

New Music Concerts

Robert Aitken, artistic director

2004-2005 Season

34th season | 278th event
Saturday October 2, 2004

The Hammerhead Consort

Co-presented with **The Music Gallery**

Guest Ensemble: **Hammerhead Consort**, Edmonton
Corey Hamm and **Haley Simons**, pianos
Trevor Brandenburg and **Darren Salyn**, percussion

HOWARD BASHAW (Canada 1957)

*Eolian Braid (1995)

KEITH HAMEL (Canada 1956)

*Kolokolchiki ** (2002) CBC Commission

KIM HELWEG (Denmark 1956)

The Tunnel** (1998-2000)

SCOTT GODIN (Canada 1970)

*d-day, baby... (1998)

MALCOLM FORSYTH (South Africa/Canada 1936)

*umGcomo (1999)

* Canadian Work | ** World premiere

Music Gallery at the Church of Saint George the Martyr

197 John St. (North side of Stephanie St.)

7:15 PM Illuminating Introduction

8:00 PM Concert

Hammerhead Consort was formed in 1990 and has as its members Corey Hamm and Haley Simons (pianists) and Trevor Brandenburg and Darren Salyn (percussionists). Over thirty new works (and counting!) have been written for Hammerhead by composers from Poland, The United States, Denmark, and, of course, Canada. These works have been commissioned through CBC Radio, The Canada Council, The Alberta Foundation for the Arts, The Manitoba Arts Council, The Danish Arts Council, The Sir Ernest Macmillan Memorial Foundation and numerous other organizations. The Consort has won such important awards as the CIBC National Music Competition, Sir Ernest Macmillan Memorial Foundation Award, ARIA award for Best Classical Recording, and was nominated for a Prairie Music Award. Hammerhead Consort has two CDs out (and counting) the most recent of which — Traffic — consisting entirely of works written for the Consort by Canadian Composers Howard Bashaw, David R. Scott, Jeff McCune, Neil Weisensel and Allan Gilliland. In January 2000 Hammerhead received rave reviews for their performance at the Winnipeg New Music Festival and in June 2000 they toured Poland (also to rave reviews) under the auspices of both The Canada Council and Polish Radio.

In March 2000 Hammerhead Consort gave the World Premiere of Howard Bashaw's Concerto for Two Pianos and Two Percussion with the Edmonton Symphony Orchestra under Maestro Grzegorz Nowak. In January 2001 Hammerhead Consort performed Carl Orff's Carmina Burana under Maestro Nowak in Calgary and they performed Carmina Burana in Edmonton in January 2002 under Maestro Richard Sparks with Pro Coro Canada. Future plans include a new CD of music by Béla Bartók, Kim Helweg, Witold Lutoslawski and Malcolm Forsyth, and a recording of Carmina Burana with Pro Coro Canada.

Corey Hamm — “Pianist Hamm’s Gift Unlocks Mysteries of Music,” the Halifax Chronicle Herald wrote of Corey Hamm’s solo concert tour promoted by the Debut Atlantic organization. Other tours of Canada have been sponsored by the Debut Incorporated series in Montreal and the Debut series at the National Arts Centre in Ottawa. Mr. Hamm won first prize in the 2004 Elinor Bell Piano Competition, was a semi-finalist in the 5th Orleans International Contemporary Piano Competition in Orleans, France 2002, and was the second prizewinner at the 1995 Eckhardt-Gramatté Competition for Contemporary Piano Music. Mr. Hamm is regularly broadcast on CBC Radio as soloist and chamber musician, and is actively involved in the promotion and performance of contemporary music. He has been involved in the commissioning of over forty solo, chamber and concerto works.

Mr. Hamm has studied with pianists Stéphane Lemelin, Ernesto Lejano and Marek Jablonski and is currently a Doctoral candidate with Lydia Artymiw at the University of Minnesota. Prior to his move to Minnesota he was on the piano faculty of the Alberta College Conservatory of Music in Edmonton from 1994 to 2001 and is a frequent adjudicator in Western Canada.

Haley Simons has D.Mus and B.Mus degrees from the University of Alberta, and a M.Mus degree from Rice University in Houston, Texas. Haley has been on the music faculty at Alberta College for eight years as well as visiting assistant professor in the University of Alberta’s Department of Music. In addition to an active teaching, performing and recording schedule, Haley has been very active raising her son Cass, and her daughter Kaleia.

Trevor Brandenburg is a native Edmontonian where he is a busy free-lance player, educator and business owner. He has been recorded for CBC Radio as a soloist and chamber musician. Trevor has commissioned new works for solo percussion and dozens of new works with the Hammerhead Consort. Trevor often performs with groups that include the Edmonton Symphony Orchestra, the Citadel Theatre, Pro Coro Canada and the Royal Canadian Artillery Band. Trevor has a Bachelor of Music Degree from the University of Alberta. Other studies include the Music Academy of the West, National Youth Orchestra of Canada, and the Mozarteum in Salzburg. He is a sought-after percussion clinician and adjudicator. He has a large percussion studio of students, conducts several percussion ensembles and is the percussion instructor for Musicamp Alberta’s summer band camps. Trevor is also the owner of Brandenburg Music Inc., a retailer and wholesaler of anything to do with percussion. The company serves the percussion needs of percussionists and institutions across Canada and this year is celebrating its 10th year in business.

Darren Salyn is a freelance musician and teacher in Edmonton, where he has played as an extra with the ESO since 1992. He has performed as a chamber musician in the Winnipeg New Music Festival, Edmonton rESound Festival, Edmonton New Music Festival, and for CBC radio. Darren has also performed with such other professional organizations as Edmonton Opera, Pro Coro Canada, Alberta Ballet, and the Citadel Theatre. Darren received a Bachelor of Music degree from the University of Alberta in percussion performance, where he studied with Brian Jones. He has also studied at the Music Academy of the West in Santa Barbara, California with Mitchell Peters and Al Payson. Darren has also studied in New Jersey with marimba virtuoso Leigh Howard Stevens, and in Québec with André Morin.

Keith Hamel

Keith Hamel was born in 1956 in Morden, Manitoba. He studied music at the Royal Conservatory of Music of Toronto and Queen’s University in Canada, and pursued graduate studies at the Massachusetts Institute of Technology and Harvard University from which he holds a Ph.D. in Music. Hamel has written both acoustic and electroacoustic music and has been awarded many prizes in both media. His works have been performed

by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, Hammerhead Consort, Standing Wave, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetist Jean-Guy Boisvert, saxophonist Julia Nolan, and pianist Douglas Finch. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics.

Keith Hamel is currently the President of the Canadian Music Centre, a council member of the Canadian League Of Composers, and an executive of the International Society for Contemporary Music. He has been a Professor of composition and Director of the Computer Music Studio at the University of British Columbia in Vancouver since 1987. His music is published by Éditions Musicales Européennes of Paris and Cypress Publishing of Vancouver.

Kolokolchiki (2002)

Commissioned by Hammerhead Consort with the assistance of the Canadian Broadcasting Corporation

Kolokolchiki mean “little bells” in Russian. The work was written in memory of the composer Nikolai Korndorf who died suddenly and tragically in 2001. Nikolai was an immensely talented composer, an inspiring human being, and a wonderful friend. Nikolai had a fondness for bells and he included them in many of his compositions — usually played by players other than the percussionists. I think that for Nikolai, bells represented the purity of the human soul; in his music they often created a sense of spirituality and calm. Kolokolchiki does not make any direct references to Korndorf's music nor does it try to imitate the musical forms and gestures that are so characteristic of his compositions. Rather, it tries to capture a small part of his spirit — he was a warm and kind-hearted man who believed that music was the path to humanity's soul.

— *Keith Hamel*

Scott Godin

Scott Godin was born in Brooks, Alberta in 1970. He began his musical training on piano at the age of five and completed his BMus degree in piano performance in 1993 with Helmut Brauss; he also studied composition with Malcolm Forsyth and Garth Hobden. An award from the Johann Strauss Competition in 1993 allowed him to study in Vienna with internationally renowned pianist Paul Badura-Skoda in 1993–94 and to attend classes taught by composers Peter Burwik, Friedrich Cerha and Erich Urbanner. From 1994–96, he studied at the University of Alberta and received his MMus degree under the supervision of Howard Bashaw, Malcolm Forsyth and Henry Klumpenhouwer. He is currently completing a DMus with John Rea at McGill University in Montréal.

Various workshops have allowed Mr. Godin to work alongside such composers as Louis Andriessen, Denys Bouliane, Nicolaus A. Huber, Steve Martland, Martijn Padding, and Michael Smetanin. He has received numerous awards, including two Serge Garant Awards for chamber music in the SOCAN Young Composers Competitions (1996, 1998) and the Julius Schloss Memorial Award in music (1998). Mr. Godin is co-director of ensemble kore in Montréal, and has worked with various ensembles and soloists, including the Bozzini Quartet, Continuum, Hammerhead Consort, composer-pianist Marc Couroux, the East-West Quartet, ensemble de ereprijs, percussionist D'Arcy Gray, the Little Chamber Music Series... (Vancouver), the duo Merkel/Bozzini, Orkest de Volharding, and the SMCQ Ensemble.

d-day, baby... (1998)

d-day, baby... is dedicated to the Hammerhead Consort and was commissioned with the assistance of the Canada Council for the Arts

Liberty is the practical recognition of human polymorphism... Liberty demands not only equality but a variety of opportunities, and a tolerance of those who fail to conform to standards which may be desirable but are not essential for the function of society.

— *J.B.S. Haldane, biologist (1892–1964)*

Howard Bashaw

Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Associate Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department.

Recent works for ensemble have been premiered by New Music Concerts, the Vancouver New Music Society, the Société musique de contemporaine du Québec, the Edmonton Symphony Orchestra with the Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). His works for solo piano were premiered by Marc Couroux (Form Archimage), Corey Hamm (Preludes Book 1), Haley Simons (Preludes, Book 2) and Barbara Pritchard (Hosu). Recordings include the BASHAW double CD (2000, various artists, Arktos recordings, SRI Canada); Eolian Braid on the the Hammerhead Consort's Traffic CD (1999, Arktos Recordings, SRI Canada); and Horos on the Electric Counterpoint CD (1994, Niek de Groot, double bass and Tatjana Kukoc, guitar, Artelier Music, Cologne). Bashaw is currently working on new works for the Vancouver-based Standing Wave ensemble and Hard Rubber Orchestra. A new CD containing four recent works will be released in 2004.

Eolian Braid (1995)

Eolian Braid was commissioned through The CBC Radio Music Department

And just what is this spell that wind chimes cast so effortlessly on the ear?

Perhaps it is really nothing other than the vague promise of calm arising from the unpredictable and relaxing rhythms. Or maybe it is something more — perhaps an alluring paradox created by the coexistence of, on the one hand, a sense of rigid limitation experienced in the spontaneous and endless variety of rhythm. Or perhaps it is a paradox of another sort altogether — one that resides in the rather surprising temptation for the ear to seek a hidden dimension of organization or pattern underlying the rhythms of the chimes; both paradoxical and surprising because the ear is, eventually, tempted to imagine that which it seeks even though it knows full well it does not actually exist.

The term “Aeolian” (or eolian) can be used in association with the wind, or with an early church mode bearing the same name; the title Eolian Braid was chosen with reference to the former.

Constructed especially for Eolian Braid, twenty-one sets of wind chimes were used to make a recorded accompaniment for use in live performance. Existing as a background layer characterized by diverse rhythms and timbres, the recorded chimes create the illusory presence of different winds that come and go almost unpredictably throughout the piece. The two pianos, vibraphone and marimba generate a foreground layer that, unlike the chimes, is a texture of controlled rhythmic processes involving repetition, pattern, phase and transformation. The complex counterpoint arising from the co-existing rhythmic strands within each of the two layers and the juxtaposition and intertwining of those layers on the larger level produce a textural counterpoint that, overall, might be described best as a rhythmic braid.

While compositional techniques used in Eolian Braid might be traced to a range of sources, certain works by the composer György Ligeti stand as the most inspiring and influential.

— *Howard Bashaw*

Malcolm Forsyth

Canadian composer Forsyth continues to enjoy a distinguished international career as a much-performed writer of more than one hundred-and-thirty works, including three symphonies, much other orchestral music, chamber music (especially for brass and strings), vocal and instrumental solos and more recently, choral music.

