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Friday October 27, 2000 / 8:00 pm

New Music Concerts and The Music Gallery present

The Caput Ensemble of Iceland

A Panorama of Icelandic Music

Church of St. George the Martyr

205 John St. (corner of Stephanie and McCaul)

Programme:

Torrek (1919) **Jón Leifs** (1899-1968)
piano solo

Ristur (1985) **Jón Nordal** (b. 1926)
clarinet, piano

Trio (1974) **Leifur Thórarinnsson** (1934 - 1998)
flute, cello, piano

Trio animato (1993) **Haukur Tómasson** (b. 1960)
clarinet, cello, contrabass

The Elves Accent (1998) **Atli Ingólfsson** (b. 1962)
flute, clarinet, violin, cello, piano

Ego is Emptiness (1997) **Sveinn Lúdvík Björnsson** (b. 1962)
cello (with voice)

Hymni (2000) **Áskell Másson** (b. 1953)
flute, oboe, clarinet, violin, cello, contrabass, piano

New Work (2000) **Thorsteinn Hauksson** (1949)

septet (as above)

Rímnadansar (1931) **Jón Leifs**, arr.(1994) by
Atli Heimir Sveinsson (b.1938) for septet

The Caput Ensemble:

Sif Tulinius, violin
Eydís Franzdóttir, oboe
Daníel Thorsteinsson, piano
Gudni Franzson, clarinet
Kolbeinn Bjarnason, flute
Sigurdur Halldórsson, cello
Valur Pálsson, double-bass

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Programme Notes

The opening concert of New Music Concerts' 2000-2001 30th anniversary season presents Iceland's CAPUT ensemble in their first North American tour. They will offer a panorama of Icelandic music with works dating from 1919 to the present.

CAPUT was founded in 1987 and has since grown to be Iceland's most prominent contemporary chamber ensemble. Their name refers to the Latin word for "head" as well as the expression "kaput." From their beginnings as a quartet, when the group feared they might indeed lose their heads for having the audacity to enter into the risky business of presenting such challenging repertoire, they have grown to a chamber orchestra of 20 players. They have toured extensively in Europe and have recorded several CDs which have brought them international praise for the brilliance and integrity of their performances.

Jón Leifs (1899–1968)

Torrek (1919)

"Torrek" is an obsolete Icelandic word meaning Lament, mostly associated with the great poem "Sonartorrek" that Egill Skallagrímsson (tenth century) wrote in memory of his son. Torrek is one of Leifs' first pieces, probably composed in Leipzig, before he developed his own unique style.

A controversial figure in his own lifetime, Jón Leifs' seminal contribution to Icelandic music was his attempt to integrate elements of native folk music into the Western art music tradition in which he was trained. Jón Leifs was born in Sólheimar in northern Iceland on 1 May 1899, but moved to Reykjavík with his family a year later. As a teenager, he studied piano with local teachers, and performed music by Grieg and Beethoven in public recitals. He journeyed to the Leipzig Conservatory in the fall of 1916, where he studied with pianist Robert Teichmüller and conductor Hermann Scherchen, among others. During his student years Leifs fell in love with a young pianist of Jewish descent, Annie Riethof, and the two were married in June 1921, only days after Leifs graduated from the Conservatory. At first, Leifs had hopes of making a career as a conductor and pianist, and did not intend to concentrate exclusively on composition. Shortly following his graduation, however, Leifs discovered the possibilities of a native style based on Icelandic folk music, and began his career as a composer in earnest.

Leifs continued his conducting career in the twenties, and among the ensembles he directed were the Leipzig Gewandhaus Orchestra and the Hamburg Philharmonic. In 1925-28, Leifs traveled around the Icelandic countryside collecting what then remained of Icelandic folk music, later using the melodies as the basis for his compositions. Leifs continued to live in Germany with his wife and two young daughters, where his works were generally well received. His arrangements of folk songs, including the Icelandic Dances op. 11 (1929) and op. 14b (1931) were especially popular, and were widely performed by salon orchestras.

Leifs regarded his music as an attempt to revive Nordic culture, which he felt had been suppressed ever since Iceland lost its independence to Norway in 1262. Leifs' native style of composition, as well as his ideas of a "Nordic renaissance", was often well received by Nazi ideologues during the early years of the Third Reich. As the decade drew to a close, however, Leifs' career in Germany came to a grinding halt, not least due to the Jewish origins of his wife. Leifs, along with his wife and daughters, finally managed to leave Germany for Sweden in February 1944. Shortly thereafter, Leifs and his wife were divorced, and he returned to Iceland in the summer of 1945. Leifs immediately founded the Icelandic Composers' Association and established the national performing rights

organization, the Icelandic Music Bureau STEF, in 1948.

Leifs' private life was soon beset by crises and traumatic events. On 12 July 1947 his younger daughter, Líf, drowned at age 17 while swimming off the coast of Sweden. During the early fifties, Leifs also spent much time trying to refute accusations that he had cooperated with the Nazis during his years in Germany, to the point where it almost became an obsession. As if these personal setbacks were not enough, Leifs' works were received with indignation and ridicule during this period. Leifs' creativity diminished rapidly as a result: in the years 1950-55 he completed only two new works. Only after his third and final marriage to Thorbjörg Möller in 1956 did Leifs return to his earlier rate of artistic production. More than a decade was to pass from Leifs' death until the gradual re-awakening of interest in his music. It was only with Hilmar Oddson's motion picture *Tears of Stone* (1995), that Leifs' life and work were made accessible to a larger audience. With an ever-increasing number of his compositions available on CD (including a commitment by the Swedish record label BIS to record all of his works), an overall view of Leifs' music is gradually becoming possible.

Jón Nordal (b. 1926)

Ristur (1985)

Jón Nordal was born in 1926. He studied piano and composition at the Reykjavík College of Music and pursued further studies in Zurich with Walter Frey and Willy Burkhard in 1949-51. Later came years of study in Copenhagen, Paris and Rome before he attended the summer course in Darmstadt in 1957. Jón Nordal has made an important contribution to Icelandic musical life as a composer, pianist, teacher and as director of the Reykjavík College of Music from 1957 to 1992. He was one of the founders of *Musica Nova*, a forum for the performance of contemporary music, and as such has helped to introduce contemporary musical currents to younger generations.

Ristur could be translated as "carvings." The title is intended to emphasize the simplicity of the music, as if it had been cut with a knife in wood. It has three untitled movements, each drawing a very clear musical line or image.

Leifur Thórarinnsson (1934–1998)

Trio (1975)

Leifur Thórarinnsson was born in Reykjavík on 13 August 1934, and died on 24 April 1998 at the age of only 63. He began violin studies at an early age, at the Reykjavík College of Music. At the age of twenty Leifur Thórarinnsson left Iceland to pursue further studies in Vienna and Munich in 1954-56, under the supervision of Hans Jelinek, a student of Alban Berg. In 1959 Thórarinnsson travelled to the USA, where he remained off-and-on until 1966. He studied initially with Wallingford Riegger at the Manhattan School of Music, and subsequently in all fields of composition in New York and Tanglewood. His oeuvre includes a number of large, impressive symphonic works, several dozen works of chamber music, and compositions for solo instruments, solo singers and choirs. He wrote popular songs and jazz along with his purely classical concert pieces, and also composed music for over 40 theatrical productions.

Thórarinnsson's intent in his *Trio* for flute, cello and piano was to amalgamate the rigours of total serialism with the rhythmic verve of Charlie Parker. The work was performed widely by the trio of Canadian flutist Robert Aitken, cellist Haflidi Hallgrímsson and pianist Thorkell Sigurbjörnsson. In 1999 CAPUT recorded a memorial album of Thórarinnsson's music on the GM label which was produced by the composer's close friend and mentor, Gunther Schuller, to whom this score was dedicated in 1975.

Haukur Tómasson (b. 1960)

Trio animato (1993)

Haukur Tómasson studied composition in Reykjavík, Cologne, Amsterdam, and in San Diego, California. Among his composition teachers were Thorkell Sigurbjörnsson, Atli Heimir Sveinsson, Ton de Leeuw and Brian Ferneyhough. Mr. Tómasson's music has been performed in Scandinavia, The Netherlands, France, Germany, Poland, Canada, Italy, the Soviet Union and the USA. Haukur Tómasson was nominated for the Nordic Council Music Prize in 1995 for his composition *Spiral*, and in 1998 for his work *Concerto for Violin*, both pieces composed for the CAPUT ensemble. *Trio Animato* is divided into six sections in which the instruments play at creating their own voices in a weaving of sound based on different unison and polyphonic passages.

Atli Ingólfsson (b. 1962)

The Elves, Accent (1998)

Atli Ingólfsson, poet and composer, graduated from the Reykjavík College of Music in 1984 with a B.M. in theory and composition.

In October 1985 he published a book of poetry, and in the same month his quintet for woodwinds received first prize in the Icelandic Radio composition competition for young composers. He graduated with a B.A. degree in philosophy from the University of Iceland in 1986. In 1988 he attended the summer course held by Franco Donatoni at the Accademia Chigiana in Siena, and moved to Paris, where he studied with Gérard Grisey, subsequently working as his assistant. At present he lives in Bologna, dedicating himself exclusively to composition.

The *Elves, Accent* (1996) originated as an arrangement of a solo viola piece entitled *The Elves, other Self*, composed in 1994. During the transcription into the quintet form the material soon took another direction, and at the end the new piece had little more in common with its predecessor than the rhythmic structure of the beginning and part of the harmonic matrix.

