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NEW MUSIC CONCERTS

Artistic Director: Robert Aitken

presents

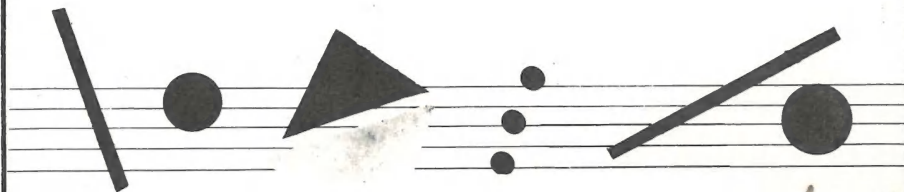
MUSIC BY
STEFAN WOLPE

COMPOSITIONS BY
STEFAN WOLPE

GUEST SOLOISTS
KATRINA WOLPE
PATRICIA RIDEOUT
GLYN EVANS
THE ELMER ISELER SINGERS

February 12, 1983
8:30 P.M.

Walter Hall, Edward Johnson Building, University of Toronto



P R O G R A M

MUSIC BY STEFAN WOLPE

THREE SONGS FROM FIVE SONGS FROM
FRIEDRICH HOLDERLIN, OP. 1

1. The Middle of Life
(dedicated to Friedl Dicker), 1924
2. If from the Distance
(dedicated to Ola Wolpe), 1927
3. Diotima
(dedicated to Anna and Erwin Hirsch), 1924

PATRICIA RIDEOUT, contralto
MARC WIDNER, piano

ANNA BLUME BY KURT SCHWITTERS (1929)

GLYN EVANS, tenor
MARC WIDNER, piano

TWO PROLETARIAN SONGS (ca. 1930)

1. Lied des IATB
(Song of the International Workers' Theatre
League)
2. Es wird die neue Welt geboren
(A just new world is in creation)

THE ELMER ISELER SINGERS

TWO SONGS FOR ALTO AND PIANO FROM
THE SONG OF SONGS (1937)

1. O that his left hand were under my head
2. Set me as a seal upon your heart

PATRICIA RIDEOUT, contralto
MARC WIDNER, piano

THREE PIECES FOR MIXED CHORUS (1954)

1. Psalm 122; I was glad when they said to me
- 2a Gershon Shofman, Remove your shoes from your feet
- 2b Isaiah 43:18-2; Remember not the former things
3. Jeremiah 31: 7-12; For thus says the Lord:
Sing aloud

THE ELMER ISELER SINGERS

I N T E R M I S S I O N

QUARTET FOR TRUMPET, TENOR SAXOPHONE, PERCUSSION
AND PIANO (1950) dedicated to Else Schlomann

1. Sostenuto
2. Con moto

HOLLY SHEPHARD, trumpet
DAVID TANNER, saxophone
ROBIN ENGELMAN, percussion
MARC WIDNER, piano

COMPOSITIONAL STUDIES, PART III (1946-48)

- | | |
|---------------|--------------------------------|
| 1. Moderately | 5. Excited but firm |
| 2. Wild | 6. Moving, passionately tender |
| 3. Animated | 7. Not too slow, stark |
| 4. Quick, gay | |

FORM (1959)

FORM IV: BROKEN SEQUENCES (1969), dedicated to
Robert Miller)

KATHARINA WOLPE, piano

CHAMBER PIECE NO. 1 FOR FOURTEEN INSTRUMENTS

DOUGLAS STEWART, flute
SANDRA POHRAN, oboe
LAWRENCE CHERNEY, English horn
JAMES CAMPBELL, clarinet
DAVID CARROLL, bassoon
HOLLY SHEPHARD, trumpet
GEORGE STIMPSON, French horn
JOHN DOWDEN, trombone
ANTHONY FLINT, violin
JANICE BING-WO, violin
DOUGLAS PERRY, viola
PETER SCHENKMAN, cello
ROBERTO OCCHIPINTI, bass
MARC WIDNER, piano
ROBERT AITKEN, conductor

