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NEW MUSIC CONCERTS

Artistic Director: Robert Aitken

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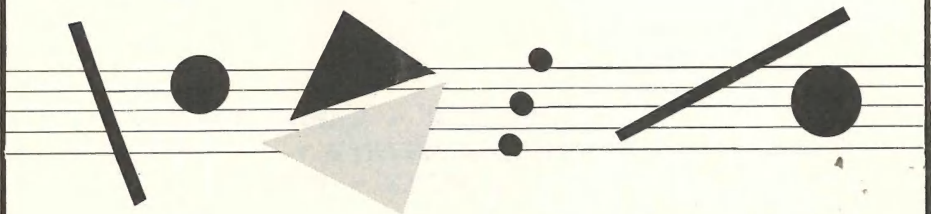
COMPOSERS: **TON BRUYNÉL**
WILLIAM BUXTON
JAMES MONTGOMERY
JOEP STRAESSER
ADRIAAN VAN NOORD

GUEST ENSEMBLE: **DUO FUSION MODERNE**
Harry Sparnaay, Polo de Haas

GUEST SOLOIST: **BILLIE BRIDGMAN**

October 23, 1982
8:30 P.M.

Walter Hall, Edward Johnson Building, University of Toronto



P R O G R A M

MUSIC AND RHYTHM:

TAKE FIVE (1982)

WILLIAM BUXTON

BILLIE BRIDGMAN, soprano
BEVERLEY JOHNSTON, percussion
KATHLEEN SOLOSE, piano
DAVID GRIMES, synthesizers
JAMES MONTGOMERY, electronics &
sound vocalization

NEST OF THE

NIGHT MARE (1982)

JAMES MONTGOMERY

BILLIE BRIDGMAN, soprano
JAMES MCKAY, bassoon
JAMES McDONALD, French horn
DOUGLAS PERRY, viola
RHYLL PEEL, viola
KATHLEEN SOLOSE, synthesizer
LARRY LAKE, synthesizer
BANTLEY JARVIS, signal processing
ROBERT AITKEN, conductor

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

LOOKING EARS (1974)

TON BRUYNEL

DUO FUSION MODERNE -
HARRY SPARNAAY, bass clarinet
POLO DE HAAS, piano

RAGGAE (1979)

ADRIAAN VAN NOORD

DUO FUSION MODERNE -
HARRY SPARNAAY, bass clarinet
POLO DE HAAS, piano

SIGNALS AND ECHOS (1982) JOEP STRAESSER

HARRY SPARNAAY, bass clarinet soloist
DOUGLAS STEWART, flute
STANLEY McCARTNEY, clarinet
SANDRA POHRAN, oboe
JAMES McDONALD, French horn
HOLLY SHEPARD, trumpet
FUJIKO IMAJISHI, violin
DOUGLAS PERRY, viola
PETER SCHENKMAN, cello
ROBERTO OCCHIPINTI, double bass
MARC WIDNER, piano
BEVERLEY JOHNSTON, percussion
ROBERT AITKEN, conductor

TECHNICAL ENGINEER - RON LYNCH
STAGE MANAGER - STEVEN SMITH
GRAPHIC DESIGNER - SIOBHAN McCOOEY

WILLIAM BUXTON

William Buxton (1949) is a Canadian musician who has worked in electroacoustic music since 1970. He is active as a composer, performer, instrument designer, teacher, and researcher. He has worked in major studios in Canada, Holland, Sweden, and France, and his works have been performed throughout western Europe, North America, as well as in Iceland and South America.

The experience of witnessing the problems which many composers have in dealing with technologically-based tools has had a large influence in shaping Buxton's primary research interest: human-computer interaction. In this work, music has played a critical role as a case study. Out of this research have come several systems and devices which are now used by composers and performers, as well as numerous publications.

Buxton holds a Bachelor's degree in music from Queen's University, an M.Sc. in Computer Science from the University of Toronto, and he has followed the course in Sonology at Utrecht State University, the Netherlands. He is currently a lecturer in the Department of Computer Science at the University of Toronto, where he is also co-ordinator of the Structured Sound Synthesis Project (SSSP): a project devoted to undertaking

research in the realm of music and technology.

Buxton is a member of the Audio Engineering Society, the Association for Computing Machinery, the Composers, Authors, and Publishers Association of Canada, the Canadian League of Composers, the American Federation of Musicians, and the editorial board of the Computer Music Journal.

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MUSIC AND RHYTHM: SIDE 5

Music and Rhythm: Side 5 is a performance piece. In one sense, such a statement has no meaning: all works that reach the stage can make the same claim. In historical perspective, however, things are not so clear. With electronic media, with a few notable exceptions (such as the Canadian Electronic Ensemble), music making has been a studio activity. When it has attempted to enter into the domain of performance art, the results have been forced or limited. In many ways, the objective in this work has been to see to what extent the electronic technology can be made transparent, integrated as just another element in the performing ensemble. There, the electronic instruments -- just like the conventional ones -- are free to react to their context and be open to free expression.

