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1978~79 Season
program



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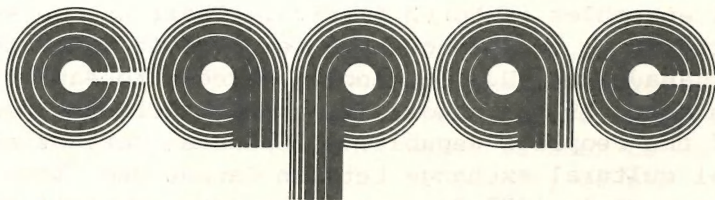
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Tonight's Guest Performers

DAVID KENT - Percussion

David Kent was born in Toronto in 1955. He has studied percussion with John Wyre and Russell Hartenberger, and during 1976-77, with the assistance of a Canada Council grant, he studied with Fred Hinger in New York. He holds a Masters degree in performance from the Faculty of Music, University of Toronto. He has been a soloist with the University of Toronto Orchestra and the National Youth Orchestra of Canada.

Mr. Kent is a frequent performer for New Music Concerts, and has had ample experience as a percussionist with organizations such as the Toronto Symphony, the Hamilton Philharmonic, CJRT Orchestra, the National Ballet orchestra and the New Chamber Orchestra of Canada. He has also performed as instrumentalist with the Festival Singers of Canada, and has played with the percussion ensemble, NEXUS.

Mr. Kent has been involved in CBC recordings for both television and radio. Currently he teaches percussion at York University and the Royal Conservatory of Music in Toronto.

CANADIAN BRASS

Canadian Brass was formed in 1970. Since then, the Brass have rapidly become one of the most popular musical ensembles in North America. Their unique style and performance excellence have resulted in concerts across Canada, the U.S.A., and in three European tours.

In March 1977, Canadian Brass were selected for a tour of the People's Republic of China as part of an official cultural exchange between Canada and China.

The group's 1977-78 season included 200 performances all over the world: concerts in Paris, London,

Venice, Bonn; a tour of the Soviet Union with the Festival Singers of Canada; and concerts in Hawaii, New York, Los Angeles, Chicago, Houston, Vancouver, Winnipeg and Toronto.

On May 31, 1978 Canadian Brass opened on Broadway, being featured in "HORNSMOKE", a comic western "opera" written and narrated by Peter (P.D.Q. Bach) Schickele.

Actively involved in recording and broadcasting, Canadian Brass have released three best-selling Canadian-produced albums and have made numerous radio broadcasts for the CBC. The Canadian Brass now record exclusively for RCA Records.

This season, besides tonight's premiere, the Brass is premiering new works by Godfrey Ridout and Pulitzer Prizewinner Michael Colgrass.

JUDY LOMAN - Harp

Born in Goshen, Indiana, Judy Loman began studying the harp at the age of five, and at twelve was accepted as a pupil of the renowned Carlos Salzedo. She graduated from Philadelphia's Curtis Institute of Music in 1956 and became Salzedo's associate harpist in the Salzedo Concert Ensemble.

Since 1960 she has been principal harp with the Toronto Symphony, and is a featured soloist in Canada, the U.S., Britain and France. She has won international critical acclaim for her recitals, and has appeared frequently as soloist on CBC radio and television networks.

In addition to her recordings for the Canadian Collection of CBC recordings, she has recorded for both Columbia and RCA. Her latest recording of solo harp pieces on the Aquitaine label is soon to be released. Miss Loman is on the Faculty of the University of Toronto and during the summer she has a harp school in Fenelon Falls, Ontario.

Program

Saturday, March 3, 1979

8:30 p.m.

