

New Music Concerts



1978-79 Season
program



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François Morel: *Boreal*

R. Murray Schafer: *Patria I, Patria II, String Quartet No. 2,*

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CAPAC does its work quietly and efficiently, helping put some financial muscle behind Canadian music. The organization is involved in a variety of projects to help publicize Canadian composers, at home and abroad.

If you want to know more about CAPAC — and you should, if you really care how Canadian music is going to grow in the future — please call us. CAPAC exists to help Canadian composers create Canadian music.

The Composers, Authors and Publishers Association of Canada



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Tonight's Guest Performers

GROPUS 7

Formed in 1975, Gropus 7 is a Montreal-based ensemble devoted to the performance of musical works from the 1960s and 1970s, whose concerts extend into visual and theatrical dimensions. Their repertoire includes works by Crumb, Berio, Birtwistle, Garant, Tremblay, Freedman, Amy, Boucourechliev, Kagel, and many others.

Nicolas Desjardins, clarinetist and composer, studied in Montreal and New York and has performed with the Société de Musique Contemporaine du Québec and other Montreal groups. He teaches clarinet at the University of Montreal.

Marcelle Guertin has appeared both as piano soloist and with various new-music ensembles in Montreal, and has been active as a researcher and script-writer for CBC musical programs. She teaches musical analysis at the University of Montreal.

Anne Jalbert studied piano and cello before concentrating on the flute. She is a graduate of the music faculty, University of Montreal.

Pauline Vaillancourt studied voice in Quebec City and Montreal and has a master's degree from the University of Montreal. She has appeared with the SMCQ ensemble on their concert series in Montreal, on tour, and in recordings. She has also appeared as soloist in standard oratorio repertoire in Quebec City, Montreal, Kingston, Kitchener, and at the Guelph Spring Festival.

JACQUES LAREAU

Jacques Lareau was educated in Montreal and Toronto before spending post-graduate years in Europe (1965-70, mainly Vienna and Rome), where he studied voice and operatic staging technique, and performed in concert, on the opera stage, and on television. Since his return to Canada in 1970, he has **appeared** in solo recitals, oratorio, on CBC radio and television, and for the Canadian Opera Company in such operas as Louis Riel, Héloïse and Abelard and Fidélio.

LYRIC ARTS TRIO

The members of the Lyric Arts Trio (Robert Aitken-flute, Mary Morrison-soprano and Marion Ross-piano) have distinguished themselves both as soloists and as a trio throughout Canada and internationally. In 1970 they were the only Canadian ensemble invited by Japan to participate in the musical events connected with Expo'70 and in the spring of 1973, they represented Canada at the annual festival of the International Society of Contemporary Music in Reykjavik, Iceland. They have also appeared at the Shaw Festival, the National Arts Centre, the Museum of Modern Art in Paris, Carnegie Recital Hall in New York, and on CBC radio and television. In the fall of 1975 the trio completed a five week tour of Europe and Scandinavia presenting concerts, broadcasts and workshops of contemporary music, and during the summer of 1976 were invited to do a series of concerts at the Montreal Olympics. In June of 1977 they appeared again in Japan, on Toru Takemitsu's series, Music Today. This season they have presented concerts at the Banff Centre of Fine Arts, and on the Carillon series in Calgary.

With almost every major Canadian composer having written especially for the trio, their repertoire includes works by such composers as R. Murray Schafer, Harry Somers, Harry Freedman, John Weinzweig, Bruce Mather, Syd Hodgkinson, Norma Beecroft, and Paul Pederson.

New Music Concerts ~ Next Event

Saturday, April 28, 8:30 p.m.

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Program

Saturday, March 31, 1979

8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

A NIGHT AT THE OPERA

three chamber-operas

by

GABRIEL CHARPENTIER

CLARA AND THE PHILOSOPHERS

GROPUS 7:

Nicolas Desjardins, clarinet

Marcelle Guertin, piano

Anne Jalbert, flute

Pauline Vaillancourt, soprano

and

Jacques Lareau, baritone

THE TEA SYMPHONY - THE PERILS OF CLARA

LYRIC ARTS TRIO:

Robert Aitken, flute

Mary Morrison, soprano

Marion Ross, piano

CLARABELLE - CLARIMAGE

Lyric Arts Trio

Gropus 7

and

Jacques Lareau

- there will not be an intermission -

Program Notes

GABRIEL CHARPENTIER

Gabriel Charpentier--frequently confused (by autograph seekers) with Gustave and Marc-Antoine--was born in Richmond, Quebec in 1925. A writer, television producer and composer, he was educated in Montreal, St-Benoît-du-Lac, and Paris. He wrote the complete text for Pierre Mercure's Cantate pour une joie and the French portions of that for R. Murray Schafer's Loving/Toi. Best-known for his theatrical music, he has been associated for many years with companies such as the Théâtre du Nouveau Monde, the St. Lawrence Centre, and Stratford Festival. His full-length opera Orphée, commissioned for the opening of the National Arts Centre in Ottawa, was first performed in the Studio Theatre there in 1969 in French, and revived in English three years later at Stratford.