In the context of this piece, the, the question becomes one of, "free to express what?" The work as grown out of a desire to reconcile some of the diverse musics which play a role in the composer's life. Mostly, the conflict has grown out of the differences between the musics consumed vs the musics produced. As a producer, the intellectual component has dominated; as consumer, the emotional. Music and Dance: Side 5 is an attempt to find a balance between two in an entity which is also consistent with what and how the composer likes to perform.

The work was commissioned by New Music Concerts with the assistance of the Ontario Arts Council. Many of the technical aspects of the piece have been made possible through the cooperation of the Structured Sound Synthesis Project of the University of Toronto, in particular, Paul Vytas and David Fleet.

Program notes by the composer, William Buxton.

MUSICWORKS

The Canadian New Music Periodical

We like to keep our ears open.

MUSICWORKS has a history of featuring scores, interviews, articles, visuals and photos with and by many innovators of new and possible musics — human or otherwise.

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JAMES MONTGOMERY

Jim Montgomery has been involved in the amalgam of acoustic and electronic musical resources, since the formation of the Candian Electronic Ensemble, in 1972. In addition, his music has been played and broadcast extensively throughout Canada, and he has represented Canada at the International Rostrum for composers in Paris (1976), the Latin-american Courses in Contemporary Music in Brazil (1979), and with the CEE in various European centres (1978-81).

Mr. Montgomery is a member and past president of the Canadian League of Composers and an associate of the Canadian Music Centre. One of his recent compositions, is the music theatre work Prole, produced by Comus Theatre in May of 1982. Works in progress include Nightbloom, a setting of James Joyce's Ulysses in Nighttown, libretto by Sean Mulcahy, in collaboration with the Canadian Electronic Ensemble.

NEST OF A NIGHT MARE - text

The Ritual of Hator, Anais Nin, and
Billie Bridgman - compiled and edited
by Jim Montgomery.

Mother, come in your darkness.
Blood suffuse the seal.
Enter and heal.

Mother blood and warm darkness be,
Appear, please me, appear.

I master life to bend it to the will
of the dream. I renounce violence and
tragedy. I have made poetry out of
science. I entered with impunity the
world. I lived out the poem and came
out unscathed. I walk with my dream
unfurled. My dream unfurled carries me.

It is because of my insistence on the
dream that I am alone. I am passionate
and fervent only for the dream, the poem.
I feel my solitude at the instant I make
my greatest connection with human beings,
the world. When one practices witchcraft,
one practices alone. One interviews
the Devil alone. Something is happening
to me. It is an explosion of my
consciousness creating in space. It is
a vision, a city suspended in the sky,
a rhythm of blood. I will explode and
send fragments to earth.

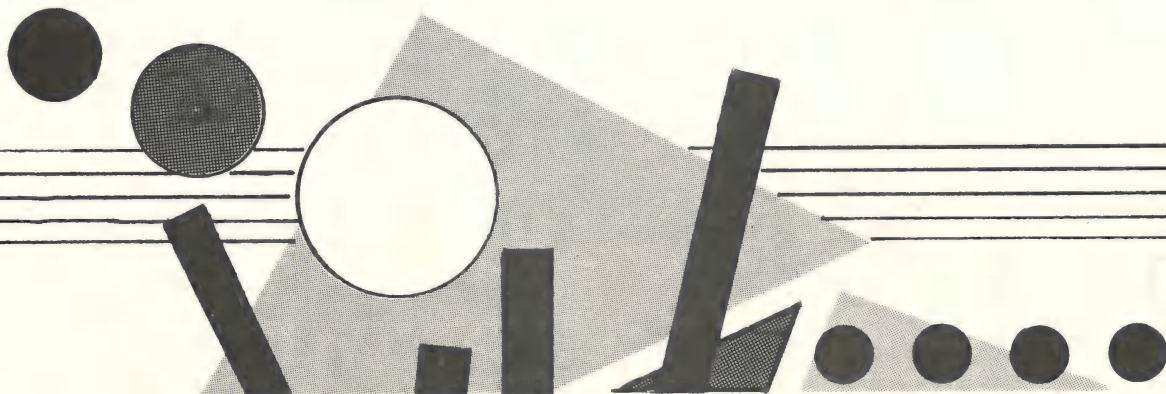
My body, my eyes rove the horizons, the
hallways, for approving response. I have
become a shell of yearning, I am completely
separate, an oddity. I live in my body
alone. My son is one year old. The

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

relief of one day show thru the surface
of the next.

NEST OF THE NIGHT MARE

Nest of the Night Mare is the third of five Rituals comprising the White Goddess. These five works, with interlocking instrumentations and shared thematic materials, concern themselves with issues raised by Robert Graves and Carl Jung, as well as whatever else I happen to be thinking about at the time. The creation of the first three Rituals has spanned three years. And, since I make fundamental changes in the way I think about music perhaps twice a week, any hypothesizing on the ultimate character the White Goddess, would be hazardous, at best. But then, that's the point, isn't it?

