

# ARRAY VII

October 18, 1974

## Performers:

Billie Bridgman ...Soprano  
Elizabeth McBurney ..Flute  
Michael Malone ..Trumpet  
Morry Kernerman ..Violin  
Michael Parker ..Viola  
Stanley Solomon ...Viola  
Elinore Nelson ...Organ

Karen Kieser ..Piano  
Jane Carney ..Piano  
Allen Beard ..Percussion  
Gary J. Hayes ..Percussion  
Jeremy Ronson ..Percussion  
George Sawa ..Kanun  
The Looking Glass Dance Company

## Consort

Violin, Viola, 2 Pianos, Percussion

Alex Pauk

The work may be considered in an English 16th- and 17th- century form for a group of instruments playing concerted music, as well as for the music and for the performance. A "broken" consort consists of instruments of different kinds using different methods of producing sound.

Consort appears as four or five ensembles playing their own music. Now and then we hear snatches from each, and then we may even hear two ensembles together.

## Séquences Organ

Denis Lorrain

Completed in January 1973, the work is in four sections, marked off by silences of 13, 18, and 9 seconds respectively. Pointelistic in nature the work builds to more activity up to the third and longest section, then decreasing to the sparseness of the opening.

## P & Variations Piano

Robert P. Bauer

This work consists of five variations of decreasing durations, which are then grouped into three major sections as follows: Section A, variation 1; Section B, variation 2 & 3 and Section C, variations 4 & 5. Each section is then separated by a dimming of lights, accompanied by a one and a half minute tape interlude. A shorter tape interlude occurs between variations 4 & 5 and then continues into variation 5.

The actual variations are based on the letter "P" as indicated in the title. The first of the varying devices is numerical. That is, the letter p may be transformed into the number 6 or 9. Also, by separating the line and circle elements, it may become the number 10.

Another way is to consider it as a dynamic level. Here the variations may range from pianissimo to mezzo-piano and even beyond.

The last mode of variation employed is the idea of working around the basic colour of the piano keyboard sound by plucking, striking or scraping the strings.

To reinforce the ideas in the live piano part, most of the sounds on the tape were derived from the piano as well.

## Olympians XIV

Michael Parker

Soprano, Violin, Viola, Kanun, & Percussion

While working towards my degree in Classical Studies, I became particularly fascinated by the poetry of the Greek poet Pindar (c. 518-438 B.C.). The major portion of his extant works is taken up by the epinician or victory odes for the victors in the games of the four great festivals of Greece: Olympian, Pythian, Nemean & Isthmian.

My work is a setting of the 14th Olympian ode for the victory of Asopichos of Orchomenos in the foot race. It is intended to be reminiscent of, but not directly influenced by, eastern music (Greek, Indian, etc.). Pindar's poetry is characterized by extremely complex meters & rhythms. I have attempted to use the metric quality of the poetry to determine the rhythms of the music. Although certain elements of the music do recur, the work is basically one continuous programmed improvisation.

## Intermission

## Dementia II

Gary J. Hayes

Flute, Trumpet, Viola

Although a trio in instrumentation, Dementia II is mainly a viola piece with the flute and trumpet enhancing the sounds. The title has no reference to the ideas of the composition, but rather is part of a series of pieces involving moving performers and singular aims. Dementia II is concerned with energy.

## Erro

John Fodi

Organ

When writing for the organ one is always confronted by the great literature of the late 17th- and early 18th-century for the instrument. One can disregard these endeavours of the polyphonists of the past and approach it from the point of view of many composers of recent times, as an instrument only of many varied and sudden tone colours and great sustaining power. If the concept of the organ as a polyphonic instrument were combined with present day concepts of harmony and polyphony, perhaps a "better" use of the organ would be arrived at.

In any event the inspiration for Erro was the North German School of organ masters, in particular J. S. Bach and his *Alla Breve* in D with its regular flowing metre and slowly evolving harmonic rhythm. My desire was to capture the "spirit" & what appeared to me the "essence" of this particular work without any conscious imitation.

## Living Space Dancers, Electronic Tapes, Lights

Clifford Ford

This work is the result of research done at the Institute of Sonology, Utrecht in to methods of controlling spatial movement of sound with a quadrosonic system. In this piece there is one channel of material which sounds in each of 4 speakers in succession. The result is a varied movement of the material throughout the room. I interpreted this result as a space alive with sound. The dancers express another facet of living space, the instinct to own and control a territory and defend it against all challengers.

The dancers are from Looking Glass Dance Company. Choreographer: Gloria Grant.

---

Our next concert: Array VIII will take place on November 15, and will feature works by John Rea, Anne Lauber, Thomas Baker, John Fodi, James Montgomery, John Throver etc. etc.

---

### New Music Concerts - 1974-75 series.

Don't miss the opening event on Sun. Oct. 20th, featuring Mauricio Kagel's films during the day from 2 to 7 p.m. and the Cologne New Music Theatre Ensemble at 8:30 p.m. performing Kagel's TACTIL for guitars and piano and REPertoire - a scenic concert piece.

Single and series tickets available at door.  
Edward Johnson Building: 967-5257 for reservations.

---

The music for this occasion is provided by a grant from the Music Performance Trust Funds, a public service organization created and financed by the Recording Industries, obtained with the cooperation of the Toronto Musicians Association, local U.S. American Federation of Musicians.

We acknowledge the generous assistance of:

The Canada Council  
The Ontario Arts Council  
The Canadian Music Centre  
John Beckwith  
Anon

BMI - Canada Ltd.  
Composers, Authors and Publishers Association  
of Canada.

Any and all donations will be welcome.



