

NEW MUSIC CONCERTS

3rd season

1973-74 series

Guest Composers:

Micheline Coulombe Saint-Marcoux

Karel Goeyvaerts, Alcides Lanza

Saturday, February 23, 1974

8:30 p.m.

Concert Hall

Edward Johnson Building

University of Toronto

PROGRAMME

- ** László Sáy (Hungary)** — **Sonanti No. 2 (1970)**
for flute and percussion
- ** Karel Goeyvaerts (Belgium)** — **Piano Quartet (1972)**
for piano, violin, viola,
cello and tape —
- ** Karel Goeyvaerts (Belgium)** — **Catch à 4 (1969)**
for 4 strolling musicians
- Alcides Lanza (Argentina)** — **Eidesis II (1967-III)**
for 3 cellos, 2 double
basses, 2 horns, 2 trom-
bones, 1 tuba and 3 per-
cussion

— Conductor: Alcides Lanza —

INTERMISSION

- Karel Goeyvaerts (Belgium)** — **Goathemala (1966)**
for voice and flute
- * Micheline Coulombe** — **Makazoti (1971)**
Saint-Marcoux (Canada) for 2 sopranos, 2 altos,
2 tenors, 2 basses, flute,
clarinet, trumpet, trom-
bone, violin, double bass
and percussion

— Conductor: Robert Aitken —

INTERMISSION

- ** Karel Goeyvaerts (Belgium)** — **To Bet on Eight Horses**
(1973)
for 8 parallel sound tracks

— Performed by Karel Goeyvaerts —

* World premiere

** Canadian premiere

PERFORMERS

ROBERT AITKEN, DOUGLAS STEWART	Flutes
JOHN RAPSON	Clarinet
RONALD ROMM	Trumpet
GRAEME PAGE, EUGENE RITTICH	Horns
PETER MANNES, EUGENE WATTS	Trombones
KENT MASON	Tuba
MORRY KERNERMAN	Violin
PAUL ARMIN	Viola
WILLIAM FINDLAY, DAVID HETHERINGTON, RONALD LAURIE	Cellos
NANCI CAROLE MONOHAN, THOMAS MONOHAN	Double Basses
JOHN HAWKINS	Piano
ALLEN BEARD, ROBIN ENGELMAN, JOHN WYRE	Percussion

SINGERS

MARY MORRISON, KIM RODGERS	Sopranos
PATRICIA RIDEOUT, MARY CARR	Altos
DONALD BARTLE, ALBERT GREER	Tenors
ROGER HOBBS, GARY RELYEA	Basses

Electronics by James Montgomery of the
Canadian Electronic Ensemble

Programme notes by Norma Beecroft

László Sáy

László Sáy was born in 1940 in Győrasszonysa, Hungary, and first studied there at the Vocational Music School. Subsequently he went to the Academy of Music in Budapest, where he was a pupil of Endre Szervánszky (b. 1911), one of the first composers in Hungary to be attracted to developments in music of the fifties, particularly the use of post-serial techniques.

Sáy graduated from the Academy in 1966, and since that time, among other activities, he founded a Young People's Music Studio. His compositions include both vocal and instrumental works, mainly for chamber ensembles.

SONANTI No. 2

by László Sáy

Scored for flute and percussion, **Sonanti No. 2** (1970) is a piece for virtuoso performers written in a free form using aleatoric techniques. The composer has included a specially-constructed instrument in this composition made from iron pipes, which is played in combination with other metallic instruments.

The main percussion instruments are the xylophone, the vibraphone and chimes, and the timpani, which combine with smaller instruments of their families, and each of the three groups alternate throughout the work.

The solo flute player uses three instruments in his family — the alto flute, C flute and piccolo.

Karel Goeyvaerts

Born in Antwerp, Belgium, in 1923, Karel Goeyvaerts first studied music at the Royal Conservatoire of Antwerp and then at the Paris Conservatoire with Darius Milhaud and Olivier Messiaen. He was awarded the Lily Boulanger Composition Prize in 1949 and the Halphen Prize for Composition in 1950.

The year 1950 marked a stylistic change in Goeyvaerts' compositions which resulted in his rejection of all his previous works. His **Sonata for Two Pianos** (1950-51) was acclaimed the first composition to use pointillistic techniques, the basis

of much European music of the fifties. The composer and Karlheinz Stockhausen performed a part of the **Sonata** in Darmstadt in 1951, and since that point Stockhausen and Goeyvaerts maintained a close correspondence, developing pointillistic techniques and early methods of using electronically-generated sounds in composition. Goeyvaerts' **Composition No. 5 with pure sounds**, completed in March of 1953, is accredited to be the first sine wave composition. It was realized in the Studio for Electronic Music of the Cologne Radio, which was just beginning in 1953.

