

Elliott Carter
Inner Song. In Memory of Stefan Wolpe, 1991-92.*
 Cynthia Steljes, oboe

Stefan Wolpe
Suite im Hexachord, 1936.*
 Cynthia Steljes, oboe
 Stanley McCartney, clarinet

Stefan Wolpe
Piece for Oboe, Cello, Percussion and Piano, 1955.*
 Cynthia Steljes, oboe
 Simon Fryer, cello
 Rick Sacks, percussion
 Marc Widner, piano
 Robert Aitken, conductor

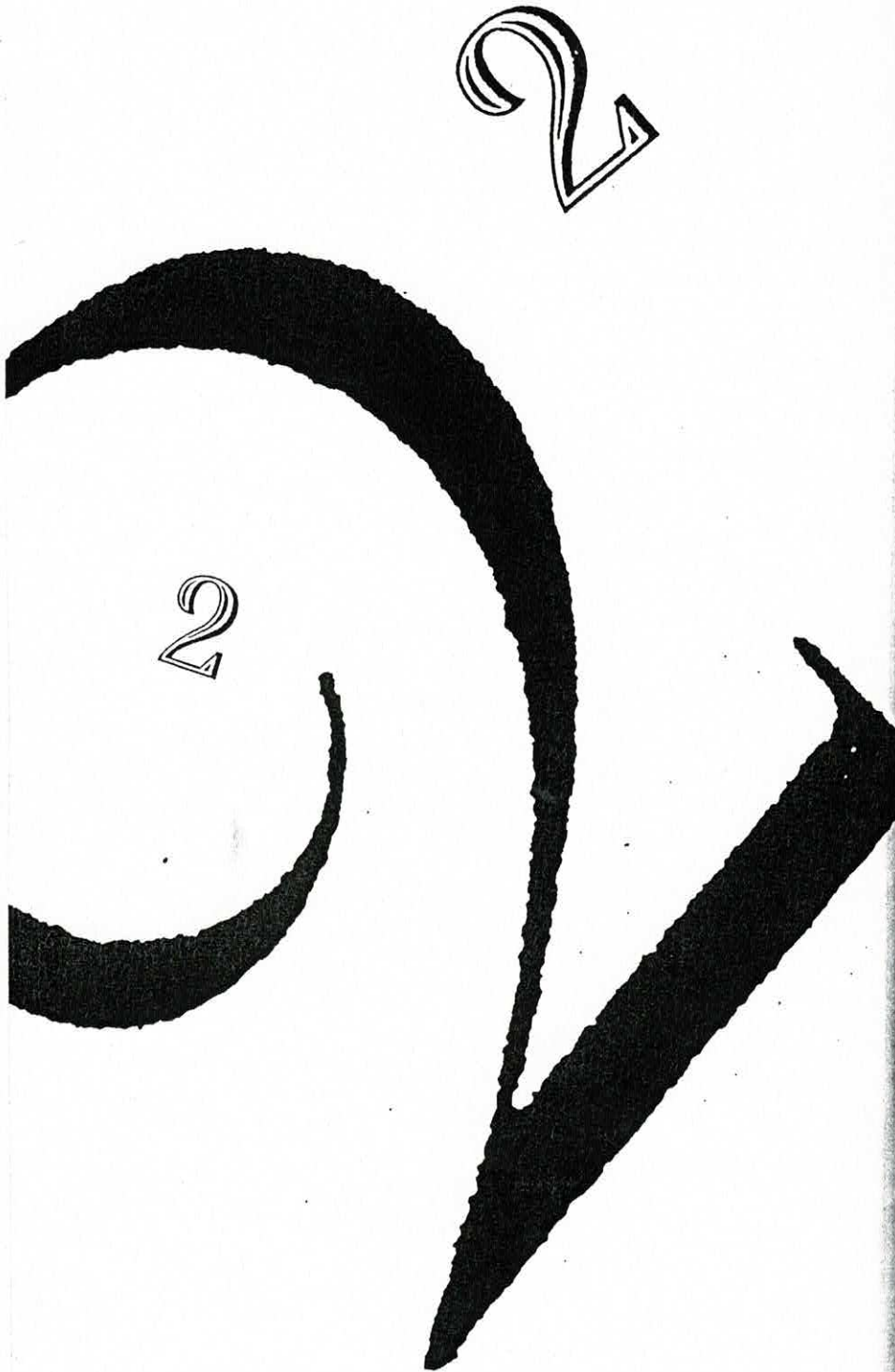
Intermission

Stefan Wolpe
Songs from Berlin, 1929-1932.*
 Jody Karin Applebaum, mezzo soprano
 Marc-André Hamelin, piano
Haben Sie Kummer, 1931. Siegfried Moos.
Es wird die neue Welt geboren, 1931. Ludwig Renn.
Brief eines Dienstmädchens mit Namen Amalie, 1929. Erich Kästner.
Wir sind entlassen, 1932. Jean-Baptiste Clément/Walter Mehring.
Arbeit und Kapital, 1931. Martin Lindt.
Die Herren der Welt, 1931. Erich Weinert.

Stefan Wolpe
Battle Piece, 1943-47.*
 Marc-André Hamelin, piano

* Canadian Premiere

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Stefan Wolpe
Stehende Musik, 1924.*
Anne Chamberlain, piano

Raoul Pleskow
For Flute and Piano, In Memory of Wolpe, 1991.*
Robert Aitken, flute
Anne Chamberlain, piano

Harvey Sollberger
Riding the Wind IV, 1970s.*
Harvey Sollberger, flute

Charles Wuorinen
The Blue Bamboula, 1980.*
David Holzman, piano

Herbert Brün
U-Turn-TO, 1981.*
Magnetic tape.

Edward Levy
Oboe Quartet, 1990-91.**
Cynthia Steljes, oboe
Marie Berard, violin
Daniel Blackman, viola
Simon Fryer, cello

Intermission panel: Jack Behrens, Herbert Brün, Beverly Bond
Clarkson, Matthew Greenbaum, Ed Levy, Ursula Mamlock,
Harvey Sollberger
Raoul Pleskow (moderator).

