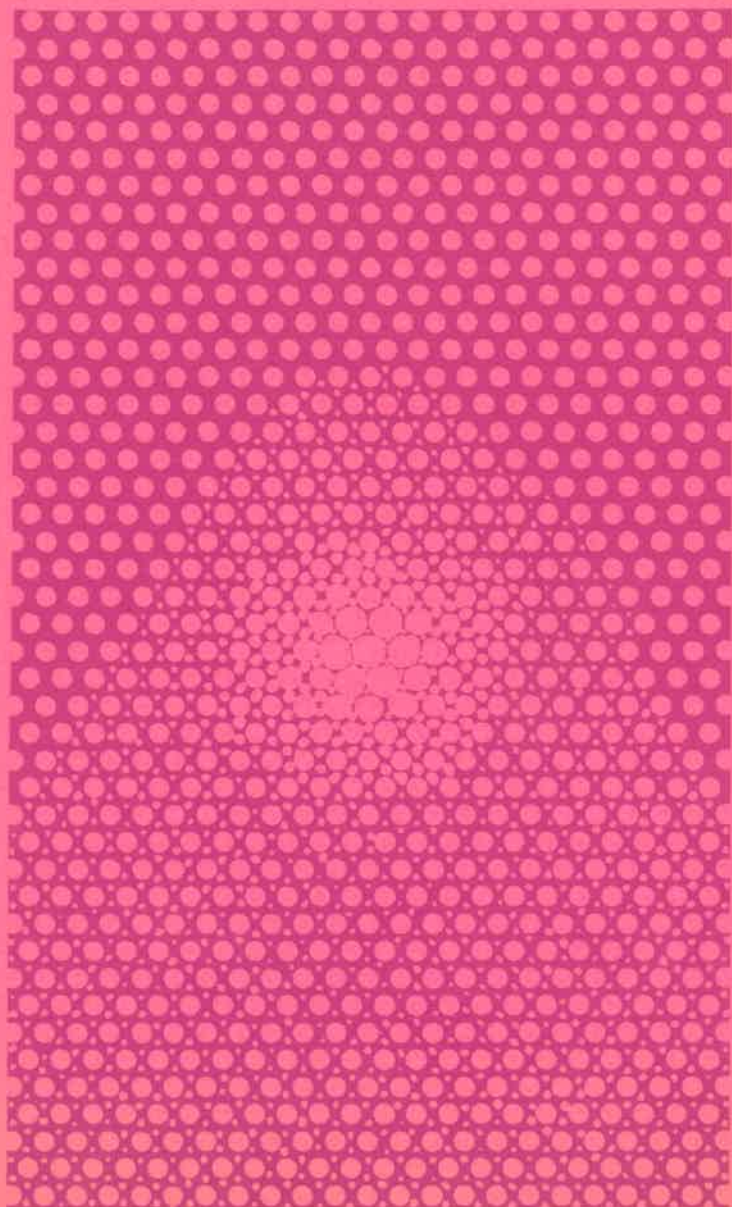


NEW MUSIC CONCERTS



PROGRAMME

- *CORRESPONDENCES (1969)
Vinko Globokar (b. France 1934)
for violin, flute,
trombone and percussion
". . . LE SIFFLEMENT
DES VENTS PORTEURS
DE L'AMOUR . . ." (1971)
Gilles Tremblay (b. Canada 1932)
for flute, one percussion
and electronics
- *DISCOURS II (1967-1968)
Vinko Globokar
for trombone and
four channel tape

INTERMISSION

- *SIGNALS (1967)
Arne Nordheim (b. Norway 1931)
for accordion, electric guitar
and one percussion
- *ACCORD (1966)
Vinko Globokar
for soprano, flute, cello,
trombone, organ and percussion

ARTISTS

GUEST COMPOSER AND TROMBONIST

Vinko Globokar

SOPRANO

Mary Morrison

FLUTE

Robert Aitken

VIOLIN

Kenneth Perkins

CELLO

Vladimir Orloff

ACCORDION

Joseph Macerollo

ELECTRIC GUITAR

Andy Krehm

ELECTRIC ORGAN

John Hawkins

PERCUSSION

John Wyre (Correspondences
and Le Sifflement)

Robin Engelman (Signals
and Accord)

TECHNICIAN

David McKenzie

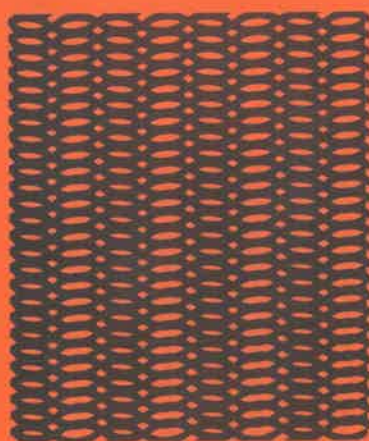
*Canadian premiere



Programme Notes
Vinko Globokar

Born in Anderny, France in 1934, Vinko Globokar currently resides in Cologne, Germany, while retaining his Yugoslavian citizenship. He is active in many roles, notably as a trombonist and composer, and to a lesser extent, as a conductor, mainly of his own compositions.

