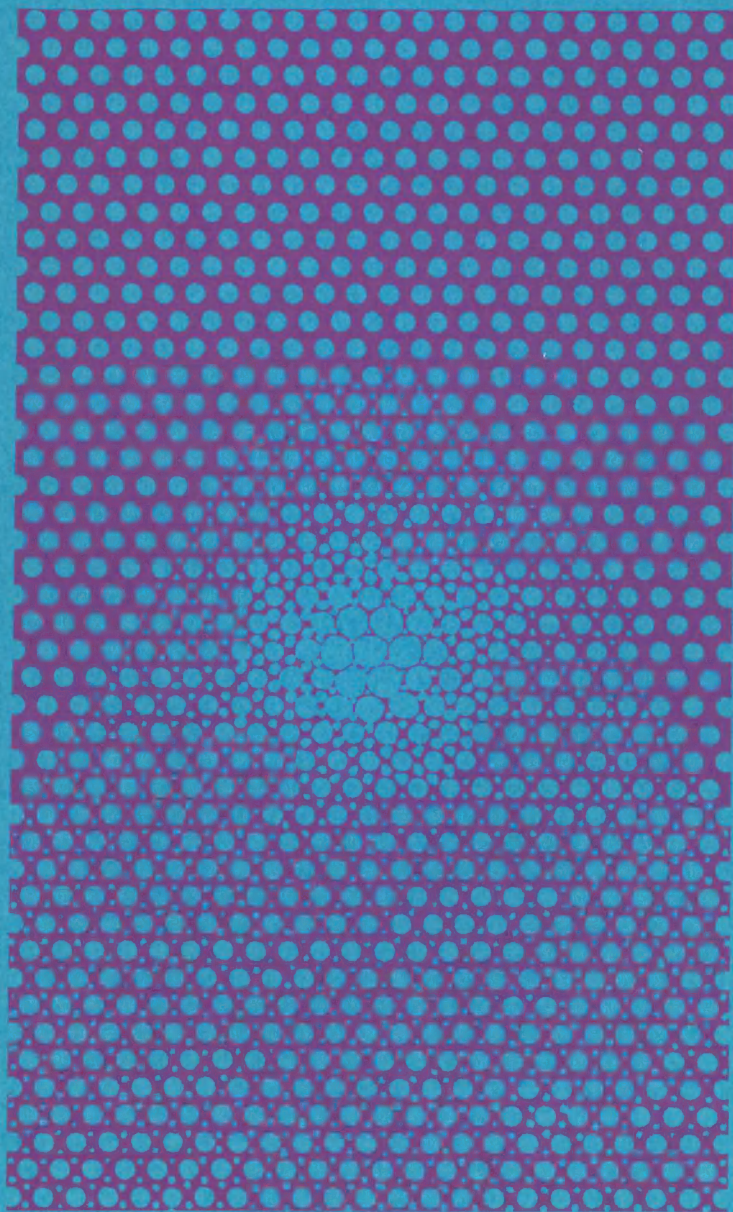


10/62/72

NEW MUSIC CONCERTS





PROGRAMME

MUSIC FOR
THE MORNING
OF THE WORLD (1970)
R. Murray Schafer (b. 1933 –)
For mezzo-soprano
and tape

Mezzo-Soprano—Phyllis Mailing

INTERMISSION

I/O: A RITUAL
FOR 23 PERFORMERS
Roger Reynolds
For nine female singers,
nine male mimes,
two flutes,
one clarinet

SINGERS

Angela Antonelli
Mary Carr
Marie Complak
Cleone Duncan
Mary Lou Fallis
Mary Morrison
Patricia Harton
Patricia Rideout
Donna Small

FLUTES

Robert Aitken
Karen Reynolds

CLARINET

Howard Knopf

MIMES

Bob Bauer
John Fodi
Christopher Ford
David Grimes
Gary Hayes
James Montgomery
Marjan Mozetich
David Nichols
Alex Paulk