Ralph Shapey
Piece for solo trumpet, 1967.*
Ron Anderson, trumpet

Ursula Mamlok
Rhapsody, 1989.*
Dan Blackman, viola
Stanley McCartney, clarinet
Anne Chamberlain, piano

Matthew Greenbaum
Sunken Americas, 1988.*
David Holzman, piano

Stefan Wolpe
Waltz for Merle, 1952.*
David Holzman, piano

Stefan Wolpe
Lied, Anrede, Hymnus, Strophe zarteste Bewegung, 1939.*
David Holzman, piano

three

John Cage
ear for EAR, 1983.*
Tapestry Singers, Wayne Strongman, conductor

Stefan Wolpe
Dust of Snow, 1958.*
Tapestry Singers

Morton Feldman
For Stefan Wolpe, 1986.*
John Thomson, percussion
Alan Hetherington, percussion
Tapestry Singers

Intermission

Stefan Wolpe
Piece for Solo Trumpet, 1966.*
Ron Anderson, trumpet

Stefan Wolpe
Piece in Two Parts for Flute and Piano, 1960.*
Harvey Sollberger, flute
Daniel Koppelman, piano

Stefan Wolpe
*Three Pieces for Mixed Chorus With Words from the Bible
and a Piece From Gershon Shotman*, 1954.
Tapestry Singers
Soprano: Renée Bouthot, Shiela Brand, Janet Coates, Marianne
Derow, Mezzo: Mariana Bell, Margaret Bond, Katrina Papadolias,
Tenor: David Arnott, Robert Dirstein, Stephen McLare,
Bass: Dennis Caines, David DeJong, Tony Radford, Alec Tebbutt

Stefan Wolpe
Song of Songs, 1938.*
Epitaph, 1938, Serubavel, Eng. trans., Hilda Morley.*
Apollo and Artemis, 1955, Ezra Pound.*
The Hour Glass, 1958, William Butler Yeats.*
The Angel, [1959], William Blake.*
 Cheryl Marshall, soprano
 Cheryl Seltzer, piano

Stefan Wolpe
Zemach Suite, 1939.*
Song
Piece of Embittered Music
Fugue à 3, no. 1
Fugue à 3, no. 2
Jubilation
Complaint
Con fuoco

Form, 1959.

