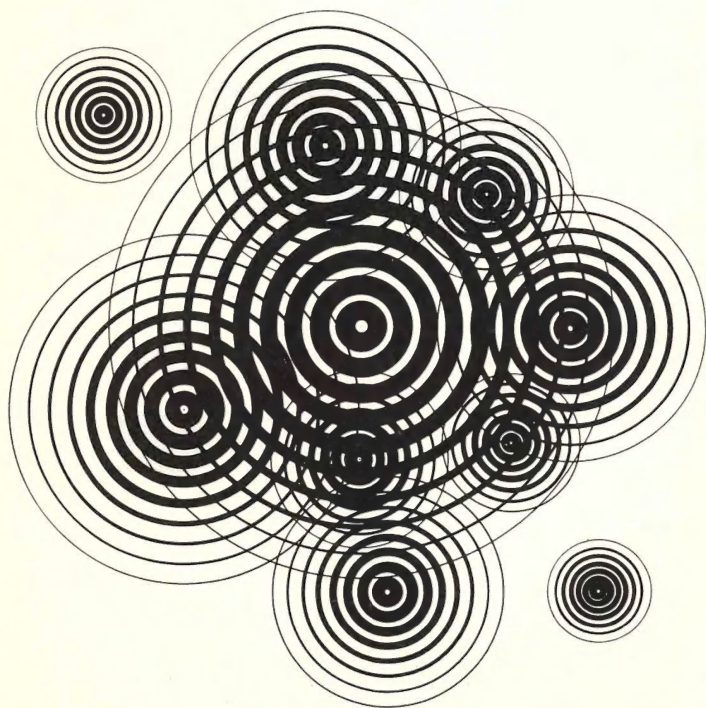


# New Music Concerts

*programme*

OCT 1 7 1976



1976-77 Concert Series  
6th Season

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Sunday, October 17, 1976

3:00 p.m.

**ALL-CANADIAN PROGRAMME**

performed by members of:

**LA SOCIÉTÉ DE MUSIQUE CONTEMPORAINE DU QUÉBEC**

**&**

**NEW MUSIC CONCERTS**

conductor:

**SERGE GARANT**

**Art Gallery of Ontario**

# New Music Concerts

Sunday, October 17, 1976, 3:00 p.m.

## ALL CANADIAN PROGRAMME

Serge Garant - conductor

### OFFRANDE III(1971)

- SERGE GARANT

Bruce Mather - piano  
Marie Lorcini - harp  
Manon Le Compte - harp  
Robert Leroux - percussion  
Jean-Guy Plante - percussion  
Guy Fouquet - cello  
Thérèse Motard - cello  
Christina Melnyck - cello

### MADRIGAL III(1971)

- BRUCE MATHER

Patricia Rideout - mezzo-soprano  
Marie Lorcini - harp  
Robin Engelman - percussion  
Bruce Mather - piano

### LALITĀ(1972)

- ROBERT AITKEN

Robert Aitken - flute  
Marie Lorcini - harp  
Manon Le Compte - harp  
Robert Leroux - percussion  
Jean-Guy Plante - percussion  
Guy Fouquet - cello  
Thérèse Motard - cello  
Christina Melnyck - cello

## INTERMISSION

"...le sifflement des vents porteurs  
de l'amour..."(1971)

- GILLES TREMBLAY

Robert Aitken - flute  
Robert Leroux - percussion

ARCANA(1973)  
chamber version

- R. MURRAY SCHAFER

Mary Morrison - soprano  
Robert Aitken - flute  
James Campbell - clarinet  
Guy Archambault - trumpet  
Emil Subirana - trombone  
Bruce Mather - piano(organ)  
Marie Lorcini - harp  
Robin Engelman - percussion  
Victor Martin - violin  
Guy Fouquet - cello  
Jacques Beaudoin - bass

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This concert of Canadian music is a first collaboration between Montreal's Société de Musique Contemporaine du Québec and Toronto's New Music Concerts, with musicians from both organizations participating. It is also the first concert of a specially organized tour that will take this ensemble of French and English performers to many centres throughout Ontario, Quebec and Nova Scotia, with two concerts in Boston on October 24th and 25th at the 1976 International Society for Contemporary Music Festival(ISCM).