STEVEN SMITH, stage manager

STEFAN WOLPE (1902-1972)

Stefan Wolpe was one of the most gifted, versatile and radical composers of his generation. Born in Berlin, he was largely self-taught, but acknowledged as his mentors three musicians: Ferruccio Busoni, Hermann Scherchen and Anton Webern. Wolpe was not a member of Busoni's composition class, but he visited the master often and received helpful counsel and support between 1920 and 1924, the year Busoni died. In the fall of 1933, after his escape from Berlin, Wolpe studied for four months with Webern in Vienna, and then in 1935 attended Scherchen's summer course in conducting at Bruxelles.

Wolpe had a radical nature that drew him to the many aesthetic movements that arose in post-war Germany: in addition to Busoni's Young Classicism he came in touch with the Dadas, the Bauhaus at Weimar, the leftist expressionism of Scherchen's Melos Circle, the Neue Sachlichkeit typified by Paul Hindemith, and the socialist realism of the proletarian revolution. He was active as composer and pianist in the concerts of the Novembergruppe (an organization of socialist artists) and later became involved with a number of agitprop troupes, supplying music for dance and theatre companies.

After Wolpe left Berlin in 1933 he had brief stays in Switzerland, Russia, Vienna and Romania before arriving in Palestine. He taught theory and composition at the Conservatory in Jerusalem and was deeply affected by discovering his racial roots on the shores of the Mediterranean. The folk music of Palestine and the semitic languages fascinated him, and he travelled to various kibbutz to provide music for the settlers. But the musical life was limited and the political situation was threatening, so in 1938 he emigrated to the United States. He settled in New York City, where, except for four years at Black Mountain College in North Carolina, he made his home for the remainder of his life.

He taught at various schools in the New York area and had many private students, including a number of noted jazz musicians. From 1957 until his retirement in 1967 he was chairman of the music department of C.W. Post College of Long Island University. Wolpe died in 1972 after a ten-year struggle with the debilitating effects of Parkinson's disease.

Wolpe reconciled a deeply held populism with a profound faith in the value of the individual imagination. He assimilated strains as diverse as Busoni, Bartok and Scriabine, Schoenberg, Hauer, Berg and Webern, dada, jazz and Palestinian folk music into compositions of compelling originality and power. He was also a gifted and committed teacher whose lectures and essays, whether on the bases of music or on complex issues of compositional technique, are insightful and expressed in the most imaginative language. His better known later works for solo instruments, chamber ensemble and orchestra are part of a diverse production that includes music for the dance, theatre, cabaret and chamber opera as well as many songs and choral works.

THREE SONGS FROM FIVE SONGS FROM FRIEDRICH HOLDERLIN,
OP. 1

The first and third songs were composed the year Busoni died and show the effect of Busoni's advice that Wolpe moderate his natural tendency to extreme atonal expressionism. The voice seldom falls below the piano in pitch and spins out long, widely arched phrases that are subtly modelled and richly chromatic. Busoni would have approved the avoidance of obvious, histrionic images, recitative-like declamation and ostinato figures.

Holderlin (1770-1843), who called the German people to a new wholeness of life and sense of the German spirit, was one of the heroes of the youth of Weimar Germany. The Middle of Life, written just before his fall into madness, expresses the poet's horror at losing himself in the winter of life and is revolutionary in its symbolist method. Wolpe dedicated the song to Friedl Dicker, an artist he met at the Bauhaus.

If From the Distance is the first stanza of a long poem from the years of Holderlin's madness. Wolpe composed the song the year he married his first wife Ola Okuniewska, a painter from Vienna who also studied at the Bauhaus. Composed in 1927, it is Wolpe's earliest composition with a 12-tone melody.

