

NEW MUSIC CONCERTS

NOV 17 1983



U.S. TOUR - NOVEMBER 1982

NEW MUSIC CONCERTS is an inspiration of its two founding directors, Robert Aitken and Norma Beecroft. At the beginning of the 70s, Canada's musical life was lively except in the field of contemporary music. Thus, in Toronto, the concept of NEW MUSIC CONCERTS was developed, designed to present, without prejudice to styles or taste, an annual series of quality concerts reflecting recent trends in contemporary music on an international level.

The inaugural concert of music by Luciano Berio was conducted by the composer in January of 1972, and was greeted by a capacity audience and critical acclaim. Since the first season, a wide spectrum of music by both internationally-known composers - leaders in their particular means of expression - and by lesser-known writers has been presented.

The success of NEW MUSIC CONCERTS today is measured by its enthusiastic public in Toronto at many sold out concerts, and by its growing international reputation after 12 consecutive years of concert-giving and touring. Recordings of its series programs are made by the Canadian Broadcasting Corporation and are in demand in many centres of the world.

The present status of NEW MUSIC CONCERTS would not have been possible without the inevitable hard work, judicious programming and devotion to high calibre presentations, and the great support from Toronto's leading performers. Above all, NEW MUSIC CONCERTS would not have happened without the support of the governments in Canada, in particular, The Canada Council and the Ontario Arts Council who have generously subsidized this organization since its inception. We are also grateful to the Municipality of Metropolitan Toronto and the Toronto Arts Council, and because of our accomplishments, we receive the financial blessings from the private sector.

NEW MUSIC CONCERTS is pleased to introduce its performers and composers to New York and Washington audiences.

A large, stylized handwritten signature in black ink, which appears to read 'Norma Beecroft'. The signature is fluid and cursive, with a prominent loop at the end.

Norma Beecroft
President

BOARD OF DIRECTORS:

Norma Beecroft - *President*
Robert Aitken - *Artistic Director*
John Beckwith - *Vice-President*
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NEW MUSIC CONCERTS

performers

Robert Aitken - *flutes*

James Spragg - *trumpet*

Marc Widner - *piano*

Otto Armin - *violin*

Peter Schenkman - *cello*

members of NEXUS percussion ensemble -

**Robin Engelman, Robert Becker, William Cahn,
Russell Hartenberger, John Wyre**

Paul Zukofsky - *conductor*

composers

John Cage

Norma Beecroft

Robin Engelman

Bruce Mather

Harry Somers

Claude Vivier

Tour management:

Maggie Andersen - *Concert Coordinator*

Steven Smith - *Equipment and Stage Manager*

Ed Kennedy - *Assistant Road Manager*

This tour is sponsored by the Ontario Ministry of Citizenship and Culture
and The Laidlaw Foundation.

PROGRAM

PARAMIRABO Claude Vivier

ROBERT AITKEN, *flute*
OTTO ARMIN, *violin*
PETER SCHENKMAN, *cello*
MARC WIDNER, *piano*

CLOS DE VOUGEOT Bruce Mather

ROBERT BECKER, *percussion*
ROBIN ENGELMAN, *percussion*
RUSSELL HARTENBERGER, *percussion*
JOHN WYRE, *percussion*

THIRD CONSTRUCTION John Cage

ROBERT BECKER, *percussion*
WILLIAM CAHN, *percussion*
ROBIN ENGELMAN, *percussion*
RUSSELL HARTENBERGER, *percussion*

INTERMISSION

16 DANCES John Cage

ROBERT AITKEN, *flute*
JAMES SPRAGG, *trumpet*
OTTO ARMIN, *violin*
PETER SCHENKMAN, *cello*
MARC WIDNER, *piano*
ROBERT BECKER, *percussion*
ROBIN ENGELMAN, *percussion*
RUSSELL HARTENBERGER, *percussion*
JOHN WYRE, *percussion*
PAUL ZUKOFSKY, *percussion*

SYMPHONY SPACE, New York City
November 15, 1982 8:00 P.M.

