



THE MUSIC GALLERY AT THE HOLLAND FESTIVAL



On June 16, 1985 The Music Gallery will present seven evenings and one afternoon of performances/concerts at DE IJSBREKER in Amsterdam. This year's Holland Festival is focused on Canada in the 40th anniversary of the liberation of The Netherlands.

The performers participating from The Music Gallery constitute the most comprehensive and complex aspect of the overall festival. Concerts and performances will be presented by CCMC, The Four Horsemen, The Glass Orchestra, John Oswald, Vic d'Or, and Gordon Monahan. Musicians now resident in Europe who will collaborate with The Music Gallery representatives are Misha Mengelberg, Ernst Reisinger, Barre Phillips, and Derek Bailey.

A number of installations will also be mounted as an adjunct to the performances to celebrate The Music Gallery's first decade of operation: an exhibition of photographs by Vid Ingelevics, Judy Whalen, and David Smiley; a show of Music Gallery posters from the first nine years; EYE MUSIC GALLERY (a suite of 12 specially commissioned serigraphs by distinguished Canadian artists); a listening room for archival concert tapes; a video viewing room featuring tapes by Paul Wong, Paul Haines, Hank Bull & Eric Metcalfe, and Canada Shadows; and a sound sculpture installation by Norman White.

The Music Gallery will be publishing a retrospective catalogue called *DECADE*, to accompany its festival representation, and we will be producing seven hour-long radio programs for broadcast in Holland after the festival and on the informal syndication of student and co-op stations in Canada in the Fall of 1985.



External Affairs
Canada

Affaires extérieures
Canada



The CCMC is a free music orchestra, a composing ensemble whose members are united by a desire to play music that is fluid, spontaneous, and self-regulating. Their music strives to be the work of a group intelligence. The group plays without scores and consensus. Allowed to be anything, their music is necessarily something; a self-organizing structure made up of sounds but expressing intentions, a milieu in which each player balances dependence and independence — an unravelling, a gathering, an avalanche, a celebration.

The CCMC has toured the U.S., Canada, and Europe, where there appearances include the Centre Pompidou (Paris), the Pro Musica Nova Festival (Bremen), the Institute for Contemporary Art (London), the Palais des Beaux Arts (Brussels), and other venues in France, Belgium, Holland, Germany, England, Austria, and Poland.

JOHN KAMEVAAR — a recent addition to the CCMC, John has been playing percussion for the past 17 years in a variety of idioms. He is a graduate of the Ontario College of Art, where he studied with Udo Kasemets and Nobuo Kubota. He is involved in composition, both in music and visual art, creating assemblages in diverse materials.

NOBUO KUBOTA — a practicing architect for ten years before becoming a sculptor in 1978, Nobu has been playing improvised music since the early

1960s and was a member of the Artists' Jazz Band for 12 years. In 1974 Kubota joined the CCMC, playing saxophone, electronics, and percussion. He is also involved in solo performances and designs and builds sound sculpture.

ALLAN MATTES — studied composition and electronics with Richard Teitlebaum and David Rosenboom. He is director of the CCMC Music Gallery and organizer of several international festivals of electronic and improvised music. He is manager/curator of the Contemporary Canadian Art Gallery in the Canadian Pavilion at Vancouver's Expo '86.

MICHAEL SNOW — well-known internationally as a filmmaker, photographer, sculptor and painter, Michael has been a professional musician for many years. During the early 1960s he worked with a number of exceptional musicians such as Jimmy Rushing, Cootie Williams, Pee Wee Russel, and Buck Clayton.

CASEY SOKOL — a professor of music at York University, Casey holds a masters degree in piano and South Indian percussion from the California Institute of the Arts, and has taught advanced rhythmic studies and mridangam for the Centre of World Music. A performer of classical and contemporary chamber music, workshop leader, and a composer and musical director for dance and theatre productions, Casey has been an active member of CCMC since its inception.

THE GLASS ORCHESTRA



THE GLASS ORCHESTRA is a co-operative of composers who build and perform on instruments made totally of glass. Through eight concert seasons the ensemble has evolved into a small, self-contained "world music culture": almost every type of musical instrument is found here. Drawing on western and non-western musical styles and performance techniques, the four musicians create improvised and written compositions exploring the unique sonic properties of glass.

