

P A T R I A



MUSIC /
THEATRE
PROJECTS

Patria Music/Theatre Projects NEWS AND VIEWS

June 2004



Patria 7: Asterion – Workshop July 9 – 11, 2004

The website:
www.patria.org

will provide up-to-date information about the **Asterion** workshops and the project in general.

In **Asterion**, Schafer has created the blueprints for a particularly unusual challenging work. Called **Patria 7: Asterion** and, this text describes a series of approximately 45 spaces each .with its own unique environment. Both the form and content of the work are that of the labyrinth. The project lies at the intersection of theatre, architecture, and installation art and is intended as a transformative journey through a series of intertwining passages and rooms to be experienced by one person at a time. In Patria, the labyrinth stands as a metaphor for the search for personal and cultural identity and **Asterion** is intended to make that search manifest.

A team has been formed to work with Schafer on the creation of this labyrinth, which will be developed through a series of workshops and experimentation. Beginning this July, we invite you to participate in this unique project.

Our core team will be on site near Peterborough ON preparing for an intensive weekend of building and discovery, to be held July 9-11. Participants may camp on site and food

will be provided. There will be a cost of \$100 to offset expenses.

To register for the Asterion Workshop, send an e-mail to jerrard@patria.org

You may wish to join us in the period leading up to the workshop weekend. This might be possible if we know in advance. If you wish to come early, or if you are in need of subsidy to participate in the workshop, contact us by email.

Aerial view of the location for the Labyrinth



PROPOSED SCHEDULE & ACTIVITIES

FRIDAY

After 6 pm: Arrive and get organized

8 PM: Meeting in the main tent. Outline of the Script and weekend activities

SATURDAY

Meals: 8 am, noon and 6:30 pm , prepared, in part, by participants

Workshops: Creating labyrinth structures under the leadership of professional artists and designers

Evening: Discussion and campfire

SUNDAY

Meals: 8 am and noon

Workshop: Development of Script

Afternoon: Summary of ideas developed

Departure: After clean up, late afternoon

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www.patria.org

Thoughts on R. Murray Schafer's Wolf Project – Part 2, the structure. By Emily Doolittle

The structure of *And Wolf shall Inherit the Moon* is a bit hard to understand, but it helps to imagine that there are several nesting, interrelated artistic projects taking place simultaneously: Great Wheel Day, Forest Encounters and daily rituals.

GREAT WHEEL DAY

At the largest level, everyone is working towards a performance on the final day of the week, 'Great Wheel Day', in which everyone from all the campsites comes together and takes part. This is a three hour ritual drama which tells the story of the coming together and eventual reconciliation of the male and female characters, in this case **Wolf** and princess **Ariadne**; this coming together is also symbolic of the resolution of the larger disharmony between humans and nature.

On **Great Wheel Day** everyone is at once participant and audience: no non-participant audience is ever present. Although some people have more central roles than others, according to ability, desire to perform large parts, and seniority, all people have a specific part (musical, dramatic, or both) to play. Schafer has written the story and invented the main characters, but the project members develop their own roles freely, and provide many of the details of the **Great Wheel Day** performance. Performers keep their parts as long as they want, and are responsible for choosing and training their own successors.

Because **Great Wheel Day** tells the main story of the project and is the most recognizable artistic focus of the week, it is probably what seems like the most important aspect. I was expecting it to be such when I joined, but have not found it to be so. Despite its participatory nature and unusual setting, it is actually the part of the week that most closely resembles performances I am used to, being a precisely scripted, well-rehearsed, (long) concert-length performance. Perhaps because of this, it is actually the least important part of the week for me. It is instead the smaller structures which affect me and, I believe, most project members, most profoundly.

FOREST ENCOUNTERS

..During Wolf week, in addition to preparing for **Great Wheel Day**, each of the eight-person clans works on preparing a smaller midweek performance, a '**Forest Encounter**' which, on an appointed day, the other clans come to see. These tend to have more personal significance for the

performers because, although Schafer has given a very basic outline or theme for each of these performances, the clans develop them on their own. Whereas a shy person might hide in an insubstantial role on **Great Wheel Day**, during the **Forest Encounters**, each clan-member will find their ideas and abilities used to the fullest. Enough professionals or experienced performers can usually be found to fill the most prominent roles for **Great Wheel Day**, but in the **Forest Encounters** one has to work with only the eight people at hand. In addition to being called upon to contribute one's habitual artistic activity, musicians may find they are needed to play a dramatic role, or a poet may find it necessary to learn enough music to teach a song to the audience. The choreographers, composers, and directors shape the productions around the strengths and the limitations of the eight people available. **Forest Encounters** vary from fairly traditional plays, to Eastern-inspired ritualistic theatre, to predominantly musical performances, to experiential events, depending on the expertise of those involved. Each is complete in itself, but pieced together they contribute to the story told on Great Wheel Day.