Walter Hall, Edward Johnson Building
Toronto

**"...from behind the unreasoning mask" (1975) -
ROGER REYNOLDS (USA)

Eugene Watts - trombone
David Kent - percussion

The Mudfish in the CEE (1978) - JAMES MONTGOMERY
(Canada)

James Montgomery - synthesizers

*Brass Quintet (1978) - LUKAS FOSS (USA)

CANADIAN BRASS:

Fred Mills - trumpet
Ronald Romm - trumpet
Graeme Page - french horn
Eugene Watts - trombone
Charles Daellenbach - tuba

INTERMISSION

*The Crown of Ariadne (1979) - R.MURRAY SCHAFFER (Canada)

Ariadne Awakens
Ariadne's Dance
Dance of the Bull
Night Insects' Dance
Sun Dance
Labyrinth (Theseus and Ariadne)

Judy Loman - harp

**"...the serpent-snapping eye" (1979) - ROGER
REYNOLDS (USA)

Ronald Romm - trumpet
David Kent - percussion
Mark Widner - piano

electronics - The Canadian Electronic Ensemble

*World premiere

**Canadian premiere

Program Notes

ROGER REYNOLDS "...from behind the unreasoning mask"
(1975)

Roger Reynolds was born in Detroit in 1934. At the University of Michigan, he studied engineering, physics and music. He was a co-founder of the ONCE group in Ann Arbor in 1960, and had extensive experience as a contributor to, and organizer of, new-music activities (happenings, concerts, festivals) in the U.S., France and Japan, throughout the 60's. Since 1969 he has been professor and director of the Center for Music Experiment at the University of California, San Diego. He has received fellowships and awards from Guggenheim, Rockefeller, the Institute of Current World Affairs, the National Institute of Arts and Letters, the Fromm Foundation, and the National Endowment for the Arts. He is the author of Mind Models (Pen Dragon Press, 1975).

Broadly speaking, Reynolds' works belong to two main categories -- mixed media and theatre pieces on the one hand and abstract instrumental and/or electronic pieces on the other. His I/O, performed by New

Music Concerts in 1972, and Voicespace, heard in last evening's NMC lecture-concert, both belong to the first category; "...from behind the unreasonable mask" and "...the serpent-snapping eye", both being presented tonight, to the second. Previous works are available on discs: Ping, Traces, and Blind Men on CRI, and Quick are the Mouths of Earth and Ambages on Nonesuch.

The following are Mr. Reynolds' notes on "...from behind the unreasoning mask":

"...from behind the unreasoning mask' presents an interplay between a four-channel tape (at first sparse, but becoming a dense sonic tapestry) and live performers who respond in diverse ways both to the prerecorded sounds and to each other. Imitation, contradiction, and independence (even between the percussionist's hands, or the breath - and hand - impulses of the trombonist) variously guide the three performers in an evolving strategy for penetrating the growing authority of the tape. The work is carefully notated, but there are improvisatory details. The trombone part is a veritable dictionary of special techniques recently made possible on that instrument.

"The four-channel tape is the metaphoric 'Mask' of the title behind which the performers act. The forceful, prerecorded events that define the tape are arranged in precisely measured time patterns that, in general, accelerate or retard during the course of the work, constituting a system of reference cues for the performers. Widely spaced in time, these prerecorded attacks -- electronically modified instrumental sounds -- are meant to evoke a kind of 'Unreasoning' monolithic authority, sometimes imitating, sometimes contrasting with, the live sounds."

JAMES MONTGOMERY

The Mudfish in the CEE (1978)

James Montgomery was born in 1943 and educated at Baldwin-Wallace College in Ohio, at Northwestern University, and at the University of Toronto, where he completed the Master of Music degree in composition in 1972. He teaches a course in electronic music at the Faculty of Education, University of Toronto. In the

middle 70's he held several creative-artist-in-the-schools grants from the Ontario Arts Council. He has been electronics consultant for New Music Concerts since the inception of the series nine years ago. In 1978 he was elected president of the Canadian League of Composers. Much of his energy since 1971 has gone into the live concerts and collective composition projects of the Canadian Electronic Ensemble, of which he was a founding member.

His works include Plunger (1973), Reconnaissance for amplified string quartet (1975), White Fire for amplified brass quintet (commissioned for the Canadian Brass, 1974), Eagle (1976), and Riverrun for three pianos and three synthesizers (1978).

In an interview in Musicanada recently, Mr. Montgomery said: "There isn't any part of the sound world that I'm willing to disallow from my materials. I like music that raises the hair on the back of your neck." About his The Mudfish in the CEE, he provides the following introductory note:

"This work has been in the process of becoming for as long as the Canadian Electronic Ensemble has been in existence. The germinative influences (and he who looks for them will find as many as he wants) range from Sal Martirano's LsGA to Max Neuhaus' underwater pieces; but the strongest influences come from those other strange fish who also flash, frolic, and occasionally flounder in the CEE -- David Grimes, David Jaeger, and Larry Lake.