He was named “Canadian Composer of the Year” by the Canadian Music Council in 1989, and has received many other awards, including three JUNOs for “Best Classical Composition” — 1987, 1994 and 1998 — since his arrival in Canada from his native South Africa in 1968. He took up his post as Professor at the University of Alberta in Edmonton in the same year and was for the last five years prior to his retirement in 2002 Composer-in-Residence there. Distinguished performers such as Maureen Forrester, Charles Dutoit and Judith Forst have commissioned and premiered his works; his works have seen performances on six continents. A celebratory CD of his daughter Amanda’s performance of his Cello Concerto, Electra Rising, his saxophone concerto, Tre Vie, and Valley of a Thousand Hills, for chamber orchestra, was released in 1997, and one of Sun Songs, with Judith Forst (mezzo-soprano) in 2000. The years 1999 and 2000 were especially prolific ones for Forsyth, with no fewer than ten new works entering the catalogue. His Concerto for Eight (2003) received rave reviews after its many performances in March 2003. The Double Concerto, for viola, cello & orchestra, is scheduled for its world premiere in October 2004.

umGcomo (1999)

When Béla Bartók wrote his monumental Sonata for Two Pianos and Percussion he spawned a new class of instrumental chamber music which has brought many new similar works into being. Ensembles have been formed simply with the intention of promoting the Bartók work and expanding the repertoire of its instrumentation. The Hammerhead Consort of Edmonton is one such group and umGcomo was written especially for it.

The word umGcomo is Zulu, and means drums. Pronunciation of the word, however, is almost impossible for most people, since the ‘gc’ consonant is one of the “click” sounds found in Zulu and several other South African languages. Rendering it, as is common, as a “k” does not suffice here though, since that would turn

the word into the word for cow.

Drums are at the heart of the music of the Zulu people and this work seeks to exploit the propensities of the piano to sound like drums while having the percussionists play on slit drums. These are African in origin and were originally made from hollowed-out logs and called log-drums. Tongues are carved into the pattern and struck with beaters to sound clear pitches. Today's slit drums are manufactured from lumber glued together in the form of a box with the required number of tongues cut into the top. The slit drums used in the performance of *umGcomo* were designed by the composer and manufactured by his friend, Rayfield Rideout. The soprano drum has six notes and is made of wenge, a Central African wood. The bass drum has two notes and is of padauk, a beautiful wood of Central America.

As might be expected, the percussive element is foremost in this work, with rhythms crossing and interweaving constantly. The meter of twelve-eight provides maximum opportunity for the most interesting contradictory divisions, but not only symmetrical patterns are to be heard here: there are several difficult asymmetrical ones overlaid too.

— *Malcolm Forsyth*

Kim Helweg

Kim Helweg was born 1956 in Denmark. He began composing at the age of 13 and made his professional debut in 1974. His earliest published work, *The Whiteness and the Silence* (1975), consists of a blank page, with no duration, no instrumentation and no indication to indicate it is supposed to be regarded as a piece of music. Other “graphic notation” pages came soon after, which could be considered as pictures of music or music of pictures.

A chance encounter with American fusion-music drastically altered his course and led to an extended period of jazz/rock compositions culminating in two jazz/rock symphonies and the rock-operas *Ulysses* (1982) and *Black Mass* (1983). Since 1988 Kim Helweg has chiefly composed for classical ensembles, but still with a visible jazz/rock influence. The included element of improvisation which was previously left open for the musicians to create was now replaced by written music very often based on a serial row and micro rhythms.

His chamber works include *Interference*, performed by the Royal Danish Brass; *Variations on Chick Corea's LA FIESTA* performed by Thorson & Thurber Duo, and the *America Fantasy* for the Safri Duo, which received its Canadian premiere from the Hammerhead Consort. His orchestral works include a Violin Concerto, Cello Concerto, two symphonies, *Shlag* for punk singer and orchestra (commissioned by Staatstheater Stuttgart 1992) and the musical epos *Dvojník* for 2 pianos and orchestra (commissioned by the Thorson & Thurber piano duo). Stage works include several dance scores and the opera *Stalingrad*. Kim Helweg's music has been regularly performed in Europe, North America, South America and Australia, and since 1992 his works have been commissioned from Italy, Canada, Argentina, Brazil, Finland, Germany, Holland, Sweden and England.

The Tunnel (1998-2000)

Written for the Hammerhead Consort with the assistance of the Danish Composers Society and the Danish Art Council

The basic idea of *The Tunnel* was explored during a performance workshop project called “The Public Eye” at The National Theatre School in Copenhagen 1998, in which composers, stage directors and choreographers were invited to give their tribute to the outstanding American photographer Weege. Helweg’s contribution was based on a photograph of a car accident in New York taken shortly after it happened.

The title “The Tunnel” refers to the near death experience, in which a dying person has the feeling of being sucked through a dark tunnel towards an incredible bright light. At the same time a whole lifetime is passing by, backwards.

The basic material was later on used in this piece written for The Hammerhead Consort. The earlier workshop version was developed into a concert piece by adding two percussion players and a second movement as well as transforming the ideas into clean musical structures.

The first of the two movements is one long accelerando and crescendo with a constant high tremolo together with deep clusters, and a very extended melody line, that brings the music from a fragmented appearance unto a bright explosion of colours in E-major. After this an atmosphere of a Children’s Song devolves the material into simplicity.

The second movement was added later on, and is a kind of a “Flamenco Macabre”. The highly energetic music with its very clear Spanish flavour has the character of “Dancing for Life”. The rhythmical energy is later on blocked by clusters – an extremely dark metamorphosis of the bright E-major explosion in the first movement. As in the first movement the music dies out, but now with the very last breath.

— *Kim Helweg*

New Music Concerts

Robert Aitken, artistic director

34th season | 279th event
Sunday November 21, 2004

Generation 2004

Co-presented with The Music Gallery

Guest Ensemble: **L'Ensemble contemporain de Montréal**

Véronique Lacroix, artistic director

Jocelyne Roy, solo flute

Featuring young composers from across Canada

WOLF EDWARDS (British Columbia 1972)

*Traiectus (2004)

NICOLAS GILBERT (Quebec 1979)

*Idées fixes, réminiscences et résidus (2004)

VINCENT-OLIVIER GAGNON (Quebec 1975)

*Le dieu bleu (2004)

D. ANDREW STEWART (Ontario 1970)

*D. Andrew Stewart "on tour" with Ensemble contemporain de Montréal (2004)

IVAN FERRER OROSZCO (Mexico 1976)

*Chains (structure 5) (2004)

* Canadian Work

This tour is supported by **the Canada Council for the Arts** which enables Canadian audiences to discover artists from other regions and provinces.

Music Gallery at the Church of Saint George the Martyr

197 John St. (North side of Stephanie St.)

8:00 PM Concert

Wolf Edwards

Traiectus

Traiectus a verb meaning to pass, or to cross. This composition is about passing and crossing tracts of sonic territory. Sound worlds are built up and broken down with little or no regard to what has passed or what will come.

The work is 'through composed,' i.e. there is no literal repetition or premeditated underlying structure. Although there is an absence of formulation, there is still a high degree of organization within immediate structures.

The material unfolds as a gestation where each moment of music is connected but not dependent.

Born in 1972, Wolf Edwards received formal training in composition at the University of Victoria where he completed a degree in music composition and theory. Mr. Edwards has received the following awards: 3rd

Prize in the Molinari International Composition Competition (Montreal 2002), 1st Prize in the Strings of the Future Composition Competition (Ottawa 2001), Sonic Boom Prize in Composition (Vancouver 2000), the Murray Adaskin Prize in Composition (Victoria 1997), as well as a University of Victoria Fellowship (Victoria 2002-2004). His works have been performed in both Europe and North America by such outstanding performers as the Sofia Soloists Ensemble (Bulgaria), pianist Tzenka Dianova (Bulgaria), the Arditti String Quartet (England), the Molinari String Quartet (Montreal), and the Quasar Saxophone Quartet (Montreal). He lives and works in Victoria, British Columbia.

Ivan Ferrer Oroszco

Chains (structure 5)

The work is based on two elemental objects: the first cluster of the piano and its graphical representation. This graphic represents a gesture that determines as well the complete structure of the work. The harmonic and melodic materials come from the initial cluster of the piano, the length and harmonic development of each part is determined by the logarithmic relations between the notes of that cluster in the order they appear as harmonics of C, generator of the acoustic spectra.

The work was a commission of the l'Ensemble contemporaine de Montréal and is dedicated to the ECM musical director Véronique Lacroix and to the composer and friend Michel Gonneville.

Ivan Ferrer Oroszco was born in 1976 in Mexico City. He studied composition with Mario Lavista and Armando Luna, and orchestra conducting with Guillermo Salvador, Jorge Delezé et David Hernández Bretón at the National Conservatory of Music in Mexico. He further studied orchestral conducting in 2002 at the National Arts Center in Mexico orchestral with Sergio Cardénas. He also studied composition and conducting in Mexico, Spain, Holland, Germany and the USA with Cristobal Halfter, Toshio Hosokawa, Mauricio Sotelo, Dimitri Terzakis, Jorge Mester, John Alexander, James Clarke, Jorma Panula and Gustav Meier. In 2002 he was awarded the first composition prize by the National Conservatory of Music of Mexico. His works have been performed at the International Music Festival Manuel Enríquez (Mexico), at the National Conservatory of Music (Mexico) and at the Junger Künstler Festspiel Bayreuth (Germany). He was assistant conductor of the Symphony Orchestra of the National Conservatory of Music and also worked, among others, with Carlos Chávez, Kalispherion Ensemble, Súcubo Experimental Ensemble, Contemporary Ensemble of the Superior School of Music, Symphony Orchestra of the University of Nuevo León and the Symphony Orchestra of the University of Guanajuato. His participation with ECM Generation 2004 is made possible through a grant from the Conseil des arts et des lettres du Québec and from the National Fund for Culture and Arts of Mexico.

Nicolas Gilbert

Idées fixes, réminiscences et résidus

Idées fixes, réminiscences et résidus is a kind of musical puzzle. Be careful! The work is filled with wrong tracks, with lies. It goes against listening reflexes and asks for an active listening attitude.

Idées fixes, réminiscences et résidus is part of a cycle of works using the 12-tone row as a basis for a stylistically open musical language.

Idées fixes, réminiscences et résidus explores the themes of remembrance, destruction, allusions, regrets,

sensuality, future and doubt.

Nicolas Gilbert was born in 1979 and lives in Montreal, Canada. His works have been presented in festivals and special events in Montreal, Toronto, Beijing, Shanghai, Venice, Tallinn and other cities around the world, performed by ensembles such as the Estonian National Symphony Orchestra, the Ensemble Contemporain de Montréal - relève, the Trio Fibonacci (Montreal), the Quasar saxophone quartet (Montreal), the Kovalis Duo (Montreal-Edmonton), the Autograph New Music Workshop (Yekaterinburg), soprano Janice Jackson (Halifax), and many others. He received several grants from the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and from the Fonds québécois de recherche sur la société et la culture. He is resident composer at the Chapelle Historique du Bon-Pasteur in Montreal and president of the Codes d'accès Society, founded in 1985 and dedicated to promoting contemporary music in unconventional contexts.

Nicolas Gilbert received his formal training at the Conservatoire de musique de Montréal where he studied composition with Michel Gonneville and analysis with Serge Provost. He obtained, in 2003, le Prix avec Grande Distinction in composition and analysis. He also intensively studied foreign languages at the Université de Montréal, McGill University (Montreal), Nankai University (Tianjin, China) and St-Petersburg State University (Russia). His current projects include commissions by cellist Benjamin Carat (France) and by pianist Kadri-Ann Sumera (Estonia-Germany).

D. Andrew Stewart

D. Andrew Stewart "on tour" with Ensemble contemporain de Montréal

Music is inherent in Tom Thomson's *The West Wind* (1917) and Lawren Harris' *North Shore, Lake Superior* (1926). Their themes are enough alike to associate the two works. That is to say, both paintings depict the movement of clouds, water, light and the momentum of the land in relation to the subject, a tree; however, each has its unique way of describing this motion. Thomson's subject is a poetic metaphor for the tree as the harp of the wind. Its constant motion is flowing and vibrant in that the tree 'resonates' in unison with the undulatory movement of its surroundings. One can imagine floating through the arc of Thomson's tree.

Harris' depiction of an erect dead tree trunk is a sculpture rather than a painting. The effect of its hard lines is austere, yet the trunk is shapely and polished to the point where it seems corporeal — like an erect penis.

