

**STEFAN WOLPE**

(1902-1972)

**Ensemble SurPlus**

1

**Oboe Sonata Fragment (1937) (4:02)**

"In relaxed, easy motion."

*Heinz Holliger, oboe*  
*James Avery, piano*

**Sonata for Oboe and Piano (1937-1938, 1941) (18:36)**

2

I. *Allegro comodo* (5:49)

3

II. *Molto adagio* (5:40)

4

III. *Embittered, violent and quick* (0:59)

5

IV. *Allegro con grazia* (5:53)

*Heinz Holliger, oboe*  
*James Avery, piano*

6

**Song, Speech, Hymn, Strophe ... Tenderest Motion (1:18)**

To my Irma on her birthday, March 13, 1939

In anticipation of new musics . . .

*Heinz Holliger, oboe*  
*James Avery, piano*

**Piece in Two Parts for Flute and Piano (1959-1960) (16:08)**

7

I. ♩ = 88 (7:37)

8

II. ♩ = 112 *Spirited* (8:24)

*Robert Aitken, flute*  
*James Avery, piano*

**Piece for Oboe, Cello, Percussion and Piano (1955) (24:30)**

9

I. *Early Morning Music* (4:12)

10

II. ♩ = ca. 63 (*Quiet*) (8:13)

11

III. *Intense and Spirited* (6:38)

12

IV. ♩ = 92 *Presto (Taut, To oneself)* (5:10)

*Peter Veale, oboe*  
*Beverley Ellis, cello*  
*Sven Thomas Kiebler, piano*  
*Pascal Pons, percussion*  
*James Avery, conductor*

## NOTES by Austin Clarkson

*Oboe Sonata Fragment* (1937)

*Sonata for Oboe and Piano* (1937-1938, 1941)

*Song, Speech, Hymn, Strophe* (1939)

Born in Berlin, Stefan Wolpe imbibed the utopian modernism of the Bauhaus and the musical principles of the Second Viennese School. In 1933, with the help of the Romanian pianist Irma Schoenberg, Wolpe fled Berlin and the next year arrived in Palestine. Wolpe was neither religious nor a Zionist, but the landscape and peoples of the Eastern Mediterranean had a powerful impact. Thus his path was the reverse of composers like Bartók who were raised in a regional culture and sought to retain that identity as they confronted European modernism. It was a shock for Wolpe, the young urbanite, to experience the musics of the region as new, and yet as an old source, an ancestral memory: "I felt the folklore which I heard there to be profoundly latent within me." He studied Hebrew with the historian Sinai Leichter, who taught him about his Jewish heritage, and he was fascinated by Arabic music and the songs

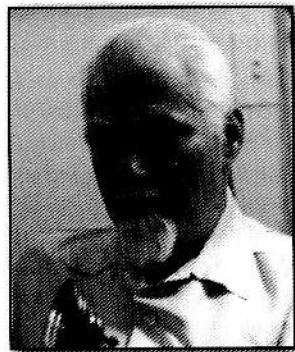


Stefan and Irma Wolpe, ca. 1937

of Jewish communities from Yemen and Syria. In Berlin Wolpe had transmuted blues, tangos, rags, and marching songs of the streets and cabarets into modernist compositions, and so it was in Palestine: "Whatever I heard there ... transformed itself into new aural images, re-crystallizing itself in its encounter with a modern musical mind."

The music of the Middle East, which Wolpe referred to as "Oriental folklore," had "an enormous appeal," but when he came to write "real stuff" for the concert hall, he did not incorporate folklore as such. He believed that the task of the professional composer was to raise the level of the culture, not replicate the conservative values of folklore. He said that he wrote music of a sort "that the dialectic of its influence shocks, arouses, and teaches people to think." Wolpe viewed his music of the next few years as a kind of "chemical alloy," a compound of his historical situation as an avant-garde European and the traditions of the Middle East. He was extraordinarily responsive to his milieu, to "Oriental structures to which not only music belongs, but the way one talks, and the way one formulates one's language." Theodor Adorno, who condemned the use of classical and folkloristic traits in modern music, praised Wolpe's achievement. In the introduction to a broadcast of the second and third movements of the *Oboe Sonata*, Adorno said, "the musical language as a whole is so passionately spoken that it gives the impression of extremes." He recognized its source in Arabic music, which "produces its whole diction through the most ardent passion." For Adorno Wolpe had transformed the folklore into unique, progressive material with a new "espressivo." Something remarkable had emerged from Wolpe's Palestinian sojourn that marked him as an outsider in the best sense of the word. "It is impossible to subsume him."

