

**New Music Concerts is pleased to be one of the sponsors of the *Stefan Wolpe International Festival and Symposium*, the most extensive and intensive exploration of the legacy of a major contemporary musical figure that has taken place in Canada in recent times. The event celebrates the music and thought of one of the most versatile and radical composers of the 20th century.**

Born in Berlin in 1902, **Stefan Wolpe** was influenced by the music of Scriabine and Schoenberg and by studies with Ferruccio Busoni, Hermann Scherchen, and Anton Webern. He came in touch with the Berlin Dadas and spent much time at the Bauhaus in Weimar, attending classes by Paul Klee and others. He emigrated to Palestine (1934-38), where he taught at the Palestine Conservatory in Jerusalem, and then to the USA, where he made his home in New York City. From 1952-1956 Wolpe was music director of Black Mountain College in North Carolina and then became head of the music department at C.W. Post College of Long Island University. He died in 1972 after a ten-year struggle with parkinsonism.

In 1963 Wolpe received the New York Music Critics Circle Citation and was granted the first of two Guggenheim Fellowships. In 1966 he was given the Medal of the Brandeis University Creative Arts Awards and was inducted as a member of the National Institute of Arts and Letters. In 1968 the New England Conservatory



of Music conferred on him the honorary Doctor of Music degree.

Wolpe composed in many styles and genres, but, whatever the medium, his music is characterized by great vitality, physical presence, and inventiveness. It conveys a radical utopianism that reconciles a deeply felt populism with a profound faith in the prophetic power of the individual imagination.

The last two programs of the New Music Concerts Season comprise the first and final concerts of the Stefan Wolpe Festival: **Concert 1** (7:15 pm, Illuminating Introduction; 8 pm, Concert, Friday, April 30) and **Concert 5** (7:15, Illuminating Introduction, 8 pm, Concert, Sunday, May 2). These concerts cover Wolpe's career with performances of music that has not been heard in Canada before. They include his Opus 1, a cycle of Hölderlin songs sung by **Jean Stillwell**. From the Palestine period come the *Suite im Hexachord*, and the early New York period is represented by the monumental *Battle Piece* for piano, performed by the brilliant Canadian pianist **Marc-André Hamelin**. Mr. Hamelin will accompany his wife the soprano **Jody Karin Applebaum** in a group of Wolpe's settings of satirical songs for the pre-Nazi Berlin cabaret and marching songs for agitprop troupes. The concert begins with the Canadian premiere of *Inner Song: In Memory of Stefan Wolpe* composed for solo oboe by **Elliott Carter**.

From the mid-fifties come the **Oboe Quartet**, and from Wolpe's last period come master works for large and small chamber ensembles, including the **String Quartet** (commissioned by the Juilliard Quartet) and **Piece for Piano and 16 Instruments**, played by **Peter Serkin**. The final concert includes the world premiere of **Form 3, In Memoriam Stefan Wolpe** by **James Tenney**, commissioned for the occasion with the assistance of the Canada Council.

Three further concerts and the eight symposium sessions of the Festival are scheduled from Friday through Sunday.

**Concert 2**, May 1, 4 pm is a program of music by students and colleagues of Wolpe: **Herbert Brün, Matthew Greenbaum, Ed Levy, Ursula Mamlok, Raoul Pleskow, Ralph Shapey, Harvey Sollberger, and Charles Wuorinen**.

**Concert 3**, May 1, 8:30 pm presents music by **John Cage, Morton Feldman and Wolpe**. Feldman, who studied with Wolpe, will be represented by the Canadian premiere of **For Stefan Wolpe**, for chorus and percussion.

**Concert 4**, May 2, 3 pm, in the Walker Court of the Art Gallery of Ontario features a group of piano solos performed by the composer's daughter the British pianist **Katharina Wolpe**. The concert continues with sound poetry by **Kurt Schwitters**, including a portion of the celebrated **Ursonate**, and Wolpe's hilarious setting for "musical clown" and piano of Schwitters' Dada poem **Anna Blume**.

The symposium theme "Structures of Fantasy—Fantasies of Structures" takes up Wolpe's challenge to understand pluralistic approaches to musical imagination and the aesthetic experience. Scholars, composers, performers, and art critics from Canada, Germany, Israel, and the USA will contribute to the eight symposium sessions, which focus on Wolpe's formative experiences in Weimar Germany, the impact of exile to Palestine and the USA, the contact with the abstract expressionist painters of New York

and the poets of Black Mountain, and the post-war developments. Another symposium will consider the role of various media, including live concerts, radio, sound recordings, publishing and museums as environments for contemporary arts. Two workshops will treat issues of projecting particular compositions in performance.

Through the courtesy of the Goethe Institut Toronto exhibitions on Dada Documentation and Laszlo Moholy-Nagy will be hung at the Betty Oliphant Theatre, 404 Jarvis Street, for the duration of the Festival.

**Sites:** The Betty Oliphant Theatre, 404 Jarvis Street, Toronto; The Art Gallery of Ontario, 317 Dundas Street West, Toronto.

**Sponsors:** Art Gallery of Ontario; Goethe Institut Toronto; New Music Concerts; Stefan Wolpe Society Inc.; York University.

## THE CONCERTS

### CONCERT 1

Friday, April 30, 8 PM

Illuminating Introduction 7:15 PM

### CONCERT 5

Sunday, May 1, 8 PM

Illuminating Introduction 7:15 PM

Both Shows: Betty Oliphant Theatre

**New Music Concerts**

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