VOCAL COACH

Piotr Koprowski

MIME COACH

Adrian Pecknold

TECHNICIAN/PERFORMERS

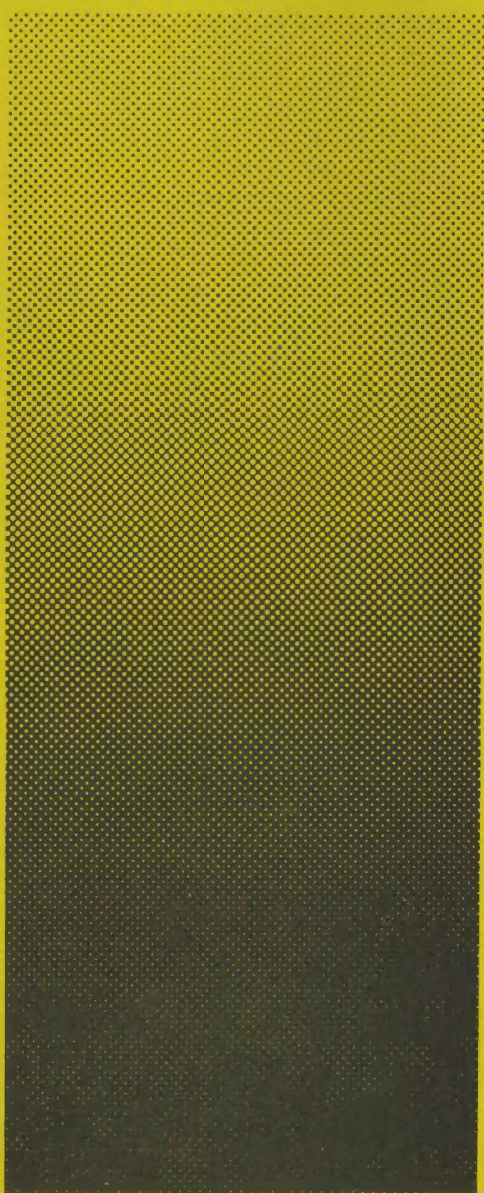
David Jaeger
Larry Lake

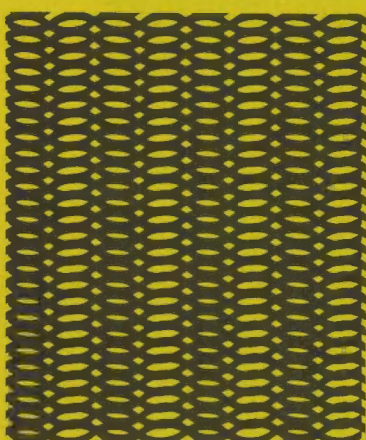
TECHNICIAN

David McKenzie



Music For The Morning Of The World



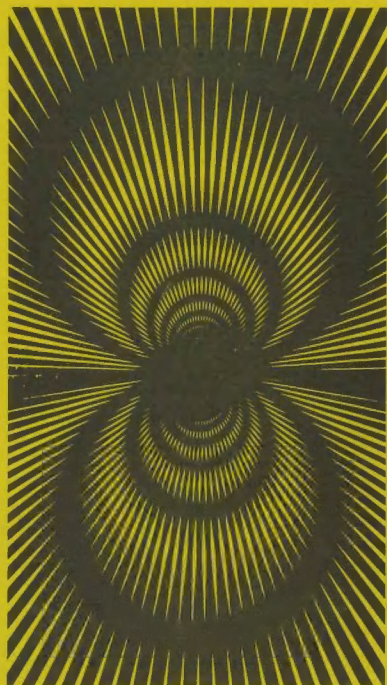


Programme Notes
R. Murray Schafer

Music For The Morning Of The World was commissioned by La Société de Musique Contemporaine de Québec in 1970. It was inspired by a trip to Turkey and Iran in 1969. It is the second composition to have been thus inspired; the first was the large scale orchestra work *Divan i Shams i Tabriz*.

The two works are eventually to be set together and completed by a third orchestral movement to form an extended triptych of mystical character.