Sveinn Lúdvík Björnsson (b. 1962)
Ego is Emptiness (1997)

Sveinn Lúdvík Björnsson studied composition at the Reykjavík College of Music and with various composers abroad, including Witold Lutoslawski. He lives in Reykjavík devoting his time solely to composition. Most of his works are miniatures, very short lyrical pieces written for soloists or small chamber groups. Most of his music has been released on the Bad Taste label in performances by members of the CAPUT ensemble. Björnsson has written in connection with *Ego is Emptiness* that "We are always searching for a haven in our lives and it is this search that creates the suffering... However there is nothing special in my suffering... The truth appears when the inner self is not at odd with the reality and one can begin to sing in harmony with life...."

Jónas Tómasson (b. 1946)
Vetrartré (Winter Trees, 1983)

Jónas Tómasson is a graduate of the Reykjavík College of Music and has studied with Ton de Leeuw in Holland and Brian Ferneyhough and Roger Reynolds in San Diego. Since 1978 he has worked as a composer, conductor and teacher in the small fishing village of Ísafjörður, Iceland. This situation has stimulated him to write for the occasions, the musicians, and the ensembles existing around him. Tómasson composed *Winter Trees* in the course of observing a tree in his garden. The trees in Ísafjörður are few, small and bent by the wind. The four movements of the piece are: Good Trees, Sad Trees, Crazy Trees and Silent.

Áskell Másson (b. 1953)
Ymni (2000)

Áskell Másson (b. 1953) began his musical studies on clarinet in Reykjavík and later studied percussion under the eminent English pedagogue, James Blades. From 1973-75 he worked as a composer and percussionist of the Ballet of the National Theatre in Iceland and 1978-83 he was a producer at the Music Department of the Iceland State Radio, after which he has devoted his time exclusively to composition. He has worked in Copenhagen, Stockholm, London and Paris, collaborating with soloists like Gert Mortensen, Roger Woodward, Benny Sluchin, Evelyn Glennie and Christian Lindberg. In addition to concert music, he has composed music to numerous plays and films as well as television. *Ymni* was written for Caput last spring on the Danish Island of Fyn. It is a meditation on a well known folk-song, *Kvöldá tekur* (The Evening Is Coming).

Thorsteinn Hauksson (b. 1949)
Sextet (2000)

Thorsteinn Hauksson studied at the University of Illinois and at Stanford University following his training as a pianist and composer at the Reykjavík College of Music, where he has taught composition and computer music since 1985. Among his awards are a Fulbright Scholarship, Stanford University Fellowship, State Fellowships from France and Poland, a Creative Arts Fellowship from the University of Illinois, and most recently a three year Icelandic government stipend. Hauksson's new *Sextet* is dedicated to Native Americans and is composed in three movements. It was commissioned by CAPUT for this tour with the assistance of the Leifur Eiriksson Millennium Commission of Iceland.

Jón Leifs
Rímnadansar (1931)
arranged for septet by Atli Heimir Sveinsson (b. 1938)

The Icelandic "Rímur" are Medieval epic poems, typically chanted in irregular meters, or sung by two singers in parallel fifths. Jón Leifs emulated their style in this danceable, lively selection. Atli Heimir Sveinsson first arranged *Rímnadansar* for quintet for a

CAPUT concert in Wigmore Hall, London, and has made this new arrangement for septet for the ensemble's Canadian tour.

Atli Heimir Sveinsson, a student of several eminent European composers including B.A. Zimmermann, Stockhausen, Pousseur and G. M. Koenig, founded the composition class at the Reykjavík College of Music, where his students have included Atli Ingólfsson, Haukur Tómasson, Thorsteinn Hauksson, Kjartan Ólafsson and Helgi Pétursson. In 1976 Sveinsson was awarded the Nordic Music Prize for his Flute Concerto, composed in 1973 for Robert Aitken. Since 1992 Sveinsson has received a lifetime honorary salary from the Icelandic Parliament.

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Wednesday November 8-26, 2000

New Music Concerts presents

When It Rains

Interactive computer/mechanical sound sculpture installation

Gallery one2one 326 Carlaw Ave. Suite 121

Opening Reception* Wednesday November 8, 4-9 pm

Programme:

When It Rains* (2000) Gordon Monahan

(*World premiere - Music Canada Musique 2000 commission)

Gallery Hours Thursday - Sunday 2-7 pm and by appointment

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New Music Concerts presents WHEN IT RAINS

an interactive-automated-sound-sculpture-environment by Canadian artist Gordon Monahan, consisting of a set of home-made sound-making instruments, at Gallery one2one (326 Carlaw Avenue) from November 9 to 26, 2000. Admission is free.

Pre-programmed musical sequences play on an ensemble of kinetic sound sculptures. These sequences are triggered by data input from audience members. The data is processed through a computerized-random-decision-making-process that determines which sequences are played and how many sequences are layered upon each other.

At the centre of the kinetic instruments are two "Tilting Instruments" that consist of metal tubes in which ball bearings roll up and down, as in a "rainstick" (a traditional South American instrument). The rolling of ball bearings inside the metal tubes is indeterminately controlled by the dripping of water out of the water bags that are in balanced suspension from the end of each tube. The drips fall on amplified percussive instruments (metal and wood based objects) in rhythmic patterns; the choice of patterns is determined by the interactive MIDI-data received by the computer. An element of suspense arises as we await the tilting actions, and as with a scale, the tilting instruments symbolize comparative processes.

"If we assume the Cagean stance that music exists in nature, then we assume that music has always existed in nature, and therefore music predates civilization. When It Rains imposes technological control over these natural, musical, prehistoric sounds, in order to question our assumptions of what music is and where it comes from." -- Gordon Monahan

Gordon Monahan is a Canadian artist now living in Germany. His works for piano, loudspeakers, video, kinetic sculpture, and computer-controlled sound environments span various genres from avant-garde concert music to multi-media installation and sound art. As a composer and sound artist, he juxtaposes the quantitative and qualitative aspects of natural acoustical phenomena with elements of media technology, environment, architecture, popular culture, and live performance.

Gallery Hours: Thursday - Sunday 2-7 PM and by appointment **When It Rains** was commissioned by Music Canada Musique 2000

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Saturday November 11, 2000 / 8:00 pm

New Music Concerts presents

l'Ensemble contemporain de Montréal

Véronique Lacroix, director

Generation 2000

New chamber works by five young Canadians

Massey Hall New Music Festival

178 Victoria Street at Shuter

Programme:

Four Pieces about Water ** (2000) Emily Doolittle

À l'Ombre d'un murmure ** (2000) Jean-François Laporte

Orion's Quill ** (2000) Rose Bolton

Flux ** (2000) Gordon Fitzell

HWY 2 ** (2000) Andriy Talpash

(the ECM ensemble: fl, ob, cl, hrn, bssn, vln, vlc, bass, piano)

** : commissioned by ECM for their national tour

Catalogue de bombes occidentales (2000) André Ristic

presentation of the 2000 Jules Leger prize for chamber music

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ENSEMBLE CONTEMPORAIN DE MONTREAL

Founded in 1987, the Ensemble contemporain de Montréal is dedicated to the creation of new Canadian music, commissioning and performing new works as well as providing composers with a forum to explore and refine their art.

Since its inception, the ECM has premiered over 75 compositions; more than sixty of them have been written by Canadian composers.

The ECM has toured regionally since 1994, undertaking its first national tour in 2000, and participates in cultural exchanges with such cities as Kiev (1999), Winnipeg (1997) and Barcelona (1993). The ensemble has performed at the Festival International de musique actuelle de Victoriaville (1994), at Quebec City's Musiques au présent Festival (2000) and at the Massey Hall New Music Festival in Toronto (2000).

The ECM can be heard on five CDs and its concert performances are frequently broadcasted on Radio-Canada's chaîne culturelle. Through its collaboration with a number of organizations and its residency at the Conservatoire de musique du Québec à Montréal, the ECM has created unique synergies in the field of new music in Canada and contributes to the exploration of new musical territories.

VÉRONIQUE LACROIX

Conductor and Artistic Director

Upon completion of her studies at the Conservatoire de musique du Québec à Montréal in 1988, Véronique Lacroix was awarded a number of distinctions, including a prize for orchestral conducting. Between 1987 and 1996, she served as the artistic director of several orchestras and ensembles in Quebec and of the Scarborough Philharmonic in Ontario, Canada. With the Ensemble contemporain de Montréal (ECM), which she founded in 1987, she has conducted premiere performances of over 80 works. She also regularly performs as guest conductor with a number of orchestras and contemporary ensembles in Canada and abroad (Ukraine, Spain). Recipient of the Heinz Unger Award given by the Canada Council for the Arts in 1994, Véronique Lacroix is dedicated to bringing new music to a wide audience. Her performances often mix classical and contemporary works and different artistic disciplines. Since 1995, Véronique Lacroix teaches the contemporary music performance class at the Conservatoire de musique du Québec à Montréal, where the Ensemble contemporain de Montréal is in residence.

JEAN-FRANÇOIS LAPORTE

After Central Africa, civil engineering and two years in a lab, Jean-François Laporte starts studying composition at the University of Montreal in 1995 with Marcelle Deschênes. Since 1998, he has been experimenting, inventing, making instruments and building sound installations he has designed. His works have been commissioned by several Montreal ensembles and music organizations, and he has received numerous grants from the Conseil des arts et des lettres du Québec and the Canada Arts Council. Although quite young, he has already obtained many prizes and his repertoire features close to 40 experimental and electroacoustic instrumental compositions. He is director of Totem Contemporain, ensemble he founded in 1995. An intuitive more than cerebral creator, Jean-François learns about music through actual experimentation on sound material and feels the need to use multiple languages to express himself. Very singular ensemble structures, a determined exploration of "timbral" music and frequent use of invented instruments are his musical trademark.

