

New Music Concerts and The Music Gallery present

Three Cities
in the life of
Norman Bethune

Saturday / Sunday | January 22 / 23 2005

NM

www.newmusicconcerts.com

157 Carlton St., #203 • Toronto Ont. M5A 2K3 • 416-961-9594

New Music Concerts
Robert Aitken, director

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34th season | 281st event

Saturday / Sunday

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7:15pm **Introduction**

8:00pm **Concert**

The Music Gallery, Toronto

New Music Concerts presents

Three Cities in the Life of Dr. Norman Bethune

A Chamber Opera by **Tim Brady**

Featuring **Michael Donovan**, baritone, and **Bradyworks**:

Tim Brady, electric guitar • **Pamela Reimer**, piano • **André Leroux**, saxophones

Philip Hornsey, percussion • **Clemens Merkel** and **Nadia Francavilla**, violins

Stéphanie Bozzini, viola • **James Darling**, cello

Pierre Simard, conductor • **Darlene Spencer**, stage director

Programme:

R. MURRAY SCHAFER (Canada 1933) *Le Cri de Merlin* (1987)

WENDE BARTLEY (Canada 1951) *Fragmenting Footprints, Unveiling the Dawn* (1997)

RENÉ LUSSIER (Canada 1957) *Roche noire, chronique irlandaise* (1991)

— *Intermission* —

TIM BRADY (Canada 1957) *Three Cities in the Life of Dr. Norman Bethune* (2002 - 2003)

Part 1 – Montréal

I - Prelude: Three Cities: You must remember

poem - "To Pony" - Aug. 31, 1935 and letter - Oct. 8, 1935 (N. Bethune)

II - poem - An Immigrant - Dorothy Livesay (Montréal)

III - Incantation I - letter - Nov. 6, 1935 (N. Bethune)

IV - poem - Depression Suite - Dorothy Livesay (Montréal)

V - letter - Oct. 8, 1935 (N. Bethune)

Part 2 – Madrid

- I - Prelude - "El Segador" (viola, cello and tape)
- II - poem - The Defense of Madrid, the Defense of Catalonia - Raphael Alberti (Madrid)
- II I - The Evacuation of Malaga - pamphlet - Feb. 7, 1937 (N. Bethune)
- voices: *Sol i Sombra Theatre. Solos - Maria J. Vazquez, Julian Zazurca Anton, José Lorenzo*
- IV - poem - "I come from Cuatro Caminos" - Jan. 1937 (N. Bethune)

Part 3 – Chin-Ch'a-Chi

- I - Prelude - piano, percussion, electric guitar
- II - poem - Untitled - Lu Xun (translation: Arthur Bull) (China)
- III - Incantation 2 - letter - Aug. 15, 1939 (N. Bethune)
- IV - poem - Autumn 1939 - Dorothy Livesay (Montréal)
- V - Reprise - letters - Aug. 15, 1939 and July 1, 1939 (N. Bethune)
- VI - final letter - Nov. 11, 1939 (N. Bethune)

Part 1 funded by the Conseil des arts et des lettres du Québec

Parts 2 + 3 commissioned by la Société Radio-Canada

This project would not have been possible without the generous help of: Irene Kon, Laurent Major and Carole Legault (Radio-Canada), Arthur Bull, Maria Vazquez and the Montreal-based Spanish-language theatre company Sol i Sombra (Julian Zazurca Anton, José Lorenzo, Carlos Tomas, José Maria Alberu, Eduardo Sandoval, Matthias Kukovica, Dolores Vazquez), Randall Ware and Anne Goddard (National Library of Canada), Katherine Kasirer (National Film Board of Canada), Sylvia Arie and Mrs. Betty Cornell (Norman Bethune's niece).



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Please join us for a reception following Saturday's
performance courtesy of the Bureau du Québec à Toronto.

Minister of Canadian Heritage and
Minister responsible for Status of Women



Ministre du Patrimoine canadien et
ministre responsable de la Condition féminine

Ottawa, Canada K1A 0M5



Greetings to all those taking part in the 2004–2005 New Music Concerts.

In addition to offering Canadians an opportunity to discover cutting-edge contemporary musical works, New Music Concerts allow participating composers and performers to reach new audiences. By presenting many exciting musical forms, this series of concerts brings music-lovers together, provides valuable exposure to established and emerging Canadian musicians and composers, and expands audiences' cultural horizons.

