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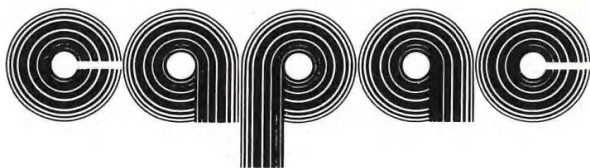
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If you'd like to know more about CAPAC's role on the Canadian music scene, just ask.

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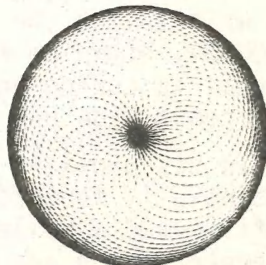
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# NEW MUSIC CONCERTS

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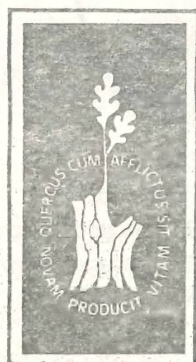
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# NEW MUSIC CONCERTS

1975-1976  
Concert Series  
5th Season

Walter Hall, Edward Johnson Building  
University of Toronto

## 2 MAXI-CONCERTS

February 28, 1976 at 2:00 p.m. & 7:30 p.m.

(two completely different programmes)

featuring guest composer/performers:

STEVE REICH  
SALVATORE MARTIRANO  
MUSICA ELETTRONICA VIVA (MEV)

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### AFTERNOON PROGRAMME - 2:00 P.M.

CLAPPING MUSIC (1972) - STEVE REICH

Steve Reich & Russell Hartenberger

PIANO PHASE (1967) - STEVE REICH  
(played on marimbas)

Bob Becker & Russell Hartenberger

MUSIC FOR PIECES OF WOOD (1973) - STEVE REICH

Steve Reich, Bob Becker, Bill Cahn,  
Russell Hartenberger & Rick Skol

MUSIC FOR Mallet Instruments, Voices & Organ (1973)

- STEVE REICH

Marimbas: Steve Reich, Bill Cahn,  
Russell Hartenberger & Jerry Ronson  
Glockenspiels: David Kent & Rick Skol  
Metallophone: Allen Beard  
Organ: Bob Becker  
Voices: Billie Bridgeman, Jay Clayton  
& Pamela Fraley

INTERMISSION

SALVATORE MARTIRANO  
performs on

THE SAL-MAR CONSTRUCTION

PART I - LET'S LOOK AT THE BACK OF MY HEAD  
FOR AWHILE

5 MINUTE INTERMISSION

MUSICA ELETTRONICA VIVA (MEV)

Collective Improvised Music &

Composed Structures by Mitchell & Teitelbaum

Garrett List - trombone  
Frederick Rzewski - piano  
Gregory Reeve - percussion  
Richard Teitelbaum - Moog synthesizer  
Roscoe Mitchell - saxophones  
(special guest artist)

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EVENING PROGRAMME - 7:30 P.M.

MUSICA ELETTRONICA VIVA (MEV)

Collective Improvised Music &  
Composed Structures by Mitchell & Teitelbaum

Garrett List - trombone  
Frederick Rzewski - piano  
Gregory Reeve - percussion  
Richard Teitelbaum - Moog synthesizer

Roscoe Mitchell - saxophones  
(special guest artist)

5 MINUTE INTERMISSION

SALVATORE MARTIRANO

performs on

THE SAL-MAR CONSTRUCTION

PART II - LET'S LOOK AT THE BACK OF MY HEAD  
FOR AWHILE

INTERMISSION

PERNOD Punch will be served for your pleasure  
during this intermission - Room 078  
- prepared by Watleys Wines -

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DRUMMING (1971)

- STEVE REICH

percussion: Steve Reich, Bob Becker,  
Allen Beard, Bill Cahn,  
Robin Engelman, Russell Hartenberger,  
David Kent, Jerry Ronson & Rick Skol

piccolo: Robert Aitken

voices: Jay Clayton & Pamela Fraley

## PROGRAM NOTES

STEVE REICH was born on October 3rd, 1936 in New York City. He graduated with honors in Philosophy from Cornell University in 1957, studied composition at the Juilliard School of Music from 1958 to 1961, and then received his M.A. in music in 1963 from Mills College in California where he studied with Darius Milhaud and Luciano Berio.

