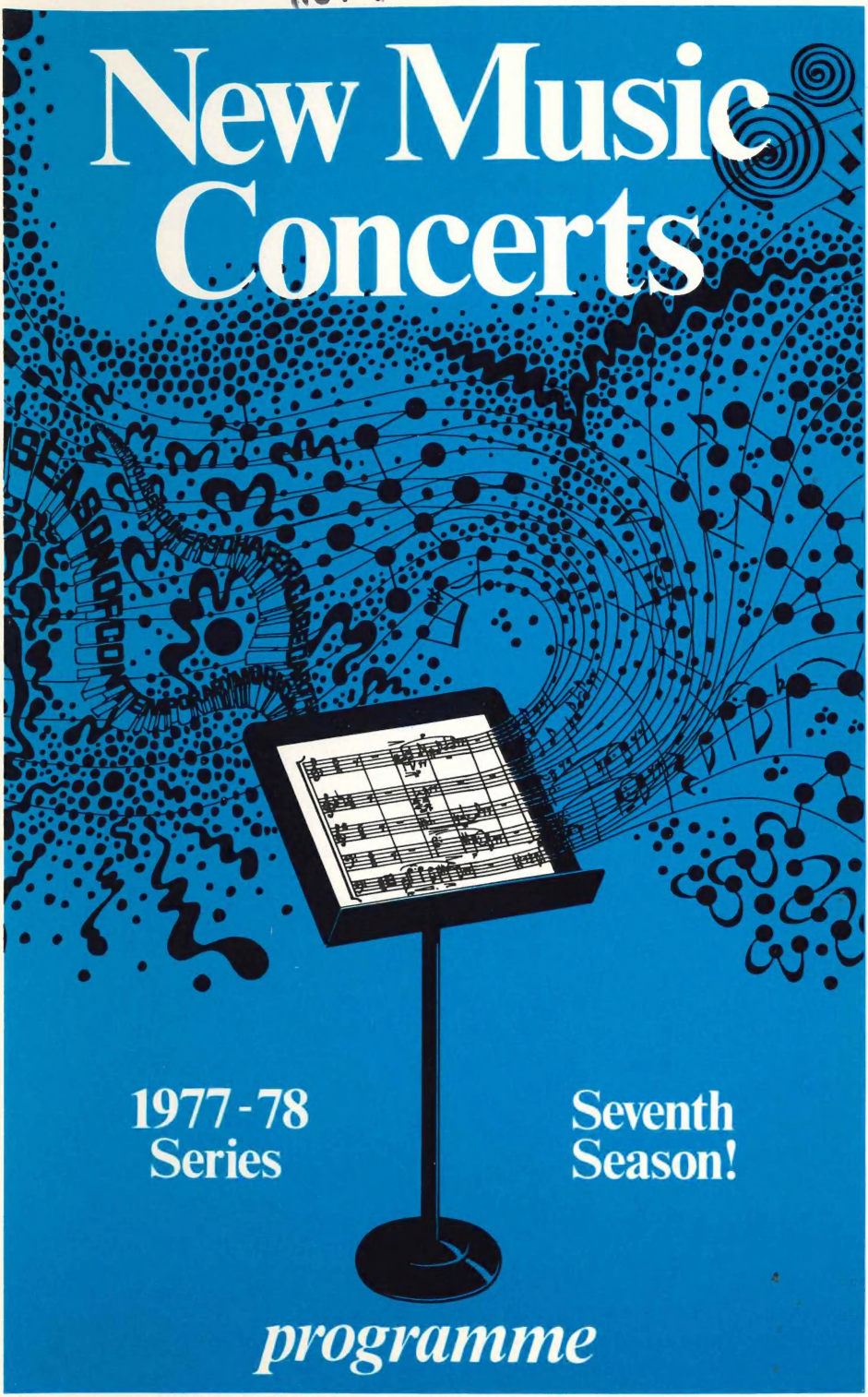
New Music Concerts



1977-78 Series

Seventh Season!

programme

PERFORMING ARTS SERIES OF YORK UNIVERSITY

&

NEW MUSIC CONCERTS

present

GRUPO DE ACCIÓN INSTRUMENTAL DE BUENOS AIRES

November 7, 1977
7:30 p.m.
York University, Burton Auditorium

programme:

ERIK SATIE, GYMNOPEDISTE

Intermission

SIEGFRIED ÜBER ALL

Musical Director - Jorge Zulueta
Director - Jacobo Romano
Costumes - Juan Gatti

The Grupo de Acción Instrumental de Buenos Aires was formed five years ago by pianist Jorge Julueta and musicologist Jacobo Romano. They have presented their music-theatre dramas to audiences throughout South America and Europe. For the next two years they will live and work at the Bahnhof Rolandseck in West Germany, from where they will continue their guest appearances in Europe.

