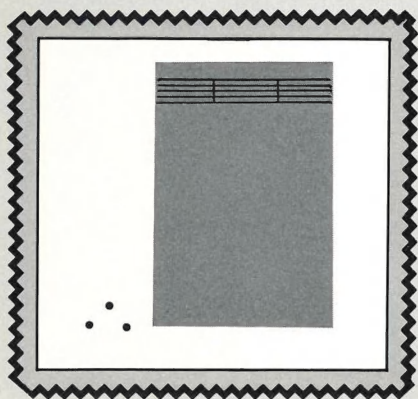
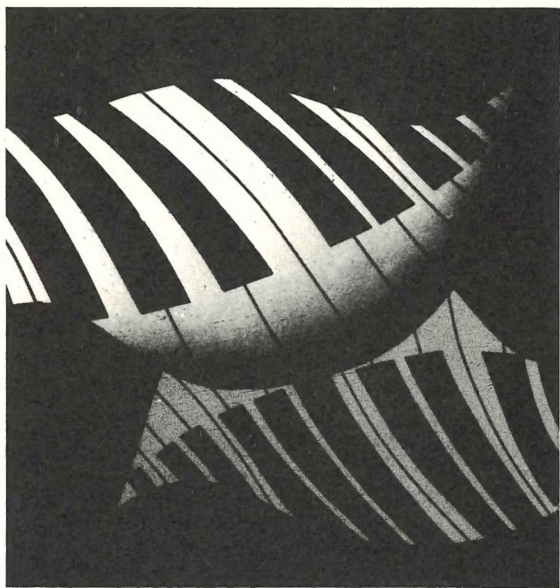


NEW MUSIC CONCERTS



HE SHOOTS, HE SCORES



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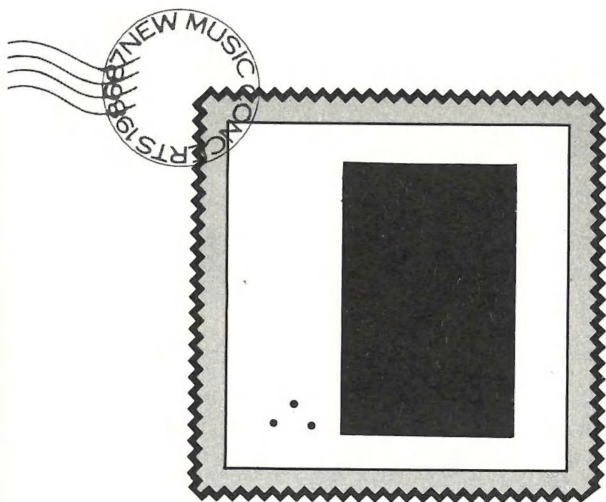
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NEW MUSIC CONCERTS



HE SHOOTS, HE SCORES

Guest Composers

JOHN BECKWITH
JOHN WEINZWEIG

SUNDAY, APRIL 12, 1987
PREMIERE DANCE THEATRE

TAKING THE NEW MUSIC OF CANADA TO THE WORLD



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TRANSFIGURED NIGHT

10 am - 2 pm

Host: David Olds

Transfigured Night: The Western Art-music tradition in the 20th century. From Impression to Industrialism, Modernism to Minimalism, Satie to Stockhausen and Schoenberg to Schafer, host David Olds takes an archival approach to New Music with emphasis on electroacoustics and the experimental.



MC

HE SHOOTS, HE SCORES

April 12, 1987

JOHN WEINZWEIG (Canada)

* **Lonesome Satellite (1985)**

* **Shoppin' Blues (1985)**

OPERA IN CONCERT CHORUS

ROBERT COOPER, conductor

JOHN BECKWITH (Canada)

Etudes (1984)

MARC WIDNER, piano

JOHN WEINZWEIG

* **Prisoner of Conscience (1985)**

* **On Wings of Song (1986)**

* **Hockey Night in Canada (1985)**

OPERA IN CONCERT CHORUS

ROBERT COOPER, conductor

« Intermission »