In 1966 he began his own ensemble with three musicians. Since that time he has performed his music with this group "Steve Reich and Musicians", now grown to twelve, throughout the United States and western Europe. In 1971 the premiere performances of a one and a half hour long composition, Drumming, were presented at the Museum of Modern Art, Brooklyn Academy of Music and Town Hall. Also in 1971 Phase Patterns was performed in Pierre Boulez's first series of Prospective Encounter concerts, and Four Organs was performed with Michael Tilson Thomas, Steve Reich, and members of the Boston Symphony Orchestra at Symphony Hall in Boston. This latter performance was repeated in New York at Carnegie Hall in 1973.

He has published scores and/or articles in The New York Times, John Cage's Notations, the Anti-Illusions catalog of the Whitney Museum of American Art, Source magazine, Aspen magazine, the German quarterly Interfunktionen, and the French quarterlies VH-101 and Artitudes. His book of collected essays, Writings about Music, was published by New York University Press in 1974.

His recordings include Come Out released by CBS Odyssey records in 1967, It's Gonna Rain and Violin Phase released by Columbia records in 1969, Phase Patterns and Four Organs released by the small French label Shandar in 1971, a limited edition recording of Drumming with complete score produced by the art publisher Multiples in New York in 1972, another recording of Four Organs released by Angel-EMI records in 1973, and a three record set including Drumming, Six Pianos and Music for Mallet Instruments, Voices and Organ released by Deutsch Grammophon in January 1975.



He collaborated with Laura Dean presenting concerts of music and dance in Berlin, Bremen, Pamplona, Rome and New York in 1972 and 1973. During the summer of 1970 with the help of a travel grant from the Institute of International Education he studied drumming with a master drummer of the Ewe tribe at the Institute for African Studies in Ghana. During the summer of 1973 he studied Balinese Gamelan Samar Pegulingan with a Balinese teacher at the American Society for Eastern Arts Summer Program at the University of Washington. In 1974 he was awarded grants from the National Endowment for the Arts, the New York State Council on the Arts, and was an artist in residence in Berlin at the invitation of the D.A.A.D.

The composer has furnished the following notes on his music:

"CLAPPING MUSIC was composed in December of 1972. For some time I had wanted to do a piece for clapping so that no instruments would be necessary beyond the human body. At first I thought it would be a phase piece where both performers start in unison and then one gradually increases his tempo while the second stays put, but this turns out to be very hard to do while clapping and moreover, introduces a great difficulty in musical process (phasing) that is out of place with such an easy way of producing sound (clapping). The solution was to have one performer remain fixed, repeating the basic pattern throughout, while the second, after a number of repeats in unison, changes to the same pattern with its downbeat shifted over one beat. This abrupt change of downbeat position makes it difficult to hear that the second performer is in fact always playing the same original pattern as the first performer in each of the 12 different sections of the piece."

"PIANO PHASE written in 1967, is the direct result of working in 1965 and '66 with extremely gradual changes of motor speed in two simultaneously running tape recorders each playing identical loops,

thus creating gradual shifts of phase between two identical repeating patterns. This tape work produced It's Gonna Rain, Come Out and Melodica. Since the process of gradually shifting phase relations is indigentous to machines (windshield wipers on a bus, warning bells at a railroad crossing, etc.) I was not sure it could be performed by two people. Over a period of several months Art Murphy and I, first working at home playing against tape loops of ourselves, and later on two pianos found that while we lacked the perfection of the machines, we could give a fair approximation of them while enjoying a new and extremely satisfying way of playing that was both completely worked out beforehand and yet free of actually reading the notation, allowing us to become completely absorbed in listening while we played. The piece is divided into three sections marked off by changes of notes and pattern length. The first is twelve beats in the B Aeolian mode, the second is eight beats forming an apparent E dominant chord and the last is four beats in A (probably major but lacking a stated 3rd degree).