Tonight's performance marks their North American debut.

For those November nights and days you want to stay at home

CBC Radio / November

5 FESTIVAL CELEBRATIONS

Soprano Roberta Peters with the Calgary Philharmonic. 5:05 p.m. 6:05 ast; 6:35 nst.

6 SYMPHONY HALL

The Toronto Symphony performs *Messiaen's* Turangalila Symphony. 7:05 p.m. 8:05 ast; 8:35 nst. Stereo: 1:30 p.m. 2 nst.

7 MOSTLY MUSIC

Salzburg's Mozarteum Orchestra with violinist Anne-Sophie Mutter and tenor Eric Tappy. First of 8 Mondays from the Salzburg Festival. 10:20 p.m. 10:50 nst. Stereo: Noon. 12:30 nst.

8 MOSTLY MUSIC

National Arts Centre Orchestra (regular Tuesday feature), conducted by Kazimierz Kord; James Galway, flute.

11 MOSTLY MUSIC

Winnipeg Symphony: *Stravinsky's* Symphonies of Wind Instruments, *Orff's* Carmina Burana, and *Ginastera's* Concerto for Strings.

12 OPERA BY REQUEST

Richard Strauss' The Woman without a Shadow, and The Love of Danae. 2:04 p.m. 3:04 ast; 3:34 nst.

12 FESTIVAL CELEBRATIONS

The Gerry Mulligan New Sextet with the CBC Hamilton Festival Orchestra.

13 SYMPHONY HALL

The Montreal Symphony: *Hétu's* 3rd Symphony, *Schumann's* Rhenish Symphony, and *Elgar's* Concerto in E minor (Denis Brott, cello).

Bill Hawes - Opera By Request

19 FESTIVAL CELEBRATIONS

The Armin Electric String Quartet at the CBC Ottawa Festival.

21 MOSTLY MUSIC

Soprano Leontyne Price: Spirituals, songs by *Handel, Schubert, Richard Strauss* and *Duparc*.

25 MOSTLY MUSIC

Vancouver Symphony with Pinchas Zukerman as conductor and violinist: *Schubert's* Rosamunde Overture and 2nd Symphony, *Vivaldi's* Four Seasons.

26 OPERA BY REQUEST

Season ends with listeners' favorite selections.

26 FESTIVAL CELEBRATIONS

Ends with The Birds and The Beasts, with the McGill Chamber Orchestra, duo-pianists Dorothy Morton and Esther Master, organist Gerald Wheeler and narrator Mignon Elkins.

CBC Stereo / November

1 MUSIC OF TODAY

Music all month from the International Rostrum of Composers and the Royan Festival. 10 p.m. 10:30 nst.

2 OPERA TIME

Louis Quilico guests on a program of solo albums. 9:04 p.m. 9:34 nst.

2 A LITTLE NIGHT MUSIC

Recorded by the Edmonton Symphony. 11:04 p.m. 11:34 nst.

5 IN CONCERT

Bach Harpsichord Concerti, with harpsichordists Mireille Lagacé, Réjean Poirier, John Grew and Christopher Jackson, flutist Jean Dérome and conductor Gerald Wheeler. 11:04 a.m. 11:34 nst.

5 AN INTERNATIONAL CHAMBER CONCERT

A new series with two hours of the pick of European festival and radio recordings. Followed by two hours From the Operetta House. 7:05 p.m. 7:35 nst.

7 ARTS NATIONAL

Beethoven Festival of Quartets and Trios continues Mondays. The Orford Quartet plays Op. 127 and Op. 18 No. 6. 4:04 p.m. 4:34 nst.

12 IN CONCERT

Bradford Tracey and Rolf Junghanns play fortepiano four hands.

14 ARTS NATIONAL

The Orford Quartet plays *Beethoven's* Great Fugue, and the Beaux Arts Trio plays Op. 70 No. 2.

