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programme

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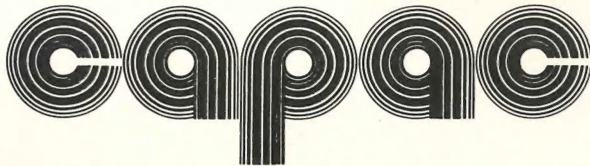
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But there's more to CAPAC than that: The organization publishes *The Canadian Composer* 10 times a year (ask us for a sample copy); presents the annual CAPAC-Sir Ernest MacMillan lectures; sponsors two annual \$2500 fellowships to encourage student composers to take on post-graduate studies; and puts financial muscle behind a variety of Canadian recording projects.

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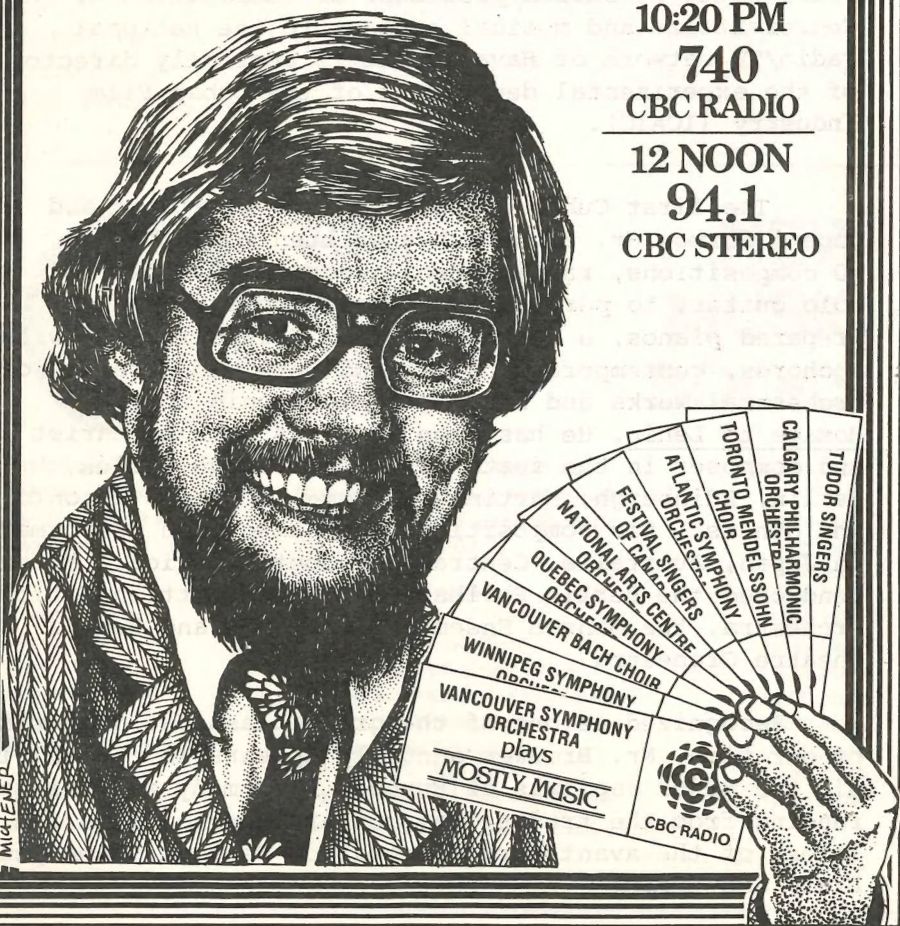
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TONIGHT'S GUEST ARTISTS

LEO BROUWER

Composer, guitarist, percussionist and conductor, Leo Brouwer was born in Havana, Cuba in 1939. He studied guitar with I Nicola, pupil of Pujol, and specialized in composition, completing his studies at the Juillard School of Music and at Hartford University. He was appointed director of the music department of the Cinematographic Institute of Cuba and professor of harmony and counterpoint at the National Roldan Conservatoire in Havana in 1961; two years later he became professor of composition at the Conservatoire and musical advisor to the national radio/TV network of Havana. He is currently director of the experimental department of the Cuban Film Industry (ICAIC).

