

# ONTARIO NOTATIONS

## John Weinzweig at Ninety

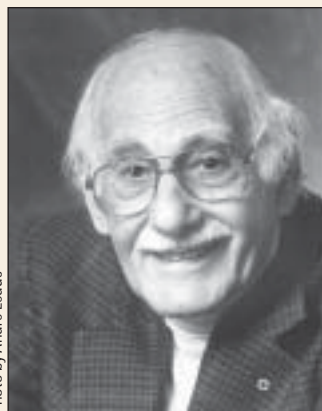
~ by Daniel Foley ~

**N**inety years ago, on March 11, 1913, John Jacob Weinzweig was born in Toronto. His parents, Jacob and Rose Weinzweig, came to Canada from Poland in 1907. John had his first music lessons at the age of 14, learning to play the mandolin at the neighborhood Workman's Circle Peretz School. He attended secondary school at Harbord Collegiate Institute, one of the few such institutions in Canada that possessed a school orchestra program and an enthusiastic music director, Brian McCool. John learned the tuba, double bass and saxophone and was given an opportunity to conduct the ensemble. His parents encouraged his musicality and arranged private piano lessons for him.

At the age of 19, he resolved to become a composer, and to that end enrolled at the University of Toronto in 1934. It seemed quite a comedown from his heady high school days. Healey Willan's instruction never quite got around to elucidating fugal technique — the very thing that most intrigued John. Ernest MacMillan proved to be an uninspired teacher of composition with an infuriating indifference to questions of orchestration. John came to consider the Europeans as so many Trojan horses, intent on destabilizing the nascent national cultural identity. It infuriated him to learn that openings at the Faculty of Music were advertised solely in the British newspapers.

*If something wasn't around and I felt strongly that it should be, I went out and did it. I didn't ask anybody, I just did it. — JW*

In order to make something happen



John Weinzweig

musically during his time at the University, he placed a notice in the campus newspaper inviting interested musicians to meet and form what became the University of Toronto Symphony Orchestra, which he conducted for the first three years of its existence.

In the summertime, the Toronto Sym-

phony presented a series of Promenade Concerts in the Varsity arena on the University campus. It was at one of these events that Weinzweig was able to meet with the distinguished American composer and visiting guest conductor Howard Hanson, who, after reviewing the scores Weinzweig had pressed upon him, encouraged him to apply to the Eastman School of Music at the University of Rochester.

Weinzweig found the atmosphere at Eastman quite congenial, and remembers his teacher Bernard Rogers as "a marvelous man who could respond to the psychological process and was so very quick to penetrate the areas I was struggling with." Encountering Stravinsky's masterful *The Rite of Spring* was a major revelation. John also had a visceral reaction to Alban Berg's *Lyric Suite* for string quartet. These two scores became the Alpha and Omega of his creative mission. He shortly learned that the Berg work was composed in a very special way, employing techniques developed by Berg's teacher, Arnold Schoenberg. Frustratingly, no one at Eastman wanted to talk about it. He was shocked to hear a certain professor there dismiss Schoenberg as "a perverted Jew." He made it his mission to discover all he could about this illicit technique.

It is difficult today to comprehend the opposition to what is known as this "serial method" of composition. Though it has become a core element of every composition course in this century, seventy years ago many called it madness. It took extreme

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*The Canadian Music Centre, Ontario Region, produces Ontario Notations and distributes it to supporters of Canadian music in Ontario. The opinions expressed herein are not necessarily the opinions of the Canadian Music Centre.*

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## Message from the Council

While the Ontario Regional activities are moving along at a brisk pace, this time I have some disappointing news to share. Our Regional Director, Sheldon Grabke, resigned at the end of November. The search for a new Regional Director is in process and we hope to have a replacement by March. In the interim, Don Tjart has been very ably keeping our agenda on track.



NORMAN BURGESS

Sheldon brought a wonderful burst of energy to the region over his two and a half years. During his shift, he pursued a forward-looking vision for Ontario. He helped us mature as an organization by bringing rigor, expanding volunteer involvement, reviving our newsletter, and increasing our presence outside the GTA. We will benefit from his positive impact as we continue to move forward.