"The CEE is at a significant 'node' in its life-line. Six years have passed since the beginning, and a lot of the innocence and some of the wonder is gone. In its place are four much stronger individual compositional personalities and a psychological and creative matrix which has proved itself in the production of solid repertoire. A major equipment upgrading is imminent, and the Synthi A's that have been the mainstay of the group (and are the only instruments in The Mudfish) will probably go; so there's an element of farewell in the piece.

"Structurally, there are seven possible types of activity for the performer: synthesizer solo, duet, and interactive duet, accompanied by tape; the same unaccompanied; all peripheral to the central activity, the Song of the Mudfish. There is enough freedom in

the sequence and articulation of the activities to keep the tension inherent in improvisation, enough structure to insure that one performance sounds pretty much like another."

LUKAS FOSS

Brass Quintet (1978)

Lukas Foss was born in 1922 in Berlin, and educated in the U.S. His main teachers were: for piano, Isabelle Vengerova; for conducting, Fritz Reiner and Serge Koussevitzky; for composition, Rosario Scalero and Paul Hindemith. He was pianist of the Boston Symphony 1944-50; faculty member and organizer of the Improvisation Chamber Ensemble, University of California at Los Angeles 1953-63; conductor, Buffalo Philharmonic, and co-director, Buffalo Creative Associates 1963-70. Lately he commutes between Jerusalem and Brooklyn, N.Y., in both of which centres he has regular conducting posts.

In Time Cycle (1960) and Echoi (1961-63), Foss broke noticeably with the character of his earlier music, and since those important pieces he has moved towards a greater use of indeterminacy, and also towards more frequent incorporation of many extended quotations from his own and other composers' music. Mr. Foss is a frequent visitor to Toronto as conductor, pianist, composer and lecturer. His Paradigm was conducted by him in the NMC series in 1975.

His new Brass Quintet was composed for the Canadian Brass, who commissioned it with a grant from the Canada Council. Tonight's is its first performance anywhere. The Quintet is headed by a quotation from Charles Ives: "...and then the rocks on the mountain begin to shout." The original for this phrase is a note found at the end of the score of Ives' From the Steeples and the Mountains (1901), for trumpet, trombone, and four sets of chimes: "After the brass stops, the chimes sound on until they die away. From the Steeples -- the Bells!-- then the Rocks on the Mountains begin to shout!"

About the Quintet Mr. Foss writes:

"A five-note chord dominates the composition. It

is endlessly repeated, varied, permuted, transposed and inverted. It invades the entire piece via persistent, pulsating, echoing and criss-crossing quarter notes. Towards the end there is an explosion that liberates us from the domination of the five-note chord. All this can be analysed and explained. But I cannot explain why this chord which dominates through repetition, variation, permutation, transposition and inversion of persistent, pulsating, echoing and criss-crossing quarter notes lingers like a wound, until the 'rocks on the mountain begin to shout', nor do I know what it is that rocks shout. Perhaps Charles Ives does; perhaps rocks cry 'help' for us who cannot see when we are in danger; or perhaps they merely shout a reminder of what every work of art tries to tell us -- that we must change our lives."

R. MURRAY SCHAFFER

The Crown of Ariadne (1979)

R. Murray Schafer was born in 1933 in Sarnia, Ontario, and educated in Toronto and in London and Vienna. His teachers for composition were John Weinzwieg and Peter Racine Fricker. He was founder and first president of Ten Centuries Concerts in Toronto in 1962-63. Following periods as artist-in-residence at Memorial University, St. John's, Newfoundland, and as director of the electronic music studio and originator of the World Soundscape Project at Simon Fraser University, Burnaby, B.C., he settled in rural surroundings near Bancroft, Ontario, where he writes and composes, emerging now and then for performances, talks, and educational workshops.