In Diotima Holderlin calls on his Muse to restore peace to chaotic times. Wolpe makes liberal use of triadic sonorities for colouristic purposes rather than for their tonal function. He dedicated the song to the Israeli singer Anna Hirsch (for whom he wrote the Two Songs for Alto and Piano) and her husband, a psychiatrist.

THREE SONGS FROM FIVE SONGS FROM FRIEDRICH HOLDERLIN

Op. 1 (1924, rev. 1935)

1. The Middle of Life (dedicated to Friedl Dicker)

With yellow pears the land
And full of wild roses
Hangs down into the lake,
You lovely swans,
And drunk with kisses
You dip your heads
Into the hallowed, the sober water.

But oh, where shall I find
When winter comes, the flowers, and where
The sunshine
And shade of the earth?
The walls loom
Speechless and cold, in the wind
Weathercocks clatter.

2. If From the Distance (dedicated to Ola Wolpe)

If from the distance where we went separate ways
I'm recognizable to you still, the past,
O you the sharer of my sufferings,
Still can convey to you something
pleasant.

3. Diotima (dedicated to Anna and Erwin Hirsch)

Bliss of the heavenly Muse who on elements once imposed
order,

Come, and for me now assuage the chaos come back in
our time,

Temper the furious war with peace-giving, heavenly music

Till in the mortal heart all that's divided unites,
Till the former nature of man, the calm, the majestic,

From our turbulent age rises, restored to its prime.

Living beauty, return to the destitute hearts of the
people,

To the banqueting table return, enter the temples
once more!

For Diotima lives as do delicate blossoms in winter,

Blessed with a soul of her own, yet needing and
seeking the sun.

But the lovelier world, the sun of the spirit is
darkened,

Only quarreling gales rage in an icy bleak night.

Translations by Michael Hamburger, Friedrich Holderlin,
Poems and Fragments (London: Routledge and Kegan Paul,
1966).

ANNA BLUME BY KURT SCHWITTERS (1929)

Around 1920 Wolpe became involved with the Berlin Dadas. Although considerably younger than the leaders of that group of zany iconoclasts, Wolpe contributed to their exhibitions. One offering consisted of eight gramophones on which recordings of eight different pieces of music were played simultaneously at varying speeds. At the same time a girl holding a dripping water hose recited a Shakespeare sonnet. After the Dadas dispersed he remained friends with several of them including the collageist and sound poet Kurt Schwitters. Wolpe accompanied Schwitters on one or more of his reading tours and recounted a scene in medical theatre at the University of Jena when Schwitters, after reciting one of his stentorian sound poems, lifted a bell jar releasing 40 mice all over the counter. "I never heard such a deformation of fear and shrieks."

Anna Blume is a celebrated Dada poem by Schwitters, who provided his own English version. Wolpe's score, complete with siren and the pianists' joining in the declamation, is typical of his exuberant atonal expressionism of the late 20s and early 30s.

ANNA BLUME VON KURT SCHWITTERS (1929)

O beloved of my twenty-seven senses, I
love your! - you ye you your, I your, you my.
-We?

This belongs (by the way) elsewhere.
Who are you, uncounted female? You are
- are you? People say you are, -let
them say on, they don't know a hawk from a handsaw.
You wear your hat upon your feet and walk round
on your hands, upon your hands you walk.
Halloo, your red dress, sawn up in white pleats.
Red I love Anna Blume, red I love your! - You
ye you your, I your, you my. - We?

This belongs (by the way) in icy fire.
Red bloom, red Anna Blume, what do people say?
Prize question: 1. Anna Blume has a bird.
2. Anna Blume is red.
3. What colour is the bird?

Blue is the colour of your yellow hair.

Red is the cooing of your green bird.

You simple girl in a simple dress, you dear
green beast, I love your! You ye you your,
I your, you my. - We?

This belongs (by the way) in the chest of fires.

Anna Blume! Anna, a-n-n-a, I trickle your
name. Your name drips like softest tallow.