His trombone studies began in Ljubljana, Yugoslavia, then continued at the Conservatoire National Supérieur de Musique in Paris, where in 1959, he was awarded first prize in trombone and in chamber music. In 1965 he was a guest of the Ford Foundation in Berlin, and the following year, he became a member of the Centre of Creative and Performing Arts in Buffalo. In the past five years, Vinko Globokar has occupied himself extensively with teaching and lecturing: at the State High School for Music in Cologne, and the Institute for New Music in the same city. In 1970 he lectured at the famous Summer Courses for New Music in Darmstadt.



Correspondences

Written in 1969, *Correspondences* was conceived for four musicians, each drawn from four different instrumental categories – strings, woodwinds, brass and percussion. According to Vinko Globokar, the work is 'based on a principle of mutual psychological reactions: it attempts to bind the musicians to one another and to make them depend more and more on each other.'

Each instrumentalist is given only a part of the fixed musical material, of the 'parameters' which constitute the written music. To perform the composition, each musician must look for the parameters absent in the play of his fellow performers, and react on them in different ways: by imitating, by integrating oneself (eventually developing), by making a contrast, by not associating or by proposing something new.

Each musician's responsibility enlarges progressively as the musical material becomes less and less prescribed, causing the interdependence between the performers to intensify. At a later point, different ways of reacting to each other replace completely the composed musical material, and finally, the four players are free to end or to continue, since the choice of reactions also is no longer prescribed.



Gilles Tremblay

Born in Arvida, Quebec, in 1932, Gilles Tremblay began his musical studies at the Conservatoire in Montreal. From 1954 until 1961, he continued his musical education in Europe, mainly in Paris, where he worked with Olivier Messiaen, Yvonne Loriod, Andrée Vaurabourg-Honneger, and Maurice Martenot, inventor of the electronic instrument, the Ondes Martenot. Mr. Tremblay is also a specialist on this instrument. During this seven year period, he attended the Group de Recherches Musicales of the ORTF in Paris, directed by the famous pioneer of musique concrète, Pierre Schaeffer, and followed the summer courses in Darmstadt, in particular the classes of Boulez, Stockhausen and Henri Pousseur.

Gilles Tremblay is currently a professor at the Conservatoire de Québec in Montreal.



"... Le Sifflement Des Vents-Porteurs De L'Amour ..."

The title, "... The Whistling of the Winds-Bearers of Love ..." is a quotation from the Spiritual Canticle XIV by St. John of the Cross.

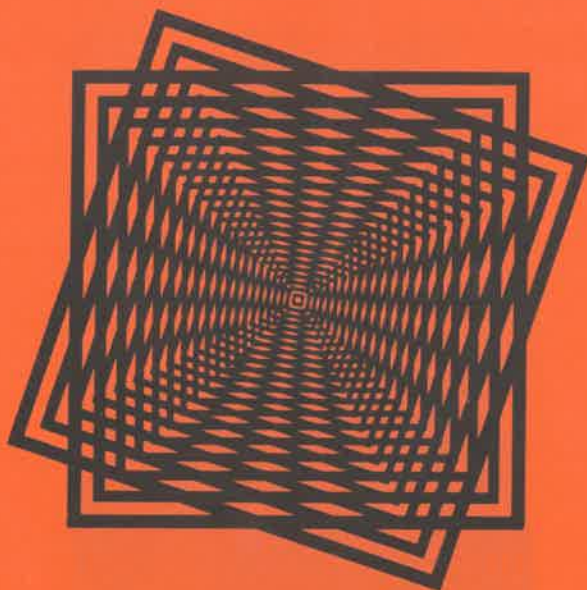
The theme of this work is wind, physically and spiritually (pneuma, spiritus). Its presence forms the music — breath, through the pureness of silence: frozen states, fringes of existence, warmth that melts and fertilizes in multiplied and endless plays and possibilities ("... bearers of love ...").