The horizon line is very low, thus the trunk is set against a blue sky and clouds. The clouds are equally precise in line and allude to the human form in their perfect roundness and evenly spaced creases. Straight shafts of light illuminate the left side of the tree, adding to the sublime shimmering of the entire work. Harris' painting resonates pure tones. His tree is more like a tuning fork and is ultimately the source of movement.

I modeled my musical textures after these two paintings.

I composed dense polyphony in which the voices work harmoniously to resonate a composite fabric — Thomson's reverberating environment. I created a pseudo-monophonic texture in which distinct voices cooperate to form one melody — Harris' single source of vibration.

Asynchrony is another noteworthy feature of this composition. Melody and harmony are never vertically aligned, except for a few short episodes. For example, two voices playing the same melody do not play the same note simultaneously — never together on the beat.

Asynchrony is also applied to the macrostructure. For instance, the opening half-minute of the piece has an almost cadential, terminating, quality. The conflict is this: how can several voices resonate as a single body, and at the same time, be asynchronous? How can a composition of conflicting elements yield a fulfilling musical whole?

Born in 1970, in Sudbury, Ontario, D. Andrew Stewart currently works as a freelance composer and linguistic consultant. Most of his current activities are in The Netherlands, Canada and France. His music has also been featured in the United States, Germany, Mexico and Austria. Out of the more memorable experiences, Andrew Stewart remarks upon his time spent conducting his *Natural Distortions* for the American College Band Directors National Association. He enjoyed a summer fellowship at Tanglewood Music Center followed by composers' courses in Radziejowicach, Poland. Following this, he was a co-founder of the highly successful Dutch artists' collective *Concerten Tot en Met* in Amsterdam. For the last six years, Andrew Stewart has also been participating in R. Murray Schafer's *AND WOLF SHALL INHERIT THE MOON*, which Stewart identifies as an essential element in being Canadian. D. Andrew Stewart completed his undergraduate and graduate studies in composition in Canada with Peter Hatch, Glenn Buhr and Keith Hamel. He then went on to post-graduate work in The Netherlands with Louis Andriessen and Martijn Padding. His studies abroad were greatly supported by The Canada Council as well as the Dutch government. The composer writes, "I often speak about music as a physical and active form. I like to think that I am obsessed by this aesthetic—at least, I call it an aesthetic. It is truly one of the most compelling elements of music, that is, music that suggests movement. More specifically, with my music, I want the observer, the listener, to feel the corporeal rigour in the music. I want you to be exhausted by the end of the ordeal (positive experience)."

Vincent-Olivier Gagnon

Le dieu bleu

According to Hindu tradition, Krishna is the incarnation of Love and Beauty. With his flute, he charms women, demons and even the wisest of men. *Le dieu bleu* is an extensive allegory in which Krishna—the avatar of Vishnu, combats prince Rudra—the Lord of Tears, and Indra—the God of War, as well as other anti-gods. The piccolo symbolizes Rudra, the French horn Indra and the flute Krishna. This work is dedicated to my lover Mickaël and to my friend and fellow composer Gabriel Turgeons-Dharmoo.

...At the sound of Shiva's drum the Universe awakes. The curtain slowly pulls away, and so begins the battle between Good and Evil...

Born in Nicolet in 1975, Vincent-Olivier Gagnon graduated with highest distinction in instrumental composition at the Conservatoire de Musique de Montréal under the direction of Serge Provost. He is presently pursuing an Artist's Diploma at the same institution under the tutelage of Michel Gonneville. He has also briefly studied electro-acoustic music with Yves Daoust, as well as counterpoint and fugal writing with Jacques Faubert. His years of training naturally led to different avenues of musical research, most notably the study of micro-intervals and temperaments. A desire to share the unique poetry of this extraordinary soundscape marks all of his recent productions..

New Music Concerts

Robert Aitken, artistic director

34th season | 280th event
Sunday January 9, 2005

Mayumi Miyata

Guest Artist: Japanese Shô virtuoso **Mayumi Miyata**
Robert Aitken, flute; **Joseph Macerollo**, accordion
Accordes string quartet

TOSHIO HOSOKAWA (Japan 1955)
Bird Fragments III ** (1990)
Cloudscapes - Moon Night ** (1998)
Landscape V * (1993, revised 2004)
Kuroda-bushi * (2004)

KAZUHIKO SUZUKI (Japan 1967)
New Work* (2003?)

JOHN CAGE (USA 1912-1992)
One 9** (1991)

PLUS Traditional **Gagaku** selections for solo shô

* World Premiere | ** Canadian premiere

Glenn Gould Studio (CBC Broadcast Centre)
250 Front St. West
7:15 PM Illuminating Introduction
8:00 PM Concert

Mayumi Miyata was one of the first to introduce the shô — the traditional Oriental instrument — worldwide. Having been invited by major international festivals around the globe, her artistry has helped expand the recognition of the shô, both in Japan and overseas. After graduating from Kunitachi College of Music, she studied Gagaku (Japanese ancient court music) and began appearing in the National Theatre of Japan in 1979. Ms. Miyata has performed in shô recitals since 1983, continuously winning high praise. Successful recitals include the Brooklyn Museum (New York), Paris, Amsterdam, Scala Piccolo Teatro, Milan, Vienna Konzerthaus, and has also taken part in various festivals at the invitations of Donaueschinger Musiktage, Wien Modern, Festival d'automne de Paris, Darmstadt International Summer Course, Festival Extasis (Geneva), Musica Viva (Munich), Pacific Music Festival (Sapporo), and Akiyoshidai International Contemporary Music Seminar & Festival. Ms. Miyata has premiered works by Cage, Takemitsu, Méfano, Huber, Artaud, Szathmáry, Ichianagi, Ishii, Yuasa and Hosokawa. In 1992, she performed the world premier of all of John Cage's works for shô and percussion in Perugia, Italy. In the same year, she performed Takemitsu's Ceremonial – An Autumn Ode with the Saito Kinen Orchestra under Seiji Ozawa and in 1996, Utsurohi Nagi by Hosokawa with the WDR Symphony Orchestra (Cologne). She performed in the tremendously successful new opera production by Helmut Lachenmann at the Hamburg Opera (1997). In 1998, Ms. Miyata's calendar was highlighted by her performance of the Japanese National Anthem during the Opening Ceremony of the 1998

Nagano Olympic Winter Games. She appeared as a soloist during the NHK Symphony's European tour conducted by Charles Dutoit, and with the Czech Philharmonic's Japan tour conducted by Vladimir Ashkenazy (2001/2). Ms. Miyata will record all of John Cage's music for the shô for Mode Records.

Toshio Hosokawa was born on October 23, 1955 in Hiroshima. He studied piano and composition in Tokyo, and in 1976, went to West Berlin to study composition with Isang Yun at the Hochschule der Kunste there. From 1983 to 1986, he studied with Klaus Huber in Freiburg. In 1980, Hosokawa participated in the Darmstadt summer course. Since then, he has achieved wide international recognition and won numerous awards including recognition from the Bucchi Competition in Rome (1980), the Irino Prize (1982), The Berlin Philharmonic (1982), Arion Music (1984), and the Kyoto Music Prizes (1988). In 2001, he became a member of Akademie der Kunste, Berlin. Since 1990, Hosokawa has served as Lecturer at the Internationale Ferienkurse für Neue Musik in Darmstadt, and was awarded the position of Composer-in-Residence at Internationale Sommerakademie der Hochschule "Mozerteum", Salzburg (1998). He has been invited to major contemporary festivals in Europe as guest composer or lecturer, including Festival d'Automne à Paris (1993/97), Wittener Tage für neue Kammermusik (1994/97), Berliner Festwochen (1994), La Biennale di Venezia (1995/2001), Ars Musica in Brussels (1995), Donaueschinger Musiktage (1995/98), Wien Modern (1995/96), Musik Biennale Berlin (1997) and Musica Viva in Munich (2001). At the Munchener Biennale in 1998, his first opera, VISION OF LEAR, commissioned by the City of Munich for the festival, was premiered. From 1989 to 1998, Hosokawa was the Artistic Director of the annual Akiyoshidai International Contemporary Music Seminar and Festival

Toshio Hosokawa — Birds Fragments III (1990)

Birds Fragments III was written for shô and bass flute (also piccolo). The shô forms the background of this music; if the flute be compared to a human being or a bird, the shô will be a mother or nature that surrounds it. The flute continues its unique movement, deeply inspired by the sound atmosphere of the shô.

I dedicate this piece to Toru Takemitsu for his sixtieth birthday.

— Toshio Hosokawa
First performance: Mayumi Miyata, shô, Peirre-Yves Artaud, flutes

Toshio Hosokawa — Cloudscapes – Moon Night (1998)

The accordion originated in the oriental shô, the oldest musical instrument in the world. The shô was integrated into 19th century western music by having a keyboard attached to it. The new instrument, with the same principles of sound production as the shô, was called the accordion.

I decided to go back to the origins of these two instruments, to their first meeting, and turn that moment when the sound of the two instruments was first born into music. It is the work of listening to the shape of the sounds which the breath produces and which then disappear into silence just as if looking at them under a

microscope.

In *Cloudscapes – Moon Night*, the shô and the accordion are considered to belong to the same family of instruments, having the same principles of sound production. The sounds produced from the two instruments continually change, just as clouds change as they slowly move across the sky on a moonlit night.

These two instruments, weaving together the cosmic dual forces, are subtly different even while having very similar tone color. Neither resisting nor opposing the other, but each attracting and embracing the other, each drawing near to the other like light and shadow and male and female, the two instruments eternally, endlessly repeat their changes.

This work is dedicated to Mayumi Miyata and Stefan Hussong.

— Toshio Hosokawa

Commissioned by Das Ministerium für Wissenschaft und Kunst Baden-Württemberg. First performance: Mayumi Miyata (shô), Stefan Hussong (accordion), May 30, 1998, Philia Hall, Kanagawa.

Toshio Hosokawa — Kuroda–bushi (2004)

Kuroda–bushi is a Japanese folksong, which is sung on festive occasions. This arrangement for solo alto flute was composed for Robert Aitken on the occasion of his 65th birthday. It was first performed last July at a concert arranged by Aitken’s former students and friends to mark his retirement from the Hochschule für Musik in Freiburg, Germany, where he was professor of flute for 16 years. The concert featured student performances of music composed for and by Robert Aitken, including new works written especially for the occasion by Toshio Hosokawa, Mauricio Kagel, Bruce Mather, Roger Reynolds, R. Murray Schafer, and Gilles Tremblay. This evening Kuroda–bushi receives its first professional performance.

Toshio Hosokawa — Landscape V (1993; rev. 2004)

This work was commissioned by the Kitakyushu International Music Festival for the 30th anniversary of the founding of the municipality of Kitakyushu and was composed in the summer and fall of 1993. It is dedicated to the Festival’s Director, Yoshiko Arai. It was first performed on November 4, 1993 at the Festival by Mayumi Miyata on the shô and the Jean Sibelius Quartet.

This work was written for the shô — a musical instrument which comes out of the deep traditions of the East — and for that unique grouping called the string quartet — a formation which grew out of the traditions of western music. The meeting of western musical instruments and eastern musical instruments has occurred in many forms heretofore. Most of these, however, fail to get beyond the superficial level of “meeting” or “harmonizing,” and there are few works which have been truly successful. One side overpowers the other, pushing it aside, and the music ends up as half-baked exotica.

In a true encounter, both sides get to know each other better, and through that deeper knowledge of the other, come to know things about themselves they did not know before. Then together they arrive at a new dimension and new territory which did not previously exist. It is not a question of one side imitating or

making a copy of the other.

In Landscape I wanted to take the sounds of the shô and the strings as clouds produced from vapor, and to depict the quiet scene where those clouds of several sounds continually meet, merge and penetrate each other.

This idea was conceived from an experience I had in the summer of 1992 at the Kuhmo Chamber Music Festival in Finland, where I saw clouds over the lake late one summer night. In the midst of the profound silence of the “white night,” the clouds on the lake, reflecting the distant heat of the setting sun, kept changing form and color. It was a mystical beauty such as we cannot think of as an experience of this world, taking place in a moment when time seemed to be holding still.

In oriental Buddhist painting, the Buddha reveals himself to people as their saviour by appearing on a cloud along with musicians. Clouds float in places where the sacred becomes manifest.

The work has the simplest possible form and begins with listening carefully to the movement of clouds of sounds, to each individual layer of sound. While the harmony of the shô and the harmony of the strings are ordinarily of the same exact quality, by such things as the use of quarter notes, the harmony subtly shifts, and through this encounter begins to produce a new resonance.