PROGRAM

PARAMIRABO **Claude Vivier**

ROBERT AITKEN, *flute*

OTTO ARMIN, *violin*

PETER SCHENKMAN, *cello*

MARC WIDNER, *piano*

PIECE FOR BOB **Norma Becnoff**

ROBERT AITKEN, *flute*

MUSIC FOR SOLO VIOLIN **Harry Somers**

OTTO ARMIN, *violin*

CLOS DE VOUGEOT **Bruce Mather**

ROBERT BECKER, *percussion*

ROBIN ENGELMAN, *percussion*

RUSSELL HARTENBERGER, *percussion*

JOHN WYRE, *percussion*

JOHN HOPKINS UNIVERSITY, Washington, D.C.

November 16, 1982 12:30 P.M.

PROGRAM

CLOS DE VOUGEOT **Bruce Mather**

ROBERT BECKER, *percussion*
ROBIN ENGELMAN, *percussion*
RUSSELL HARTENBERGER, *percussion*
JOHN WYRE, *percussion*

PARAMIRABO **Claude Vivier**

ROBERT AITKEN, *flute*
OTTO ARMIN, *violin*
PETER SCHENKMAN, *cello*
MARC WIDNER, *piano*

PIECE FOR BOB **Norma Becroft**

ROBERT AITKEN, *solo flute*

MUSIC FOR SOLO VIOLIN **Harry Somers**

OTTO ARMIN, *solo violin*

BRIDGE **Robin Engelman**

ROBERT BECKER, *percussion*
WILLIAM CAHN, *percussion*
ROBIN ENGELMAN, *percussion*
RUSSELL HARTENBERGER, *percussion*
JOHN WYRE, *percussion*

PROGRAM

BRANCHES **John Cage**

ROBERT BECKER, *percussion*
ROBIN ENGELMAN, *percussion*
RUSSELL HARTENBERGER, *percussion*
JOHN WYRE, *percussion*

THIRD CONSTRUCTION **John Cage**

ROBERT BECKER *percussion*
WILIAM CAHN, *percussion*
RUSSELL HARTENBERGER, *percussion*
ROBIN ENGELMAN, *percussion*

INTERMISSION

16 DANCES **John Cage**

ROBERT AITKEN, *flute*
JAMES SPRAGG, *trumpet*
OTTO ARMIN, *violin*
PETER SCHENKMAN, *cello*
MARC WIDNER, *piano*
ROBERT BECKER, *percussion*
ROBIN ENGELMAN, *percussion*
RUSSELL HARTENBERGER, *percussion*
JOHN WYRE, *percussion*
PAUL ZUKOFSKY, *conductor*

THE JOHN F. KENNEDY CENTER, Washington, D.C. 7:30 P.M.
November 17, 1982

NORMA BEECROFT

Composer, broadcaster and producer, Norma Beecroft has been active for almost thirty years as a proponent of Canadian music and musicians. She is co-founder with Robert Aitken of New Music Concerts, and has served as President of this organization since its inception in 1971. In preceding years, she was President of Canadian Music Associates (1956-57), a concert committee of the Canadian League of Composers, and Ten Centuries Concerts (1965-68).

As a broadcaster, Norma Beecroft worked for the Canadian Broadcasting Corporation first in television and then in radio, where she produced numerous series for the music department, specializing in contemporary music. Since 1969 she has been a free lance producer and commentator, and has produced many documentaries on Canadian composers, and an award-winning program, *The Computer in Music*, which received the Major Armstrong Award for excellence in FM broadcasting.

Ms Beecroft began her compositional studies in Toronto with John Weinzweig, then continued with Aaron Copland and Lukas Foss in Tanglewood, and in 1959 began a three-year period of study in Europe with Goffredo Petrassi and Bruno Maderna. There her interest in electronic music was stimulated, and since her return from Europe, she has composed more than a dozen works combining instrumental music with electronic sound. Her pursuit of the possibilities inherent in technology has led her in the past decade to computer music, and she has worked on specialized computer music programs at the Institute for Sonology in Utrecht and at the University of Toronto. The instrumental compositions by Norma Beecroft range from works for chamber ensembles and orchestras to virtuoso works for some of Canada's outstanding soloists, many of which have been commissioned. *Piece for Bob* is one example of the latter, a composition which has been widely performed by Robert Aitken.