The ensemble's inaugural concert was in July of 1977 at Toronto's Music Gallery and they have performed there regularly for many years. International touring began in 1980 and has continued steadily with concerts in New York City, Hawaii, Berlin, Frankfurt, Bremen, and the Victoria and Albert Museum in London, England.

"Toronto's Glass Orchestra manages the rare feat of making New Music enjoyable."

Die Welt, Berlin

"The sound of the Glass Orchestra grew like flora grows in an open field — with a grace operating outside man-made limits or laws."

The New York Times

PAUL HODGE is an experienced ensemble performer who has played clarinet in both classical western music and electronic/experimental settings. Paul has studied the composition and production of electronic music and instrumental improvisation as well as directing the Blue Mountain Winds woodwind quintet from 1974 to 1977. Since 1977 he has been manager and head recording engineer for the Music Gallery.

V. ERIC CADESKY is the inventor of many of the handmade glass instruments played by the ensemble. He is also a composer and percussionist with experience in African, Latin, Jazz and New Music ensemble performance. In addition, Eric is one of Toronto's most accomplished modern dance accompanists.

MIGUEL FRASCONI is a composer/pianist whose works have been performed throughout North America and Europe. He has studied electronic music, Javanese Gamelan, the classical piano repertoire and the music of India. As a performer, he has worked with John Cage, James Tenney and Jon Hassell. Presently, he is composing for, and developing, an ensemble of toy pianos, strings and electronics.

JOHN PUCHIELE is a Toronto composer and performer who has created music for film, dance, video, and instrumental ensembles; he is an active member of *Tone of Voice*, one of Toronto's most promising new wave pop groups. His experience also includes synthesizer programming and engineering for several Toronto recording studios.

THE FOUR HORSEMEN



THE FOUR HORSEMEN's exciting blend of poetry and performance has earned them an international reputation. The unique mode of artistic expression fashioned by the group employs virtually every sound that the human speech apparatus is capable of producing, both verbal and non-verbal. The Four Horsemen first formed in 1970 and the group still comprises its original members — Rafael Barreto-Rivera, Paul Dutton, Steve McCaffery, and bpNichol. The group's performances have electrified literary, theatre and musical audiences throughout Canada and the United States.

The Four Horsemen have issued two records, two cassettes, and two books, and their work has been broadcast on radio and television. In recent years, the group has focused increasingly on collaborations with musicians, composers, and other poets. One such collaborator, composer R. Murray Schafer, has said of the group's work that "I believe something is happening here that will change the course of modern literature and music too."

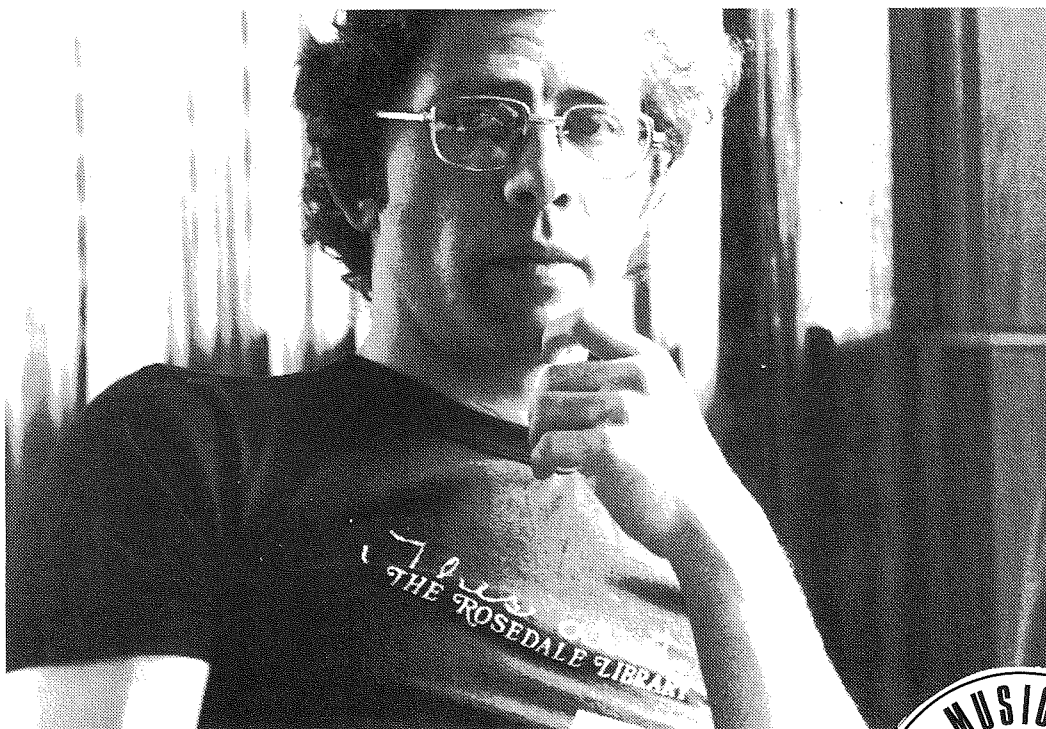
RAFAEL BARRETO-RIVERA is the author of two books of poetry, with a third to be released in the fall of 1985. He has also published poems translated from the Spanish and has issued a cassette of his voice-work. His career continues to expand through the success of his publications and of his dynamic performances, which have gained him an international reputation.