— Toshio Hosokawa

Commissioned by the Kitakyushu International Music Festival 1993. First performance: Mayumi Miyata and Jean Sibelius Quartet, Kitakyushu International Music Festival 1993.

Kazuhiko Suzuki was born on January 24, 1967 in Fukushima, Japan. His first studies took place with Fujio Okabe. In 1990 he graduated from the Kunitachi College of Music in Tokyo where he studied theory with Yuzuru Shimaoka and composition with Toshimitsu Tanaka. In 1992 he received a scholarship from the Dutch government to study composition in the Netherlands. He followed the Sonology Course at the Royal Conservatory in The Hague and from 1994–1996 he studied at the Sweelinck Conservatory in Amsterdam with Theo Loevendie. He has attended several workshops and received lessons from composers such as Gerhard Stäbler, Gerard Brophy and Christian Lauba. In 1995 his piece Spin out, for flute and double bass, was selected for the Gaudeamus Prize. In 1996 he received the first prize at the Young Composers’ Meeting in Apeldoorn and a commission to write a piece for the ‘De Erepreij’ ensemble (Hinge II). In August 1999 his piece Hinge III for harp solo, was performed in the Akiyoshidai International Music Festival in Japan. He is a member of the Japan Federation of Composers. His works are registered at the Suntory Music Foundation in Japan. Kazuhiko Suzuki lives in Amsterdam and teaches music at the Japanese School of Rotterdam.

Kazuhiko Suzuki — Molds (2004)

Inspired by the idea of Inframince (Infra thin), elusively described by Marcel Duchamp.

The possible implying the becoming – the passage from one to the other takes place in the infra thin. The difference (dimensional) between 2 mass produced objects (from the same mold) is an infra thin when the maximum precision is obtained. The warmth of a seat (which has just been left) is infra thin.

— from “Marcel Duchamp, Notes”

I transposed these ideas, which were stimulated by his words, into the musical domain, and concentrated transforming the concepts to another plane whereby seeking the process to make a new dimension in music. I found the sound of the Shô would realize this idea because of its transcending possibilities for the subtlest differentiation of sensitive color and tone. It evokes all different senses (such as temperature, visual sense, auditory sense) which awaken awareness in our consciousness.

Commissioned by Mayumi Miyata and dedicated to her.

— *Kazuhiko Suzuki*

John Cage was born on September 5, 1912 in Los Angeles, California and died in New York City on August 12, 1992. He studied liberal arts at Pomona College. Among his composition teachers were Henry Cowell and Arnold Schoenberg. Cage was elected to the American National Academy and Institute of Arts and Letters and received innumerable awards and honors both in the United States and in Europe. He was commissioned by a great many of the most important performing organizations throughout the world, and maintained a very active schedule. It would be extremely difficult to calculate, let alone critically evaluate, the stimulating effect and ramifications that Cage's work has had on 20th century music and art, for it is clear that the musical developments of our time cannot be understood without taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music. He is universally recognized as the initiator and leading figure in the field of indeterminate composition by means of chance operations. Arnold Schoenberg said of Cage that he was an "inventor – of genius".

(courtesy Edition Peters)

John Cage — One9 (1991)

As he approached his eightieth birthday, John Cage found himself the grand old man of the avant-garde, a composer, writer, and artist who had attained notoriety and visibility on a worldwide scale. Once only a small circle of brilliant performers had been associated with his work; now ensembles and soloists awarded him commission after commission for new compositions. In order to keep up with the demand for new pieces, Cage turned once more to his long-time assistant Andrew Culver, who developed new software that enabled Cage to write music very quickly.

These new works, which occupied almost all of Cage's compositional attention between 1987 and 1992, came to be known as the Number Pieces. Each work's title consists only of a number written out as a word (One, Two, Fourteen, etc.) that indicates the number of performers for which the piece was composed.

...the Number Pieces generally alternate simple pitches and even conventional chords with inexplicable noises and dissonances. The transparency that characterizes most of the works in the series even allows us to pay attention — with an unusual level of awareness — to the attacks of sounds, their tunings, or their particular timbre. All in all, they demonstrate Cage's quiet reconciliation with harmony, which he now defined as "several sounds . . . being noticed at the same time." Cage first met Mayumi Miyata during his historic return

to the 1990 Darmstadt summer course; the composer was enchanted with the sound of her instrument and produced in all three works for her. As was his habit, Cage wanted to learn as many possibilities for a new instrument or medium as he could before composing a work, and among his papers are copious notes indicating all of the single tones and clusters (aitake) that the shô could play, both familiar and unfamiliar. Once this material was in place, he could then use chance operations to choose which of all these possibilities would become the sounds for his new pieces, thus producing results that he hoped would surprise and interest him when he finally heard them performed.

— *Rob Haskins*

Performer Biographies

World renowned Canadian flutist, composer and conductor **Robert Aitken** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). Robert Aitken was founder and artistic director of Music Today, Music at Shawnigan and in 1971 co-founded, with Norma Beecroft, New Music Concerts which he continues to direct today. In addition, in 2004 he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a post he held for 16 years.

Joseph Macerollo is a consummate musician, performer, educator and organizer. As an educator, he pioneered the acceptance of the accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts and taught history of music, analysis, and the interpretation of contemporary music courses. He is a founding member of the International Accordion Society headquartered in Finland. He has commissioned countless works of Canadian composers ranging in a style from traditional to theatrical he has gained as a performer respect for the instrument in all venues. He has won numerous awards and citations, has represented Canada in two world accordion championships, received the Guelph Civic Ring, and was named Mississauga Musician of the Year in 1987.

Accordes evolved out of a string quintet that was formed in 1975 to perform a composition by John Beckwith, commissioned by the Toronto Symphony Women's Committee. Frequently heard on CBC radio, they have performed on the Roy Thomson Hall Chamber Music Series and constitute the core string players of the New Music Concerts Ensemble. Always searching for new repertoire, Accordes has commissioned works, as well as regularly premiering new compositions on the New Music Concerts series. This concentration on contemporary music has allowed them to give the Canadian, and sometimes world premieres, of works by such composers as Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel, Ann Southam and Hope Lee. They have recorded extensively for the Canadian Music Centre label, Centrediscs, including discs devoted to the music of Harry Freedman (*Spirit Song*), Harry Somers (*Somers String Quartets*) and Alexina Louie (*Dénouement*). Their recoding of NMC co-founder Norma Beecroft's *Amplified String Quartet with Tape* was nominated for a Juno award in 2004.

New Music Concerts

Robert Aitken, artistic director

34th season | 281st event
Saturday / Sunday January 22 / 23 2005
The Music Gallery

Three Cities in the Life of Dr. Norman Bethune

A Chamber Opera by **Tim Brady**

Featuring **Michael Donovan**, baritone, and **Bradyworks**:

Tim Brady, electric guitar; **Pamela Reimer**, piano;
André Leroux, saxophones; **Phil Hornsey**, percussion;
Clemens Merkel and **Nadia Francavilla**, violins;
Stéphanie Bozzini, viola, James Darling, cello;
Pierre Simard - conductor
Darlene Spenser, stage director

WENDE BARTLEY (Canada 1951)

***Fragmenting Footprints, Unveiling the Dawn** (1997)

R. MURRAY SCHAFFER (Canada 1933)

***Le Cri de Merlin** (1987)

RENÉ LUSSIER (Canada 1957)

***Roche noire, chronique irlandaise** (1991)

TIM BRADY (Canada 1957)

***Three Cities in the Life of Norman Bethune** (2002-2003)

* Canadian Work

R. MURRAY SCHAFFER *Le Cri de Merlin* (1987)

Commissioned by Norbert Kraft with funds from the Canada Council for the Arts. Edited version for electric guitar with Montréal soundscape – 2003, by Tim Brady.

Many are the stories told of Merlin, wizard of King Arthur's court. He was alleged to be the offspring of a virtuous woman and an incubus, which accounts for his amoral character. "Among other endowments," says Bullfinch, "he had the power to transform himself into any shape he pleased. At one time he appeared as a dwarf, at others as a damsel, a page, or even a greyhound or stag." After serving King Arthur, it is said, he returned to the forest with fairy Viviane and was never seen again. His cries were still heard but were increasingly less understood as society gradually changed its faith in magic for faith in technology and civilisation.

Born in Sarnia, Ontario in 1933, R. Murray Schaffer has won national and international acclaim not only for his achievement as a composer but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual. He has received commissions from numerous organizations as well as

several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part *Patria* music theatre cycle. His most important book, *The Tuning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical and dramatic work, as well as his educational and cultural theories.

WENDE BARTLEY *Fragmenting Footprints, Unveiling the Dawn* (1997)

Commissioned by Tim Brady with funds from the Canada Council for the Arts.

Fragmenting Footprints, Unveiling the Dawn paints a sonic journey through varying states of being. At this juncture in the collective human story, we are in the throes of shifting into a new paradigm of consciousness, where the old model of hierarchy and domination gives way to one of partnership and interconnection. Sound can be a powerful force in cultural transformation through the creation of an energetic cancelling out of the destructive forces which have accompanied the old models of violence and control. The quest to find ways of embodying this shift through sonic textures becomes manifest in the character of the soundscape created by the partners of this work: the live performer creating a world of sound with the signal processing of the electric guitar and the studio-created electroacoustic tape.

The tape was created partly from microtonal layers of recorded improvisations on the waterphone and *gejung*, performed by Randy Raine-Reusch. The vocal material is built from recordings performed by Ruth Danziger, Philomene Hoffman, Sibylle Preuschat, Loretta Bailey, Rhonda Rose, and Wende Bartley. Tones were created through focused awareness on the interconnection between specific vowels, the frequency, the related chakra area and the energies of the eight directions (East, West, South, North, South-east, South-west, North-west, North-east). This material was subsequently altered through a MAX patch directed to Sample Cell to create the sliding vocal clusters. Solo vocal material was performed by Loretta Bailey. | Recording: Tim Brady – 10 Collaborations – (2000) Justin Time Records/DAME (www.actuellecd.com)

Wende Bartley has been investigating sound images important in the collective stories of women, developing new timbral textures while giving voice to women's cultural experience. Her more recent work has concerned itself with explorations of voice as sacred communicator, creating a field of sonic energy through the connection of breath and voice, awakening the forces of internal healing held within the body through sound vibration. A Toronto-based composer of electroacoustic and instrumental music, she employs digital audio technologies to design innovative musical and sonic textures from original sound sources.

Her work includes concert chamber music, computer music, film and video soundtracks and music for dance, theatre and opera. She has received several commissions for electroacoustic compositions through the Canada Council, Ontario Arts Council, Toronto Arts Council and the Laidlaw Foundation. Her works have been performed and broadcast throughout Canada, the U.S. and Europe. Her most recent work, *Ariel Winds*, was commissioned by the Elora Festival Singers for chamber choir and electroacoustic tape. Other recent work includes a 5-minute music video funded through BravoFACT! and the soundtrack for Alexandra Gill's film *Leda and the Swan*, which screened at the 1998 Toronto, Vancouver and Atlantic Film Festivals.

RENÉ LUSSIER *Roche noire, chronique irlandaise* (1991)

Commissioned by Tim Brady with funds from the Canada Council for the Arts.

René Lussier's music is often based around a story — real or imagined. For this piece, he has created a sonic history of Irish immigrants to Québec. The voices on the tape are the voices of Frank and Grace Brady, the performer's parents. They describe the story of their families as immigrant in Montréal many years ago. The work follows the history of the immigrants, ending with a song sung by the ex-Prime Minister of Canada, Brian Mulroney, certainly one of the best-known (if not to say best-loved) Irish-Canadians in recent history.

René Lussier is a self-taught composer and guitarist. He performed and recorded with rock and folk groups in the late 1970s before becoming involved in free improvisation — the so-called *musique actuelle* movement — in the early 80s. He has released many recordings, either solo, with saxophonist Jean Derôme (as *Les Granules*), or with British guitarist Fred Frith. His work *Le Tresor de la Langue* was awarded the *Prix Paul Gilson* in 1990 as best radiophonic work by the French language community of national public radios. Lussier also is active as a film composer, with over thirty scores to his credit. | Recording: Tim Brady – *Imaginary Guitars* – (1992) Justin Time Records /DAME (www.actuellecd.com)

TIM BRADY *Three Cities in the Life of Dr. Norman Bethune* (2002 - 2003)

programme note by Tim Brady

Like every Canadian child growing up in the 1960s and 1970s, especially those in Montréal, we heard passing mention of Norman Bethune and his remarkable story in our history classes. But it was news surrounding the release of the film *Bethune* in 1988 that intrigued me, and it was only then that I began researching Bethune's life. I started with the biography *The Scalpel, the Sword*, written by Sydney Gordon and Ted Allan in 1952, and I was immediately gripped by the intensity of Bethune's passions and the extraordinary nature of his life. Many more hours of reading, research and planning followed.