His opera Loving/Toi, commissioned by CBC Television, received its first stage production in the New Music Concerts series last season. Patria II has been staged by the Stratford Festival. The orchestral/vocal trilogy Lustro was presented during the World Music Week conference in Toronto in 1975. His Second String Quartet (Waves) was recently awarded the first Jules Léger Prize as the outstanding new Canadian chamber work of 1977-78; that work was also presented in

Toronto by NMC in 1977. His Adieu Robert Schumann, composed for Maureen Forrester, was broadcast by her with the National Arts Centre Orchestra on World Music Day last fall. Schafer's books include British Composers in Interview (1963), E.T.A. Hoffman and Music (1975), The Tuning of the World (1977), and Ezra Pound and Music (1978). His special interests - new approaches to music education, and the modern sound environment - are reflected in published pamphlets of the 60's and early 70's such as The Composer in the Classroom, Ear Cleaning, The Book of Noise, The New Soundscape, and When Words Sing, some of which have appeared in French and German translations.

Schafer's mature music has been marked by its sonorous complexity, a mixture of literary, linguistic, historical, cultural and musical allusions; by its intensity of feeling, whose psychological tone often touches extremes of sarcasm and irony, or of anger or ecstasy; and by its versatility and range, embracing imaginative graphic pieces for young players and instrumentalists and challenging fusions of live orchestral with multichannel pretaped elements.

The Crown of Ariadne was written on a commission for Judy Loman with the help of an Ontario Arts Council grant. Tonight marks its world premiere. The titles of the various sections are, the composer feels, self-explanatory. The myth of Ariadne has an importance in several other works of his, notably La Testa d'Adriana, presented by NMC last season.

ROGER REYNOLDS "..."the serpent-snapping eye" (1979)

About his second work on tonight's program, Roger Reynolds writes:

"'...'the serpent-snapping eye' is the second composition of mine for soloists and four-channel tape to result from the suggestive images in Melville's Moby Dick. Where '...'from behind the unreasoning mask' dealt with the tensions set up by performance activity of varying autonomy set against a monolithic tape, the present work explores the various ways in which performers can join with a rich and sonorous fabric of

computer-generated sound. Nineteen minutes long, '...the serpent-snapping eye' is divided into three roughly equal portions. In the first of these, the primary aim of the performers is to match, to submit to and intensify, the taped sound. The second, in which the synthesized sounds are sparse, introduces greater independence as the performers respond, reflecting on models provided by the tape. In the final section, the live performers complement and elaborate upon -- they attempt to augment -- the synthesized sound.

"The phrase quoted as a title comes from the 'Quarterdeck' chapter of Moby Dick where Ahab, distributing grog to the crew, draws all into a directed abandon. My intention, then, is to explore those situations in which a certain lack of orientation leads us more deeply into the moment itself. There is a certain aquatic feel to the work.

"The structure of '...the serpent-snapping eye' follows closely the expanding and contracting proportions upon which the earlier composition was built. In addition, the shape of each component phrase parallels one of the three models used to program the computer in synthesizing the sounds that appear on the tape (all of which are synthesized). Thus, the models for the electronic sounds find a second, more flexible expression in the activity of the live performers. There is, I hope, at every level, an evident concern for matching and conformation."

- notes by John Beckwith

Coming Events

Friday, March 16, 8:30 p.m.

Ryerson Theatre, 43 Gerrard Street East

IN COMMEMORATION OF OLIVIER MESSIAEN'S 70th BIRTHDAY

compositions by:

OLIVIER MESSIAEN(France), PIERRE BOULEZ(France),
CLAUDE BALLIF(France), GILLES TREMBLAY(Canada)

featured artists:

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Members of NEXUS - percussion

ROBERT AITKEN - flute/conductor

GILLES TREMBLAY - conductor

ALAN TOROK - guitar

MARY LOU FALLIS - soprano

NANCY HERMISTON - soprano

JANICE TAYLOR - contralto

PETER SCHENKMAN - cello

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*The unstruck drum of Eternity
sounds within me, yet my ear hears
it not.*

— Kabir

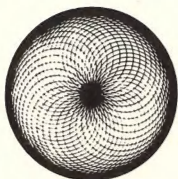
*There are so many things to be con-
sidered in a single note.*

— His Holiness Gyalwa Karmapa

*First you must make the music, and
then the music changes you.*

— Karlheinz Stockhausen

*Won't somebody tell me what
diddy-wah-diddy means?* — Trad.



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(416) 445-8700