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Robert  
Aitken  
artistic  
director

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season



1995

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s i c



concerts

new music concerts presents  
**Christos Hatzis**



**Erotikos Logos**  
saturday october 28 / glenn gould studio

## A Message from the Artistic Director

A quarter of a century with **New Music Concerts** has brought me many wonderful memories. The experiences have been rich and personal, educational and enlightening. Aside from the obvious pleasure of getting to know many of the world's most distinguished composers and performers, I have enjoyed a very special satisfaction from working with Canada's most outstanding musicians, rising to the demands of the composer and sensing an appreciation of this achievement from the public.

Over these two and a half decades, one comes to the realization that the flow of music, like history, is not linear. Any sort of natural or man-made phenomena can alter the direction of the flow. Earthquakes, accidents, revolutions, sudden technological discoveries all create their own effect. The result is that we have seen very rapid changes in styles and artistic intent. At times music seems to be running like a web in every possible direction with composers, performers, and supporters adept and proficient on each of these paths. With all our best intentions, it has become impossible to keep up with the many different directions. However, we have, from the beginning, been intent on presenting as many as possible.

Now, with these "conservative" restraints upon us, it becomes even more difficult to truly represent what is taking place musically in the many

parts of Canada and the world. It might be interesting for our audience to know, that despite the Ontario Arts Council's best intentions, in actual dollar value our grant from the Council is now *less* than the founding grant we received in 1970 and that there is a serious danger that certain arts councils may disappear entirely. These councils were developed over many years because of the cultural need of Canadians. In some cases, I was active in their creation. The dollars lost to arts organizations are not easily replaced by business and foundations, who for quite some time have been under serious pressure from hospitals, universities and other such needy organizations.

It is not my intention to remind you of the gloomy horizon which lurks before us, but rather to say that we are determined to continue with the same high standard performances in a demanding variety of concerts. However, more than ever before, we must appeal to you, the audience, to assist us in any way you see fit; financially, physically or with advice. We will continue to enjoy the art of music-making and bring the excitement of the most recent developments in contemporary music to Toronto. This may become increasingly important during these constricting times.

Welcome to the diversity of our 25th season !



Robert Aitken

Saturday, October 28, 1995, 8:00 pm  
Glenn Gould Studio  
Canadian Broadcasting Centre



### Programme

Christos Hatzis  
**Arcana (1983) dur. 25'**

Monica Whicher, soprano, Joaquin Valdepeñas, clarinet,  
Steven Dann, viola, David Hetherington, cello, Mark Widner, piano,  
Trevor Tureski, percussion, Robert Aitken, conductor

Christos Hatzis  
**Three Songs on  
Poems by Sappho (1993) dur. 20' ▼**

Kyle Church Cheseborough, countertenor, Joaquin Valdepeñas,  
clarinet, Steven Dann, viola, David Hetherington, cello,  
Mark Widner, piano, Robert Aitken, conductor

### INTERMISSION

Christos Hatzis  
**Erotikos Logos (1991) dur 20' ▼**

Ronald Greydanus, countertenor, Joaquin Valdepeñas,  
clarinet, Steven Dann, viola, David Hetherington, cello,  
Mark Widner, piano, Robert Aitken, conductor

This evening's performance is being recorded  
for broadcast on Sunday December 10, 1995  
at 10:05 pm on CBC's 2 New Hours 94.1 FM  
with host Larry Lake

▼ denotes World Premiere



New Music Concerts presents  
an evening with  
**Christos Hatzis**

**Christos Hatzis** (b. 1953) began his musical studies at the local branch of the Hellenic Conservatory in his native Volos, receiving diplomas in performance, education and theoretical studies. Shortly thereafter he attended William Hall High School in West Hartford, Connecticut as an exchange student. His American studies continued at the Eastman School of Music in Rochester, N.Y. (B. Mus. and M. Mus. degrees) and the State University of New York at Buffalo (Ph. D.). His composition teachers included Joseph Schwantner, Samuel Adler, Lejaren Hiller, Wlodzimierz Kotonski and Morton Feldman.

A notably prolific and versatile composer, Hatzis has received well over forty commissions since immigrating to Canada in 1982. His expertise in both electronic and acoustic media has been celebrated in performances at prestigious international festivals, including the International Rostrum of Electroacoustic Music, the ISCM World Music Days, the Prix Futura (Berlin) and the Prix Italia. Hatzis became a Canadian citizen in 1985. He has recently accepted an appointment as an Associate Professor of Composition at the Faculty of Music of the University of Toronto.

