

New Music Concerts



1978-79 Season
program



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New Music Concerts

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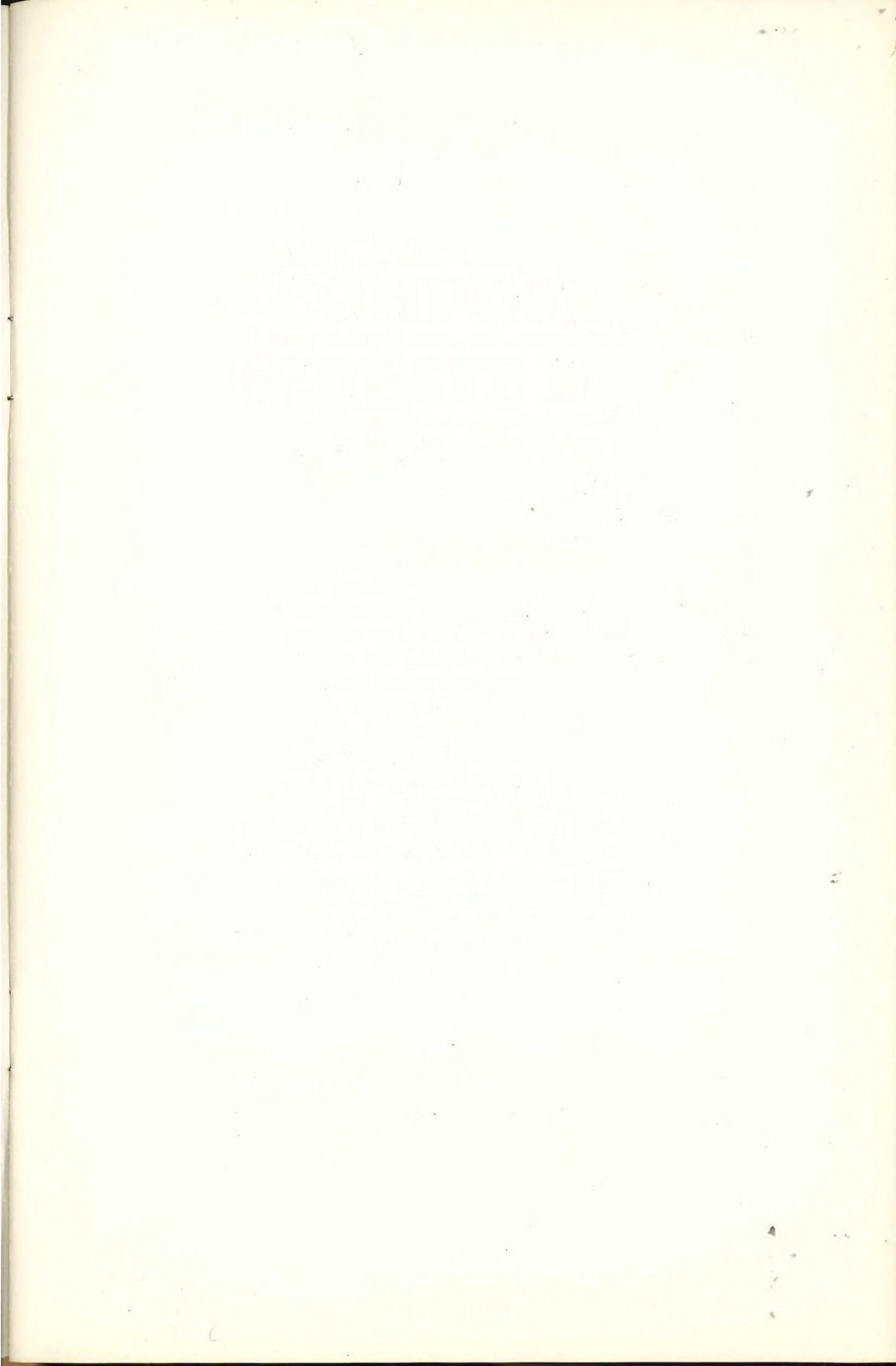
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New Music Concerts gratefully acknowledges the generous support of the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, the Toronto Arts Council and the Canadian Broadcasting Corporation.