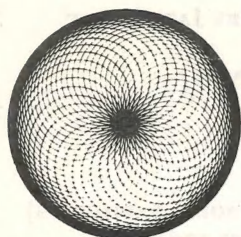
The first Cuban composer to use aleatoric and 'open' forms, Mr. Brouwer has written more than 70 compositions, ranging from a series of works for solo guitar, to percussion groups, prepared and unprepared pianos, a Cantata for two percussionists with a chorus, contemporary ballet and harp, to a series of orchestral works and his major electronic work, Homage to Lenin. He has been heard as both guitarist and composer in the festivals of Aldeburgh, Arles, Berlin, Edinburgh, Martinique, Rome, Spoleto, Toronto, and others. His compositions have also been performed in Japan, Australia, Central and South America. He has conducted the Berlin Philharmonia, the Scottish National Orchestra, the Manson Ensemble in London and Rome's Theatre Orchestra.

Recognized as one of the great classical guitarists of our time, Mr. Brouwer annually appears in recital in all the major capitals of Europe. His many recordings, ranging from the traditional guitar repertoire to the latest of the avant-garde, appear on Deutsch Grammophon, Erato and EGREM.

YANCI BUKOVEC

Born in Hungary and now a Canadian citizen, Yanci Bukovec is a multi-faceted artist with an extensive theatrical background both in Canada and the United States. Until recently, he was assistant to Marcel Marceau, with whom he toured throughout the world for four years, performing in more than 200 cities.

Mr. Bukovec directed and produced "The Aeschylus Oresteia Trilogy" at the Royal George Theatre in Niagara-on-the-Lake, Ontario and "Is This the Way Home" at the Alexander Iolas Gallery in Paris, France. An acting instructor at the School of the Art Institute of Chicago for three years, his principal stage roles in that city with the Goodman Theatre included "Kaspariana", "Pulcinella" and "Starman Jones". More recently he appeared in the film "The Silent Partner" with Christopher Plummer and Elliott Gould, and in the television series "The New Avengers" with Patrick Macnee.



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program

Saturday, February 18, 1978, 8:30 p.m.
Walter Hall, Edward Johnson Building
University of Toronto

The first half of the program will be
devoted to the music of Cuban composer

LEO BROUWER

Canticum (1968) for solo guitar

La Espiral Eterna (1971) for solo guitar

Metafora del Amor (1974) for guitar and tape

Leo Brouwer - guitar

Per Sonare a Tre (1970) for flute, viola and guitar

Robert Aitken - flute

Paul Armin - viola

Leo Brouwer - guitar

INTERMISSION

* Magodia (1976) ----- NIKOS MAMANGAKIS (Greece)
(mime version)

Yanci Bukovec - mime

Robert Aitken - piccolo

Nicholas Fiore - flute

Fujiko Imajishi - violin

David Hetherington - cello

Gordon Sweeney - trombone

Eugene Plawutsky - piano

Robin Engelman - percussion

Russell Hartenberger - percussion

Iannis Migadis - costumes (Greece)

* World premiere

Tonight's concert can be heard on the radio series
TWO NEW HOURS, Sunday, May 14th at 8:05 p.m.,
CBC-FM, 94.1

PROGRAM NOTES

Canticum (1968) ----- Leo Brouwer

This composition comprises two movements which are linked together. Canticum was written in a very economic style, exploiting above all the various possibilities of colour offered by the guitar. It is based on three notes.

La Espiral Eterna (1971) ----- Leo Brouwer
(The Eternal Spiral)

Mr. Brouwer writes the following: "This piece is based entirely on a group of three chromatic notes which develop in a circular fashion. The score includes an inscription taken from the book entitled "The Structure of the Universe" by Whitrow: "...for the first time the structure of the spiral was revealed in the sky, used extravagantly by nature in the organic world"."