John Weinzweig's 90<sup>th</sup> birthday next month gives us the opportunity to remember a founding father of the CMC and to celebrate his continued involvement with the Centre. He still brings the same amazing vision, wisdom, drive and energy which resulted in the creation of the Canadian Music Centre over 40 years ago. For example, recently, John took bold steps to persuade CBC leadership that our Canadian music deserved to be programmed more

widely. He articulated the case for Canadian composers with passion, clarity, power and respect. I think of John with gratitude every time I now hear Canadian works broadcast on CBC programs in addition to Two New Hours. We owe so much to this remarkable and inspiring man. We wish you a glorious 90<sup>th</sup> year, John.

We are very excited about all the National Office database and digitization projects which will expand awareness of and access to our composers' works locally and internationally. I am also very encouraged by the extent of performance activity represented in our new calendar of events in this newsletter.

*Dr. Norman Burgess*

Chair, Ontario Regional Council

### Regional Council List 2002/03

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# CMC and the Needs of Composers

~ By Ulla Colgrass ~

The Canadian Music Centre is a hub of services for composers, musicians, students and the general public seeking information about Canadian music. Ontario composers who are associates of the CMC are now 178 in number, which is the largest provincial group of composers — in fact, they comprise 32% of CMC associates across the country.

Ontario's composers are frequent users of the Centre, which strives to meet their very individual needs. We asked some composers about what they look for at the CMC to further their careers.

Christos Hatzis, winner of the Leger Prize, writes music that is often tinged by his Greek roots and the abundant music traditions of eastern Mediterranean countries. "Recently I have put a few of my scores in the CMC library, and I do recommend the library to my students for their research in Canadian music," he says, referring to his composition students at the University of Toronto. "I believe that the CMC has done a great deal for quite a few Canadian composers. I am not one of them, but this has probably been more due to my own choices than anything else." Hatzis is, for example, pursuing his own recording venues and believes that music is best served at a grassroots level rather than through institutional efforts.

Ann Southam is a long-time CMC associate. She first made her mark with electronic scores so it is surprising to hear her say, "I use the Centre in a very low tech way." Her many scores — ranging from orchestra works to solo piano — are in the CMC library. "I use the library to look at scores, and I use the Centre's Composers' Services to get my works printed, bound and sent out to musicians." Southam has contributed to the Cen-



*Tim Francom tapes orchestral parts*

tre in many ways and says about the current monumental task of digitalizing all scores to make them available on the Web: "I can't imagine a better use of funds to spread Canadian music."

Marjan Mozetich lives in Kingston, where he teaches at Queen's University.

"I have around 30 scores in the CMC library, and I find the Centre's services for rental of parts and scores quite good," he says. "Sometimes I wish they had more staff, though." But he realizes that the Centre reproduces music and not money. "Direct publicity for individual composers is not done. I suppose it's because of CMC's policy of equal treatment for all composers. Indirectly, though, Centredisc is promoting composers with composers' series, single CDs and excerpts that are sent to conductors. That's good." Mozetich is soon headed for his native Gorizia in Northern Italy, where he will be celebrated with a concert of his own chamber works.

Alex Pauk is both composer and conductor, which adds a different dimension to his needs at the CMC. "Sometimes I hear about scores that I want to see, so I go to the CMC library. Unfortunately, I rarely find specific repertoire, either because it's out on loan or never was in the library. Last week, for instance, I wanted to see Jose

Evangelista's 'O Java' and found that it was in Montreal and not in Toronto." As music director of Esprit Orchestra, Pauk is open to ideas from the CMC staff about new and exciting works. "I don't find any guidance of that kind, but the staff responds as best they can to my requests and can order scores from other CMC branches. My own music is reproduced, both scores and parts, at the CMC which works well for me." Is Pauk's own music in this library? Well, no. He is always hoping to find time to revise it. When that's done, he promises it will be there.

