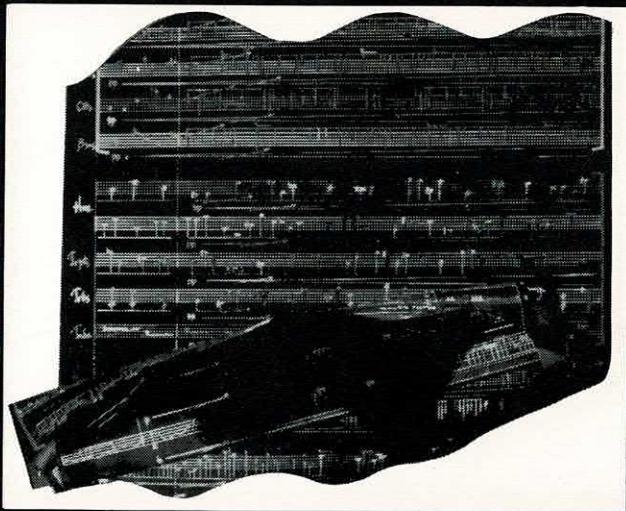


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**SUNDAY, JANUARY 31**

DuMaurier Theatre Centre, Harbourfront

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# J A N U A R Y

△  
SUNDAY, JANUARY 31, 1988

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SERGE GARANT (Canada)

Rivages (1976)

GARY RELYEA	baritone
ROBERT AITKEN	flute and conductor
TERRY HART	oboe
JAMES MACDONALD	horn
PETER SCHENKMAN	'cello
ERICA GOODMAN	harp
BERNADENE BLAHA	piano
ROBIN ENGELMAN	percussion
RUSSELL HARTENBERGER	percussion

PAWEŁ SZYMAŃSKI  
(Poland)

\* Two Illusory Constructions  
(1984)

STANLEY McCARTNEY	clarinet
PETER SCHENKMAN	'cello
BERNADENE BLAHA	piano

CHARLES DODGE  
(U.S.A.)

Any Resemblance is Purely Coincidental  
(1980)

BERNADENE BLAHA      solo piano with tape

INTERMISSION  
\*\*\*\*\*

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WILLIAM ALBRIGHT (U.S.A.)

\* Sphaera (1985)

BERNADENE BLAHA

solo piano with tape

CHARLES DODGE

\* A Postcard from the Volcano (1986)

INGRID ATTROT

soprano with tape

PAWEŁ SZYMAŃSKI

\* Appendix (1983)

ROBERT AITKEN	piccolo solo
JAMES MACDONALD	horn
GERRY JOHNSON	trombone
TERRY HELMER	viola
ANDREW SIMPSON	viola
PETER SCHENKMAN	'cello
DAVID HETHERINGTON	'cello
RUSSELL HARTENBERGER	percussion
JOHN BROWNELL	percussion
ROBIN ENGELMAN	conductor

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Bernadene Blaha performs on the Steinway  
grand piano from Remenyi House of Music.

\* Canadian Premiere

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## SERGE GARANT

1929 - 1986

After a lengthy illness, SERGE GARANT died on November 1, 1986. The new music community in Canada suffered a major loss with his death, for his influence as a composer, teacher and broadcaster touched all of us. In tribute to SERGE GARANT, ROBERT AITKEN wrote:

"SERGE GARANT was one of the most important musical figures of our generation, not only due to the music he composed, the performances he directed, the radio programmes he produced, or the composition and analysis classes he taught but because of the example he set. His highly principled artistic life served a catalytic function for musical activities across the entire country and even those Canadian musicians who did not know him personally or even experience his finely hewn music making, felt his presence."

Born in Quebec City in 1929, GARANT studied composition with Claude Champagne in Montreal and with Olivier Messiaen and Mme. Honneger in Paris. He was Artistic Director of the Société de Musique Contemporaine du Québec (Montreal's counterpart to New Music Concerts). In 1973 he was the recipient of a fellowship awarded by the Canadian Cultural Institute in Rome for a year's creative study in Italy. GARANT was professor of composition and theory at the University of Montreal.

