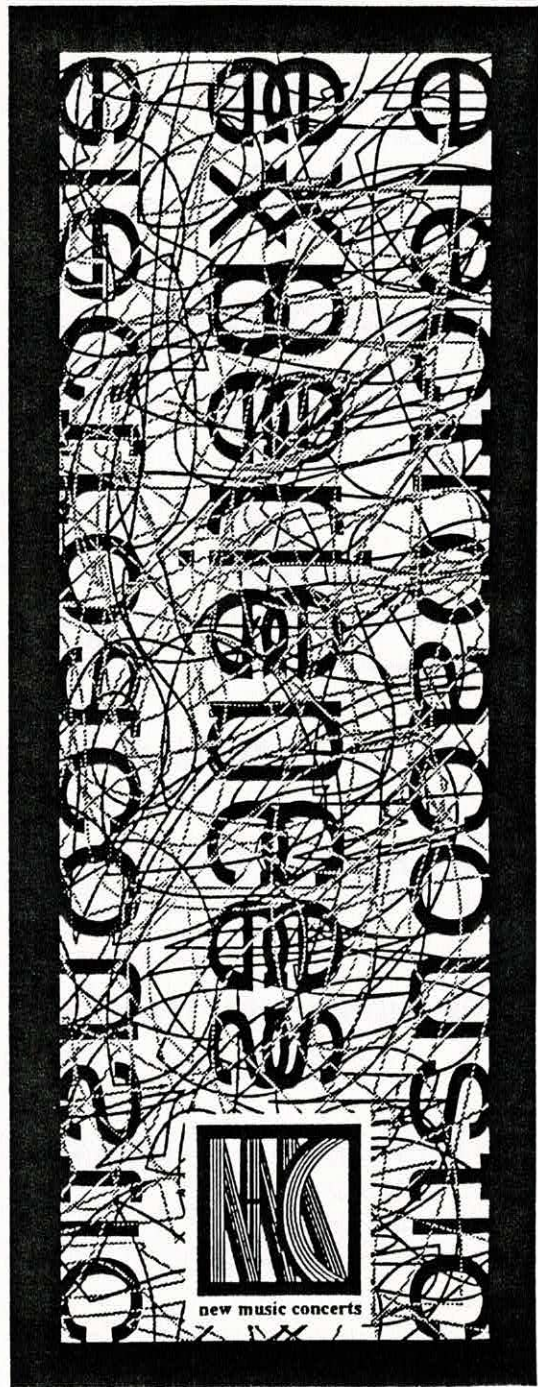


93-94 season Robert Aitken artistic director



new music concerts



Sunday, May 29, 1994  
3:00 and 8:00 pm  
Art Gallery of Ontario,  
Gallery School

## Electroacoustic Experiences

Produced in co-operation with:



**SOCAN** ISTITUTO ITALIANO DI CULTURA

and the Art Gallery of Ontario

### Concert #1 3:00 pm

Gilles Gobeil  
**La ville machine** (1992) dur. 14'  
electronic work

Garnet Willis  
**Spectral Densities** ● (1994) dur. 10"30"  
electronic work

Marco Stroppa  
**in cielo in terra in mare** ● (1994) dur. 1hr 15'  
Jennifer Doyle, Ben Carlson, actors  
Marco Stroppa, sound projection  
Adolfo Moriconi, text and stage direction

- World Premiere
- North American Premiere

### Concert #2 8:00 pm

Denis Dion  
**Conversations à la lumière** (1989) dur. 14'  
Robert Aitken, flute  
Cynthia Steljes, oboe  
Stanley McCartney, clarinet  
Daniel Blackman, viola  
David Hetherington, cello

John Celona  
**Voce Mod** (1991) dur. 12'  
Robert Aitken, flute  
John Wright, John Celona, effects processing

### Intermission

Marco Stroppa  
**Selections from Miniature Estrose** ■  
(1991-94) dur. 18'  
1. Moai  
2. Passacaglia canonica  
3. Ninnananna  
4. Birichino  
Pierre-Laurent Aimard, piano

Marco Stroppa  
**Selections from Traiettoria** ■  
(1982-84) dur. 21'  
1. Traiettoria...deviata  
2. Dialoghi  
Pierre-Laurent Aimard, piano  
Marco Stroppa, sound projection