Since I am intuitively drawn to percussion instruments, and since I have come to regard all keyboard instruments as extraordinary sets of tuned drums and since my ensemble has come to include a number of gifted percussionists, it is perhaps only natural that Russell Hartenberger, James Preiss and Robert Becker expressed an interest in playing Piano Phase as a marimba duet, the results of which I am delighted to hear."

"MUSIC FOR PIECES OF WOOD (1973) grows out of the same roots as Clapping Music; a desire to make music with the simplest possible instruments. The claves, or cylindrical pieces of hard wood used here were selected for their particular pitches (A, B, C#, D# and D# an octave above), and for their resonant timbre. This piece is one of the loudest I have ever composed, but uses no amplification whatsoever.

The rhythmic structure is based entirely on the process of rhythmic "build-ups", or the substitution of beats for rests, and is in three sections of decreasing pattern length: 6/4, 4/4 and 3/4. "

## "MUSIC FOR MALLET INSTRUMENTS, VOICES AND

ORGAN (1973) deals with two simultaneous interrelated rhythmic processes. The first is that of gradually constructing, beat by beat, a duplicate of a pre-existing repeating musical pattern with the second being one or more beats out of phase with the first. This then triggers the second process of augmentation of another simultaneous but different repeating musical pattern. The first process of rhythmic construction is performed by marimbas against marimbas and glockenspiel against glockenspiel. These rhythmic constructions, which have the effect of creating more fast moving activity in the mallet instruments, then trigger the two women's voices and electric organ into doubling, quadrupling, and further elongating the durations of the notes they sing and play. When the marimbas and glockenspiels have built up to maximum activity, causing the voices and organ to have elongated to maximum length and slowness, then a third woman's voice doubles some of the short melodic patterns resulting from the combination of the four marimba players, using her voice to precisely imitate the sound of these instruments (exactly as in part two of Drumming). The choice of which resulting patterns to sing and their musical order was made by Jay Clayton and I during the course of several rehearsals. During the rhythmic constructions in the marimbas and glockenspiels, the metallophone plays long ringing tones for the same duration as the voices and organ. When the voices and organ get longer, so do the tones of the metallophone. However, a bar of steel over an aluminum resonator tube rings for just so long and then decays into inaudibility so that when the voices and organ have reached their maximum length the metallophone then begins playing rippling continuous sixteenth notes, moving as fast or faster than all the other mallet instruments in combination. After these sections where the voices and organ have reached their maximum length (based on the length of continuous tone a single breath can sustain), the marimbas and glockenspiels begin, one at a time, to abruptly move into unison with each other, thus allowing the voices, organ and metallophone to begin reducing the length of their sustained tones. This paired process of rhythmic construction-augmentation followed by rhythmic

mic reduction-diminution occurs four times in sections marked off by changes in key and meter. The first section is in F dorian 3/4, the second in A flat dorian 2/4, the third in B flat natural minor 3/4, and the fourth in an A flat dominant 11th chord 3/4."

## EVENING CONCERT

"DRUMMING (1971) took more than a year to compose and rehearse. It runs continuously for about 1½ hours and is divided into four sections played together without pause. The first section is for eight small tuned drums and male voices, the second for three marimbas and female voices, the third for three glockenspiels, whistling and piccolo, and the last section for all the instruments and voices combined.