Alice Ho is a Toronto composer whose many works are part of the CMC library. "The Centre comes in very handy for rental of my music to musicians and performing groups," she says. "Orchestral parts are pricey to reproduce, though, and royalties are quite low, except when the music is played abroad." The rental fees charged by the CMC are split down the middle between the Centre and the composer, which offsets some of the production costs. Ho encourages her piano students to use the CMC library, where they can find new repertoire and listen to it on the spot. "Some time ago, I spoke about the CMC in Hong Kong, where they wanted to establish a music centre on the Canadian model," says Ho.

From these remarks, it appears that composers are tightly focussed on their work and how it is distributed and promoted. They often have their own Web sites that are linked to the large and efficient CMC Web site ([www.musiccentre.ca](http://www.musiccentre.ca)). This site already has one foot into the future, when all information, distribution of scores, CD sales, individual promotion and the whole shebang will be done electronically. As listeners, we hope that all this speedy efficiency will further the live sound of Canadian music. ❖

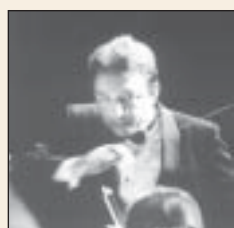
# Congratulations!

## Applebaum Award goes to Louie and Pauk

Alexina Louie and Alex Pauk won the Louis Applebaum Composers Award for excellence in music composition for film and television in November 2002 in Toronto. This award was established in 1998 by the Ontario Arts Council Foundation to recognize excellence in music of various genres. Louie is among the most frequently performed Canadian composers. Pauk is both a composer and founding Artistic Director of Esprit Orchestra. Together they have written imaginatively crafted scores for more than 20 feature films, television dramas, documentaries and animated features.



Louis Applebaum Composers Award for excellence in music composition for film and television in November 2002 in Toronto. This award was established in 1998 by the Ontario Arts Council Foundation to recognize excellence in music of various genres.



## Mozetich receives SOCAN Award

Marjan Mozetich was the recipient of the Jan V. Matejcek Concert Music Award at the 13th Annual SOCAN Awards in 2002 for having the most performed and broadcast concert music. Mozetich's rich musical palette has garnered him rave reviews in every city from Victoria to Halifax. He has received numerous honours and awards at home and abroad and was the featured composer at the '95 Ghent Conservatory New Music Festival and the 2002 Regina New Music Festival.

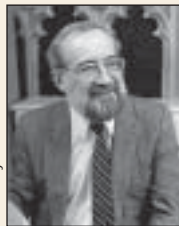


Jan V. Matejcek Concert Music Award at the 13th Annual SOCAN Awards in 2002 for having the most performed and broadcast concert music.

## Member of the Order of Canada for Holman

Derek Holman, renowned choir director, composer and teacher, was recently awarded the Order of Canada by Adrienne

Photo by Walter A. Curtin



Clarkson, Governor General of Canada. Holman's interest in training and teaching led him to become Musical Director of the Canadian Children's Opera Chorus from 1975-85. He is regarded as a passionate and inspiring teacher who taught numerous prominent Canadian composers during his almost 30 years as professor of composition at the University of Toronto.

## Howard Cable receives Honourary Doctorate

The University of Lethbridge has bestowed a Doctor of Fine Arts degree upon Howard Cable. An icon among Canadian artists, Cable has been called the most successful conductor, composer and arranger since he burst on the Canadian music scene in the 1940s. With his broad creative range, he arranged the theme for "Hockey Night in Canada," as well as the most challenging of music for concert bands, symphonies, and choirs.



## Cherney receives Member of the Order of Canada

Lawrence Cherney, oboist and founding Artistic Director of Soundstreams Canada, has received the Member of the Order of Canada. Cherney is internationally recognized as one of the foremost interpreters of contemporary music and a dedicated friend of Canadian composers. In 1993, he was named the first recipient of the prestigious Chalmers National Music Award for his outstanding contribution to Canadian music creativity. He has commissioned or premiered some 150 works for



oboe from composers in Canada, the United States and Europe. Soundstreams Canada was awarded two consecutive Lt. Governor's Awards for the Arts in 2000 and 2001 for demonstrating exceptional community and private sector support.