à l'Ombre d'un murmure (Within the Shadow's Whisper)

(flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass)

à l'Ombre d'un murmure is a work that explores mainstream musical instruments in a special way. My research has led me to investigate sound in its natural manifestation and to value its primordial essence. This work, which features a process of micro-transformations, uses the intrinsic qualities of sound and aims to catch the public's attention by inviting it to venture on grounds wherein the ear is solicited in the capturing of a variety of subtle timbres.

The performer of this type of music must constantly apprehend sound in order to confer to it the progression it requires, a process that presents challenges of control but which nonetheless lies at the very root of the work. At times sensual, at times enigmatic, the element of sound is here revealed in all its glories. à l'Ombre d'un murmure is no less than an invitation to the heart of that which constitutes the essence of sound, wherein the listener is asked to surrender to its fundamental nature.

This work was commissioned by the Ensemble contemporain de Montréal with the support of the Conseil des arts et des lettres du Québec..

GORDON FITZELL

Born in Portage la Prairie, Manitoba in 1968, Gordon Fitzell is currently completing a doctorate in composition and theory at the University of British Columbia. In addition to these studies, he has attended several composition workshops, including the Darmstadt Internationale Ferienkurse für Neue Musik, in June in Buffalo, the Yale Summer School of Music, the Arraymusic Young Composers' Workshop, and a residency at the Banff Centre for the Arts.

Fitzell's music has earned him several awards, including First Prize in the Electroacoustic Music category at the 13th CBC Radio National Competition for Young Composers (1999). He has also received prizes at the SOCAN Awards for Young Composers and the Vancouver International New Music Festival Emerging Composers' Competition. Earlier this year, two of his works were performed at Darmstadt 2000 in Germany. Fitzell is currently completing a commission from The Cincinnati-based ensemble, eighth blackbird.

Flux

(flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass)

"The degree of information is greatest when at every moment of a musical flow the momentum of surprise is greatest But this means that the experiential time is in a state of flux, constantly and unexpectedly changing." - Karlheinz Stockhausen

Flux was commissioned through the Music Section of the Canada Council for the Arts by the Ensemble contemporain de Montréal for GENERATION 2000. Fitzell's participation in the project was made possible through a Professional Development Grant from the Manitoba Arts Council.

Gordon Fitzell

ROSE BOLTON

Rose Bolton holds a Master of Music (Composition) from McGill University. Her teachers have included composers Denys Bouliane, John Rea, Alexina Louie, Peter Paul Koprowski and Jack Behrens. She earned her Bachelor of Music at the University of Western Ontario. Ms. Bolton has received several awards, including the H.C. Aitken prize of the 1995 New Music Concerts' young composers' competition and two prizes in the 1999 SOCAN awards for young composers. She has received commissions from Continuum Contemporary Music, Arraymusic, and the Canadian Electronic Ensemble. She has participated in several workshops, including the Domaine Forget New Music Symposium hosted by Montreal's Nouvel Ensemble Moderne, and the International Young Composers Meeting in Apeldoorn, hosted by Louis Andriessen and the Ensemble de Ereprijs. This coming concert season, she will be featured in a concert in Toronto's New Music Concerts series. Her works, for both electronic and acoustic media, have been performed at numerous concerts throughout Ontario, Quebec and the Netherlands. After being appointed as composer in residence for the Canadian Electronic Ensemble for the 1996-97 concert season, she has now become a regular member of the ensemble. In addition to her activities as a composer, Ms. Bolton performs regularly as a Celtic fiddler.

Orion's Quilt

(flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass)

Orion's Quilt is named after a very eccentric handmade quilt made by my mother. Applied to the quilt in the form of beads, furs, and embroidery are many constellations from the night sky and the Milky Way. The piece was inspired by the imagery and emotions conjured from the northern Ontario sky in its various states, such as the starry night, dawn, dusk and day.

The material in the piece is derived from a four note chord (in ascending order: B, D, E, G), which is especially significant to me; partly because its symmetry evokes images of the still waters of a lake at dawn or dusk, where the sky is mirrored in the water. The consonant nature of the chord seems to reflect the state of inward contemplation and repose, the mood that I have usually been in when watching the northern sunrise and sunset.

Rose Bolton

ANDRIY TALPASH

Andriy Talpash received a Bachelor of Music degree at the University of Alberta, Edmonton, with a double concentration in saxophone performance and composition. There he studied piano with Marek Jablonski, saxophone with William Street, composition with Malcolm Forsyth and Howard Bashaw, while also studying conducting with Maestro Volodymyr Kolesnyk. He composed music for several theater works, ensembles and soloists, and participated in choirs, chamber ensembles and saxophone quartets. After studying composition with Brian Cherney at McGill University, Montréal, he completed a Master of Music degree in 1999. Commissioned by the Ensemble contemporain de Montréal (ECM), and also funded by the Conseil des arts et des lettres du Québec, his piece defunkit was performed in Montreal in July 2000 at the World Saxophone Congress. He was also chosen to participate in the ECM's GENERATION 2000 project, again with funding from the Conseil des arts et des lettres du Québec. In 1999, his composition Queezinart-hocket in a blender won first prize in the SOCAN Young Composers Competition, orchestral category. Andriy received the Herbert A. Morse Scholarship upon entrance into the Doctoral program at McGill University, and is currently in his second year of the Doctor of Music degree in composition.

HWY 2

(flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass)

It is easier, and often more exciting, to travel down HWY 2 with disguised intentions, purposeful wandering, and without designated nor well-defined signs. Although the road is designed with the intention of eventual arrival, it is often that the unplanned side-trips and stops provide an overall balance to the trip. Also, HWY 2 relies on the interdependencies of the two large hubs it connects. The two are sometimes in rivalrous competition, and are sometimes united to work together for mutual advantage.

Andriy Talpash

EMILY DOOLITTLE

Born in Halifax, Nova Scotia in 1972, Emily Doolittle began studying piano at age 6 and oboe at age 11. In 1995 she completed a Bachelors Degree in composition at Dalhousie University, where her principal teacher was Dennis Farrell. She received her Masters Degree in composition from Indiana University, where she studied with Don Freund and taught undergraduate music theory. In 1997 and 98 she studied with Louis Andriessen in Amsterdam on a Fulbright Scholarship. Since 1999, she has been a doctoral student at Princeton University, where she studies with Steve Mackey, Barbara White, Paul Lansky, and Peter Westergaard. For the past eight years she has been a participant in R. Murray Schafer's collaborative composition project *And Wolf Shall Inherit the Moon*. She has also worked as an organizer of the student programs at Scotia Festival of Music (1994-97) and the American Conservatory at Fontainebleau (1996-present), and was a founding and organizing member of Concert I t/m IV composers collective and concert series in Amsterdam.

four pieces about water

(flute, clarinet, bassoon, horn, trombone, piano, violin, cello, double bass)

I. running water

II. salt water

III. frozen water

IV. rain water

When it was suggested that we might wish to make our compositions for Ensemble Contemporain de Montreal somehow reflect the region from which we come, I thought immediately of writing a piece about water, something of which we have plenty of in the Maritimes! The problem then was not to figure out how to stretch the idea of water over ten minutes, but rather to choose which few of the many types of water we experience to depict in such a short time. I was given hope that the four movements are indeed evocative when, working on the fourth movement, rain water, in my grandfather's living room, my grandfather walked in and asked "is that music supposed to sound like rain?".

Emily Doolittle

ANDRÉ RISTIC

André Ristic has studied in Quebec, Montreal and elsewhere; he divides his time between, on one hand, working as a pianist for the Trio Fibonacci and the Ensemble contemporain de Montréal and, on the other hand, working on a composition based on the stylistic ambiguity of western music. A. R. spends half of his time working until he is exhausted and the other half spending the money he has earned abroad, where he pursues his interest in traditional and popular folk music.

Catalogue de bombes occidentales

This piece was composed between the years 1999 and 2000 at the request of the Ensemble contemporain de Montréal, and was premiered in Quebec City on May 5th 2000.

The main idea is a parabolic curve graphically describing the trajectory of a projectile.

This curve is analyzed in detail throughout the piece and is the basis for the formation of much of the musical material. It is the use of silence that confers a general sense of structure: it brings to mind consumer catalogues in which one finds similar objects classified by family in different models, separated by empty spaces.

The general traumatizing character that is found in this work is connected to the circumstances which surround its composition. During the year 1999, the composer of this piece experienced a certain degree of disgust for the so-called "civilized world" (ironically named The Free World). Having but few possibilities to react, in a society where the public debate concerns the number of factories in the Third World instead of the rights of the inhabitants of these places, the composer reinvents or rather distorts reality in a fashion that allows "the true world" to be reflected.

The catalogue of our weapons contains more than a list of our destructive military tools; more precisely, our reality is inhabited with "bombs" that we regularly watch explode: injustice, false values, intolerance of religious groups, political corruption; there are so

many examples that it makes one dizzy.....

Catalogue de bombes occidentales (A Catalogue of Western Bombs) contains a collection of horrifying accounts intermingled with objects and realities that camouflage "the true problem". At the end of the work, the suggestion of sleep offers the only solution, and as everything sleeps, the world becomes suddenly endurable, within the space of dream.