Do you know, Anna, do you know already?

You can also be read from behind, and you, you
the loveliest of all, are from behind, as you are
from before: "a-n-n-a".

Tallow trickles caressingly down my back.

Anna Blume, you trickle beast, I love your!

English version by Kurt Schwitters

TWO PROLETARIAN SONGS (1931)

In company with many gifted youths, Wolpe joined the German Communist Party in the belief that it was not enough to remain closeted dreaming up new art forms -- one had to become engagé. Inspired by the Soviet troupe The Blue Blouse that visited Berlin in 1927, numerous German agitprop troupes emerged and formed themselves into the German Workers' Theatre League. The following year the International Workers' Theatre League (IATB) was formed in Moscow. Wolpe composed numerous songs, dance scores and theatre music for these companies. The Song of the IATB was adopted by the League as its official anthem.

In the spring of 1931 Wolpe collaborated with the writer Ludwig Renn and the choreographer Han Weidt to create the dance drama Passion eines Menschen based on the book of woodcuts by the Belgian artist Frans Masereel. The closing chorus, Es wird die neue Welt geboren, became widely popular and was reprinted many times. It is reported to have been sung by members of the international brigade during the Spanish Civil War, and it still appears in East German song books as a classic agitprop song.

LIED DES IATB

1. We come from factories and offices
The noise of machines still dins in our ears
We struggle in the work place for freedom, bread
and wages,
We struggle on the stage for revolution.

CHORUS:

- In Warsaw and in London,
In Prague, Paris and Vienna,
In Moscow and in Tokyo,
New York and in Berlin,
Whether on the streets, or on the stage, in the
town or in the country,
The workers' theatre shows the workers' world!
We are the soldiers of the working class army,
We are the worker-actors of the IATB
2. We sing not of love, of spring or bliss,
We show the truth of life!
We round up the masses, the red flag waves,
We call up and rouse the people to battle!
3. The millions
The millions march with might to battle,
The worker-actors march in the ranks,
The leadership is Lenin's Party of the People!

ES WIRD DIE NEUE WELT GEBOREN

1. A just new world is in creation,
From war and poverty made free.
Class victims slain for liberty
Unite the men of every nation.
2. Then shall no willing, able worker
Lie jobless in the city street.
Old people shall not want for meat.
No child shall die of cold or hunger.
3. And by a million hands created,
This giant work shall stand complete.
Old Power shall meet deserved defeat.
From want man shall be liberated.
4. A just new world is in creation . . .

TWO SONGS FOR ALTO AND PIANO FROM THE SONG OF SONGS

Wolpe lived in Jerusalem from 1934 to 1938. After recovering from the shock of exile he embarked on a new creative path that grew out of his encounter with life in Palestine. After flirting with twelve-tone in Berlin he evolved a distinctive synthesis of the approaches of Schoenberg, Hauer and Webern. At the same time Wolpe was deeply moved by discovering his racial roots on the shores of the Mediterranean. For the sleeve of a recording of his *Palestinian Songs* he wrote:

"They are not the results of an analysis of the folklore of the country, but when I was in that country I felt the folklore which I heard there to be profoundly latent within me. To this day I cannot forget how the cadences of the language there struck me, how the light of the sky, the smell of the country, the stones and the hills around Jerusalem, the power and the sinewy beauty of the Hebrew's language, all turned into music which suddenly seemed to have a topographical character. It seemed new to me, and I felt it as an old source within me."

The Two Songs from the Song of Songs discover a new warmth of lyricism, lightness and subtle agogic rhythms. The first is a vivacious, dance-like song in pure F minor, while the second, with its doubling between the voice and the piano against droning bass tones, projects folk-like embellishments through a wide vocal register.

