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43<sup>rd</sup> season | 357<sup>th</sup> event

New Music Concerts and The Music Gallery present

## a percussive evening with Jean-Pierre Drouet

Sunday March 2, 2014

The Music Gallery  
197 John Street, Toronto

| the Music Gallery  
Toronto's Centre for Creative Music



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Robert Aitken, artistic director

43<sup>rd</sup> season | 357<sup>th</sup> event  
**Sunday March 2, 2014**  
The Music Gallery  
197 John Street, Toronto

7:15<sup>pm</sup> Introduction  
8:00<sup>pm</sup> Concert

New Music Concerts *and* The Music Gallery *present*

## a percussive evening with Jean-Pierre Drouet

*Programme:*

|                                     |                                      |
|-------------------------------------|--------------------------------------|
| <b>Mauricio Kagel</b> (1931-2008)   | (2 solos from) <i>Exotica</i> (1972) |
| <b>Giorgio Battistelli</b> (b.1953) | <i>Il Libro Celibe</i> (1976)        |
| <b>Vinko Globokar</b> (b.1934)      | <i>Toucher</i> (1973)                |
| <b>Vinko Globokar</b>               | <i>Ombre</i> (1989)                  |
| <b>Frederic Rzewski</b> (b.1938)    | <i>To the Earth</i> (1985)           |
| <b>Abdul Alafrez</b> (b.1949)       | <i>Abdulisations</i> (2013)          |
| <b>Georges Aperghis</b> (b.1945)    | <i>Corps à corps</i> (1978)          |

Special thanks to Rick Sacks and David Schotzko

This evening's concert is being recorded for archival purposes by Paul Hodge. Please turn off your cell phones and other devices.

| the **MusicGallery**  
Toronto's Centre for Creative Music

# New Music Concerts

Robert Aitken, c.m., Artistic Director

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## Programme notes by Jean-Pierre Drouet

This concert is set on the very imprecise, meandering border between music and theatre though it does not separate them. It includes a broad range of composers whose music has become quite well known.

In several of the works presented, the voice of the musician is heavily involved through singing, speech, or both; in others, it is the gesture and its relation to sound and objects that dominate. In all cases, the starting point is to support the creation of music, but allowing one foot to stride to the somewhat fuzzy theatrical side of the border while remaining rooted in the music with the other!

— Jean-Pierre Drouet

### Mauricio Kagel

(2 solos from) *Exotica*

These are short pieces in which the choice of instruments is left to the performer, with the proviso to use only exotic instruments from an unfamiliar and a distant culture ... Only the rhythms and nuances are fixed; the pitches are merely suggested. For the vocal part, specified the same way, the words are missing; the interpreter is asked to imagine a language that sounds exotic...!

### Giorgio Battistelli

*Il Libro Celibe*

A large antique hardcover book serves both as score and instrument; each page turned reveals a microcosm of sound; their sequence form the components of a musical poem. A sleight of hand conjures the conclusion.

### Vinko Globokar

*Toucher*

Seven instruments are chosen by the interpreter to reproduce the 13 vowels and diphthongs of the French language, the consonants of each syllable being formed through all possible means of touching the instruments. The text, excerpts from "The Life of Galileo" by Bertold Brecht, circulates between the voice of the performer, coupled in simultaneous translation with the instruments, or through the instruments themselves by turns.

## Vinko Globokar

## Ombre

A percussionist engages in a dialogue with his conscience and must comply as best he can. A brutal external phenomenon burst into his thoughts, and gradually takes control of the musician. He accepts, reluctantly at first, then grows more and more attracted to the risk as his consciousness deteriorates. Fascinated, he follows the intruder farther and farther away, and then...

## Frederic Rzewski

## To the Earth

A tribute to Mother Earth on a Greek hymn attributed to Homer. Four clay pots, well tuned and particularly resonant, two sticks of very thin wood, and the voice of the narrator-percussionist are the only instruments called for in this pagan "prayer".

## Abdul Alafrez

## Abdulisations

One who vanished westwards told us:  
Great pictures have hardly any forms  
Great music has hardly any sounds  
Great magic has hardly any effects.  
Can we not assume that  
A great score has hardly any notes?

— Abdul Alafrez

## Georges Aperghis

## Corps à corps

A fight on several levels: between man and instrument, instrument and voice, onomatopoeia and meaningful text, struggle and surrender... A tragicomic clash with a small puzzle solved at the end.

