



**SECOND
EXCITING
SEASON
1972/73**

*Nov. 4
1972*



**NEW MUSIC
CONCERTS**

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PROGRAMME – NOVEMBER 4, 1972

ENCHANTRESS (1971)

R. Murray Schafer

For soprano, exotic flute, 8 celli

WORKS IN PROGRESS

SOUND POETRY

composed and performed
by the Four Horsemen

bp Nichol, Steve McCaffery,

Rafael Barreta-Rivera, Paul Dutton

INTERMISSION

PROLIFÉRATION (1970)

Claude Vivier

Ondes Martenot – Jean Laurendeau

Piano – Louis-Philippe Pelletier

Percussion – Serge Laflamme

GRAFFITI (1968)

Walter Hekster

For Ondes Martenot, piano, percussion

* SEQUENCES (1968)

John Hawkins

For two chamber ensembles

Guest conductors:

John Hawkins and Robert Aitken

* World premiere

ARTISTS

ENCHANTRESS

Soprano – Mary Morrison
Exotic Flute – Robert Aitken
Celli – Nelson Dempster
Bill Findlay
David Hetherington
Janet Horvath
Sheila Laughton
Ron Laurie
Marcel Ray
Martin Shaver

SOUND POETRY

bp Nichol
Steve McCaffery
Rafael Barreta-Rivera
Paul Dutton

PROLIFÉRATION

Ondes Martenot – Jean Laurendeau
Piano – Louis-Philippe Pelletier
Percussion – Serge Laflamme

GRAFFITI

Ondes Martenot – Jean Laurendeau
Piano – Louis-Philippe Pelletier
Percussion – Serge Laflamme

SEQUENCES

Conductors – John Hawkins
Robert Aitken
Flutes – Tony Antonacci
Nick Fiore
Keith Girard
Clarinets – Howard Knopf
Stanley McCartney
Bernard Temoin
Violins – Ted Lecouffe
Carol Lieberman
Victor Martin
Corol McCartney
Violas – Paul Armin
Harry Skura
Celli – Harold Clarkson
Bill Findlay
David Hetherington
Ron Laurie
Double bass – Nancy Monohan
Thomas Monohan
Percussion – Robin Engelman
Ray Reilly
John Wyre

R. MURRAY SCHAFER

This well-known Canadian composer needs little introduction to followers of contemporary music, for he is respected not only for his creative work, but for his considerable work in the fields of music education, sonic research and noise pollution.

On the faculty at Simon Fraser University, Schafer was recently awarded a \$39,000 grant by the Donner Canadian Foundation for a study of sound and its effect on people. Having already published a booklet on the subject, this grant will enable him to make a Canada-wide study as part of a world 'soundscape' project on the effects of noise pollution.

ENCHANTRESS

Composed in 1971 for soprano, exotic flute and 8 celli. *Enchantress* was commissioned by CBC Radio and premiered earlier this year in Vancouver.

As an introduction to the first performance, Schafer commented that "*Enchantress* was written for my friends Mary Morrison, Robert Aitken and Ian Hampton. The exotic flute I had in mind was one which could play quarter tones and slow glissandi. The text of the work consists of several fragments by Sappho and they are sung in Greek. I have in fact set the same fragments once before in a work commissioned by the Koussevitsky Foundation in 1968. By comparison with the first setting, which was fiery and episodic, the present treatment of the text is more sustained and lyrical."

WORKS IN PROGRESS
SOUND POETRY BY THE *FOUR HORSEMEN*

bp Nichol
Steve McCaffery
Rafael Barreta-Rivera
Paul Dutton

sound poetry is *the* poetry of direct emotional confrontation: there is no pausing for intellectualization, there is no repeating of emotional content, each performance is unique and only the audience is repeatable. there is no poet FORTHEPOETISATONewith HISSOUNDS. if you get sound over they cease to be an audience, if you don't get sound over they are destroyed as audience:

EITHER YOU TRANSFORM OR YOU
DESTROY

POETRY BECOMES BLOOD when you achieve this state: when poet, poem and audience become one in sound, total containment in the one embracing biology.

sound is the extension of human biology into a context of challenge. breath is the purest sound. sound is the awareness that direct sensory involvement/impact is a greater thing than indirect communication to and through the intellect. sound is the conviction that the senses should be married not divorced. sound is a respect for the purity of immediacy and an utter faith in the human capacity to grasp the immediate (print was fostered by the belief that man cannot grasp information instantaneously let alone contain it without recourse to the exact repeatable record which is the poem of your father's time. this is degrading.

Let us replace the poem as artifact with the poem as community.

From a Manifesto "for a poetry of blood" by Steve McCaffery

The *FOUR HORSEMEN* got together after a bp Nichol/Steve McCaffery reading at Town Hall in the spring of 1970. Conceptual talks followed in which the four writers attempted to delineate their individual ideas on sound poetry and poetry in general. Their first public performance happened on May 23, 1970, at Poetry and Things on Yonge Street, after which they quickly developed a notational system designed to establish the kind of discipline they felt would eventually give them freedom to work improvisationally.

In 1971, the poets became interested in musical instruments as voice extensions. However, they soon became disillusioned, explaining "that the return of poetry to its origin, the human voice, and away from the printed page has always been of importance in our work. There is a sense in which composing and performing poetry, the excitement generated by each act separately, is magnified for us when these are in conjunction. Voice as direct physical experience is then much more satisfying than voice as energy propelling sounds from an instrument.