TWO SONGS FOR ALTO AND PIANO FROM THE SONG OF SONGS

1. O that his left hand were under my head,
and that his right hand embraced me! (8:3)

2. Set me as a seal upon your heart,
as a seal upon your arm;
for love is strong as death,
jealousy is cruel as the grave.
Its flashes are flashes of fire,
a most vehement flame. (8:6)

(Revised Standard Version)

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John Weinzweig's 70th Birthday

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Roy Thomson Hall

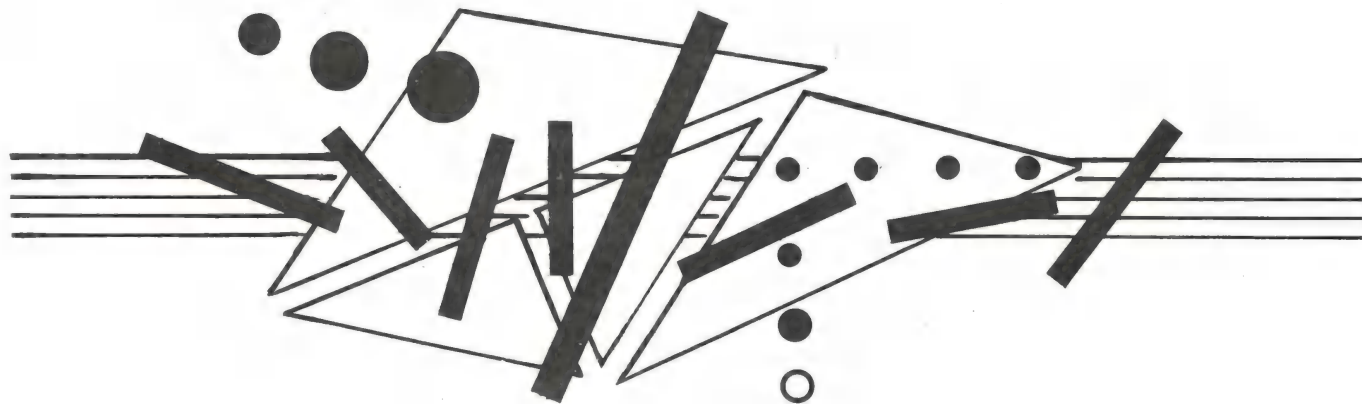
Sun., March 6, 1983, 8:30 p.m.

Composers:

John Weinzweig, Kristi Allik, Igor Stravinsky

Performers:

**Robert Aitken, *flute*, Mary Morrison, *soprano*, Marion Ross, *piano*,
Lawrence Sereda, *saxophone*, Philip Candelaria, *guitar***



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THREE PIECES FOR MIXED CHORUS (1954)

From 1952 to 1956 Wolpe taught at Black Mountain College, the ultra-liberal arts college in the mountains of North Carolina. There he wrote a number of his greatest works, Enactments for Three Pianos, the Oboe Quartet and the Symphony. He also composed these Three Pieces for Mixed Chorus for a competition sponsored by the government of Israel.

The texts form a kind of choral cantata on the recovery by the Jews of their homeland. Wolpe was not a Zionist, but this composition is a powerful tribute to Israel and a vigorous celebration of his feelings for his ancestral roots. Although Wolpe's music of this period is predominantly twelve-tone, he still returns to tonal idioms. But he applies to it radical compositional technique that, in his words, "revive the material of music in its entirety-its angles, endings, depths and layers."

THREE PIECES FOR MIXED CHORUS (1954)

1. Psalm 122

I was glad when they said to me.

"Let us go to the house of the Lord!"

Our feet have been standing within your gates, O
Jerusalem!

Jerusalem, built as a city which is bound firmly together,
to which the tribes go up, the tribes of the Lord,
as was decreed for Israel, to give thanks to the name
of the Lord.

There thrones for judgment were set,
the thrones of the house of David.

Pray for the peace of Jerusalem! "May they prosper who
love you!

Peace be within your walls, and security within your
towers!"

For my brethren and companions' sake I will say,
"Peace be within you!"