PIECE FOR BOB (1975)

Commissioned by the Canadian Broadcasting Corporation in 1975, this work was written for the composer's colleague and friend, Robert Aitken, who premiered the piece at the St. Lawrence Centre for the Performing Arts in Toronto on September 29th of that year, during World Music Week sponsored by the International Music Council and the Canadian Music Council.

An internationally-acclaimed flute virtuoso and composer, Mr. Aitken performs on the piccolo, C flute and bass flute in this work, accompanied by a 2-channel stereo tape containing a combination of concrete material, computer-generated sounds and other electronic material. The computer program used in the production of the tape was written by David Jaeger and titled "Outperform" and exists at the University of Toronto Computer Centre.

JOHN CAGE

John Cage is one of the most significant figures in contemporary musical thought. In the course of his illustrious career he has pioneered the development of the percussion orchestra, experimented with the use of noise, introduced the prepared piano, been an early proponent of electronic and tape music, originated the multi-media 'happening', initiated the use of chance and indeterminate methods in western composition and pursued the notion of extended silence as musical material.

Born in Los Angeles on September 15, 1912, Cage studied composition with Henry Cowell and Arnold Schoenberg, and piano with Richard Buhling. During the latter half of the 1930's he actively organized percussion ensembles in California and Seattle, where he was engaged as a piano accompanist for a dance school. There he began music composition classes for dancers. From 1941-42 Cage taught at the School of Design in Chicago, then went on to New York to continue his close association with percussion and dance. He organized concerts, collaborated with the dancer-choreographer Merce Cunningham, studied the music of Satie and Webern, and investigated Zen Buddhism.

Cage's associations with the pianist David Tudor and painter Robert Rauschenberg began in 1950. In 1952 he organized the Project of Music for Magnetic Tape, the first such group in the United States. The same year his *Theatre Piece* was presented in conjunction with the Cunningham dance group. This work was the first mixed-media event of its kind in the USA. Cage's widely diversified interests further involved him in studying Buckminster Fuller, Marshall McLuhan, Marcel Duchamp and the writings of Henry David Thoreau.

Cage's music has, since the beginning, been innovative and experimental in nature. His earliest works were characterized by chromaticism, a confined range, static and concise presentation. In the late 1930s his music became more dramatic and propulsive in character, wherein he developed a proportional relationship between phrase lengths and the length of the entire composition on the basis of the elementary components of sound and silence. Cage's music is under constant evolution, exploring new ideas and techniques. In 1938 Cage expanded the use of prepared piano, in which the sounds were altered by means of screws, bolts, pieces of wood and other materials to produce finely differentiated sounds of multi and complex pitches and indefinite pitches. The music composed for this instrument emphasized the percussive qualities, and the melodic and resonant effects possible, especially in *ostinato* passages.

Cage delved into the sphere of electronic music in the 1950's, and also began to utilize elements of chance as a means of liberation, both psychological and technical in his instrumental works. The use of aleatory was influenced by his interests in Zen philosophies, wherein art is considered to imitate nature in both manner and operation. Cage extended his explorations further, to that of silence. He theorized that there is no such thing as silence and that the understanding of music as a duality of sound and silence was errant. He focused subsequent works on the concept that the purpose of a performance was within the jurisdiction of the performers' and listeners' activities, and that no preference could be made between 'musical' sounds and 'other' sounds. The work '4'33"' radically demonstrates this period. The accent on aleatoric techniques was based on the concept that the piece is really a

process rather than product. Cage also indicated his interest in music as theatre early in his career; concerned with the public and social character of music, he composed for film, dance and theatre.