This piece is based on the texts of Serge Murphy ("Donne ton jus au pauvre", 1998), which are groups of verses disrupting reality at various levels of perception.

The work is dedicated to no one (who would want a load of explosive shells?!), but the fruits of my work are offered in homage to Bhutan. The composition of this piece was made possible thanks to a grant from the Conseil des Arts et Lettres du Québec.

André Ristic

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Friday November 17, 2000 / 8:00 pm

New Music Concerts presents

Winter Diary

Radiophonic soundscape composition

R. Murray Schafer in collaboration with **Claude Schryer**

Gallery one2one 326 Carlaw Ave. Suite 121

Introduced by R.Murray Schafer

On Friday November 17 at 8:00 renowned Canadian composer R. Murray Schafer will discuss and present his radiophonic soundscape composition Winter Diary at Gallery one2one, 326 Carlaw Ave., Suite 121.

Commissioned by the Studio Akustischer Kunst of the West German Radio (WDR), the award-winning Winter Diary is an aural depiction of the winter landscape in Manitoba. This hour-long work was realized with the technical assistance of Claude Schryer in 1997. The presentation will be followed by a reception for Mr. Schafer. Admission is free, but reservations are required: 416 961-9594.

Please note that Gallery one2one will be open from 2:00 and Gordon Monahan's installation When It Rains will be in operation preceding the presentation of Winter Diary.

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Thursday December 7 through Sunday 10, 2000

Thursday to Friday @ 8:00 pm / Sunday matinée @ 3:00 pm

New Music Concerts and The Music Gallery present

~infoweaver

An interactive multi-media music theatre work
Robert Gill Theatre, 214 College Street, 3rd floor

Programme:

~infoweaver * (2000) by **Kristi Allik** and **Robert Mulder** (Canada)

(*World premiere - Canada Council Millennium Fund commission)

The home page of Kristi Allik and Robert Mulder:
<http://www3.sympatico.ca/robmulder/>

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Programme notes by Robert C F Mulder & Kristi Allik

~infoweaver is a tribute to our grandparents who have given us so much and to whom we owe so much of ourselves, our experiences and our perception of ourselves and the world. The key sources of inspiration came from Allik's grandfather's journal, which she translated to English in the 1998-99 year and stories about Mulder's paternal grandmother Anna Meijer who died in 1944.

~infoweaver emerges from the principle that each individual - human being - is a unique entity, with his/her own memories, and associations. It is this individual which we want to celebrate - in this case our own humanity with its related memories.

As a composition and work of art ~infoweaver tries to make sense of our collective memories, experiences, and associations through various connections made through our past, present and to some extent, our future. Thus, ~infoweaver is about the accumulation of experiences of many generations including our ancestors in Europe as well as ourselves.~infoweaver takes the audience through a journey of past, present and future landscapes. The past focuses on memories of our grandparents in Europe and may be seen as a genesis for the parts to come.

The first section of ~infoweaver, 'Songs for Anna', deals with the European aspect of our heritage, focusing on our grandparents. Musically, this section is in fact a composition for percussion and percussion like instruments.

The second section, 'Ecotonal Landscapes' deals with the present, namely, our experiences as Canadians experiencing the Canadian landscape (i.e., intellectual and emotional as well as the physical landscape). This section features spectacular vistas of Canadian landscape accompanied by appropriate music.

The third section, 'Memories of Things to Be' portrays a vision - ours and humanity's in general - of the future. This section is necessarily somewhat fragmented and hazy, since the future itself to us is rather indistinct. Some of the elements include: panoramas of urban settings, scenes from War ridden Europe juxtaposed with present day Europe in the fragments of "natural" landscapes projected into the future and aspects of cyber-life such as computer viruses and cyber-landscapes.

~infoweaver ends as it began: quietly, in black and white, with just the ringing of a bell. Thus the composition (and, it is suggested, humanity) has come full circle: the past has become the present and the future has become the past.

A fitting end quote might be an excerpt from the lyrics of Guillaume de Machut's rondeau, "Ma fin est mon commencement et mon commencement est ma fin".

technology used in staging

Early in 1998 Allik and Mulder designed a performance system that would allow them to create develop and stage live digital media works in real-time performance. Much of these early specifications are implemented in this version of ~infoweaver. The rapid development of new hardware and software technology has created affordable possibilities for creative expression that was unheard of just a year ago. ~infoweaver makes use of these new technologies by creating a continuously malleable work by digital means.

Currently the work has a variable duration of about 140 minutes.

Staging, Sound:

The sound in ~infoweaver is a continuous texture that comes from six high quality speakers placed in a 360° circle around the audience. A centrally positioned sub woofer complements the low part of the frequency spectrum. The sound comes from various sources that are

mixed down to six channels by means of an on-stage mixer. These sound sources are:

- a) A Digidesign AudioMedia III sound card in the Mac
- b) The internal CD-player of the Macintosh
- c) Two MIDI controlled Digidesign Sample Cell samplers
- d) MIDI Controlled E-mu ESI 4000 sampler
- e) MIDI controlled Korg Wavestation A/D
- f) Two internal CD Players of the Dell.

The soundscape is initiated and controlled during the performance with patches created in Cycling74's MAX and MSP software.

Staging, Image:

The projected image in ~infoweaver is designed for a high resolution 1024x768 image in uncompressed 32 bit format. These images make extensive use of the alpha channel properties of the image. The resulting high-resolution image is projected with a 4700 lumen video projector onto a 4 meter screen.

Images are controlled and manipulated in real-time with a master program written in Macromedia Authorware using various "Xtras" to control the image properties, CD players, MIDI in the Mac, QTVR movies, MPEG movies etc. Many of the graphic components make use of OpenGL mapping to the 32Mb S3 video card of the Dell. QTVR and movie files are loaded/streamed in real-time from a 18Gb 15k RPM Cheetah SCSI harddrive

Images, movies and sounds are initiated and controlled by means of a Wacom graphics tablet that holds the "score" for various movements of the work.

compositional issues

~infoweaver uses computer-generated visuals and electro-acoustic music, both initiated and manipulated in real-time. During the staging of the work, a system of networked computers gives two onstage performers access to various music and visual components. Interaction with these music and image components occurs via various hardware and software interfaces including the projected image itself. Many of the permutations of this piece involve chance or semi randomized operations in which a number of visual and sound elements are called up in a uniquely new order. While the emphasis in respect to both the music and the visuals is on immediacy, an important aspect of the work as a whole is the use of extended periods of silence and a subsequent dilation of the perceived passage of memories, time and space. The visuals are projected on a large screen in a 32bit RGB hi-resolution format, directly from the computer. Various CD-players, synthesizers & computer software generate sound in six channels that is played back via a seven-speaker surround sound system.

The first section of the work is a composition for percussion instruments, computer music, and slowly sequenced black-and-white images. It begins very quietly, with just the tiny sound of the bell, which is echoed by a similar computer-generated sound. Gradually the music acquires a somewhat thicker and more complex texture. Throughout this section the image is an interactive interface; imagery initiated by the sound is superimposed on the main image, where it becomes a short-lived part of the composition. Most images in this section are created by means of fractal graphics software. Creating images this way is more akin to gardening than painting. Images are "bred" by careful manipulation of fractal parent/child formulae.

In the following section, the sounds have a more textural and haunting quality; the system or the performers can initiate several iterations of the same music/visual component or passage. The new sounds are introduced gradually, initially with relatively long spaces in between. Eventually the discrete sounds give way to a musical continuum, consisting of four separate layers that are triggered according to the existing visual imagery. Images in this section consist of multi-layered composite panoramas compounded from photographs; many of these panoramas can be manipulated through 360° of the visual field. Other visual objects such as the synthetic "interactive" rocks are created by means of Quaternion and Cogiternion fractal generation.

The last section of the work starts with a rather pastoral sound and gradually develops into a more fragmented and darker vision of the

future. Musically this section is a slightly humorous, quasi-sinister reflection on computers, and urban living. Sound sources for this music are derived from video games, sounds of machinery and from various computer commands and error messages; towards the end of this section, these same messages are used to create a computer "fuguetta", celebrating in musical form our multifaceted relationship with our cyber helpmates. The section ends with a mantra-type chant, using the quasi-Latin nonsense passage which most people in the digital publishing/graphics and general computer industry are familiar with: '...Dolor lorem ipsum sit amet...' The interpretation of the significance of this passage is left to the listener: is this a prayer of solemn thanksgiving?

Is this an awe inspired homily to the god of technology? Or is this a fearful plea for mercy? Finally, at the very end, quiet bell sounds, similar to the beginning of ~infoweaver, return.

This section makes extensive use of the layering of multiple QTVR (QuickTime Virtual Reality) 360° panoramas of subjects that, when encountered during the past six years, seemed to call for inclusion in this initially frenzied and collage-like section. Often certain aspects of the "look" of a site instill very precise but no doubt personal memories. Others such as the billboard that frames the remnants of Hitler's bunker in Berlin invokes an immensely strong but unfocussed emotion, which will be commonto most of us and is included for that purpose.

The work culminates with a panorama that contains remnants of various constituents of the work, presenting core encounters in the piece as an archeological timeline.

acknowledgements:

The creation of ~infoweaver was generously supported by:

- Queen's University, Kingston, Ontario.
- Canada Council for the Arts Millennium Fund.
- Robert Aitken, New Music Concerts, Toronto, Canada.
- Dr. H. F. Mulder. Hengelo, The Netherlands.
- Mrs. E. Allik, Toronto, Canada.
- Mr. A. Tindale, Kingston, Canada.
- Mr. W. Mulder, Den Haag, The Netherlands.