For the sake of the house of the Lord our God, I will
seek your good.

2a. SHULU NAALEICHEM, by Gershen Șhofman

Remove your shoes from your feet
and barefoot feel the ground.

What was-was.

What will be-will be.

Today the land is ours, the sky-our sky,
The sea-our sea.

Let us go to the fields and drink eagerly
the whiteness of daisies, the golden buttercups,
the shimmering clover.

Behold the children, freedom drunk, playing
ball with great joy.

The spring sun touches their heads.

No enemy's eyes will see them.

Bend down and kiss the ground, be not ashamed.

Young men gave their lives for her
and they are-no more.

Kiss her, young girls in their innocence died for her.

The place you stand on is holy ground.

Remove your shoes from your feet.

(Translated by Ruth Cooper)

2b ISAIAH 43:18-2

"Remember not the former things,
nor consider the things of old.
Behold, I am doing a new thing;
now it springs forth, do you not perceive it?
I will make a way in the wilderness
and rivers in the desert.
The wild beasts will honor me,
the jackals and the ostriches;
for I give water in the wilderness, rivers
in the desert,
to give drink to my chosen people,
the people whom I formed for myself,
that they might declare my praise."

3. JEREMIAH 31: 7-12

For thus says the Lord:
"Sing aloud with gladness for Jacob,
and raise shouts for the chief of the nations;
proclaim, give praise, and say,
'The Lord has saved his people, the remnant of
Israel.'
Behold, I will bring them from the north country,
and gather them from the farthest parts of the
earth,
among them the blind and the lame,
the woman with child and her who is in travail,
together; a great company, they shall return here.
With weeping they shall come,
and with consolations I will lead them back,
I will make them walk by brooks of water,
in a straight path in which they shall not stumble;
for I am a father to Israel,
and Ephraim is my first born.

"Hear the word of the Lord, O nations,
and declare it in the coastlands afar off;
say, 'He who scattered Israel will gather him,
and will keep him as a shepherd keeps his flock,'
For the Lord has ransomed Jacob,
and has redeemed him from hands too strong for him.
They shall come and sing aloud on the height of Zion,
and they shall be radiant over the goodness of the
Lord,
over the grain, the wine, and the oil,
and over the young of the flock and the herd;
their life shall be like a watered garden,
and they shall languish no more."

(Revised Standard Version)

QUARTET FOR TRUMPET, TENOR SAXOPHONE, PERCUSSION
AND PIANO (1950)

This Quartet is one of a number of pieces Wolpe composed in the late forties and early fifties that incorporate elements of jazz. For Wolpe jazz was an integral part of American musical life that offered composers a means of opening up tightly controlled scores to the free and unexpected. The scatty, brilliant improvisations of bop can be heard not in an improvised episode in an otherwise strictly scored work, but rather as one of a number of levels of language. The Quartet was one of Wolpe's favourite pieces. He saw it as a latter-day revival of his early Kampfmusik (music of struggle). He wrote:

This piece has the craziest joys, the rampant extensions of unhampered chants sung in a hundred throats. It is my personal human radicalism sung with open arms.

A series of varied structures and sub-elements are continually developed and recombined with the source chord sounded first in the piano. Some departures are static and invariant while others are elastic and highly variable. Wolpe intended the first movement as a lament for those fallen in the great march of Mao Tse Tung, and the second movement as a street celebration of the victory of the Chinese Revolution.

COMPOSITIONAL STUDIES, PART III (1946-48)

Between 1945 and 1950 Wolpe composed over 70 studies in which he researches the properties of various interval complexes, discovers how to create a continuum without using motivic techniques and experiments with articulating musical space by means of a system of intervallic proportions. He looked on the third set as especially important to his development and gave it the unusual subtitle:

.Displaced spaces, shocks, negations, a new sort of relationship in space, pattern, tempo, diversity of actions, interreactions and intensities.