Steinway and Sons piano courtesy of  
Remenyi House of Music

**Electroacoustic Experiences**  
 Concerts of Sunday, 29 May, 1994  
 Afternoon Concert, 3 pm.

**in cielo in terra in mare (in the sky in the earth in the sea)** by composer Marco Stroppa and librettist Adolfo Moriconi is a new version of a 1992 work originally written for radio and is presented here in its world premiere as a concert drama for two actors and computer music. Set in a future a thousand years from the present, it portrays a time where humanity is divided between US and THEM, a world of "streets filled with police, court houses filled with judges... keys, bars, guillotines...". Moriconi has supplied the following introduction to the work:

**1994...2994...3694**

*Stressing the dates in **In cielo in terra in mare** is a little like suggesting directions for one possible way of listening to the opera. The voices on stage represent human beings from the year 3694 recounting an event that took place in the year 2994. In the auditorium we, the listeners, are people of today therefore three time periods are being represented: ours, as well, because one reacts with one's sensibility and culture to that which a future, distant time (3694) says and thinks of another time period (2994) predating its own and a millenium after ours. At the moment in which the events occur, music and words are so intertwined as to be nearly indistinguishable from each other in a continuum of sounds, noises, instrumental colour, and singing. The narrating voices, with seven centuries having passed, have returned to express themselves above all with words, and it is through these words that they relay the ancient events of the past as well as the*

*emotions of the present. Are we, who are listening today, absolutely certain that a clear distinction exists between the language of words and that of music? The event that the opera recounts, apart from its sociocultural content and its forms divided between the logic and time of words and music, is actually this: to map out a route of modes of expression that can speak to everyone because to a large extent destiny and the destination of our global culture depend on it. Words? Music? Are the two inextricably linked to portray a world in which one refers, without barriers to the other and vice-versa? We leave our spectators to provide a possible answer.*

Translated from the Italian by Mariolina Franceschetti.

**Marco Stroppa** was born in Verona, Italy in 1959 and was educated in Verona, Milan and Venice under the tutelage of R. Dionisi, A. Corghi and A. Vidolin. A Fulbright Grant enabled him to pursue graduate studies in computer music, artificial intelligence and cognitive psychology at the Massachusetts Institute of Technology. Since 1982 he has lived in Paris, where he was associated with Pierre Boulez's *Institut de Recherche et de Coordination Acoustique/Musique* (IRCAM) from 1987 to 1990.

**Adolfo Moriconi** has for many years been involved with the Italian national broadcasting system, *RAI*, both as the author of dramas and original serials especially conceived for radio and as the creator and director of several weekly broadcasts. He has adapted numerous stories and novels for the air and conceived and directed the monumental *Cinema all'ascolto* series (a history of the Italian cinema from the advent of sound to 1960) as well as a dramatized reading of Boccaccio's *Decameron* that consisted of 160 forty-five minute sessions.

**Gilles Gobell** holds a Master's degree in composition from the Université de Montréal. He has participated in many concerts and international festivals in Canada and abroad, has received three Luigi Russolo prizes, and was twice honoured at the Bourges Festival in France. **La ville machine** (1992) is described by its composer as an "electro-acoustic drama" suggested by a text by Lyette Limoges: "*When fact abolishes deed, when threat becomes expectation, thought compels the impossible. They believed in it. All of them.*" Commissioned by the Association pour la Création et la Recherche Electroacoustique du Québec (ACREQ) for the "7e Printemps Electroacoustic" of Montréal in 1992, the work received the Grand Prize in the final SOCAN Competition for Composers over the Age of 30.

**Garnet Willis** is a Toronto composer and instrument builder with an interest in the generation and intermixing of acoustic and electronic sounds. He got his first tape deck at the age of twelve and has been making noises ever since. He is also an inventor, piano player, carpenter, electronics technician and has a degree in music. He operates an audio post-production business out of his studio. Working with instruments of his own design, he records them onto a computer hard disc in a digital form so that he may mathematically manipulate the results. **Spectral Densities** subjects two instruments of his own design to timbral manipulations of their overtone series:

*Both instruments are based in Just intonation with pitches derived from the harmonic series based on a C-sharp fundamental, producing colourful and richly evocative harmonic elements. Many of the timbres were produced using digital editing to multiply individual instrumental sounds -sometimes*

*up into the millions- placing them at various places in the stereo field with varying degrees of pitch and small delays allowing for the formation of rich and increasingly dense sound masses. A second process involved the filtering of recorded sounds into component spectra which were then re-proportioned, changing the surface texture of the sound, but not its form. This "harmonic deconstruction" closely parallels the process of colour manipulation in film and video. As well, many of the sounds used in the piece were manipulated using one set of numerical values -a kind of timbral tone row-serving to unite the sounds into a more coherent "timbral family". Once formed, the sounds used were carefully orchestrated to function with one another within their Just tonality and combined with percussive sounds from the instruments. The large form of the piece is a slowed-down "macro version" of the structure of the smaller objects contained within it. The creation of this work was made possible with the assistance of the Canada Council.*



Evening Concert, 8 pm.

