

Dalhousie Arts Centre
**Rebecca Cohn
Auditorium**



Dalhousie Cultural Activities

Co-ordinator and
General Administrator
Erik Perth
Assistant Co-ordinator
and General Administrator
Bonita Price
Public Relations
Dorothy Read-Horne
Executive Secretary
Mary MacDonald
Secretary
Jayne Greening
Technical Operations
Administrator
Robert Reinholdt

Technicians
Edsel Hilchie, Rob Metcalfe,
Phil Sorge, Kim Garrett
Box Office Manager
Rose Marie Giffin
Assistant Box Office Manager:
Mark Mosher
Box Office Staff
Heather McGean
House Manager
Charles Burnell
Assistant House Manager
Marthanne Williamson
Piano Tuner
Fred Haines

&



InNOVations
in Music

present

NEW MUSIC CONCERTS

Program

LA TESTA DI ADRIANE (1978) for soprano and accordion

Joseph Macerollo - accordion, Mary Morrison - soprano R. Murray Schafer

INTERPLAY for accordion and string quartet (1972)

Joseph Macerollo - accordion Barbara Pentland
Purcell String Quartet: Norman Nelson - violin
Joseph Peleg - violin, Philippe Etter - viola
Ian Hampton - cello

INTERMISSION

LOVING/TOI (an opera) (1965)

R. Murray Schafer

Robert Aitken - conductor

CAST

Mary Lou Fallis - Modesty Susan Gudgeon - Ishtar
Jean MacPhail - Vanity Gilles Savard - Lui/He
Kathy Terrell - Eros Trulie MacLeod - Elle/She

CHAMBER ORCHESTRA

Norman Nelson - violin Bill Kuinka - mandolin
Joseph Peleg - violin Joseph Macerollo - accordion
Philippe Etter - viola Allen Beard - percussion
Ian Hampton - cello Bob Becker - percussion
Peter Madgett - double bass Robin Engelman - percussion
Erica Goodman - harp Russell Hartenberger - percussion
Mark Widner - keyboards David Kent - percussion
Bill Bridges - guitar Bill Winant - percussion
George Luscombe - consultant

* * *

This concert was made possible by arrangement with the Touring office of the Canada Council.

* * *

This concert will be presented on the New Music Concerts series in Toronto on Sat. March 11; at the National Arts Centre in Ottawa on March 13; at Pollock Hall, McGill University under the auspices of the Société de Musique Contemporaine du Québec on March 16; and at Dalhousie University in Halifax as part of the Nova Music Concert Series.

Composers' Notes

LA TESTA DI ADRIANE

R. Murray Schafer

"It would probably detract from this work to say too much about it in advance. It is intended for eventual placement in Patria III, which is itself one of several stage works under that title on which I have spent much time over the past dozen years. Perhaps it is enough to say that in Patria II (subtitled Requiems for the Party Girl) we encounter a character known as Ariadne. Though Ariadne's personal life is tragic, as a goddess she is forever capable of regeneration in countless forms and guises. Here we encounter her at a kiosk in a country fair, where she is known as Adriane - an Italian variant of her name."

INTERPLAY

Barbara Pentland

"Written in 1972 for Joseph Macerollo on a commission from the CBC, and first performed by him with the Purcell Quartet at the Vancouver New Music Society in May 1974. It was also heard with Larry Thiessen and the Purcell Quartet at my 65th Birthday Concert given by the VNMS in January 1977, with the premiere of Disasters of the Sun (1976) for mezzo-soprano, 9 players and tape.

Though a quintet, the work can be treated at times as a sextet since the two keyboards of the accordion function independently.