20 THE DANCE

From London, Rudolf Nureyev discusses his new choreography of Romeo and Juliet, created for himself and the London Festival Ballet. With some of the *Prokofieff* score. 3:05 p.m. 3:35 nst.

26 CHICAGO SYMPHONY

James Levine conducts *Schoenberg's* Gurrelieder, with the Chicago Symphony Chorus. 4:05 p.m. 4:35 nst.

29 THE BEST SEAT IN THE HOUSE

Campfire — an outdoors musical documentary, and 17th century French-Canadian church music. 9:04 p.m. 9:34 nst.

30 OPERA TIME

Rossini's Tancredi. Guest: Garnet Brooks.

RADIO 740
STEREO 94.1 FM

For broadcast times of programs frequently listed, see first listing of relevant program.

ERIK SATIE, GYMNOPEDISTE

Satie.....Jorge Zulueta
Satie's Father.....Jacobo Romano
Satie's Mother.....Christina Moreira
Satie as a Child.....Beatrice Conrad-Eybesfeld

INTRODUCTION

Satie in his room

PART I

Scene I: "Longing", Satie as a youth and his parents

Scene II: "Le Chat Noir", Mama - dancing at home

PART II

"Embryons Desséchés", Satie's relationship to women - "Suzanne Valladon"

INTERLUDE

"Puvis Chavannes", static music by Satie

PART III

"Grotesque Transfiguration", Satie's death

FINALE

"Concert in Paradise"

Satie had a peculiar habit of looking at himself in the mirror for hours on end. Our show starts in this way. Then we introduce his parents, and Satie as a youth in a scene called "Longing". An emulation of a production in the cabaret "Le Chat Noir", with gay music, follows this scene. Satie once worked as a pianist in the Chat Noir cabaret in Montmartre.

The next part deals with how Satie related to women. His only known relationship was with Suzanne Valladon. Following this, the actors move in a way reminiscent of the pictures of Puvis de Chavannes, which are accompanied by 'static music' by Satie.

Satie's death is depicted in a scene described as "Grotesque Transfiguration", referring to Satie's attitude to life. Satie called himself a "Fantaisiste", a word he himself invented. One could never tell by Satie's way of expressing himself whether he was serious or joking.

The following works by Satie will be heard:

Gnossienne 4 et 5
Rag-Time (Parade)
La Belle excentrique
Morceaux en forme de poire
Intermezzo américaine
Aubade
Embryons desséchés
Le Piège de Méduse
Deux Chansons
Sport et Divertissements
Relâche
Gymnopédies
Pièce froides
La plus que lente (Claude Debussy)

ERIK SATIE

Satie was born in Honfleur, France in 1866 and died in Paris in 1925. He received his first piano lessons from a church organist in Honfleur and after moving to Paris in 1878, studied at the Paris Conservatory, but with little success (he was dropped at one point, although later readmitted).

In 1898 he moved to the Parisian suburb of Arcueil-Cachan, where he lived in self-imposed poverty (he later became a member of the Radical-Socialist party) for the rest of his life. About this time he also went into semiretirement, composing less than ten works over twelve years.

Satie's output was limited to some 70 works, most

of them short and none over a half hour duration. The largest single body of music is for piano (over 30 pieces).

Because his music lacks many of the elements that give musical and/or dramatic unity to the traditional Western musical styles, Satie's music often gives the impression of being simple and static. However, an ironic vein was very prominent in Satie, and is characterized by extreme modifications of traditional forms which much later were to influence the composers of the avant-garde. His Gnossiennes (1890) is written without bar lines and contains incongruous verbal instructions that have no real relation to the music, a device Satie later used fairly often. Vexations (1892) for piano, consists of only 120 notes, taking 80 seconds to play and must be (according to the composer) played 840 times without interruption. Late in his life he worked on a deliberately unobtrusive "musique d'ameublement" (furniture music) intended to remain in the background. His score for the film interlude in Relâche (1924) is an example of this type of music, and also one of the earliest film scores.

Largely oriented towards a total-art esthetic, although in a non-Wagnerian way, Satie's major stage works include ballets which brought together the talents of other important artists: Parade (Cocteau, Picasso, Massine), Relâche (Francis Picabia and the filmmaker René Clair) and Mercure (Picasso, Massine).

Satie's reaction against heaviness in music led him to attack serious traditions in a manner that foreshadowed the dadaist movement and, later on, the music of John Cage. He was also the inspiration for the famous composers' group "Les Six", as well as L'Ecole d'Arcueil.