In addition to this verse, two 'presences' must be mentioned – the *winter* (moment of composition) and the fascinating idea of the *first moment of the Resurrection* (see the melodies of the *Resurrexi* and of the *Alleluia* of Easter in plainchant).

The experiments, especially with the various pitches of the flute's 'whistle tones', were particularly stimulating and useful.

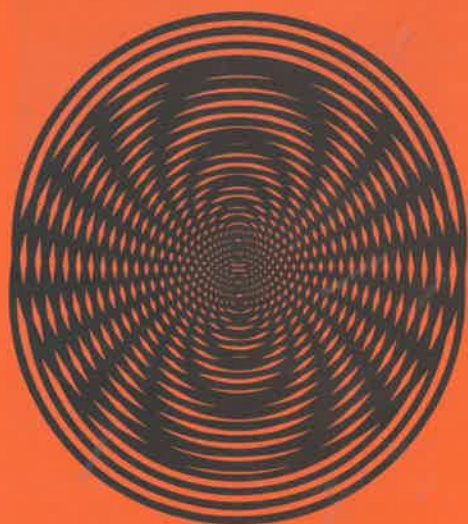
– Gilles Tremblay –



Discours II

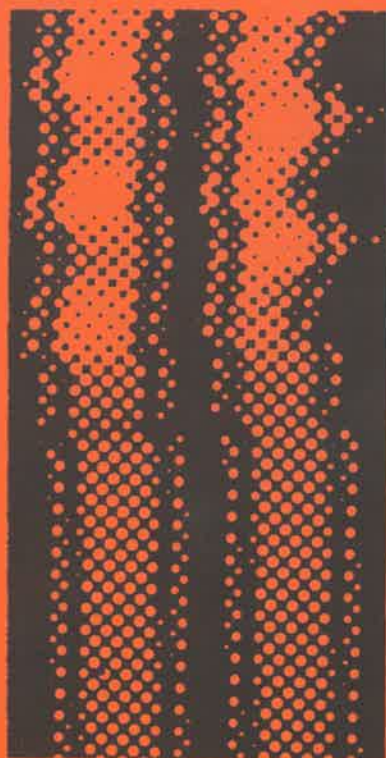
Composer and performer Vinko Globokar has provided the following comments: "There exist numerous points in common between the spoken language and the play of the trombone. In the first place, there is a great resemblance between the colour of certain vocal sounds and the sonorities of the trombone, but there is also an analogy in the manner of pronouncing these vocal and instrumental sounds. One can obtain sonorities which resemble vowels with the aid of certain mutes, by which the sound can be modulated with the hand. The consonants are reproduced by breathing effects, by tongueing, without using the 'normal' sound of the instrument."

Discours II can be performed by five 'live' trombonists, or, as in this performance, by one solo trombone accompanied by tape on which the four other trombones have been pre-recorded. The tape was realized by Vinko Globokar.



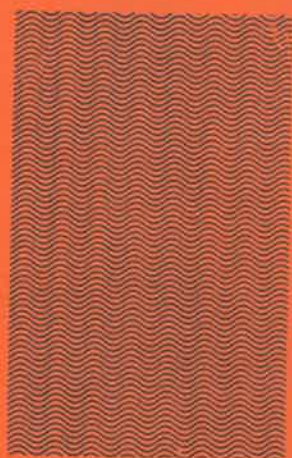
Arne Nordheim

One of Norway's most gifted composers of his generation, Arne Nordheim was born in 1931 in Larvik. He was educated at the Conservatory of Music in Oslo, where he studied composition with Karl Andersen, Bjarne Brustad and Conrad Baden. Work with the Danish composer, Vagn Holmboe, was also important in his development.



The first composition of Nordheim's to attract public attention was a string quartet, first performed in 1956. Then in 1961, he was awarded the Bergen International Festival Prize for his *Canzona* for Orchestra. He has many works to his credit, not only concert music and electronic compositions, but works for the theatre.

Arne Nordheim was vice president of the Norwegian Composers' Society from 1963 until 1967, and since 1964, has been chairman of the Norwegian section of the ISCM. He is also active as a music critic for the Oslo paper, *Dagbladet*.



Signals

Signals builds on an uncomplicated interchange of tones and themes between the three instruments. The guitar is placed to the extreme left, the accordion to the right, and in the centre the percussion instruments are arranged in such a way that the vibraphone forms the central point.

In an orderly fashion, the three musicians send signals out into the hall – and to each other. For example, a short theme originates in the percussion group, is taken up by the guitar, and is transferred to the accordion. The original form of the signal changes en route – always adapting to the new instrumental potentialities and a simple game of variations is created.