As Minister of Canadian Heritage, I would like to thank the artistic direction and organizers of New Music Concerts for more than three decades of exciting musical performances featuring some of the finest contemporary music and performers from at home and abroad.

Enjoy the concerts!

Liza Frulla

Canada

R. MURRAY SCHAFFER*Le Cri de Merlin (1987)*

*Commissioned by Norbert Kraft with funds from the Canada Council for the Arts.
Edited version for electric guitar with Montréal soundscape – 2003, by Tim Brady.*

Many are the stories told of Merlin, wizard of King Arthur's court. He was alleged to be the offspring of a virtuous woman and an incubus, which accounts for his amoral character. "Among other endowments," says Bullfinch, "he had the power to transform himself into any shape he pleased. At one time he appeared as a dwarf, at others as a damsel, a page, or even a greyhound or stag." After serving King Arthur, it is said, he returned to the forest with fairy Viviane and was never seen again. His cries were still heard but were increasingly less understood as society gradually changed its faith in magic for faith in technology and civilisation.

Born in Sarnia, Ontario in 1933, **R. Murray Schaffer** has won national and international acclaim not only for his achievement as a composer but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual. He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the World Soundscape Project, as well as his 12-part *Patria* music theatre cycle. His most important book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical and dramatic work, as well as his educational and cultural theories.

WENDE BARTLEY*Fragmenting Footprints, Unveiling the Dawn (1997)*

Commissioned by Tim Brady with funds from the Canada Council for the Arts.

Fragmenting Footprints, Unveiling the Dawn paints a sonic journey through varying states of being. At this juncture in the collective human story, we are in the throes of shifting into a new paradigm of consciousness, where the old model of hierarchy and domination gives way to one of partnership and interconnection. Sound can be a powerful force in cultural transformation through the creation of an energetic cancelling out of the destructive forces which have accompanied the old models of violence and control. The quest to find ways of embodying this shift through sonic textures becomes manifest in the character of the soundscape created by the partners of this work: the live performer creating a world of sound with the signal processing of the electric guitar and the studio-created electroacoustic tape.

The tape was created partly from microtonal layers of recorded improvisations on the waterphone and *gejung*, performed by Randy Raine-Reusch. The vocal material is built from recordings performed by Ruth Danziger, Philomene Hoffman, Sibylle Preuschat, Loretta Bailey, Rhonda Rose, and Wende Bartley. Tones were created through focused awareness on the interconnection between specific vowels, the frequency, the related *chakra* area and the energies of the eight directions (East, West, South, North, South-east, South-west, North-west, North-east). This material was subsequently altered through a MAX patch directed to Sample Cell to create the sliding vocal clusters. Solo vocal material was performed by Loretta Bailey. | Recording: Tim Brady – *10 Collaborations* – (2000) Justin Time Records/DAME (www.actuellecd.com)

Wende Bartley has been investigating sound images important in the collective stories of women, developing new timbral textures while giving voice to women's cultural experience. Her more recent work has concerned itself with explorations of voice as sacred communicator, creating a field of sonic energy through the connection of breath and voice, awakening the forces of internal healing held within the body through sound vibration. A Toronto-based composer of electroacoustic and instrumental music, she employs digital audio technologies to design innovative musical and sonic textures from original sound sources.

Her work includes concert chamber music, computer music, film and video soundtracks and music for dance, theatre and opera. She has received several commissions for electroacoustic compositions through the Canada Council, Ontario Arts Council, Toronto Arts Council and the Laidlaw Foundation. Her works have been performed and broadcast throughout Canada, the U.S. and Europe. Her most recent work, *Ariel Winds*, was commissioned by the Elora Festival Singers for chamber choir and electroacoustic tape. Other recent work includes a 5-minute music video funded through BravoFACT! and the soundtrack for Alexandra Gill's film *Leda and the Swan*, which screened at the 1998 Toronto, Vancouver and Atlantic Film Festivals.

RENÉ LUSSIER

Rocbe noire, chronique irlandaise (1991)

Commissioned by Tim Brady with funds from the Canada Council for the Arts.