Wolpe looked back on the four years he spent in Palestine as the most extraordinary period of his life. His gifts as composer, pianist, conductor, and teacher were fully utilized in a land that he described as one "of a great fervor, of a vast initiative, physical, resolute and very free." A band of young radicals gathered around him at the Palestine Conservatoire, but he also visited outlying kibbutzim to give lessons to aspiring composers and to conduct the choirs. According to Jehosh Hirshberg, Wolpe was undoubtedly the most original member of the group of immigrant composers who settled in Palestine in the 1930s, for he was successful in the kibbutz movement, in teaching talented young student composers, and in writing modernist songs and instrumental music that received favorable notices from the leading critics. One of his students was a young oboist from America.



Josef Marx, ca. 1970

Born in Berlin in 1913, **Josef Marx** immigrated with his family to the USA in 1927. He was raised in Cincinnati and studied the oboe under Marcel Joseph Dandois. In 1935 he traveled to Palestine to play in the newly founded Palestine Symphony and joined the staff of the Conservatoire in Jerusalem. Irma Schoenberg and Stefan Wolpe were also teaching there, and Marx began studying composition with Wolpe. It was the beginning of a life-long friendship and collaboration. Wolpe decided to compose for the oboe and asked Marx to demonstrate its possibilities. Marx recalled that

Wolpe would say, "can you do this, can you do that, and I did it." Marx showed

him quarter-tones, harmonics, multiphonics, and pitches that were much higher than the textbooks allowed. The *Suite im Hexachord* for oboe and clarinet from 1936 includes harmonics and the first high A in the oboe literature. Marx was proud to say that 20th-century changes in oboe technique "began with the pieces that Wolpe wrote for me." In 1937 Wolpe planned two major works for Marx and began to sketch a sonata. The title page of the *Oboe Sonata Fragment* reads, "Two Sonatas for Oboe and Piano, No. 1 for Oboe and Piano, No. 2 for Oboe, Violin, Percussion and Piano, 1937-1938" (**Fig. 1**) As it turned out the Sonata was completed in 1941 and the Quartet in 1955.

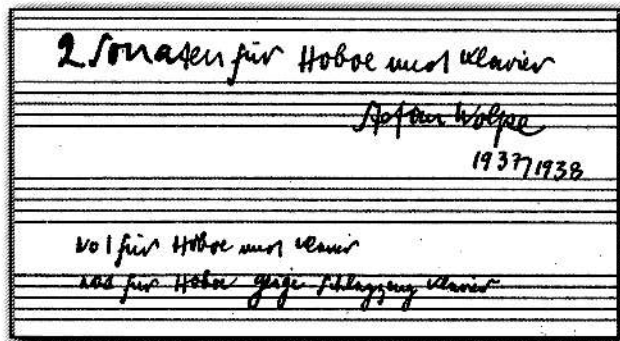


Fig. 1. Title page, Oboe Sonata Fragment

"Tanz" was to be the fifth and last movement of the *Suite im Hexachord*, but the folk-like theme and extended form proved unsuitable, and it became the first movement of the *Oboe Sonata*. Wolpe already had an idea for the first movement, and so began to sketch a slow movement (**Fig. 2**). He drew the basic material from the octatonic scale of alternating whole and half tones, which



Fig. 2. Oboe Sonata Fragment 1937

he appears to have adapted from an Arabic maqam. Wolpe could have picked up the octatonic scale from Stravinsky or Bartók, but it does not appear in his music until the *Oboe Sonata*. The *Sonata Fragment* plays freely with the three possible transpositions of the scale. It begins with a steady eighth-note pulse, luxuriant harmonies, gentle arpeggios, and ornamental turns that recall Strauss's *Salome*. However, the density soon increases, voices gain independence, rhythmic figures become detached, and just as the *Fragment* is about to break off, the arabesques are more angular and the mood more strident. Wolpe was evidently unsatisfied with where this was going and probably returned to the first movement before having another try at the slow movement.