These studies are analogous in style and intent to the calligraphic experiments of such New York painters as de Kooning, Pollock and Kline (who Wolpe knew well) when they abandoned figurative painting in the late forties. In these studies each situation evolves without any form of reprise or symmetrical correspondence. Every shape is as freely and freshly formed as the one before and projected into a non-objective, constellatory space.

FORM (1959)

Form (1959) inaugurates the last phase of Wolpe's career. After composing the enormously complex pieces of his middle period he saw the need "to start anew on a different plane." He sought now to write "a commoner's music, like Leger, like the violent cubism." In Form Wolpe breaks with a style based on "closed relationships between successive events utilizing the art of infinite grades of transition." He now is concerned with "molding opposites into adjacent situations," and in "a concept of non-gradualness, non-casual, non-transitional, non-process-like thinking." On Form he wrote:

"Opposites become complementary and allow the infinite and instant conversion of

line into lines, into sounds, into varying quantities of action, from much to nothing, from nothing to little, from little to scarcely anything, from scarcely anything to a conjuring plenty of abandon."

The piece is based on the opposition of two complementary hexachords, each embodying contrasting modes of behaviour. This is in accordance with Wolpe's concept of organic modes in which pitch material is linked with expressive contents.

FORM IV: BROKEN SEQUENCES

Form IV: Broken Sequences is a return to a continuum in which there is a place for play with similitudes. The principals are here palpable shapes rather than the more abstract hexachords of Form. The title is enigmatic. There is no Form between the first one and this. But the subtitle Broken Sequences appears to be a poignant reference to his inability at this time to sustain a sequence of physical movements. The act of writing music was an agonizing struggle. Sequences in music, as in the body, took on new charm for him, and Form IV is full of sequences begun but then derailed, images mirrored but in a dark glass. Wolpe was to complete only one more work after this one, the Piece for Trumpet and Seven Instruments.

CHAMBER PIECE NO. 1 FOR FOURTEEN INSTRUMENTS

This work was commissioned by the Koussevitsky Foundation and premiered at the Library of Congress in 1965. It is unusual for sustaining a single meter and tempo almost throughout. Within that framework Wolpe achieves a highly mobile time and space. Individual instruments are treated both as individual protagonists and as members of an ever changing kaleidoscope of colouristic groupings. Multiple levels of language are superimposed from the elevated and refined to the ordinary and even quotational (there are fleeting references to Bartok and Webern). The work is a fine example of Wolpe's constellatory space organized by both symmetrical and asymmetrical proportions in which images may ramify and contract at great speed. A kind of moment form is achieved through a high level of organization that is nevertheless responsive to the leaps and flights of a rich fantasy. The vibrant gestures and collage-like continuities abound in cubistic refractions of the image. Wolpe here takes as much delight in forming a beautiful phrase as in destroying it. In a radio interview at about this time, Wolpe said:

"What is so very important to me is the very tactility, the tangibility of the musical subject. Like when you take a bone in your mouth. I should have that kind of physical plasticity."

PROGRAM NOTES BY AUSTIN CLARKSON
YORK UNIVERSITY

KATHARINA WOLPE

She was born in Vienna; her mother is a painter, and her father was the composer Stefan Wolpe. She first appeared in London, now her home, playing the Schoenberg Piano Concerto, learning the work at short notice to replace Edward Steuermann. During the last ten years she has toured widely. In 1973 while on a tour of Canada she accepted the invitation to become pianist-in-residence for two years at the Faculty of Music, University of Toronto. Many distinguished composers have written works for her, including David Bedford, Iain Hamilton, Elizabeth Lutyens, and her father.