## Freedman receives Golden Jubilee Medal

Harry Freedman, as an officer of the order of Canada, has received the Queen

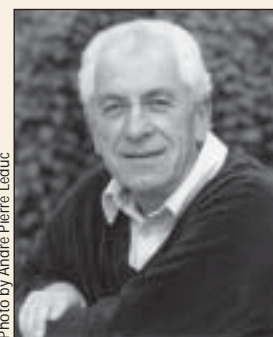


Photo by Andre Pierre Leduc

Elizabeth Golden Jubilee Medal that was issued on the occasion of the 50<sup>th</sup> anniversary of the Queen's ascension to the throne.

Freedman is one of Canada's most frequently performed composers. He is a founding member of the Canadian League of Composers and of the Guild of Canadian Film Composers. In 1970 he won the Etrog (now called the Genie) for best music in a feature film at the Canadian Film Awards. His wide experience in all musical fields has enabled him to write in many different idioms, all of which have contributed to and are recognizable in his musical style. ❖

### Canadian Music Centre

## Mission Statement

The Canadian Music Centre exists to promote the music of its Associate Composers, to encourage the performance and appreciation of Canadian music and to make it available throughout Canada and around the world.

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Alex Pauk music director and conductor [www.espritorchestra.com](http://www.espritorchestra.com)

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## time chant

GUEST ARTISTS

Marie Bérard, violin; Marc Couroux, piano

Wolfgang Rihm (Germany)  
Gesungene Zeit (Time Chant) (1991-92)

Brian Current (Canada)  
Kazabazua (2003) Premiere

Yannick Plamondon (Canada)  
Piano Concerto (2003) Premiere

friday, april 25, 2003

## touch

GUEST ARTIST Fujiko Imajishi, violin

György Ligeti (Hungary)  
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José Evangelista (Canada/Spain)  
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## Greetings from the Executive Director — Elisabeth Bihl

2002 was an extremely busy year for CMC National with the inaugural launches of successful projects such as the **CMC Centrediscs/CBC Composer Portraits Series**



ELISABETH BIHL

featuring a 2-CD set, a music and a documentary CD of the composer. CBC Radio Two, one of our partners in this project,

featured each Portrait on its program *In Performance*. There are currently 10 CD Portraits: Adaskin, Archer, Coulthard, Freedman, Forsyth, Hétu, Morawetz, Papineau-Couture, Schafer, and Weinzwieg. In May, look for five more Portraits: Beckwith, Beecroft, Kenins, Pentland and Tremblay. Each of these composers will be featured Wednesdays on *In Performance* throughout the month of June 2003.

More good news, the successful **Professional Readings** project, which is Canada-wide, will continue until March 2004 and

we are extremely happy to report that the **Digital Online Music Library Project** is going to be launched in May this year with a brand new website and library database. Visitors will be able to view score samples, listen to corresponding audio samples, check the events calendar, learn about Canadian composers and their music and enjoy searching for scores on the new library database.

In 2002 the CMC recognized two outstanding individuals. **Barbara Chilcott Somers** was bestowed Honourary Membership to the CMC by the Board of Directors. She has been a driving force behind the creation of the *Window on Somers* CD series featuring the works of her late husband



Barbara Chilcott Somers

**Harry Somers** and has generously donated the entire series of 7 CDs to CMC Centrediscs. A very special person, recognized for his

phenomenal achievements and career in jazz music worldwide, **Oscar Peterson**, gratefully accepted the CMC's invitation to join as Associate Composer – our special thanks for this go out to Phil Nimmons and Harry Freedman. Congratulations and welcome wishes go out to the two honourees. Plans are in the works to hold a "Great Composers Night" sometime later this year.

My very best wishes for a prosperous 2003. ❖

## Ontario Region Voting Members

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# New Associate Composers

**BRIAN CURRENT** (b. 1972), a native of Ottawa, has had his music widely performed in Canada and abroad, with broadcasts in more than 35 countries. He has won awards in Paris, New York, Adelaide and Canada, including three first prizes at the SOCAN Competition for Young Composers (1997, 1998, and 2000) as well as the Grand Prize in the CBC National Competition for Young Composers in 2001. Brian has an Honours undergraduate degree in Composition from McGill University and a Ph.D. from the University of California at Berkeley. He lives in Toronto, where he is currently creating new works for Vancouver's Opera Breve and Toronto's Esprit Orchestra.



