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programme

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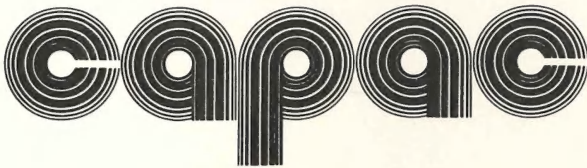
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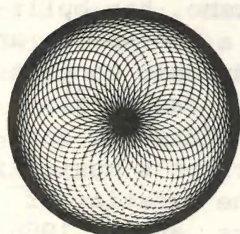
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TONIGHT'S GUEST ARTISTS

JOSEPH MACEROLLO was born in Guelph, Ontario and graduated from the Faculty of Music, University of Toronto with a Bachelor of Music degree and a Master of Arts degree in Musicology. He has appeared as accordion soloist with such ensembles as the Orford String Quartet, Purcell String Quartet, Hart House Orchestra, Toronto Symphony String Orchestra, National Arts Centre Ensemble and the Vancouver Chamber Orchestra. Responsible for the free bass accordion acceptance at two Canadian Universities, Queen's in 1970 and the University of Toronto in 1972, he has also influenced many Canadian composers to write for the instrument, resulting in a comprehensive library of works by such composers as Barnes, Buczynski, Dolin, Klein, Pentland, Surdin, Kenins and Wuensch. Mr. Macerollo is on staff at the Royal Conservatory of Music and is studio instructor at both Queen's University and the Faculty of Music, University of Toronto.

MARY MORRISON, Winnipeg-born soprano, has built a distinguished career for herself as a recitalist and as a featured soloist in opera and symphonic concerts. She has appeared with many of the major orchestras in Canada, as well as the New York Philharmonic and the San Francisco Symphony. Miss Morrison's musicality and vocal flexibility have inspired the creation of many compositions by Canadian composers, and in 1968 she was recipient of the Canada Music Citation for outstanding achievement in the performance of Canadian music. As a member of the Lyric Arts Trio, she has concertized throughout Europe, across Canada and in Japan and Iceland. She performs frequently for CBC radio and appears regularly as soloist on the New Music Concerts' programs.

THE PURCELL STRING QUARTET, formed in 1969, have travelled extensively both internationally and across Canada, where they have played in every major city. New Music Concerts takes great pleasure in

welcoming them back to Toronto; in January of 1977 the quartet performed pieces by R. Murray Schafer and Nikos Mamangakis on a New Music Concerts' program. Quartet-in-residence at Simon Fraser University in Vancouver, the quartet has gained a reputation of excellence for their interpretation of both traditional and contemporary music. They have recently appeared in such prestigious places as The Wigmore Hall in London and Carnegie Hall in New York City and last season were invited by the Governor-General of Canada to perform a special concert at Government House in Ottawa.

MARY LOU FALLIS, soprano, was born and educated in Toronto, making her operatic debut at the age of fifteen in a CBC production of The Magic Flute. She holds a Master of Music degree in performance and literature from the University of Toronto where she studied with Irene Jessner and Maureen Forrester. Winner of the CBC Talent Festival in 1973, Miss Fallis performs regularly throughout Canada in recital, oratorio and orchestral concerts. She has been guest soloist with the Toronto Symphony, the Hamilton Philharmonic, the Chamber Players of Toronto, the London Symphony, the Calgary Philharmonic and is a member of the Arioso Trio with Kathryn Root and James Campbell. This April she begins a summer engagement at Stratford as "Cunegonde" in Leonard Bernstein's Candide.

SUSAN GUDGEON, mezzo-soprano, began her vocal studies with Edward Johnson in Hamilton, before coming to Toronto where she graduated with honors from the Operatic Diploma Course at the Faculty of Music, University of Toronto. She has appeared in the Canadian Opera Company's productions of Tosca and La Duchesse du Gerolstein, and with the Canadian Opera Touring Company as "Flora" in La Traviata and "Berta" in The Barber of Seville. She has recently performed in the opera Enkidu by Harry Somers, and with "Opera in Concert" as "Dulcinea" in Don Quixote. Miss Gudgeon was awarded a Canada Council Arts Grant to allow her to continue her studies in Italy.