Hatzis's compositional language has undergone several radical changes over the years. His early experimentations with graphic notation were abandoned in the late seventies for the sake of applying principles of fractal geometry to music and developing pervasive systems of musical structure wherein the intervallic relations from within a single sound are transformed to the realms of harmony, rhythm and form. Since the early eighties, he has stylistically gravitated towards eclecticism, first in the form of neo-romanticism, but eventually developing his own unique post-modern aesthetic influenced by music of the third world, jazz, and the music of J.S. Bach and other Baroque composers.

**Arcana** (1983), the first major work Hatzis composed in Canada, is set to the lyrics of the late Canadian poet Gwendolyn MacEwen (1941-1987) and was premièred by the **Arraymusic** ensemble with the poet as narrator. (MacEwen's troubled life and fascination with the Middle East have recently been documented in Rosemary Sullivan's *Shadow Maker: The Life of Gwendolyn MacEwen*.) Fluent in Hebrew, Arabic and Greek, MacEwen also devoted herself to the study of Egyptian hieroglyphics. The poems on which *Arcana* is based are derived from her first novel, *King of Egypt, King of Dreams*.

Consciously avoiding any attempt to fashion a mythical Egyptian *soundscape*, Hatzis's cycle incorporates fragments of Byzantine chant and allusions to familiar musical styles that are intended to bring us closer to the distant world of the Pharaoh Akhenaton (1367-1350 B.C.). The composer elaborates on his approach to the text in a note appended to the score:

*In an effort to make these poems more meaningful from my own point of view, which is fundamentally Christian, and at the same time make them more "open" to personal interpretation on the part of the listener, I have taken them out of their historical context and placed them on a more universal plateau. Thus the lament (Song 2) of Princess Meritaton over the dead body of her brother/husband Smenahare (both children of Akhenaton and brief successors to his throne) becomes in my own vision the lament of Maria Magdalene over the dead body of Christ. Another such reference is the fugal treatment of the Byzantine chant, "Ton nymphona sou vlepo" ("I see your bridal chamber, my saviour, and I wear not the proper vestments to enter it") at the end of "The Prayer", and there are several more. It is this transposition that has inspired the composition of **Arcana**.*

## Arcana

Gwendolyn MacEwen

### Song 1: The Prince

And in the morning the King loved you most  
And wrote your name with a sun and a beetle  
And a crooked Ankh, and in the morning  
You wore gold mainly, and the King adorned you  
With many more names.

Beside fountains, both of you slender  
As women, circled and walked together  
Like sunrays circling water, both of you  
Slender as women wrote your names with  
Beetles and with suns, and spoke together  
In the golden mornings.

And the King entered your body  
Into the bracelet of his name  
And you became a living syllable  
In his golden script, and your body  
Escaped from me like founting water  
All the daylong.

But in the evenings you wrote my name  
With a beetle and a moon, and lay upon me  
Like a long broken necklace which had fallen  
From my throat, and the King loved you  
Most in the morning, and his glamorous love  
Lay lengthwise along us all the evening.

### Song 2: The Death of the Prince

He was employed upon the marble floor  
Between the fountain and the pillars.  
They looked for him, the silvery guards  
Sought him all the daylong, and my brother  
Did not hear them calling through the halls

And finding him employed upon the marble floor  
 They fell before him crying: Majesty  
 And he lifted up his head and smiled.

He was destroyed upon the marble floor  
 Between the fountain and the pillars  
 And I bent over him to call his name,  
 His secret name whose syllables were thunder—  
 Then I took the heavy crown and threw it in the river.

### Song 3: The Prayer

Death is a snake on your smashed brow  
 But still I beg you to get up and go  
 Beyond the drowning river where your crown lies  
 Towards the sighing house of reeds where I  
 Stand waiting in the hollow doorway of eternity.

O brother, from your tomb arise! Your bones  
 Are targets in a hunter's eyes, your soul  
 The naked arrow which he fires.

In the name of our father, by the ring he wore,  
 Come touch this floor with feet that burned  
 A thousand times the grass between the river  
 And this fervent house.

As bird arise, as arrow! And tomorrow  
 Let the strips of linen fall.