Both *Music For The Morning Of The World* and the *Divan i Shams* derive their direct inspiration from the thirteenth century sufi mystic Jâlal al-Din Rûmi. A Persian by birth, Rûmi founded the dervish movement with its headquarters in Konya, Turkey. In his poetry passionate physical love is fused with religious ecstasy and mystical union with God. The *Divan i Shams*, which derives its name from one of Rûmi's collections of poems,



employs an original Persian text, chanted by six singers. *Music For The Morning Of The World* employs a conflation of several of Rûmi's writings, translated into English.

The work is lengthy; meditative, with ecstatic outbursts. It takes the form of an extended vocal solo, accompanied by a four track tape, with speakers in the four corners of the auditorium. Several deliberate spacial effects are employed. During the opening minutes of the tape, long soft sounds slowly cross the audience in patterns designed to suggest a cruciform. As the singer announces the whirlpool of love, the sound gradually assumes a swirling motion becoming faster and faster until eventually doppler effects result from rapid switching effects. Later sections employ hovering or slowly oscillating effects.

The texts come from Rûmi's Discourses, from his *Divan i Shams i Tabriz*, and from his *Masnavi*.

Murray Schafer is a professor at Simon Fraser University, and is respected all over the world for both his music and his books on music education.

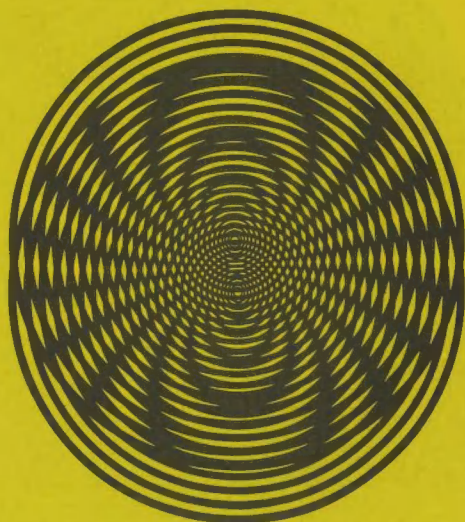


Programme Notes
Roger Reynolds

I/O: A Ritual
for 23 Performers

The score for *I/O* is a description of the relationships and attitudes that should exist between a group of 23 persons during a performance of the work. It is, in a sense, an invitation to collective expressivity rather than a predetermined series of specific events intended to argue the composer's viewpoint. Based on Buckminster Fuller's concept of *complementary opposites*, and in particular upon the wealth of relationships that exist between male and female, *I/O* involves an unusual level of *interdependence* where each performer is responsible to several roles.

Nine female vocalists function as an expressive, integrative *voice* in a humane sense. Nine male mimes become, as they travel about a maze-like pathway, a moving, adaptive, and idiosyncratic *score* that influences,

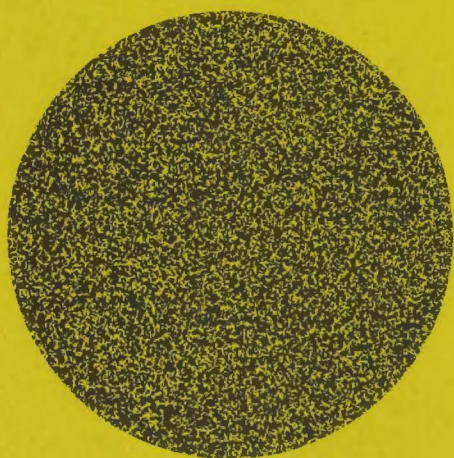


but cannot command, the other performers. Three instrumentalists and two electronics operators provide a supportive fabric of sound based upon the same 19 pitches that comprise the women's sung materials.

I have attempted to *enact* the overall pattern of male-female complementarity so as to include social and computer-logic implications. The web of inter-related roles results in a ritualized social microcosm, or, seen from another perspective, a humanized computer. Each performer has a selection of performance techniques or states into and out of which he or she may be switched by another participant.