JEAN MACPHAIL, mezzo-soprano, was a scholarship student at the University of Toronto's Opera Department under Irene Jessner and Herman Geiger-Torel. She continued her studies in San Francisco with Robert Weede, and in Italy with Maestro Ricci, the fabled teacher of Gigli. Miss MacPhail has appeared with the Oakland Symphony, the Calgary and Hamilton Symphonies, and in many important roles with the Canadian Opera Company. She has performed at the Guelph Spring Festival, the Shaw Festival, the Festivale Chighianna in Siena, and in Gilbert & Sullivan productions in San Francisco. Often featured in solo recitals on CBC radio and television, Miss MacPhail appears upon occasion in duo recital with soprano Roxolana Roslak.

KATHY TERRELL, soprano, received her B.A. from Eastern Illinois University in 1974. She performed at the St. Louis Municipal Opera with such personalities as Gene Kelly and Anne Blyth, and was a guest artist at the John F. Kennedy Center for the Performing Arts in Washington, D.C. A Rotarian Scholarship brought her to Canada where she is presently studying at the University of Toronto's Opera Department with Louis Quilico. Miss Terrell has appeared with the Canadian Opera Company and in leading roles of the Opera Department's productions. Last summer with the Chautauqua Opera Association she was "Antonia" in The Tales of Hoffman, and "The Shepherd Boy" in Tannhäuser. In April she will appear in Bach's St. Matthew Passion in Kitchener-Waterloo.

TRULIE MACLEOD received an Honors B.A. in drama and french from Queen's University and a post-graduate diploma from the London Academy of Music and Dramatic Arts (LAMDA) in England. In 1975 she adapted and performed the novel "The Sisters" on stage for the New Brunswick Women's Arts Festival. She has appeared in recent stage productions of "Waltz of the Toreadors", "Charley's Aunt" and "Winnie-the-Pooh" at the Huron Country Playhouse and "Pyjama Tops", "The Sea" and "Canadian Gothic/American Modern" at the Phoenix Theatre. Her television experience includes a principal role in "The Alphabet of Life" and co-hosting a show for Skyline Cablevision in Ottawa.

GILLES SAVARD was born in Quebec and studied acting in Montreal with Tania Fedoc. During his years in Europe he studied at L'Ecole Artistique du Cinema in Paris, with Gaston YOUNJ in Strasbourg, and with André Deremeau in Belgium at du Theatre Delta. He was involved in many live and experimental theatre productions while in Europe including his own one-man show "Notes Noires et Blanches" at the Café Anamorphose in Paris. For the past five years he has lived and worked in Toronto and has appeared in such TV shows as "Sesame Street", "The Play's the Thing", "True North" and most recently in an episode of "The King of Kensington". His stage roles include "Les Blobs" in Toronto and "The Imaginary Invalid" at Hamilton Place, and he recently appeared in the film "Equus".



CONTEMPO

A CBC radio concert series of new works by internationally recognized composers and performers.

MONDAY, March 13 MUSIC OF MICHAEL COLGRASS
8:30 p.m.

MONDAY, March 20 MUSIC OF EARLE BROWN
8:30 p.m.

MONDAY, March 27 KYLA CROWCROFT - PIANIST

MONDAY, April 3 NEXUS
8:30 p.m.

LOCATION: St. Andrew's Presbyterian Church COST: \$8.00 for series
75 Simcoe Street, Toronto \$2.50 per concert

THURSDAY, April 6 MULTIPLE PIANOS:
8:30 p.m. LUBOMYR MELNYK
 WALTER BUCZYNSKI
 JAMES MONTGOMERY

LOCATION: The Art Gallery of Ontario COST: Free on admission
317 Dundas St. W., Toronto to the Art Gallery

For further information call 925-3311, extension 4835, during business hours.

New Music Concerts

Saturday, March 11, 1978, 8:30 p.m.
MacMillan Theatre, Edward Johnson Building
University of Toronto

program

THIS PROGRAM IS BEING PRESENTED IN COLLABORATION WITH
THE CANADIAN BROADCASTING CORPORATION

La Testa d'Adriane (1978) --- R. MURRAY SCHAFER (Canada)
(world premiere)

Joseph Macerollo - accordion
Mary Morrison - soprano

Interplay (1972) ----- BARBARA PENTLAND (Canada)
(for accordion and string quartet)

Joseph Macerollo - accordion

PURCELL STRING QUARTET:

Norman Nelson - violin
Joseph Peleg - violin
Philippe Etter - viola
Ian Hampton - cello

INTERMISSION

This evening's concert will be repeated at the National Arts Centre in Ottawa on March 13th, at Pollack Hall, McGill University in Montreal on March 16th and at the Dalhousie Arts Centre in Halifax on March 19th. These additional performances have been made possible with the assistance of the Touring Office of the Canada Council and the Ontario Arts Council.

