

NEW MUSIC CONCERTS 1982-83



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# NEW MUSIC CONCERTS

Artistic Director: Robert Aitken

*presents*

COMPOSERS: **ROBERT ERICKSON**

**EDWIN HARKINS**

**HARKINS/LARSON**

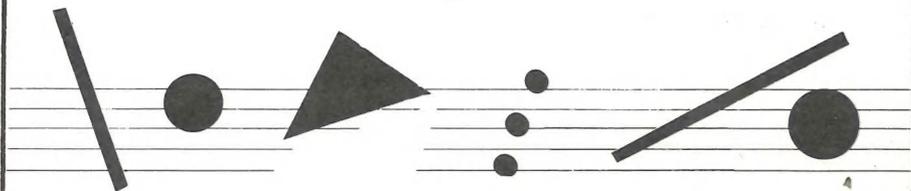
**ROGER REYNOLDS**

GUEST ENSEMBLE: **[THE]  
HARKINS/LARSON**

December 4, 1982

8:30 P.M.

Royal Ontario Museum Theatre



P R O G R A M

KRYL (1977)

ROBERT ERICKSON  
(U.S.A.)

EDWIN HARKINS, trumpet

THE PALACE (1980)

ROGER REYNOLDS  
(U.S.A.)

PHILIP LARSON, voice

I N T E R M I S S I O N

VOLDY (1982)

HARKINS/LARSON  
(U.S.A.)

an audio visual/music-theatre presentation

EDWIN HARKINS, trumpet

PHILIP LARSON, voice

For [THE] ALAN JOHNSON, STAGE MANAGER AND  
LIGHTING DESIGNER.

For NEW MUSIC CONCERTS:

RON LYNCH - SOUND ENGINEER

STEVEN SMITH - STAGE MANAGER

PETER MCKINNON - LIGHTING DESIGNER

EDWARD KENNEDY - ASSISTANT

## EDWIN HARKINS

EDWIN HARKINS holds degrees in both performance and composition and has taught at the New England Conservatory of Music. He has been a performing member of the Contemporary Chamber Players in Chicago, the Center for New Music in Iowa City and the Center for Music Experiment in La Jolla. For the last several years he has been a faculty member at the University of California, San Diego, while playing in SONOR, a contemporary music group, and touring Europe, the U.S. and Canada with the Extended Vocal Techniques Ensemble. Presently he is writing a book on contemporary trumpet techniques.

## PHILIP LARSON

PHILIP LARSON has performed and recorded with the New Music Choral Ensemble, Group for New Music, Pomerium Musicae and the Bach Aria Group. He has taught at the University of Illinois and the University of California at San Diego. Presently he is co-director of UAL, a music-theatre ensemble. In addition to touring with the Extended Vocal Techniques Ensemble and HARKINS & LARSON [THE], Mr. Larson is a frequent soloist with SONOR.

## ROBERT ERICKSON

In addition to being an active proponent of contemporary music techniques, Robert Erickson has distinguished himself as a composer, teacher and author. He began playing the piano at the age of five, and the piano at ten. Although he started composing while still a child, he did not decide to become a composer until his mid-twenties. In 1936, Mr. Erickson met his principal teacher, Ernst Krenek, by which time he was already working with twelve-tone techniques. He received an M.A. from Hamline University in St. Paul, Minnesota in 1947, and taught at St. Catherine College. Mr. Erickson moved to California in 1953, and taught at the San Francisco Conservatory from 1957 to 1966. He has been at the University of California at San Diego since 1966.

His music is published by Presser and recorded by A.R. and Ars Nova.

"When I was about twelve years old the famous cornetist, Bohumir Kryl, brought his touring band to Marquette, Michigan. They played in the great barn-like auditorium of Northern State Teacher's College, and I was lucky enough to attend. Kryl was a dazzling player, with a smooth liquid technique and a remarkably sweet tone. He made everything sound easy, even the low tones (in the trombone range) that he introduced into the cadenza of the Carnival of Venice. I was literally astounded to hear that cadenza; some automatic mechanism of memory must have ordered "Print!", for I never forgot those sounds.

I learned more about low notes from the trumpeter, Jack Logan, sometime in the late sixties. During the sixties I also became more and more intrigued with hockets and compound melodies of all sorts, and, mostly in solo pieces, with bent tones, wild tones, and tones between the cracks of the official twelve.

These interests and others converged in the making of this piece, producing in the process many technical problems that needed to be worked out with Edwin Harkins over a period of several months, making it a markedly tandem creation. "

notes by the composer.