PAUL DUTTON is the author of two books of poetry and the co-author of a third. His voice poems have been issued on an album, and two books and a cassette are in preparation. He has performed his work internationally and his poems appear regularly in literary magazines and anthologies.

STEVE McCAFFERY has added musical performances and videotapes to his expanding output of books and cassettes. Renowned for his visual and sound/performance poetry, he has collaborated with artists in various disciplines. He has published seven books of poetry and a novel, and has performed widely in Canada and abroad.

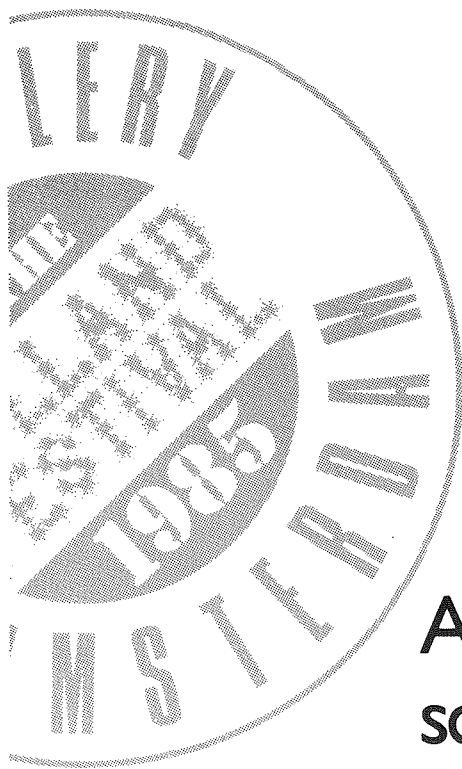
bpNICHOL is the author of numerous books, chapbooks, records, and cassettes. Winner of Canada's Governor General's Award for poetry, he has earned a world-wide reputation for his pioneering accomplishments in visual and sound poetry. His more than twenty books include novels, visual poetry, verse, and children's literature. His performances within and beyond Canada have earned him increasing recognition.

VICTOR COLEMAN



VICTOR COLEMAN has published a dozen collections of poetry and released one recording (33/3, Music Gallery Editions). Active in the early explosion of post-modern writing that emerged in the mid-Sixties, he was unofficial advisor to the editors of Contact Press; an assistant production manager for Oxford University Press, Toronto, production manager and senior editor at The Coach House Press in Toronto for eight years; editor of the literary periodicals *Island* and *IS.*, and of the arts monthly *ONLY PAPER TODAY*. In 1975 he became director of Canada's oldest artist-run centre, A Space, and was a founding member of the Association of National Non-Profit Artists' Centres (ANN-PAC). He currently teaches creative writing at Queen's University in Kingston, Ont. and is a manager at The Music Gallery, where he produces a weekly radio program which is heard on a number of alternative radio outlets across Canada.