John Cage has attained the respect of a wide public. He was the Regent's Lecturer at the University of California at San Diego (1980), was a Fellow of the Center for Advanced Studies at Wesleyan University and the University of Illinois. His works have been broadcast internationally and he is the recipient of numerous awards, including a Guggenheim Fellowship in 1949 and an Award from the National Academy of Arts and Letters.

THIRD CONSTRUCTION (1941)

THIRD CONSTRUCTION is the pinnacle of Cage's innovative percussion ensemble writing. It is his final work in this medium, perhaps his most complex and mature. Many Mexican, Central American and native Indian instruments are called for in this piece including quijada, cricket callers, conch shells and rattles and unusual instruments such as the graduated tin can play a prominent role in the work.

Both the rhythmic shape and overall structure of the piece are related to Cage's "square root theory", in which components of various relationships within a piece reflect the numeric proportions of the square root. In *Third Construction* there are 24 sections, each in turn divided into 24 bars, in addition there is a 24 bar introduction. This proportional writing is extended to Cage's elaborate use of cross rhythmic relationships among the individual parts. This builds toward the end of the sections where up to 4 subdivision flows of 3,5,7, and 9 are played simultaneously.

ROBIN ENGELMAN

ROBIN ENGELMAN, former principal percussionist of the Toronto Symphony, has served in that capacity with four other orchestras in North America and has performed with numerous symphonies, the Marlboro Music Festival and the New Hampshire Music Festival. He studied percussion and composition with Warren Benson at Ithaca College and has taught at Ithaca College, the Eastman School of Music, the University of Toronto and York University. Touring extensively with Nexus and New Music Concerts, Robin has travelled throughout the world.

BRIDGE

"*Bridge* was written for Nexus during the summer of 1981. It is scored for Japanese Shos, Peruvian and Lapland flutes, chromatic harmonicas, various Chinese and Western percussion instruments, lions' roars, cuica, waterphone and bundt pan. *Bridge* arose from a desire to compose and perform a piece that is essentially non-percussive."

Notes by the composer.

BRUCE MATHER

Born in Toronto in 1939, Bruce Mather studied composition with Godfrey Ridout, Oscar Morawetz and John Weinzweig, and piano with Earl Moss and Alberto Guerrero at the Royal Conservatory of Music. After obtaining a Bachelor of Music degree from the University of Toronto he went to Paris for three years where he studied composition with Darius

Milhaud and Olivier Messiaen and counterpoint with Simone Plé-Caussade. Subsequently, he obtained a Master of Arts degree from Stanford University and his doctorate from the University of Toronto in 1967.

Since 1966 he has taught at McGill University in Montreal and has been an active performer of contemporary music, often in two piano repertoire with his wife Pierrette Le Page. In 1978-79 he was appointed Visiting Professor of Analysis at the Paris Conservatoire. Bruce Mather has written works on commission for l'Orchestre de Chambre de Rouen, Collectif 2e2m, Radio France, the National Arts Centre Orchestra, the Montreal Symphony, CBC Vancouver Chamber Orchestras, Nexus and the Société de Musique Contemporaine du Québec. In 1979, he was awarded the Governor General's Award for new chamber music with his work *Musique Pour Champigny*.

CLOS DE VOUGEOT (1977)

"Conceived mainly for four percussionists playing two marimbas and sixteen cowbells, *Clos de Vougeot* also calls for tubular chimes, 6 gongs of precise pitch and 6 gongs of imprecise pitch. Musically it juxtaposes three types of material; definite pulsations in ten tempos (the moderate ones at the beginning and the extreme ones at the end), 'tremolando' sections, and 'cadenza' sections of very fluid rhythm. Although marimbas and cowbells have very different tone color, wood and metal, they have in common the same amount of resonance and suitability to 'tremolando' (repeated note) effects.

Clos de Vougeot is one of the greatest and best known red wines of Burgundy. I leave any analogies between my work and that wine to the imagination of the listener.

Clos de Vougeot was commissioned by the NEXUS ensemble and completed in July, 1977."