On Monday March 3 at 7pm the Toronto New Music Alliance and the Toronto Public Library present the first of the 2014 New Music 101 series events with host John Terauds. **New Music Concerts**, represented by **Jean-Pierre Drouet**, and members of the JunctQin keyboard collective will demonstrate and discuss various aspects of contemporary music in a free public performance in the Elizabeth Beeton Auditorium at the Toronto Reference Library, 789 Yonge Street.

## Biographies

French-born avant-garde percussionist and composer **Jean-Pierre Drouet** is a familiar figure in modern European experimental music, having worked with storied figures like Luciano Berio and Karlheinz Stockhausen as well as creating his own inimitable multi-media extravaganzas. Born October 30, 1935 in Bordeaux, Drouet originally studied piano until an accident forced him to switch to percussion while still a student. He studied at the conservatories of Bordeaux and Paris in the percussion class of Félix Passerone, a pupil of René Leibowitz, and the composition class of André Hodeir. He also travelled to India, where he deepened his knowledge of non-European percussion instruments such as the Tabla and especially the Zarb (Persian drum) which he studied with Jamshid Chemirani. A turning point in his career arrived in the late 1950s, as Drouet explained to New Music Concerts:

*I accepted a tour with Luciano Berio to the USA because of my love for jazz. I wasn't interested by contemporary music at that time (1959), and didn't know Berio's music, not even his name. During the tour I discovered the new music they were organizing at that moment, and after a month talking music every day with Berio and Cathy Berberian, playing these beautiful pieces, and running as much as I could from one jazz club to another, I realized that jazz didn't need new drummers as much as new music needed me, as Luciano told me very gently all the time. I changed everything that I thought before and followed that crazy Italian!!*

Besides his solo improvisations and work with collaborators ranging from the British jazz-rock guitarists John McLaughlin and Fred Frith to the avant-garde French saxophonist Louis Sclavis, Drouet has also written extensively for the theatre, the ballet, and the concert stage. His early collaborations with Mauricio Kagel and Georges Aperghis have been followed with further stage appearances, including engagements with the Zingaro equestrian theatre presentation of *Bartabas* (original music for the films *Mazeppa* and *Chamane*), ballet scores for choreographer-director François Verret and performances featuring the musical machines of Claudine Braham. His album releases include *Solo*, *En Public a Banlieues Bleues*, *Improvisations*, *Les Variations d'Ulysse*, and *Parcours*.

Born in 1931 in Buenos Aires, Argentina from a Jewish family with both Russian and German origins, **Mauricio Kagel** proved to be one of the most versatile, creative, and witty composers to come of age in the second half of the twentieth century. He studied piano, theory, violoncello, organ, singing, and conducting in Argentina and was self-taught as a composer. Kagel also studied philosophy and literature extensively during his college years, and his career eventually included film and drama. After having served in the early 1950s as advisor to the Agrupación Nueva Musica of Buenos Aires and one of the founders of the Cinémathèque Argentine, he took a position in Colón as conductor of the Chamber Opera and Theater. In 1957 Mauricio Kagel moved to Germany to explore electronic music. In 1960 he founded the Kölner Ensemble für Neue Musik and from 1960 until 1964 taught as Professor at the Internationale Ferienkurse für Neue Musik in Darmstadt. The 1960s found Kagel in the United States, where he undertook a lecture tour and taught briefly at the University of Buffalo. He then returned to Europe, where he lectured at the Berlin Film and Television Academy before succeeding Stockhausen as the director of the Institute of New Music at the Rheinische Musikschule. He was also a familiar presence at the West German Radio electronic music studio, and produced several of his own films and plays which often utilize musical forms as their underlying structures; likewise, his concept of "instrumental theatre" insists on the importance of not only the musical sounds produced but also all the physical actions executed by the players. He died in Cologne on September 18, 2008 after a long illness, at the age of 76.

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**Giorgio Battistelli** studied the piano, the history of music and composition at L'Aquila Conservatory in Italy. In 1975, in Cologne, he followed the composition seminars of Karlheinz Stockhausen and Mauricio Kagel. In 1978 and 1979, in Paris, Gaston Sylvestre and Jean-Pierre Drouet initiated him into the technique and performance of music theatre, a genre further developed with Sylvano Bussotti. The works of Battistelli, all imbued with symbolism and theatricality, partake of opera, monodrama, ballet, scenic concert and music theatre, embodying texts of authors such as Homer, Schiller, Pierre Louÿs, Antonin Artaud, Pier Paolo Pasolini and Federico Fellini. Battistelli reinvented the vocal and scenic work through research into form and an experimental approach as well as a pronounced taste for provocation. His compositions have been premiered and taken up throughout Europe but also in the United States and have established his international renown. *Il libro*

*celibe* was written at beginning of his career as a composer and reflects his fascination with alchemy, psychology, and Marcel Duchamp's "Bachelor Machines".