Though the story of Bethune's life is truly out of the ordinary (see short biography), what struck me most was the enormous philosophical and personal transformation that he underwent in the last 5 years of his life. His change from a gregarious, headstrong, somewhat egotistical, successful modern urban doctor into a selfless, devoted, military surgeon and teacher serving on the front lines in rural China is at the heart of his experience, and is the essential focus of this concert.

In order to create both this concert and my own work *Three Cities*, I had to create a structure which would allow us to follow this transformation, and the symbolism of the three cities seemed appropriate: Montréal — urban North America; Madrid — civil war in Europe; Chin-Ch'a Chi Military district — the Chinese war against fascism, largely an isolated, rural military campaign. The texts I use in my work move between letters which Bethune wrote at the time and poems written in the 1930s in the three cities in question.

As with Bethune's life from 1935 to 1939, the work traces a path starting with large social and political issues of the era (Immigration, the Depression, public health issues, communism versus fascism), and slowly moves towards a greater awareness and understanding of Bethune's inner life and his search for a way to live in balance with his own inner demons and his political convictions. The last year of Bethune's life, spent in extreme physical hardship and isolation in rural northern China, appears to have been the happiest time in his adult life, when he had begun to understand himself and his place in the world. Though his death in November 1939 at the age of 49 cut his life unnecessarily short, he seems to have felt content with his decisions and with the life he had led.

NORMAN BETHUNE Biography

Norman Bethune is unquestionably one of Canada's true heroic figures, a brilliant surgeon and ambitious professional who was transformed by his belief in the fight against poverty and fascism into one of the great humanitarians of our century.

Bethune was born in Gravenhurst, Ontario in 1890 and received his education there and in Toronto. He worked as both an ambulance driver and as a doctor in the First World War, followed by advanced medical studies in London, England. In the early 1920s he began a promising private practice in Detroit. Contracting tuberculosis, he became fascinated by the disease and, following his cure in a sanitarium, he eventually became a world leader in the field, inventing many new surgical instruments and procedures. Moving to Montreal, he was soon named head of Lung Surgery at Sacre Coeur Hospital in Montreal. His fight against tuberculosis began to involve him in more than just purely medical activities. Realising that the root cause of tuberculosis was poverty and poor medical treatment, he became increasingly vocal in his opposition to the established medical community. He was one of the first doctors in Canada to support the idea of a state-run, not-for-profit medical system.

A complex personality, Bethune was a gifted amateur painter and writer, and helped found an art school for poor children in Montreal in the 1930s, which held classes in his apartment. His personal life was equally complex and passionate, as he married and divorced the same woman twice in a period of 8 years.

In 1936 he went to Spain to fight fascism, creating a highly effective and efficient military medical service from scarce means. Based out of Madrid, he traveled throughout the country with the Servicio Canadense de Transfusion de Sangre, the blood transfusion service that he founded. In 1937 he returned to a hero's welcome to Canada on a fundraising speaking tour that took him from coast to coast, raising thousands of dollars for the Republican cause in Spain. By now a committed communist, he decided that he would be of greater value working as a doctor as part of the Chinese Eighth Army, and he left for China in January 1938. Here he felt he could make a bigger difference than in Spain, working with a united Chinese front fighting fascism in the guise of Japanese Imperialism.

During his 19-month stay in China, he transformed the Chinese medical system, creating a complete training system for Chinese doctors and nurses, and eventually creating small, portable operating rooms and transfusion services that were more adapted to the Chinese reality. His own feats as a surgeon were legendary, at times working 3 or 4 days without sleep, performing hundreds of operations in appalling conditions, refusing any salary from the Chinese military, and often giving away his meager rations to sick patients.

He died in November 1939 as the result of septicaemia poisoning contracted from a patient during an operation. In 1952 the Chinese government created a permanent Norman Bethune memorial and museum, and Mao Tse-Tung's essay *In Memory of Norman Bethune* was one of the most important texts to circulate in China in the 1960s. Several books have been published about his life and work including Ted Allen's *The Scalpel, the Sword*, Roderick Stewart's *Bethune* and Larry Hannant's recent *Politics of Passion*. The National Film Board produced a documentary on his life in 1964, and a resurgence of interest in his work began in Canada in the 1980s, leading to the production of the film *Norman Bethune*, starring Donald Sutherland.

TIM BRADY Composer / Guitarist

Composer / electric guitarist Tim Brady has created music in a wide range of musical genres. He has been commissioned and performed by ensembles and orchestras in North America, Australia and Europe including the Orchestre symphonique de Montréal, the Winnipeg Symphony Orchestra, the Société de musique contemporaine du Québec, New Music Concerts, INA-GRM (Radio-France), the Nouvel Ensemble Moderne, the Pittsburgh New Music Ensemble, Esprit Orchestra, the Philadelphia-based Relâche ensemble, and the British string ensemble The Smith Quartet. Since 1988 he has released eleven CDs as a composer and a performer on Montreal's Justin Time Records and the Ambiances magnétiques label. He leads the electroacoustic chamber ensemble Bradyworks, and frequently performs solo concerts at major international venues such as The South Bank (London) , Die Ijsbreker (Amsterdam), Festival Présence (Paris), the Bang On A Can Festival (New York) and the Huddersfield Festival (England).

In 1997 Brady was the Artistic Director of The Body Electric festival, a 23 concert celebration of new music for the electric guitar held simultaneously in 7 cities across North America. He performed his solo electroacoustic guitar composition Strange Attractors (released on Justin Time in 1997) in 21 cities in an extensive world tour in the fall of 1999 with concerts in Australia, Japan, China, the United Kingdom, the Czech and Slovak Republics, Canada and the USA. In October 2000 he released a double CD entitled 10 Collaborations, featuring music by and performances with artists from Canada, the United Kingdom, Japan, Norway and France. Bradyworks was featured in a 9-city Canadian tour in the fall of 2000, as well as at two concerts in New York in the fall of 2001 at The Kitchen. Recent solo concerts include performances in Bolzano, Italy, and Appelton (WI), Minneapolis (MN), Hartford (CT) in the USA and the OUTPUT Festival (Amsterdam).

MICHAEL DONOVAN Baritone

Canadian baritone Michael Donovan's rich sound and expressive abilities make him a distinguished interpreter of song, oratorio and opera. A native of Montréal, Donovan was born into a family of musicians, and initiated his musical studies at a very young age. His early education included studies at the Conservatoire de Musique de Montréal, the Tanglewood Center and the Banff School of Fine Arts. A graduate of McGill University in Montréal, where he studied with Joanne Bentley, Donovan was drawn to Europe in 1989 to pursue his studies with the renowned mezzo soprano Brigitte Fassbaender at the Hochschule für Musik in Munich, Germany. In the third year of his apprenticeship, Donovan began a year-long association with the great baritone Dietrich Fischer-Dieskau at the Hochschule der Künste in Berlin, selected as one of the very few members of Dieskau's prestigious post-graduate Lieder class. Donovan then began an active and successful career as a performer of lead roles in opera houses in Germany and Switzerland. Since returning to Canada in 1996, Donovan has been touring to great acclaim throughout North America, conducting master classes and performing as a soloist and recitalist. His Canadian opera debut came in the spring of 1998 when he reprised the role of Schaunard in the Vancouver Opera production of Puccini's La Bohème. Donovan has performed lead roles in several new operas by Canadian composers such as Tim Brady, Robert W. Stevenson and James Rolfe.

PIERRE SIMARD Conductor

A young and dynamic conductor, Pierre Simard is music director of the À tout chant Society, of the Laval Choir and of the Lanaudière Festival Choir. He pursues a career as conductor, oboist, and composer-arranger, which has led him to Belgium, France, Mauritius and the Réunion Islands, the USA, and across Canada. As guest conductor, he has performed with Les Violons du Roy, the Orchestre Métropolitain du Grand-Montréal, the Opéra de Montréal Choir, and the McGill Contemporary Music Ensemble. He also conducts ensembles formed of musicians from the Montreal Symphony, the Québec Symphony, and the Saguenay-Lac-St-Jean Symphony. Holder of a Master's Degree in Conducting from the Peabody Institute (Johns Hopkins University) and of five Conservatory Prizes from the Conservatoire de musique de Montréal, Pierre Simard studied with Raffi Armenian, Frederik Prausnitz and JoAnn Falletta.

DARLENE SPENCER Stage Director

Darlene Spencer is a theatre director, performer, dramaturge and educator. Selected directorial projects include Water – The Walkerton Water Crisis by Brad Curtain (Canadian Fringe Tour), Tica Time (Adrenaline Productions), Our Country's Good by Timberlake Wertenbaker, Les Belles Soeurs by Michel Tremblay, The Crucible by Arthur Miller, and Spring Awakening by Franz Wedekind. Her many performance credits include The Art Thing 1 and 2 and Alphabaret (Numus Concerts), A Midsummer Night's Dream by Shakespeare (Resurgence Theatre Company), and in the films 976 as Sarah (Walden Productions), and Silent Song as Maid (Big Blue Eyes Productions). She has held teaching appointments at the University of Waterloo, York University, and is currently the Head of the Acting Area at the Randolph Academy of the Performing Arts.

Music Gallery at the Church of Saint George the Martyr

197 John St. (North side of Stephanie St.)

7:15 PM Illuminating Introduction

8:00 PM Concert

New Music Concerts

Robert Aitken, artistic director

34th season | 282nd event (Toronto performance)
Monday February 28, 2005

34th season | 283rd event (Montreal performance)
Monday March 7, 2005

Festival Montréal Nouvelles Musiques

Milestones

Patricia Green, mezzo-soprano
New Music Concerts Ensemble
Robert Aitken, artistic director

New Music Concerts presents **Milestones** — landmark scores by some of Canada's most significant composers. Mezzo-soprano Patricia Green and flutist/director Robert Aitken are featured with the New Music Concerts ensemble. The concert will be performed at Glenn Gould Studio in the CBC Broadcast Centre in Toronto on February 28 and repeated at Redpath Hall at McGill University in Montréal on March 7, presented by the Montreal Nouvelle Musique festival. The program, developed in conjunction with MNM co-director Walter Boudreau, celebrates aspects of the avant-garde in Canadian musical history.

François Morel - Paysage dépaycé (1990)
2 vn, va, 2 vc (13')

Serge Garant - Offrande III (1971)
2 hp, 3 vc, pf, 2 pc (16')

Robert Aitken - Lalità (1972)
fl, 2 hp, 3 vc, 2 pc (11')

Bruce Mather - Ausone, Version C (1979)
fl, 2 vn, 2 va, 2 vc, 2 hp, 2 gtr (12')

Gilles Tremblay - Oralleluants (1974)
sop, fl, cl, hn, 3 cb, 2 pc (25')

Glenn Gould Studio (CBC Broadcast Centre)
250 Front St. West
7:15 PM Illuminating Introduction
8:00 PM Concert

FRANÇOIS MOREL

François Morel, born in 1926 in Montreal, belongs to an important group of Quebecois composers born out of Claude Champagne's classes at the Montreal Conservatory of Music during the 1950s. Unlike his colleagues, he chose not to continue his musical studies in Europe but instead decided to stay in Quebec. In October 1953,

Leopold Stokowski premiered his Antiphonie in Carnegie Hall, a work still frequently performed to this day. Ever since, his works have been performed in major European cities, in Russia, Japan and China as well as in the United-States and South America, under the direction of such reputable conductors as Monteux, Ozawa, Meta, Decker and Abbado. François Morel was also highly involved in the Quebec music scene in bringing about and producing events for the concert scene, recordings, theatre, radio and television. For over 25 years, he was a freelance composer and conductor for the Société Radio-Canada. He was one of the founding members of the Société de Musique de Notre Temps, of the Editions Québec-Musique as well as the founder and artistic director for the Ensemble Bois et Cuivres du Québec. François Morel, now a retired professor, taught, between 1979 and 1997, analysis, composition and orchestration at the Faculty of Music of Laval University. He also conducted the contemporary music ensemble. He received the prestigious “Chevalier de l’Ordre national du Québec” in 1994 and the “Prix Denise-Pelletier” awarded by the Prix du Québec 1996.

