

# New Music Concerts 2006–2007 season programme notes

Sunday October 15, 2006

## Generation 2006

The Music Gallery at Saint George the Martyr | 197 John St.

Concert at 8:00 | Box Office 416 240-1080

**L'Ensemble contemporain de Montreal; Véronique Lacroix, director**

**Charles-Antoine Fréchette** (Canada, 1981) – \***Aspirations** (2006)

**Aaron Gervais** (Canada, 1981) – \***Culture No.3** (2006)

**David Litke** (Canada, 1980) – \***Elucide** (2006)

**Maxime McKinley** (Canada, 1979) – \***Wirkunst-Gomez** (2006)

**Emily Doolittle** (Canada, 1972) – \***Four pieces about Water** (2000)

\* Canadian work

Presented with the assistance of  
The Department of Canadian Heritage

New Music Concerts is proud to be the Toronto presenter for the fourth time, in conjunction with the Music Gallery, of ECM's bi-annual national tour of works by young composers from across Canada developed in workshops with this outstanding ensemble. This season ECM celebrates the 20th anniversary of its founding and to mark the occasion they are including one of the first works written for the "Generation" by Emily Doolittle back in 2000.

## GENERATION 2006 CANADIAN TOUR

The celebrated Ensemble contemporain de Montréal begins its 20th season (under the theme "Musiques à longues portées! – Music for the long haul!") with a national tour of Generation 2006. During last season's workshops, ECM discovered four young, gifted composers. As part of the 4th Canadian edition of the Generation project, the emerging composers are thrilled to present their new work to the public in Montréal (October 9), Calgary (October 11), Victoria (October 12) and Edmonton (October 14). New Music Concerts is proud to present the final performance of the Generation 2006 tour in collaboration with The Music Gallery at the Church of Saint George The Martyr in Toronto, on Sunday, October 15.

David Litke (Ontario), Aaron Gervais (Alberta), Maxime McKinley (Quebec) and Charles-Antoine Fréchette (Quebec) are four young composers with distinctive personalities. After their participation in ECM's public workshops under the guidance of artistic director Véronique Lacroix they continued to develop their compositions and are now ready to share the results of their experience with Canadian audiences. Since 1994, the workshops and final Generation concert have given a springboard to 35 young composers who have made their debut in a professional context. Past participants include Justin Mariner, Louis Dufort, Sean Ferguson, Jean-François Laporte, Nicole Lizée, André Ristic, Ana Sokolovic, D. Andrew Stewart and Nicolas Gilbert, to name only a few. To celebrate ECM's 20th anniversary, the Generation concert also features Generation 2000 alumni, Nova Scotia composer Emily Doolittle's Four Pieces about Water, which received a warm welcome from both public and musicians.

## COMPOSERS

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**David Litke** – (Ontario, 1977)

After studies at the University of Toronto, David Litke is preparing a doctorate under the direction of Dr. Keith Hamel at the University of British Columbia. He won the first prize of SOCAN's Young Composers competition, Pierre-Mercure category.

**Maxime McKinley** – (Quebec, 1979)

Having received a diploma with highest distinction from the Conservatoire de musique de Montréal, Maxime McKinley is presently working on his doctorate at Université de Montréal under the direction of Isabelle Panneton. Already a commissioned composer, he won SOCAN Young Composer prizes in 2003, 2004 and 2005 and also won the prize of the University of Montréal Orchestra in 2005.

**Charles-Antoine Fréchette** – (Québec, 1981)

With a musical background at the Maîtrise des Petits Chanteurs du Mont-Royal, Charles-Antoine Fréchette is currently studying at the Conservatoire de musique de Montréal with Michel Gonneville. In 2003 he won the CBC/Radio-Canada Young Composers competition in the solo piano category and won the first and third prize of the Pierre-Mercure award.

**Aaron Gervais** – (Alberta, 1980)

After completing his studies with Chan Ka Nin at University of Toronto, Aaron Gervais continues to study at University of California in San Diego. He has won numerous prizes including two SOCAN Young Composer awards in 2004. One of his compositions was premiered in 2005 at Carnegie Hall, NY while another one was selected for Esprit Orchestra's New Wave festival in Toronto. Most recently, one of his pieces was performed at the International Gaudeamus Music Week 2006.

**Emily Doolittle** – (Nova Scotia, 1972)

Composer and oboe player, Emily Doolittle completed her studies at Indiana and Princeton Universities. Since 2003, she has lived in Montreal and composed for numerous Canadian and American ensembles. She was a participant in Generation 2000.

Soloist **Pablo Gomez** is one of Mexico's foremost guitarists. He is presently staying in Montreal through a residency program supported by CALQ/FONCA. His repertoire comprises a lot of new music. He studied in Mexico and Sweden. Mr. Gomez has been invited by numerous contemporary music festivals in Mexico, the USA and Europe, namely the Ferienkürse für Neue Musik in Germany. He teaches at the Escuela Superior de Musica of INBA.

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**Sunday November 5, 2006**

## **Slowind**

Co-presented with The Music Gallery

The Music Gallery at Saint George the Martyr | 197 John St.