There are three contrasting movements in one, rising from the opening material presented by the accordion as it gradually emerges from silence. The quartet then enters with trepidation, becoming quite hysterical at finding itself in such company, finally subsiding to allow the accordion to calmly finish his statement. The strings now take courage, make independent entries, trying out for themselves some of the accordion's motifs until the texture is integrated with the interlocking of all the instruments. In the concluding phrases the accordion joins the strings in developing some of their opening utterance in a mood of mutual confidence, quietly closing into the Adagio. The connecting tenuto supports a violin melody, moving through a series of evolving variations, the second played by the accordion alone, until the 6th variation closes this sec-

tion with a sudden break and a meaningful link of measured silence to join the finale. The instruments frolic together in a capricious rondo with an aleatory zone in the centre where they improvise on given material with certain areas of freedom. This causes the rondo theme to reappear standing on its head and this much varied inversion combines with other elements until a soft accordion tenuto introduces a sudden quiet episode like a distant memory. This is based on a self-quote (Ancient Temple from Music of Now, piano, bk. 2) and is imitated by string harmonics. As it dissolves the rondo erupts again, bringing the players back to reality and to the coda which regresses with some of the opening phrases, each instrument fading out in turn, the accordion having the last sound."

LOVING/TOI

R. Murray Schafer

"LOVING was composed 1963-65, mostly in St. John's, Newfoundland, where I was then living. It was my first work for the stage. It is not an opera, for although it employs singers, the protagonists are an actor and an actress. It is really an audio-visual poem, related, in my mind at least, to the medieval chant-fable (of which Aucassin and Nicolette is perhaps the best-known example). But unlike these works, Loving has no plot in the literary sense. It does not move from A to B. It inhabits an unreal space-time in which distances vanish, in which events may be completed before they are begun, or in which questions may be answered before they are asked.

Loving is a drama about love between the sexes. This is not accomplished by means of narrating a love story, but rather by studying directly the effect of confrontation between the male and female psyches. The listener may wonder: is there only one man and one woman or are there many men and many women? Are they meeting for the first or last time? Have they ever met? Which are honest actions, and which are fictions, myths, masks? How much is dream and how much reality?

It suits also the purpose of this ambiguous work, which plunges into the depths of the unconscious, that the man and woman should speak different languages. Languages we do not understand are listened to purely as musical sounds; so also the singers extend details of conversation into the mellismatic ballons of their arias.

The singers are not characters. Rather we might call them "attitudes" - in the same sense that the figures surrounding the Rose in the medieval Roman de la Rose are attitudes - for they express aspects of the feminine psyche. At the same time they are expressions of the male libido, the lusts and fears of extensive reflections on the enigma of woman. Each singer expresses a definite attitude, and even the orchestra gives each aria a decisive supporting coloration. Thus Modesty is scored for strings and accordion, Vanity for brittle-sounding plucked instruments, Ishtar (the sex goddess) for percussion instruments with a suggestion of jazz, and Eros predominantly for bells.

Loving received its premiere on the French CBC-TV network in 1966, produced by Pierre Mercure. It was in fact the last production of this brilliant young man, and at his death several elements of the production remained incomplete. Nevertheless, the many weeks Pierre, Gabriel Charpentier and I spent working on this production were among the most exciting of my life. In addition to guiding the production with excellent artistic counsel, Gabriel rendered the necessary parts of the text into a lyrical and acoustically beautiful French.

Although conceived for the stage, the work has never been performed there. The present production presents all the music for the first time. Without staging it, we have attempted to hint at its dramatic form with the assistance of George Luscombe of the Toronto Workshop Production."

Biographies

ROBERT AITKEN

Born in Nova Scotia, Mr. Aitken began his flute studies at the age of nine in Pennsylvania and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. As a testimony to his talent, Mr. Aitken, with only one year of university behind him, held the first flute position of the Vancouver Symphony. He was only 19 years of age - the youngest member of the orchestra to have ever held a principal playing position. Following his studies with Mr. Fiore, he then spent several years with the eminent French flutist and pedagogue Marcel Moyse and

in 1965, Mr. Aitken received a Canada Council Grant which permitted his further study in Europe with such outstanding artists as Jean-Pierre Rampal, Severino Gazzelloni, Andre Jaunet and Hubert Barwahser. In 1965, he returned to Canada where he joined the Toronto Symphony, with which he performed as co-principal flute for five years, under noted conductors Seiji Ozawa and Karel Ancerl.