History of ~infoweaver:

The work was commissioned by New Music Concerts of Toronto in 1998/1999 and funded by a commissioning grant from the Canada Council for the Arts Millennium Fund.

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Sunday March 4, 2001 / 8:00 pm

New Music Concerts presents

Charles Wuorinen

a portrait

Celebrating one of America's most accomplished composers

Glenn Gould Studio, 250 Front St. West

New Music Concerts Ensemble

Charles Wuorinen, conductor

Robert Aitken, flute Jerry Johnson, trombone
James Avery, pianist and conductor

Illuminating Introduction with Charles Wuorinen at 7:15

Programme:

Lepton *** (1998) **Charles Wuorinen**
(piano, harp, celeste)

Piece in Two Parts (1960) **Stefan Wolpe**
Robert Aitken, flute; James Avery, piano

Trombone Trio *** (1985) **Charles Wuorinen**
Jerry Johnson, trombone, Trevor Tureski, percussion, James Avery, piano

Free and Easy Wanderer *** (1998) **Peter Lieberon**
New Music Concerts Ensemble (James Avery, conductor)

The River of Light *** (1996) **Charles Wuorinen**
New Music Concerts Ensemble, Charles Wuorinen, conductor

*** *Canadian premiere*

Friday March 2 at 10:00 a.m.

The Music and Ideas of Charles Wuorinen

Glenn Gould Professional School
Room M308, The Royal Conservatory of Music
273 Bloor St. West (at Bedford)

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Composer, conductor, pianist and teacher **Charles Wuorinen** was born in New York City on June 9, 1938. Wuorinen began composing at age five, even before starting piano lessons (at age 6). He is a graduate of Columbia University where he completed a B. A. degree in 1961, and an M. A. in 1963. During his graduate studies Wuorinen and his colleagues Harvey Sollberger and Nicolas Roussakis co-founded the Group for Contemporary Music. With a mandate similar to that of our own New Music Concerts, they have premiered and commissioned expert performances of hundreds of works over the decades and served as a model for subsequent organisations. Mr. Wuorinen's appearances as a conductor include orchestral engagements with the Cleveland Orchestra, Chicago Symphony, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, and the American Composers Orchestra. He has served on the faculties of Columbia, Princeton, and Yale Universities, the University of Iowa, University of California (San Diego), Manhattan School of Music, New England Conservatory, State University of New York at Buffalo, and is presently Professor of Composition at Rutgers University.

In conversation with Joan Peyser in 1997, Wuorinen described his compositional method as "Schoenbergian to some extent, and also very much indebted to [Milton] Babbitt and [Elliott] Carter and to some extent-more aesthetically than methodically-to [Stefan] Wolpe." Of special significance for him are the late "tonal-punning twelve-tone pieces" of Igor Stravinsky. Eastern influences-Indian, Japanese, Chinese and Arabic music-have been prominent sources of inspiration. Benoit Mandelbrot's pioneering work in the field of Fractal geometry has played a crucial role in several of his most recent works. Wuorinen has written more than 200 compositions to date. His newest works include Symphony Seven commissioned by four American orchestras, a trilogy of orchestral scores for the New York City Ballet, a Piano Quintet for Ursula Oppens, and a Percussion Quartet. He has recently completed work on Haroun and the Sea

of Stories, an opera based on a novel of Salman Rushdie with the poet James Fenton and the director Mark Lamos.

Pianist and conductor **James Avery** is a native of Hutchinson, Kansas. He holds degrees in piano and conducting from the University of Kansas and Indiana University and is a winner of the International Gaudeamus Competition for Interpreters of Contemporary Music. Since 1980 he has served as Professor of Piano at the Hochschule für Musik in Freiburg, Germany and was visiting professor at the Eastman School of Music in Rochester, N.Y. from 1986–88. He is a founding member and artistic director of Ensemble SurPlus.

Mr. Avery will be joined by NMC artistic director Robert Aitken in a performance of Stefan Wolpe's **Piece in Two Parts** (1960) for flute and piano. Wolpe, who once likened the effect of this composition as evoking "birds flying through fire," had said of his work, "The two instruments create a canvas of autonomous sound that is filled, emptied, raced across, moved over, fragmented, 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 merely one of instrumental agility, but more so a virtuosity of rapid transformation."

Stefan Wolpe was born in Berlin on 25 August 25, 1902 and died in New York City on April 4, 1972. He began the study of music at the age of 15, attending the Berlin Conservatory and the Hochschule für Musik as well as receiving private instruction from Ferruccio Busoni. While still a student he became involved with the Berlin dada movement and the socialist Novembergruppe. He often travelled to Weimar in these years to attend lectures at the Bauhaus school of design.

By the time Hitler rose to power in 1933 Wolpe had distinguished himself by conducting at socialist demonstrations and rallies, for which he composed a number of proletarian songs and choruses as well as cantatas, a chamber opera and an oratorio. Wolpe fled Berlin in March of that year, eventually making his way to Jerusalem the following year after a sojourn in Vienna to study privately with Anton Webern.

While resident in Palestine Wolpe refined his approach to the serial method he had learned from Webern. In works such as his 1936 compositions, *Duo in Hexachord* and *Four Studies on Basic Rows* he demonstrated an alternative to Schoenberg's strictly atonal hierarchy of "twelve notes related only to one another" by lingering over, favouring and savouring the quality of certain intervals and allowing their special characteristics to determine the architecture of his works. For Wolpe the serial procedure was as valid for a collection of seven diatonic or eight octotonic notes as it was for the the dodecaphonic twelve.

In 1938 Wolpe joined the exodus of European composers who moved to America. For the next three decades he taught at universities in Pennsylvania, North Carolina and New Jersey in addition to teaching privately from his home in New York City where his influence was felt by a generation of American composers that included Morton Feldman, David Tudor, Ralph Shapey and Charles Wuorinen.

Peter Lieberson was born in New York City in 1946 and now lives in Halifax, Nova Scotia. He is the son of the late Goddard Lieberson, former president of Columbia Records, and the ballerina Vera Zorina. Lieberson's principal teachers in composition were Milton Babbitt, Charles Wuorinen, Donald Martino, and Martin Boykan. After completing musical studies at Columbia University, he left New York City in 1976 for Boulder, Colorado to continue his studies with Chogyam Trungpa, a Tibetan Vajrayana Buddhist master he met in 1974. Lieberson then moved to Boston to direct Shambhala Training, a meditation and cultural program. During this period he also attended Brandeis University and received his Ph.D. degree. From 1984 to 1988 he taught at Harvard University, then became international director of Shambhala Training in Halifax. Since 1994 he has devoted his time exclusively to composition. Lieberson's Toronto performances include Steven Dann's premiere of his *Viola Concerto* in 1993 and last season's performance of *The Six Realms*, a cello concerto for Yo-Yo Ma and the Toronto Symphony. This season Peter Serkin and the TSO performed his piano concerto, *The Red Garuda*.

The title **Free and Easy Wanderer** was suggested by a friend and is, according to the composer, "a loose translation of a Chinese herbal mixture I was taking at the time. I thought, 'why not?' and in fact began composing in the spirit of these words. {It} is a short piece and I based it on the simplest of ideas: an opening chord in the piano and bells which provided the intervallic and harmonic stuff of the piece, and a motif in the clarinet which generated rhythmic impetus. Phrases and sections of the music arise and dissolve with transformations of the chord and the motif. 'Free' and 'Easy' suggested to me the qualities of water: water will flow in the most casual, sparkling way in a brook, or it can swiftly rage forward in rapids, quickly coming to rest again in the next section of the river. Water 'wanders' as a river winds through the countryside, yet it carves its way through the landscape in a definite pattern." *Free and Easy Wanderer* is dedicated to Oliver Knussen and was commissioned by the Aldeburgh Festival and the London Sinfonietta with the assistance of the Musical Explorations Society. It will be conducted by Mr. James Avery.

Three of Mr. Wuorinen's compositions will receive their Canadian premieres. Wuorinen's **Trombone Trio** - for Trombone, Mallet Instruments (Marimba and Vibraphone) and Piano - was written between June 1 and July 22, 1985. It was commissioned by the

trombonist Ronald Borrer, to whom it is dedicated, for performance with the New York new music ensemble, Parnassus. Cast in the form of a single movement, the work is 8 minutes long. Certain time lengths in the piece are reflective of the proportion known as the Golden Section. Trombonist Jerry Johnson will be the featured soloist in the work.

Lepton (1998) for celesta, harp and piano is dedicated to James Avery, who commissioned the work with the assistance of the Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg for Ensemble SurPlus. Mr. Avery will be joined by harpist Erica Goodman with David Swan performing the celesta. Apart from being the name of one of Mr. Wuorinen's cats, the title of the work refers to a group of electrically charged subatomic particles that include the electron, muon and tau. There are three types of charged lepton and three types of neutral lepton, together with six related anti-Leptons. An analogy may be formed between these twelve entities and the pair of complementary hexachords which, through the process of inversion, form the twelve intervals of the chromatic scale.

