

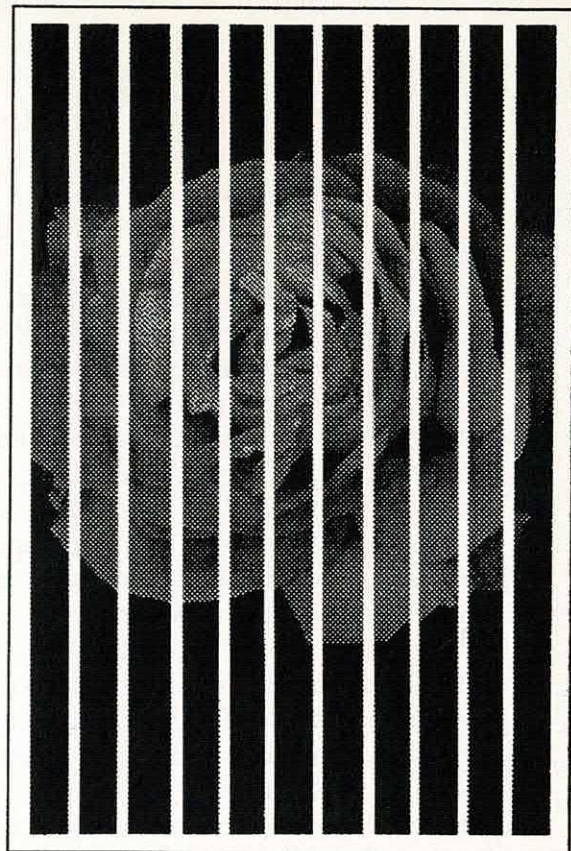
Mauricio Kagel
in his 60th year
On Sunday, November 1,
1992, New Music Concerts
presents a concert of recent
works by the distinguished
Argentine-born composer
who will also appear as guest
conductor. The program will
include the *Morceau de Con-*
cours for two trumpets, and
the North American
premières of *Zwei Akte* for
saxophone and
harp, and *Die*
Stücke der
Windrose for
chamber en-
semble.

'The roots of Kagel's art,'
writes the German musi-
cologist Josef Häusler, 'are
to be found in expressionism, surrealism and
dadaism. Musically, he has drawn on the serial
thought and timbral liberation of the Second
Viennese School, as well as the aleatory ideas of
Cage.

'His output includes films and plays for radio
and the stage in addition to his music, a many-
sided activity whose aim has not been the
creation of a *Gesamtkunstwerk*, but rather an
exploration of means by which ideas and forms
might be transferred from one medium to
another. If his plays and films are subjected to a

musical ap-
proach imply-
ing musical
forms, equally
he "dramatizes"
music.

' "Instrumental
theater," of
which Kagel has
been the most
determinant
and influential
exponent,
proposes a
music in which
the actions of
the performers
contribute as
much as their
sound. The
dramatic source
for such overlap
situations may
often be in straightforward everyday activities, while
Kagel's predilections in terms of sound are for unusual,
low-pitched and exotic instruments. Sometimes the whole



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Mauricio Kagel
Sunday, November 1, 1992 at 8 p.m.
illuminating introduction 7:15
duMaurier Theatre, Harbourfront

musical drama is suggested by Kagel's experiences under
the influence, clinically supervised, of mescaline or LSD.
'Although he has objected to being labelled a "dadist," an
"anti-composer" or on the other hand an innovatory
"modernist," the questioning of accepted values is one of
the most significant impulses behind his work, directed to
making doubt and negation fruitful. Indeed, his work
suggests an enlarged understanding which not only
covers all sounds, but also phenomena of motion or visual
effect. Kagel's rampant fantasy, the vast range of his
humor and his love of the recondite and arcane, all have
made his work the stimulus of much distaste, disturbance
and protest.'

Morceau de Concours

'This piece is a second, revised version,' writes Kagel. 'The main difference to the original 1970 version (for one performer and tape recordings) being the reduction of the instrumentation.

'Originally, the performer played the trumpet, cornet, clarino (baroque trumpet), and *tromba do tirari*. The richness of the tone of these instruments was now replaced by an expanded lipping and articulation technique, the function of the tapes being taken over by a second performer.'

Zwei Akte

'While I was making my preparations for the composition, I asked myself (as well as friends and strangers): what instruments does one naturally associate with female and male?