**Marco Stroppa: works for piano**

**Traiettoria** ("Trajectory") is a cycle of three pieces for piano and computer-synthesized tape, comprising *Traiettoria... deviata* ("Trajectory... Deflected", composed in Verona in 1982), *Dialoghi* ("Dialogues", composed in Paris in 1983), and *Contrasti* ("Contrasts", composed in Cambridge, Massachu-

setts in 1984). Stroppa has noted that this work "was initially conceived as a short piece for solo piano, a sort of structured exploration of certain sounds produced by the instrument. Yet taking this approach to the limit soon exhausted the piano's possibilities. Thus at the end of the first section of the first piece, synthesized sounds are imperceptibly mixed with the resonance of the chord "sought" during the initial solo piano part. Piano and tape therefore interact in symbiosis at the level of a musical language; the play of such multifarious relationships ultimately transforms conventional piano and synthesized sounds until a hybrid "instrument" is achieved." In formal terms, **Traiettoria** consists of alternating sequences for solo piano, solo tape, and piano and tape combined. The electronic component was produced at the University of Padua's "Centro di Sonologia Computazionale" on an IBM 370/158.

**Miniature Estrose** (1991-93) is a set of 14 pieces for acoustic piano written for Pierre-Laurent Aimard from which we will hear the movements entitled *Moai* (named after the giant statues of Easter Island), *Passacaglia* (described by the composer as "an almost imperturbable polychromatic canon"), *Ninnananna* (a lullaby descriptive of the state of mind one achieves just before the loss of consciousness) and *Birichino* (meaning a little rascal, like a ferret: jocular and malicious). For Stroppa, this work "marks my return to the purely acoustic instrument, after a long period of contact with electronic technology and scientific research. "Miniatures" which are small, simple, profound, short, but not trite, simplistic, inaccessible or aphoristic; "Estrose" is untranslatable in all its shades of meaning -with fantasy, but without eccentricity, with an idea of inspiration, intuition, surprise; it almost sounds like an aesthetic confession! Do we recall Vivaldi's *L'Estro Armonico*?"

**Denis Dion** was born in Québec City in 1957. He holds both Bachelor's and Master's degrees from Laval University and a Doctorate of Musical Arts from the University of Southern California in Los Angeles, after which he spent 1988 in Europe on a Canada Council grant. Back in Québec he went to Studio Amaryllis (Gisèle Ricard and Bernard Bonnier) to spend time working in the field of electronic music. Awarded many distinctions in Canada, the United States and France since 1983, he has received commissions from several organizations including AMAQ, CBC (Québec, Montréal), l'Orchestre des Jeunes du Québec, Québec Symphony Orchestra and Pierre Boulez's l'Ensemble intercontemporain. **Conversations à la lumière** is Dion's homage to Serge Garant (1929-1986), universally considered the spiritual father of avant-garde composition in Québec:

*My intention in planning this composition was, in the first place, the idea of growth -to push forward in different ways the frontiers of conventional instrumental music- and secondarily, through digital processing, to manipulate, vary and transform the instrumental gestures while still preserving their natural, fundamental qualities.*

*Subsequently, I chose to utilize musical quotations taken from the works of the late Serge Garant as well as non-textual citations "in the manner of" the character, style and personality of the works of this composer. The listener need not literally recognize these quotations, but should understand them as signposts along a journey.*

*Just as in literature sometimes it is necessary to read between the lines to understand the hidden meaning of the author, for the listener it may prove useful to pay attention to the sound in general as well as the specific sonic events.*

Translated from the French by Daniel Foley

**John Celona**, professor of composition at the University of Victoria since 1977 and known throughout the world through performances in some 20 countries, is noted for his real-time computer music performances and compositions in numerous genres, including avant-garde jazz, popular and World musics. **Voce Mod** ("altered voice"), for flute and computer-controlled effects processing, uses real-time techniques for manipulating, modifying and enhancing the sound of the flute in live performance. Celona describes a particularly unique aspect of this composition as 'Gaussian Polyphony': "*This real-time computer-generated and processing algorithm creates symmetrical spreads of intervals above and below a pitch input selected from the amplified instrument. The Gaussian formula addresses the probability of the velocity and density of molecules when subject to various temperatures. I use this formula as a control for harmonization and the number of voices in a harmonization.*"



## BIOGRAPHIES

**Pierre-Laurent Aimard** studied at the Paris Conservatory with Yvonne Loriod and Maria Curcio. Since that time he has performed with major orchestras in more than 30 countries under such conductors

as Pierre Boulez, Sergiu Celibidache and Seiji Ozawa. Aimard's commitment to contemporary music has led him to work with an impressive array of contemporary composers such as Stockhausen, Messiaen, Ligeti and Boulez. In addition to his career as a soloist he performs as member of *l'Ensemble intercontemporain* in Paris.