René Lussier's music is often based around a story — real or imagined. For this piece, he has created a sonic history of Irish immigrants to Québec. The voices on the tape are the voices of Frank and Grace Brady, the performer's parents. They describe the story of their families as immigrant in Montréal many years ago. The work follows the history of the immigrants, ending with a song sung by the ex-Prime Minister of Canada, Brian Mulroney, certainly one of the best-known (if not to say best-loved) Irish-Canadians in recent history.

René Lussier is a self-taught composer and guitarist. He performed and recorded with rock and folk groups in the late 1970s before becoming involved in free improvisation — the so-called *musique actuelle* movement — in the early 80s. He has released many recordings, either solo, with saxophonist Jean Derôme (as Les Granules), or with British guitarist Fred Frith. His work *Le Tresor de la Langue* was awarded the Prix Paul Gilson in 1990 as best radiophonic work by the French language community of national public radios. Lussier also is active as a film composer, with over thirty scores to his credit. | Recording: Tim Brady — *Imaginary Guitars* — (1992) Justin Time Records /DAME (www.actuelledc.com)

TIM BRADY *Three Cities in the Life of Dr. Norman Bethune* (2002 - 2003)

programme note by Tim Brady

Like every Canadian child growing up in the 1960s and 1970s, especially those in Montréal, we heard passing mention of Norman Bethune and his remarkable story in our history classes. But it was news surrounding the release of the film *Bethune* in 1988 that intrigued me, and it was only then that I began researching Bethune's life. I started with the biography *The Scalpel, the Sword*, written by Sydney Gordon and Ted Allan in 1952, and I was immediately gripped by the intensity of Bethune's passions and the extraordinary nature of his life. Many more hours of reading, research and planning followed.

Though the story of Bethune's life is truly out of the ordinary (see short biography), what struck me most was the enormous philosophical and personal transformation that he underwent in the last 5 years of his life. His change from a gregarious, headstrong, somewhat egotistical, successful modern urban doctor into a selfless, devoted, military surgeon and teacher serving on the front lines in rural China is at the heart of his experience, and is the essential focus of this concert.

In order to create both this concert and my own work *Three Cities*, I had to create a structure which would allow us to follow this transformation, and the symbolism of the three cities seemed appropriate: **Montréal** — urban North America; **Madrid** — civil war in Europe; **Chin-Ch'a Chi** Military district — the Chinese war against fascism, largely an isolated, rural military campaign. The texts I use in my work move between letters which Bethune wrote at the time and poems written in the 1930s in the three cities in question.

As with Bethune's life from 1935 to 1939, the work traces a path starting with large social and political issues of the era (Immigration, the Depression, public health issues, communism versus fascism), and slowly moves towards a greater awareness and understanding of Bethune's inner life and his search for a way to live in balance with his own inner demons and his political convictions. The last year of Bethune's life, spent in extreme physical hardship and isolation in rural northern China, appears to have been the happiest time in his adult life, when he had begun to understand himself and his place in the world. Though his death in November 1939 at the age of 49 cut his life unnecessarily short, he seems to have felt content with his decisions and with the life he had led.

NORMAN BETHUNE

Biography

Norman Bethune is unquestionably one of Canada's true heroic figures, a brilliant surgeon and ambitious professional who was transformed by his belief in the fight against poverty and fascism into one of the great humanitarians of our century.

Bethune was born in Gravenhurst, Ontario in 1890 and received his education there and in Toronto. He worked as both an ambulance driver and as a doctor in the First World War, followed by advanced medical studies in London, England. In the early 1920s he began a promising private practice in Detroit. Contracting tuberculosis, he became fascinated by the disease and, following his cure in a sanitarium, he eventually became a world leader in the field, inventing many new surgical instruments and procedures. Moving to Montreal, he was soon named head of Lung Surgery at Sacre Coeur Hospital in Montreal. His fight against tuberculosis began to involve him in more than just purely medical activities. Realising that the root cause of tuberculosis was poverty and poor medical treatment, he became increasingly vocal in his opposition to the established medical community. He was one of the first doctors in Canada to support the idea of a state-run, not-for-profit medical system.

A complex personality, Bethune was a gifted amateur painter and writer, and helped found an art school for poor children in Montreal in the 1930s, which held classes in his apartment. His personal life was equally complex and passionate, as he married and divorced the same woman twice in a period of 8 years.

