



Canadian Electronic Ensemble

Next time you see the word CAPAC, you'll know what it means

CAPAC stands for the Composers, Authors and Publishers Association of Canada. The name pretty well says it all, but there are still a few people around who don't know what CAPAC does.

Our main job is to collect licence fees from all the organizations in Canada who use music, and distribute it to the composers, writers, and publishers who write and publish it. That's the way composers get paid for their work.

CAPAC is owned by its own members—it's the only organization in Canada that's run by an elected board of directors made up solely of active publishers and composers. There are more than 5,000 members, and the organization also represents the interests of more than a quarter of a million foreign composers and publishers when their works are played in this country.

But there's more to CAPAC than that: The organization publishes *The Canadian Composer* 10 times a year (ask us for a sample copy); presents the annual CAPAC-Sir Ernest MacMillan lectures; sponsors two annual \$2500 fellowships to encourage student composers to take on post-graduate studies; and puts financial muscle behind a variety of Canadian recording projects.

CAPAC's been around for more than 50 years—but it's an energetic, active, and busy organization with the very best interests of composers and music publishers at heart. If you need to know more about CAPAC, call Dr. Jan Matejcek at (416) 924-4427. He'll be pleased to talk with you.

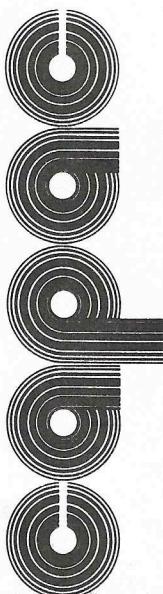
programme

Thursday, March 31, 1977, 8:30 p.m.

St. Lawrence Hall
Toronto

- EAGLE (1976) - James Montgomery
- PETER SCHENKMAN - cello
- AVANT, PENDENT, ET APRES (1976) - Jean Picke
- PETER SCHENKMAN - cello
- BORD DU SON (1973/77) - The Ensemble
- INTERMISSION
- NO MORE BLUES (1976) - Larry Lake
- DAVID GRIMES - trombone
- KAREN KIESER - piano
- ON BEING INVISIBLE, PART II (1977) - David Rosenboom
- DAVID ROSENBOOM - electronics
- COLLECTIVE IMPROVISATION - David Rosenboom and The Ensemble

The Canadian performing rights organization



The Canadian Electronic Ensemble was formed in 1971 and began regular concert appearances in 1972. Since that time they have appeared in over fifty public concerts in Canada and the United States, and over twenty broadcasts throughout the world, including programmes for Swedish Radio, Radio France, West German Radio, Cologne, National Public Radio (USA), and the Canadian Broadcasting Corporation.

1240 Bay Street, Toronto, Ontario M5R 2C2
1245 ouest, rue Sherbrooke, Montreal, Québec H3G 1G2
1 Alexander Street, Vancouver, B.C. V6A 1B2

Founding members of the ensemble are composers David Grimes, David Jaeger, Larry Lake and James Montgomery, who met at the University of Toronto Electronic Music Studio, while students of Professor Gustav Ciampaga. The ensemble's stated objectives are "to promote the live performance of electronic music and thereby the composition of new repertoire for this medium".

The Canadian Electronic Ensemble gratefully acknowledges the generous assistance of the Ontario Arts Council and the Composers, Authors and Publishers Association of Canada (CAPAC).

PROGRAMME NOTES

EAGLE JAMES MONTGOMERY

The composer writes the following: "Eagle" is a piece about transmutation and ecstasy. Yuri Gagarin was the first man into space, and the first communication received from him consisted of the following message: "I am Eagle". My memory of this event is centered on a newspaper headline, a four-point bold setting of the same message. The literal meaning of the message is, of course, I exist-as-eagle, or share-the-state-of Eagle. Transmutation. And through transmutation, ecstasy."