Photo by G. Paul Bishop, Jr.

**INOUK DEMERS** (b. 1970), composer and guitarist, holds degrees from McGill University (Bachelor of Music) and Princeton University (Masters and Ph.D.). His works have been performed and/or broadcast in Canada, the United States, Europe, New Zealand, and Mexico. Among his awards are: the SOCAN Serge Garant Prize (1994) for chambers works, SOCAN Ernest Macmillan prize (1998) for orchestral works; and the Robert Fleming prize (1998) from the Canada Arts Council. He has been commissioned to work in residence at Domaine Forget and Royaumont Abbey (2000) and received an Opus Award nomination for *Lo que Vendra* (2001).



**VICTORIA MAIDANIK** (b. 1969), recipient of the 1999 Emerging Composer Award, has received numerous awards for her music, including 2nd prize in the 1997 Gino Contilli International Competition, 1st prize in the SOCAN competition for the string quartet *Ludus in G*. She studied at McGill University and the University of Toronto, where she received her Doctorate in 2000. Her music has been performed in Ontario, Quebec, Yugoslavia, Germany and Russia.



**MICHELINE ROI** (b. 1963), studied at Queen's University and later at McGill University, where she received a Master of Music degree in 1992. She has won prizes in both the SOCAN and the CAPAC competitions for Young Composers. Her compositions have been work-shopped with Tapestry New Opera, the Vancouver Chamber Choir

and the Canadian Contemporary Music Workshop. Micheline has received commissions from Continuum and New Music Concerts, and her music has been performed in the United States, Argentina as well as Canada.



**ROBERT W. STEVENSON** (b. 1954), has been active as a composer and clarinetist for many years. After studying at the Royal Conservatory of Music and the University of Western Ontario, he embarked on a career that has included performing, conducting and serving as Artistic Director for several musical organizations in the Toronto area. As a composer, he has worked with the Physical Theater Company, choreographer Bill James, the Evergreen Club Gamelan and Art in Open Spaces. His compositions include works for unusual ensembles of chamber musicians, and the two-act opera *Nostalgia*. ❖



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# Current Ontario Projects

## Professional Readings Project

The Ontario Region is looking forward to the second round of the Professional Readings Project which will take place from February to March 2003. The aim of this project is to provide a professional reading of works that have never been performed or have been “under-performed” (works that have been performed at an amateur event or by amateur musicians), and to encourage ensembles to add this music to their standard repertoire. The CMC Ontario



*Boyd McDonald discusses score with conductor Jerry Sommers*

by Alexander Levkovich and Norman Sherman.



*Kye Marshall confers with violinist from Orchestra London*

Region gratefully acknowledges the support of The SOCAN Foundation and the Government of Canada through the Canada Music Fund for their support of this project.

These are the scheduled readings:

**February 2, 2003:** London, ON – Aeolian Hall, 795 Dundas St.; 2:30 PM; members of Orchestra London read works by Kye Marshall and Boyd McDonald.

**February 27, 2003:** Kitchener-Waterloo, ON – Zion United Church, 32 Weber West; 7:00 PM; The Canadian Chamber Ensemble reads works by Aris Carastathis and Morris Kates.

**March 8, 2003:** Windsor, ON – Assumption University Chapel, 11:00 AM; The Windsor Symphony reads works

**March 30, 2003:** Toronto, ON – (venue TBA) The Elmer Iseler Singers read works by Michael Horwood and Victoria Maidanik.

These reading sessions are free and open to the public. The Ontario Region invites you to attend these sessions along with any friends, students, and colleagues.

## Toronto Emerging Composer Award

The Ontario Region of the CMC, is pleased to announce that Daria Dobrochna Kwiatkowska has been chosen as the



recipient of the \$5,000 Toronto Emerging Composer Award. This award is one of eight Emerging Toronto Artist awards created by the Toronto Community Foundation on behalf of an anonymous donor. A jury comprised of three prominent members of Ontario's new music community

selected Daria from among a group of 16 applicants. The jurors were: Walter Buczynski, Associate Composer of the CMC; Stephen Clarke, concert pianist; and Jim Montgomery, Artistic Director of the Music Gallery and Associate Composer of the CMC.

