

CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$6 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

The Composers, Authors and Publishers Association of Canada



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**NEW
MUSIC
CONCERTS**

ROBERT AITKEN, artistic director

presents

**HARRISON BIRTWISLE
and
NORTON FELDMAN**

walter hall
february 23, 1980 at 8:30 pm

Programme

Harrison Birtwistle

Carmen Arcadiae Mechanicae
Perpetuum

ROBERT AITKEN, flute
HARRY SARGOUS, oboe
BARRY THOMSON, clarinet
JAMES MCKAY, bassoon
GEORGE STIMPSON, French horn
MICHAEL MALONE, trumpet
JOHN DOWDEN, trombone
ADELE ARMIN, violin
FUJIKO IMAJISHI, violin
PAUL ARMIN, viola
PETER SCHENKMAN, cello
PETER MADGETT, double bass
MARC WIDNER, electric piano
BEVERLEY JOHNSTON, marimba
HARRISON BIRTWISTLE, conductor

Morton Feldman

Why Patterns?

ROBERT AITKEN, flute
MORTON FELDMAN, piano
JAN WILLIAMS, percussion

INTERMISSION

Harrison Birtwistle

For O, For O, the Hobbyhorse
is Forgotten: 6 percussionists

RUSSELL HARTENBERGER
BOB BECKER
JOHN WYRE
BEVERLEY JOHNSTON
DAVID KENT
JOHN BROWNELL

III

FOR O

Cue \times K Q $\text{J} = \text{c.40}$

Posit. \times ① retain frozen position until absolute silence from audience then wait 5 sec.

All Chorus (unison mov't) (raising t)

Cue repeat between 5 and 8 times Q A K

Instr. (carry on if not signalled to play) $\text{J} = 60, 80, 120$ c. 5''-7''

T.D.

A B C D

Cue E K Q F K

Posit.

Instr. $\text{J} = 40, 60, 160$ c. 7''-9'' $\text{J} = 40, 80, 160$ c. 7''-12''

E F

Notes

HARRISON BIRTWISTLE (b.1934)

Carmen Arcadiae Mechanicae Perpetuum

This piece with its fanciful title is dedicated to my friends, the London Sinfonietta, on the occasion of their 10th Anniversary.

The piece is by way of a homage to Paul Klee and the title is a fantasy contrivance of a title he could have invented. It consists of six musical mechanisms which are juxtaposed many times without any form of transition. The dynamics of the piece have a time scale independent to that of the mechanisms, creating an independent dynamic life of their own. This process is also applied to the registers of the piece.

For O, For O, the Hobbyhorse is Forgotten

"For O, For O" was written after working on Hamlet and with the dumb show in mind, but only in mind, for this piece does not intend to characterize or to play out the psychological drama. Rather, it is a ceremony, a ritual, a passage.

Four players form a chorus whose material is homogeneous, built on ostinati and which is essentially concerned with the articulation of long periods of time. This material is thrown into high relief by the remaining two players named King and Queen. These two serve to punctuate and therefore define time passing. Their aural gestures are always definite (big bold strokes) and generate a corresponding definition of gesture in visual terms.

Harrison Birtwistle

**

N.B. Notes are not included for WHY PATTERNS by Morton Feldman.

WHY PATTERNS?

$\text{♩} = 63$

A. FL.

PF.

GLOCK.

Detailed description: This system contains the first three staves of the piece. The A. FL. staff is in treble clef with a 12/8 time signature, featuring a melodic line with fingerings 3, 5, 4, 3, and 3. The PF. staff is in bass clef with a 12/8 time signature, showing a series of chords with a 'Ped.' line and an arrow indicating the start of the pedal. The GLOCK. staff is in bass clef with a 12/8 time signature, showing chords with fingerings 3, 6, 3, 6 and a '(L.V.)' marking.

Detailed description: This system contains the next three staves. The A. FL. staff continues the melodic line with various rests and notes. The PF. staff continues the chordal accompaniment. The GLOCK. staff continues the chordal accompaniment with fingerings 3, 6, 3, 6.

Detailed description: This system contains the final three staves. The A. FL. staff concludes the melodic line. The PF. staff concludes the chordal accompaniment. The GLOCK. staff concludes the chordal accompaniment with fingerings 3, 6, 3, 6.

HARRISON BIRTWISTLE ~

Of time, music's most precious commodity, Birtwistle has said: *"Music is the one medium where Time can transcend itself more than anything else. With poetry you are always up against language and meaning - in theatre too- while with painting you're up against the frame, which limits the size and scale. Time scale in music is something which has nothing to do with the length of a piece - and new concepts of Time are my main compositional preoccupation."*

Among the English composers a generation or so behind Britten and Tippett, HARRISON BIRTWISTLE looms large as a contributor to virtually all media involving music. A frequent visitor on this side of the Atlantic, he was born in Accrington, Lancashire in 1934. He began his musical studies with the clarinet, turning later to composition after studies at the Royal Manchester College of Music and at the Royal Academy in London. Upon graduation he was appointed Music Director at Cranborne Chase School near Salisbury. In 1966 he was awarded a Harkness International Fellowship which took him to the U.S. for two years, spending the first as Visiting Fellow at Princeton University. In 1973 he returned to the U.S. again when he was appointed Cornell Visiting Professor at Swarthmore College in Pennsylvania.

Mr. Birtwistle is currently a music director of the new National Theatre in London and commutes to Skye, a small island in northern Scotland, where he lives with his family.

MORTON FELDMAN ~

"The attention demanded by Morton Feldman's music - so low that it almost cannot be heard - is so uniform that it suggests the idea of a surface. In this simple fact there are large implications. One knows where the sounds are coming from, even though one cannot quite focus on it. "Where" is presented as an idea. Sounds do not progress, but merely heap up and accumulate in the same place. ... The music then is haunted by the idea of a grid that does not exist. What is offered is not just music in time, but a new idea of time."

Brian O'Doherty

MORTON FELDMAN was born in New York City in 1926. He studied piano and composition before his crucial meeting with John Cage at the age of 24. This began an artistic association important to music in the U.S. in the 1950's. Also in the circle were composers Earle Brown, Christian Wolff and pianist David Tudor. Feldman was close to many of the abstract, expressionist painters in New York in the 1950's and from these associations he shaped the unmistakable principles on which his music is based.

After forays into the innovatory field of indeterminacy and graphic notation, Mr. Feldman has now returned to strict notation. It is essentially unrhretorical music, exploring the borders of sound and silence in an attempt to leave time and sound "undisturbed by the act of composition.

Mr. Feldman is currently the Edgar Varèse Professor at the State University of New York at Buffalo and is also Director of the Center for Creative and Performing Arts.

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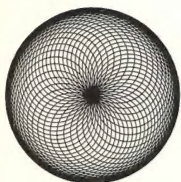
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