* **World Premiere**

commissioned by

New Music Concerts

with the assistance of the

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BRINGING THE WORLD OF NEW MUSIC TO CANADA

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IGOR STRAVINSKY (U.S.A.)
L'Histoire du soldat (1918)

MAX FERGUSON, narrator

BIL BAIRD'S MARIONETTES
PETER BAIRD, director

STANLEY McCARTNEY, clarinet

PETER LUTEK, bassoon

JAMES SPRAGG, cornet

JERRY JOHNSON, trombone

FUJIKO IMAJISHI, violin

ROBERTO OCCHIPINTI, bass

RUSSELL HARTENBERGER, percussion

ROBERT AITKEN, conductor

CHARLES RAMUZ, text

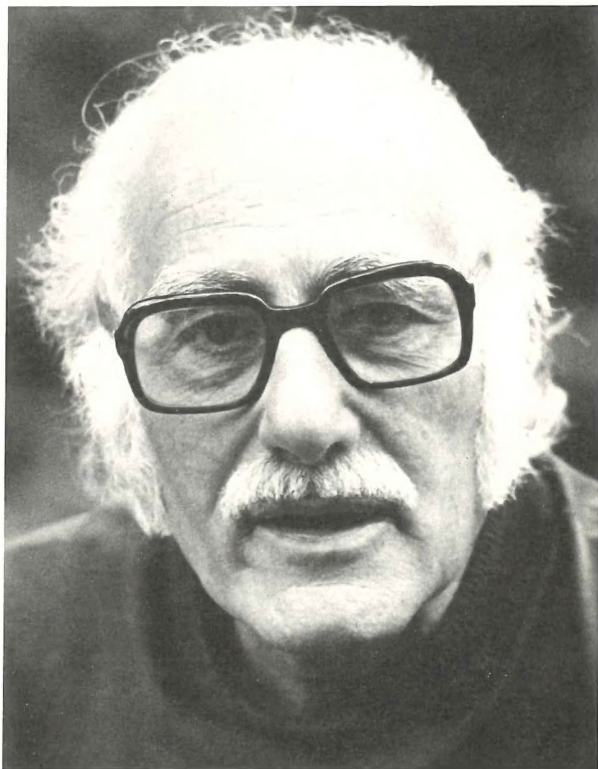
SHELDON HARNICK, english adaptation

This performance
is dedicated to the memory of
BIL BAIRD
(1904-1987)

Tonight's concert is being
broadcast live
on CBC-Stereo's
Two New Hours
94.1 FM

TAKING THE NEW MUSIC OF CANADA TO THE WORLD

ME



JOHN WEINZWEIG

JOHN WEINZWEIG was born in Toronto in 1913. He began composing at 16, studied 5 instruments and continued advanced music studies at the University of Toronto and the Eastman School of Music. In his freshman year he organized and conducted the first University of Toronto Symphony Orchestra.

Returning from graduate study in the United States, and after a period of free-lancing as a composer of background scores for radio and film, he joined the staff of the Royal Conservatory of Music in 1939 as a teacher of theory and composition. In 1952, he was appointed to a professorial

BRINGING THE WORLD OF NEW MUSIC TO CANADA

ME

position in the Faculty of Music. During his 4 decades as a teacher, he guided a generation of gifted young composers in the direction of the new thought-process in composition, and formalized their collective ideals by founding the Canadian League of Composers.

In the 1950's and 1960's WEINZWEIG was at the centre of many activities affecting the shape of our musical life, patiently arguing a place for the creative musician and for new musical expression. He was the first president of the Canadian League of Composers and later served on the boards of directors of the Canadian Music Centre and the Composers, Authors and Publishers Association of Canada, becoming president also of the latter body. In these positions his was always a strong voice calling, in public statements and briefs as well as in committee debate; for example, for a more serious role for Canadian music in broadcasting, or for a fairer deal for composers in publishing and copyright legislation.