François Morel - Paysage dépaycé (1990)

Commissioned by the CBC English network to commemorate the twenty-five year career of the prestigious Orford Quartet, Paysage dépaycé or Disoriented Landscape presents this ensemble joined by a second cello.

The work is divided into five large sections, which are, in turn, divided into subsections. The number five is dominant at all levels of the work – intervals, rhythms, duration – which appears less as fetishism, but rather as ubiquity in all aspects of the structure. From neutral harmonic ideas and their derivations, as the only invention from this material, the work unfolds more in the sense of elimination than development.

Three signals, in ostinato form and perpetual motion, although simple in appearance, suggest the ambiguity of the form and the legitimacy of the title Paysage dépaycé, also the title of a poem written in 1946 by French Canadian poet Gilles Hénault.

Composition of this work is solely based on the notion of musical grammar, craftsmanship with intransigence in handling a minimum of constructive logic, choice of timbre and colour characteristic of the instrumental ensemble.

— *François Morel*

SERGE GARANT

Serge Garant was born in Québec City in 1929. Between 1946 and 1950, he studied piano with Sylvio Lacharité and Yvonne Hubert, harmony with Paul Robidoux and composition with Claude Champagne. Later, in Paris, he audited courses on analysis given by Olivier Messiaen. He also worked on counterpoint with Andrée Vaurabourg-Honegger and met Stockhausen and Boulez. In 1954 Garant organized Montréal’s first contemporary music concert in which he participated with François Morel and Gilles Tremblay. He was the first Canadian composer to introduce tapes into a musical composition (in Nucléogame, 1955), and he made a first attempt at aleatoric technique in 1959 with Pièces pour quatuor à cordes. Garant was one of the founders of the Société de musique contemporaine du Québec (SMCQ), the oldest organization of its type in the country, which he directed from its establishment in 1966 until 1986.

Both as professor at the Faculty of Music of the University of Montréal (beginning in 1967) and in his role as host of CBC Radio's "Musique de notre siècle", Garant worked unceasingly to advance contemporary music. Among his most important works are Phrases II, Offrande II, Cage d'oiseau and ...chant d'amours, which won him the Jules Léger Prize. Following his death in 1986, Pierre Boulez paid him this tribute: "In Serge Garant I remember a companion of the early days, a man who devoted himself totally to the cause of contemporary music. He was not content to decide and to choose for himself alone. Once he made up his own mind, based on his reflections and his view of common interests, he wanted to have others share those views, which he correctly considered as best adapted to our times, as the most likely to discover new landscapes for music, new landscapes that music will always need."

Serge Garant - Offrande III (1971)

In Offrande III Serge Garant uses an unusual combination of instruments. The work examines and exploits the relationships in the theme of the Musical Offering by Bach. As Garant put it, "I quoted Bach abundantly in Offrande I, much less in Offrande II, and not at all here. However, whereas Bach in his theme for the Musical Offering excludes only the note B flat while using all eleven other notes of the scale, in Offrande III the B flat assumes an almost thematic importance, and all other elements of the piece gravitate around it. The absence of only that note in Bach's theme always fascinated me; my frequent use of it in Offrande III is a sort of quoting 'by default' and is another way of expressing my admiration for the Musical Offering, which I consider to represent the summit of the human spirit." In Offrande III, macro and micro structures rigorously obey a series of proportions, although in some of the sequences they are used quite freely—either in the handling of harmonic material or in other elements such as pitches, registers, durations, intensities and tempos. The symmetry of the instrumentation and its formal rigor make it a classic work. "However, Offrande III seems to me, above all, an expressive piece... in any case, I wrote it in that spirit. I wanted everything in it to sing, and that's how I hope it will be listened to."

ROBERT AITKEN

Robert Aitken (b. Kentville, N.S., August 28, 1939) began formal composition studies with Barbara Pentland and with John Weinzweig at the University of Toronto for both his Bachelor (1959-61) and Master's degrees (1961-64). Since that time he has completed a number of commissions for such prominent organizations as the National Arts Centre Orchestra, the CBC, the National Youth Orchestra, the York Winds, IRCAM, the Elmer Iseler Singers, the Société de musique contemporaine du Québec and New Music Concerts. His works are published by Universal, Salabert, Ricordi, and Peer Music. Composition time has been at a great premium due to his career as a flutist and his administrative responsibilities as artistic director of the Advanced Studies in Music Program, Banff Centre (1986-89); New Music Concerts, Toronto (1971-present); Music at Shawnigan (1981-1990); and from 1988 until 2004, Professor of Flute at the Hochschule für Musik, Freiburg, Germany. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay and Bruce Mather have dedicated works to him. Among his many awards as both a composer and flautist are the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. In addition, he was given the title Chevalier de l'Ordre des Arts et des Lettres by the government of France and in 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA).

Robert Aitken: Lalitá: (Shadows II) (1973)

The series of works that share the sub-title ‘Shadows’ arose out of Aitken’s extended journey to the Far East in 1970. He recalls that “When I returned, there were so many musical ideas running through my mind that I decided to write them down. This writing of ‘ethnic’-inspired music went very much against my artistic principles at the time. I felt that a Canadian should write ‘Canadian’ music, whatever that means, and not something imitative of another culture. However, I set out to rid my mind of these shadows and planned to compose four works inspired by different places I had visited.”

Shadows III, written at the request of Serge Garant for the Société de musique contemporaine du Québec, reflects the highly sophisticated rhythmic and melodic traditions of the music of the Indian subcontinent, in particular the melodic patterns and intonations of the early morning raga called Lalitá which is associated with the hymn that is sung in honour of the deity of that name:

*Lalitá, charming in her innocence, is bright like gold.
While she holds a lute, a cuckoo perches on her lotus hand.
She is seated beneath the Wishing-tree, her breasts all unadorned, a thousand times desirable.
Lalitá, young and fair, and garlanded with seven-fold flowers.
Her long eyes like the petals of the lotus.
Sighing, overwhelmed by fate, still, at dawn, dressed for a lover’s meeting.*

— Chatuarimshach’ hata-Raga-Nirupanam

The composer’s intention in this work was to create “a very intense work with a maximum of tension throughout. The flute spends much of its time dealing with turbulent effects, as do the other instruments. Occasional pauses for relaxation provide glimpses of the Indian scale upon which the work is built. The raga Lalitá only appears in its more obvious form to bring the movement to a peaceful close.”

BRUCE MATHER

Bruce Mather was born in Toronto on May 9, 1939, but has made Montréal his home since 1966 and is considered one of Québec’s most important composers. He studied piano with Alberto Guerrero and composition with Oskar Morzwetz, Godfrey Ridout and John Weinzweig at the Royal Conservatory in Toronto and at the Faculty of Music at the University of Toronto, completing his Bachelor’s degree in 1959. Post graduate studies took him to France where he worked with Darius Milhaud (composition), whom he had met previously at the summer course in Aspen, and Olivier Messiaen (analysis). Mather did his Masters at Stanford University with Leland Smith and received his doctorate from the University of Toronto in 1967. He taught composition, analysis and harmony at McGill University from 1966 to 2004. Mather’s music has been performed regularly throughout Canada and is frequently heard in the United States and Europe. Mather has been commissioned by many important orchestras and contemporary music organizations at home and abroad, including the Montréal Symphony Orchestra, the National Arts Centre Orchestra, the Canadian Broadcasting Corporation, Radio France, the Société de musique contemporaine du Québec, Toronto New Music Concerts, the Esprit Orchestra, the Rouen Chamber Orchestra, Trio Basso (Cologne) and the Collectif musical international de Champigny (2e2m).

Bruce Mather - Ausone Version C (1979)

Written in Paris between August 1978 and March 1979 while the composer was Visiting Professor of Analysis at the Paris Conservatoire, *Ausone* was commissioned by New Music Concerts and is dedicated to Robert Aitken. It is my second work in quarter tones, the first being *Régime Onze, Type A* (1978) for two pianos, and draws its harmonic organization from the theoretical systems of the Russian pioneer micro-tonal composer Ivan Wyschnegradsky (1893-1979).

Following a suggestion of Robert Aitken, there are three versions of *Ausone*, one for solo flute, a second for flute and two harps tuned a quarter tone apart and the third version for flute and ten instruments. To each of the harps is added a guitar, a violin, a viola and a cello, giving two quintets tuned a quarter tone apart. The flute plays the quarter-tones by means of alternate fingerings.

The title is taken from “Château Ausone”, one of the greatest wines of St. Emilion.

The first performance with ten instruments was given on February 2, 1980 by Robert Aitken as solist and the New Music Concerts Ensemble under the direction of the composer.

—*Bruce Mather*

GILLES TREMBLAY

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 named a Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and is the recipient of the Serge Garant Prize from the Fondation Émile-Nelligan.

Gilles Tremblay - Oralléuiants (1974)

Commissioned by the Canadian Broadcasting Corporation, this work was written in 1975, and was first performed in Toronto on March 8, 1975, by New Music Concerts under the direction of the composer. It was next performed in Pollack Hall in Montreal on December 9, 1976, on the occasion of a concert marking the 10th anniversary of the Société de musique contemporaine du Québec.

The work is scored for soprano, flute, French horn, bass clarinet, three double-basses and two percussion. One percussionist must also dance and microphones are used. The composer wrote the following note on the piece:

“The title comes from two words: orants (people in prayer) with the word alleluia inserted in it. This use of the trope (a medieval expression meaning a quotation, parenthesis or insertion) reflects the form of the work. The text is taken from the first alleluia of the mass for Pentecost, which takes on a special light on the threshold of this quarter-century:

Emitte spiritum tuum, et creabuntur et renovabis faciem terrae.

(Send out Thy breath and all things will be created and Thou shalt renew the face of the earth.)

“The work is intended as a prayer to this ‘breath’ – an antenna directed toward all that is the source of life, with an idea of blooming and blossoming that belongs to it, giving birth to the alleluia, and animated by two streams of feeling: the first, all exuberance, rapidity and contrast, is full of movement (melodic, phonetic and spatial); the second is more continuous and calm, with an exultant serenity. One must also mention the subjacent idea of rupture, breaking and accident, paradoxical in its ambiguity, because the breaking makes possible new movements and unexpected departures.

“The instrumentation is characterized by the use of three double-basses. Most of the time they use natural open-string harmonics, an untempered universe which tends to colour the rest of the music. This whole acoustic aspect is, moreover, dedicated to Pythagoras who first established the relationship between numbers and harmonic progressions.”

Patricia Green, mezzo-soprano

Mezzo-soprano Patricia Green has gained international renown for her expressive voice, noted for its three-octave ease in diverse repertoire. She sang her acclaimed European debut at the 1997 MUSICA Festival, (Strasbourg, France) in Ligeti’s Requiem with L’Orchestre de Radio-France and went on to open MUSICA in 2000, performing Dusapin’s La Melancholia. She sang her debut at the Concertgebouw in Amsterdam in 1998 with the Dutch Radio Philharmonic. Ms. Green toured France, England and Canada with Autumnleaf Performance in the opera Kopernikus by Claude Vivier. Recently she sang a lauded New Music Concerts performance under the baton of Pierre Boulez in his work Pli selon pli at the CBC Gould Studio in Toronto and will sing Heinz Holliger’s Puneigä in April. Ms Green has appeared with conductors Leonard Slatkin, Peter Eötvös, Zoltan Pesko, Sir David Willcocks, Reinbert de Leeuw and Gustav Meier. Ms. Green has performed extensively at the Kennedy Center with the Theatre Chamber Players and sings chamber music with organizations across Canada and the US. CD recordings are on Newport Classics, Albany Records, and Live Unity Productions. She currently teaches at the University of Western Ontario.

New Music Concerts

Robert Aitken, artistic director

34th season | 284th event

RESCHEDULED FROM APRIL 1- NEW VENUE

Tuesday March 29, 2005

7:15 Introduction | 8:00 Concert

Jane Mallett Theatre (St. Lawrence Centre)

416 366-7723 and 1 800 708-6754 • Online: www.stlc.com

In person: at the StLC. 27 Front Street East, Toronto

An Evening with Heinz Holliger

New Music Concerts presents
the Michael and Sonja Koerner Distinguished Visitor in Composition
at the University of Toronto in conjunction with the Faculty of Music

Guest Conductor and Composer: **Heinz Holliger**

Patricia Green, mezzo-soprano

New Music Concerts Ensemble

University of Toronto Contemporary Music Ensemble (^)

Affiliated Event:

Thursday Noon Series • March 31, 2005 • 12:10pm

Heinz Holliger and the **University of Toronto**

Contemporary Music Ensemble

(Gary Kulesha, director) in the world premiere

of a U of T Commissioned Work (2005)

Walter Hall, Edward Johnson Building,

80 Queen's Park (**FREE**)

Programme:

ELLIOTT CARTER (USA 1908) Oboe Quartet (2001) 17'
(written for Heinz Holliger) • Heinz Holliger, oboe • Accordes:
Fujiko Imajishi, violin • Doug Perry, viola • David Hetherington, cello

HEINZ HOLLIGER (Switzerland 1939) Puneigä (2000–2002) 25'
Patricia Green, mezzo-soprano • Robert Aitken, flute • Max Christie, clarinets
Diane Doig, horn • Doug Perry, viola • John Marshman, cello
Rick Sacks, percussion • Richard Moore, cimbalon • Heinz Holliger, conductor

— *Intermission* —

HOLLIGER Romancendres (2003) 20'

Konduct I (C.S. – R.S.)