NO MORE BLUES LARRY LAKE

Mr. Lake has furnished the following note: "'No More Blues" is written for trombone, piano, three synthesizers, four-channel tape and tape delay. The trombone and piano are fed through the tape delay at times to create their own canons, and the four-channel tape is made of a series of canons. On one level, this is the key to the organization.

For some eight years, I have been involved with canonic techniques. Whether this is the result of a facet of my personality or of an overly-severe academic training I cannot say. However, "No More Blues" is the latest but one of a series of works exploiting imitation. Canons abound throughout most of the score - all kinds of canons: crab, retrograde inversion, plain old inversions and regular every-day "Row, Row, Row your Boat" type canons. They determine not only structure but also texture. There are so many of them at once in some sections that the listener cannot possibly follow the imitative sequences. So much the better.

On another level, it is a fun piece. The thematic material suggests the sort of down-home blues I heard as a child growing up in Jimmy Carter's area of Georgia, although the melodic organization is strictly pentatonic. The tail-gate trombone and rent-party piano are set in contrast to the synthesizers and the gamelan-like tape. Put it all together and a good time is had by all, including, I fondly hope, the listener."

BORD DU SON THE ENSEMBLE

"Bord du Son" is a work which has been, and still is, in the process of evolving. Basically it consists of a pre-determined form into which improvisatory elements are introduced; not unlike a jazz composition where only melody and harmonic changes are supplied. However, in this work, the listener perceives these changes more as textural and timbral statements. In "Bord du Son" one finds music of a style which has more and more become recognized as the trademark of The Canadian Electronic Ensemble.

ON BEING INVISIBLE, PART II DAVID ROSENBOOM

Mr. Rosenboom offers the following note: "'On Being Invisible" is the title of a continuously developing body of work for soloist deriving from the composer's work in extended musical interface with the human nervous system, and in the development of an electronic instrument which implements a model for sound synthesis and waveform analysis, based on sonic information processing mechanisms contained in the brain. The instrument is a computer controlled, hybrid sound synthesis system that can learn to discriminate between complex classes of waveform inputs.

The following is a description of some of the compositional processes.

One idea is that of increasing the palette; bringing previously unconscious processes into conscious awareness and potential use. The stability of natural oscillators is such that one can submerge him/herself in them and learn the relationship between resonance and the idea of initiating action. These oscillators are plentiful in biological systems and have been well researched.

During the course of the composition, a computer program condenses the action of many of these phenomena into pattern analysis data that is, in turn, used to control the production of musical syntax, realized electronically in real time. Macrostructural information comes from an analysis of physiological performing actions, short-term, transient neural signals, (evoked response, AER), and expressive physiological output codes, termed "actions".

The composer proceeds to produce music through improvisation, and natural physical processes, larger than ourselves, influence several levels of the compositional procedure."

New Music Concerts

1976-77 Concert Series

FINAL CONCERT OF THE SEASON

Saturday, April 23rd, 8:30 p.m.

Town Hall, St. Lawrence
Centre

guest composer: ELLIOTT CARTER

Three works by this eminent American composer will be presented including the "Double Concerto" for piano and harpsichord with international soloists Ursula Oppens, piano and Paul Jacobs, harpsichord.

The program also includes world premieres by Canadian composers Norman Symonds and Micheline Coulombe Saint-Marcoux.

THE CANADIAN ELECTRONIC ENSEMBLE

NEXT CONCERT

Thursday, April 21, 8:30 p.m.,
St. Lawrence Hall

World premieres by NORMA BEECROFT & UDO KASEMETS
Canadian premiere of "Piano Control" by TOMAS KESSLER

featuring:

Karen Kieser-piano

Adults \$3.50
for further information & reservations
call 864-9994

Students \$2.50

PLUS special FREE LECTURE by ELLIOTT CARTER at 3:00 p.m.
in the St. Lawrence Centre Rehearsal Room, Apr. 23rd -
- everyone welcome --