Form IV: Broken Sequences, 1969.
 Katharina Wolpe, piano

Intermission

*Stefan Wolpe Meets Kurt Schwitters: A Collage by
 Friedhelm Lach.*
 Friedhelm Lach, speaker

Stefan Wolpe
Lecture on Dada, 1962, excerpts
 Kurt Schwitters.
Ursonate: Überleitung, 1922-1932.
Stutterer Poem, 1947.
Wand-poem, 1922.
What a b what a b what a beauty, 1944.
Anna Blossom has wheels, 1920.
Ribble bobble pimlico, 1946.
Simultangedicht, 1919.

Stefan Wolpe
An Anna Blume von Kurt Schwitters, 1929.
 Cheryl Marshall, soprano
 Cheryl Seltzer, piano



James Tenney

Form 3. In Memoriam Stefan Wolpe. 1992-93.**

Douglas Stewart, flute

Diane Aitken, flute

Cynthia Steljes, oboe

Stanley McCartney, clarinet

Fraser Jackson, bassoon

Peter Lutek, baritone saxophone

Jim Spragg, trumpet

Michael White, trumpet

Jamie Sommerville, french horn

Joan Watson, french horn

Jerry Johnson, trombone

Scott Irvine, tuba

Fujiko Imajishi, violin

Marie Berard, violin

Daniel Blackman, viola

Simon Fryer, cello

Janice Lindskoog, harp

Bill Bridges, electric guitar

Trevor Tureski, percussion

Stefan Wolpe

From Here on Farther. 1969.*

Fujiko Imajishi, violin

Stanley McCartney, clarinet

Robert Stevenson, bass clarinet

Peter Serkin, piano

Stefan Wolpe

String Quartet. 1969.*

Accordes String Quartet

Fujiko Imajishi, violin

Marie Berard, violin

Daniel Blackman, viola

David Hetherington, cello

Intermission



Stefan Wolpe

Five Songs after Friedrich Hölderlin, Op. 1, 1924, rev. 1936.*

Jean Stilwell, singer

Anne Chamberlain, piano

Hälfte des Lebens, 1924.

An Diotima, 1927.

Diotima, 1924.

Der Spaziergang, 1924.

Zufriedenheit, 1924.

Stefan Wolpe

Piece in Three Parts for Piano and 16 Instruments, 1961.*

Douglas Stewart, flute

Diane Aitken, flute

Cynthia Steljes, oboe

Stanley McCartney, clarinet

Peter Lutek, baritone saxophone

Jim Spragg, trumpet

Michael White, trumpet

Jamie Sommerville, french horn

Joan Watson, french horn

Jerry Johnson, trombone

Scott Irvine, tuba

Fujiko Imajishi, violin

Daniel Blackman, viola

Simon Fryer, cello

Janice Lindscoog, harp

Bill Bridges, electric guitar

Trevor Tureski, percussion

Peter Serkin, piano

Robert Aitken, conductor

*Canadian premiere

** World premiere

FROM HERE on far

FROM Here on

▼ This concert frames Wolpe's life's work by bringing his Opus 1 into relationship with two of his last works, the *String Quartet* and *From Here on Farther*. The *Five Songs after Friedrich Hölderlin* is not his first composition, as Wolpe destroyed much of the music he composed before 1925, and only a few songs and solo piano pieces survive from the years 1920 to 1923. The earlier music shows that the *Hölderlin Songs* mark a decisive step in the evolution of Wolpe's style through reconciling the vigorous atonal expressionism of the previous music with the influence of Busoni. Although Wolpe was not formally a member of Busoni's composition class, Busoni took a great interest in him and critiqued his music, counselling him to moderate his tendency to expressionism. For Wolpe Busoni was the greatest musician he had known, and he idolized the master. Busoni died in 1924, the year in which Wolpe wrote four of the Hölderlin settings, so it is unlikely that Busoni saw them.

▼ Jim Tenney regards himself at the confluence of streams flowing from Busoni and Varèse and Schoenberg and Cage. Although he did not know Wolpe, he sees a community of heritage with him. Of the piece he composed on a commission from the Canada Council especially for this concert, he wrote:

Form 3 is the third in a set of four pieces in memory of composers who were important to me in one way or another, as teacher, mentor, or exemplar (the others are Edgard Varèse, John Cage and Morton Feldman). Each piece uses an abbreviated pitch-time notation which requires a certain degree of rhythmic improvisation by the players, although the result is very carefully controlled harmonically, dynamically,