Although he continued composing, Goeyvaerts withdrew from professional music activities in 1957. In 1970, the Belgian Radio appointed him director of the Institute for Psycho-Acoustics and Electronic Music in Ghent. At the same time, he resumed his teaching activities, mainly at the Royal Academy of Fine Arts in Ghent and at the Music Department of the University of Ghent.

PIANO QUARTET

by Karel Goeyvaerts

Composed in 1972 for piano, 3 strings and tape, Goeyvaerts writes that he "was trying to insert music in the tangible reality of daily life. I wrote this score in the form of several interchangeable folios. The material proposed on each of the folios can be adapted to very different situations, either as musical comments of the latter or as musical deductions from the accentuation of speech."

"A recording of the broadcast news is to be made on the day of the performance. This recording will determine the form of the **Piano Quartet**, which is to be heard simultaneously with the recorded news."

CATCH À 4

by Karel Goeyvaerts

This composition for 4 strolling musicians belongs to 1969 in Goeyvaerts' creative life. He informs us that the title is given in Europe to a wrestling match of 2 against 2.

"**Catch à 4** is one of the verbal scores I've written in which an attempt is made to provoke collective musical improvisation, based on genuine vital impulses of the players."

“An appeal is made to the natural aggressivity of the players, to which they can give utterance with the means that are closest to musicians — sounds, and even fractions of repertoire pieces.”

Alcides Lanza

Born in Rosario in 1929, Alcides Lanza's musical studies first began in his native country Argentina, where he worked with, among others, the distinguished composer Alberto Ginastera. While in Argentina, he was one of the artistic staff of the Colon Theatre in Buenos Aires between 1959 and 1965, and at the same time toured extensively throughout Latin America, as a lecturer, a pianist and conductor of the Composers/Performers Group.

In 1965 he was awarded a Guggenheim Fellowship, and went to the United States where he remained until 1971, composing and teaching electronic music at the Electronic Music Center of Columbia-Princeton Universities. Mr. Lanza has been the recipient of numerous awards, among them a Ford Foundation grant in 1966, and a Pan-American Union Fellowship between 1967 and 1969.

He joined the Music Faculty at McGill University in Montreal in 1971, then left for a year as composer-in-residence in Berlin at the invitation of the Berlin Senate. He returned to McGill in the fall of 1973.

Alcides Lanza is musical director of the Composers/Performers Group in New York, associate director of the Composers Group for International Performance, and is former president of the Asociación Música Viva in Buenos Aires.

EIDESIS (1967-III) for thirteen instruments

by **Alcides Lanza**

This composition was written for the 1967 Tanglewood Festival on request from Gunther Schüller. It was performed for the first time during that Festival, conducted by Paul Zukofsky. Other performances included the Fourth Inter-American Festival in Washington in 1969 and the Donaueschingen Festival in 1972.

The piece is scored for two french horns, two trombones,

tuba, three percussion players, three celli and two double basses. Brass and string instruments are tuned a quarter tone or half a tone apart, within the groups including the same instruments. The string section is amplified using only normal amplification, without intention of any electronic modification.

All the musical coordinates were extracted or developed according to the values in different tables or charts found in research studies of sexual behaviour: humidity, acidity, temperature, etc., in different areas of the human body, plus breathing and heart rates, blood pressure changes and all other data that could be gathered during a human communication at a sexual level.

The title of the piece was derived by the composer from the greek words "eidos" and "eidetic":

eidos: the formal content of a culture, encompassing its systems of ideas, criteria for interpreting experiences.

eidetic: of, or pertaining to, or constituting visual imagery retained in the memory and easily reproducible with great accuracy and detail.

eidetic dreams: projection, during dreams, into the future and/or the past, usually experienced by children.

INTERMISSION

GOATHEMALA

by Karel Goeyvaerts

For voice and flute, **Goathemala** (1966) was actuated by a tourist folder from Guatemala. Names of Indian tribes and topographic names were put in an environment of vocal sounds with a similar resonance, in order to form — together with the flute — some sort of imaginary folklore. The old spelling of "Goathemala", found in old Spanish documents, allies itself with the archaic character of the music.

Micheline Coulombe Saint-Marcoux

Born in Lac St.-Jean, Quebec, in 1938, Micheline Coulombe Saint-Marcoux was a student of the late Claude Champagne at l'Ecole Vincent d'Indy and then studied with Gilles Tremblay and Clermont Pépin at the Montreal Conservatoire. In 1967 she won first prize in Composition from the Montreal

Conservatoire and that same year won the Prix d'Europe in Composition.

From 1968 until 1971 she worked in electro-acoustic music with the Groupe de Recherches Musicales de L'ORTF in Paris. During this period, on grants from the Canada Council and the French Government, she also studied with Gilbert Amy, director of Domaine Musical, and Jean-Pierre Guézec.