Notes by the composer

HARRY SOMERS

Harry Somers was born in Toronto on September 11, 1925. At 16 he entered the Royal Conservatory of Music in Toronto where he studied piano with Reginald Godden and Weldon Kilburn and composition with John Weinzweig, receiving scholarships in 1947 and 1949. In the latter year he was awarded a Scholarship through which he studied composition with Darius Milhaud in Paris. At that time Somers' music was subject to the dual influence of serial music (championed by John Weinzweig) and a more personal, past-conscious view of music and the musical repertoire.

Harry Somers is a founding member of the Canadian League of Composers and in 1971 was named a Companion of the Order of Canada. He has received honorary doctorates from the University of Ottawa, the University of Toronto and York University. Since the later 1950s he has composed almost exclusively on commissions from such organizations and individuals as the National Ballet of Canada, the Stratford Festival, the Junior Committee of the Montreal Symphony Orchestra, the Vancouver Festival Society, the Guitar Society of Toronto, the Pittsburgh Wind Symphony, the Canadian Broadcasting Corporation, the Guelph Spring Festival, and Yehudi Menuhin. Since early 1970s he has composed extensively for such CBC Television productions as the Images of Canada series and *The Garden and the Cage*, a documentary on Quebec authors Marie Claire Blais and Gabrielle Roy.

MUSIC FOR SOLO VIOLIN (1973)

Music for Solo Violin was given its first performance by Yehudi Menuhin on April 27th, 1974 at the Guelph Spring Festival in Ontario. Mr. Menuhin gave a second performance on October 1st, 1975, at the National Arts Centre in Ottawa, on the occasion of the First International Music Day organized by the International Music Council.

Referring to *Music for Solo Violin*, "it really started", says Somers, "in the fall of 1971. My wife and I were returning to Canada from a two year stay in Italy by way of the East. During our wanderings we went to Kashmir for ten days, our residence a house boat on Dal Lake in the legendary Vale of Kashmir. Every morning, just as the first dawn light touched the outer edge of night, a Muezzin would sing the call to prayer from a nearby Mosque. Echoing over the vast stillness, it was one of the most hauntingly beautiful sounds I'd ever heard. It got so I would look forward to starting each day to that call, and each day, though the musical notes were the same, there would be subtle differences of dynamics and pause. It had a sense of space and intensity of feeling that in some way corresponded to my own, and this experience stayed with me. It would eventually become the nucleus from which *Music for Solo Violin* would grow ... The major part of the work was composed at Lennoxville, Quebec, during the summer of 1973 where my wife Barbara Chilcott was acting in Robertson Davies' "Jig for a Gypsy", for which I had created a bit of incidental music. I completed *Music for Solo Violin* in the peaceful setting of Muskoka, Ontario, in September of that year.

CLAUDE VIVIER

Born in Montreal in 1948, Claude Vivier received his early musical education at the Conservatoire de Musique de Montreal where he studied composition with Gilles Tremblay and piano with Irving Heller. Several Canada Council grants throughout the early 1970s enabled him to study composition and electronic music with Gottfried Michael Koenig (Institute of Sonology, Utrecht), composition with Paul Mefano (Paris), and with Karlheinz Stockhausen (Cologne), and electronic music with Hans Ulrich Humpert (Cologne).

Claude Vivier has taught musical improvisation and language at the Montmorency CEGEP in Montreal and, in 1975-76, was the conductor of the new music ensemble of the University of Ottawa. During the summer of 1976 he was composer-in-residence with the National Youth Orchestra. He has received commissions from the Secretariat d'état à la culture de France (Chants), La Société de musique contemporaine du Québec (Liebesgedichte), Canadian Music Competitions Inc. (for eight test pieces) New Music Concerts (Zipangu) and the National Youth Orchestra (Siddhartha).

PARAMIRABO

CLAUDE VIVIER

"*Paramirabo* is made up of 13 movements broken up within cabalistic proportions.

Lavish suns enlighten my day divide me into slumber and action. The music of my body reaches the music of my mind. But the sun makes me lazy. Slowly in a desert city amidst strange islands of memory I dream about a music I like very much and I wake up.

Paramirabo was given its first performance by Array, a contemporary music ensemble in Toronto, in March 1980."