His music is marked by a lively rhythmic sense, coloured by jazz elements, that can shift from dramatic energy to humour. His compositions have been widely performed in Canada and abroad under such distinguished conductors as Sir Adrian Boult, Seiji Ozawa and Zubin Mehta. In recent years he has composed extensively for guitar and harp. This year WEINZWEIG will mount several premieres including a Guitar Trio at the Toronto International Guitar Festival in June, where he will be resident composer.

One of the most accomplished composers this country has ever produced,

TAKING THE NEW MUSIC OF CANADA TO THE WORLD

WE

WEINZWEIG was made an officer of the Order of Canada in 1974, he was the recipient of the Canadian Music Council's annual medal in 1978 and the Canada Council Molson Prize in 1981, and in 1977 he was named Professor Emeritus of the University of Toronto. During 1984 WEINZWEIG was chairman of the the International Society of Contemporary Music (I.S.C.M.) International Jury for World Music Days.

A note from the composer:

My renewed interest in choral writing, after a lapse of over 30 years, happened during a choral concert. I found myself straining to get past the music to hear the words, then frantically searching through the programme book for the text. Although this was not the first time that I experienced the frustration of watching singers mouth words that failed to project, it finally led me to ponder the problems, then the solutions. Either the composer's melodic setting is at odds with the phonetic content of the text or the singers are plagued by the "lazy lips" syndrome. And so I embarked on a series of a cappella choral works, creating my own sound texts, rather than poems, with phonetics chosen for their rhythmic articulation values with subjects drawn from my time -- the concrete, here and now. Thus the use of hockey-talk in HOCKEY NIGHT IN CANADA, the vernacular in SHOPPIN' BLUES, the spare phonetics in PRISONER OF CONSCIENCE, and the humming voices in LONESOME SATELLITE.

MK

LONESOME SATELLITE

A distant voice from outer space.

SHOPPIN' BLUES

Describes the course of a carefree shopping trip that turns into a frenetic experience under pressure of persuasive inducements.

PRISONER OF CONSCIENCE

Dedicated to Amnesty International which alerts the world to those citizens in many countries who have been taken away in the night and held incommunicado in solitary confinement without charge or trial. (For the 25th Anniversary of Amnesty International.)

ON WINGS OF SONG

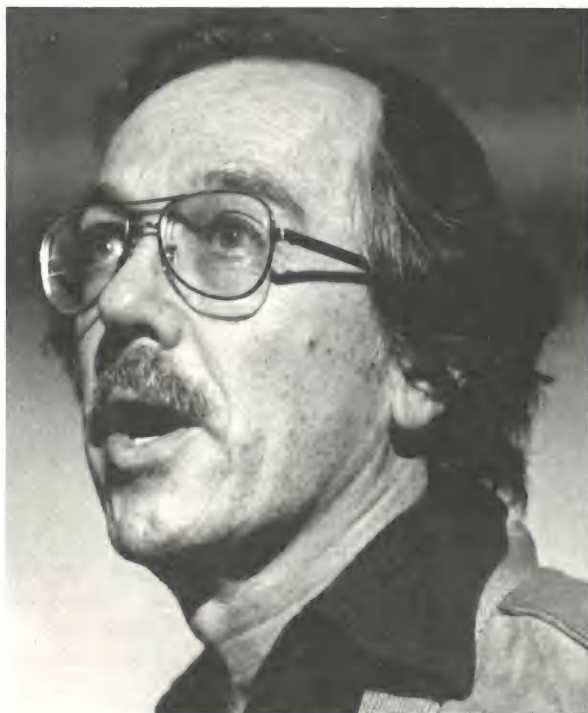
When birds of a feather get together - bird talk, as overheard by the composer.

HOCKEY NIGHT IN CANADA

HOCKEY NIGHT IN CANADA, established as a broadcasting event since 1923, and, possibly, the true symbol of our national unity, is now also the first Canadian composition based on the subject of sport. The text, compiled by the composer, is based on descriptive accounts of hockey games by sports commentators on radio, TV and the press. It describes a hockey game in three periods by means of hockey-talk that projects fast-moving action through rhythmic choral energy. It concludes with the inevitable, triumphant, "He Scores!"