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**Vinko Globokar** was born in Anderny, France. In 1947 he moved to Yugoslavia, where he played jazz trombone until 1955, at which point he relocated to Paris to attend the Conservatoire de Paris where he studied composition with René Leibowitz and trombone with Andre Lafosse. In 1965, he moved to Berlin and began composition lessons with Luciano Berio, whose *Sequenza V* he later performed. In the later 1960s he worked with Karlheinz Stockhausen on some of his compositions from the cycle *Aus den sieben Tagen*, and co-founded the free improvisation group New Phonic Art. From 1967 to 1976 he taught composition at the Musikhochschule in Cologne. In 1974, he joined IRCAM as the director of instrumental and vocal research, a post which he occupied until 1980. After leaving IRCAM, he conducted a number of high profile orchestral groups, including the Warsaw Philharmonic, the Tokyo Philharmonic Orchestra, the Finnish Radio Symphony Orchestra, the Westdeutscher Symphonie, and the Jerusalem Symphony Orchestra, among others. From 1980 until 2000, he directed 20th century music performance at Scuola di Musica di Fiesole near Florence. In 2002, Globokar was bestowed with the Prešeren Award for his life-time work.

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**Frederic Rzewski** is among the major figures of the American musical avant-garde to emerge in the 1960s, and he has been highly influential as a composer and performer. Born in Westfield, Massachusetts, he earned his B.A. in music at Harvard, and later received an M.F.A. from Princeton, where he had the privilege of studying with Roger Sessions and Milton Babbitt. A Fulbright scholarship allowed him to travel to Florence in 1960 to study for a year with Luigi Dallapiccola. Since then, except for a five-year period in the 1970s, he has mainly lived in Europe. He first came to public attention as a performer of new piano music, having participated in the premieres of such monumental works as Stockhausen's *Klavierstück X* (1962). In 1966, he founded, with Alvin Curran and Richard Teitelbaum, the famous ensemble Musica Electronica Viva (MEV). MEV combined free improvisation with written music and electronics. During the 1970s his socialist proclivities began to direct his artistic course. *Attica*, which includes the recitation of a prison letter, and *The People United Will Never Be Defeated*, a virtuosic set of piano variations, are his most

well-known works of the period. In 1977, he was made professor of composition at the Royal Conservatory of Liège, Belgium, and has continued to teach there since.

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Initiated to magic at an early age by father, **Abdul Alafrez** (b. 1949) studied architecture at the École Nationale des Beaux-Arts in Paris in his youth. In 1971 he appeared as a magician in many shows, noted for their special effects and grand illusions. He also participates in fashion shows while continuing to present his traditional evenings of magic. Since 1995 he has incorporated new imaging technologies (holograms, lasers) in his presentations. He is the author of articles and books on magic and the designer of virtual models for the Méliès exhibits of the French Cinémathèque. In 2011 he formed the MAGIMACHINES magic percussion duo with Jean-Pierre Drouet.

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**Georges Aperghis** was born in Athens, Greece, on December 23, 1945. His father Achilles, a sculptor, and his mother Irene, a painter, gave him a rich artistic background in post-war Greece and allowed him great freedom, providing the basis for what has become a highly original, independent career as a composer. Mainly self-taught, Aperghis divided his interest between painting and music. By 1963, he had decided to give up painting and settled in Paris to continue studying music. His earliest works show the influence both of serialism and of Xenakis, and he soon gravitated towards the work of John Cage and Mauricio Kagel and towards the theatre. In 1971, Aperghis composed *La tragique histoire du nécromancien Hieronimo et de son miroir*, his first attempt at music theatre, demonstrating a fascination with the relationship between music, words and the stage, which he continues to explore today. A prolific and unfailingly inventive composer, Aperghis has produced over 100 works, highly personal and unclassifiable, serious but not lacking in humor, following tradition but free of institutional constraints. *Le Corps à corps* ("neck and neck") takes a race car track as its setting. The performer plays many different roles: the driver, the sports commentators, the audience, and even the car itself.

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