Ms. Kwiatkowska, a native of Poland, moved to Canada from the United States where she earned her doctoral degree in composition at Cornell University in May 2002.

Her artistic proposal is to create a new and unique theatrical event, involving live musical performance, electro-acoustics, and puppetry. The work is inspired by the absurd passage of New York's S line ("Shuttle") subway which runs between Times Square and Grand Central Station in Manhattan.

## Word on the Street Winner

In the fall of 2002, the CMC Ontario Re-



*Word on the Street winner Dan Kushel*

gion participated in the 13th annual Word on the Street Festival in Toronto. We, together with other Toronto new music organizations, offered hundreds of people who attended the Festival the opportunity to browse through the various CD's that Centrediscs has to offer and to raise the profile of the CMC. A draw was held to win a Portrait Series package valued at \$100. Dan Kushel of Buffalo, NY was the excited winner.

## Composer Companions — Linking Audience Members with Composers

For more information call: (416) 961-6601, ext. 307, or go to: [www.musiccentre.ca/CMC/Ontario/OntarioSet.html](http://www.musiccentre.ca/CMC/Ontario/OntarioSet.html). ❖

**WEINZWEIG... continued from page 1**

courage for Schoenberg to propose as he did that the twelve notes of the chromatic scale might be pre-organized as a basis for the creation of a work. Decades would pass before Pierre Boulez thundered, "anyone who has not felt the necessity of the serial method is *superfluous*."

Though John toyed with the idea of emulating his friend Louis Applebaum and moving to Hollywood to find some film work there, memories of the recent economic Depression and the impending crisis of World War II dissuaded him and he returned to Toronto in 1939, where he obtained a position at the Toronto Conservatory. Though there were precious few visitors to his teaching studio in these early days, he was soon busy enough with work for the Canadian Broadcasting Corporation, for whom he would become the first Canadian to compose original scores for their radio dramas. He entered the Air Force as an instructor for the military band at Rockcliffe Station near Ottawa and served in this capacity from 1943 to 1945.

Soon after the War's end, his classroom began to fill with returning veterans. They included such future luminaries as Harry Somers, Phil Nimmons, Victor Feldbrill and Harry Freedman. The instruction of this war-weary generation of musicians proved highly satisfying and at times even a bit rowdy. Harry Freedman fondly recalls that the responses to John's painstaking ear-training exercises would occasionally be sung with hilarious impromptu lyrics.

In 1951, John and a group of his former students met to make an important decision: they would form the Canadian League of Composers. John was swiftly

acclaimed as their first President. They began to sponsor concerts of their music and started a small library of their associates' scores, which could be loaned to interested performers. In 1959, this collection became the basis of the Canadian Music Centre.

1952 saw John's appointment to the Faculty of Music of the University of To-

ronto, where he taught until his retirement in 1978. His teaching emphasized craft, lucidity, abstraction and the expression of kinetic energy. To heighten a student's awareness of sonority he would assign the exercise of voicing a collection of three notes in many different registers to reveal the various sonic value of each of them. A

*WEINZWEIG... continued on page 12*

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Photo by Walter A. Curtin

Weinzweig teaching at U of T in 1973

# Hear the Music 2003

## Where to hear the works of Ontario Associate Composers

Associate Composers - If you do not see your concert/event listed, please contact the Ontario office with an update on your activity. (416 961 6601, ext. 307; [ontario@musiccentre.ca](mailto:ontario@musiccentre.ca))