All your limbs are tombs of sorrow.  
 I beg you now, my silent brother  
 To crash those gates which are not locked forever.  
 O bless and break them ten times over!

### Song 4: The Centuries

I waited two millenia in the house beside the river  
 Calling to the north wind many times over,  
 And feeding doves, and laying fruit beside your tomb  
 Which thieves and beggars stole by night in summer,  
 And burning prayers and perfume on the hungry altar.

And sometimes you visited as bird the thirsty bed  
 Where we had lain, and hovered above and said,  
 "I will come back in better form than this,  
 My sister, but the gates are hard to break,  
 So hard to break you cannot know  
 And death is like the long sleep after love  
 When nothing can persuade the limbs to move."  
 (.....)

And other centuries I did not try to count  
 With doves and thieves and moons appeared and went,  
 With stars that wrote strange warnings in the skies.  
 The eyes of many kingdoms closed, the palace was defiled  
 By princes with strange-coloured eyes.

Brother, I awaited the end of all the world.

Hatzis's **Three Songs on Poems by Sappho** (1990-1993) are settings of archaic Greek texts by the celebrated Lesbian poet of the sixth century B.C. The surviving fragments of her work, mainly addressed to young girls, are considered among the finest of classical love lyrics. This extended cycle belongs stylistically in the same family with *Erotikos Logos* and *Arcana*. The third movement, *Anaktoria*, was the first to be composed, at the request of the Greek singer Nena Venetsanou. The two additional movements were inspired by the voice of the countertenor Aris Christofellis. The ellipses in the text are due to the fact that the only copy is from a damaged Egyptian papyrus.

## Three Songs on Poems by Sappho

### Song 1: Invocation to Aphrodite

Immortal Aphrodite, on your patterned throne,  
 daughter of Zeus, guile-weaver,  
 I beg you, goddess, don't subjugate my heart  
 with anguish, with grief

but come here to me now, if ever in the past

you have heard my distant pleas  
and listened; leaving your father's golden house  
you came to me then

with your chariot yoked; beautiful swift sparrows  
brought you around the dark earth  
with a swirl of wings, beating fast, from heaven  
down through the mid-air

to reach me quickly; then you, my sacred goddess,  
your immortal face smiling,  
asked me what had gone wrong this time and  
why was I begging, and what in my demented heart,  
I wanted most:

*Who shall I persuade this time  
to take you back, yet once again,  
to her love: who wrongs you, Sappho?*

*For if she runs away, soon she shall run after:  
if she shuns gifts, she shall give;  
if she does not love you, soon she shall,  
even against her will.*

So come to me now, free from this aching pain,  
fulfill everything that my heart desires  
to be fulfilled: you, yes you,  
will be my ally.

### **Song 2: The Marriage of Hector and Andromache**

A Herald came . . . Idaeus . . . swift messenger . . .  
(.....)

*Hector and his companions are bringing a woman  
with sparkling eyes, graceful Andromache,  
from sacred Thebe, from the ever-flowing streams of Placia,  
in their ships, across the salt-filled sea;  
and with them they also carry many golden bracelets,  
purple clothing, engraved trinkets,  
ivory and silver goblets too numerous to count.*

This was Idaeus' speech,  
And Hector's beloved father quickly left up  
and the story spread through the wide city  
to those who held Hector dear.  
At once the sons of Ilius yoked mules to broad-wheeled carts  
and a crowd of women and girls, whose ankles were slim,  
climbed on, while the daughters of Priam . . .

(.....)  
. . . and the sweet music of the flute was mingled  
with the clash of castagnets and the young women  
sang a sacred song so clearly  
that their wondrous echo reached the sky . . .

(.....)  
. . . and in the streets, the mingled scents  
of myrrh and cassia and frankincense;  
with one voice the elder women shouted for joy  
and with a clear cry all the men called on Paeon,  
the noble archer, the skilled lyre player;  
and they all sang in praise of Hector and Andromache  
who were like gods.

### **Song 3: Anaktoria**

Some say an army of horsemen, some say an army on foot,  
and some say a fleet of ships is the loveliest sight  
on this dark earth; but I say it is whatever you desire;

and it is possible to make this perfectly clear to all:  
for the woman who far surpassed all others in her beauty,  
Helen, left her husband –the best of all men– behind  
and sailed far away to Troy; she did not spare a single thought  
for her dear parents but [*the goddess of love*]  
led her astray [*to desire*]. . .