Underwhich Editions has scheduled his newest collection of writings, *FROM THE DARK WOOD*, for a Spring '85 release and he is working on a collected poems 1960-75 called *C.O.R.R.E.C.T.I.O.N.S.*



A retrospective of music, performance, and sculpture from Toronto's Centre for Contemporary Music and the Arts

MONDAY JUNE 17

THE GLASS ORCHESTRA

Composed and improvised music on glass instruments

CCMC

Free music ensemble

TUESDAY JUNE 18

VOICE AND MUSIC

With sound poets The Four Horsemen, and poet Victor Coleman in combination with various musicians

WEDNESDAY JUNE 19

PIANO NIGHT

Michael Snow, Casey Sokol, Miguel Frasconi, Gordon Monahan, Micha Mengelberg, playing 4 pianos, synthesizers, toy pianos

THURSDAY JUNE 20

Lunch with C

SAXO SCENE

Saxophone groups
John C. McCaffrey
Kubota
Coleman
skin sax

Scenar
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perform

, audio, video, photography, and sound Contemporary Music and Performance

7 JUNE 20

concert
Monahan

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Victor

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FRIDAY JUNE 21

**SOLOS
AND SMALL
ENSEMBLES**

The 16 member Music
Gallery group in solos
and small combinations
with invited guests

SATURDAY JUNE 22

**THE GLASS
ORCHESTRA**

Composed and
improvised music on
glass instruments

CCMC With
the Four Horsemen
Free music combined
with sound poetry

SUNDAY JUNE 23

INTER (POOL)

A 20 person improvising
orchestra

JOHN OSWALD



JOHN OSWALD improvises saxophone and dance. In *OP* magazine Tom Furgas describes his work as 'Pure Magic'. And Mark Miller of the Toronto *Globe & Mail* says, 'Oswald is red hot.'

John also directs MYSTERY TAPE LABORATORY and the floating music ensemble POOL. He co-directs PITCH, an intermedia performance research group, CONTACT DANCE, CONSPIRACY & COMPOSERS CONVERSING (two critical forums for artists) as well as being the editor of the audio portion of MUSICWORKS magazine. His MYSTERY TAPES ETC. have been called 'the best in the world'.

press quotes

'Oswald with his incredible control of the squeek register on the alto sax.'

'a saxophone improvisation by John Oswald performed at a pitch level best appreciated by Lassie.'

'Oswald's exploration of the highest register on the alto sax is accomplished, disciplined, and quite beautiful.'

'Oswald, a passionate quicksilver improviser with a love for the alto's extreme upper register, took most of the initiative.'

(& then after i got the thing fixed:)

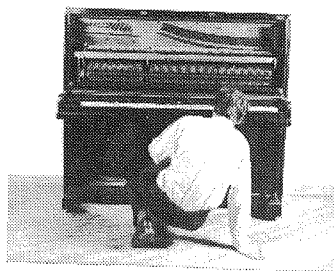
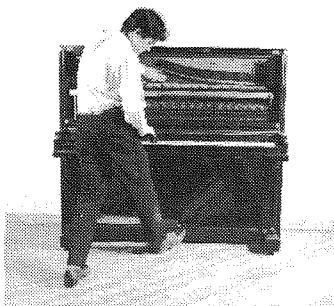
'A fairly exhaustive exploration of the capabilities of the alto in which every quirk of each register is relentlessly and kaleidoscopically examined. Pure magic, a raw organic approach to the instrument . . . it sounds like the alto in its natural habitat.'

'highly compressed personalized alto sax lines; evolved, virtuosic, somehow beyond Evan Parker but related; repetitiously nonrepetitive; solo music in a high sense: detailed, precise, organized, unrelenting, uncompromising. A very individual approach. sort of a territory all its own.'

'Oswald is red hot.'

'Oswald's exploration of the highest register on the alto sax is accomplished, disciplined and quite beautiful.'

GORDON MONAHAN



GORDON MONAHAN is a performer/sound experimenter whose work explores the acoustical properties of sound and the phenomenology of performance. He works with pianos, guitars, electronics, and sound constructions and situations of his own design. He has received many awards for his work, among them, grants from the Canada Council Multidisciplinary and Performance Art Division, and from the Council's Touring Office. His composition *Piano Mechanics* was awarded First Prize (solo composition) at the 1984 CBC National Radio Competition for Young Composers. He has performed with the Toronto-based New Music Co-operative and the Evergreen Club Gamelan Ensemble, and has premiered new works by James Tenney and Udo Kasemets. He has performed and lectured in Canada and the USA, and is Assistant Editor of *Musicworks*, the Canadian Journal of Sound Explorations.