Wolpe described the theme of "Tanz" as "sort of anonymous material, like peasant art, or the static material of scales -- primordial units like those

in tropes, modes, figure-types, as in maqams of Arabian music." The theme of the first movement is also derived from an octatonic scale, but it soon gains the full complement of the chromatic scale. The concept of maqam encompasses the total fabric and expression of the music, not only the scale of pitches, and Wolpe's treatment of rhythm marked a new approach to the material. Marx wrote in the preface of his edition of the *Sonata* that Wolpe was a pioneer in breaking up conventional metric patterns and reorganizing rhythmic thinking. The dance theme of the first movement has a folkloristic quality that is deceptive, as the rhythms are not found in any folk music. The rapid rhythmic developments are "quite different from the accent shifts found at the time in Stravinsky's or Varèse's music." The oboe and the two hands of the pianist have contrasting rhythmic pulses that create "a new freedom-in-time."

When Wolpe set out again to write a slow movement, he organized the material more rigorously. He derived six notes from each of two octatonic scales so that the two hexachords together provide the twelve pitches of the chromatic octave. Having adapted the octatonic scale to a twelve-tone model, he was able to proceed with a more secure sense of direction. The movement in ABA form is an intensely lyrical pastorelle. The voices wind about each other in richly ornamented designs, at times tenderly, at times with fierce passion.

The free-rhythm and repeated notes of the third movement refer to the sounds of the oud (lute) playing a taqsim (prelude). The direction "Embittered, violent and quick" (not unusual in Wolpe's music) underlines pounding figures in remorseless double and triple forte that prepare the theme of the last movement. Wolpe completed the three movements in 1938 and dedicated the manuscript to "my beloved friend Josef Marx and his fire-oboe." The

fourth movement was still in question when Adorno programmed the second and third movements for broadcast over the New York radio station WNYC in 1940. Josef Marx and the pianist Trude Rittmann recalled that Adorno was called out while they were playing the *Sonata* and returned looking very pale and disturbed. Afterwards he told them "Mayor [Fiorello] LaGuardia had called to say he didn't want any more of that music on his station."

Marx returned to the USA and acted as sponsor for the Wolpes so that they could immigrate to America. He welcomed them as they disembarked in December of 1938 and found them an apartment in Manhattan. New York was a world away from provincial Jerusalem, and Wolpe avidly explored art galleries and the musical life. He listened to jazz in Harlem and noted in his journal of 1939: "Jazz, how is the exaltation to be experienced? The rush of the phrase, the sheer life." The premiere of the *Oboe Sonata* was planned for 1941, but Wolpe was dissatisfied with the fourth movement. He wrote to Marx in June of 1940 that when he left Palestine, he left also the conditions which created the *Sonata*: "I took up the [4<sup>th</sup> movement], amputated portions of it and restored circulation, allowing the bass to develop better and the fantasy to become more energetic and rousing." The *Oboe Sonata* thus marks the stations of Wolpe's journey from the Old World to the New.

The excitement of New York and jazz provides the last movement a fresh, optimistic elan. The nimble theme, which was announced in the third movement, consists of segments of two diatonic scales: five notes from D major (A G F# E D) and seven notes from the A-flat scale with major and minor thirds. Together they make up the twelve notes of the chromatic octave and so demonstrate Wolpe's contention that diatonicism and dodecaphony comprise a continuous spectrum of resources. The exposition, which is repeated, is a continuous interplay among ordered

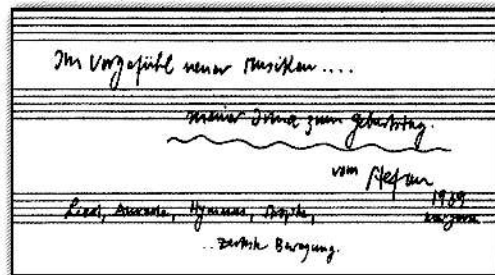


Fig. 3. Title page, Song, Speech, Hymn, Strophe, 1939

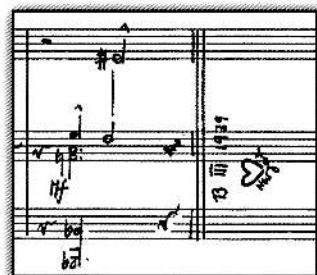


Fig. 4. Song, Speech, Hymn, Strophe, 1939

and unordered fragments of the theme. In the development shapes and timbres (including flutter-tongue and harmonics in the oboe), dynamics and articulations are fractured and dispersed in a cubist manner. The two episodes of the development each begin with the solo piano giving out new ideas that are developed in highly refracted and layered textures. The second episode intensifies and ends the movement with a *stretto*. Wolpe completed the finale just before Josef Marx and Irma Wolpe gave the premiere at the New School of Social Research in April of 1941.