. . . [*which*] reminds me now of Anaktoria, although far away,  
whose long-desired footstep, whose radiant, sparkling face  
I would rather see before me than the chariots of Lydia  
or the armour of men who fight wars on foot . . .

*(Translations by Josephine Balmer)*

**Erotikos Logos** (1975-1991) is based on poetry by the Nobel prize-winning author and diplomat George Seferis (1900-1971), whose lyrical, symbolic verse sets tragic modern events against the background of Greece's past. Hatzis's setting of these verses, originally conceived for the voice of the Greek superstar Demetra Galani, constitutes the long-delayed completion of a work he began at the age of twenty-two, while still a student at the Eastman School of Music:

*In all five songs the vocal part is written so that it could be learned 'by ear' and it does not require a classically trained voice to sing it. To compensate for that technically, the instrumental parts are considerably more involved. Musically, the fifth song is the most adventurous, and of particular contrapunctal interest. It is for the most part a set of canons in transposition (at the fourth, minor third and major second) or in transposition, retrograde form and diminution, all at the same time. The fourth song with its reference to the jazz and pop idioms of the twenties and thirties, is a rather risky interpretation of a stanza which is entirely written in italics. I interpreted it as the lyrics of a song playing on the radio. Seferis worked on **Erotikos Logos** from October, 1920 to November 1930, so this particular short song is my fantasy of what he himself might have heard on the radio at that time.*

## Erotikos Logos

George Seferis

### Songs 1 and 2:

Rose of fate, you looked for ways to wound us  
and yet you bent like the secret to be released  
and the command you chose to give us was beautiful  
and your smile was like a ready sword.

The ascent of your cycle livened creation  
from your thorn emerged the way's thought

our impulse dawned naked to possess you  
the world was easy: a simple pulsation.

The secrets of the sea are forgotten on the shores  
the darkness of the depths is forgotten on the surf;  
the corals of memory suddenly shine purple . . .  
O do not stir . . . listen to hear its light

motion . . . you touched the tree with the apples  
the hand reached out, the thread guides the way and guides  
you . . .

O dark shivering in the roots and the leaves  
if it were but you who would bring the forgotten dawn!

May lilies blossom again on the meadow of separation  
may days open mature, the embrace of the heavens,  
may those eyes alone shine in the glare  
the pure soul be outlined like the song of a flute.

(.....)

Rose of the wind, you knew but took us as unknowing  
at a time when thought was building bridges  
so that fingers would knit and two fates pass by  
and spill into the low and rested light.

### Song 3

O dark shivering in the roots and the leaves!  
Come forth sleepless form in the gathering silence  
raise your head from your curved arms  
so that your will be done and tell me again

the words that touched and merged with the blood like an  
embrace;  
and let your desire, deep like the shade of a walnut tree, bend  
and flood us with your lavish hair  
from the down of the kiss to the leaves of the heart.

You lowered your eyes and you had the smile



that masters of another time humbly painted.  
A forgotten reading from an ancient gospel  
breathed your words and your light voice:

(.....)

The broken sunset declined and was gone  
and it seemed a delusion to ask for the gifts of the sky.  
You lowered your eyes. The moon's thorn blossomed  
and you became afraid of the mountain's shadows.

#### Song 4

*.. In the mirror how our love diminishes  
in sleep the dreams, school of forgetfulness  
in the depths of time, how the heart contracts  
and vanishes in the rocking embrace ..*

#### Song 5

Two serpents, beautiful, apart, tentacles of separation  
crawl and search, in the night of the trees,  
for a secret love in hidden retreats;  
sleepless they search, they neither drink or eat.

Circling, twisting, their insatiable intent  
spins, multiplies, turns, spreads rings on the body  
which the laws of the starry dome silently govern,  
stirring its hot, irrepressible frenzy.

The forest stands as a shivering pillar for night  
and the silence is a silver cup where moments fall  
echoes distinct, whole, a careful chisel  
sustained by carved lines . . .

The statue suddenly dawns. But the bodies have vanished  
in the sea in the wind in the sun in the rain.  
So the beauties nature grants us are born  
but who knows if a soul hasn't died in the world.

The parted serpents must have circled in fantasy  
(the forest glitters with birds, shoots, blossoms)  
their wavy searching still remains,  
like the turnings of the cycle that bring sorrow.