Tonight's performance of Rivages recalls its 1976 premiere. Most of the performers who participated in the first presentation and the New Music Concerts' 1976 spring tour - Gary Relyea, James Macdonald, Erica Goodman, Robin Engelman, Russell Hartenberger -- join NMC in this memorial tribute to one of the great pioneering figures in Canadian music.

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## RIVAGES

Commissioned by New Music Concerts with the generous assistance of the Canada Council, Rivages was first performed in Toronto on May 15th, 1976 preceding New Music Concerts' major tour throughout Europe and Scandinavia.

For baritone and chamber ensemble, Rivages is a setting of the poem "Rivages de l'homme" by the poet Alain Grandbois. The music, which is essentially slow and lyrical, is dominated by one basic idea: the call of the horn. The composer states that in the text there is something desperate which he has tried to convey through the vocal line. His means of achieving such a conveyance has been through the avoidance of all ornamentation; the intention being to make a statement which is as direct and simple as possible.

### RIVAGES DE L'HOMME - (english translation)

Long too long the voracious gloom  
Exaggerated deep vaults  
Oh circles too perfect

If only one column  
Could finally be given to us  
Which does not surge up by a miracle  
Which for only once surges from the deaf earth  
From the sea and the sky  
And from two beautiful hands of a man  
With a fever too real from his long absurd voyage  
Through the incantation of time...

If for only once this liberating column  
Would rise like an immense geyser of fire  
Piercing our exciting and exhausting night  
We would insist on -  
With the most vehement clumsiness,  
With our mouths marked with anonymity -  
The hard just eye of God

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## PAWEŁ SZYMAŃSKI

PAWEŁ SZYMAŃSKI was born on March 28, 1954 in Warsaw. He completed his composer's studies in 1978 with distinction under Włodzimierz Kotowski at the Warsaw Academy of Music. He also studied under Tedeusz Baird (1978) and Roman Haubenstock-Ramati in Vienna (1984-5, on a Herder scholarship). In 1976 he took part in the International Summer Academy of Ancient Music in Innsbruck, and in the years 1978, 1980 and 1982 - in the International Summer Courses of New Music in Darmstadt. He cooperated with the Polish Radio Experimental Studio (1979-81), with the Independent Electroacoustic Music Studio (1982-4) and with the Studio of Electronic Music attached to the Academy of Music in Cracow (1983).

He received 1st Prize at the Young Polish Composers' Competition for Gloria (1979) and the 4th Mention in the category of young composers' works at the UNESCO International Composers' Rostrum in Paris for the same work (1981). He also won a prize at the Competition for Composers of Sacred Music organized by Stuttgart's Internationale Bachakademie in 1985 for Lux aeterna.

Currently SZYMAŃSKI resides in West Berlin having been awarded a grant of the German Academic Exchange Office (DAAD) within the Berlin Artists-in-Residence Program. He works there in the Electronic Music Studio of the Technical University.

## TWO ILLUSORY CONSTRUCTIONS and APPENDIX

In discussing his music, PAWEŁ SZYMAŃSKI maintains that "all that is most essential from the standpoint of the art of composition has its beginnings in polyphonic thinking." His fascination with Baroque and polyphony, heard in most

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of his compositions since 1977, led him into a technique which he calls 'two-level music'. He explains:

"There is a structure which constitutes the point of departure of a composition but which appears as only one of its elements. Quite obviously, there are others as well. Consequently, another initial composition seems to be running silently parallel to the audible composition of which only occasional fragments become materialized. I imagine (though I'm not at all sure this is possible) that parts of the basic structure that I reveal enable the listener to sense that there is something else under the audible surface. The interpretation of music written in this two-level or multi-level category, is one, and not a new way

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of understanding it. What I do is not interpretation on two levels but a two-level composing of music. ...

My 'deep structure' is usually contrapuntal. It is a point of departure in the composing process. It emerges in the initial stage and is then, one might say, placed under the paper on which I then write. ...

Tonality is a stereotypic form of organized tones, an order that can be heard thus permitting the listener to find the key to my music. Obviously, tonality is not its authentic quality. It, together with the stylistic reference, is placed as if in quotes or in parentheses. It is simply yet another means to an end.