In 1936 he went to Spain to fight fascism, creating a highly effective and efficient military medical service from scarce means. Based out of Madrid, he traveled throughout the country with the *Servicio Canadense de Transfusion de Sangre*, the blood transfusion service that he founded. In 1937 he returned to a hero's welcome to Canada on a fundraising speaking tour that took him from coast to coast, raising thousands of dollars for the Republican cause in Spain. By now a committed communist, he decided that he would be of greater value working as a doctor as part of the Chinese Eighth Army, and he left for China in January 1938. Here he felt he could make a bigger difference than in Spain, working with a united Chinese front fighting fascism in the guise of Japanese Imperialism.

During his 19-month stay in China, he transformed the Chinese medical system, creating a complete training system for Chinese doctors and nurses, and eventually creating small, portable operating rooms and transfusion services that were more adapted to the Chinese reality. His own feats as a surgeon were legendary, at times working 3 or 4 days without sleep, performing hundreds of operations in appalling conditions, refusing any salary from the Chinese military, and often giving away his meager rations to sick patients.

He died in November 1939 as the result of septicaemia poisoning contracted from a patient during an operation. In 1952 the Chinese government created a permanent Norman Bethune memorial and museum, and Mao Tse-Tung's essay *In Memory of Norman Bethune* was one of the most important texts to circulate in China in the 1960s. Several books have been published about his life and work including Ted Allen's *The Scalpel, the Sword*, Roderick Stewart's *Bethune* and Larry Hannant's recent *Politics of Passion*. The National Film Board produced a documentary on his life in 1964, and a resurgence of interest in his work began in Canada in the 1980s, leading to the production of the film *Norman Bethune*, starring Donald Sutherland.

TIM BRADY

Composer / Guitarist

Composer / electric guitarist **Tim Brady** has created music in a wide range of musical genres. He has been commissioned and performed by ensembles and orchestras in North America, Australia and Europe including the Orchestre symphonique de Montréal, the Winnipeg Symphony Orchestra, the Société de musique contemporaine du Québec, New Music Concerts, INA-GRM (Radio-France), the Nouvel Ensemble Moderne, the Pittsburgh New Music Ensemble, Esprit Orchestra, the Philadelphia-based Relâche ensemble, and the British string ensemble The Smith Quartet. Since 1988 he has released eleven CDs as a composer and a performer on Montreal's Justin Time Records and the Ambiances magnétiques label. He leads the electroacoustic chamber ensemble Bradyworks, and frequently performs solo concerts at major international venues such as The South Bank (London), Die Ijsbreker (Amsterdam), Festival Présence (Paris), the Bang On A Can Festival (New York) and the Huddersfield Festival (England).

In 1997 Brady was the Artistic Director of *The Body Electric* festival, a 23 concert celebration of new music for the electric guitar held simultaneously in 7 cities across North America. He performed his solo electroacoustic guitar composition *Strange Attractors* (released on Justin Time in 1997) in 21 cities in an extensive world tour in the fall of 1999 with concerts in Australia, Japan, China, the United Kingdom, the Czech and Slovak Republics, Canada and the USA. In October 2000 he released a double CD entitled *10 Collaborations*, featuring music by and performances with artists from Canada, the United Kingdom, Japan, Norway and France. Bradyworks was featured in a 9-city Canadian tour in the fall of 2000, as well as at two concerts in New York in the fall of 2001 at The Kitchen. Recent solo concerts include performances in Bolzano, Italy, and Appelton (WI), Minneapolis (MN), Hartford (CT) in the USA and the OUTPUT Festival (Amsterdam).

MICHAEL DONOVAN

Baritone

Canadian baritone **Michael Donovan's** rich sound and expressive abilities make him a distinguished interpreter of song, oratorio and opera. A native of Montréal, Donovan was born into a family of musicians, and initiated his musical studies at a very young age. His early education included studies at the Conservatoire de Musique de Montréal, the Tanglewood Center and the Banff School of Fine Arts. A graduate of McGill University in Montréal, where he studied with Joanne Bentley, Donovan was drawn to Europe in 1989 to pursue his studies with the renowned mezzo soprano Brigitte Fassbaender at the Hochschule für Musik in Munich, Germany. In the third year of his apprenticeship, Donovan began a year-long association with the great baritone Dietrich Fischer-Dieskau at the Hochschule der Künste in Berlin, selected as one of the very few members of Dieskau's prestigious post-graduate Lieder class. Donovan then began an active and successful career as a performer of lead roles in opera houses in Germany and Switzerland. Since returning to Canada in 1996, Donovan has been touring to great acclaim throughout North America, conducting master classes and performing as a soloist and recitalist. His Canadian opera debut came in the spring of 1998 when he reprised the role of Schaunard in the Vancouver Opera production of Puccini's *La Bohème*. Donovan has performed lead roles in several new operas by Canadian composers such as Tim Brady, Robert W. Stevenson and James Rolfe.