I) Aurora (Nachts) [“langsam”]

- II) (R)asche(S) Flügelschlagen
III) “Der Würgengel der Gegenwart” [“rasch und mit Feuer”]
IV) “heiter bewegt” (“Es wehet ein Schatten darin”)
Kondukt II (“Der bleiche Engel der Zukunft”)
David Hetherington, cello • David Swan, piano

HOLLIGER Turm-Musik (1984) 25’
Robert Aitken, solo flute • Dianne Aitken & Les Allt, flutes
Max Christie, clarinet • Micah Heilbrunn, clarinet & bass clarinet
Keith Atkinson, oboe & oboe d’amore • Cynthia Steljes, oboe
Kathy McLean & Fraser Jackson, bassoons • Diane Doig & Vince Barbee, horns
Jim Gardiner, trumpet • Scott Good, trombone • Rick Sacks, percussion
Richard Moore, cimbalom • Erica Goodman, harp • David Swan, piano
Fujiko Imajishi & Corey Gemell, violins • Doug Perry & Jeewon Kim, violas
David Hetherington & John Marshman, cellos • Peter Pavlovsky, bass
Heinz Holliger, conductor

Heinz Holliger was born in Langenthal (Switzerland, canton of Berne) on 21 May 1939. During his grammar-school education he studied oboe with Emile Cassagnaud at the Conservatory of Berne and composition with Sándor Veress, later studying piano with Yvonne Lefèbre and oboe with Pierre Pierlot in Paris (1958/59). From 1961 to 1963 he studied composition with Pierre Boulez.

While solo oboist of the Basler Orchester-Gesellschaft from 1959 to 1963 Holliger won several first prizes at international music competitions in Geneva (1959) and Munich (Internationaler Musikwettbewerb der ARD, 1961) which launched his career of worldwide performances and recordings as a solo oboist. His awards as a performing artist include the German Record Award, the Edison Award, the Grand Prix du Disque, the International Record Critics’ Award and the Diplôme d’honneur du prix mondial du disque. Numerous classical works for oboe have been unearthed by Holliger and many contemporary composers including Luciano Berio, Elliott Carter, Frank Martin, Hans-Werner Henze, Witold Lutoslawski, Karlheinz Stockhausen and Isang Yun have written works for him.

His activities as a composer and conductor have equally been recognized throughout the world and honoured by numerous prizes: the Composition Award of the Schweizerischer Tonkünstlerverein (1984), the Sonning Music Award of Copenhagen and the Frankfurt Music Award (1987), the Arts Award of the City of Basle (1989), the Ernst-von-Siemens Music Award (1991) and the Prix de Composition Musicale 1994 de la Fondation Prince Pierre de Monaco for his orchestral composition “(S)irató”. In 1995, he won the Premio Abbiati of the Biennale Venezia for the “Scardanelli-Zyklus”. In 1993/94 he was composer-in-residence of the Orchestra de la Suisse Romande, in 1998 composer-in-residence at the Lucern Festival. After the second Performance of his opera “Schneewittchen” (after Robert Walser) at Zurich, Holliger received an honorary doctorate from the University of Zurich in October 1998.

His work comprises all genres in every possible instrumentation from stage works via orchestral, solo and chamber music works to numerous vocal works. As an oboist, Holliger has used his vast technical expertise to revolutionize and extend the way other composers view the instrument’s potential. He has also been inspired by a range of poets including Hölderlin, Trakl and Celan.

Elliott Carter Oboe Quartet (2001)

Born in New York City on 11 December 1908, Elliott Carter began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where for three years he studied with Nadia Boulanger. He then returned to New York to devote his time to composing and teaching. With the explorations of tempo relationships and texture that characterize his music, Carter has been one of the prime innovators of 20th-century music. The challenges of works such as the Variations for Orchestra, Symphony of Three Orchestras, and the concertos and string quartets are richly rewarding. Elliott Carter has been recipient of the highest honors that a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. He has received two Pulitzer Prizes and commissions from prestigious organizations.

Heinz Holliger, who commissioned Elliott Carter's Quartet as a companion piece to Mozart's celebrated work for the same forces, describes its author as "the only contemporary composer capable of achieving such a natural balance between horizontal and vertical; who, with ever more wondrous serenity and freedom, is creating works whose complexity attains an almost Mozartian oneness with the work and reveals itself quite simply and naturally to the responsive ear of the listener." Carter played the oboe himself in his student days and has contributed greatly to its literature in such works as his Oboe Concerto, the Trilogy for oboe and harp and the Italian song settings *Tempo e Tempi*.

The Oboe Quartet is built up from a series of six duets, which cover every possible combination of the four instruments. Each duet lasts just a minute or two, and the other two instruments provide an accompaniment. When I wrote the Oboe Concerto for Heinz Holliger, he showed me the amazing things he could do, such as multiphonics and glissandi, and I incorporated them into the concerto. But this new piece doesn't have any of those sounds in it. My works now are not really experimental in terms of special effects, but rather in the way the music is organized.

— Elliott Carter

Heinz Holliger Puneigä (2000–2002)

Michael Kunkel in Conversation with Heinz Holliger

Michael Kunkel: Heinz Holliger, what is the meaning of "Puneigä"?

Heinz Holliger: "Puneigä" actually means nothing in particular. Therefore I used the word as the title. "Puneigä" is a small settlement in the Pomatter valley in the Val Formazza of Piedmont, which is the home of the poetess Anna Maria Bacher. In a poem she describes a small lake, which often drains. But if it is filled with water, it looks at us with blue eyes. I inquired about the word and spoke with the poetess and with the oldest inhabitants but nonetheless nobody could give "Puneigä" a specific meaning. It is like a magic name, almost all names in this valley sound magic. I had first considered entitling my work after Bacher's place of birth: "Gurfulu".

Michael Kunkel: You said once, that you didn't have to search for the poets, your encounters happened randomly and this initiated your composing. How was it in case of Anna Maria Bacher, whose poems you used in your new piece?

Heinz Holliger: Two years ago I was in Davos, Switzerland attending a festival and got bored. Then I passed by a bookshop, where I found an enormous selection of “Walser German” literature. I bought a small book of Bacher’s poems, *Litteri und Schattä* (light and shade)! I had probably heard a radio program about her once, which left a great impression on me. Then I just started reading these poems and I knew that I would create a piece out of it. I immediately began with some drafts. However, I prepared the outlined songs for a final version just recently.

Michael Kunkel: What was the inspiring moment in the book?

Heinz Holliger: For me, the confrontation with Bacher’s lyrics was like a natural phenomenon, like an enormous avalanche or an unbelievable thunderstorm, a hailstorm. Her language seems completely fresh and unspent. She writes in the “Pumatter Titsch” language and in Italian, however she does not speak High German. The Pumatter Titsch is a language that has hardly changed since the 16th century and has just been transported verbally over the years and nowadays it has found a written form. It is very refreshing for a composer who always maintains a dialogue with history to come in contact with something so rare.

Translated from the German by Jan Knaupp, courtesy of Goethe-Institut Toronto

Heinz Holliger *Romancendres* (2003)

The arch-Romantic composer Robert Schumann [1810–1856] spent the last two years of his life confined to an insane asylum in Ethenich. He was consigned there [1819–1896] after hurling himself into the Rhine river in an attempted suicide. Since 1844 the effects of syphilis had produced in him fits of nervous prostration, shivering, hallucinations, phobias and a persistent ringing in his ears. While confined to the asylum he composed a set of Five Romances for Cello and Piano, the manuscript of which was closely guarded by his wife, the pianist Clara Schumann (née Wieck), who allowed only their closest confidant, Johannes Brahms [1833–1897] to review it. At the end of her own life Clara inexplicably decided to burn the manuscript of this work, reducing Schumann’s Romances to cinders (*Cendres*).

The present work is an attempt to imagine what these pieces might sound like in their ashen state. The extent correspondence between Brahms and Clara and the numerology behind the events that transpired provide a framework for its musical architecture, which is cast in the form of a pair of funeral marches (*Kondukt*). The melodic profile of the work is derived in part from references from Schumann’s surviving works (the Manfred overture and the Cello Concerto) and in particular from Schumann’s proto-serialist interest in musical cryptography. In his *Carnaval* (op. 9, 1834) Schumann prefaces nearly all the sections of the work with the musical notes signified in German by the letters that spell *Asch* (A, E-flat, C, and B, or alternatively A-flat, C, and B) — the birthplace of his youthful fiancé Ernestine as well as the musical letters in Schumann’s own name. *Asch*, by extension, becomes *asche* (ashes) in Holliger’s interpretation, and Ethenich, *enden Ich* (I finish). *Romancendres* was written for the Lucerne festival where it was premiered in September 2003 by Thomas Demenga (cello) and Thomas Larcher (piano).

— *Daniel Foley*

Heinz Holliger Turm-Musik (1984)

Turm-Musik is one of the movements of the Scardanelli cycle, which is composed of eight orchestral works, a work for solo flute, and twelve choral compositions. “Scardanelli” is the signature which Hölderlin was wont to append to his verses during the latter part of his life, when, according to conventional diagnosis, he was suffering from “obfuscation of the mind”. The title Turm-Musik (Tower Music) refers to his refuge in a tower at Tübingen, where the poet (an excellent flutist in his youth) received visitors, and was capable of improvising for hours on the piano.

The score summons up fragments from music which Hölderlin knew, and with which he attempted to fill out his life – as for instance the melody *Nel cor più non mi sento* by the Italian operatic composer Giovanni Paisello, a contemporary of Haydn, or the passage from a flute duet by Johann Ludwig Dulon, who taught Hölderlin flute. The work consists of several sections with no breaks in between: *Introduktion — Bruchstücke — Choral — Glocken-Alphabet — Winter (Introduction — Fragments — Chorale — Bell Alphabet — Winter)*. In the section *Bell Alphabet*, a set of seventeen semi-spherical Japanese prayer bells is used — called *dobaci*.

The first performance of *Turm-Musik* took place on 17 January 1986 in Basle, with the Basle Symphony Orchestra under the direction of the composer; the soloist was Aurèle Nicolet, to whom the work is dedicated.

— *Klaus Schweizer*

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Robert Aitken, artistic director

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New Music Concerts Ensemble

Robert Aitken, artistic director

Joseph Petric, accordion

Max Christie, clarinet

DAVID BEREZAN (Canada 1967)

***Cyclo** (2003 – electroacoustic) 11'

LAURIE RADFORD (Canada 1958)

***Deflector**

for clarinet and interactive electronics (2004) 14'

ROBERT PRITCHARD (Canada 1956)

***Breathe On Me**

accordion/interactive electronics/video projection (2004) 15-20'

KEITH HAMEL (Canada 1956)

* **Krishna's Flute**

for flute and interactive electronics (2004) 14'

PAUL STEENHUISEN (Canada 1965)

Material/Ultramaterial* (2004)

CBC/Laidlaw Commission

for mixed ensemble and sound files (2004) c.15'

Music Gallery at St. George the Martyr
197 John St. (North side of Stephanie St.)

* Canadian Work | ** World premiere

DAVID BEREZAN (Canada 1967) **Cyclo**
electroacoustic work (2003)

David Berezan is Lecturer and Director of the Electroacoustic Music Studios (MANTIS) at the University of Manchester and Royal Northern College of Music. A Canadian-born composer, he studied from 2000 to 2003 with Jonty Harrison in the PhD program in electroacoustic music composition at the University of Birmingham, UK. His work has been awarded in the Bourges (France, 2002), Russolo (Italy, 2002), Radio

Magyar (Hungary, 2001), São Paulo (Brazil, 2003), Espace du Son (Belgium, 2002) and YESA (Canada, 2000) competitions. Recent performances have taken place in France, UK, Germany, Spain, Portugal, Italy, Korea, Chile, Singapore and Canada. Previous studies in music composition, performance and Russian history and language took place in Calgary, Edmonton, Banff and Stanford.