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CAPAC: HELPING CANADIAN COMPOSERS CREATE NEW CANADIAN MUSIC.

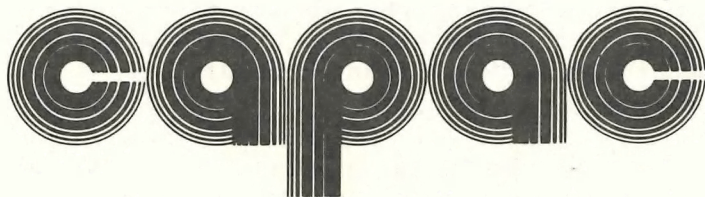
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It's a varied and surprising group of composers for whom we work — it includes Glenn Gould and Gordon Lightfoot, John Weinzweig and Dan Hill, Norma Beecroft and Galt MacDermot, the writers for half a hundred rock bands and many of the composers whose work is being showcased in this series of New Music concerts.

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.

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TONIGHT'S GUEST ARTISTS

DEBORAH JEANS

Deborah Jeans is a native of Nova Scotia. She came west to study with Irene Jessner at the University of Toronto Faculty of Music, where she graduated with distinction in 1971. Miss Jeans continued her studies with the University's Opera Department, and later studied in Italy with Giuletta Simionato and Luigi Ricci.

Miss Jeans has performed with the Canadian Opera Company on tour and in its regular season: she has sung Xenia in Boris Gudonov; Nedda in I Pagliacci; and Masetta in La Boheme. Notices that she received in these roles all make special mention of the richness of her voice, and the communicative power of her stage presence.

Deborah has been the recipient of several awards. Most recently, she completed the 1977 Merola Opera Program, San Francisco Opera, where she was the only regional winner from Canada, and in the fall of 1977, Miss Jeans was a semi-finalist in the 1977 CBC Talent Festival.

ADRIAN PECKNOLD

Adrian Pecknold has to his credit a very long list of impressive appearances in Canadian theatre and television. He is perhaps best known as founder of the Canadian Mime Theatre. From 1969 to 1976, Mr. Pecknold was artistic director and lead Mime in this highly successful company.

Mr. Pecknold has also been active as a teacher of mime and acting techniques, and is currently completing a very informative book on the subject, tentatively entitled Mime for the Actor.

New Music Concerts is pleased to present
Adrian Pecknold this evening in the role of the Mime
in Sylvano Bussotti's La Passion selon Sade.

ALEX NAGY

Mr. Nagy was born and educated in Czechoslovakia. His experience as a stage designer is impressive: he has worked with the Canadian Mime Theatre, Classical Stage Productions and Aladdin Theatre.

Mr. Nagy is also a writer and a director. His work The Lamplighter, a full-length mime-play, was produced at the National Arts Centre in 1971; and he has written for and directed the Canadian Mime Theatre.

Alex Nagy is now a freelance director and designer.

Canadian Electronic Ensemble

COMING: LIVE ELECTRONIC MUSIC WITH THE CEE

Thursday November 16

Guest artist Howard Knopf, clarinet
New works by Larry Lake, Steve Tittle,
Peter Koprowski

Thursday December 14

Guest artists Mary-Jo Maur, Judy Langmuir
(voices). New works by David Grimes, Derek
Healey, Gayle Young

9:00 p.m. Toronto Free Theatre, 26 Berkeley Street
Tickets-Adults \$5.00, Students \$4.00 phone 864-9994

NEW MUSIC CONCERTS

NEXT PROGRAMS

KARLHEINZ STOCKHAUSEN

Saturday January 13, 1979

8:30 p.m., MacMillan Theatre

Edward Johnson Building, Faculty of Music
University of Toronto

Canadian premiere of Mantra for two pianos and
electronics.

performed by: ALOYS and ALFONS KONTARSKY

Sunday January 21, 1979

8:30 p.m., MacMillan Theatre

Edward Johnson Building, Faculty of Music
University of Toronto

Two Canadian premieres:

Amour, for solo clarinet and Michael's Trip
Around the Earth, for chamber ensemble.

guest artists: SUZANNE STEPHENS (clarinet)
and MARKUS STOCKHAUSEN (trumpet)

Adults \$5.00 Students and Seniors \$3.00
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are going quickly.