I have the impression that recently a growing number of composers has been trying to unite the various musical realities. Together with Stanislaw Krupowicz we made up a new term to describe this development. We have called it 'surconventionalism' (in an analogy with surrealism). The found stylistic conventions which are governed by their own set of rules, are taken to substitute for elements of the true reality. But when placed in a new convention, the result is a new quality. In the paintings of Magritte and in dreams all the elements are taken from reality. The relationship between these elements is not normal from the standpoint of that reality, although they are not necessarily deprived of meaning. This may also happen in music, as when we take the *ricercar* in the style of Frescobaldi and cut it up randomly into pieces which are then stuck together, not as they were originally, but, let us say, according to their

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length from the longest to the shortest. I'm not sure that it would be a good composition, but it would be a type of 'surconventionalism'. However, making up a term for a new development is still a long way from gaining an understanding of its entity. It may be called eclecticism, and it would be difficult to prove or to disprove the charge (this also applies to other assessments of value). This basic problem regarding the value of art seems a long way off from being solved. composing music therefore will not become a boring occupation in the nearest future."

## TWO ILLUSORY CONSTRUCTIONS

Two Illusory Constructions was composed in 1984. The piece was commissioned by Louise Lerche-Lerchenborg and premiered during the Lerchenborg Music Days 1984 in Lerchenborg Castle, Denmark by the Danish Trio.

-PAWEŁ SZYMAŃSKI

## APPENDIX

Appendix for piccolo flute and other instruments was written in 1983 and performed for the first time during the Warsaw Autumn Festival in Warsaw, Poland in 1984.

-PAWEŁ SZYMAŃSKI

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## CHARLES DODGE

CHARLES DODGE is a composer of a wide variety of music who is known principally for his pioneering work in computer music. He has been honored with a citation from the American Academy of Arts and Letters, a Woodrow Wilson National Fellowship and two Guggenheim Fellowships. Major performances of his works include those at the New York Philharmonic's Horizons '84 Festival, Venice Biennale, the Olympic Arts Festival in Los Angeles, the Warsaw Autumn Festival, the Calerts Festival, and the Stockholm Festival of Electronic Music. He is the coauthor, with Thomas A. Jerse, of Computer Music: Synthesis, Composition, and Performance published in 1985 by Schirmer Books.

DODGE studied composition at the University of Iowa, Aspen, Tanglewood and Columbia University, where his principal composition teachers were Richard Hervig, Darius Milhaud, Gunther Schuller and Otto Luening. He studied computer music with Godfrey Winham at Princeton University and has composed in this genre since the mid-1960's. Much of his computer music since the early 1970's has involved the sound of the live, recorded, and synthesized human voice articulating texts by such contemporary writers as Samuel Beckett, Virginia Woolf, Mark Strand, and Richard Kostelanetz.

His commissions include those from the Fromm Music Foundation, the Koussevitzky Foundation, Nonesuch Records, Swedish National Radio, the American Composers Orchestra, "Voices", the MIT Experimental Music Studio, and the Columbia-Princeton Electronic Music Center. Record labels featuring his works are Nonesuch, CRI, Crystal, 1750 Arch, Fylkingen and Folkways.

In addition to his work as composer and teacher, CHARLES DODGE is active in the musical life of New York City. He serves on the boards of a number of organizations for new

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music, and he has been president of both the American Composers Alliance and the American Music Center. He is Professor of Music at Brooklyn College of the City University of New York, where he directs the Center for Computer Music.

## ANY RESEMBLANCE IS PURELY COINCIDENTAL

In Any Resemblance Is Purely Coincidental an operatic voice searches for an accompaniment: with the original orchestra, with copies of itself, with the piano, and with other computer sounds. The initial attempts are humorous; subsequently, other emotions are evoked. At the end the loneliness of the "great performer" emerges.

The voice is made with computer synthesis based on a 1907 recording of the aria "Vesti la giubba" from Ruggiero Leoncavallo's I Pagliacci sung by Enrico Caruso. The computer extraction of the Caruso voice from its original setting was accomplished at the University of Utah by Professor Thomas Stockham and his student Neil Joseph Miller. The resynthesis of the "great performer" was done at the Center for Computer Music at Brooklyn College of the City University of New York.