A NIGHT AT THE OPERA

Since 1968, Charpentier has been composing Canada's answer to Wagner's Ring of the Nibelung. The title of Charpentier's cycle is A Night at the Opera, and the work when finished will consist, he says, of ten short operas. Five have so far been composed: An English Lesson, an opera-happening, 1968; The Tea Symphony, a kitsch opera, 1972; Clara et les Philosophes, a cocktail opera, 1976; Clarabelle, an operation, 1979; and Ballad of the Son of Man, 1979.

In a recent informal taped interview, Charpentier pointed out the following:

Clara was inspired by the character of the teacher-actress (Marilyn Lightstone) in the original production of An English Lesson. In The Tea Symphony she emerges as a character full of various facets -- funny, but, as in most comedy, there is at the same time 'a floating area of mystery' about her. Balancing

the absurdly comedic and the more serious elements, involve him in what he calls the 'risques du métier'.

In Clara and the Philosophers, Clara, at twenty-five, has been through a musical course at Mount Orford and survived a period of infatuation with some stellar musical personalities. In seeking out a personal philosophy, she interviews a succession of philosophers who turn out to be rather mad. After the ensuing 'battle of words', Clara is completely lost.

Clarabelle shows Clara, old before her time and contemplating suicide, in confrontation with Clarimage, her own conscience. The character of the Witness represents the author of the text. In the end, Clara decides to quit drinking--but (adds the composer) 'perhaps in a new opera there will be the return of Clara on the Whisky Trail!'

CLARA AND THE PHILOSOPHERS (1976)

opéra-cocktail

- text by Benoît Char
- music by Gabriel Charpentier, and for some moments by his friends Jean-Sébastien and Piotr Ilyitch
- written for and first performed by Gropus 7 at the Annual Meeting of the Canadian Philosophy Association, Quebec City, June 1976

SET

We are around a piano and in front of an audience of philosophers. Fine wines and cheeses are strewn about the stage.

DRAMATIS PERSONAE

DOMINIQUE - Anne Jalbert

Aged 20. An outspoken young woman of uncertain sex; she cleverly resists all attempts to draw her into a philosophical discussion. Also plays the flute perhaps as compensation. Very concerned with Clara's emotional state. Wears glasses.

CLARA - Pauline Vaillancourt

Aged 26. A young intellectual without any specific profession, but has tried her hand at several careers including that of 'cellist'. Very anxious not to be thought of as a single woman, she expertly combines charm and devotion. Obviously belongs to a well-to-do class of society and finds it hard to disguise a certain tendency to snobbishness. Now a "singer" she hopes to "play" the Place des Arts. Insists on wearing glasses.

THEODORE LAVERDURE - Jacques Lareau

Aged 30. An inoffensive young man with lofty ideas. Teaches philosophy in a Cegep. Enthusiastic reader of Roszak and passionately interested in parapsychology; also goes in for transcendental meditation. Slightly hippy, he is more concerned with what goes on inside his head than with the clothes he wears. Belongs to the 'beautiful people' who frequent the discothèques. Natural food addict.

CARL SMART - Nicolas Desjardins

Aged 36. Ex-professor at a free and open university for continuous and democratic education. An inveterate militant and devoted to a sole cause (if not to a single idea). A competitive male and charismatic speaker, he likes to seduce crowds as well as bourgeois girls. The clarinet helps him in both endeavours.

MELANIE LEBENSWELT - Marcelle Guertin

Aged 40. A woman of experience, of European origin, speaks several languages. Gives a very "liberated" impression. A little extravagant but not pretentious. A lover of Argentinian cigars and Southern Comfort. She has taught at all levels of the

educational system. Now practises as a psychoanalyst during the day and professes hermeneutics in philosophical circles in the evening. Constantly posing but good-naturedly so. She handles the piano and a cough as artfully as Sarah Bernhardt exploited the alexandrine and the sob.

THE TEA SYMPHONY - THE PERILS OF CLARA (1972)

a kitsch opera in nine drinks

- text and music by Gabriel Charpentier and other "confrères"
- written for and first performed by the Lyric Arts Trio at the Canada Music Council Conference, Banff, Alberta, April 1972

SET

Supposedly, we will be in a very, very chic salon of a very, very, very chic English hotel, like the Chateau Laurier, Chateau Frontenac, Chateau Champlain, or Chateau Maisonneuve. Imagine.

DRAMATIS PERSONAE

MARY, a soprano who "can" play the violoncello

MARION, a pianist who can speak

ROBERT, a flautist who can also speak and play the C and G flutes

GROOMS: John Beckwith, John Kraglund, John Roberts

CLARABELLE - CLARIMAGE (1979)

(world premiere)

an operation

- text by Benoît Char
- music by Gabriel Charpentier
- commissioned by New Music Concerts with the assistance of the Canada Council
- written for Gropus 7 and the Lyric Arts Trio

DRAMATIS PERSONNAE

CLARABELLE - Pauline Vaillancourt, soprano

CLARIMAGE / her inner voice, her conscience...

- Mary Morrison, soprano

THE WITNESS - Jacques Lareau, baritone

INSTRUMENTALISTS

The clarinet will accompany THE WITNESS, the flute and piano of the Lyric Arts Trio will accompany CLARIMAGE, and the flute and piano of Gropus 7 will accompany CLARABELLE.

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



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

— Kabir

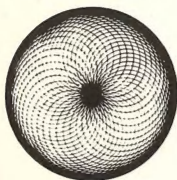
*There are so many things to be con-
sidered in a single note.*

— 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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