- John Weinzweig

ME



JOHN BECKWITH

JOHN BECKWITH was born in Victoria, B.C. in 1927. He moved to Toronto at the age of 18, and has made his home here ever since.

It has been one of his important missions to try to develop Toronto into a place where music is regarded as enlightenment rather than mere entertainment, where the musical community is well informed and intelligently educated, and where good taste prevails over crass commercial considerations. He has used many means and media to fulfil this ambition. His public and colleagues have known him as performer, teacher, lecturer,


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writer, editor, newspaper critic and columnist, radio program organizer and commentator, member of program committees of concert-giving organizations, as well as executive member of and advisor to professional organizations.

Students who have studied theory and composition under him at the University of Toronto (his own alma mater where he earned his Music Bachelor and Master's degrees, served as Dean of the Music Faculty from 1970 to 1977, and continues as a professor) appreciate his broad and profound knowledge of music of all periods, including the newest, and his pedagogical thoroughness. He is a much-sought-after lecturer on varied topics, whose insight and delivery are far beyond the commonplace. He is unquestionably one of the best writers on music Canada has ever produced and a critic without peer. For years his weekly radio programme of recorded music The World of Music set an example for well-informed, tasteful and purposeful listener education, a cause to which BECKWITH has continued to contribute through his frequent appearances on CBC critical shows. Add to this the time and energy he has given as board member, towards such organizations as the Canadian League of Composers, the now-defunct Ten Centuries Concerts, New Music Concerts, Performing Rights Organization of Canada Limited and the Canadian Opera Company, and you have the portrait of a man whose contribution toward building a better musical life in Toronto is of undeniable importance.

At different times during his career he has made use of neoclassical harmonies and counterpoint, serial construction methods and aleatory devices.



Most of his instrumental pieces use a vocabulary which is, despite its distinct personality, blatantly cosmopolitan. But it is not the language that BECKWITH uses, but rather what he says in this language, that gives his music its very specific Canadian-rooted character.

- Udo Kasemets

ETUDES

My Etudes, for solo piano, commissioned by the Vancouver New Music Society on a grant from the Canada Council, were first played by Jane Coop in Vancouver in April, 1984. She has recorded them on RCI 553.

The project is one about which I had thought for some years, although the period of active compositions was comparatively short (four months towards the end of 1983). The piano was the main subject in my formal professional education, and I have written keyboard parts regularly in other works; but this is my first solo concert work for the instrument in over thirty years. Rather than employ the prepared and inside-the-piano sounds which have become so widely used in this generation (and which I have myself used elsewhere), I have preferred here to look newly at the various physical actions of fingers and hand in piano playing, taking them as departure points for a series of short compositional essays. This could be regarded of course as a parallel approach to that used by Chopin, Debussy, Scriabin, and others. As with their etudes, so with mine also there is a dual sense of the term "study" -- a study in an aspect of performance

MC

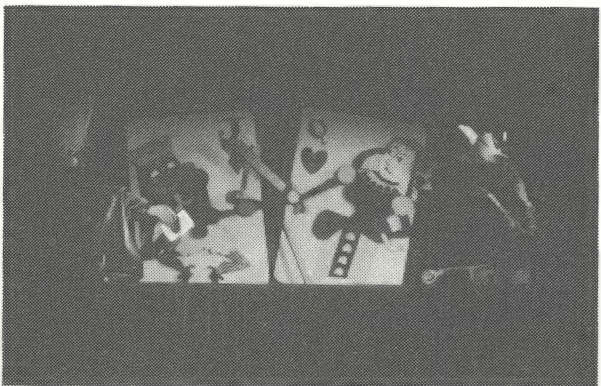
skill which becomes at the same time a study in abstract musical design and expression.

The individual sub-titles are Opposed sonorities 1, Repeated notes and octaves, Glides, Opposed sonorities 2, Harp, and Clusters and chords.