"The work is divided into five sections, the last one being composed of elements from the first part, in the form of an epilogue. It reveals new sound effects and techniques for the guitar: chromatic semi-arpeggios, pizzicati on the small bars, undetermined notes produced by placing both hands on the neck without plucking the string, etc..."

"The very special aspect of this work lies above all in the economy of means with which it was composed. It does not contain one chord and yet it is not a monody. It does not contain one "winding" figure and yet its melody remains linear. There are still perpendicular attacks on the strings which cause an initial humming sound and transform the "standard" tone of the instrument. Finally, the work should be played pianissimo with sudden strong contrasts."

Metafora del Amor (1974) ----- Leo Brouwer

The composer writes: "Metafora del Amor is a composition based on a love affair between the instrument and the performer. A quotation from

Romance Anonime is used as a common ground for communication and, as in a love affair, as time passes a gradually deeper involvement and understanding takes place between the player and the instrument. The music is in the so called 'open' or aleatoric form and is dedicated to my wife Christine."

Per Sonare a Tre (1970) ----- Leo Brouwer
(To ring in threes)

This work is the synthesis of sonorities in the Espirale Eterna and, at the same time, a preparation for the Concerto for guitar and orchestra composed in 1972. It is a random work where the "sound elements" are never repeated and where doublings of "continuos" between the three instruments do not coincide. Each musician plays several percussion instruments or objects at the same time, using the voice or whistling which, in the middle part, can hardly be distinguished from purely instrumental sounds freely altered during playing.

The work, although lyrical at times, is very "sportsmanlike" in the middle part, and it finishes with a very fine web of sound in 'pizzicati' on the flute and guitar, and an endless note from the viola. The finale is preceded by a sequence for flute only.



NIKOS MAMANGAKIS

Born in 1929 in Rethymno, Crete, Mamangakis began his musical studies at the Hellenic Conservatory in Athens, and then continued his education at the Musikhochschule of Munich with Carl Orff and Harald Genzmer. He was awarded scholarships from the Greek government, from the Musikhochschule in Munich and from the city of Berlin. In 1962 he won a special prize for his Monologue for cello solo in the Athens Technological Institute competition for composition.

A prolific composer of music for solo, chamber and orchestral as well as stage, film, and electronic music, Mamangakis' works have been performed and acclaimed throughout Europe including at such prestigious events as the Donaueschingen Festival (1970), the Munich Olympic Games Festival (1972) and the ISCM World Music Days Festival in Boston (1976) among others. Since 1965 he has lived in Athens where he devotes his full time to composing.

New Music Concerts is pleased and honoured by Mr. Mamangakis' first appearance in Canada.

Magodia (1976) ----- Nikos Mamangakis

The composer offers the following note about his work: "Magodia is a multi-media work for a baritone or mime who moves, sings, acts and dances, "framed" by a group of five musicians who take part in the action, and by three soloists, also on the stage, who proceed independently of this action. Magodia consists of seven successive phases and aspires to become a "lived through" theatrical treatise, a mimicry recital, and a righteous experiment in collaboration between light, movement and sound."

"The title "Magodia" is an ancient Greek word (connected to "Tragodia", i.e. tragedy) designating a kind of satirical mimicry played to the sound of music; the word is derived from "Magadis", a sort of harp, and "Ode", i.e. a song accompanied by the magadis."

"In ancient Greece, wandering musicians participated in both burlesque and religious music and were the true interpreters of the people's feelings. In this particular piece, strong contrasts are drawn between the wandering performers who represent a tradition that has been lost, and professional classical musicians who are far removed from the prevalent attitudes and expressions of the day."

Magodia was commissioned by New Music Concerts with the generous assistance of the Canada Council.

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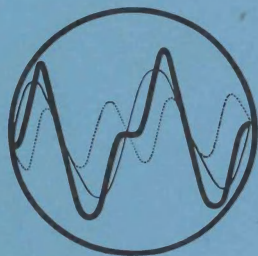
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Laraine Herzog

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