SPEAKER SWINGING

Two, three or more speakers are gracefully swung in continuous circular rotation within a large enclosed space. Each swinging speaker occupies a circular area of an approximate 8-metre diameter.

The piece focuses on acoustical effects that arise from the continuous displacement of a broadcasting soundsource. As a traditional science experiment, this is an elaborate demonstration of the Doppler Effect; that is: when a fixed, unvarying tone travels towards you it will seemingly rise in pitch, and while travelling away from you it will seemingly drop in pitch. However, the actual pitch never changes; the effect is strictly a perceptual and acoustical phenomenon arising from the varying motion of the soundsource in relation to our ears.

The Doppler Effect becomes multiplied by the number of swinging speakers, thus exciting the room acoustics and transforming long, gradually

varying electronic tones into complex sounds that are, at different times and in different spaces, evocative of choirs, insects, airplanes, birds, and numerous other natural and man-made vibrations.

THE TIDAL BORE OF THE MACCAN RIVER, NOVA SCOTIA, CANADA

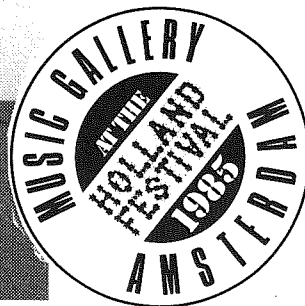
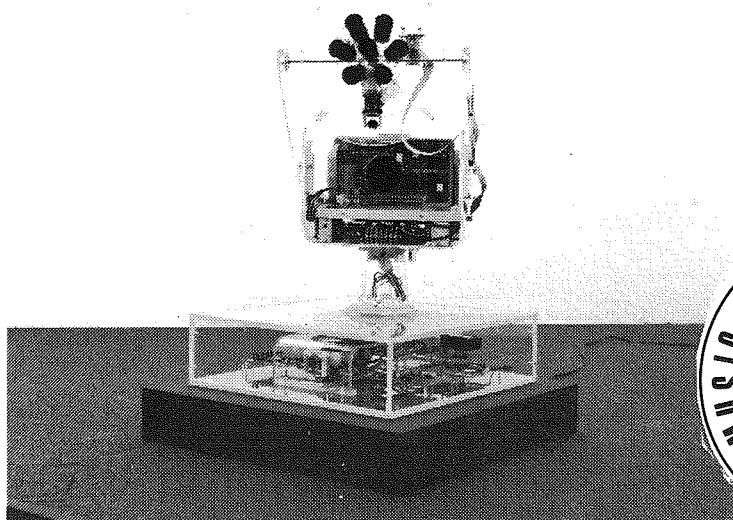
This work is part of an ongoing project which attempts to create electronic simulations of the tides of the Bay of Fundy. (The Bay of Fundy, in Canada, has the highest tides in the world: the range from low tide to high tide often exceeds 15 metres in depth.) This piece is an electronic realization of the Tidal Bore, a phenomenon that occurs in tidal rivers, where the river's current changes direction twice a day to ebb and flow with the tide.

In this piece, water sounds are picked up by a live microphone on a beach and are fed into a multiple tape recorder-equalizer-reverberation system. Using an equalization chart based on the geography of the Maccan River, pure electronic tones are gradually extracted from the initial water sound. This process is analogous to the way that the Tidal Bore, which is initially in the form of a large cresting water wave, is gradually filtered as it travels for several hours up the Maccan River, eventually transforming into a pure, solitary wave of water. This solitary wave meanders along the winding river in much the same way as the electronic tones that are extracted from the water sounds gently resonate through various pitch registers.

The electronic Tidal Bore process takes approximately 1/2 hour, at which time the process is reversed, to symbolize the tidal river flowing back out to sea. (This is a compression of the real-time Tidal Bore, which takes 12 hours and 48 minutes (1/2 a lunar day) to complete one full cycle.)

Monitor speakers are positioned in various locations to provide a low-level environmental broadcast of the Tidal Bore.