Notes by the composer

ROBERT AITKEN

Robert Aitken, Canada's most celebrated flutist, has been hailed as "a masterful performer" (Ruch Muzyczny, Warsaw), "an interpreter brilliantly versed in all performing and wind techniques" (General-Anzeiger, Bonn), "an instrumentalist of the highest level" (Le Soir, Brussels), "matchless" (Hufvudstadsbladet, Helsinki), "dazzling" (Vancouver Sun) and "stunning" (Sound Canada).

"In the art of flute playing, he has few peers. No matter whether he plays music by baroque masters or tackles contemporary scores asking for technical impossibilities, he invariably exhibits his extraordinary gift of reaching into the innermost depths of the music while handling all its physical demands with superb control" (PRO Canada).

Robert Aitken has concertized throughout Europe, North America and Japan; was a prize winner at the Concours International de Flûte de Paris and won the Prix de la Recherche Artistique in Royan. At the age of nineteen he was appointed principal flutist of the Vancouver Symphony and subsequently held the same position with the Toronto Symphony under noted conductors Seiji Ozawa and Karel Ancerl.

Since leaving the orchestra in 1970 to concentrate on a solo career, he has performed in over twenty countries and made numerous recordings. In addition to appearing as guest soloist with many major orchestras, he performs frequently with harpist Erica Goodman, harpsichordist Greta Kraus, the Lyric Arts Trio and other world renowned artists. Artistic Director of New Music Concerts and a noted conductor, composer and teacher, Robert Aitken is a recipient of the Canada Music Citation, an award given for outstanding dedication to Canadian music.

OTTO ARMIN

Born in Winnipeg, Manitoba, Canada, Otto Armin began playing the violin at the age of three under the tutelage of his father. His childhood was filled with intense chamber music activity - his family string quartet toured extensively from coast to coast.

After completing his studies with Joseph Gingold at Indiana University and with Lorand Fenyves in Toronto, Armin continued his career on an international level, winning top prizes at the Sibelius and Flesch International Violin Competitions, and concertising in the major cities of Europe as well as North and South America.

At present, Armin divides his time between his own concert tours and his duties as concertmaster of the Hamburg State Philharmonic Orchestra.

NEXUS

ROBERT BECKER
WILLIAM CAHN

ROBIN ENGELMAN
RUSSELL HARTENBERGER

JOHN WYRE

The five members of Nexus are all highly professional and successful musicians in their own right. Their outstanding achievements place them among the most talented percussionists in the world today.

NEXUS was formed in 1971 when its members came together to improvise on their vast collection of instruments gathered from Japan, India, Hong Kong, the Philippines, Indonesia, the Soviet Union, Mexico, the Caribbean, and the Americas. Responding to the ideas which surfaced from this meeting, they combined their backgrounds in jazz, symphonic and contemporary music with the indigenous music of many cultures to produce their unique mosaic of sound.

African ceremonial tunes, Russian and Mexican folk songs, ragtime, fife and drum music, and the soft bell-sounds of the Orient are some of the influences which provide the pervading flavor of Nexus. Aside from compositions by members of the group, Nexus also performs contemporary works by John Cage, Steve Reich, Toru Takemitsu, Jo Kondo, Lou Harrison and Bruce Mather. They have made delightful arrangements of music by Spike Jones and ragtime xylophone master George Hamilton Green.

Nexus toured Japan in 1976 where they were praised for musical excellence. While there they participated in a concert of contemporary music, and performed ragtime and African drum medleys. Deeply moved by a Nexus performance, one Japanese critic wrote: "Their superior artistry allowed one to once again experience the greatness of the music of earth." (*Ongaku Geijutsu*, Tokyo)

In 1978, under the auspices of the British Arts Council and the Canadian Department of External Affairs, Nexus toured England, where the response was so enthusiastic that they have just completed a second tour this fall. Also in 1978 they performed with the Toronto Symphony and the Rochester Philharmonic.