Refreshments will be available during the intermission in the lobby of the Fine Arts Building adjoining the auditorium.

PERFORMING ARTS SERIES OF YORK UNIVERSITY

presents

THE YORK WINDS

with guest soloist:

JUDY LOMAN - HARP

January 19, 1978, 8:30 p.m.

Burton Auditorium

- ADMISSION FREE -

SIEGFRIED ÜBER ALL

Cast in order of appearance:

The Master/Servant: Loge/Mime.....Jorge Zulueta
The Professor: Wotan.....Jacabo Romano
His Helpers:
Erda/Brünnhilde/Lindwurn.....Christina Moreira
Sieglinde/Siegmund/Siegfried...Beatrice Conrad-Eybesfeld

Invented scenes to Richard Wagner's "Ring of the Nibelung"

The events take place in San Paulo, Brazil, in the home of a rich industrialist.

PRELUDE

Preparations for the Feast(Concert)

SCENE I

Arrival of the Professor and his Helpers

SCENE 2

The Gods Disclose their Identity

SCENE 3

The Toast

SCENE 4

Final Rehearsal of a Scientific Experiment

SCENE 5

Introduction of Sieglinde/Siegmund

SCENE 6

The Misunderstanding Affects Everyone

SCENE 7

Marking out the Field of Battle, the Ride of the Valkyries, the Disobedience of Brünnhilde and Duel

SCENE 8

The Laying out in State of Siegmund and the Lament of the Gods

SCENE 9

Judgement, Punishment and Farewell

SCENE 10

Fire and Dream. Three Questions, Three Things

INTERLUDE

A Chess Game

SCENE 11

Siegfried's Birth, Childhood of the Hero: Mime and the Robot

SCENE 12

The Siesta: Brünnhilde Awakes in a Dream

SCENE 13

The Lindwurn: Death and Transfiguration

SCENE 14

The Letter

SCENE 15

Physical Exercises of the Hero

SCENE 16

The Dream is Ended

SCENE 17

Again Siegfried

SCENE 18

Unrest in the Salon, Brünnhilde's Sacrifice and Siegfried's Death

SCENE 19

A Pause. Music

SCENE 20

The Guests say Farewell. The Servant puts the Salon into Order

Notes on Siegfried Über All:

With our work we are attempting a concentrated, denser version of the Ring of the Nibelung.

Siegfried is everywhere; there have been heroes in all times. He is on earth, above the earth with the gods (from whom he comes and to whom he feels equal), and in the world of the subconscious or irrational events. Siegfried is God and Tarzan simultaneously, always and everywhere invented by people who transfer their dreams, longings and difficulties to him.

Out of four operas, we have made a single work. This is possible because we have limited ourselves to the points of intersection of the psychic course of events. On the basis of the sources of information available today about the emergence of the myths of mankind in general and the life of Richard Wagner in particular, psychoanalysis permits us to generalize mythological ideas. Thus, we have taken the Scandinavian-Germanic myths on which Wagner's text is based, transmitted them to another level, and looked at the work through today's eyes.

Wagner himself, after his youth, lived in several quasi-mythological constellations, for instance, the well-known 'love triangles' that (unconsciously or consciously) went into the Ring. We now attempt to crystallize them and bring them out again: not from a personal viewpoint, but in a general, human way: not settled in the legendary time of the old Germanics: not specifically in the 19th century either, but rather, timeless.

Place: everywhere. Then, as now, as tomorrow, there are those doing evil or those doing good, and those determined to do everything or nothing. The hero reflects the many facets and the ambivalence of the human soul. From this point of view, parallels can be drawn across time and space, for example: Siegfried's mythological journey (the Odyssey): the always relevant symbols, for instance, the tree and the sword are always masculine signs, while water and the ring are feminine:

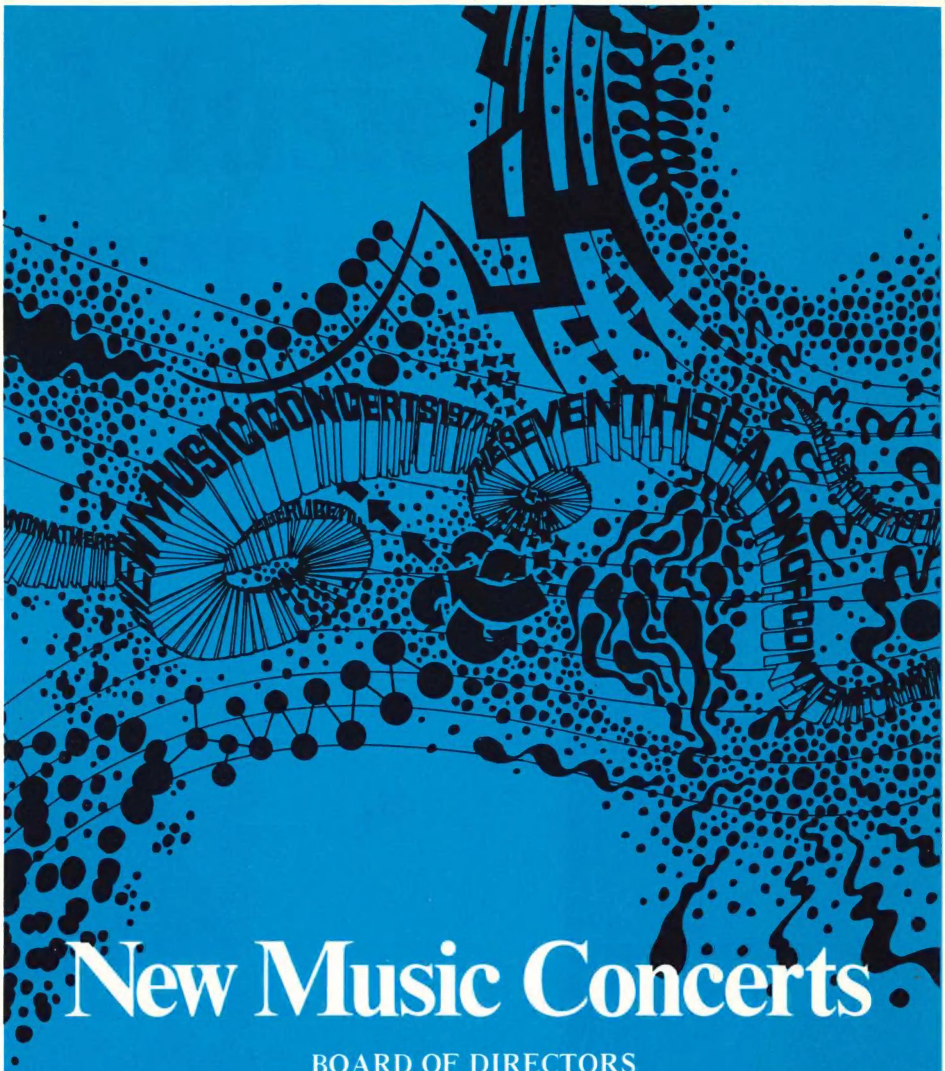
also, incestuous relations are found between gods in all myths of all cultures. The same goes for the three levels of happenings in the Ring: the world of the gods (Valhalla), the world of man, and the kingdom of the underworld (the dwarves) are found in the old as well as in modern imagination.

The musical part is conceived as follows:

Wagner wrote the libretto for the four operas of the Ring before composing any of the music, working his way backwards through the sequence of events, beginning with Siegfried's death - Götterdämmerung, followed by Siegfried, Die Walküre, and finally Das Rheingold. Once the librettos were finished, he then composed the music starting with Das Rheingold, followed by Die Walküre, Siegfried and Götterdämmerung. Being aware that Wagner worked his way through the Ring twice, once in each direction, we also do it in both directions, but at the same time.

Our play begins with the leitmotif of Siegfried's death (Götterdämmerung) and goes on to Siegfried, Die Walküre, and finally to Das Rheingold, where, the pianist plays in retrograde order, so that his last sound is actually the first note of Das Rheingold. But at the same time, tapes from the Ring are heard, in the usual order of the musical drama, beginning with Das Rheingold and ending with Götterdämmerung. And in this order, the actors also play their scenes.

Therefore, the music consists of two sequences, each running in a different direction. These meet about three quarters of the way through the drama, at which point a new musical dimension is created (lasting about five minutes). It is here that the music of Franz Liszt is added. Liszt is heard from one source and Wagner from two, the triangle of sound correlating to the relationship between Liszt, Wagner and Cosima. (Cosima was Liszt's daughter and became Wagner's wife.)



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