NORMAN WHITE



DESCRIPTION OF KINETIC SCULPTURE: FACING OUT LAYING LOW

Artist/Fabricator: Norman T. White
Construction Dates: 1976-1985

FACING OUT LAYING LOW is a kinetic sculpture, interacting with its environment via its perception of the light-patterns around it. To accomplish this, it employs a small grid of photo-electric cells which are mounted on a horizontal/vertical scanning device, and are connected to an internal micro-computer. This computer may be programmed in a variety of ways, thereby changing its overall behavior pattern.

At present, the control program has been designed so as to cause the work to scan light patterns in its vicinity, to compare them with its memory of patterns perceived in the past, and to respond to events considered "unusual" by generating audible tone patterns. The variability and speed of the tone changes are a coded representation of the quality of novelty perceived by the computer.

Occasionally the machine slips into modes of behavior which are life-like to a more subtle degree. For instance, the reference levels against which the computer measures novelty are self-adjusted, so that the machine, left alone for awhile, will respond to its own electric irregularities. Conversely, if over-stimulated by large amounts of perceived movement, the machine will cease to show interest in its environment.

Now and then, the work goes briefly into "day-dream mode" so as to reorganize its internal models of the world around it.

NORMAN T. WHITE was born in Texas, U.S.A. in 1938. He spent most of his childhood in and around Boston, Massachusetts. His early interests were drawing, fishing, and playing with his chemistry set. He also liked devising and breaking codes.

From 1955 to 1959, he attended Harvard College, majoring in Biology, with the initial intent of becoming a fisheries biologist. By the time he had graduated, however, he had decided that he was far better suited to the demands of art than to those of applied science. He moved to New York City and immersed himself in the art world, then in the ebb of its Abstract Expressionist craze.

In 1967, Norman moved to Toronto, drawn there by the greater accessibility of technical materials, and embarked upon an intense self-education in electronics. In 1969, he exhibited his first major electronic work, *First Tighten Up on the Drums*, at the Experiments in Art and Technology (E.A.T.) exhibition in New York entitled "Some More Beginnings".

In 1975, he designed and installed a large light mural (*Splish Splash Two*) for the Canadian Broadcasting Corporation's offices in Vancouver, British Columbia.

Norman White now regards the mimicking of simple organic systems to be at the heart of his artistic work. To this end he has built dozens of electronically-controlled sculptures. These he has exhibited throughout Canada, and in the United States, Britain and France.

AN EXHIBITION OF

SERIGRAPHS, PHOTOGRAPHS & POSTERS FROM THE MUSIC GALLERY

AT THE HOLLAND FESTIVAL '85



eye MUSIC GALLERY

A portfolio of 12 serigraphs commissioned by the Music Gallery in 1982 which has been exhibited in the gallery, at The Art Gallery of Ontario, and in shows by the individual artists. The series consists of 12 prints:

DAVID BIERK — Wrapped Sax
DENNIS BURTON — Horny Business
GRAHAM COUGHTRY — Mountain Music
GREG CURNOE — Middle-Aged Man with Horns & Symbols
MURRAY FAVRO — Guitar Design
NOBUO KUBOTA — Now & Then
RON MARTIN — Chip 22
JOHN MASSEY — Blind Faith
STEVE McCAFFERY — Monotony Test
bpNICHOL — Three Drafts
GORDON RAYNER — Lucky Draw
MICHAEL SNOW — Score for Sopranos

CURATING eye MUSIC GALLERY by Nobuo Kubota & Michael Snow

This portfolio began during discussions of how the existence of the Music Gallery has brought attention to the fact that there are primarily visual artists who, like ourselves, use sound in their work or who in addition to their work in painting, sculpture, photography, installation work, or poetry also seriously play music. We decided that it would be interesting to assemble a set of works in one visual medium by a group of such artists.

In selecting the group who were subsequently invited to produce new silk-screen prints specifically for this portfolio we decided first to have a core of works by certain of our most distinguished artists, whose work has maintained a continuous and growing vigour for many years and whose reputations are justifiably solid. As the works in this portfolio testify they are still surprising, provocative, and adventurous. We decided to add certain other artists whose careers are more recent but who have already produced brilliant work and who are exceptionally promising. In addition we asked two of Canada's greatest contemporary concrete/sound poets to contribute works in a medium that was new to them.