#### Song 6

Where is the double-edged day that changed everything?  
Won't there be a navigable river for us?  
Won't there be a sky to drop dew  
for the soul benumbed and nourished by the lotus?

On the stone of patience we wait for the miracle  
that opens the heavens and makes all things possible  
we wait for the herald as in the ancient drama  
at the moment when the open roses of twilight

disappear . . . . Red rose of the wind and of fate,  
you remained in memory only, a heavy rhythm  
rose of the night, you passed, undulating purple  
undulation of the sea . . . The world is simple.

*(Translations by Edmund Keeley and Philip Sherrard)*

#### Biographies

Soprano **Monica Whicher** is a co-founder and active member of the vocal ensemble **The Bach Consort** and is a regular recitalist with Toronto's **Aldeburgh Connection**. A member of the **Canadian Opera Company Ensemble Studio** from 1991 to 1993, Ms. Whicher has been engaged in subsequent C.O.C. productions, including *The Magic Flute*, in which she appeared as the First Lady. In recent seasons she sang the role of Zerlina in *Don Giovanni* with the **Vancouver Opera Company** and portrayed Elisa in the C.O.C. production of *Il Re Pastore*.

Orchestrally, Ms. Whicher has sung with the **Toronto Symphony**, the **Barcelona Symphony**, the **National Arts Centre Orchestra**, the **Calgary Philharmonic**, and the **Utah Symphony Orchestra**. She has made frequent appearances on

both national radio and television in Canada and is featured on the Juno award-winning **Classical Kids** recordings, *Beethoven Lives Upstairs* and *Mozart's Magic Fantasy*. Ms. Whicher recently recorded a compilation of music by Canadian composers for **CBC Records** and appears on the latest *Classical Kids* album, *Handel's Silent Angel*.

A native of Poughkeepsie, New York, countertenor **Kyle Church Cheseborough** began his musical training in 1979 on the stages of the **New York City Opera** in performances of *Manon Lescaut* and *Atilla* and with the **Metropolitan Opera** in productions which included *Der Rosenkavalier*, *Tosca*, and *La Boheme* in the highly acclaimed staging by Franco Zeffirelli.

Mr. Cheseborough is a prolific oratorio soloist, specializing in the works of Bach, Händel, and their contemporaries. He has an equal affinity for the works of Gabriel Fauré and Camille Saint-Saëns. Recently, Alessandro Scarlatti's *La Vergine Addolorata* received its modern-day première with Mr. Cheseborough earning favourable notice from **The New York Times**. Wholeheartedly a New Yorker, Mr. Cheseborough has attended the Manhattan School of Music and the Mannes College of Music. He remains a grateful student of Marcy Lindheimer.

Since deciding to explore the repertoire above the tenor range **Ronald Greydanus** has developed a countertenor voice of remarkable strength and ability. He has for many years been a private student of Mrs. Helen Simmie and is a graduate of the Royal Conservatory of Music and the University of Toronto's prestigious Opera School.

Mr. Greydanus has appeared in recitals and performed solo roles in oratorios across Ontario and is a frequent guest soloist at many churches in the province. He has sung the principal alto role in Bach's *St. John Passion* with members of the **Tafelmusik** orchestra and was a soloist in Bach's *Christmas Oratorio* with **Symphony Hamilton**. Recent engagements included a concert of the music of Henry Purcell with lutenist John Edwards at the Royal Ontario Museum and an appearance with Toronto's new baroque orchestra, Aradia. In the near future he will be recording a cantata by Caldara for **Naxos Records**.

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Special thanks to Mark Hand of the Canadian Music Centre

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M4Y 1J9

**Our telephone numbers remain unchanged:**  
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**Hammerson Properties Inc.**  
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You can find other information about **Two New Hours** and our upcoming programs by visiting us at our two electronic addresses:

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# New Music Concerts

presents

## Orpheus Then and Now

*A tribute to British composer Sir Michael Tippett in his 90th year. New Music Concerts in co-operation with the Aldeburgh Connection presents a programme including works for voice, piano and string quartet. Featured artists on this concert include soprano Valdine Anderson, tenor Benjamin Butterfield, baritone James Westman, pianists Bruce Ubukata and Stephen Ralls and The Accordes String Quartet.*

**Sunday, November 12, 1995**

**Discussion 2:00 pm. Concert 2:30 pm**

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**Edward Johnson Building, U of T**

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## Orpheus Then and Now

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