#### *Song, Speech, Hymn, Strophe* (1939)

The full title of this birthday greeting to Irma is, "Song, Speech, Hymn, Strophe . . . Tenderest Motion. To my Irma on her birthday, March 13, 1939. In anticipation of new musics." The piece was for Josef and Stefan to play for Irma (**Figs. 3, 4**). The Song begins with an earlier form of the third movement theme of the *Oboe Sonata*, for it uses the octatonic mode, while the theme of the *Sonata* is dodecaphonic. In the copy Wolpe made for Marx he added tongue in cheek, "as an opportunity for Josef to play simpler musics." Wolpe knew full well that the *Sonata* was the most difficult music that Marx had ever had to perform.



Fig. 5. Darmstadt, 1960 Courtesy IMD Bildarchiv  
 Standing left to right: Severino Gazzelloni, (unidentified), Pierre Boulez  
 Seated: Jacques Calonne (with pipe), Heinz-Klaus Metzger, Sylvano Bussotti. (unidentified),  
 Stefan Wolpe

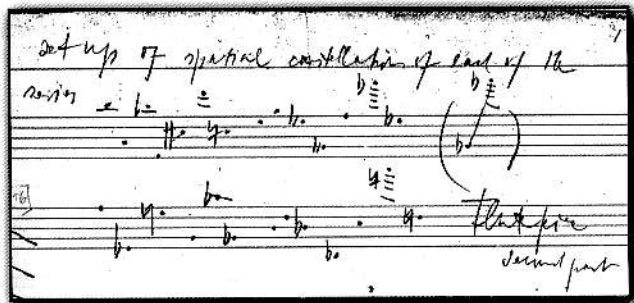


Fig. 6. Sketch for Second Part of Piece in Two Parts

### *Piece in Two Parts for Flute and Piano* (1959-1960)

The works of the 1950s, like the Oboe Quartet, are in several movements, each of which is an exuberant projection of a particular "action." Inspired by the music he heard at Darmstadt in the late fifties, Wolpe reduced his means while continuing to explore a dialectic of extreme differences (Fig. 5, 6). The bravura of Pierre Boulez's *Sonatine* performed with Severino Gazzelloni moved Wolpe to write a piece for the avant-garde flautist. He composed *Piece in Two Parts for Flute and Piano* on a commission from the art historian Dore Ashton and her husband Adja Yunkers to celebrate the birth of their child.

Wolpe's compositions of the sixties were often in two parts, with one part generally slower, with a gathering and centering action, the shapes and phrases well-formed, and the mode of thinking directed and stable. With more or less the same pitch materials, the other part tends to be faster, the action scattering and dispersing, the shapes fractured, and the mode of thinking disruptive and dissociated. It is as though a mosaic with an articulated design is shattered and the fragments disordered. Moving from the first to the second part is like passing through a looking glass into a counter universe of a stranger, more dangerous beauty. Wolpe often said of *Piece in Two Parts*, "Like birds flying through fire."

Wolpe discussed *Piece in Two Parts* in a lecture of 1964:

*The two instruments create a canvas of autonomous sound that is filled, emptied, raced across, moved over, fragmentized and reconstructed*

*with amazing rapidity. The sound exists in the maximal states of being that I could conceive of, and the rate of speed of conversion from one state of being to the least expected next is the central issue. The virtuosity is not only one of instrumental agility, but more so of a virtuosity of rapid transformation.*

*Let us consider for a moment what is available to the composer, the 88 tones dispersed over the musical space, densities, thin textures, zero activities (silence), melodic shapes, sounds, punctuations, time articulation, intensities, and the infinite ability of one to become any one of the others at any moment. Though any situation can leap to its most opposite state, the optimal choice is left to the composer's intuitive form-sense, which forces a choice of interchangeabilities to a choice of necessities.*

*I wish to speak about the apparent discontinuities of the piece. The most radically different forms of being that a musical idea can undergo are in essence adjacencies telescoped in time. A musical idea does not need its projected future. Its content is discharged in conclusive units, and that's all there is to it. The idea ceases to be potential possibility and becomes one spectrum of a musical spectacle which aims at adding to the spectacle all those other spectrums which eventually make up its totality. It seems to me that this is the role that the shape plays in the piece.*