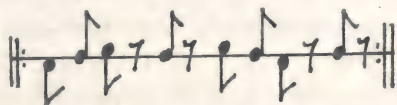
The basic assumption about the voices in Drumming was that they would not sing words, but would precisely imitate the sound of the instruments. The vocalists sing melodic patterns resulting from the combination of two or more sets of drums, marimbas, or glockenspiels playing the identical pattern one or more quarter notes out of phase with each other. By exactly imitating the sound of the instruments, and by gradually fading in the patterns the singers cause them to rise gradually to the surface of the music and then, by fading out, to subside slowly allowing the listener to hear these patterns along with many others, actually sounding in the instruments. In the case of the drums this has necessitated using the male voice singing syllables like "tuk", "tok", "duk" and so on. For the marimbas, the female voice was needed using consonants like a soft "b" or "d" with a more or less constant "u" as in "you" vowel sound. In the case of the glockenspiels the extremely high range of the instrument precluded any use of the voice as such and necessitated whistling. Even this form of vocal production proved impossible when the instrument was played in its higher ranges, and this created the need for a more sophisticated form of whistle; in this case the piccolo. In the last section of the piece these vocal

techniques are combined simultaneously with each imitating its particular instrument.

These sections are joined together by the new instruments doubling the exact pattern of the instruments already playing. Thus, at the end of the drum section there are three drummers playing the same pattern 2 quarter notes out of phase with each other. The marimbas enter softly with the exact same pattern played by three players also 2 quarter notes out of phase with each other. The drummers gradually fade out so that the same rhythm and pitches are continued with a gradual change in timbre. At the end of the marimba section three glockenspiels played in their lowest range exactly double three marimbas played in their highest range so that the process of maintaining rhythm and pitch while gradually changing timbre is repeated.

The transition from the glockenspiels to the last section of the piece for all the instruments and voices combined is made through a new musical process I have called construction and reduction. The very beginning of the piece begins with two drummers constructing the basic rhythmic pattern of the entire piece from a single drum beat, played in a cycle of twelve beats with rests on all the other beats. Gradually additional drum beats are substituted for the rests, one at a time, until the pattern is completed. The reduction process is simply the reverse where rests are gradually substituted for beats, one at a time, until only a single beat remains. The reduction at the end of the glockenspiel section leads to a reconstruction for the glockenspiels, marimbas and drums simultaneously.

There is, then, only one basic rhythmic pattern for all of Drumming:



This pattern undergoes changes of phase position, pitch, and timbre, but all the performers play this pattern, or some part of it throughout the entire piece."

SALVATORE MARTIRANO is a graduate of the Oberlin Conservatory, the Eastman School of Music and the Cherubini Conservatory in Florence. He studied composition with Herbert Ellwell, Bernard Rogers and Luigi Dallapiccola, and his works have been performed throughout the world. In particular his Contrasto for Orchestra has been performed by the Vienna Symphony, Rome RAI, Turin RAI, Liverpool Symphony, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Cleveland Symphony, and others.

Among an impressive list of awards he has received are a Fulbright Fellowship, the Prix de Rome, a Guggenheim Fellowship, the Brandeis University Creative Arts Award, an Award from the American Academy of Arts and Letters and, most recently, a grant from the National Endowment for the Arts for developing a new instrument design.

Martirano, presently Professor of Music and Composition at the University of Illinois has performed with the SAL-MAR CONSTRUCTION at many campuses around the United States and Canada including Brown, Berkeley, California Institute of the Arts, Cleveland Institute of Music, Oberlin College, Iowa City, York University in Toronto, University of Western Ontario, Art Institute of Chicago, Automation House in New York and many others.

His music has been published by Schott and Son Ltd. London, England and is recorded and available on CRI, Polydor, Heliodor and Advance records.

## THE SAL-MAR CONSTRUCTION

SALVATORE MARTIRANO, composer of 0,0,0,0, That Shakespearian Rag, Underworld, and L'sGA went through a period in the 1960's exploring such diverse interests as group theory and set manipulation, electronic sound production, and improvisation on piano with an instrumental group known as The Border Guard. In 1969, a group of engineers and musicians at the University of Illinois began work on the design and construction of a musical electronic instrument.

The instrument, named the SAL-MAR CONSTRUCTION, consists of both digital and analog circuits which are operated by 291 lightable touch-sensitive switches (no moving parts) installed on a horizontal performing panel. The two-state switches are used by a performer

to dial sequences of numbers that are characterized by a variety of intervals and lengths. A sequence may then bypass, address, or be added to other sequences forming an interlocked tree of control and data according to a performer's choice.