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Subscriptions include tickets to four lecture/concerts.
The first lecture/concert is November 4, 1978 at
8:30 p.m. in Innis College Town Hall, and features
composer JARMO SERMILA in a discussion (with
musical illustrations) of Finnish music since 1945.

PROGRAM

Saturday October 28, 1978, 8:30 p.m.
Mac Millan Theatre, Edward Johnson Building
University of Toronto

SYLVANO BUSSOTTI

** Solo from La Passion selon Sade (1965-6)

Barbara Bolte - oboe
Larry Cherney - oboe d'amore
Harcus Hennigar - horn
Doug Stewart - flute
Susan Prior - recorder
David Heatherington - cello
Heather Spry - harmonium
Garth Beckett - piano
Boyd McDonald - piano
Charlotte Moon - harp
Russell Hartenberger - percussion

MICHELINE COULOMBE SAINT-MARCOUX

* Regards (1978)

Larry Cherney - oboe
Paul Grice - clarinet
Paul Armin - viola
Peter Schenkman - cello
Joel Quarrington - double bass
Cameron Walter - trombone
Charlotte Moon - harp
Mark Widner - piano
Russell Hartenberger - percussion
James Montgomery - electronics

INTERMISSION

SYLVANO BUSSOTTI

** La Passion Selon Sade (1965-6)

Barbara Bolte - oboe
Larry Cherney - oboe d'amore
Harcus Hennigar - horn
Doug Stewart - flute
Susan Prior - recorder
David Heatherington - cello
Heather Spry - organ
Garth Beckett - piano
Boyd McDonald - piano
Charlotte Moon - harp
Russell Hartenberger - percussion

Deborah Jeans - Justine/Juliette
Adrian Pecknold - La Comparasa (mime)

David Fallis
Carol Essex - voices
Patricia Griffin

Alex Nagy - lighting and design
Fred Peruzza - technical assistance

* Canadian premiere

** World premiere

Both works are conducted by Robert Aitken.

Deborah Jeans and Adrian Pecknold appear courtesy
of the Canadian Actors' Equity Association.

PROGRAM NOTES

MICHELINE COULOMBE SAINT-MARCOUX

Micheline Coulombe Saint-Marcoux was born in 1938. Her teachers included Francois Brassard, Claude Champagne, Gilles Tremblay, and Clermont Pepin in Canada and Gilbert Amy and Pierre Schaeffer in France. She won the Prix d'Europe in 1967. On a Canada Council fellowship in 1969, she studied electronic music in Paris. Her Heteromorphie (1970) was commissioned by the Montreal Symphony Orchestra. Her Miroirs (1975) was performed by New Music Concerts in 1977. She has gained a reputation as one of the principal figures in current Canadian music especially for her use of Martenot waves and other more contemporary electronic devices. Regards was commissioned by New Music Concerts and bears a joint dedication to Robert Aitken and Norma Beecroft. In the score, gestures and facial attitudes are laid down for members of the ensemble alongside the musical phrases they are to play, thus making the document both a score and a scenario, and lending the work itself a musico-theatrical character. The composer's notes appear below in a translation by Veronique Robert.

"The creator, in a state of perpetual evolution, is an actor constantly learning or re-learning his part. Having broken away from the world of known, organized and common entities, he is an active participant in a multitude of ever-changing situations, in a kind of large 'improvisation' where the rules of the game rest on the most basic laws governing the behaviour of every social being. In this chaos, in this seemingly anarchical but extremely rich and stimulating life, all the components are never determined in a definitive manner.