PIERRE SIMARD

Conductor

A young and dynamic conductor, **Pierre Simard** is music director of the *À tout chant* Society, of the Laval Choir and of the Lanaudière Festival Choir. He pursues a career as conductor, oboist, and composer-arranger, which has led him to Belgium, France, Mauritius and the Réunion Islands, the USA, and across Canada. As guest conductor, he has performed with Les Violons du Roy, the Orchestre Métropolitain du Grand-Montréal, the Opéra de Montréal Choir, and the McGill Contemporary Music Ensemble. He also conducts ensembles formed of musicians from the Montreal Symphony, the Québec Symphony, and the Saguenay-Lac-St-Jean Symphony. Holder of a Master's Degree in Conducting from the Peabody Institute (Johns Hopkins University) and of five Conservatory Prizes from the Conservatoire de musique de Montréal, Pierre Simard studied with Raffi Armenian, Frederik Prausnitz and JoAnn Falletta.

DARLENE SPENCER

Stage Director

Darlene Spencer is a theatre director, performer, dramaturge and educator. Selected directorial projects include *Water – The Walkerton Water Crisis* by Brad Curtain (Canadian Fringe Tour), *Tica Time* (Adrenaline Productions), *Our Country's Good* by Timberlake Wertenbaker, *Les Belles Soeurs* by Michel Tremblay, *The Crucible* by Arthur Miller, and *Spring Awakening* by Franz Wedekind. Her many performance credits include *The Art Thing 1 and 2* and *Alphabaret* (Numus Concerts), *A Midsummer Night's Dream* by Shakespeare (Resurgence Theatre Company), and in the films *976* as Sarah (Walden Productions), and *Silent Song* as Maid (Big Blue Eyes Productions). She has held teaching appointments at the University of Waterloo, York University, and is currently the Head of the Acting Area at the Randolph Academy of the Performing Arts.

New Music Concerts

Robert Aitken, c.m., Artistic Director

157 Carlton Street, Ste. 203 • Toronto M5A 2K3 • 416-961-9594
e-mail: nmc@interlog.com • www.NewMusicConcerts.com

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New Music Concerts

MILESTONES

Monday February 28, 2005 • 8:00pm • Glenn Gould Studio
CBC Broadcast Centre • Reservations 416 205 5555
Patricia Green, mezzo-soprano • **Accordes** String Quartet
Robert Aitken, conductor and solo flute
New Music Concerts Ensemble

Programme:

François Morel *Paysage dépaycé* (1990)
2 violins, viola, 2 cellos (13')

Serge Garant *Offrande III* (1971)
Piano, 2 harps, 3 cellos, 2 percussionists (16')

Robert Aitken *Lalità* (1972)
Flute solo, 2 harps, 3 cellos, 2 percussionists (11')

Bruce Mather *Ausone* (1979)
Flute solo, 2 violins, 2 violas, 2 cellos, 2 harps, 2 guitars (12')

Gilles Tremblay *Oralléluants* (1974)
Soprano, flute, clarinet, horn, 3 basses, 2 percussionists (25')

New Music Concerts presents *Milestones* — landmark scores by some of Canada's most significant composers. Mezzo-soprano **Patricia Green** and flutist/director **Robert Aitken** are featured with the New Music Concerts ensemble. The concert will be performed at **Glenn Gould Studio** in the CBC Broadcast Centre in **Toronto** on **February 28** and repeated at **Redpath Hall** at McGill University in **Montréal** on **March 7**, presented by the **Montreal Nouvelle Musique** festival. The program, developed in conjunction with MNM co-director Walter Boudreau, celebrates aspects of the avant-garde in Canadian musical history.