During the performance, the three instruments approach each other's sound sphere. The accordion can become metallic and 'meet' the cymbals in the percussion section, the guitar can pick up the lingering tones from the accordion, and signals both meet in the bongos, tom-tom, triangles, cymbals, crotalis, xylorimba and vibraphone.

— Arne Nordheim —



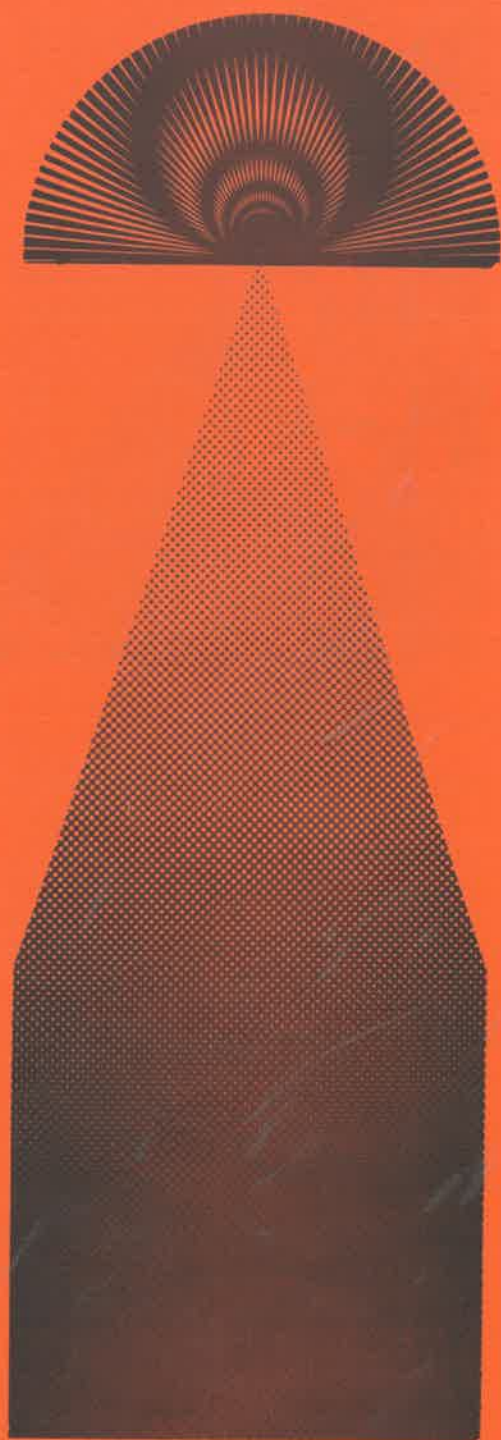
Accord

Scored for soprano and five soloists, Accord by Vinko Globokar develops on three levels of different character. First of all, there is a propensity towards a total fusion of the six performers, a fusion of the acoustic order, of the order of articulation and even of gesture: each performer attempts to identify himself completely with his neighbours (the voice becoming an instrument, the instrument trying to approximate the human voice).

Secondly, the communication between the performers is based on mutual reactions of acoustic order. Each soloist is obliged to follow attentively what the others are doing, in order to be able to either reproduce it, or play the 'parameters' absent in the musical material, but being in the sound matter surrounding it.

The third level is of the morphological order. We are assisting in a progressive 'voyage' between the noises of breathing and 'pure' instrumental sound.

Accord is dedicated to Henri Pousseur.



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NEW MUSIC CONCERTS



Concert Hall, Edward Johnson Building, 8:30 p.m.

Thursday,
January 6

Guest
conductor:
composer:
Luciano Berio
El Mar-La Mar
Sequenza VII
Differences
Air
Chemics 13

Thursday,
February 10

Guest
composer:
Roger Reynolds
Music For
The Morning Of
The World —
Schafer
I/O: A Ritual
For 23
Performers —
Reynolds

Thursday,
February 24

Serenata —
Petrossi
Non
Consumiamo
Marx —
Nono
Headhunt —
Brant
Contrasts
For Six
Performers —
Bewcroft
Nouvelles
Aventures —
Ugetti

Thursday,
April 13

Guest
composer:
Gjebokar
Why Not —
Matsudaira
Le Sittiment
Des Venits
Porteurs
De L'Amour —
Tremblay
Dibcours 11 —
Gjebokar
Signats —
Nordheim
Accord —
Gjebokar

Thursday,
May 4

Sequences —
Hawkins
Piece For Me —
Bedford
Eucalypts —
Takemitsu
String Quartet —
Cherney
Ancient
Voices Of
Children —
Crumb

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