- John Beckwith

IGOR STRAVINSKY

Born in Oranienbaum, Russia in 1882 and died in New York City, U.S.A. on April 6, 1971



L'HISTOIRE DU SOLDAT

IGOR STRAVINSKY found the basic idea for his L'HISTOIRE DU SOLDAT in a book of folk tales by the Russian writer Afanasiev. It resembles the Faust legend. The hero loses his soul in a bargain with the Devil, wins it back - along with the hand of the king's beautiful daughter --, and then loses it again. There is some similarity to the subject of STRAVINSKY's later opera The Rake's Progress: a card game (hero vs. Devil) and a "magic" violin

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are elements of that work also. In STRAVINSKY's ballet of the mid-1930's, Jeu de cartes, the Devil appears as the joker in a pack of cards. The hero in HISTOIRE is a soldier returning from battle. Time and place are not specified, but in the Europe of 1918 a contemporary interpretation was natural. The composer later called L'HISTOIRE DU SOLDAT "my one stage work with a contemporary reference".

In 1918 STRAVINSKY was living in Switzerland, cut off by the Revolution from his home and family in Russia and by the War from his associates in France. He conceived of a dramatic piece of modest scale which could be mounted on a tressle stage by a traveling theatre company. It was to call for a small cast, a mixture of mime, dance, and spoken drama, a narrator who occasionally enters the action, and a small band of musicians whose members, visible on the stage, also enter the action now and then.

His literary collaborator was the Swiss-Romansh writer C.F. RAMUZ; both he and STRAVINSKY (the former in Souvenir sur Igor Stravinsky, 1929, and the latter in Expositions and developments, with Robert Craft, 1962) recorded recollections of their experience together. STRAVINSKY translated the original Russian into French for RAMUZ, who expanded them and also suggested form and stage action. STRAVINSKY purchased a set of drums and taught himself to play them while composing the music. The pair seem to have done a good deal of drinking as well. The first performance, which took place in Lausanne on 28 September 1918, was evidently grander than the work's modest intentions would have suggested, with wealth and expatriot nobility well represented in the audience.



At a distance of 70 years, the music still sounds radical in its spikey dissonance and its open-endedness of form. A few simple narrow-range melodic fragments recur and interrelate in various ways, like the wings of a Calder mobile, a steady element being the frequent, repetitively plodding, march figures (there are three sections called marches, and several others in which a processional quality is felt).

The instrumental forces represent a drastic reduction from the quintuple-woodwind opulence of the preWar ballet scores. The model was the classic jazz ensemble, with the bassoon replacing the saxophone. There are one high and one low instrument from each orchestral family, plus percussion. In STRAVINSKY's musico-dramatic thinking, the violin represented the soul of the soldier, while the percussion is the element of "diablerie" (the drums are the last sounds heard at the tragic conclusion of the tale).

STRAVINSKY had never heard any ragtime or jazz at this time, but picked up an impression of the style, which fascinated him, from sheet music copies given to him by the conductor Ernest Ansermet, returning to Switzerland after a visit to the United States.

Aside from the influence of jazz on the scoring, there is also a section called "Ragtime," one of three genres by the princess. STRAVINSKY went on after HISTOIRE to compose a Ragtime for eleven instruments and a Piano Rag-Music. In all, the idioms of ragtime are treated, as one critic has said, cubistically, rather than in the parodistic manner of Satie. The same attitude is reflected in the two



sets of genre-dances composed for piano duet just prior to HISTOIRE , and indeed in various other sections of HISTOIRE itself. Besides the "Ragtime," there are two other dances, a tango (a novelty in 1918) and a salon waltz recalling the one by Josef Lanner quoted in Petrushka. The "Royal march" section refers to the fanfares and solo-wind flourishes of the Spanish pasodoble bands; and at the moment of final confrontation there is a "Grand Choral" in which phrases from two actual Lutheran chorale melodies are used ("Es ist das Heil" and "Ein feste Burg") as well as textural details characteristic of the Chorale harmonizations of J.S. Bach. The borrowings and style-references are interwoven in a highly original manner. The little music-drama succeeds in vividly coordinating the humor of deliberately commonplace things with the shock of eternal things.