In 1987, Wuorinen was invited by the dancer and choreographer Jean Pierre Bonnefoux to compose a work for the New York City Ballet. The result was the cello concerto, FIVE, written for the redoubtable Fred Sherry, a longtime friend and stalwart champion. The score attracted the attention of Peter Martins, the Ballet's director, who immediately commissioned a second ballet, Delight of the Muses (1991), and ultimately a series of three ballets to be performed over the course of a single evening. This latest request inspired Wuorinen's Dante Trilogy, consisting of The Mission of Virgil (1994), The Great Procession (1995), and The River of Light, (1996), based on episodes from the Divine Comedy.

Mr. Wuorinen has described **The River of Light** as containing "a network of references and allusions to the Divine Comedy of Dante, in the present case, the Paradiso. I describe the relation of the score to its poetic stimulus the way I have because the music is in no sense narrative, indeed hardly even referential at all. Rather, the exterior structure of the piece is reflective of aspects of Dante's cosmology, and on a more mundane level of his versification technique. And of course it is suffused with my response to the extraordinary beauties of the poem itself, and what it means to convey." Mr. Wuorinen will conduct the NMC ensemble in the Canadian premiere of this substantial work for 13 players.

the official Charles Wuorinen website:

<http://www.charleswuorinen.com/>

Biography of Peter Lieberon:

http://www.schirmer.com/composers/lieberon_bio.html

The Stefan Wolpe Society:

<http://www.wolpe.org/>

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Saturday April 28, 2001 / 8:00 pm

New Music Concerts presents

Isabelle Panneton

a portrait

presented in association with Two New Hours

Glenn Gould Studio, 250 Front St. West

New Music Concerts Ensemble

Robert Aitken, conductor

Illuminating Introduction with Isabelle Panneton at 7:15

Programme:

Versants (1996, rev. 2000) · [9'] **Isabelle Panneton** (b. 1955)

for flute, oboe, clarinet, horn, percussion, piano and strings
NMC ensemble conducted by Robert Aitken
(first performance of the revised version)

Sur ces décombres et floraisons nouvelles (1995, rev. 1999) · [10'] **Isabelle Panneton**

I. chantant
II. léger et rythmé
III. lent et expressif

Marie Bérard, violin, David Swan, piano

Afterdreamingly (1995) · [11'] **Marc Hyland** (b. 1960)

for voice, flute, clarinet, horn, percussion, piano, violin and cello
Meghan Atchison, soprano, Robert Aitken, conductor

AUBES [ou Initial] (1990) · [16'] **Gilles Tremblay** (b. 1923)

Robert Aitken, bass flute, Roberto Occhipinti, contrabass,
Trevor Tureski, percussion

Travaux et jeux de gravité (1999) · [15'] **Isabelle Panneton**

for flute, oboe, clarinet, bass clarinet, bassoon, horn,
trumpet, trombone, percussion, piano and strings
NMC ensemble conducted by Robert Aitken

Friday April 27 at 10:00 a.m.

Recent Music of Isabelle Panneton
Glenn Gould Professional School
Room M308, The Royal Conservatory of Music

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Born in Sherbrooke, Québec, Isabelle Panneton began her musical training through piano lessons with Irène Ducharme. After three years of scientific studies, she transferred to the Conservatoire de musique du Québec à Montréal where she was awarded first prizes in counterpoint (1977), harmony (1979) and fugue (1980) in Magdeleine Martin's classes, as well as first prizes in analysis (1981) and composition (1984) with Gilles Tremblay.

With the support of the Canada Council for the Arts and the Québec Government, the next three years (1984-1987) were spent in Belgium and devoted to composition under the supervision of Philippe Boesmans. Through composition seminars held at IRCAM during the first six months of 1986, she was also able to gain deeper insight into the thoughts and works of composers Tristan Murail, Wolfgang Rihm, Michael Lévinas and Marco Stroppa. In June 1994, with the help of the Conseil des arts et des lettres du Québec, she attended the "Technology and composition" seminars given by composers Jean-Claude Risset and Michaël Jarrell at IRCAM's Summer Academy.

Her catalogue numbers more than twenty works which have been heard in Québec as well as abroad, notably in Paris, Vienna, Geneva, London and in Brussels on the occasion of the Festival de Wallonie in 1985. That same year, she was awarded a prize in the chamber music category of a national contest organized by the Société des Droits d'Exécution, and her work *Voilage* was chosen to represent Canada at UNESCO's International Rostrum of Composers. Since then, the works of Isabelle Panneton have been performed by interpreters such as Lise Daoust, Louise Bessette, Julie-Anne Derome and Marc Couroux, as well as by the Ensemble Contemporain de Montréal, the Société de musique contemporaine du Québec, the Nouvel Ensemble Moderne, the Orchestre Métropolitain and The Continuum Ensemble of London.

She is actively involved in organizations such as the Canadian Music Centre and the Conseil québécois de la musique. From 1987 to 1995, she taught in the Department of Music at Concordia University and currently divides her time between composition and teaching at the Faculté de musique de l'Université de Montréal where she was named Associate Professor in 1995. Isabelle Panneton is currently at work on a commission from l'Orchestre Métropolitain de Montréal to be premiered in April 2001, and a children's opera based on an unpublished work of Anne Hébert which will be performed by the Nouvel Ensemble Moderne and the company "Les coups de Théâtre" in the spring of 2002.

Panneton: Travaux et jeux de gravité (1998)

The three movements of Ms. Panneton's *Travaux et jeux de gravité* for chamber orchestra have been described by musicologist François de Médicis as a metaphorical evocation of the dynamics of substances reacting to gravity: a structure of falling or rising gestures held in a fragile balance.

"Such kinetic movements may involve effort and seriousness, and at other times a more playful spirit, hence the title, 'travaux' (work) and 'jeux' (games). Musically, the images are represented by different parameters. For instance, the sustained perfect fifth (a consonant interval) at the beginning of the work suggests pushing and falling gestures. The successive phases of increasing and decreasing volume correspond to progressive transformations of the tone. In the followings bars, the concept of ascension is achieved by the accumulation of additional notes over the initial sustained perfect fifth. In addition, the association of melodic movements with physical trajectory is quite suggestive, and is thoroughly exploited. Intervals of seconds and thirds swaying frequently evoke an unstable balance. In the last movement, a rapid, five-note motif suggests sudden thrusts; the ascending note pattern intensifies, stretches and reaches the upper register – much like a threshold that cannot be crossed – to signal the end of the work.

"Contrasts in the texture and the general character give each of the three movements their individuality. The middle movement's concept is chamber-music like. Its polyphonic writing is more ornate than the other movements, and it is written in a more symphonic style. The fabric of this work breaks with traditional syntax, which is founded on the effect of progression involving a succession of chords and specific motifs. Here, the allusive discourse evolves through a progressive transformation and the ramification of musical events, which rest on the foundation provided by the preceding gestures."

- François de Médicis (translation by Francine Labelle)

Travaux et jeux de gravité was commissioned by the Nouvel Ensemble Moderne (NEM), with the support of the Canada Council. The work is dedicated to Lorraine Vaillancourt, who conducted its premiere in January 1999, during the Festival Présences in Paris.

Panneton: Versants (2000)

Ms. Panneton describes the universe explored in the two part *Versants* for chamber ensemble as "similar to the one explored in *Travaux et jeux de gravité*. Indeed, the music is strongly characterized by gestures of oscillation, curved melodies that go back and forth, and rapid strokes moving from the upper register to the low register and back up. This results in a kinetic energy that sometimes evokes a swirling waltz, or a breathless race between the steep hills of a valley.

"This type of music writing brings a challenge: in addition to the gestures themselves, one must organize the pitches in such a way that they create the feeling of falling or rising. The writing has to be dynamic enough to shape the discourse and give it substance. It is also important to create two acoustical poles which keep recurring throughout the two movements, thus providing the structure. As in all of my scores, the harmonic fabric plays an essential role in the work's coherence."

-Isabelle Panneton (translation by Francine Labelle)

Versants was commissioned by Ensemble Musica Nova, with the support of the Canada Council, and is dedicated to Marc David, who conducted the world premiere on May 20, 1996 at Salle Claude Champagne in Montréal.

Panneton: Sur ces décombres et floraisons nouvelles (1999)

Sur ces décombres et floraisons nouvelles for violin and piano was originally commissioned for Duo Olga (Olga Ranzenhofer, violin, Olga Gross, piano) with the support of the Canada Council. The title is taken from first verse of a poem by Daniel Guénette from the collection *Empiècements*, published by Éditions Triptyque in 1985.

The composer herself elaborates that "By definition, the terms 'décombres' (ruins or rubble) and 'floraison' (blossoming) are opposites, but their juxtaposition here evokes a movement - an intimate movement, a secret, underground, narrow passage through which will emerge (after a secret toil) the unexpected, the unforeseen, maybe spring... Disconcerting yet exciting, the very action of writing music resembles this difficult passage: with every composition comes an element of unknown, as the issue is unpredictable. Nevertheless, what counts is that the musical score stands as a reflection of a certain period in time, a page of history.

"Sur ces décombres et floraisons nouvelles is comprised of three movements, linked together by a common thread: a repeated, single note which keeps reappearing in various forms, creating different textures and a throbbing beat. But more importantly, this repeated note acts as a unifying reference point throughout the work. It produces a web of common tones connecting chords, and creates a hierarchy between the twelve tones of the scale (weak tones, strong tones). The melodic lines, just like the middle movement of the work, evolve within a tightly knit atmosphere of tension/relaxation."

