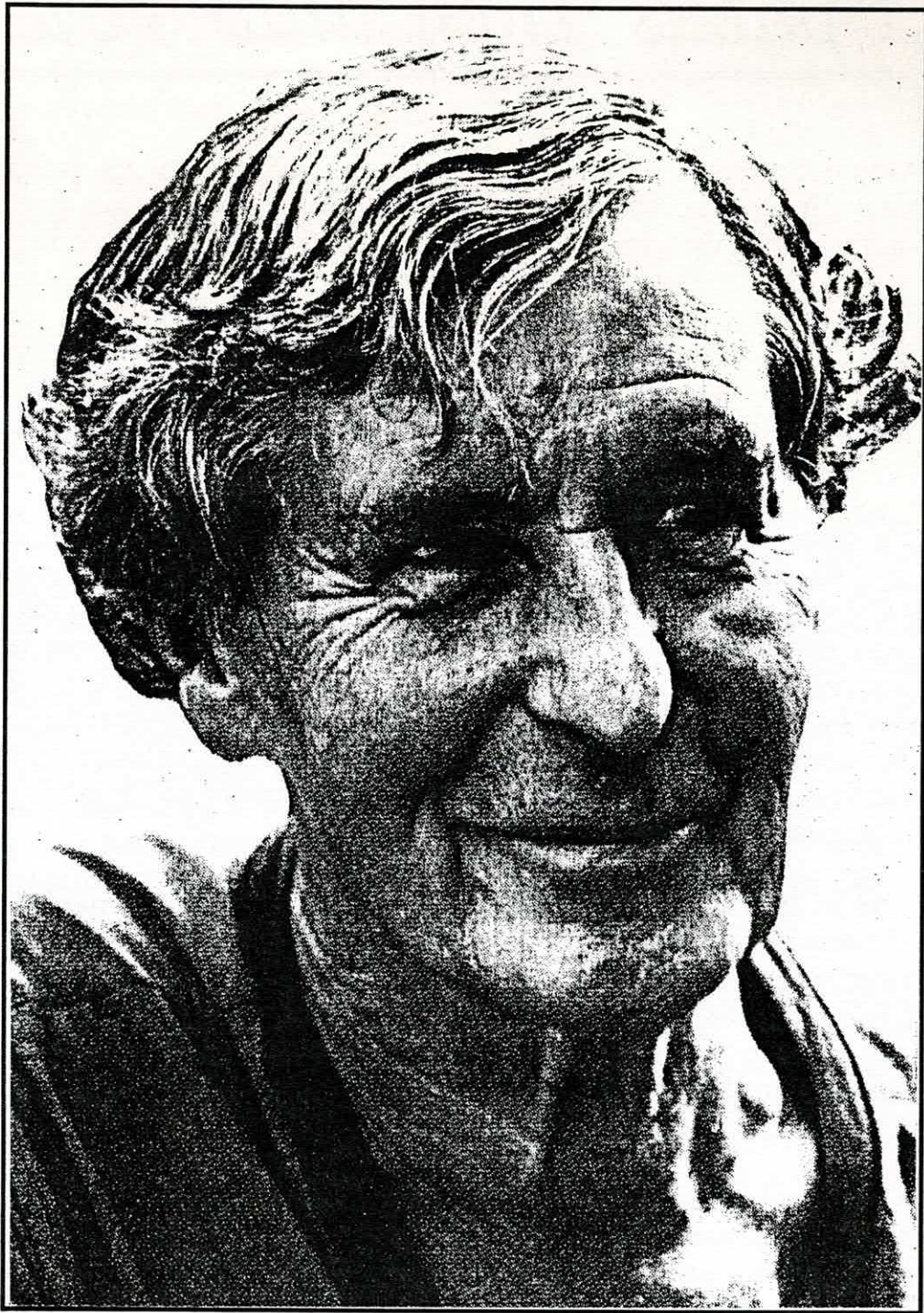


new music concerts and
the aldeburgh connection present:



Orpheus Then and Now

2:30 pm, sunday november 12th / walter hall

the aldeburgh connection and new music concerts present:

Orpheus Then and Now

New Music Concerts presents as the second offering of its season a programme in collaboration with **The Aldeburgh Connection** entitled *Orpheus Then and Now*, in celebration of both the 300th anniversary of the death of Henry Purcell and the ninetieth birthday of Sir Michael Tippett. **Aldeburgh** is the small town on the east coast of England where Benjamin Britten, Peter Pears and Eric Crozier founded the Festival of Music which flourishes to this day. Artistic directors Stephen Ralls and Bruce Ubukata have visited there for many summers, as have a large number of the singers appearing with the Aldeburgh Connection.

Tippett's intimate acquaintance with the music of Henry Purcell came about in 1940, shortly after he was appointed Music Director of London's Morley College. The institution had recently been devastated in an air raid and it was while searching through the debris that Tippett came upon some surviving volumes of the complete works of Purcell. That composer's effortless lyricism, contrapuntal mastery, and—particularly in his *Fantasias*—rhapsodic formal procedures were a revelation to him, and were to serve as an inspiration for the development of Tippett's own musical language.

The works of Purcell (1659-1695) we will hear in recital are performed from editions prepared by Tippett and Walter Bergmann in the 1940's. The concert will open with Purcell's 'Golden Sonata' (No. 9 of the *Sonatas in Four Parts*, ca. 1680). It will be performed in an unusual sequence, in which the three movements of the sonata will be presented in alternation with three of Purcell's finest songs: "Music for a while", "There ne'er was so wretched a lover" and "If music be the food of Love".