*My concern is not only with the variety of shapes, but also the various levels of language that these shapes articulate. This accounts for moments where a shape is raised to its most supreme beauty, and in the same way lowered to its most vulgar shoddiness. This is another form of adjacency, as is the mode of action that allows the most simple and most complex to complement each other. The simultaneities are a polyactivity in which events exist on several levels in a multi-dimensional space -- fierce and elegant crossings, various happenings, and speed of movements, and standstill, sometimes within very narrow enclosures of space. This accounts for the often weightless manner in which this piece is directed.*

Severino Gazzelloni and Aloys Kontarsky gave the first performance at Rome in January, 1961, and John Wummer and David Tudor gave the first U.S. performance at Carnegie Recital Hall, New York, in February.

*Piece for Oboe, Cello, Percussion and Piano (1955)*

Wolpe composed the *Oboe Quartet* while residing at Black Mountain College. He had just finished the monumental *Enactments for Three Pianos* (1950-1953), in which he realized a musical "actionism" that was analogous to that of the abstract expressionist painters. He described the Quartet as, "Compressed, 'handy,' tight, wild, fluctuous, sometimes moist and like burning air. My *Enactments* poured into a bottle." The Quartet also responded to the challenge that John Cage presented with indeterminacy. Wolpe had been deeply influenced by Taoism in the early 1920s, but he rejected chance as

a compositional procedure, for he believed that composers should retain full responsibility for their choices. He preferred to trust in his abundant creative imagination and intuitive form-sense. In a letter to Josef Marx, who was now his publisher, he wrote of the Quartet that the music exists in many different ways that must be seen in "their particular *unstable*, never crystallizable situation." This he achieved by having disparate, independent levels of activity: "layers of time without any axis-like coordination of time." Thus Wolpe sought to create an open time and space that Cage obtained through indeterminacy.

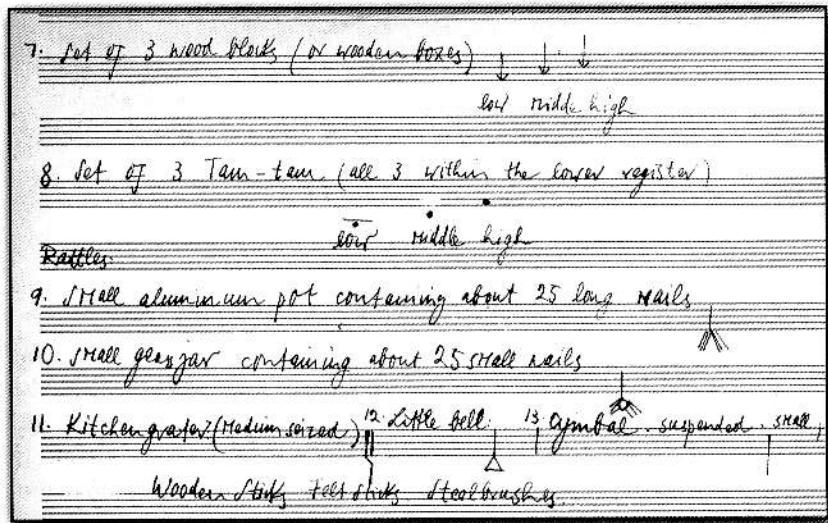


Fig. 7. Oboe Quartet, list of percussion instruments

"Early Morning Music" is a hushed happening of isolated figures, gestures, and sounds. Among the percussion instruments are biscuit tins, a kitchen grater, and rattles made from an aluminum pot and a glass jar containing long nails (Fig. 7). It is a collage of found sounds from the College campus. Just before the end of the movement the cello has a call-like figure that spans the interval of a fifth and then sustains a hushed D. The piano reiterates a bird-like twittering in its highest register, while the oboe has a "call" and "echo" on a major third. The movement concludes in a state of suspended animation, "as if it hasn't ended yet." The second movement intensifies and differentiates the action of the first movement, while the third movement provides the directed, well-formed center of gravity.

Wolpe's answer to Cage was to compose situations that have features of Dada. He seemed to make this clear by giving the cello double stops to be played on the D and A strings 40 seconds from the beginning of the fourth movement. The resulting notation spells DA DA (Fig. 8).



