

New Music Concerts presents *Toronto Days*, a concert in celebration of composer Harry Freedman's 70th birthday. Featured is the premiere performance of Freedman's *Strands of Blue*, commissioned by New Music Concerts with the assistance of the Canada Council. The concert will also include works by Robert Aitken, John Beckwith and Alex Pauk. Robert Aitken will conduct the New Music Concerts Ensemble with soprano Wendy Neilson and the mixed chorus, AIR, under the direction of Wayne Strongman.

Harry Freedman was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist, but during his teens he began to develop an interest in jazz

which soon led to classical music. At eighteen, he began studying clarinet. After four years in the RCAF during the war, he came to Toronto to study at the Royal Conservatory of Music:

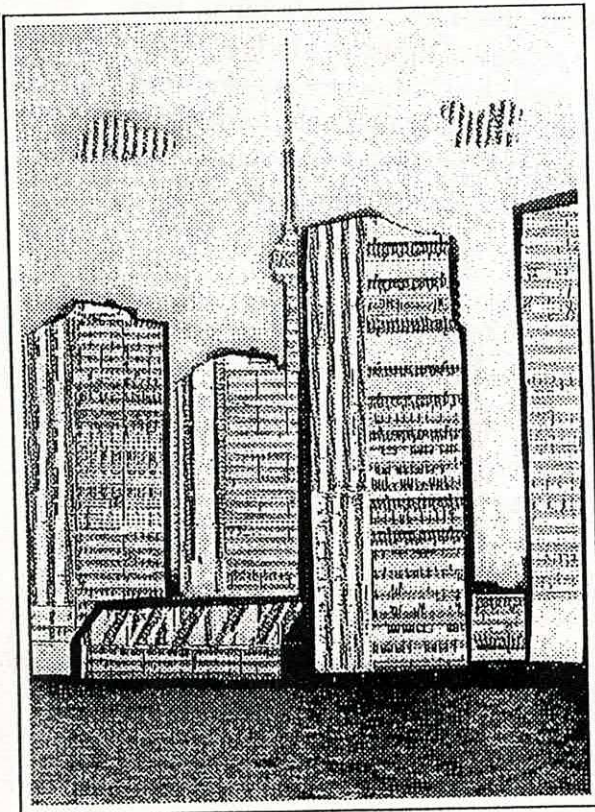
composition with John Weinzweig and oboe with Perry Baumann. He then joined the Toronto Symphony as its English horn player, a position he held for 24 years until he resigned in 1970 to devote his full time to composition.

Freedman is one of Canada's most frequently performed composers. His output consists of some 160 works, includes 3 symphonies, 9 ballets, as well as various works for vocal and instrumental ensembles,

and much incidental music for stage, television and film. He is a founding member of the Canadian League of Composers and an Officer of the Order of Canada. He lives in Toronto and is one of a handful of composers of concert music who earn their livelihood solely from their music.

" 'Strands' in the title" writes Freedman about *Strands of Blue*, "refers to a continuation of a technique I have been working on for three or four years. Three or four instruments play very rapidly within a very small interval which creates a very busy texture within what I call 'textural melody'. The 'blue' in the title refers to the fact that more and more I am returning to my musical roots which are in jazz".

Freedman's *Anerca* was written in 1966 as a Centennial commission from the CBC for Lois Marshall. The text consists of Eskimo poems collected by Edmund Carpenter. The concert will feature a



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TORONTO DAYS

SUNDAY
OCTOBER
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BETTY OLIPHANT THEATRE
8 PM
404 JARVIS STREET
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new version of the work, originally for soprano and piano, now expanded to include harp and percussion.

John Beckwith, emeritus professor at the Faculty of Music, University of Toronto, this summer gave a series of talks and workshops on Canadian music at six Australian universities, and is planning a similar series this winter at universities in six Canadian provinces. His most recent work, *Round and Round*, a 20-minute work for orchestra, is a Canada Council triple-orchestra commission, which will receive its premiere this month in Winnipeg, to be followed by performances in Hamilton and Victoria. A new 'auditory masque' by Beckwith and his longtime collaborator James Reaney will be premiered in Toronto this month as part of the international conference *The Legacy of Northrop Frye*.

Beckwith's *Mating Time*, commissioned by CBC Radio for a Valentine's Day broadcast in 1982, was written in collaboration with bpNichol. It calls for twenty solo voices, eleven on the stage and nine stationed around the hall. The vocalists perform percussion instruments at times, and there is an obbligato keyboard part as well. Besides singing, in styles ranging from 1930's close harmony to responsorial chant, the work also exploits choral speech and a wide variety of imitative vocal sounds. The three verbal set-pieces (Nichol's poems *Hour 19*, *Saint Valentine* and *love*) are contrasted with patterns suggesting animal signals. The *19th Hour Poem*, later published in Nichol's *The Martyrology, Book 6*, explores various associations of the word "heart" and, though mostly spoken, evokes various musical references. *Saint Valentine* treats in a semi-documentary way the interesting circumstance of there being two early Roman martyrs of that name; Nichol equated them to the entwined hearts familiar in Valentine's Day greeting, and the music reflects this in responsorial style. The final section, *love*, is an exuberant sung-chorus celebration. Nichol observed that a pop song is a kind of human mating cry.

The concert will also include Robert Aitken's

Monodie, written in 1983, for solo flute and chorus. As a composer and advocate of contemporary music, Aitken is artistic director of Toronto's New Music Concerts. He has an international reputation as a flutist, with more than forty recordings to his credit, and has presented concerts throughout the world and is frequently heard on international radio. Prominent composers including the late John Cage, George Crumb, Roger Reynolds and R. Murry Shafer have dedicated works to him. Since 1988, Mr. Aitken has held the position of professor of flute at the Staatliche Hochschule für Musik, Freiburg in Breisgau, in Germany.

Alex Pauk has been a leading proponent of new music in Canada as a founding member of such groups as Arraymusic, Days Month and Years to Come, and the Esprit Orchestra. Among his works are scores for concert music, film and music theatre. Current projects include a concerto for two pianos and orchestra to be performed by the CBC Vancouver Orchestra, the test piece for the competition of the 1993 International Accordion Congress in Toronto, and a new work for Esprit.

Cross-Border Shopping (Nostalgia), commissioned by New Music Concerts with the assistance of the Ontario Arts Council, is a reflection of the extent to which American rock music has permeated the airwaves of the entire globe and the collective psyche of a large segment of its population. The work is scored for a rock band set in the middle of a large "classical" ensemble. Pauk's initial idea was to create a collage of different kinds of music blending in and out of a multi-textured canvas...very much in the manner of Charles Ives. In this case, a variety of pop music forms are mixed with a variety of "new music" techniques.

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