary (or surreal) spaces and the patterns of three-dimensional sound movement that can be achieved through electronic manipulation of recorded materials. The austere and anguished substance of the text is projected through the medium of unusual vocal techniques, and sound gestures in space become structural and expressive elements in the composition.

"A Merciful Coincidence grew quite differently, as an exploration of the diverse ways in which three flexible vocalists with unusual capacities could match (and diverge radically from) various 'ideal' -- though surely atypical -- speaking voices imagined by the composer. In a way, the work -- and the variety of meanings of the word 'coincidence' -- is related to the profusion of compositions during the past decades that use drones. I am interested here, as in Still, in extreme forms of vocal behavior: speed and lethargy, matching and contrasting, normal and pathological; with models of other, non-human voices. While considerably less dramatic in its spatial manipulation of the vocal materials, the second work, also, employs the subtle effects of positioning in space, of mass, and distance upon our response to sound materials."

Texts

STILL

The scene around was desolate;  
as far as the eye could reach it was desolate:  
the bare rocks faced each other,  
and left a long wide interval of thin white sand.  
You might wander on and look round and round...  
and discover nothing that acknowledged the influences of the seasons.  
There was no spring, no summer, no autumn:  
and the winter's snow, that would have been so lovely, fell not...  
The pointed and shattered summits of the ridges of the rocks  
made a rude mimicry of human concerns, and seemed to prophesy mutely  
of things that then were not.  
...his countenance told in a ... terrible language  
of agonies that had been, and were,  
and were still to continue to be.

- from The Wanderings of Cain  
by Samuel Taylor Coleridge (1798)

A MERCIFUL COINCIDENCE

Thinking then, in search of rest, of the possible relations between such series as these, the series of dogs, the series of men, the series of pictures, to mention only these series, Watt remembered a distant summer night, in a no less distant land, and Watt young and well lying all alone stone sober in the ditch, wondering if it was the time and the place and the loved one already, and the three frogs croaking Krak!, Krek!, and Krik!, at one, nine, seventeen, twenty-five, et cetera, and at one, six, eleven, sixteen, et cetera, and at one, four, seven, ten, et cetera respectively, and how he heard

Krak! - - - - - Krak!...  
Krek! - - - - - Krek! - - ...  
Krik! - - Krik! - - Krik! ...

The fishwoman pleased Watt greatly, Watt was not a woman's man, but the fishwoman pleased him greatly. Other women would perhaps please him more, later. But of all the women who had ever pleased him up till then, not one could hold a candle to this fishwoman, in Watt's opinion. And Watt pleased the fishwoman. This was a merciful coincidence, that they pleased each other. For if the fishwoman had pleased Watt, without Watt's pleasing the fishwoman, or if Watt had pleased the fishwoman, without the fishwoman's pleasing Watt, then what would have become of Watt, or of the fishwoman? Not that the fishwoman was a man's woman, for she was not, being of an advanced age and by nature also denied those properties that attract men to women, unless it was perhaps the remains of a distinguished carriage, acquired from the habit of carrying her basket of fish on her head, over long distances. Not that a man, without possessing any of those properties that attract women to men, may not be a woman's man, nor that a woman, without possessing any of those properties that attract men to women, may not be a man's woman, for they may. And Mrs. Gorman had had several admirers, both before and after Mr. Gorman, and even during Mr. Gorman, and Watt at least two well defined romances, in the course of his celibate. Watt was not a man's man either, possessing as he did none of those properties that