This information is converted from digital to analog form and is routed to oscillators, filters and amplifiers, whose output is sent to one or more of 24 speakers. Four groups of sounds with independent control of route and rate can be distributed among 24 speakers so that a traffic of sound is created in the space.

All sounds are produced in real-time as the composer/performer according to his own prerogatives chooses a route and function through a store of pre-programmed information.

Circuits for the SAL-MAR CONSTRUCTION were designed and built by:

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Professor of Music, University of Illinois

SERGIO FRANCO

Formerly research engineer, Illiac III Project  
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construction of a musical electronic instrument

TERRY MOHN

Composer, presently developing systems for com-  
bining electronic and concrete sound sources

MUSICA ELETTRONICA VIVA (MEV) began in Rome, Italy in 1966 when a group of American composers (including Frederic Rzewski and Richard Teitelbaum) came together to form a performing ensemble dedicated to experimental and live electronic music. After a year of performing works by individual members of the group as well as such composers as John Cage, Cornelius Cardew, David Behrman and Giuseppe Chiari, MEV began work on its collective composition Spacecraft, the plan for which is published in the experimental music magazine Source. The instrumentation of this work was highly unusual, combining the then newly-developed Moog synthesizer, brainwave amplifiers and other advanced electronics with an array of conventional and homemade acoustic instruments and found objects. The 65th performance of this work was recorded in London in May, 1968; a twenty minute excerpt of the full hour concert is available on Mainstream records. A second MEV album Friday, was released shortly after on English Polydor records.

The strong emphasis on collective rather than individual production initiated in this work was expanded from 1968 to 1970 to encompass the active participation of the audience as well. In 1968 MEV opened a studio in the working class Trastevere district of Rome. Every night for several months people brought or were given instruments, and played and sang in collective MEV improvisations. These sessions, an expanded version of the Spacecraft idea, went under the name Free Soup. In 1969 MEV again toured Europe with the Sound Pool, a formalized version of Soup. A sample of one of the 50-odd performances, involving several hundred people and recorded under live performance conditions at the Musée de l'Art Moderne in Paris is available on BYG records.

After more than 200 concerts and radio and television appearances in Europe between 1966 and 1970, MEV toured the United States in the spring of 1970, and has since been based in New York City. Recent concert appearances include the Metamusik Festival in Berlin, the Wolftrap Farm Park Festival in Virginia, the Festival of Improvised Music at the University of Wisconsin, the WBAI Free Music Store in New York, and a one month special workshop session (including six concerts) at Antioch College in Ohio, during the summer of 1975.



During its nine years of existence, MEV has established a kind of tradition by inviting distinguished composers and performers to appear as guest artists with the group. Among those who have done so in the past are the Dutch recorder virtuoso Frans Bruggen, jazz musicians Steve Lacy, Anthony Braxton and Clifford Thornton, composer Maryanne Amacher, and traditional Korean flutist Cho Chae Son. We are delighted to continue this custom on the New Music Concerts' programs today, with the collaboration of guest artist Roscoe Mitchell.

### A NOTE ON THE MUSIC OF MEV (COLLECTIVE IMPROVISED MUSIC)

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During the volatile and fertile decade of the 1960's, a number of groups sprung up in widespread parts of the world which, though often of independent origins, had common interests in the processes of collective improvised music. Among those which might be mentioned are Group Ongaku of Tokyo, The New Music Ensemble of California, The AACM of Chicago, AMM of London and MEV of Rome. The musics these groups created has been variously termed 'collective improvisation', 'free music', 'free jazz', 'creative music', 'contemporary improvised music' and 'real-time composition'. They sprang from traditions and sources of inspiration as diverse as those of the New Black Consciousness of the '60's and the work of composer John Cage: "...when you come right down to it, a composer is someone who tells other people what to do. I find this an unattractive way of getting things done". What these musics shared was a common interest in exploring the interactions of individual musicians performing as equals in a freely constituted collective, responding to the vibrations of the moment rather than following the dictates of an externally imposed authority, whether of composer, conductor or score. What this meant, in a sense, was the merging of the roles of composer and performer into one, and it is noteworthy that in many cases the performers in these groups have been composers themselves. From the viewpoint of the Western Classical tradition, an important aspect of this movement concerns the re-establishment of the role of