Pianist Stephen Montague commissioned Any Resemblance Is Purely Coincidental with funds provided by the Arts Council of Great Britain. The work is dedicated to the late Margaret Fairbank Jory.

The computer programs for synthesizing the voice were the result of many individuals' contributions, including Kenneth Steiglitz, Richard Garland, Charles Dodge, Thomas A. Jerse and Joseph DiMeo.

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## A POSTCARD FROM

## THE VOLCANO

A Postcard From The Volcano is a group of three songs for soprano and computer on poems by Wallace Stevens. The composer intends the work to be understood as a "melodious recitation" of the poems. Every attempt is made to capture the nuance, the shifting points of view, the fantastic metaphors expressed in the three poems.

The voice and tape are in a somewhat unconventional relationship to each other. The songs were composed using algorithms based on principles of Benoit Mandelbrot's fractal geometry. The tape part of each song was composed and realized first. Thus, the tape does not accompany the voice. Rather, it delineates a structure and detail with which the voice partakes at all points by selectively doubling lines on the tape. In this way, the voice makes an approximation of the tape part. But, because the voice articulates a text at all times, the simplicity of musical line is offset by the complications of verbal communication in music.

The work was commissioned by sopranos Marilyn Boyd DeReggi,

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Neva Pilgrim and Miriam Abramowitsch through the Consortium Commissioning Program of the National Endowment for the Arts. It was completed in April of 1986 using the facilities of the Center for Computer Music at Brooklyn College of the City University of New York.

-CHARLES DODGE

## DOMINATION OF BLACK

At night, by the fire,  
The colors of the bushes  
And of the fallen leaves,  
Repeating themselves, Turned in the room,  
Like the leaves themselves  
Turning in the wind.  
Yes: but the color of the heavy hemlocks  
Came striding.  
And I remembered the cry of the peacocks.

The colors of their tails  
Were like the leaves themselves  
Turning in the wind,  
In the twilight wind.  
They swept over the room,  
Just as they flew from the boughs of the hemlocks  
Down to the ground.  
I heard them cry-the peacocks.  
Was it a cry against the twilight  
Or against the leaves themselves  
Turning in the wind,  
Turning as the flames  
Turned in the fire,  
Turning as the tails of the peacocks  
Turned in the loud fire,  
Loud as the hemlocks  
Full of the cry of the peacocks?  
Or was it a cry against the hemlocks?  
Out of the window,

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I saw how the planets gathered  
Like the leaves themselves  
Turning in the wind.  
I saw how the night came,  
Came striding like the color of the heavy hemlocks  
I felt afraid.  
And I remembered the cry of the peacocks.

### METAPHORS OF A MAGNIFICO

Twenty men crossing a bridge,  
Into a village,  
Are twenty men crossing twenty bridges,  
Into twenty villages,  
Or one man  
Crossing a single bridge into a village.

This old song  
That will not declare itself...

Twenty men crossing a bridge,  
Into a village,  
Are  
Twenty men crossing a bridge  
into a village.

That will not declare itself  
Yet is certain as meaning...

The boots of the men clump  
On the boards of the bridge.  
The first white wall of the village  
Rises through fruit-trees.  
Of what was it I was thinking?  
So the meaning escapes.

The first white wall of the village...  
The fruit-trees...

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## A POSTCARD FROM THE VOLCANO

Children picking up our bones  
Will never know that these were once  
As quick as foxes on the hill;

And that in autumn, when the grapes  
Made sharp air sharper by their smell  
These had a being, breathing frost;

And least will guess that with our bones  
We left much more, left what still is  
The look of things, left what we felt

At what we saw. The spring clouds blow  
Above the shuttered mansion-house,  
Beyond our gate and the windy sky

Cries out a literate despair.  
We knew for long the mansion's look  
And what we said of it became

A part of what it is ... Children,  
Still weaving budded aureoles,  
Will speak our speech and never know,

Will say of the mansion that it seems  
As if he that lived there left behind  
A spirit storming in blank walls,

A dirty house in a gutted world,  
A tatter of shadows peaked to white,  
Smear'd with the gold of the opulent sun.