Cyclo emerged out of the everyday ritual of the bicycle ride between my home and the studios where I work. The sounds from my bicycle, the underlying rhythm of cycling and the familiar sound spaces of the journey have been an accompaniment to my life in England. I decided to exploit this rich sound environment to create something that suggests both the high energy, rapid and harsh movement of cycling and the magic of journey. Cyclo is an abstract and magical sound world that contrasts and merges natural, mechanical, muscular and delicate qualities. This “deconstruction” and “reconstruction” of the bicycle sound object creates a new “something” or object from source recordings of the original, leading to multiple real-world and abstract perspective juxtapositions (close observation, inner contemplation and open soundscape). Cyclo is concerned with cycling and the journey as much as it is with the inner sound world and workings of the bicycle itself. The term cyclo is the combinational form of circle, cycle, or cyclic and is fundamental to the looping or turning nature of pedaling, breathing, wheels, gears and the repeated cycle of the daily journey. Cyclo is used in parts of southeast Asia to refer to bicycle rickshaws (essentially unrelated to the piece although acknowledged through the incorporation of the gamelan tuning system in the treatment of some pitched material) and the cyclo driver.

— David Berezan

LAURIE RADFORD (Canada 1958) Deflector
for clarinet and interactive electronics (2004)

Canadian composer Laurie Radford creates music for diverse combinations of instruments and voices, electroacoustic music, and performers in interaction with computer-controlled signal processing. Radford studied music, composition, and music technology at Brandon University, The University of British Columbia, McGill University, The Banff Centre for the Arts, Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik. His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from a variety of ensembles and soloists such as Le Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Esprit Orchestra, GroundSwell, Pro Coro Canada, Duo Kovalis, Trio Fibonacci, Trio Phoenix, the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taiwan), Miami New Music Festival (Florida), Musica Viva (Portugal), Happening New Music Festival (Calgary), Festival Rien à voir (Montréal) and the Winnipeg, Calgary, and Edmonton Symphony Orchestras.

Radford's music has received awards from SOCAN, the International Composers' Competition “Kaszimierz Serocki” (Warsaw), and the WSO New Music Festival Composers' Competition. Recordings of his music are available on empreintes DIGITALes, McGill Records, PeP Recordings, Clef Records, and Fidelio Audiophile Recordings. Laurie Radford has taught at Concordia University, Bishop's University, McGill University and the Domaine Forget. He currently teaches electroacoustic music, music technology, and composition at the Department of Music, University of Alberta.

A myriad of musics and styles engulf my ears on a daily basis. Composition is often an activity of response and conversation with the sonic world in which we reside. During the act of conception and writing, I often

feel that I am deflecting the sound objects being thrust at me: sometimes defensively (rejection), more often inquisitively (adoption and transformation). In deflector, the clarinet is the principle reactive agent in this compositional act, to which is added a prerecorded layer of manipulated sound materials and a layer of “deflections” (transformations) of the live clarinet and prerecorded materials. In addition to a variety of basic DSP transformations of the clarinet sound, granulation as well as audio capture and subsequent transformation of the live clarinet’s material “deflect” the live clarinet and provide a self-generated counterpoint.

deflector is in many ways also an homage to Luciano Berio, who left us in 2003. Fragments of clarinet music by Mozart and Brahms join with that of Berio to “deflect” the current intentions of the live clarinet as well as to “reflect” upon the enduring contributions of these creators. deflector was written for clarinetist Jean-Guy Boisvert.

— Laurie Radford

ROBERT PRITCHARD (Canada 1956) Breathe On Me
accordion/interactive electronics/video projection (2004)

Bob Pritchard has received numerous commissions from the Canada Council, the Canadian Broadcasting Corporation, the Ontario Arts Council, and the British Columbia Cultural Fund. His works include solo, chamber, choral, interactive, and orchestral pieces, often dealing with themes of life and death. Many of his pieces use quotation or theatrical gestures, combined with complex musical textures. He directed the electronic and computer music studio at Brock University (BUEMS) for seven years prior to completing a Doctorate in composition at UBC, where he now teaches. He is a recipient of a Killam Teaching Prize and as a SSHRC artist-researcher is involved with the Institute for Computing, Information and Cognitive Systems (ICICS), and the Media and Graphics Interdisciplinary Centre (MAGIC). He is also a founding member of UBC’s MUsic, Sound, and Electroacoustic Technology group (MUsET).

Breathe On Me takes its inspiration and name from the words of an old hymn. Written at the request of Joseph Petric, this piece presents a musical opposition of sparse, linear gestures in the outer sections with highly synchronized, rhythmic playing in the interior. This is complemented by changes in the harmonic and rhythmic language of each section, gradually thickening as the climax of the piece approaches. Visually the piece combines close-ups of skin textures and decorations, while spiritually this is an Easter piece, exploring the Spirit Descending, Crucifixion, and Transformation.

The opening section (Spirit Descending) contains a two-part visual canon of smoke and processed smoke, a three-part canon of a body curve, and a two-part canon of skin textures. The middle section (Crucifixion) gradually moves beneath the skin, through the use of skin textures, scars, welts, tattoos, and piercings. The long closing section (Transformation) has a number of visual canons as well, finally uniting several images in a symbolic gesture.

Throughout the piece the performer controls various audio and video processes by interacting with Max/MSP/Jitter patches.

Breathe on me breath of God
Fill me with life anew
That I may love what thou wouldst love
And do what thou wouldst do.

E. Hatch (1835–1889)

— Robert Pritchard

KEITH HAMEL (Canada 1956) Krishna's Flute
for flute and interactive electronics (2004)

Keith Hamel was born in 1956 in Morden, Manitoba. He is known both as a composer and a music software developer. He studied music at the Royal Conservatory of Music of Toronto and Queen's University in Canada, and pursued graduate studies at Harvard University and the Massachusetts Institute of Technology in the USA. He holds a Ph.D. in Music from Harvard University. Hamel has written both acoustic and electroacoustic music and has been awarded many prizes in both media. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, Hammerhead Consort, Standing Wave, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetist Jean-Guy Boisvert, saxophonist Julia Nolan, and pianist Douglas Finch. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics.

As a software developer, Hamel is recognized as one of the foremost authorities on music notation software. Keith Hamel is the President of the Canadian Music Centre, the Vice-President of the International Society of Contemporary Music, and a Councillor of the Canadian League Of Composers. He has been a professor of composition and Director of the Computer Music Studio at the University of British Columbia in Vancouver since 1987 and his music is published by Éditions Musicales Européennes of Paris and Cypress Publishing in Vancouver.

Krishna's Flute is the fourth in a series of compositions that I have written for solo performer and interactive computer processing. A computer monitors the live flute performance, and using a variety of sound processors, samplers and software synthesizers designed by the composer, it extends the instrument and its sound world in strange (and I hope) wonderful ways. The result is a kind of hyper-flute; a flute that produces sounds that are far beyond the instrument's normal limitations. While some fairly complex technologies are used in the composition, the performer is free to play expressively and sensitively; the technology remains in the background and follows the nuances of the live performance. The Hindu god Krishna played the flute, and he played so beautifully and magically that everyone who heard his music immediately fell in love with him. This image forms the inspiration for my composition. The work is intended to be sensual, emotional, and evocative. The text fragments used in the composition are taken from translations of ancient Sanskrit love poems. Krishna's Flute was composed between 2000 and 2004. It was commissioned by Robert Cram with the assistance of the Canada Council for the Arts. The computer software designed and developed for this composition was supported by funding from the Social Sciences and Humanities Research Council.

— Keith Hamel

PAUL STEENHUISEN (Canada 1965) Material/Ultramaterial
CBC/Laidlaw Commission for ensemble and sound files (2005)

Paul Steenhuisen was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Paul Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris). Between 1998 and 2000, Paul Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and in 2003, he was appointed Assistant Professor of Composition at the University of Alberta.

During his student years, Steenhuisen was laureate of many national and international composition competitions, including 4 awards in the CBC Young Composers competition, 7 awards in the PROCAN/SOCAN competition, 1st prize in the Vancouver New Music competition, and as finalist in the Gaudeamus Competition (Netherlands). He was also awarded the Governor General of Canada Gold Medal as the outstanding student in all faculties at the University of British Columbia. Since that time, Steenhuisen has been active internationally, at festivals and on radio. His music has also been performed at each of the major Canadian festivals, including the Sound Symposium, Montreal Nouvelles Musique, the Massey Hall New Music Festival, Open Ears, The Winnipeg New Music Festival, and the Vancouver International New Music Festival. Performances at other international festival include those in Adelaide, Sydney, Darmstadt, Ought One (Vermont), and Three-Two (New York), while on radio, his music is regularly performed in Europe, Asia, Australia, and North America. Paul Steenhuisen serves on the executive of the Canadian League of Composers, is president of the Canadian Section of the ISCM, and is a member of the Morningstars Hockey Club. He is also a regular contributor to The Wholenote magazine.

Figuring prominently in Islamic art, the mosaic is formed using small tiles and random or filed chips of contrasting colour, stone, or glass. Islamic mosaic art is designed to express the logic and order inherent in the Islamic vision of the universe, with patterns and geometry repeated without beginning or end. Islamic artists sought not to express themselves, but to ennoble matter. In the new millennium, so much has been broken and taken apart that I feel that everywhere I go, I'm walking on shards of glass, if not broken by me, then for me, in the name of a Monolith, against a political Mosaic. Ironically, the destruction has produced countless shards from which devotional mosaics are built.

Using the medium of the immaterial (music), one way of recalibrating my stress concerning the broken has been to work with it as material. Every note in Material/Ultramaterial is derived from a spectral analysis of me walking through glass from a broken window. Multiple cross-sections of the sound fragment were dissected to produce the pitch/chord streams of the primary material, extracting between one and approximately thirty chords/units, in resolutions between one and twenty notes. In most segments of the music, they are presented in retrograde.

Beginning from virtual silence, or the soft noise of an aftermath, the piece slowly melts through various forms of its glass materials, exploring the inherent measured qualities of the glass mostly without specific representation. The work develops into an uncertain dialectical state - reversed broken glass, refusal, and possibly reconstruction into a weblike mosaic built and dependent upon the fragments it sets out to oppose. Material/Ultramaterial is the first in a series of progressively fragmentary abstract protest pieces based on the same spectral source.

— Paul Steenhuisen

Soloists

World renowned Canadian flutist, composer and conductor **Robert Aitken** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). Robert Aitken was founder and artistic director of Music Today, Music at Shawnigan and in 1971 co-founded, with Norma Beecroft, New Music Concerts which he continues to direct today. In addition, in 2004 he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a post he held for 16 years.

Clarinetist **Max Christie** is a busy and committed Toronto freelance musician who is frequently called on to perform the newest works by Canadian and international composers. He is a regular member of the New Music Concerts ensemble, and this year joined the new music collective Continuum. As well, he often performs in the Encounters series at Glenn Gould Studio with Soundstreams Canada. He has recorded works by Rudolph Komorous, Melissa Hui, Harry Somers, Michael Torke, and Alexina Louie. His live performances are frequently broadcast by the CBC, on Two New Hours and Music Around Us.

Mr. Christie is Principal Clarinet of the National Ballet Orchestra and the Esprit Orchestra. This month he performed the Mozart Clarinet Quintet on stage at the Hummingbird Centre, as part of the critically acclaimed ballet by James Kudelka entitled Musings, presented by the National Ballet of Canada. Next month he will take part in the Queen of Puddings premiere of the new opera The Midnight Court, by Ana Sokolovic.

As committed to teaching as to performing, Max is an instructor at the Faculty of Music, University of Toronto. When he has time, he watches his children grow up and walks his dog.

As a concert accordionist **Joseph Petric**'s performances have been noted as "astonishing, a revelation...powerful". He is in demand as a soloist in major venues such as the Boston Symphony's Tanglewood Festival, London's Purcell Room and major European centres including Vienna and Paris.

As a soloist, Joseph enjoys presenting concerts which offer a combination of standard repertoire arranged for accordion combined with exciting and satisfying contemporary works. These concerts, which may include repertoire by Scarlatti, Soler, Mozart, Rameau and Christos Hatzis are tailored specifically to the needs of each presenter and may include a pre-concert chat about the accordion, as well as on stage introductions during the program. Joseph Petric is represented by Richard Paul Concert Artists.