DAILY RITUALS

In addition to these explicit dramatic productions, each day is structured around a number of rituals designed to lead to greater awareness of the world around, both natural and human, to draw attention to the art inherent in life, or to encourage meditation and contemplation.

Each morning, for example, we are awoken by music, an 'Aubade', then, silently we gather to watch the sunrise and recite a poem. In the evening, we honour the sunset together in a similar manner. Following dinner and a campfire, the morning ritual is reversed: after we hear the 'Nocturne', we are silent until morning.

Twice daily we gather in a circle in a particularly beautiful location, sing, and contemplate in silence: this is repeated on **Great Wheel Day** with all the project members together. The daily rituals differ slightly in each campsite, but all are variations of the same themes.

NOTE: This is the second part of an ongoing series. Part 1 was published in the November 2003 newsletter which is available at:

www. Patria.org

Expecting Unexpectedness

By Jan Buley

My experiences in the Wolf Project remind me of a game I remember playing as a child. Someone hosting a birthday party would invariably produce a present wrapped in a multitude of layers of paper. Someone else (often an older sibling) would begin to play the piano, and when the music stopped, the child holding the mysterious wrapped present would remove a layer of paper. The music would begin again, and whenever it stopped, the child holding the present would again remove another layer of paper. This would continue until all of the layers of the paper were removed. The child removing the last layer of paper also kept the surprise inside. Often the gift was some enchanting book or a bag of marbles. Once it was a goldfish bowl with a waiting goldfish patiently swimming secretly in a jar, hidden in the host's kitchen. It was never a can of tomato soup or an empty box, and the mysteriousness of the unknown contents was incredibly exciting for me. We never knew what to expect. And reflecting back on the game, I know that it was the gradual unwrapping of the mystery that caused my heart to race. The unwrapping ritual held much more intrigue than the hidden object finally revealed inside all of the paper layers.

For me, the Wolf Project is like unwrapping that mysterious package at a child's party. I had no idea the layers of creativity that I would encounter when I joined the project almost ten years ago, and it's the "unknown-ness" and the many unpredictable layers of the Wolf Project that keep me returning from year to year. Being a witness to the gradual unwrapping of the participants in the Wolf Project experience has been the highlight of my involvement each summer. Shedding the layers of ourselves—the layers of myself—means being—and becoming—completely vulnerable. This exposure of our real selves means accommodating plurality of opinion while working within each other's presence, learning from and about each other. And the most amazing things happen as layers are removed each summer. I hope we never

Joe Macerollo

Canada's pioneer of the classical accordion

Since the inception of **News and Views**, it has been our intention to profile members of **Patria** who have made a significant contribution to the organization. Our first effort in 2002, featured **Patria** designers, Jerrard and Diana Smith. It is in this spirit that this issue is focused on Joe Macerollo, president of **Patria Music/Theatre Projects**. Joe has contributed to the support of Schafer and his work, in a multitude of ways, for a little more than 25 years. In researching his background, googling "Joe Macerollo" produced close to 50 pages of hits. Needless to say, the space allotted for this piece was not quite sufficient to do Joe and his career justice.

In a few words, Joe is a highly energetic Renaissance man with exceptionally versatile musical abilities, a sense of loyalty which precludes peripheral difficulties and an all round "good guy".

You will find here the answers to four questions I sent Joe by e-mail. In posing them, I hoped that they would bring out the Joe that I know. He didn't disappoint me.

Question: How did you become involved with Murray?

Answer: In retrospect, the story of how I met and first worked with Murray is fascinating. In 1970 Keith MacMillan, the general manager of the Canadian Music Centre, was eager to support me in formative years, and to encourage Canadian composers to write for the accordion. On one occasion, he invited me to come into the Centre and taped, on reel to reel, a workshop I created specifically for Murray, whom I had never met. How unusual it was to be talking and playing into a microphone, not knowing

if anything I said or played would interest him. Keith sent off the tape. I had no expectations so it did not surprise me that I never heard a word (nor did Keith) about the tape. In 1973, I was invited to perform Barbara Pentland's **Interplay** in Vancouver with the Purcell String Quartet. Murray was there but did not introduce himself. Due to numerous family trips to Vancouver, my wife Frances being originally from Vancouver, occasions arose allowing Murray and I to meet and for him to explore the instrument more directly. Our exchanges back and forth (Vancouver-Toronto) yielded sufficient creative opportunity for Murray to write to me one day to say that he had completed a work for accordion and voice and that it was in the mail. I was ecstatic thinking that finally in 1977 he had written his first work for accordion. It was **La Testa d'Adriane**, the first excerpt for **The Greatest Show**. I was a barker at a circus, bringing people into a sideshow and magically bringing a human head to life. My first sense was that I only had to play. Not so. It was also a speaking part. Murray offered me encouragement and asked me to rise to the challenge to talk. I haven't stopped since and I love him for it. In 1987, I was asked by the Canadian Opera Company to perform the accordion part to **The Characteristics Man** (which was composed in 1974, and I didn't know it existed). Apparently, the performance of **Interplay** inspired him to use the accordion in many of his other works.