'So I came up with unusual instrumentation [harp and saxophone], for which I wanted to write a piece where (by analogy to the relationship between two people) several different situations are played out. However, the combination of these instruments showed me that stereotypes are more amenable to startling transformations than one might expect. So the harp and saxophone change the roles assigned to them, and frequently assume the character and expression of their partner.

'This results in imperceptible transitions and acoustic binds where, as in real life, the listener's interpretation may well differ from mine.'

Die Stücke der Windrose: South

'This composition is the second number of the cycle *Die Stücke der Windrose* [The Pieces of the Compass Rose], for salon orchestra, which I am thinking about continuing in the course of the coming years. I can hardly assume that the 32 gradations of the four points of the compass will inspire me to also compose as many pieces. And yet, measured by the resonance of the music, every random point of the four quadrants, north, east, south and west, challenges us to undertake a complicated voyage of discovery. For example, the term "Near East" signifies an eastern cultural area for many, while for others living in the Far East it evokes precisely the opposite: a western one. In this connection, we frequently tend to see things in relative terms, to

have ideas that are schematic and made up of impressions, memories, trips, things we have read, hearsay, likes, dislikes, and much more. Looked at from this point of view, the localities of my salon pieces could be interpreted as a *compositum sui generis*, where analysis and synthesis meet without warning.'

Northeast

'Right at the beginning of my cycle, I intended to change frequently the site of my musical reflections. It may be that this is related to my having been born in the southern hemisphere. When you have spent there that part of your life which is most crucial in your development, then you have certain experiences, yearning, and standard ideas linked to the different directions which are precisely the opposite of the corresponding emotions of Europeans. Even today the south is still not the epitome of heat to me but rather of cold: Patagonia, Terra del Fuego, Antarctica. On the other hand, the north is anything but cold: merciless sun, thin, sharply outlined shadows as well as muggy humidity or areas of desert and drought.

Northwest

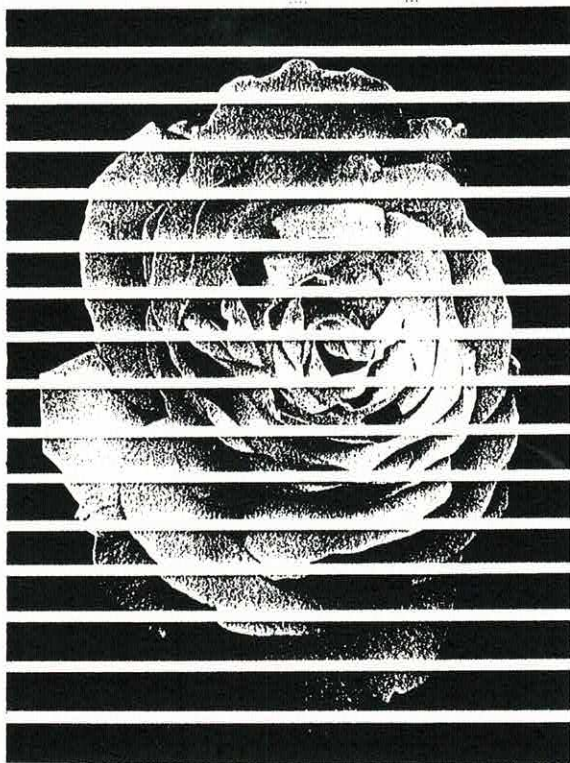
'In this piece I refer for the first time to the autochthonous music of the Andes which I have often heard over there as well as first, second and, if you want, third hand in Europe. I find the fact that in this case this takes place through an ensemble whose instrumentation is far removed from the authentic sources thoroughly appropriate in a time in which transparency and interaction have become the central concepts in the study of musical languages and cultures. On the other hand, illusion and the evocative are part of salon music. If the listener feels, even after only a few bars, that he or she has been placed in the indicated geographic position, then he or she will enrich the atmosphere of the piece with bits of musical memories or experiences on the spot.'

**New Music Concerts
Cumberland Terrace
2 Bloor Street West
Toronto, Ontario M4W 3E2
416/961-9594
TICKETS 973-4000**

NMC

Presents

MAURICIO KAGEL



PROGRAM

Zwei Akte

Morceau de Concours

Die Stücke der Windrose

Guest Conductor

MAURICIO KAGEL

Guest Artists

Brigitte Sylvestre harp

Michael Rissler saxophone

SUNDAY, NOVEMBER 1
duMaurier Theatre 8 PM
Illuminating Introduction 7:15 PM
Tickets 973 4000