PHOTOGRAPHY AT THE MUSIC GALLERY curated by Judy Whalen

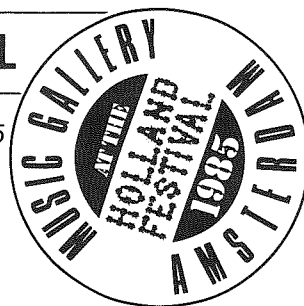
The tradition of visual artists associating with musicians and composers goes back to the beginnings of the Music Gallery. Everything from snapshots taken by friends to special commissioned series have crowded our photo archive and been a great source of visual pleasure and pure information over the years. Some of these photographic works, such as those by David Smiley and Vid Ingelevics, have been exhibited in galleries and reprinted in books or magazines, others merely grace the pages of our log books, to show the vitality of musical expression in some form of visual record.

MUSIC GALLERY POSTERS

Although posters are essentially a medium of promotion, they are also an important medium for new design ideas in print, and the Music Gallery, over the years, has produced hundreds of posters of varying quality and size. Our designer for the past four years, Bob Wilcox, has chosen what he thinks are the best and the most representative posters announcing Music Gallery events, whether they cover a single concert, a month of performances, visual displays and installations, or festivals.

MUSIC GALLERY VIDEO AT THE HOLLAND FESTIVAL

The video viewing room in DE IJSBREKER at Amsterdam's Holland Festival '85 will feature the following specially commissioned videotapes:



CONFUSED: SEXUAL VIEWS (60 min.) **by Paul Wong**

a visual/aural non-linear story; a layering and juxtaposing of ideas, facts, opinions, prejudices, fears and technical styles; based on an implied and real narrative built around the innuendos of the four main characters: Gary, Gina, Jeanette & Paul. The tape is created using five distinct video structures to handle the complex range of ideas, information, influences, and technical approaches intended to develop a broader understanding and tolerance by its viewers towards a new sexual attitude.

RICE SCENTED IN OUR ABSENCE (colour, 36 min.),

THIRD WORLD TWO (colour, 50 min.),

16 MUSICS: UNDERSTANDING AN INTERRUPTION (colour, 60 min.) **by Paul Haines**

RICE . . . features the premiere performance of the Agfa Maria, an instrument of Haines' own design whose appearance of capacities is conceived in part as respectful parody of Harry Partch's chromelodeon. Physically it resembles a glass harmonica: three rows of authentically wired glass bottles of various sizes and designations, each note consisting of 1) conventional musical notes, 2) prepared sounds, 3) prepared visuals.

THIRD WORLD . . . 50 Haines poems read in French and English by Robert Wyatt, Ken Jacobs, Kip Hanrahan, Carla Bley, George Cartwright, and Michael Snow with original music by Carla Bley, Derek Bailey, Steve Swallow, and Sheila Jordan.

16 MUSICS . . . is billed as Collaborations 1964-82.

SAX ISLAND and PIRANHA FARMS by Hank Bull & Eric Metcalfe

SAX ISLAND is a clever combination of real figures placed against and within animated sets and props. The plot unfolds through a layering of images, recorded sounds, and jazz interludes — framing erotic obsessions and lustful behavior. Recurring motifs and enlarged details produce fantasy narrative which manipulates the features of comic strips and detective thrillers and the structures of television commercials.

PIRANHA FARMS is a video-collage that combines a live performance with elements taken from the vast ocean of North American television images. This 'anti-narrative' is inspired by the idea of military hunting and crisis under the sea, with lyrical interludes that celebrate the ancient eroticism of the ocean.

CANADA SHADOWS by Les Ombres Canadiennes

a mythological lecture on the subliminal structures of international communication. Based on live shadow performances that make use of film projection, coloured shadows, and other optical effects. The music was composed by Martin Bartlett and the text is drawn from Alfred Jarry and Les Ombres Canadiennes' own 'international' language called 'Pygmy Adlib'.

The Music Gallery is supported by grants from the Government of Canada, Departments of Communications and External Affairs; the Government of Ontario, Ministry of Citizenship and Culture; The Canada Council; The Ontario Arts Council; Wintario; The Municipality of Metropolitan Toronto; & The City of Toronto Arts Council.