Perhaps the best name for what we do is what it has always been — poetry."

extracted from notes by R. Barreta-Rivera

The first use of the term 'concrete poetry' appeared in a manifesto by Öyvind Fahlström of Sweden in 1953. He related it more to concrete music than to concrete 'art', emphasizing rhythm as "the most elementary directly physically grasping means of effect" because of its "connection with the pulsation of breathing, the blood, ejaculation". He referred specifically to the key discovery of Pierre Schaeffer in Paris, in 'musique concrète', when he isolated a small fragment of sound and repeated it with a change of pitch.

The other line of development was the phonetic one anticipated much earlier by such poets as Lewis Carroll, Morgenstern, Hugo Ball, and others.

Sound poetry exists today in a diversity of forms and styles in more than a dozen countries with or without the addition of electronics. There seems to be as many approaches as there are poets.

In the words of Reinhard Döhl, "the very diversity of sound poetry is in line with its emphasis on the freedom of the individual and the withering of external authority, on man as a communal and social animal on communication as a life-giving activity, things which in this bureaucratic and technocratic age we need constantly to remember."

JEAN LAURENDEAU

A recipient of first prizes for his ability on the clarinet, Laurendeau studied the Ondes Martenot with its inventor, Maurice Martenot, at the Conservatoire de Paris in 1965. He has toured with Jeunesses Musicales of Canada, and played the Ondes Martenot with several leading North American orchestras. Since 1970, he has been on the staff of the Montreal Conservatory, teaching both instruments.

LOUIS-PHILIPPE PELLETIER

In 1968, Pelletier received the first prize in piano at the Montreal Conservatory. He represented Canada at UNESCO's International Tribune of Young Interpreters the following year, and is currently the pianist with a recently-formed group, "Les Percussions du Québec."

SERGE LAFLAMME

First tympanist of the Quebec Symphony, Laflamme teaches percussion at Laval University and the Montreal Conservatory. He is also a regular member of "Les Percussions du Québec."

CLAUDE VIVIER

Born in Montreal in 1948, Vivier studied at the Conservatoire de Musique du Québec under Gilles Tremblay and Françoise Aubut-Pratte. He is presently in Europe working with Gottfried Michael Koenig at the Institute of Sonology in Utrecht, and with Paul Méfano in Paris.

PROLIFÉRATION

Written between 1968 and 1969, *Prolifération* (for Ondes Martenot, piano and percussion) is a work in which words and gestures are so important that finally they dominate the music itself. It is a realm of sound where gesture is of prime importance. One of the main ideas of the composer is the integration of the spirit with the body, of the spiritual with the material, either by destruction or sublimation. This world which Vivier offers us is as simple and yet as strange as a comic strip, and, perhaps, as life itself.

WALTER HEKSTER

Son of one of the concert masters of the Concertgebouw Orchestra, Walter Hekster was born in Amsterdam in 1937. He graduated from the Amsterdam Conservatory, then in 1963 he received his Master of Music degree at Yale University where he worked in composition with Mel Powell.

For several years, Hekster was clarinetist with the Netherlands Woodwind Ensemble, the Concertgebouw Orchestra, and the New Haven (Connecticut) Orchestra. During the summers of 1970 and 1971, he attended the composition seminars at Tanglewood, where he worked with Roger Sessions. Hekster was a faculty member of the School of Music of Brandon University, teaching clarinet and composition, and conducting the University Orchestra. He is now on the faculty of a university in Holland.

GRAFFITI

During the period in which Walter Hekster was teaching in Canada, he attended among others, a concert in Brandon which featured the Ondes Martenot, played by Jean Laurendeau. This instrument so impressed the composer that the score of *Graffiti* was in M. Laurendeau's hands one-and-a-half months later, in November of 1968.

Laurendeau suggests that the work seems to be a reaction against what Hekster heard that evening, for the composer has made more subtle and quieter use of the tones of the Ondes Martenot, in contrast with the louder dynamic range of the piano and percussion. All three loudspeakers of the electronic Ondes Martenot are used very systematically.

JOHN HAWKINS

Currently on the staff of the Faculty of Music of the University of Toronto, John Hawkins is distinguished not only as a composer but as a specialist in the interpretation of contemporary literature for the piano. He graduated from McGill University in 1970 with his Master of Musical Arts degree in composition, has been the recipient of numerous awards, and until his appointment in Toronto, was an active member of the Société de Musique Contemporaine du Québec.

SEQUENCES

"*Sequences* was completed in December 1968, while I was still a graduate student at McGill University, and is dedicated to my composition teacher, Istvan Anhalt.

With its concentration more on shapes, textures and sound mixtures rather than on melody-polyphony, individual harmonic units and 'motives' the work probably owes more to Xenakis and the Polish 'school' than to the composers whose music has interested me more recently—to make only four, Boulez, Berio, Carter and Crumb.

Sequences involves the superimposition of two separate layers or masses of sound and can be thought of as a 'Polyphony of masses'. Basically there are two

separate instrumental groups, the strings (4 violins, 2 violas, 4 celli and 2 basses) and the woodwinds (3 flutes and 3 clarinets). The percussion ensemble acts as a kind of binding agent, sometimes supporting one of the two groups and sometimes divided between them. *Exact* co-ordination in time of the sonorous events contained within each of the groups is only required at certain points along the way and so there is a flexibility (or one could say a 'chance element') with regard to the way they will 'sound together' in a given performance.

I actually composed the string music first, after having made some sketches on graph paper, and only later added the woodwinds and finally the percussion. Sometimes I aimed at a partial blending of the two groups and at other times I wanted a sharp contrast between them. *Sequences* falls into two sections of approximately equal duration which are separated by a short pause. Within the second section there is some recurrence of material from the first half but in altered form. The second section builds to an enormous climax and the high point comes at about three quarters of the way through it where there is an abrupt lessening of tension."

— John Hawkins