Fig. 8. Oboe Quartet, IV





Fig. 9. Oboe Quartet, Movement 4

The opening is a collection of dissociated elements, of which one is a quasi-serioso duet of oboe and cello inscribed with the words "like chanting souls" (Fig. 9). This high-style duet is interrupted by disparate sounds from piano, kitchen grater, and biscuit tin. Dada continues at 2:45, when the piano sustains an open fifth DA, which is taken over by the oboe and cello DA. The piano plays three Ds "crudely" and the cello answers with a loud A. The oboist and pianist alternate singing and playing short patterns on a whole-tone scale. The pianist gets up from the bench and with the percussionist they stamp their feet and clap their hands in a given pattern. The movement ends with an outlandish parody of a Shostakovich presto that collapses in disarray. Wolpe described the fourth movement as "multiple motions, quick, slow, hampered, expressive, popular, and with peopled speech."

The *Quartet* was first performed in Philadelphia and New York in May of 1959 by an ensemble led by Josef Marx and conducted by Ralph Shapey. The rehearsals were marred by tempestuous scenes, as Ralph Shapey resisted conducting the silent beats that end the first movement, and furthermore he thought that in the last movement Wolpe had gone over to the other side.

#### Further Reading

- Jack Behrens with A. Clarkson, "The Sense of Nonsense: Wolpe, Satie, Cage," and Jehosh Hirshberg, "A Modernist Composer in an Immigrant Community: The Quest for Status and National Ideology," in *The Music of Stefan Wolpe: Essays and Recollections*, edited by A. Clarkson (Hillsdale: Pendragon, 2003).
- Josef Marx, Trude Rittmann, Harvey Sollberger, Irma Wolpe, Charles Wuorinen, et al., in *Recollections of Stefan Wolpe* ([www.wolpe.org](http://www.wolpe.org)).
- Post, Nora. "Varèse, Wolpe and the Oboe," *Perspectives of New Music* 20/1-2: 135-148 (1981-1982).



After completing his studies in flute with Nicolas Fiore in Toronto (1955-59), **Robert Aitken** studied with Marcel Moysé intermittently over a period of nine years in Vermont and Europe, and considers Moysé's teachings as having had the most profound influence on his development as a musician. He also worked with Jean-Pierre Rampal (Paris, Nice), Severino Gazzeloni (Rome), and André Jaunet (Zurich). He has given master classes in many countries and has more than 40 recordings to his credit, including the one of chamber music by Takemitsu, who, together

with John Cage, George Crumb, and Elliott Carter have dedicated works to him. Among his many awards as both a composer and flutist is Order of Canada, Chevalier de l'Ordre des Arts et des Lettres from the government of France, a Lifetime Achievement Award by the National Flute Association (USA). In 2004 he retired as Professor of Flute at the Hochschule für Musik in Freiburg, a post he held for sixteen years. In 1971 he founded New Music Concerts with Norma Beecroft and 35 years later continues to serve as NMC's Artistic Director.



**James Avery** studied piano and conducting with Roy Hamlin Johnson and Robert Baustian at the University of Kansas, and with Walter Robert and Tibor Kozma at Indiana University. As a Fulbright scholar he continued his studies in piano with Carl Seemann at the Hochschule für Musik in Freiburg, Germany. A prizewinner in the International Gaudeamus Competition for Interpreters of Contemporary Music in Holland, Avery has performed as pianist and conductor in major festivals for new music worldwide, in the festival for chamber music in Lockenhaus (Austria), and with the Chamber Orchestra of Europe. In 1979 he was visiting artist at the American Academy in Rome. He has taught on the piano faculty of The University of Iowa (1967/1980), at the Hochschule für Musik, Freiburg (1980/2004), and at the Eastman School of Music (1986/1988). From 1989 to 1992 he was pianist and conductor with *ensemble recherche*. Since 1992 he has been artistic director of SurPlus, an ensemble for new music based in Freiburg.



With contributions to the world of music which extend far beyond his principal instrument, **Heinz Holliger** is widely regarded as one of this century's truly outstanding musicians. Among the composers who have written works for him are Luciano Berio, Elliott Carter, Witold Lutosawski, Hans Werner Henze, Andre Jolivet, Frank Martin, Krzysztof Penderecki and Karlheinz Stockhausen. His discography includes releases on Deutsche Grammophon, Erato, Teldec, Philips, Monitor and Vox; and have earned the Deutsche Schallplatten Prize, Edison Award, Grand Prix du Disque, and numerous Grammy nominations.