In 1969, along with five young composers from different countries, she founded the Groupe International de Musique Electroacoustique de Paris (GIMEP), and they presented numerous concerts throughout Europe, and later in Montreal in 1972.

Mme. Saint-Marcoux's repertoire includes mainly works for chamber ensembles with or without electronics. Her most recent composition, *Ishuma*, for soprano, small instrumental group, and Synthi A, was commissioned by the Société de Musique Contemporaine du Québec, and will be premiered by them this year.

MAKAZOTI by Micheline Coulombe Saint-Marcoux

Departing from an algonquin root, "Makazoti" signifies 'being', and in a wider sense, the 'difficulty of being'. Completed in Paris in June of 1971 and dedicated to the Swingle Singers, this composition is the first stage of a research which the composer began in 1970. *Makazoti* is the first of three works (the others are *Alchera* (1972-73) and *Ishuma* (1973-74)) in which the composer attempts to integrate the human voice with an instrumental ensemble, without introducing a 'foreign body'.

According to the composer's notes, "one advanced often laboriously from the 'difficulty of being' to reach 'oneself'. The idea of this metamorphosis of 'oneself' has been the object of my work in musical transposition. The transformation of sound is at the same level as the manipulations achieved in the chosen texts. The text by Gilles Marsolais was very semantic, while that of Noel Audet presented itself, from a point of view, as formulas, as drawings of a pure verbal 'play', playing the role of a destructive agent who decomposes the other poem. From the fragments, I formed unknown words, without significance, which offered particular sonori-

ties. From whispering to cry, and passing through a pattern of numerous vocal possibilities, **Makazoti**, divided into three long moments, additionally takes into account the theatrical aspect of vocal utterances."

"By a stereophonic placement of the performers, **Makazoti** exploits most particularly the exchange between voice and instruments, and establishes a network of communications where all the components of the sonorous language are organized and controlled. With the help of numerous manipulations of the vocal sounds (recalling the electro-acoustic technique of montage), the text is FREE and the sound finally reaches its true 'being'."

INTERMISSION

TO BET ON EIGHT HORSES

by Karel Goeyvaerts

This mobile composition for eight parallel sound tracks was composed in 1973. The composer performs 'live' the mixing of these channels, determined by circumstances of space, audience, etc.

Each sound track has its own characteristic material: four of them consist of electronically generated material, three contain vocal sounds, and one is made of piano sounds, mainly improvised piano chords.

The 1973-74 season of **New Music Concerts** is recorded by the Canadian Broadcasting Corporation for the radio series **Music of Today**, heard Wednesday evenings from 9:00 p.m. to 10:00 p.m. on CBL-FM.

The January 19th New Music Concert can be heard on the March 20th broadcast of **Music of Today**, and this evening's performance can be heard on the March 27th broadcast.

NEW MUSIC CONCERTS

1973-74 series

EDWARD JOHNSON BUILDING

University of Toronto

FINAL CONCERT

of the season

SATURDAY, MARCH 30, at 8:30 p.m.

Guest Composer - **GEORGE CRUMB**

This concert will be devoted exclusively to the works of this internationally-known American composer who has been the recipient of many outstanding awards including the Pulitzer Prize for Music. New Music Concerts takes special delight in welcoming Mr. Crumb to Canada for this concert.

MAKROKOSMOS,

VOL. I (1973)

— for piano

VOX BALAENAE (1971)

— for electric flute, electric cello and electric piano

LUX AETERNA (1972)

— for soprano, bass flute (recorder), sitar and percussion

ANCIENT VOICES OF CHILDREN (1970)

(chosen as the most outstanding composition at the 1971 International Rostrum of Composers in Paris)

— for soprano, boy soprano, oboe, mandolin, harp, electric piano, and percussion

featured soloist: John Hawkins, piano

Tickets are available for this concert by writing to:

New Music Concerts, 198 Davenport Road,

Toronto, Ontario M5R 1J2

or calling **967-5257**

Adults \$2.50

Students \$1.50

SPECIAL NOTICE

Thanks to the enthusiastic response from our growing audience, **New Music Concerts**, in only three seasons, has helped to make Toronto into a significant international centre for contemporary music.

Our next season promises to be very exciting, with the presence of such distinguished composers as **Lukas Foss** (U.S.A.), **Toru Takemitsu** (Japan), **Mauricio Kagel** (Argentina-Germany), and many others. Special programmes are also being planned, including one devoted to commemorating the **100th Anniversary of Schoenberg's birth**.

In order to continue to commission new Canadian works, to bring internationally-known composers to this city and to perform the latest and most interesting compositions with Toronto's top musicians, we depend on the three levels of Government for financial support. We also depend on you!

Your donation, however small — \$1.00, \$5.00, etc., would be wonderful and greatly appreciated.

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