improvisation within that tradition - a role which somehow became lost only in the past hundred years or so. (Bach and Beethoven, for instance were revered during their lifetimes at least as highly for their improvisational skills as for their compositional prowess). What is new here is of course the concept of collective as well as individual improvisation, a development which seems in ways a logical outgrowth of the present times.

It is remarkable that such diverse cultures and traditions could, almost simultaneously, spawn groups with such common outlooks. Thereby (as today's performances indicate) a musician from, for instance, the tradition of Black music can join with others schooled only in the Western classical heritage, and communicate directly through the improvisational process. If the old saw that music is a universal language has been seriously questioned through the study of the diversity of the world's music systems, perhaps the notion that free improvisation is a form of musicmaking capable of transcending the boundaries delineated by systems, could be further considered and explored.

The viability of the kind of music initiated by these groups some ten years ago is evidenced by their continuing existence and influence through the flourishing of new groups with similar aims, such as the CAC in Michigan and the CCMC here in Toronto. Indeed, a kind of second generation of this music seems to be underway, and with it certain changes in technique and attitude, most notable perhaps on the parts of the older practitioners. If the initial stages of this music may be seen as a kind of anarchistic explosion in which freedom from previous constraints was perhaps paramount, some would now see a period of greater formalization, if not actual systemization setting in. One thinks here of the analogy with Schoenberg's development of the twelve-tone method following the ten year period of "free" atonality. To many the imposition of that method, while helping to "assure the future of music for one hundred years", took some of the life out of it which it never quite recovered. Whether a similar fate will befall contemporary improvised music remains to be seen. Hopefully, if it continues to develop into the broad-based movement it is becoming, the music will retain the vitality and richness that no single "star"

or "master" could provide. Then "creative" music may become truly "collective" in the broadest and most profound sense of that word.

- Richard Teitelbaum -

### MEV PERFORMERS

ROSCOE MITCHELL, composer and multi-instrumentalist, was born on August 3rd, 1940 in Chicago, where he was exposed to the music of Billie Holiday, Louis Armstrong and Billy Eckstine at a very early age. With constant encouragement from his father, and through exposure to the haunting rhythms, tribal chanting, spirituals, and compelling power of psychic vibrations in the church of his uncle, Charles Commodore Carter, a popular preacher, artist and mystic, Mitchell began to sing, dance and create his own compositions. In 1958 he entered the Armed Forces and performed with the USARA Band in Heidelberg, Germany, at which time he discovered the music of Ornette Coleman. After his discharge in 1961 he returned to Chicago to perform in Muhal Richard Abrams' Experimental Band. It was this experience, and frequent collaborations with Muhal, Joseph Jarman, Anthony Braxton and others that led to the formation of the Association for the Advancement of Creative Music, the large collective of some thirty musicians that has spawned many of the most significant developments in the New Black Music of the past ten years.

In the mid-'60's he formed the Roscoe Mitchell Art Ensemble, soon transformed into the Art Ensemble of Chicago, which has performed extensively throughout Europe, the United States and Japan, and recorded on Atlantic, Freedom, America, Delmark, Nessa, Polydor and BYG records.

Mitchell has recently taken up residence in East Lansing, Michigan, where he founded the Creative Arts Collective with whom he performs frequently at Michigan State University and elsewhere. In addition to continuing collaborations with AACM musicians and others, Mitchell often gives solo saxophone recitals, an example of which is contained in a recently released album on the Toronto-based Sackville label.

GARRETT LIST, composer and trombonist, grew up in Southern California, receiving his musical training at California State University in Long Beach and later at the Juilliard School of Music in New York. He is one of the most active and often sought interpreters of contemporary music. He was formerly co-director of Lincoln Center's New and Newer Music Series, and a member of The Ensemble, and is currently music director of The Kitchen, a center for experimental video art and music in New York's Soho district.