Loving (1963-65) ----- R. MURRAY SCHAFER (Canada)
(first complete performance)

Robert Aitken - conductor

CAST

singers:

Mary Lou Fallis - Modesty
Susan Gudgeon - Ishtar
Jean MacPhail - Vanity
Kathy Terrell - Eros

actors:

Trulie MacLeod - She
Gilles Savard - He

CHAMBER ORCHESTRA

Norman Nelson - violin
Joseph Peleg - violin
Philippe Etter - viola
Ian Hampton - cello
Peter Madgett - double bass
Mark Widner - piano/harpsichord/celesta
Erica Goodman - harp
Bill Bridges - guitar
Bill Kuinka - mandolin
Joseph Macerollo - accordion
Jim Montgomery - electronics

percussion:

Allen Beard, Bob Becker, Robin Engelman,
Russell Hartenberger, David Kent, Bill Winant

George Luscombe - Consultant
Sholem Dolgoy - Lighting
Alix Dolgoy - Costume consultant
Tim Watson - Stage manager

Tonight's performance of Loving can be heard on the
radio series TWO NEW HOURS, Sunday, April 23rd at
8:05 p.m. CBC-FM, 94.1

PROGRAM NOTES

R. MURRAY SCHAFER

Born in Sarnia, Ontario in 1933, R. Murray Schafer first studied composition with John Weinzweig at the Royal Conservatory of Music in Toronto. From 1956 until 1962, he studied, travelled and worked in Europe, finally settling in England to compose under a Canada Council grant. When he returned to Canada in the early 1960s, he founded and organized the highly influential "Ten Centuries Concerts" in Toronto, a yearly series of performances of unusual and rarely performed works. In 1963 he became artist-in-residence at Newfoundland's Memorial University and from 1965 until 1975, was professor of communication studies at Simon Fraser University in British Columbia. It was during these years that he developed his innovative view of music education which led to the publication of such books as The Composer in the Classroom, Ear Cleaning, The New Soundscape, When Words Sing and The Rhinoceros in the Classroom.

In 1972, Schafer created and established the "World Soundscape Project", a series of studies on the acoustic environment, and man's relationship to it. His most recent book, The Tuning of the World, stems from the Soundscape studies.

A prolific composer of works ranging from solo, chamber and choral music to orchestral and music-theatre pieces, Schafer's compositions have been widely performed throughout Canada and Europe, and recorded on such labels as CBC, RCI and Melbourne. He has been commissioned by the Fromm Foundation and the Koussevitsky Music Foundation and received a fellowship from the Guggenheim Foundation in 1974.

Schafer was awarded the first Harold Moon Award by BMI Canada for distinguished contribution to Canadian music at an international level in 1974, and in 1977 was named "Composer of the Year" by the Canadian Music Council, the first composer to be so honored. He now lives in Bancroft, Ontario where he devotes his full time to composing.

LA TESTA D'ADRIANE - - - BY R. MURRAY SCHAFER

The composer offers the following note:

"It would probably detract from this work to say too much about it in advance. It is intended for eventual placement in Patria III, which is itself one of several stage works under that title on which I have spent much time over the past dozen years."

"Perhaps it is enough to say that in Patria II (subtitled Requiems for the Party Girl) we encounter a character known as Ariadne. Though Ariadne's personal life is tragic, as a goddess she is forever capable of regeneration in countless forms and guises. Here we encounter her at a kiosk in a country fair, where she is known as Adriane - an Italian variant of her name."

BARBARA PENTLAND

Born in Winnipeg, Manitoba in 1912, Miss Pentland began to compose when she was nine years old. In 1936 she was awarded a fellowship to attend the Juilliard Graduate School of Music in New York, and studied composition there with Frederic Jacobi and Bernard Wagenaar. Upon graduation she returned to Winnipeg to teach and compose. In 1943 she joined the staff of the Royal Conservatory of Music in Toronto where she taught composition and orchestration. A few years later she moved to Canada's West Coast where she joined the teaching staff of the Music Department of the University of British Columbia. She taught at U.B.C. for fourteen years until her resignation in 1963.