ROGER REYNOLDS (U.S.A.)

ROGER REYNOLDS is active as a composer with various media: vocal, orchestral, instrumental, and theatrical. Recently, his long-standing interest in quadraphonic tape, often combined with instrumental forces, has led to an involvement with computer synthesis and with the processing of natural sounds by digital means.

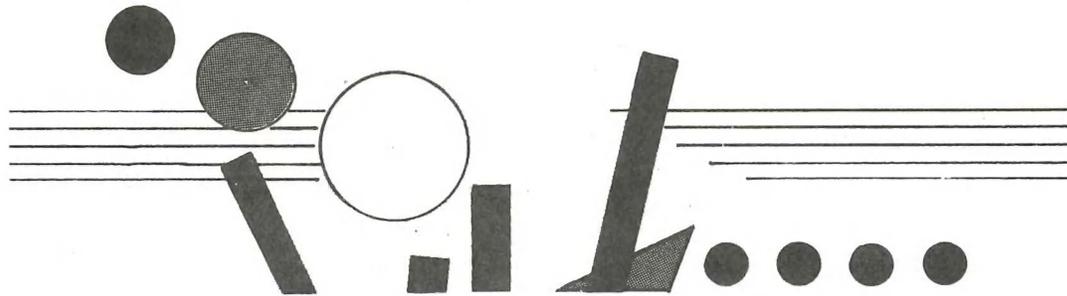
REYNOLDS' music is often concerned with a dramatic or supra-real image as an original compositional impetus, as a text that underlies or is set by a work. Theatre and the computer both offer enticing opportunities for enlarging the scope of our sonic, and our imaginative experience.

His music is published by C.F. Peters Corporation and recorded by Nonesuch, New World and CRI.

The Palace combines the computer-processed speaking voice of singer Philip Larson with a live vocal line that alternates between the lyrical countertenor register and that of a dramatic baritone. Based upon the singular poem of the same title by Jorge Luis Borges, the work explores different aspects of and different perspectives upon his words. In particular, two ideals guided the vocal approach to the original reading of the text for recording, its processing on the computer system, and the live, lyrical lines: active authority and reflective authority. The first is vivid, evolutionary, virile, assertive; the second, muted, stable, retiring, serene. A set of two imaginary vocabularies was derived from the Borges poem, one for the countertenor segments with their central ornamentation, the other for those in the constantly inflected lower dramatic baritone register. By the close of the piece, the vocalist's utterances, at first unintelligible, though structured, become explicit: "I know that I am not dead."

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**NEW MUSIC CONCERTS** 24 Mercer Street, Toronto, Ontario, Canada M5V 1H3 Tel (416) 593-0436

THE PALACE

text by JORGE LUIS BORGES  
(translated by Alastair Reid)

The Palace is not infinite.

The walls, the ramparts, the gardens, the labyrinths, the staircases, the terraces, the parapets, the doors, the galleries, the circular or rectangular patios, the cloisters, the inter-sections, the cisterns, the ante-rooms, the chambers, the alcoves, the libraries, the attics, the dungeons, the sealed cells and the vaults, are not less in quantity than the grains of sand in the Ganges, but their number has a limit. From the roofs, toward sunset, many people can make out the forges, the workshops, the stables, the boatyards and the huts of the slaves.

It is granted to no one to traverse more than an infinitesimal part of the palace. Some know only the cellars. We can take in some faces, some voices, some words, but what we perceive is of the feeblest. Feeble and precious at the same time. The date which the chisel engraves in the tablet, and which is recorded in the parochial registers, is later than our own death; we are already dead when

nothing touches us, neither a word nor a yearning nor a memory. I know that I am not dead.

This piece was originally performed in St. Paul, Minnesota in 1979 as part of a contemporary music festival in conjunction with State Public Radio. It derives much of its material from the text "Or the vane hours ..." by Robert Ghelding and includes a quote from "Large Kascino" by Wally Hemos-Peru.

notes by the composers.



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text by the composer

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## NEW MUSIC CONCERTS

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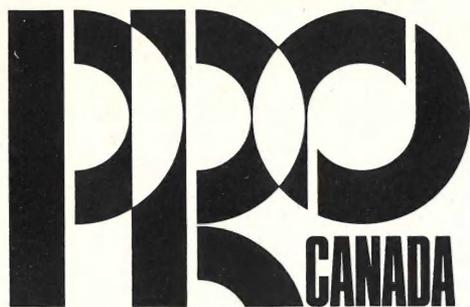
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

The Composers, Authors and Publishers Association of Canada



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