The tour is being sponsored by the Canadian Music Council, the Touring Office of the Canada Council, the Department of External Affairs, and the ISCM Festival (U.S. Section) in conjunction with the New England Conservatory of Music.

## PROGRAMME NOTES

### SERGE GARANT

Born in Quebec City in 1929, Serge Garant studied composition with Claude Champagne in Montreal and with Olivier Messiaen and Mme. Honneger in Paris. One of the leading forces behind contemporary music in Quebec, he is musical director of the Société de Musique Contemporaine du Québec and professor of theory and composition at the University of Montreal.

As a result of his work, Mr. Garant was recently honoured by the Canada Council and the Italian government in being chosen to spend a year in Italy as part of a cultural exchange between the two countries.

### OFFRANDE III

Mr. Garant has furnished the following note on his work: "Composed in 1971 and first performed by the Société de Musique Contemporaine du Québec the same year, this work is the third of five scores - "Offrande I, II, and III", "Circuit I and II" -which exploit a vast network of proportions drawn from the theme of Bach's "Musical Offering". In "Offrande I", Bach was extensively quoted, less so in "Offrande II", and no longer in this third work of the same title. However, one sound, around which gravitates all the events of the work, performs a real thematic function in this latter "Offrande": the B flat, the only note absent from the original theme, is used eleven times. It is this absence which fascinated me more and more since "Offrande I", and this quotation by default is one way of expressing my admiration for the pinnacle of the human spirit which is the "Musical Offering".

In "Offrande III", macro and micro-structures rigorously comply with the series of proportions, inasmuch as they can be freely applied - according to the sequences - whether to the events and to the harmonic fields, or to different parameters: range, register, duration, intensity, time.

The symmetry of the instrumentation - 3 violins, 2 harps, and 1 piano, enclosed by 2 percussion - and the strict form, make it a 'classical' work. Yet "Offrande III" above all seems to me an expressive work: in any case, I wrote it in that spirit. I wanted the material to sing, and in such a manner I wish one to listen."

#### BRUCE MATHER

Born in Toronto, Ontario in 1939, Bruce Mather has earned degrees in music from Stanford University in California and the University of Toronto. He studied composition with Darius Milhaud and Olivier Messiaen in Paris; in piano he worked principally with Alberto Guerrero and Alexander Uninsky in Toronto and with Lazare Levy in Paris and appears regularly as a performer for the Société de Musique Contemporaine du Québec concert series, as well as in duo recitals with pianist Pierrette Le Page.

Since 1966 he has taught composition at McGill University in Montreal.

#### MADRIGAL III

Written in 1971, "Madrigal III" is for contralto, marimba, harp and piano. It is one of a series of works based on the poems of St. Denys Garneau, a Quebec poet who died in 1942 at the age of 33.

## ROBERT AITKEN

Born in Kentville, Nova Scotia in 1939, Robert Aitken holds a Master's degree in composition from the University of Toronto. For five years, until 1970, he was principal flutist with the Toronto Symphony. He has appeared as soloist with many Canadian orchestras, and has concertized throughout Europe, Japan and Canada. In 1971 he was a prize winner at the Concours International de Flute de Paris and in 1972, won le Prix de la Recherche Artistique in Royan, France.

An advocate of contemporary music, Mr. Aitken is musical director of New Music Concerts and for his outstanding dedication to Canadian music, was recipient of the Canada Music Citation, an award given annually by the Canadian League of Composers.

## LALITĀ(Shadows II)

Commissioned by the Société de Musique Contemporaine du Québec, "Lalitā" received its premiere performance in Belgium at the Brussel's festival "Reconnaissance des musiques modernes V" in 1973.

Subtitled 'Shadows II', it is the second of a four part series of derivative pieces which found their basic inspiration in the music of other cultures.

Mr. Aitken writes the following: "The material in "Lalitā" is derived from the early morning North Indian raga of the same name. However, the form, harmony and construction in no way resembles that of a raga and only occasionally before the very end of the movement are we shown glimpses of the original, which 'peeks' through the generally turbulent textures. Rhythmic aspects of North Indian music are also only subtly apparent with the one exception of an outburst of the percussion in Tāla Tivra. The instruments themselves are treated as sonority groups with the three celli working together and the two harps and two percussion doing likewise. The flute has the solo role."