"Regards is a continuous search for the self, not in a narcissistic way, however, but inside the other person, inside the space facing us: Regards, visions engendered by the gesture which they control and modify through an ever more orientated and directed purpose. The work deals with the simultaneity of the gesture (driving force) and of the awareness of the power given to this gesture within time (instantaneity, slowing down of pace, fixity, absence of time) and space (here considered as the fifth parameter of the sound phenomenon).

"The instruments, divided into three families, are positioned in the playing area so as to provoke reactions which follow a 'visual' sound trajectory, outlining a multitude of triangles, which converge toward the harp, the energy centre of the piece.

"The magnetic tape is made up of electronic sounds, with the exception of a section based on electronically manipulated 'quotations' of some of my instrumental pieces and, along with the harp, it functions as a catalyst. The musicians recite the following texts, which reflect and elaborate on the spirit of the musical 'quotations':

douces souvenirs
instants fugitifs, silence
rêves en fuite
fissures du passé
souvenirs en sillages
réminiscences, traces

(sweet memories
fugitive moments, silence
fleeting dreams
breaks of the past
memories in tracks
remembrances, traces)

"Moreover, they must control a wide spectrum of attitudes, expressions and movements, all precisely indicated, which lead them to gradually discover, along with the others and through the others, the rapport between the gesture and the ensuing result.

"The score of Regards evolves through a succession of alternating states along a path going back to the original impulses in the act of music making.

"The 'quotations' section of the work was composed at the Stiftelsen Elektronmusikstudion in Stockholm, whereas the tape was realized at the Instituut Voor Psychoacustica en Elektronische Muziek in Ghent."

SYLVANO BUSSOTTI

Sylvano Bussotti was born in 1931. Among his teachers were Luigi Dallapiccola for piano and Max Deutsch for musical analysis, but in composition he was largely self-taught. He received prizes from the Societa Italiana di Musica Contemporanea in 1961, 1963, and 1965. He spent the season 1964-5 in the United States on a Rockefeller Foundation grant. Other awards have included a prize from the Venice Biennale in 1967 and the medal of the "Toscani d'oggi" in 1974. Bussotti has been at various times a painter as well as an actor, designer, and director in film, television, and theatre, both with existing companies and with his own performing ensemble L'Opera. His directing experience falls into three categories: a) his own works, referred to under the group designation of Bussottioperaballets; b) modern and avant-garde works of musical theatre by Stravinsky, Poulenc, Ghedini, Berio, Cage, Feldman, and others; and c) standard operas and ballets by Monteverdi, Piccinni, Donizetti, Puccini, Debussy, Falla, and others.

Despite the impressive versatility of his talent, he had produced fifty musical compositions already by the time he was thirty years old. These run a wide gamut from the Trio in A minor of his teenage years to the graphic compositions, often with texts and theatrical action, on which formed his early professional reputation. His innovations in graphic notation, no doubt a product of his work in visual arts, became known almost more widely than the works themselves in the early 1960s. The graphic devices are often a unique way of symbolizing that "wealth of private references" which has been noted in Bussotti's music. Bussotti's main works for the musical theatre are La Passion selon Sade (1965-6); Lorenzaccio, "a melodramma romantico danzato" (1968-72); Bergkristall, a ballet (1972-3); SyroSadunSettimino, an "operino monodanza" (1973-4); Ogetto amato "mitologie danzate" (1975); and Nottetempo, a dramma lirico (1975-6). La Passion selon Sade has been produced under the composer's direction in Palermo, Paris, New York, Karlsruhe, Stockholm, and Geneva.

The title refers to the musical settings of the gospel descriptions of the Passion of Christ, by Lutheran composers of the 17th and 18th centuries, especially J. S. Bach, and also to the works of Donatien Alphonse Francois, Marquis de Sade (1740-1814), the French soldier and writer, from whose name the term "sadism" was derived, thanks to his depictions of physical and psychosexual cruelty. Bussotti's work is roughly contemporaneous with Peter Weiss' play The Persecution and Assassination of Jean-Paul Marat (Marat/Sade) (1965).