His own compositions include the opera *Snow White* (Zurich Opera, 1998), *Partita* (performed by Andras Schiff, Berlin Festival in 2001), and the song cycle *Puneigä* (performed by Juliane Banse, Wien Modern, 2002). He conducted his major work, the *Scardanelli Cycle* for chorus, flute and orchestra, on tour in Germany and Switzerland and recorded it for ECM.

Heinz Holliger was born in Switzerland and attended the Bern Conservatory as a student of piano and oboe. He studied composition with Sandor Veress, a pupil of Bartók and Kodály, and with oboist Pierre Pierlot and pianist Yvonne Lefébure in Paris. He continued his composition studies with Pierre Boulez, whom he considers to be one of his greatest musical influences. At age 20, he received the first of a series of many important prizes at international competitions, the First Prize for Oboe in the Geneva International Music Competition. Mr. Holliger is a member of the Berlin Academy of Fine Arts, and an honorary member of the Royal Academy of Music in London.

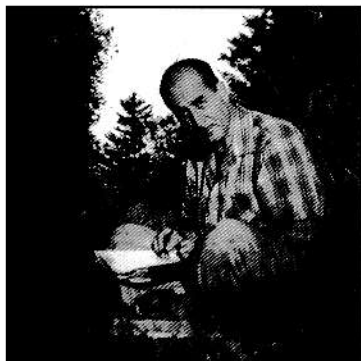
**Peter Veale** was born in Dunedin (New Zealand). Musical studies with Jiri Tancibudek at the University of Adelaide and with Heinz Holliger at the Musikhochschule in Freiburg. Prizes and scholarships include first prize in the ABC concerto competition in Australia in 1979 and an international scholarship as performing artist in residence at the Akademie Schloss Solitude in Stuttgart from 1992 to 1993. Founding member of Ensemble SurPlus. Member of the musikFabrik since 1996. Frequent tours as a soloist and in chamber music ensembles. Since 2006 instructor of oboe at the Hochschule für Musik und darstellende Kunst Frankfurt am Main. Author, with Claus-Steffen Mahnkopf, of *The Technique of Oboe Playing* (Bärenreiter)

**Pascal Pons** was born in 1968 in Nice. He studied at the Conservatoire National de Région in Nice with Rodolphe Palumbo und in Versailles with Sylvio Gualda. He completed his studies (Soloist's Diploma) with Bernhard Wulff at the Musikhochschule in Freiburg. His concert activity as a soloist has taken him throughout Europe and other countries such as Mongolia, the Ukraine, Argentina, Uruguay and Taiwan. Pascal Pons is a member of Ensemble SurPlus and performs regularly with Ensemble Modern, Klangforum, musikFabrik and the Kammerensemble für Neue Musik in Berlin. He has been professor of percussion at the Conservatoire des hautes études musicales in Neuchâtel/La Chaux-de-Fonds (Switzerland) since 2005, and since 1996 instructor of marimba and vibraphone at the Musikhochschule in Freiburg.

**Sven Thomas Kiebler** was born in Neu-Ulm, Germany. Musical studies with Renate Schwaiger-Silla and Jaime Padros in Ulm and with James Avery at the Musikhochschule in Freiburg. Founding member of Ensemble SurPlus. Member of ensemble recherche from 1985 to 1994. Member of Quartett avance. International scholarship as performing artist in residence at the Akademie Schloss Solitude in Stuttgart from 1992 to 1993. Appearances as soloist and as pianist with orchestras and chamber music ensembles including classical and contemporary music. Numerous recordings, CD productions and first performances. Collaboration with the Experimentalstudio für akustische Kunst e.V. Recent appearances as conductor.

The cellist **Beverly Ellis** was born in Scotland and grew up in Australia. She studied music at the University of Adelaide, then with William Pleeth in London and finally at the Musikhochschule in Freiburg, where she graduated with the Soloist's Diploma in 1987. From 1990 to 1994 she was principal cellist in the Kurpfälzisches Kammerorchester in Mannheim, with which she regularly appeared as soloist (concertos by Haydn, Boccherini and Stamitz). She lives in Freiburg, teaching and playing, both as a soloist (Tchaikovsky, Shostakovich, Elgar) and in various chamber groups, covering works from early music (on Baroque cello) with the Kammerorchester Basel, up to music of the present day. She has been a member of Ensemble SurPlus since 1995 and has played as guest artist in other ensembles for new music, including Aventure and musikFabrik. She has participated in numerous radio and CD recordings and appears regularly in concerts and festivals internationally.