-Isabelle Panneton (translation by Francine Labelle)

Gilles Tremblay: AUBES (ou Initial) [1990]

Ms. Panneton's teacher and mentor, Gilles Tremblay, was born on September 6, 1932 in Arvida, Québec. His first studies were private lessons, principally with Jocelyne Binet, Edmond Trudel and Gabriel Cusson. From 1949 to 1954, he studied piano at the Montreal Conservatory with Germaine Malépart, winning first prize for piano in 1953. During the same period he was taking private composition lessons with Claude Champagne. He then took the famous analysis course of Messiaen in Paris, winning a first prize there in 1957. During that period he studied piano and composition with Yvonne Loriod. The following year he was awarded the Première Médaille in ondes Martenot at the Conservatory as well a licentiate in counterpoint from the École Normale Supérieure de Musique. During his time in Europe, he made the acquaintance of Stockhausen in Darmstadt. In 1959 he spent a period at the ORTF in Paris with the Groupe de Recherches Musicales under the direction of Pierre Schaeffer and there met Amy, Boucourechliev, Ferrari, Mâche and Xenakis. In 1960, a scholarship enabled him to take summer courses, once again in Darmstadt, with Pierre Boulez and Henri Pousseur. Subsequently his works have been heard all over the world and he has received several important distinctions and awards, including the Prix Denise-Pelletier in 1991. Gilles Tremblay was professor of analysis and composition at the Conservatoire de musique du Québec in Montreal for more than 30 years. He was made Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in 1993.

Concerning his work, AUBES - ou Initial (1991) for bass flute, contrabass and percussion, the composer has written, "The gathering of the instruments in this trio is a challenge in itself. This uniqueness brings forth a newness of unexpected relationships as fresh and marvellous as all that is born: the beginning, the daybreak. This exploration, discovery and marvel – because of their respective times of action and reaction – create the musical form through blooming and efflorescence arising from radiant states. Here a large Turkish cymbal, with an extraordinary spectrum of sound (blooming state), triggers emergences: so many treasures, each time different, the most elaborate of these being an infinite melody with inserts and foolish comments recalling the astonishment of morning: dawn-laudes.

"The final part is a sort of hymn of long periods, convergences of wild unisons decomposing continually, then to recompose in a long ascent, toppling over at its summit in a silence that is not cessation but pursuit of music, in accordance with the following beautiful idea-utopia from the Spiritual Canticle of John of the Cross, 'the silent concert, the sonorous solitude' quoted as an epigraph to this silence. This work is, in fact, the third epigraph to John of the Cross with 'le sifflement des vents porteurs de l'amour' and Fleuves ('rivers of mighty sound')."

-Gilles Tremblay (translation by Solange Fortin)

Marc Hyland: Afterdreamingly [1995]

To represent the future generation of composers Ms. Panneton has chosen the music of Marc Hyland. Mr. Hyland is a composer and self-described "apprentice-writer." Born in 1960, he discovered music in his early teens, studied classical guitar and completed his musical education at the Conservatoire de musique du Québec à Montréal, where he studied under the noted composers Gilles Tremblay (composition and analysis), Clermont Pépin (counterpoint, orchestration) and Yves Daoust (electroacoustic music) from 1981 to 1988.

He has been commissioned by such ensembles as the Quatuor Molinari, the SMCQ, the Ensemble contemporain de Montréal, and the Orchestre symphonique du Saguenay Lac-St-Jean. He was awarded several prizes at SOCAN composition contests, and his catalogue comprises works for voice and for small chamber ensembles which have received performances and broadcasts both here and abroad. He is the author-composer of a 90-minute play, written in English, a yet unproduced comic-tragedy with incidental pre-recorded musical accompaniment entitled *The King's Fools* (1998-2000), for 5 male actors-singers. He is also a translator and lives in Montréal.

"Afterdreamingly was composed in the fall of 1995 and given its first performance in February of 1996 in Montréal, by singer Yolande Parent and the Société de musique contemporaine du Québec, which commissioned it with the help of the Canada Council. The work, incorporating 13 brief tableaux, is written for soprano and seven (rather soft-spoken) instruments, on fragments of music and text where, as if after a dream, the soprano/character naïvely celebrates remembrances of life and love, along with the subdued (and rather consonant) ringing sounds of her past... Inner workings and longings of a joyful mind, still singing, rhymeriverly, to summon the object of her loss and to find new meaning in the world, in the name of Life? Love? (or is it God ?)."

-Marc Hyland

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Saturday May 26, 2001 / 8:00 pm

New Music Concerts and Two New Hours present

All Canadian, eh?

Celebrating the diversity of creativity

Glenn Gould Studio, 250 Front St. West (CBC Broadcast Centre)

New Music Concerts Ensemble / Robert Aitken, conductor

Eve Egoyan, piano (Komorous)

Illuminating Introduction at 7:15

Programme:

Entendre marcher un ange (1998) **Brian Cherney** (b.1942)
Robert Aitken, flute, Trevor Tureski, percussion

Incidental Music of my Mind (1998) ^{*^} **Rose Bolton** (b.1971)
NMC ensemble conducted by Robert Aitken

NorthEaster (2001) ^{.*} **Yannick Plamondon** (b.1970)
NMC ensemble conducted by Robert Aitken

The Seven Sides of Maxine's Silver Die (1998-99) **Rudolph Komorous** (b.1931)
I. The Spit · II. The Squint · III. The Strip · IV. The Claw-back Swoon
V. The Spell · VI. The Switch · VII. The Spur
Eve Egoyan, piano, Robert Aitken, conductor

AMERIKA (2001) ^{*^} **Chris Paul Harman** (b.1970)

NMC ensemble conducted by Robert Aitken

* *World premiere / New Music Concerts commission*

*^ *World premiere*

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Canadian composer **Brian Cherney** studied composition with Samuel Dolin at the Royal Conservatory of Music in Toronto and with John Weinzweig at the University of Toronto and received graduate degrees from the University of Toronto in both composition (M.Mus. 1967) and musicology (Ph.D. 1974). Since 1972 he has been on the staff of the Faculty of Music at McGill University in Montréal, where he teaches composition and the analysis and history of 20th century music. Since 1995 he has been chairman of the Composition Area.

Since 1974 alone, Cherney has written nearly sixty pieces, which have been performed and broadcast throughout Canada and also in Europe, the United States, South America and Japan. He has received commissions from many organizations and performers over the years, including the Canadian Broadcasting Corporation, La Société de musique contemporaine du Québec, the Esprit Orchestra, the 1990 New Music America Festival, Le Nouvel ensemble moderne, Amici, the Pierrot Ensemble, the Montreal Symphony Orchestra, Strings of the Future, Rivka Golani, Lawrence Cherney, Louis Philippe Pelletier, Robert Aitken, Antonio Lysy, Vivienne Spiteri, Marc Couroux and Julie Anne Derome.

In 1979 Cherney's String Trio, a CBC commission, tied for first place among the "recommended" works at the International Rostrum of Composers in Paris. In 1985 he was awarded the Jules Léger Prize for New Chamber Music for *River of Fire*, a work for oboe d'amore and harp. He is presently working on a new piece for the Toronto Symphony Orchestra, to be performed November 22, 2001 as part of the Massey Hall New Music Festival.

Entendre marcher un ange... (1998)

Programme Note by Brian Cherney

Entendre marcher un ange... ["To hear an Angel Walk"], for flute / alto flute and percussion, was written during the late spring of 1998 especially for flutist Andrée Martin and percussionist Paul Vaillancourt. In July 1998, the piece was premiered by these musicians at the Sound Symposium in St. John's, Newfoundland and they have performed it a number of times since. The piece was inspired by an early play of Maurice Maeterlinck, *L'Intruse* (1891), in which the use of silence, short fragments of conversation and acute sensitivity to the sounds of the night contribute to an atmosphere heavy with foreboding. The title was directly suggested by several lines of the play:

La père: Il y a un silence extraordinaire.

La fille: On entendrait marcher un ange.

In 1995 **Rose Bolton** became the first recipient of the H.C. Aitken Prize, the top award in a New Music Concerts composers competition. Her *Incidental Music of my Mind* is her Master's Thesis, a six movement work for large chamber ensemble composed in 1998 which will receive its first professional performance this evening.

Ms. Bolton holds a Master of Music degree in composition from McGill University and earned her Bachelor of Music at the University of Western Ontario where she studied the violin as well as composition. Her teachers have included composers Denys Bouliane, John Rea, Alexina Louie, Peter Paul Koprowski and Jack Behrens. This fall she was one of five "Generation 2000" composers commissioned for the Ensemble Contemporain de Montréal's first national tour; their appearance here was hosted by New Music Concerts as our contribution to the Massey Hall New Music Festival. Ms. Bolton is also a member of the Canadian Electronic Ensemble, where she composes improvisatory works for their concert series. In addition to her activities as a composer, Ms. Bolton performs regularly as a fiddler, playing the traditional music of the Maritimes, Quebec, Ontario and Ireland as well as American influenced country and bluegrass.

Among Ms. Bolton's sources of inspiration for her music is the sonic environment. Having spent many summers camping and canoe tripping in northern Ontario's Canadian Shield regions, the natural sounds of the forests have made a permanent impression on her. Her

first compositions were electro acoustic works for tape, in the tradition of the musique concrète composers, and although she now writes mainly for live media, her compositional style reveals her first interest in musique concrète. Some of her works, such as *Incidental Music of my Mind* (1998), are inspired by the sonic environment of the city; and lately, although these "sonic" themes are still present, her compositions are beginning to venture beyond simply the imitative, becoming inwardly contemplative.