Date	Composer	Title	Performer	Location
Jan. 21	Badian Cardy Ford Jarvlepp Murphy Rathburn	Concert of chamber music	Riseley - violin; Stewart - violin; Lemaire - viola; Armour - cello; Desmarais - piano; and others	Tabaret Hall - Ottawa, ON
Jan. 24, 25	Hatzis	New dance work (premiere)	Pilobolus Dance Theater; St. Lawrence String Quartet	Stanford Lively Arts - Palo Alto, CA
Jan. 29	Hatzis	String Quartet No. 1 - The Awakening	Cassatt String Quartet	The Concert Hall - Winnipeg, MB
Feb. 5	Marshall	An Evening of Original Jazz Compositions	Marshall - cello; Occhipinti - guitar	Mezzetta Restaurant - Toronto, ON
Feb. 7, 8	Hatzis	New dance work (premiere)	Pilobolus Dance Theater; St. Lawrence String Quartet	Anchorage, Alaska
Feb. 7	Weinzweig	Symphonic Ode	Brandon University Symphony	Brandon, MB
Feb. 8	Horwood	Three Interludes for Orchestra (Canadian premiere)	Cathedral Bluffs Orchestra	Stephen Leacock Collegiate - Scarborough, ON
Feb. 8	Weinzweig	Out of the Blues	University of Toronto Concert Band	MacMillan Theatre - Toronto, ON
Feb. 9	Enns	Wisdom is Glorious (premiere)	Conrad Grebel Chapel Choir	Waterloo-Kitchener United Mennonite Church - Waterloo, ON
Feb. 12	Hatzis	Pyrrhican Dances (world premiere)	Rivka Golani - viola; Beverley Johnston - perc.; Manitoba Chamber Orchestra	Westminster United Church - Winnipeg, MB
Feb. 16	Henderson	To Everything There is a Season (premiere)	Ottawa Regional Youth Choir	Christ Church Cathedral - Ottawa, ON
Feb. 16	Sullivan	New work	Les Amis Concerts: Elissa Lee - violin; Jeanie Chung - piano	Heliconian Hall - Toronto, ON
Feb. 22	Catlin Smith Tenney	Live webcast/CD recording of various works	Arraymusic Ensemble	Glenn Gould Studio - Toronto, ON
Feb. 22	Enns	Logos	DaCapo Chamber Choir; Waterloo Chamber Players; Michael Purves-Smith - oboe	The Cedars - Waterloo, ON
Feb. 23	Bolton Harman	Incidental Music of My Mind From the Cradle to the Grave	Esprit Orchestra	Jane Mallett Theatre; St. Lawrence Centre for the Arts - Toronto, ON
Feb 27	Hatzis	String Quartet No. 2 (The Gathering)	St. Lawrence String Quartet	Conservatoire Royal de Bruxelles - Brussels, Belgium
Feb. 28	Louie	Neon	Amici Ensemble	Glenn Gould Studio - Toronto, ON
Feb. 30	Current	Kazabazua (World premiere)	Esprit Orchestra	Jane Mallett Theatre; St. Lawrence Centre for the Arts - Toronto, ON
March 1	Henderson	The Voice of Niagara (premiere)	Chorus Niagara	Niagara Falls, ON
March 5	Freedman	Romp and Reverie (premiere)	Societe de Musique Contemporaine de Quebec, Robert Cram - flute; Lori Freedman - clarinet	Salle Pierre-Mercure - Montreal, QC
March 6, 7	Louie	Shattered Night, Shivering Stars	National Arts Centre Orchestra	National Arts Centre - Ottawa, ON
March 7,8,14,15	Beckwith	TAPTOO! (opera)	Opera division - U of T Faculty of Music	MacMillan Theatre - Toronto, ON