ELMER ISELER SINGERS

"The Elmer Iseler Singers is one of the finest, if not the finest choir on the North American continent." This is the judgment of Dr. Morris Hayes, Past Chairman of the American Choral Association, echoed by critics and audiences wherever the choir performs. Twenty highly trained singers, each with an extensive background in choral music, the Elmer Iseler Singers tour Canada from coast to coast and this season make a four week return visit to the United States, following a highly successful tour there last season. As the professional core of the Toronto Mendelssohn Choir, they have also been extremely well received at festivals in Edinburgh, England and Belgium. They make many appearances in the Toronto area including, in the past year, a six part series for CBC Festival and participation in the Gala Opening Week Festivities of Roy Thomson Hall. In addition to a schedule of over 80 concerts each season, the choir has been involved in many CBC radio and television projects including a TV special on Healey Willan, a taping of Carl Orff's Catulli Carmina, and Music at Sharon on the Spectrum Series.

GLYN EVANS

Glyn Evans, described in a recent review as having "surely one of Canada's most beautiful and cultured tenor voices", continues to perform with many of the leading orchestral and choral ensembles in Canada. Many of his recitals, oratorio and operatic performances have been broadcast by the CBC from points across Canada, including Toronto, Victoria, Halifax and Vancouver, Stratford, and in Ottawa, he appeared in the much-acclaimed Canadian premiere of Dominick Argento's Postcard from Morocco at the 1981 Guelph Spring Festival.

In recent seasons, Glyn Evans' wide-ranging repertoire has allowed him to perform Handel's Messiah with the Vancouver Bach Choir, Beethoven's Ninth with the Toronto Symphony, the Mozart Requiem in the Mainly Mozart Festival in Toronto, and Lutoslawski's Paroles Tissées with the National Arts Centre Orchestre in Ottawa. During the 81/82 season, he sang as guest soloist with the Toronto Mendelssohn Choir (Rossini: Petite Messe Solennelle), Ottawa Choral Society (Bach: St. John Passion), Hamilton's Bach-Elgar Choir (Haydn: The Creation) and the Atlantic Symphony Orchestra (Handel: Messiah, Tchaikovsky: Iolanta). In addition, he took part in a production of Verdi's Rigoletto at Sul Ross State University in Texas.

PATRICIA RIDEOUT

Patricia Rideout is a native of Saint John, New Brunswick. She studied at Toronto's Royal Conservatory and at the University of Toronto Opera School. She is well-known through her many appearances on CBC Radio and Television, as a frequent guest soloist with the major symphony orchestras, as a leading member of the Canadian Opera Company, and through her performances at all of Canada's important music festivals, including those at Stratford, Guelph and Vancouver.

As one of the Canadian Opera Company's most accomplished singing actresses, she has excelled in such character portrayals as Berta in The Barber of Seville, Suzuki in Madama Butterfly, Marcellina in Marriage of Figaro and the Nurses in Boris Godounov and Eugene Onegin. Patricia Rideout created the roles of Julie in Riel in Harry Somer's opera Louis Riel, and of Madelon in Charles Wilson's Heloise and Abelard. At the Guelph Spring Festival she scored personal triumphs both as the Mother in Menotti's The Consul, and in the title role of Britten's Rape of Lucretia.

Patricia Rideout's most significant achievement, however, has been her sustained and vital participation in the performance of contemporary music. She has lent an adaptable soft-edged dark mezzo, a fine intelligence, and a sound musicianship to many exacting assignments.

Ms. Rideout is now teaching Voice both at Queen's University in Kingston, Ontario and at the Royal Conservatory of Music in Toronto.

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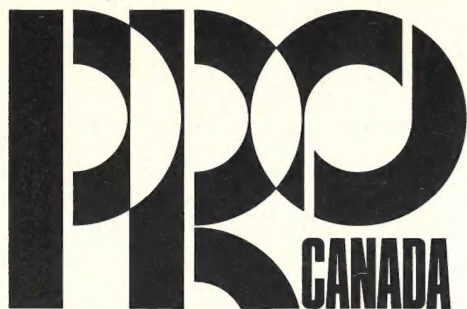
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