L'HISTOIRE DU SOLDAT has a steadier history of revival in the Toronto vicinity than most works of STRAVINSKY. A production at Stratford in the mid-1950's starred Marcel Marceau as the Devil. In the Ten Centuries Concerts series in the mid-1960's the work was given in an original English adaptation of the RAMUZ text; the Soldier was John Vernon and the Devil was the late Hugh Webster. Also in the mid-1960's, the composer directed a rehearsal of the HISTOIRE suite for CBC-TV. Most recently, the work was included in the 1986 European tour by the Toronto Symphony.

- John Beckwith

MC

ROBERT COOPER

ROBERT COOPER has been Director of the OPERA IN CONCERT CHORUS since its inception in 1978 and is currently Music Director of the Toronto Mendelssohn Youth Choir and Conductor of the Faculty of Music Concert Choir, University of Toronto. Following his studies at the University of Western Ontario where he received his Master of Music degree in Choral Conducting, COOPER continued his studies in West Germany under Helmuth Rilling. A recipient of Canada Council support and the winner of the Leslie Bell Scholarship for Choral Conducting, ROBERT COOPER has studied as well with Robert Shaw and Robert Page in the United States. COOPER recently received critical acclaim as conductor of La Favorita, Opera in Concert's first presentation with full orchestra, chorus and soloists.

OPERA IN CONCERT CHORUS

The OPERA IN CONCERT CHORUS was formed during the fourth season (1978-79) of Opera in Concert to appear in Mozart's La Clemenza di Tito. The CHORUS was an immediate hit and under the direction of ROBERT COOPER this 38 voice ensemble has become a highlight of each season. Over past seasons the OPERA IN CONCERT CHORUS has appeared as guest artists with the Toronto Symphony, the Chamber Players of Toronto, New Music Concerts, the Algoma Festival, the Guelph Spring Festival, Stratford Summer Music, and the Mainly Mozart Festival. Members of the CHORUS have also provided the choral music for the movie The Wars and the 1986 Stratford production of A Man for All Seasons. Engagements this spring



include the opening concert of the
Guelph Spring Festival with Jon
Vickers.

Soprano

Avalee Beckman
Louise Boyden
Joy Brunel
Megan Cooper
Anne Darling
Susan Fenton
Diane Furman
Nancy Gibbons
Julia Phillips
Jackie Pipher
Jayne Thomson
Jacqueline Tracey

Mezzo

Margaret Ball
Anne Champion
Mary Delli Colli
Catherine Duff
Sheila James
Sarah Langford
Laura Schatz
Catherine Tait

Tenor

Torin Chiles
Lou D'Amore
Oliver Dawson
Michael LaLune
Alki Leontarakis
Gregory Meaker
James Pinhorn

Bass

Robert Anderson
Russell Braun
Paul Buchanan
Lou Carmichael
Robert Evans
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MARC WIDNER

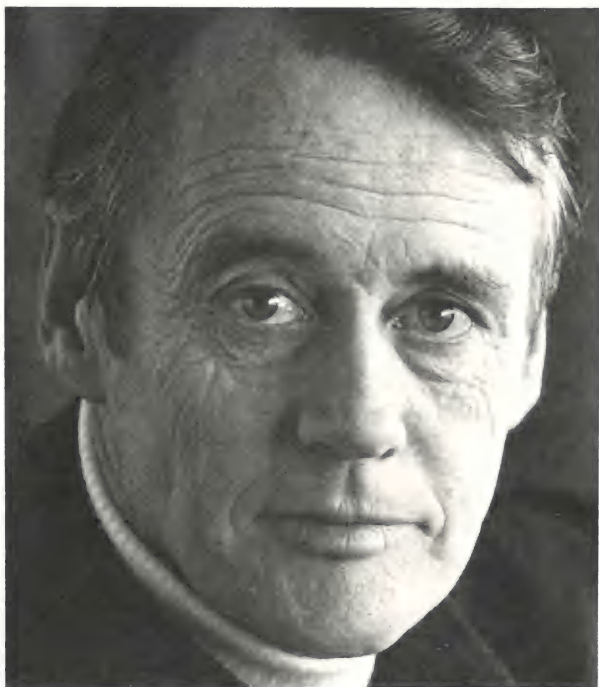
MARC WIDNER is a Toronto pianist who enjoys a long association with New Music Concerts. He holds a Masters Degree in Performance from the University of Toronto. As well as presenting solo recitals in Cleveland, in Chicago, at the Shaw Festival and at Harbourfront (under the auspices of the CBC), WIDNER has appeared as guest soloist with the Orford Quartet, York Winds, Jeunesses Musicales, Nexus and the Mozart Chamber Orchestra, among others. He is represented on disc with Music for Solo Piano which features works by Timothy Brady.