March 8	Enns	Komm Logos	Waterloo Chamber Players; members of the Wellington Winds	The Church of St. John the Evangelist - Kitchener, ON
March 9	Henderson	Concert of the music of RW Henderson	Port Hope Area Church Choirs	Port Hope United Church - Port Hope, ON
March 20	Hatzis	CBC broadcast of "Northern Light" on the show "Opening Night"	Toronto Consort; Aqsarniit; Margie Gillis; Ronda Nychka; Robert Glumbeck	CBC television
March 21	Hatzis	Hatzis@Fifty: A Birthday Celebration - Equivoque, String Quartet No. 1, Melisma, Constantinople (excerpts)	Fryer - cello; Gryphon Trio; Hoepfner - flute; Jarvis - harpsicord; Johnston - perc.; O'Callaghan - soprano; St. John - violin; Stoll - clarinet; Tollar - alto	Walter Hall - University of Toronto, ON
March 22	Freedman	Songs From Shakespeare	Bruce More	St. Andrews Cathedral - Victoria, BC
March 23	Beckwith Freedman Weinzweig	A Domestic Song Cycle A New Pibroch Phoenix Quintet Prologue to a Tango Woodwind Quintet	Accordes String Quartet; Michael Grey, Highland Pipes; Jean Stilwell - mezzo soprano	Glenn Gould Studio - Toronto, ON
March 26	Hatzis	Light from the Cross (Canadian premiere)	Edmonton Symphony Orchestra; Bayrakharian - soprano	Winspear Theatre - Edmonton, AB
March 29	Maguire	got that crazy latin/metal feelin'	Vancouver New Music	Vancouver, BC
April 11	Freedman	Songs from Shakespeare	Bruce More; International Shakespeare Conference.	Empress Hotel - Victoria, BC
April 15	Gardiner McConnell Pepa Royer Sullivan	Canadian Music for Strings	Canadian Sinfonietta	Glenn Gould Studio - Toronto, ON
April 20	Hatch	In the Tradition of the Moment	Ensemble KORE	Sala Rossa - Montreal, QC
April 25	Pauk	Touch Piece (World premiere)	Esprit Orchestra	Jane Mallett Theatre, St. Lawrence Centre for the Arts - Toronto, ON
May 4	Henderson	Concert of the music of RW Henderson	Elmer Iseler Singers	St. James Cathedral - Toronto, ON
May 7	Mozetich	At the Temple; various chamber works	Gorizia Conservatory of Music	Gorizia, Italy
May 10	Henderson	Voices of Earth	Amadeus Choir	George Weston Recital Hall, Toronto Centre for the Arts - Toronto, ON
May 11	Hatzis	String Quartet No. 2 (The Gathering)	St. Lawrence String Quartet	Walter Reade Theatre, Lincoln Centre - New York, NY
May 24	Henderson	New work (premiere)	Children in Harmony Festival	Disneyworld - Florida
June 6	Kunz	A Gift of Music - celebration of 50 years in music - Substance and Shadow (premiere); Irish Suite	Millennium Concert Choir & Orchestra; Higgins - piano; Rinceoiri Celtica - Celtic dancers	The Centre in the Square - Kitchener, ON
June 6	Mozetich	Bassoon Concerto (premiere)	Seiler Strings Chamber Orchestra; Michael Sweeney	Glenn Gould Studio - Toronto, ON
June 8	Karabekos Weinzweig	Concerto for Cello and Orchestra; Rhapsody No. 2 The Edge of the World	Symphony Orchestra of Canada	Toronto Centre for the Arts - Toronto, ON
June 14	Klein	Ithaka (8 part chorus and harps)	Voices	Church of St. Thomas, 383 Huron St. - Toronto, ON
June 23-27	Hatzis	New dance work	Pilobolus Dance Theater; St. Lawrence String Quartet	Joyce Theater - New York, NY
June 26 - July 6	Hatzis	Light (Arctic Dreams 2)	Songbridge Project - Festival 500; Toronto Children's Chorus and other children's choirs	St. John's, Newfoundland

**WEINZWEIG... continued from page 9**

deficiency of rhythmic inventiveness might prompt an invigorating study of the complicated rhythms of Stockhausen's piano pieces. Any lingering ghosts of the Old World were politely but firmly exorcised. So many students passed through his studio that he earned the sobriquet, "Dean of Canadian Composers."

*I've always been a bit of a rebel, and I'm still ready for a good fight. — JW*

John does not rest on his many laurels, which include two honorary doctorates, the Orders of Canada and Ontario, the



*Weinzweig teaches Contemporary Technique class at U of T*

Molson Prize, and many other distinctions. At the dawn of the 21st century he began

a "guerilla action," challenging the CBC to bring Canadian music into the daylight. John's efforts, along with those of CMC national director Elisabeth Bihl, ultimately resulted in a series of Canadian Composers Portraits documenting the rich heritage of Canadian music.

John Weinzweig stands tall and proud. If he has something to say, he says it. He continues to stand, and to deliver.

*CMC associate composer Daniel Foley studied with John Weinzweig in the late '70s and is the program editor for Toronto's New Music Concerts. ♦*

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