Incidental Music of my Mind (1998) - for Mark, Denys, Don and Pamela

Programme Note by Rose Bolton.

Incidental Music of my Mind consists of six movements that make up a series of musical tableaux, which take their inspiration from activities or situations encountered in everyday life.

Movement I is largely arrhythmic and is gradual in its accumulation of momentum. The harmonies are meant to allude to the haziness and freshness of early morning sunlight shining through mist.

Movement II represents the city sounds and rush hour traffic. It evokes the sensation of stepping out from a quiet home into the busy street.

Movement III is about the human being as machine, and the passage of time while performing necessary mechanical tasks. It is about the daily grind, and the effort required to persist with one's work. Near the end of the movement, a melodic phrase emerges which represents the mind starting to drift.

The fourth movement is the shortest, and also evokes the passage of time (heard by a "clock tick" played on the vibraphone), but during a period of rest. The tune played by the clarinet and bassoon independently of the ensemble represents the mind drifting, and the individual's freed imagination.

Movement V focuses on the inspired creative imagination at work. The tune that first appeared in movement III is developed and exaggerated.

The final movement represents closure and repose, where the music slowly winds down. Material from earlier movements is distorted to evoke human perception of memories of sounds that occurred over the course of the passing day.

The music of **Yannick Plamondon** has been described by pianist and author Marc Couroux as deriving from "a rigorous questioning (and plundering) of his Québec heritage and his affinity for a potential 'unsanctioned' culture off the beaten track... in so doing, he manages to throw a spanner in the ubiquitous dialectic between the self-made American frontiersman and the dutiful inheritor of unwieldy European mantles. Sedimental culture? Perhaps. But it is one which still has a palpable distance to go before its ultimate entropic termination..."

Born in 1970 in Québec City, Plamondon studied composition with Armando Santiago and analysis with Roger Bédard in Québec and computer-assisted composition with Serge Provost in Montréal. Since 1996, he has worked with Le Nouvel Ensemble Moderne (Montréal), the Netherlands Radio Kamer Orkest, the Québec Symphony Orchestra, Ensemble Contemporain de Montréal, Trio Fibonacci, Ensemble KORE, the KIEV New Music Ensemble and the Mendelssohn Chamber Orchestra (Leipzig). His works have won prizes which include the National Arts Centre and H.C. Aitken competitions in 1995, the 1998 NEM Forum, the CBC Competition for Young Composers and the International Rostrum of Composers.

NorthEaster (2001) - for Patrick St. Denis

Programme Note by Yannick Plamondon

(translation by Marc Couroux)

What kind of civilization can we hope for when the stock market is the foundation of our nation?

"Exxon Valdez, the movie."

This work begins with a deep feeling of failure, with the shame I have for my own species, the human race. It stems from my inability to exclude myself from the horrors of civilization, even though I don't believe I consciously contribute to the multifarious horrors that take place throughout the world on a daily basis.

The worst part of it all is that nowadays, it is totally impossible to ignore what happens around us. While all the information at our disposal enables us to become fully conscious, our apathy is ever more obvious, providing the most irresponsible of us with an unlimited freedom in the exercise of unreason. I believe we will live through a century of guilt and deep remorse.

Long ago, there existed many ways to interpret the world around us. One of the most essential functions of our tradition consisted, among other things, in evaluating the pertinence, the originality, or the value of individual opinions. Even though non-linear and always at the mercy of censorship, the random turns of history and other incalculable factors, the continuum of human knowledge had been erected upon an assimilation, in the largest sense, of whatever individual experience could offer of use.

More and more, it appears to me that this process has been gradually splitting apart, even though it continues to operate by systematically entertaining the illusion of "evolution" as the motor of human "improvement".

But who's at the helm?

It is easy for me to experience this on a daily basis, and to observe that this process has by and large favored the emergence of the "human machine": a productive contraption, hungry for speed, opulence and other "values of excess".

Thus, this work is a formalistic incarnation of the lines of force derived from this intuition.

It is a chromatic mix of terror, of formal distress engendered by a lyricism developed according to inorganic criteria, of virtuosity and its most questionable products, of narrative paradoxes, of sedimented information - in short, a theatre of panic in the face of the absurd.

This composition is meant as the abstract expression of a reflection on the brutality of our environment, at least, the one we have willingly accepted to live in.

Inaction sanctions the worst possible outcome. Art is laughable when it pretends to expand consciousness. The spectacle is no longer taking place on stage for the clowns are sitting in the audience.

Who is being entertained?

Rudolf Komorous, born and educated in Prague, Czech Republic, emigrated to Canada in 1969. In 1971 he joined the faculty of the School of Music at the University of Victoria, British Columbia, and later became its Director. From 1989–1996 he served as Director of the School for the Contemporary Arts, Simon Fraser University.

Komorous' involvement with the Czech avant-garde in the 1950s and '60s led to a close association with painters, sculptors and writers. This circle, known as the "Smidra Group", was influenced by Dada and surrealism. Their motto was the "aesthetic of the wonderful" through which common materials could be transformed into something sublime, mysterious or even magical.

Komorous has an extensive catalogue of compositions for orchestra (including four symphonies), solo instruments, voice and ensembles. His works have been featured at music festivals including the Venice Biennale, Warsaw Autumn, Prague Spring and Donaueschingen. His two operas were produced in Vancouver, Toronto, Buffalo, Victoria, and New York.

The Seven Sides of Maxine's Silver Die (1998)

Programme Note by Rudolph Komorous

The most precious object in her capricious repository was a seven-sided die made of silver, its six edges inlaid with blue-brushed ivory.

Some academicians, including several mathematicians of note, considered the image of a six edged seven-sided perfect cube absurd; its physical manifestation therefore spurious.

But Maxine knew better.

Wilhelm Emmet Cafu:
Basic Principles of Fluidic Geometry
(Antwerp, 1864)

Pianist **Eve Egoyan** specializes in the performance of new solo piano works which have been heard on CBC's *Two New Hours* and abroad on the BBC. She has appeared as a soloist in festivals in Kobe, Montréal, Ottawa, Paris, San Francisco, St. John's, and Vancouver, and has been presented by Debut Atlantic, Music Toronto, and Soundstreams Canada among others. Eve has performed the North American premieres of works by composers Gavin Bryars, Maria de Alvear, Masahiro Miwa, Karen Tanaka, and Judith Weir. Her first solo CD, *the things in between*, received excellent reviews and was included in The Globe and Mail's 1999 "Top Ten" list.

Chris Paul Harman was born in Toronto in 1970, where he studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by the Edmonton Symphony, the Kitchener Waterloo Symphony, the Toronto Symphony, the Tokyo Symphony, the Windsor Symphony, the Winnipeg Symphony, the CBC Vancouver Orchestra, the National Arts Centre Orchestra, the National Youth Orchestra, the Composers' Orchestra, the Esprit Orchestra, and l'Orchestre de Chambre de Radio-Canada.

Mr. Harman has been commissioned by guitarists William Beauvais and Sylvie Proulx, violinist Jacques Israelievitch, oboist Lawrence Cherney, Continuum, the Esprit Orchestra, the Guelph Spring Festival, the National Arts Centre Orchestra, the Sabat-Clarke duo, the Societé de Musique Contemporaine du Québec, the Societ Radio-Canada, and the Winnipeg Symphony Orchestra. In addition, the Canadian Broadcasting Corporation has commissioned his *Sonata for Viola and Piano*, *String Quartet No. 1*, *Irisation*, *Theme and Variations*, *C Section*, *The Dawn Of Each New Day Brings Us Each A Little Closer To Our Inevitable Demise*, *String Quartet No.2*, and *Globus Hystericus*, which served as the test piece in the piano category of their 1993 National Competition for Young Performers.

In 1986, Chris Paul Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the Grand Prize winner at that same competition in 1990. *Iridescence*, the work that earned him the Grand Prize, was subsequently awarded first prize in the under-30 category at the 1991 International Rostrum of Composers in Paris, France. At the 1994 Rostrum, Harman's *Concerto for Oboe and Strings* was chosen as a Recommended Work in the General Category for composers of all ages. In consequence, both works have been broadcast in over twenty countries. In 1998, his orchestral work *Blur* was awarded first prize at the duMaurier Arts Limited Canadian Composers Competition with the Winnipeg Symphony Orchestra. Most recently, his work *Let Me Die Before I Wake* was jointly awarded first prize with Gary Kulesha's *Symphony* at the Winnipeg Symphony Orchestras "Best of the '90s" competition.

AMERIKA (2001)

Programme Note by Chris Paul Harman

AMERIKA was commissioned by David Jaeger, through the Canadian Broadcasting Corporation, for premiere on the final concert of the 2000-2001 season of New Music Concerts in Toronto.

The final concert of New Music Concerts' 2000-2001 season is called "All Canadian, eh?" In response to this, I felt moved to create a work using source material that was distinctly non-Canadian. As such, I decided to use the principal melodies from Leonard Bernstein's *West Side Story*. The title of course comes from the song whose lyrics feature "I want to live in America." This irony is further encapsulated in the title, whose spelling with a "k" is used by the Japanese, the Dutch, and others.

Stylistically, the source material for the piece never really manifests itself in more than an abstract way. In the opening section, there are playful figurations which may recall the cha-cha, or other moments from Bernstein's musical. The romantic elements from songs such as "Somewhere" are magnified to a degree that becomes rather grotesque. As the work progresses, the identity of the source material is very subtly hinted at, but is never allowed to be released from its context of abstraction.