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## WILLIAM ALBRIGHT

WILLIAM ALBRIGHT (born 1944, Gary, Indiana) has concertized widely in Europe, Canada, and the United States specializing in concerts of new music for organ and piano. Although he has premiered over thirty new works written by American and European composers, he is also widely known as an interpreter of classic ragtime and early jazz styles such as Harlem stride and boogie-woogie.

As a composer, he is probably best known for his keyboard works, though he has produced works for almost every medium, several of which involve electronic, visual and theatrical elements. He has been the recipient of many commissions and awards, among them The Queen Marie-Jose Prize for Organbook 1, an award from the American Academy of Arts and Letters, 2 Fulbright and 2 Guggenheim Fellowships, a Symphonic Composition Award, A National Endowment for the Arts Grant, two Koussevitzky Composition Awards, and a Koussevitzky Foundation Commission. In 1979 he held the post Composer-in-Residence at the American Academy in Rome. ALBRIGHT's teachers have included Ross Lee Finney, Olivier Messiaen, and George Rochberg in composition, and he cites Marilyn Mason as his principal organ teacher.

ALBRIGHT is presently Professor of Music Composition at the University of Michigan where he is also Associate Director of the Electronic Music Studio. In 1973, he was honored with a Distinguished Service Award from that institution. He is currently completing an opera, The Magic City, a commission from the University's School of Music. ALBRIGHT has pursued research in live electronic music, and his organ commissioning series, started in 1975, has already made substantial contributions to the literature for that instrument.

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ALBRIGHT's organ works are available on CRI and Nonesuch recordings. A contract with Musical Heritage Society has already produced four piano records, including music of James P. Johnson and ALBRIGHT's own "rag" compositions. ALBRIGHT also appears as performer or composer on Advance, Crystal, Grennadilla, Trilogy, Opus One and five other CRI releases. His compositions are published principally by C.F. Peters, Elkan-Vogel, Jobert (Presser) and E.G. Marks.

## **SPHAERA**

**for piano and computer generated four-channel tape (1985)**

Sphaera (Latin for "sphere") is, in its marriage of computer-generated tape and acoustic piano, an attempt to extend and magnify the sounds of the live instrument. This is most clearly heard in the third of the five sections that make up the work, the tape here being based on digital recordings of an extra-large Bosendorfer concert grand. The mostly low and loud notes are altered in ways impossible on a normal piano; for example, notes crescendo and glissando are transformed into their harmonic components, or are flung about in space.

The first section of the work's tape part, by contrast, is purely computer-generated, but it is also based on a similar principle. While the live piano is obsessed with reiterations of two striking resonant sounds -- the highest F-sharp on the keyboard and its next to lowest A, muted by hand -- the electronic part extends and prolongs the aureoles produced in the resonances of these polarized pitches. Meanwhile other notes, above and below, are added, like the rings of a planet.

The metaphor of astronomy is not coincidental, as I have tried to capture a bit of the sense of "musica mundi" (music of the spheres), explained by classical and medieval philosophers as the "super-human" music produced by the

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motion of the heavenly bodies. Synthesized music seems to me to work well when yearning for the ineffable; it is appropriate that it can evoke the Platonian universe of audible but unnoticed planetary songs.

In addition to the spiritual dimensions of the piece, I should mention some of the humanly poetic evocations implanted in the piece: a) a "Big Ben" bell sound (produced by sampling the sound of a Revereware pan and lowering it several octaves, and b) a sort of Mid-Eastern music, perhaps creeping in because of my domicile above a Turkish restaurant while composing the piece. Lastly, and more significantly, the constant tonal friction between the tonalities of D major and B-flat minor was perhaps inspired by a late Liszt choral work, the Via crucis, which I studied and conducted during the same months.

Sphaera was commissioned by the MIT Experimental Studio with a grant from the Massachusetts Council on the Arts. It is dedicated to the pianist David Burge, a faithful and brilliant performer of my music. The tape was realized at MIT with the assistance of Keith Hamel and Miller Puckette.

