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| **Adaskin, Murray (1906-2002)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Born at Toronto, Ontario and died at Victoria, British Columbia, Murray Adaskin was a violinist, composer, and academic whose music was widely performed in Canada. Adaskin was violinist with the Toronto Symphony Orchestra from 1926-36, and held senior academic and administrative positions at the University of Saskatchewan (1952-73) and the Canada Council for the Arts (1966-69). His compositional style largely avoids allegiance to modern and experimental currents of the twentieth century, and balances conservatism and lyricality with atonal and folk elements. An expedition to Canada’s arctic to record Inuit singing in 1965 proved influential to Adaskin, and resulted in several works, including *QALALA AND NILAULA OF THE NORTH*, (1969 for small orchestra), *RANKIN INLET* (1978 for piano duo), and *ESKIMO MELODIES* (1980 for piano). Adaskin wrote that he hoped his music would “someday be recognized for its Canadian flavour” and much of his programmatic oeuvre dedicates itself to regional and national topics. His chamber opera based on the Metis fur trader *GRANT, WARDEN OF THE PLAINS* was commissioned for Canada’s centenary of 1967. Along with brothers John (1908-1964) and Harry (1901-1994) the Adaskins were significant influences on the cultivation of art music in Canada during the postwar period. (Murray Adaskin) (Lazarevich and Cathcart, Murray Adaskin: An Annotated Catalogue of His Music: A Unison of Life, Music and the Man) |
| Born at Toronto, Ontario and died at Victoria, British Columbia, Murray Adaskin was a violinist, composer, and academic whose music was widely performed in Canada. Adaskin was violinist with the Toronto Symphony Orchestra from 1926-36, and held senior academic and administrative positions at the University of Saskatchewan (1952-73) and the Canada Council for the Arts (1966-69). His compositional style largely avoids allegiance to modern and experimental currents of the twentieth century, and balances conservatism and lyricality with atonal and folk elements. An expedition to Canada’s arctic to record Inuit singing in 1965 proved influential to Adaskin, and resulted in several works, including *QALALA AND NILAULA OF THE NORTH*, (1969 for small orchestra), *RANKIN INLET* (1978 for piano duo), and *ESKIMO MELODIES* (1980 for piano). Adaskin wrote that he hoped his music would “someday be recognized for its Canadian flavour” and much of his programmatic oeuvre dedicates itself to regional and national topics. His chamber opera based on the Metis fur trader *GRANT, WARDEN OF THE PLAINS* was commissioned for Canada’s centenary of 1967. Along with brothers John (1908-1964) and Harry (1901-1994) the Adaskins were significant influences on the cultivation of art music in Canada during the postwar period.  [File: adaskin.jpg]  Figure Murray Adaskin  <http://dev.musiccentre.ca/sites/www.musiccentre.ca/files/imagecache/showcase_image/resources/images/RSN_headshot2_62183_adaskin_img.jpg> Selected Works *Sonata For Violin And Piano* (1946)  *Concerto For Violin And Orchestra* (1956)  *Algonquin Symphony* (1957)  *Saskatechwan Legend* (1959)  *Grant, Warden Of The Plains* (1967)  *Of Man And The Universe* (1967)  *Qalala And Nilaula Of The North* (1969)  *There Is My People Sleeping* (1970)  *Nootka Ritual* (1974)  *Duo For Viola And Guitar* (1996) |
| Further reading:  (Canadian Broadcasting Corporation)  (Lazarevich, The Musical Worlds of Frances James and Murray Adaskin)  (Lazarevich and Cathcart, Murray Adaskin: An Annotated Catalogue of His Music: A Unison of Life, Music and the Man)  (MacMillan and Beckwith)  (Murray Adaskin) |