Much of Miss Pentland's writing today is done in fulfilment of commissions from performers, orchestras and the Canadian Broadcasting Corporation. In 1960 the Winnipeg Symphony Orchestra under Victor Feldbrill premiered her Symphony No. 4, a commission from that organization. The Centennial Year and Expo '67 brought three more commissions, and in 1971 she was commissioned to write the compulsory work Variations Concertantes, for the International Institute of Music, an annual competition in Montreal.

Miss Pentland has composed four symphonies and other orchestral works; concertos for violin, organ and piano; a chamber opera, a cantata, a large body of chamber music, vocal pieces and many works for piano. In May of 1956, her String Quartet No. 2 was chosen for the ISCM World Festival in Stockholm after its submission by the Canadian League of Composers. Her String Quartet No. 3 was written for the Purcell String Quartet in 1970, and has been recorded by them on the CBC label.

An excellent pianist herself, Miss Pentland has often played her own works in public and radio broadcasts.

INTERPLAY - - - BY BARBARA PENTLAND

Interplay was written in 1972 for Joseph Macerollo on a commission from the CBC, and first performed by him with the Purcell String Quartet in Vancouver, British Columbia in 1974. It was also heard with Larry Thiessen and the Purcell String Quartet at the composer's 65th Birthday Party Concert given by the Vancouver New Music Society in January 1977, along with the premiere of her Disasters of the Sun (1976) for mezzo-soprano, 9 players and tape.

Miss Pentland writes the following note:

"Though a quintet, Interplay can be treated at times as a sextet since the two keyboards of the accordion function independently."

"There are three contrasting movements in one, rising from the opening material presented by the accordion as it gradually emerges from silence. The quartet then enters with trepidation, becoming quite hysterical at finding itself in such company, finally subsiding to allow the accordion to calmly finish his statement. The strings now take courage, make independent entries, trying out for themselves some of the accordion's motifs until the texture is integrated with the interlocking of all the instruments. In the concluding phrases the accordion joins the strings in developing some of their opening utterances in a mood of mutual confidence, quietly closing into the Adagio."

"The connecting tenuto supports a violin melody, moving through a series of evolving variations, the

second played by the accordion alone, until the 6th variation closes this section with a sudden break and a meaningful link of measured silence to join the finale. The instruments frolic together in a capricious rondo with an aleatory zone in the centre where they improvise on given material with certain areas of freedom. This causes the rondo theme to reappear standing on its head and this much varied inversion combines with other elements until a soft accordion tenuto introduces a sudden quiet episode like a distant memory. This is based on a self-quote and is imitated by string harmonics. As it dissolves, the rondo erupts again, bringing the players back to reality and to the coda which regresses with some of the opening phrases, each instrument fading out in turn, the accordion having the last sound."

LOVING - - - BY R. MURRAY SCHAFER

Mr. Schafer writes the following about his work:

"Loving was composed in 1963-65, mostly in St. John's, Newfoundland, where I was then living. It was my first work for the stage. It is not an opera, for although it employs singers, the protagonists are an actor and an actress. It is really an audio-visual poem, related, in my mind at least, to the medieval chant-fable (of which Aucassin and Nicolette is perhaps the best known example). But unlike these works, Loving has no plot in the literary sense. It does not move from A to B. It inhabits an unreal space-time in which distances vanish, in which events may be completed before they are begun, or in which questions may be answered before they are asked."

"Loving is a drama about love between the sexes. This is not accomplished by means of narrating a love story, but rather by studying directly the effect of confrontation between the male and female psyches. The listener may wonder: is there only one man and one woman or are there many men and many women? Are they meeting for the first or last time? Have they ever met? Which are honest actions, and which are fictions, myths, masks? How much is dream and how much reality?"

"It suits also the purpose of this ambiguous work,

which plunges into the depths of the unconscious, that the man and woman should speak different languages. Languages we do not understand are listened to purely as musical sounds; so also the singers extend details of conversation into the mellismatic balloons of their arias."

"The singers are not characters. Rather we might call them "attitudes" - in the same sense that the figures surrounding the Rose in the medieval Roman de la Rose are attitudes - for they express aspects of the feminine psyche. At the same time they are expressions of the male libido, the lusts and fears of extensive reflections on the enigma of woman. Each singer expresses a definite attitude, and even the orchestra gives each aria a decisive supporting coloration. Thus 'Modesty' is scored for strings and accordion, 'Vanity' for brittle-sounding plucked instruments, 'Ishtar' (the sex-goddess) for percussion instruments with a suggestion of jazz, and 'Eros' predominantly for bells."