During the 1981-82 season Nexus headlined the Cologne Festival in West Germany, made a tour of the Southern United States, celebrated their 10th Anniversary with a sold-out concert series in Toronto, and performed at the Tanglewood Music Festival in Massachusetts.

In Canada, Nexus has appeared coast-to-coast, including special appearances at major festivals, radio and television broadcasts for the CBC, performances with the Toronto Symphony, the Toronto Mendelssohn Choir, the Winnipeg Symphony, and New Music Concerts, and are welcome guests at schools and universities.

Nexus made the intriguing soundtrack for the Academy Award-winning documentary *The Man Who Skied Down Everest*. The ensemble has recorded five albums: the first with jazz flutist Paul Horn; the second, *Nexus Ragtime Concert* is a critically acclaimed direct-to-disc recording featuring Nexus' ragtime arrangements; *Music of Nexus* which contains representations of the unexpected pleasures of Nexus; *Changes*, an album of contemporary classics; and an anthology of poetry and music featuring the great Canadian poet, Earle Birney.

The members of Nexus are "highly talented classical musicians" (*Ottawa Journal*, 1975) who produce "a concert of sound to be listened to and touched by". (Tokyo, 1976).

PETER SCHENKMAN

PETER SCHENKMAN came to Toronto in 1967 as principal cellist with the Toronto Symphony, under Seiji Ozawa and Karel Ancerl, a position he continued to hold until 1974. Prior to that, he was principal cellist with the St. Louis Symphony, and began his career as one of the youngest members of the Boston Symphony, under Erich Leinsdorf. He studied at the Curtis Institute in Philadelphia with Leonard Rose, has been on the faculty of the National Youth Orchestra and the University of Toronto, and is currently on the Faculty of the Royal Conservatory of Music. During the course of his career he has made recital and chamber music appearances throughout Canada, in the U.S. and in Europe. His extensive recital repertoire extends from the music of Bach to the most contemporary composers. Mr. Schenkman is a frequently featured soloist in the New Music Concerts' series.

JAMES SPRAGG

James Spragg is one of Canada's leading trumpet players. He received his training at the Royal Conservatory of Music and University of Toronto. Formerly principal trumpet with L'Orchestre Symphonique du Québec, the Hamilton Philharmonic and the CJRT Radio Orchestra, Mr. Spragg is currently pursuing a very active music life as principal trumpet in the Stratford Festival Orchestra, Brass Company and Toronto Brass Quintet. He has had extensive experience in chamber and orchestral music and his repertoire extends from the classical to the contemporary.

MARC WIDNER

Marc Widner was born in Toronto in 1956, and began his piano studies at the age of five. The recipient of numerous awards and scholarships, he is a graduate of the University of Toronto with a Bachelor of Music degree in Performance.

In 1975, at the Geneva International Competition, Mr. Widner won the silver medal and the prize for best interpretation of a contemporary Swiss work. Recently he was the first prize winner for piano at the 1981 Canadian Music Competitions.

Mr. Widner is very active as a chamber musician and solo artist in Toronto and vicinity, performing with New Music Concerts, the Orford String Quartet, and many of Canada's finest musicians. He has performed across Canada and recently completed a brief concert tour in England which included a recital at the Fairfield Hall in Croydon. His work has been broadcast on the CBC numerous times and he serves as jazz critic for the French network of the CBC.

PAUL ZUKOFSKY

Paul Zukofsky, a violin virtuoso of world wide reputation, has appeared as soloist with many leading orchestras, including the Boston Symphony, New York Philharmonic and the B.B.C. Scottish Orchestra. He has recorded a wide range of music, from Bach, Brahms and Paganini to Sessions, Ives and Carter, and is considered the foremost interpreter of contemporary violin music in the U.S.A.

As a director of the Center for Contemporary Performance Practice, Zukofsky's work on motor skills is supported by the National Science Foundation, and he also does research in the perception and production of temporal intervals.

He is the music director of the Colonial Symphony Orchestra in New Jersey and has recently been appointed programme co-ordinator of the American Portraits series of concerts at the Kennedy Center in Washington.