This work was commissioned by New Music Concerts with the assistance of the Ontario Arts Council.

Program notes by the composer,
James Montgomery.

TON BRUYNEL

The Dutch composer, Ton Bruynel was born in Utrecht in 1934. He studied piano with Wolfgang Wijdeveld and composition with van Baaren at the Utrecht Conservatorium. Since 1957 he has concentrated on electronic music; the first product of this concern was his Studies (1959) for piano and tape, which attracted notice at the 1960 Venice Biennale and was used as a ballet score in Paris, New York and Holland. Having worked for some time in studios in Delft and at the University of Utrecht, he established his own studio. Bruynel has been interested in combining electronic music with other art forms: his Resonance I requires a dance group, paintings and sculpture, Resonance II integrates poetry into the music by using the spoken word as a sound source and Signs is to be played together with projections by Gerard van den Eerenbeemd. His Relief introduced signs on squared paper to notate live modifications of the tape parts. This was the first score in the Netherlands to be written completely according to the graphic-electronic system.

JOEP STRAESSER

Joep Straesser, born in Amsterdam, studied musicology at the Amsterdam University. He continued his studies at the Amsterdam Conservatory where he studied organ with Van der Horst, theory with Felderhof and composition with De Leeuw.

The recipient of several compositional awards, including the Gaudemus prize in 1965, Mr Straesser's works have received numerous performances by many leading orchestras and soloists.

Mr. Straesser has distinguished himself as both a performer and composer and after several years as an organist, he was appointed lecturer in theory at the Utrecht Conservatory where he has directed groups in improvisation.

Signals and Echos (1982) a Canadian premiere, was written for and dedicated to our featured soloist, Harry Sparnaay.

BILLIE BRIDGMAN

Billie Bridgman has performed extensively throughout Europe and North America. Ms. Bridgman is a noted interpreter of contemporary music. For the past twelve years she has specialized in performing Canadian compositions and in that time she has premiered more than 50 new works.

This past summer, with her invaluable experience as both performer and Artistic Director of Comus, Billie Bridgman was invited to be the Associate Director of the Music Theatre Program at the Banff School of Fine Arts. In the Spring of 1983 Ms. Bridgman will be soloist in the opera Electric Gospel by Gregory Levin which will be touring Western Canada.

As a performer, journalist, radio host and Artistic Director of Comus, Billie Bridgman contributes greatly to Canadian culture.

HARRY SPARNAAY

Harry Sparnaay, born in 1944, studied at the Amsterdam Conservatory of Music. After completing his degree on clarinet he specialized on bass clarinet. Today he has emerged as the virtuoso of the bass clarinet and ranks among the world's most distinguished performers. He has concertized as soloist with many major orchestras all over Europe, the USA, Canada, and Australia. His versatility, power, and agility have inspired several internationally renowned composers to write for him, including: Luciano Berio, Sylvano Bussotti, Will Eisma, Michael Fahres, Karel Goeyvaerts, Jos Kunst, André Laporte, Tomás Marco, Arne Mellnäs, Sergei Pavlenko, Joep Straesser and many others.

In 1972, Harry Sparnaay received First Prize as bass clarinetist in the International Gaudeamus Competition. He has been invited to perform as soloist at the music festivals of Warsaw, Zagreb, Madrid, New York, ISCM Festivals in Boston, Bonn and Athens.

At present Mr. Sparnaay is professor of bass clarinet and contemporary music at the Sweelinck Conservatory in Amsterdam, the Hague Conservatory, the Rotterdam Conservatory and the Conservatory of Utrecht.

Mr. Sparnaay has recorded several albums and has had numerous performances on both radio and television.

POLO DE HAAS

Polo de Haas (Amsterdam) studied piano at the Conservatory of Amsterdam and graduated with honors. After graduation he continued his studies in Paris with Jacques Ferrier and Aline van Barentzen. Since then, Polo de Haas has received numerous distinctions and awards. Mr. de Haas has pursued a rich and varied career in Europe and North America performing classical and contemporary music with orchestras and in recital.

Today Polo de Haas is very well known as an avant garde pianist and composer. Together with bass clarinetist Harry Sparnaay, they form the Duo Fusion Moderne, specializing in the performance of contemporary music.



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words by George Mackay Brown

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monodrama for unaccompanied soprano:
text by the composer

THE RAINBOW (1981)
music-theatre for young children to
sing and play; text by the composer



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CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$9 million to Canadian publishers and composers.

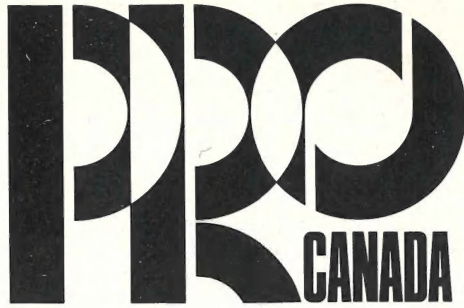
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's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

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