- WILLIAM ALBRIGHT

## GARY RELYEA

"A baritone of uncommon beauty ... a name to note," wrote the New Yorker critic Andrew Porter after hearing Canadian baritone GARY RELYEA early in his singing career. True to his prediction the renown of RELYEA's quality voice is growing across North America. Each season he performs extensively with the major Canadian and American symphony orchestras.

Performing frequently with the Toronto Symphony, RELYEA has been heard in such works as Mahler's Songs of a Wayfarer,

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Bach's St. John and St. Matthew Passions, Stravinsky's Les Noces, Handel's Messiah, and most recently, in Beethoven's Ninth Symphony at the Ontario Place Forum. This marked his fifth summer season with the TSO. In 1986-87 he was featured in Handel's Messiah and in an evening of Rodgers' and Hammerstein's music; and in May of 1988 he will perform in Mahler's Eighth Symphony.

GARY RELYEA performs regularly with the orchestras of Cleveland Tucson, and Akron in the United States, and in Canada with the Montreal Symphony, National Arts Centre Orchestra, the Kitchener-Waterloo, Calgary, Winnipeg, Edmonton symphonies, and others. He is a frequent soloist with the Toronto Mendelssohn Choir and other major choral groups, and with the National Ballet. His repertoire is varied, ranging from Bach, Haydn, Mozart, Beethoven to 20th Century figures such as Britten and Stravinsky.

His opera performances in seven seasons at the National Art Centre's Festival Ottawa include Prince Yeletsy in Tchaikovsky's Queen of Spades, Demetrius in Britten's Midsummer Night's Dream and Harlequin in Strauss' Ariadne auf Naxos; and in eight seasons with the Guelph Spring Festival opera, appearances there include the Traveler in Britten's The Prodigal Son.

With the Canadian Opera Company he has appeared as Germont in Verdi's La Traviata and as Kothner in Wagner's Die Meistersinger. In their 1986-87 season RELYEA sang the role of Rangone in Mussorgsky's Boris Gudonov and the Prince of Boullion in Celia's Adriana Lecouvreur.

Starring also in television operas, GARY RELYEA's performance in the title role of William Walton's The Bear received high critical acclaim. He also sang the role of the Father in the international prize-winning opera Aberfan by Raymond Panell.

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## BERNADENE BLAHA

Canadian pianist, BERNADENE BLAHA, whose concert appearances have taken her throughout North America, Europe, Mexico, Bermuda and Jamaica has also performed as soloist with many major orchestras, including the Hamilton, Calgary, Edmonton, Montreal and Houston symphony orchestras. She has been a regular guest on CBC radio networks, as well as having recorded for WQXR radio in New York City.

Recently, BLAHA was a top prize winner in the Young Keyboard Artists International Piano Competition in Lugano, Switzerland, and the 11th Annual International Piano Competition in New York City. This award resulted in two highly acclaimed recital appearances at Carnegie Recital Hall and the Lincoln Centre Library.

As a chamber musician, BERNADENE BLAHA has performed with the Orford String Quartet, Lynn Harrell, Karen Tuttle, Rivka Golani, Peter Bowman, Shauna Rolston and David Carroll. With cellist, Elizabeth Dolin, she won first place in the duo category of The City of Florence International Chamber Music Competition in Italy in October, 1986.

From Brantford, Ontario, BLAHA began her formal piano studies at the age of three and gave her first public performance the following year. She continued as a scholarship student of Boris Berlin at the Royal Conservatory of Music in Toronto and studied with Mme. Ania Dorfmann at the Juilliard School where she graduated with a Master of Music Degree in 1981. BERNADENE BLAHA has participated in the master classes of Marek Jablonski and Gyorgy Sebok at the Banff Festival of the Arts where she has recently been appointed a faculty pianist in the summer program.

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## INGRID ATTROT

INGRID ATTROT's career as a soloist emerged in 1982 when she sang the part of Angelique from the opera of the same name by Ibert, for the Canada Opera Piccola, under the direction of Leopold Simoneau. She then came to Toronto and entered the Opera Diploma Program of the Faculty of Music of the University of Toronto where she graduated in 1985. During her residency in Toronto, she performed in many operas in the University of Toronto program, and studied with the noted soprano Mary Morrison.