This fall List toured Europe with the Creative Associates of Suny, Buffalo, with whom he has performed several of his compositions, most recently at the WBAI Free Music Store in New York.

His work Your Own Self is available on Opus One records, and his composition elegy: To the People of Chile will soon be released on Creative Communications records.

List has performed continuously with MEV since 1972.

GREGORY REEVE, composer and percussionist, was born in New York City and studied at the City University there. He was a member of the Tone Roads Ensemble, has served on the staff of the New York State Council, and is currently director of the Centre for New Music, an organization which coordinates and disseminates information about new music activities in the city and beyond.

Reeve, who also plays violin, is currently at work on a new string quartet which is slated to be premiered later this year in Hawaii.

**FREDERIC RZEWSKI**, composer and pianist, was born in Westfield, Mass., April 13th, 1938. After receiving degrees in music from Harvard and Princeton Universities, Rzewski went to Italy on a Fulbright award in composition, followed by a Ford Foundation grant to West Berlin. At this time Rzewski toured Europe extensively, performing avant-garde piano music by such composers as Stockhausen, Boulez and Cage, often in premiere performances. In 1966 he returned to Rome and temporarily eschewing the piano for electronics, helped to organize the MEV group, with which he toured from 1967 to 1970.

Since 1972 Rzewski has lived in New York City where he performs frequently. He has taught at the Art Institute of Chicago, as well as offering workshops and master classes at many U.S. schools and universities. In 1974 he helped found the Musicians Action Collective (MAC) in New York, a group of musicians from many diverse backgrounds and traditions, dedicated to presenting concerts which bring issues of social and political importance before the public eye. Long concerned with such questions, Rzewski's music in recent years has dealt increasingly with specific issues of repression and injustice. His Coming Together (available on Opus One records) is a direct response to the Attica prison rebellion of 1971. His latest work, an hour long piano composition entitled The People United Can Never be Defeated! (based on a well-known melody of the New Chilean Song Movement) was recently premiered by the young virtuoso American pianist Ursula Oppens at the Kennedy Center in Washington, D.C.

**RICHARD TEITELBAUM**, composer and Moog synthesizer player, was born in New York City, May 19th, 1939. After obtaining degrees in music from Haverford College and the Yale School of Music, he spent two more years studying composition with G. Petrassi and Luigi Nono on a Fulbright grant to Italy, during which time he also attended the Ferienkurse für Neue Musik in Darmstadt, Germany. It was in Italy in 1966 that he banded together with composer/performers Frederic Rzewski, Alvin Curran, Ivan Vandor and others to form Musica Elettronica Viva. Following a year of bio-feedback and medical electronic

research at Queens College in New York, Teitelbaum returned to Italy with one of the earliest Moog synthesizers which he used to perform his own compositions, often employing brainwaves and other physiological signals, as well as performing in collective MEV improvisations. One of the first performers to use the synthesizer as a live performance instrument, he toured with the MEV group for several hundred concerts and broadcasts throughout Europe.

In 1970, following MEV's United States tour, he entered the Ph.D. program in Ethnomusicology at Wesleyan University, where he organized the World Band, a group of master musicians from a variety of cultures who came together to create "trans-ethnic" collective improvisations.

Teitelbaum has taught at the California Institute of the Arts, the School of the Art Institute of Chicago (where he founded the Electronic Music Studio) and since 1973 has been visiting professor and co-director of the Electronic Music Studio at York University in Toronto. He has recorded on Arista and Sackville records (with Anthony Braxton) and on Creative Communications records.

The U.S. National Endowment for the Arts recently awarded him a major Fellowship Grant to compose a large-scale work combining musicians from many cultures with advanced electronic circuitry to explore the dialectic interplay between biological and cultural factors among diverse world music systems and performers.

His "brainwave" music will soon be released on record by the Aesthetic Research Centre of Canada.



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