**Ensemble SurPlus** was founded in 1992 and plays chamber music ranging from duos to large instrumental combinations. Its primary objective is to give new or unknown works an optimal performance, regardless of compositional style or technical and intellectual demands. After its formation in 1992 the ensemble was invited the same year to perform at the International Summer Courses for New Music in Darmstadt. In 1993 it was engaged to give the first performance of a contemporary chamber opera in the Archipel Festival in Geneva, which received enthusiastic critical acclaim. Since that time it has been a frequent guest at festivals throughout Europe, Asia and North America and has gained increasing recognition on the international scene for contemporary music. Since 1994 it has worked closely with the Academy Schloss Solitude in Stuttgart.



Stefan Wolpe, Black Mountain College, 1953


**Oboe Sonata Fragment:** Producer: Fabian Frank; Engineer: Frauke Schulz; Technician: Christoph Romanowski; Recorded November, 2005, at Sendesaal Radio Bremen, Germany; Manuscript.

radiobremen 

**Piece for Oboe, Cello, Percussion and Piano:** Producer: Fabian Frank; Engineer: Frauke Schulz; Technician: Christoph Romanowski; Recorded November, 2005, at Sendesaal Radio Bremen, Germany; Published by Josef Marx Music Co.

radiobremen 

**Piece in Two Parts for Flute and Piano:** Producer: David Jaeger; Engineer: David Quinney; Recorded on March 4, 2001, Glenn Gould Studio, Canadian Broadcasting Corporation, Toronto, Canada for broadcast on CBC Radio 2; Published by Josef Marx Music Co.

CBC  radio *Two*

**Sonata for Oboe and Piano:** Producer: Harry Vogt; Engineer: Michael Peschko; Recorded on April 24th, 1992 in Lindlar, Kulturzentrum.  
© Produced by Westdeutscher Rundfunk Köln, broadcast in 1992, Published by Josef Marx Music Co.

WDR  THE COLOGNE BROADCASTS

**Song, Speech, Hymn, Strophe... Tenderest Motion:** Produced and Engineered by Andreas Werner, May 1, 2006, in the Grosser Saal of the Musikakademie in Basel. Manuscript.

**Executive Producers:** Becky and David Starobin

**Mastering Engineer:** Adam Abeshouse

**Graphic Design:** Douglas H. Holly

**Cover Photographs:** Clemens Kalischer

**Photographs:** Photographs courtesy of the Paul Sacher Foundation and Austin Clarkson.

**Annotator:** Austin Clarkson

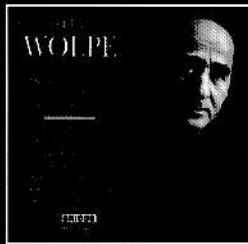
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**For Bridge Records:** Ashley Arrington, Barbara Bersito, Douglas H. Holly, Brad Napoliello, Charlie Post, Robert Starobin, Anthony Maddalena

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**Bridge Records, Inc.**  
**200 Clinton Ave.**  
**New Rochelle, NY 10801**

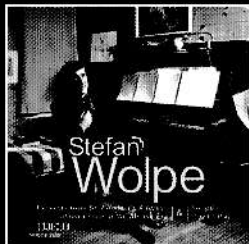
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[www.BridgeRecords.com](http://www.BridgeRecords.com)  
Brad Napoliello, webmaster

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Vol. 1 BRIDGE 9043



Vol. 2 BRIDGE 9116



Vol. 3 BRIDGE 9209

## THE STEFAN WOLPE SOCIETY, INC.

The Society is a non-profit organization founded in 1981 to further the knowledge and understanding of the music of Stefan Wolpe. Funds raised by the Society are directed to meeting the following needs: preparation and publication of critical scores for the use of musicians and scholars; sponsorship of recordings of outstanding performances of the music; assistance to performers and scholars in obtaining information on the music and writings of the composer.

[www.wolpe.org](http://www.wolpe.org)

[www.BridgeRecords.com](http://www.BridgeRecords.com)