INGRID ATTROT has been the recipient of numerous scholarships and awards. For three consecutive years she received the Canada Council Arts "B" Grant (1985-87), and in 1986 was the winner of the Eckhardt-Grammatté National Music Competition (Canada), the prize for best performance of commissioned work: Song of Solomon by Chatman, the B.C. Cultural Fund's Arts Bursary Award, the Friends of Covent Garden Scholarship, and the Stanley Thomas Johnson Foundation Scholarship.

Her education includes participation in the Master classes with Elisabeth Schwartzkopf and the academy of Singing at the Banff School of Fine Arts. In 1986-87 she was a member of the National Opera Studio in London.

INGRID ATTROT currently resides in London.

## ROBERT AITKEN

ROBERT AITKEN, flutist and composer, is internationally recognized as one of Canada's foremost musicians. He has distinguished himself as a sensitive interpreter of music from all periods, and is especially acclaimed for his virtuosity in the performance of contemporary music. For his dedication to music by Canadian composers, he has been

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awarded the Canada Music Citation, the Canadian Music Council Award, and the Harold Moon Award.

Born in Kentville, Nova Scotia in 1939, AITKEN began his flute studies at the age of nine. His main teachers were Nicholas Fiore and Marcel Moyse. At age nineteen, he was appointed flute soloist with the Vancouver Symphony, where he also studied composition with Barbara Pentland at the University of British Columbia. In 1959 he returned to Toronto to play with the CBC Symphony and to graduate with a Masters degree in composition from the University of Toronto. For five years, he was principal flute of the Toronto Symphony, and became subsequently professor of flute at the University of Toronto.

Since 1970, AITKEN has devoted much of his energy to a career as a soloist, touring Europe, North America and the Far East. He performs frequently with other outstanding musicians, such as Heinz Holliger, Leo Brouwer, Jean-Pierre Rampal, Janos Starker, Ruggiero Ricci and others. Recordings featuring ROBERT AITKEN are available on labels such as BIS, Simax, CBS Sony, Denon, FSM, Centrediscs and CBC.

In addition to being Artistic Director of New Music Concerts, ROBERT AITKEN is also director of the Advanced Studies in Music Program at the Banff School of Fine Arts, and Music At Shawnigan, a chamber music festival on Vancouver Island.

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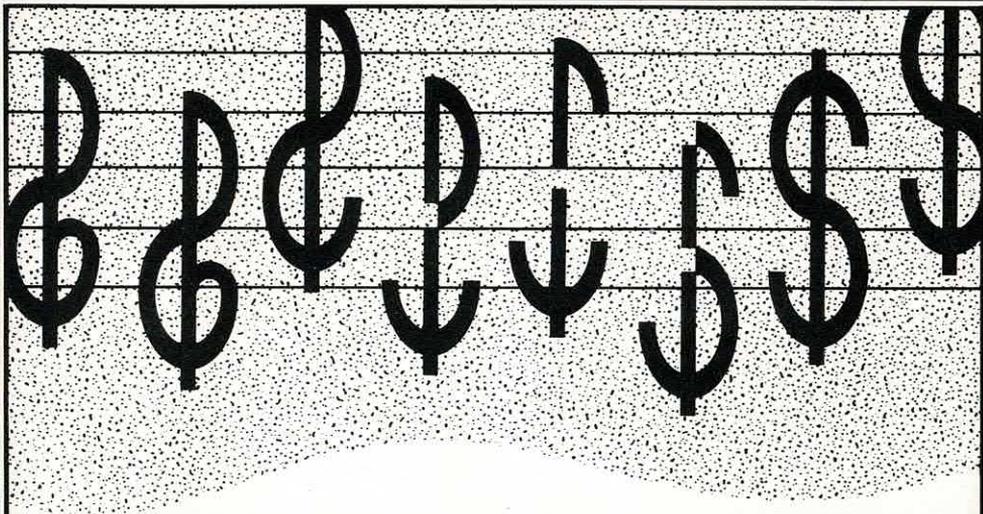
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