La Passion selon Sade is elaborately subtitled as follows: "Mystere de chambre with tableaux vivants, preceded by Solo with Rara for two performers and Phrase for three." Solo and Rara are distinct and separate concert pieces, the former either for solo organ or for various ensembles, the latter for mime and solo flute. The Tableaux vivants also maintain an independent concert life in a version for two pianos. Such interrelations between various works are highly characteristic of Bussotti's style.

One description of La Passion selon Sade calls it a "staged concert". Lighting, actions, costuming, and libretto fragments (in French, by the composer) are graphically represented in the script/score, some typical pages of which are reproduced. The participants--a mezzosoprano (with two personae, Justine and Juliette), a mime, a baby (or doll), and a dozen or so instrumentalists--are required to perform as actors, musicians, and even composer/authors in the realization of the piece. It draws on traditional genres of chamber music, mime, tableaux vivants, and slide show, combining them in new forms with the use of more recent principles of various arts--notably those of the mobile, the assemblage, and the happening (this English-language term is specifically employed for the section preceding Rara).

Notes and illustrations compiled by
John Beckwith.

Tap
m.

Handwritten musical score for a piano piece. The score is written on ten staves. The first staff is for the right hand (R.H.) with harp gliss. The second staff is for the left hand with R.H. (likely a typo for R.H. or a specific instruction). The score is divided into measures with time signatures: 3/4, 3/4, 3/4, 4/4, 4/4, 4/4. The tempo is marked 'Moderato' and the conductor's instruction is 'Nervous conducting, not too large motions'. The score includes various musical notations such as notes, rests, dynamics (p, f, mp), and articulation marks. There are also handwritten annotations like 'all suddenly look at harp and back to their piece' and 'all suddenly excited'. The score ends with a double bar line and a fermata.

From score of Regards by Saint-Marcoux

M (libretto)

M.B. tutte le indicazioni di tempo movimenti si passano d'ora ad ora VOCE (col. 12) (col. 13) (col. 14) (col. 15) (col. 16) (col. 17) (col. 18) (col. 19) (col. 20) (col. 21) (col. 22) (col. 23) (col. 24) (col. 25) (col. 26) (col. 27) (col. 28) (col. 29) (col. 30) (col. 31) (col. 32) (col. 33) (col. 34) (col. 35) (col. 36) (col. 37) (col. 38) (col. 39) (col. 40) (col. 41) (col. 42) (col. 43) (col. 44) (col. 45) (col. 46) (col. 47) (col. 48) (col. 49) (col. 50) (col. 51) (col. 52) (col. 53) (col. 54) (col. 55) (col. 56) (col. 57) (col. 58) (col. 59) (col. 60) (col. 61) (col. 62) (col. 63) (col. 64) (col. 65) (col. 66) (col. 67) (col. 68) (col. 69) (col. 70) (col. 71) (col. 72) (col. 73) (col. 74) (col. 75) (col. 76) (col. 77) (col. 78) (col. 79) (col. 80) (col. 81) (col. 82) (col. 83) (col. 84) (col. 85) (col. 86) (col. 87) (col. 88) (col. 89) (col. 90) (col. 91) (col. 92) (col. 93) (col. 94) (col. 95) (col. 96) (col. 97) (col. 98) (col. 99) (col. 100) (col. 101) (col. 102) (col. 103) 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[toy] me plein que tant de feus portants,
en tant d'endroits d'iceux mon cœur tantant,
n'en est sur [toy] volé quelque estincelle.

Prenda-le

per il testo, vedi anche la sua indicazione e per a pag. 5

S

11 in scena, ora, anche dopo, per il, per il, per il, per il

From score of La Passion selon Sade by Sylvano Bussotti



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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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