Mr. Aitken's professional positions include four summers on the faculty of Rudolf Serkin's Marlboro Music Festival and three seasons as principal flute in the Stratford Festival Orchestra. An advocate of contemporary music, Mr. Aitken is music director of Toronto's New Music Concerts. He is a recipient of the Canada Music Citation, an award given annually to a performer for outstanding dedication to Canadian music, by the Canadian League of Composers.

World renowned, Mr. Aitken has presented concerts throughout Europe, in Japan and across Canada, from St. John's to Vancouver. He is a frequent soloist on CBC radio and television. In 1971, the Canadian flutist was a prize winner at the Concours International de Flute de Paris.

R. MURRAY SCHAFFER

Born in Sarnia, Ontario in 1933, R. Murray Schaffer first studied composition with John Weinzweig at the Royal Conservatory of Music in Toronto. From 1956 until 1962, he studied, travelled and worked in Europe, finally settling in England to continue composing under a Canada Council grant. In 1962 he founded and presided over the highly influential "Ten Centuries Concerts" in Toronto, an annual series of rarely performed music of all periods. From 1963 to 1965 he was artist-in-residence at Memorial University of Newfoundland and until 1975 was professor of communication studies at Simon Fraser University in British Columbia, where he was director of the "World Soundscape Project".

In 1966, CBC-TV premiered his opera Loving, and since then he has received commissions from the Fromm and Koussevitsky Music Foundations. He is also involved in new approaches to music education, particularly creative music making which incorporates environmental sounds, and these concepts are fully illustrated in both his educational books and experimental pieces for young players.

He now lives in Bancroft, Ontario where he devotes his full time to composing.

BARBARA PENTLAND

Barbara Pentland was born (1912) in Winnipeg and began composing as a child. However, her efforts were discouraged by her parents so she continued sub rosa until her late teens when she managed to spend a year in Paris studying theory and composition in the tradition of Cesar Franck. During the years in Winnipeg she studied piano and composed constantly despite the fact that she was out of touch with contemporary music except for some Ravel, Vaughan Williams and Scriabin.

Her composition studies took a new turn when she was awarded a 3-year fellowship at the Julliard Graduate School, New York, from which she graduated in 1939. The main influences on Pentland's music at the time were Stravinsky and Hindemith, but new tendencies developed during the summers of 1941-42 which she spent studying with Aaron Copland at the Berkshire Music Centre. During the war she moved to Toronto where she taught at the Royal Conservatory of Music until 1949 when she accepted a post in the Music Department of U.B.C., resigning in 1963.

During the 40's and 50's, Pentland's music was linear and contrapuntally oriented; deriving ever more from the initial impulse and moving naturally into serialism. It was the music of Webern heard during the time spent in Europe (1955-57) which consolidated this direction - her preference being clarity and transparence of texture.

Her output includes four symphonies and other orchestral works; concertos for violin, organ and piano; a chamber opera, a cantata (NEWS, the first performance involving Phyllis Mailing and the National Arts Centre Orchestra directed by Mario Bernardi - Ottawa, 1971). In addition to these pieces, she has written a large body of chamber music: wind octet, septet, 4 quartets (2nd String Quartet: ISCM World Festival, Stockholm 1956; 3rd commissioned by Purcell Quartet), trios, other chamber and vocal music and many works for piano.

NEW MUSIC CONCERTS, now celebrating its 7th season, again offers to the public a cross-section of the most stimulating sounds of our time. Works by composers from such varied cultural environments as Cuba, Greece and Hungary are thrown into vivid contrast with the most recent compositions of Canadian composers. Special international performers and ensembles, noted for their outstanding interpretations and experimental creations, also play a vital role in the diversity of the series.

Since its inception in 1971, New Music Concerts has gained a wide and dedicated following, firmly establishing Toronto as an international centre for contemporary music. In addition to its regular series, concerts have been presented in central and eastern Canada, at Carnegie Recital Hall in New York, at the 1976 ISCM World Music Days in Boston and throughout Europe and Britain during its 1976 spring tour.