NB: If the individual audience member wishes, he may participate in the performance in the following way: Consider two states of attentiveness:

- (1) totally receptive and relaxed, absorbing all that is happening without taking special note of any one element in the performance.



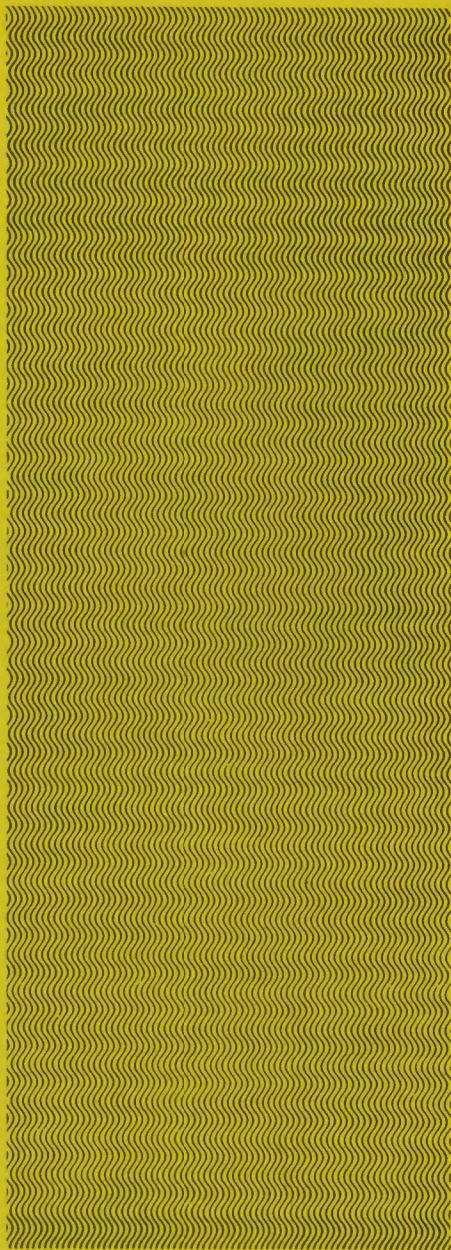
- (2) single-minded concentration on one element (a sound, a face, a moving figure, a projected image, a mirror-

reflected signal ...) this to the exclusion of all else.

Begin with (1). At the moment any particular element catches your attention, enter state (2), concentrating all your attention upon one item until it stops or you are distracted. Then immediately return to (1) and continue alternating between these extremes.

I/O consists of four main sections that are joined and delineated by three episodes of pre-verbal vocal expression: Anxiety, Anger, and Mirth. Specific performance conditions and materials apply to each of the major sections and they may be characterized as follows in terms of *outlook* and *reference*: first, growth/ocean; second, awareness/rhythms of the body; third, abundance/cities; fourth, tranquility/age.

— Roger Reynolds —



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NEW MUSIC CONCERTS



Concert Hall, Edward Johnson Building, 8:30 p.m.

**Thursday,
January 6**
Guest
conductor:
composer
Luciano Berio
El Mar La Mar
Sequenza VII
Differences
Air
Chemine 11

**Thursday,
February 10**
Guest
composer:
Roger Reynolds
Music For
The Morning Of
The World —
Schäfer
I/O: A Ritual
For 23
Performers —
Reynolds

**Thursday,
February 24**
Serenata —
Petrassi
Non
Consumiamo
Marx —
Nono
Headhunt —
Brant
Contrasts
For Six
Performers —
Beechroft
Nouvelles
Aventures —
Ligeti

**Thursday,
April 13**
Guest
composer
Globokar
Why Not —
Matsudaira
"Le Sifflement"
Des Vents
Porteurs
De L'Amour" —
Tremblay
Discours 11 —
Globokar
Signale —
Nordheim
Accord —
Globokar

**Thursday,
May 4**
Sequences —
Hawkins
Piece For Me —
Bedford
Eucalypts —
Takemitsu
String Quartet —
Cherney
Ancient
Voices Of
Children —
Crumb

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