"Loving received its premiere on the French CBC-TV network in 1966, produced by Pierre Mercure. It was in fact the last production of this brilliant young man, and at his death several elements of the production remained incomplete. Nevertheless, the many weeks that Pierre Mercure, Gabriel Charpentier and I spent working on this production were among the most exciting of my life. In addition to guiding the production with excellent artistic counsel, Gabriel Charpentier rendered the necessary parts of the text into a lyrical and acoustically beautiful French."

"Although conceived for the stage, the work has never been performed there. The production this evening presents all the music for the first time. Without staging it, we have attempted to hint at its dramatic form with the assistance of George Luscombe of the Toronto Workshop Productions."

NEXT PROGRAM

Saturday, April 15, 1978, 8:30 p.m.

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guest composers:

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May 28 / NEW MUSIC CONCERTS (Toronto)

GYORGY LIGETI	Melodien (1971) Ramifications (1969) Monument (1976)
PETER SCULTHORPE	<i>World Première written for the Lyric Arts Trio</i>

June 4 / NEW MUSIC CONCERTS

ELLIOTT CARTER	A Mirror on Which to Dwell
THOMAS KESSLER	Lost Paradise
EDWARD LAUFER	<i>Première of special commission</i>
LARRY AUSTIN	Quadrants: Event Complex

June 11 / CBC ST. JOHN'S CONCERTS

GRIMES, JAEGER, LAKE, MONTGOMERY	Bord du Son
LARRY LAKE	Face
GRIMES, JAEGER, LAKE, MONTGOMERY	Star Song
<i>(All played by the Canadian Electronic Ensemble, with pianist Karen Kieser.)</i>	
MICHAEL PARKER	Neachora <i>(CBC Commission - World Première)</i>

June 18 / KUNSTKOPF RECORDING

NORMA BEECROFT	Tre Pezzi Brevi
JOHN HAWKINS	Eight Movements for Flute and Clarinet
BOB BAUER	Once in Four
TOM DUSATKO	Melos I
GARY HAYES	Preludes and Dances, Book I

OTTO ARMIN, Violin; RIVKA GOLANI-ERDESZ, Viola; PETER SCHENKMAN, Cello

KRZYSZTOF PENDERECKI	Capriccio for Siegfried Palm
BRIAN CHERNEY	String Trio <i>(CBC Commission - World Première)</i>
BERND ALOIS ZIMMERMAN	Sonata for Solo Viola Sonata for Solo Violin
ERNST KRENEK	String Trio

June 25 / DAYS MONTHS AND YEARS TO COME (Vancouver)

SERGE GARANT	<i>Première of new work</i>
ISANG YUN	Trio
HARRY FREEDMAN	Encounter
HENRI POUSSEUR	Madrigal II
MARIUS CONSTANT	Pour Flûte et un Instrument

CBC TORONTO CONTEMPO SERIES

MICHAEL COLGRASS Auras
Wolf for solo cello (1975)
Improvisation
Light Spirit
New People

July 2 / BRUCE MATHER

A documentary about the Canadian composer, prepared and presented by Norma Beecroft.

July 9 / CBC TORONTO CONTEMPO SERIES

(Nexus with pianist Bruce Mather.)

BRUCE MATHER Clos de Vougeot
(World Première)
JOHN CAGE Amores
JO KONDO Under the Umbrella
JO KONDO Standing
STEVE REICH Piano Phase
CHARLES BOONE Raspberries

July 16 / VANCOUVER NEW MUSIC SOCIETY

WILLIAM BOLCOLM Session 4
PAUL CHIHARA Driftwood
STEVE CHATMAN On the Contrary
RUDOLF KOMOROUS An Octet for Winds

July 23 / CBC TORONTO CONTEMPO SERIES

WALTER BUCZYNSKI Zeroing In, Zeroing Out
LUBOMYR MELNYK Contra
JAMES MONTGOMERY Riverrun
(All CBC Commissions - World Premières)

July 30 / SOUND POETRY

The Owen Sound group performs compositions written and composed by its members, including Invocation, Htuom, Madrigal for Four Voices, Three Native Texts, and Robert Ashley's She Was a Visitor.

MUSIC INTER ALIA (Winnipeg)

GEORGE CRUMB Voice of the Whale
LUCIANO BERIO Sequenza V



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93.5 Montreal	102.1 Calgary
103.3 Ottawa	105.7 Vancouver
94.1 Toronto	