"Lalitā, young and fair, and garlanded with seven-fold flowers. Her long eyes like the petal of a lotus. Sighing, overwhelmed by fate, still at dawn, dressed for a lovers' meeting.

A vīnā and a book in her hands, Lalitā appears, the Goddess of music. Charmingly playful, she talks lightly, her eyes like red lotuses.

Lalitā, charming in her innocence, is bright like gold, while she holds a lute, a cuckoo perches on her lotus hand. She is seated beneath the Wishing-tree, her breasts all unadorned, a thousand times desirable."

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## GILLES TREMBLAY

Gilles Tremblay was born in Arvida, Quebec in 1932. He studied piano with Germaine Malepart and composition with Claude Champagne at the Montreal Conservatoire where he won first prize for piano in 1953. While still a student, he met Edgard Varèse in New York, which had a significant and lasting influence on his music. From 1954 to 1961, he continued his education in Europe, where he studied with Olivier Messiaen, Yvonne Loriod, Andrée Vaurabourg-Honneger and Maurice Martenot - the inventor of the ondes-Martenot - becoming the first Canadian specialist on that instrument. During this seven year period he spent time with the Groupe de Recherches Musicales de l'ORTF in Paris, with the composer Iannis Xenakis, and took summer courses in Darmstadt with Boulez, Stockhausen and Pousseur.

Mr. Tremblay is currently a professor at the Conservatoire de Musique de la Province de Québec in Montreal.

### "...LE SIFFLEMENT DES VENTS PORTEURS DE L'AMOUR..."

About his work, the composer writes the following: "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 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".

## R. MURRAY SCHAFER

Born in Sarnia, Ontario in 1933, R. Murray Schafer 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 "Ten Centuries Concerts" in Toronto, an annual series of rarely performed music of all periods. From 1963-65 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.

## ARCANA

"Arcana" derives its name from its text, which is in Middle Egyptian hieroglyphs, and was discovered near Memphis by the Arabian explorer Al Mamun at the beginning of the Ninth Century. The fragmentary text is remarkable because it bears little relationship to any other surviving hieroglyphs of the period; but it seems to possess a religious significance and perhaps relates to the secret initiation ceremonies of the labyrinth conducted by the Egyptian priests. It was translated for the composer by Professor D.B.Redford of the Department of Near Eastern Studies at the University of Toronto.

The compositional method was as follows: each phoneme of the text was given two notes within a range of two octaves, including a few quartertones. Thus each phonemic element always has the same note or notes associated with it. Often the singer sings one of these notes while the instruments play the other. The frequency with which each phoneme recurs in the text thus gives the melodic line its character, even a sense of tonality. Motives result from frequently repeated digraphs and trigraphs. This helps to give the songs a melodic and harmonic unity which can be easily sensed, even if it cannot be followed analytically. The accompaniment is never free but forms 'words' on its own. And in such places as where the singer sings texts like "I search for the formula of six words", (Song 4), the instruments scurry about trying various combinations of letters which may provide the formula the singer is seeking. In the song entitled "When the labyrinth is deciphered it will disappear", (Song 12) the orchestra elucidates the compositional method by singing or speaking the phonemes and playing the appropriate notes simultaneously.

The total text in English is given as the titles of the songs, as follows:

1. I have become an enchantress(enchanter)
2. The poison of the serpent spreads throughout my body
3. I purify my God with my tongue
4. I search for the formula of six words
5. I have closed the passage of the lips and opened the secret way
6. One of us is a phantom. I do not know which of us is a phantom.
7. You will eat no opium tonight
8. Questions for midnight
9. I am dreaming the world away to escape the four dimensions
10. The more the seekers, the fewer the finders

11. Whomsoever deciphers the labyrinth will be my friend
12. When the labyrinth is deciphered it will disappear
13. Many sacred fires are profane
14. He comes with a sword and dismembers me according to the laws of harmony. His eyes are as blood. He tears my flesh with his teeth. I am transfigured.

- R.Murray Schafer -



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