Though he has composed five operas and numerous choral works, Tippett has written relatively few art songs with piano. The most widely performed of these are the pair of works he composed for the voice of Peter Pears. It was Benjamin Britten who first suggested to Tippett that he should write a work that would mirror their mutual interest in the music of Purcell and Monteverdi. The resulting cantata, **Boyhood's End** (with a nostalgic and deeply ecological text extracted from an autobiography by W.H. Hudson), was premièred at Morley College in

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June of 1943 with Pears as the tenor soloist and Britten at the piano. A later work, **The Heart's Assurance** (1951), was also a notable addition to the repertoire. Belatedly dedicated to the memory of one of Tippett's closest friends, Francesca Allinson, the work is a setting of passionate verses by two young poets, Sidney Keyes and Alun Lewis, who died in the Second World War.

Tippett's complex and multi-faceted career may best be appreciated by reading his unusually candid autobiography, *Those twentieth century blues*, in which, for example, he discusses the erotic circumstances surrounding the composition of the slow movement of his first acknowledged work, the **String Quartet No. 1** (1934-35, revised 1943). A second quartet followed in 1942 and a third in 1946. However, well over thirty years were to pass before the appearance of his fourth (1978) and fifth (1992) quartets, both of which were written for the Lindsay Quartet.

Tippett's **String Quartet No. 5** is cast in two contrasting movements. The first of these is the more assertive, consisting of the sort of dramatic thematic confrontations typical of a classical sonata-allegro movement juxtaposed with moments of what Meirion Bowen has described as "*fantasia-like side stepping into unexpected domains*". The extended, rondo-like second movement is more reflective in its nature. It bears a suggestive poetic inscription: *Chante, rossignol, chante, toi qui as le coeur gai* (Sing, nightingale, sing, you with the heart so gay.) Formally it most closely resembles a rondo form, with a dance-like refrain which the composer has indicated is a veiled reference to Purcell's "Welcome to all the pleasures" *Ode for St. Cecilia's Day* (1683), a composition Sir Michael himself revived in a performance at Morley College in 1940.

Soloists for this programme will be soprano **Valdine Anderson**, tenor **Benjamin Butterfield** and baritone **James Westman**, with the **Accordes String Quartet** and pianists **Stephen Ralls** and **Bruce Ubukata**. The concert will take place at **2:30 pm on Sunday, November 12th** in Walter Hall at the University of Toronto. A very limited number of tickets may be available at the box office on the day of the concert; it is recommended that tickets be reserved by calling (416) 423-9318.

New Music Concerts has moved. Our new address is:

New Music Concerts, Chalmers House,
20 St. Joseph Street, Toronto, Ontario M4Y 1J9.

☎(416) 961-9594/ fax: (416) 961-9508.

New Music Concerts 25th Anniversary Season 1995-1996

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artistic
director

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**Saturday, October 28th, 1995, 8:00 pm, Glenn Gould Studio:
An Evening with Christos Hatzis**

The première performance of three recently completed song cycles by this prolific Greek/Canadian composer featuring soprano Monica Whicher and countertenors Kyle Church Cheseborough and Ron Greydanus.

**Sunday November 12th, 1995, 2:30 pm, Walter Hall:
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 and 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, December 3rd, 1995, 8:00 pm, Premiere Dance Theatre:
Henri Dutilleux**

This concert honouring the famed 80 year old French composer features The Accordes String Quartet playing his "Ainsi la nuit". This evening's performance also includes the première performance of Bruce Mather's "Vega Sicilia" and works by composers Harry Freedman, and Omar Daniel, featuring guitarist Rachel Gauk, soprano Valdine Anderson and cellist David Hetherington. Presented in co-operation with the Toronto Symphony.

**Friday, January 12, 1996, 8:00 pm, Recital Hall, Ford Centre:
Homage to Morton Feldman**

On the 70th anniversary of his birth New Music Concerts presents a film interview with this legendary composer and performs his rarely heard "Crippled Symmetry" with Robert Aitken, flute, Barbara Pritchard, piano and Robin Engelman, percussion.

**Sunday, February 4th, 1996, 8:00 pm, Premiere Dance Theatre:
GRAME**

An appearance by the exciting French contemporary music ensemble from Lyon on the occasion of their North American tour. This concert features new live and electro-acoustic works by French and Canadian composers.

**Wednesday, March 6th, 1996, 8:00 pm, The Gallery School, AGO:
A Tribute to the Group of Seven**

In co-operation with the Art Gallery of Ontario, the New Music Concerts Ensemble, conducted by Robert Aitken, presents a free concert honouring the current Group of Seven exhibition. Canadian composer Michel Longtin's "Pohjatuuli" was inspired by the paintings of some of Canada's most celebrated artists. Also being performed are Alban Berg's classic "Kammerkonzert" with Fujiko Imajishi, violin and Marc Widner, piano and the prize winning piece of New Music Concert's Young Composer's contest.

**Friday, May 24th, 1996, 8:00 pm, Premiere Dance Theatre:
AGON**

This ten member ensemble from Prague, specializing in alternative music, performs recent works by young Czech composers with two works by Vancouver based composer Rudolph Komorous.

For further information or seasons subscriptions:

☎ 416 961 9594

New Music Concerts, 20 St. Joseph Street, Chalmers House, Toronto, Canada, M4Y 1J9