MAX FERGUSON

MAX FERGUSON was born in Durham, England in February, 1924, and at the age of one week moved with his parents and older brother to Ireland. In 1927, his family emigrated to Canada settling in London, Ontario. After four years on scholarship at the University of Western Ontario, he graduated in English and French.

FERGUSON first joined the CBC announce staff in December 1946 in Halifax, where he originated the Rawhide radio series to the CBC's Maritime network. After his transfer to Toronto as an announcer, Rawhide went full network. He was fired from the announce staff in 1954 and returned to Halifax to continue the Rawhide series as freelance performer. At that time he was acting as host on Gazette, a weather and interview show, which was the first TV program seen in the Maritimes. FERGUSON was back to Toronto in 1958, still performing

MAX



Rawhide on network radio and hosting such TV shows as Tabloid and Open House. He ended the Rawhide series in 1964 and in 1966 began the MAX FERGUSON Show -- political satire and music -- with Allan McFee.

He threw up everything in 1975 and lived as a hermit in Cape Breton woods with two Airedales.

In 1977, FERGUSON was back to Toronto to begin his present series of music from around the world on CBC stereo network Sunday mornings from 10 AM to noon.

Though throughout his career, he has collected such awards as ACTRA's Gordon Sinclair Award for integrity

BRINGING THE WORLD OF NEW MUSIC TO CANADA

ME

and out-spoken broadcasting, ACTRA's award for best radio program, the Stephen Leacock Medal for his book entitled And Now Here's Max (back stage glimpses of Canadian radio), the Order of Canada, and honorary LLD's from many universities, MAX FERGUSON lists his accomplishments as 3 sons...3 daughters.

BIL BAIRD'S MARIONETTES

BIL BAIRD whose name is synonymous with marionettes and puppets, had a distinguished 50-year career in show business which abruptly ended in March 1987. His company was formed in 1934. Swift & Co. commissioned its first production for the Chicago World's Fair. Night club engagements and trade shows followed. Films were made for the government, Westinghouse Corp. and A.T.&T. The BAIRD MARIONETTES also appeared in Robert Wise's film version of The Sound of Music. On television, they have been seen on such shows as Merv Griffin, Mike Douglas and the Tonight Show, and starred in specials, including Art Carney Meets Peter and the Wolf. The troupe has taken part in four Broadway musicals. In 1962 the State Department sent it on tour to India, Nepal and Afghanistan. BIL BAIRD produced of 400 TV commercials, and is the author of The Art of the Puppet.

Tonight's puppeteers are PETER BAIRD (director), Bob Brown, Bruce Hall, Penny Jones, Bill Tost, and Steven Widerman. The English adaptation (in which RAMUZ' story is somewhat altered) is by SHELDON HARNICK, commissioned by the BIL AND CORA BAIRD MARIONETTES.

MC

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- ▶ *Jazz Composers Competition*
\$2,000 is presented annually for a work suitable for "big-band" jazz ensemble. Deadline: April 15.
- ▶ *Young Composers Competition*
\$8,000 is presented annually for works written for orchestra, solo instrument or chamber ensemble, voice, electronic and computer music. Deadline: April 30.
- ▶ *Copyright Competition*
\$2,500 is presented annually to a Canadian law student for a paper on the subject of copyright as it relates to music. Deadline: May 31.
- ▶ *Orchestra Awards*
\$10,000 is presented every two years to Canadian orchestras for the imaginative programming of contemporary music.
- ▶ *Speakers Program*
PROCAN will provide without charge speakers or panels to discuss aspects of the music business.



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