Question: What are some of your happiest musical experiences?

Answer: I have had a number of so called happiest moments,



Placido Domingo, Joe Macerollo, Jose Carreras

among them the performances of the Schafer **Accordion Concerto** with both The Toronto Symphony in 1993, conducted by Gunther Herbig, and with the Winnipeg Symphony in 1998, under Bramwell Tovey. Performing the accordion part in Somers, **Mario and the Magician** with the Canadian Opera Company under Richard Bradshaw was also unique and special since I postponed at that time (1992) having a hernia operation in order to perform! An unusual occasion that was immensely gratifying was the acceptance of my tone and musical styling by both Teresa Stratas and the Kurt Weill Society when I was asked to add an accordion part to Weill's **Youkali Tango**. Rhombus Media Inc. was filming **September Songs** and Larry Weinstein of Rhombus wanted me to add the accordion to create a "French Ambience", and the Weill Society wanted to use a New York accordionist. I flew to New York to record and met with the approval of all.

Question: What are some negative circumstances that occurred?

Answer: In terms of musical curiosities that are indelibly etched in my consciousness, there are two situations I can refer to. In the first case, in 1993 I organized the largest ever International Accordion Festival using non accordion organizations in Toronto, which

featured performances with the Toronto Symphony, New Music Concerts, Esprit Orchestra etc. Schafer's accordion Concerto was taped for broadcast by the CBC and by David Jaeger on Two New Hours, no other performance was picked up by the CBC. There were over 75 original accordion works being premiered and my event just did not warrant attention. Lamentably, two of my colleagues, accordion pioneers Hugo Noth (Germany) and Mogens Ellegaard (Denmark) who were bitter rivals of each other had never performed before 1993 in the same event. As fate would have it, Mogens died thereafter in 1995.

The second circumstance is even more curious, and for which there seems no plausible explanation. I have not recorded a single note of music for CentreDiscs. Given the fact that I have both pioneered the acceptance of the concert accordion in Canada and commissioned so many diverse Canadian works, one would think such a situation not true.

Question: Why do you live in Toronto (Mississauga)?

Answer: I was born and raised in Guelph and went in 1963 into the Faculty of Music at the University of Toronto. Toronto proved to be a fertile musical environment for me especially because I could subsidize my studies by becoming involved in the jobbing scene. Al

Macerollo

...*macerollo*

Although I live in Mississauga and have raised my family there, Toronto still remains the focal point of my career offering me a diversified base and career which translates into one third playing, one third teaching and one third administration. The proximity to a major international airport facilitates the frequent need to perform in centres outside of Toronto.

I have had an immensely rewarding musical career and, without name dropping, can honestly say that I have performed with so many great Canadian musicians who set the highest of musical standards. I have, also, raised a lot of money for many organizations and events.

Question: Why are you so committed to Murray and Patria Music/Theatre Projects?

Answer: I am intensely committed to Patria Music Theatre Projects because I feel the best way to thank Murray for his talent and support over the years has been through my work ethic to the challenges of these theatrical productions. If it were not for Murray's tenacity of spirit, the accordion concerto (probably the accordion world's greatest concerto to date) would not have been written,

since Gunther Herbig would have preferred any other concerto. He later recanted and commended Murray for such a great work. Personally, I like to go where others may tread lightly or turn back. I love the challenge to undertake the Patria series. It's in my blood. After all, through the 60's, 70's, and 80's who in their right mind would have defiantly extolled their career on such a maligned instrument?

If you wish to know more about Joe, you can get all the nitty gritty by looking up his webpage:

www.joemacerollo.com

get to the last layer.

Tribute to R. Murray Schafer

On Tuesday, July 27, the Ottawa International Chamber Music Festival has programmed two concerts (2 pm and 8 pm) featuring Schafers' works including *String Quartet no. 2 and no. 8*, *Aubade*, *Beauty and the Beast*, *Thesius* and the world premiere of *Tanzlied*. The latter was commissioned for this festival and features Eleanor James, soprano and Judy Loman, harp. For further information:

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We're on the Web!

www.patria.org

Donation and Pledge form!

Patria Music/Theatre Projects

Donations should be made **payable to:** Patria Music/Theatre Projects

And **sent to:** Patria Music/Theatre Projects: 3296 Cindy Cres. Missassuga, ON, L4Y 3J6

Yes! I want to continue to share the magic of R. Murray Schafer and Patria! \$_____ (encl.) and

I pledge to contribute \$_____ for the next _____ years.

Name: _____ Street: _____ City: _____ Province: _____

Postal Code: _____ Telephone: _____ Fax: _____ e-mail: _____

I would also be interested in contributing as a volunteer.

office computer support helping to build the labyrinth for the final Patria creation newsletter publicity

Tax deductible charitable receipts for donations will be issued for the maximum allowable amount.

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