**Robert Aitken** is artistic director of New Music Concerts and professor of flute at the Staatliche Hochschule für Musik, Freiburg in Breisgau, Germany. Prominent international composers including John Cage, George Crumb, Roger Reynolds and R. Murray Schafer have dedicated works to him. In April, 1994, in recognition of his accomplishments as a performer, composer, and advocate of new music, Mr. Aitken was invested as a member of the Order of Canada.

**Ben Carlson** is an actor and a musician and resides in Toronto. Recent stage credits include "The Miracle Worker", "Moonchildren", "The Vortex", "Short Circuit", "Barefoot in the Park", "Cloud Nine" and "A Midsummer Night's Dream" in several theatres throughout Canada and the U.S. His next Toronto appearance will be in "Hayfever" at The Canadian Stage next season. Ben is a classically-trained double-bassist and can often be heard in various jazz venues in the city.

**Jennifer Doyle** just played "Audrey" in the DuMaurier World Stage's non-rehearsed production of "As You Like It". You may also have seen her on Global TV in Val Buhagiar's film "Passion of Rita Camilleri". She is a recent graduate of the theatre program at George Brown College and in July will play "Janet" in "Come Back to the Forum, Guy Lafleur, Guy Lafleur", a new work by Frank Flynn to be produced at Clinton's Pub as part of the Fringe Festival of Toronto.

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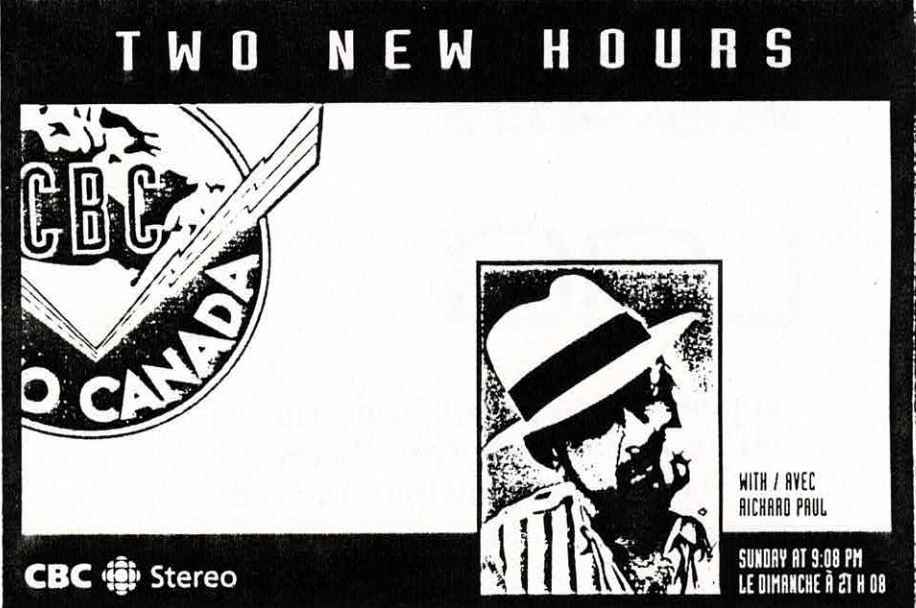
Daniel Foley, program notes

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Special thanks to Jim Shedden of the Art Gallery of Ontario and to Francesca Valente and Mariolina Franceschetti of the Istituto Italiano di Cultura.

**Today's performances are being recorded for future broadcast on CBC Stereo's *2 New Hours*, with host Richard Paul. (94.1 FM)**



**TWO NEW HOURS**

**CBC Stereo**

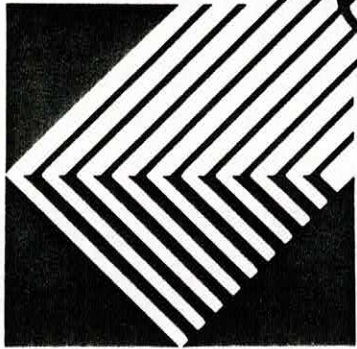
**WITH / AVEC  
RICHARD PAUL**

**SUNDAY AT 9:08 PM  
LE DIMANCHE À 21 H 08**



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