Introduction 7:15 | Concert 8:00 | Box Office 416 420-1080

**Slowind Woodwind Quintet**

**Lojze Lebic** (Slovenia, 1934) – **Dogodki II** (Events II)\*\* (2002)

**György Ligeti** (1923-2006) – **10 Pieces for Woodwind Quintet** (1968)

**Robert Aitken** (Canada, 1939) – **\*Folia** (1981)

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**Vinko Globokar** (Slovenia, 1934) – **Avgustin, dober je vin**\*\* (2002)

**Jürg Wyttenbach** (Switzerland, 1935) – **Serenade vor Lufthössen**\*\* (2005)

\* Canadian work | \*\* Canadian premiere

Presented with the assistance of

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We welcome back this dynamic Slovenian ensemble made up of the principal winds of the Ljubljana Philharmonic who first graced our series back in 2002. When Bob Aitken heard them perform Folia in Ljubljana in what he called its best

performance ever, he invited them to include it on this program. Slowind will perform music written especially for them and a theatrical work by Jürg Wyttenbach. To mark the recent passing of one of the giants of 20th century composition György Ligeti, Slowind has agreed to include the composer's 10 Pieces for Woodwind Quintet in the Toronto program.

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### Programme notes:

**Lojze Lebic** (1934, Prevalje, Slovenia) - composer, conductor, pedagogue and music writer. After completing the Ravne High School, Lojze Lebic graduated from the Faculty of Arts at Ljubljana University (1957) in archaeology, and then went on to study at the Ljubljana Academy of Music, following the composition course of Marjan Kozina (graduating in 1972) and the conducting class of Danilo Âvara. He emerged as a composer with the ensemble Pro Musica Viva, then in the 1970s furthered his studies at the summer course for contemporary music in Darmstadt (1972) and at the electroacoustic music studio at Radio Belgrade. After intensive and critical engagement with contemporary compositional tendencies, he created his own personal language, set between sonic tempestuousness and meditative restraint, between cosmopolitan modernism and an infatuation with the heritage of past cultures. Faithful to the artistic, with a tendency towards musical universality, but creating from an active social sensitivity.

Lojze Lebic composes for every kind of ensemble. Amongst the outstanding works of his opus are vocal instrumental works (Poĳgana Trava, Novembrske Pesmi, Miti in Apokrifi), the choral instrumental scenic work FAUVEL '86, Music about the Time of Ajdna, symphonic compositions (Sentence for two pianos and orchestra, Korant, Nicina, Glasovi, Queensland Music, Overture for three instrumental groups, Symphony with Organ, Cantico I, Cantico II), a series of chamber and solo works, lieder, scenic music, radio plays and so on. His works have been performed at many festivals – The ISCM World Music Days (Brussels 1981, Zurich 1991, Bucharest 1999, Yokohama 2001), Musikbiennale Berlin, The Zagreb Biennale and others. His compositions can be found on the programmes of notable domestic and foreign soloists and ensembles.

In 1994, Lojze Lebic was awarded the prestigious Preseren Prize for his life work. Since 1995, he has been a regular member of the Slovene Academy of Science and Arts.

About the composition Dogodki II (Events II) Lojze Lebic said: "I wrote a work with this title almost thirty years ago, and it was performed (in a version with percussion and other available instruments) at The Zagreb Biennale in 1975. Later, I did not devote any attention to the composition with a recording, printing or anything else. It would have fallen into oblivion had the maestri of the wind quintet Slowind not invited me to collaborate in this year's concert cycle. I reached into the drawer, retained the title, then rewrote the majority of what remained. The quintet is made up of many rounded units; the mosaic of "events" is in some parts noticeably contrasting, while in other parts, very motivically coherent. Dogodki II is not a new version of the former, but a completely distinct composition."

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In the famous year of 1968, the wind quintet of the Stockholm Philharmonic prevailed and history was made with the Ten Pieces for Wind Quintet by **György Ligeti** (1923-2006), now considered to be one of the most important works of chamber music of the 20th century. In these short miniatures we can sense the composer's clarity of thinking and his felling for the efficient use of a small amount of sonic material. Architectonically, the work is designed so that the structure of each individual movement in the cycle of ten short movements appears twice. In terms of content and function, the movements act as introductory or intermediary (1, 3, 5, 7, 9) and principal (2, 4, 6, 8, 10). With the intermediary movements a kind of general state is established, where time and space play no role; that which we perceive exists in all of the time parameters. Thus the principal movements are short, pithy and efficient concertante compositions, devoted to each of the individual instruments in turn. These are musical ideas that place each of the instruments in turn upon the musical throne, where, for just a moment, he can rule over the other four instruments with his virtuosity and musicality.

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**Robert Aitken** (b. 1939) began composition studies with Barbara Pentland in Vancouver and continued 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 international 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 (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 flutist 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 holds the title of Chevalier de l'Ordre des Arts et des Lettres from the government of France and was presented with a Lifetime Achievement Award by the National Flute Association (USA) in 2003.

Aitken's 'Scherzo for Woodwind Quintet', **Folia**, was commissioned by the York Winds with the assistance of the Canada Council in 1981 and was composed in the fall of that year at the MacDowell Colony in New Hampshire. Both the time and place of the work's creation are commemorated in the title of this work, which reveals the composer's intention to "reflect the random order and rich colours of nature as exhibited by trees and 'foliage' while maintaining a high level of intensity throughout. Even the few sustained passages offer the musicians extra technical challenges such as trills of variable speed, flutter tonguing and simultaneous singing and playing." The dense forest of notes that evolve from the wooden instruments that send forth the first roots of the work may indeed strike certain listeners as 'random', yet they are in fact derived from the subtle change ringing of a carefully chosen series of notes and durations: "The music follows an idea of all things relating and flowing into each other and, while there are certain random aspects, it is not at all a 'free piece'." Towards the conclusion of the composition a measured degree of rhythmic freedom is introduced, before giving way to a single, sustained harmony that sounds the intervallic 'seed' of the work: "The melodic and harmonic material is entirely based on a major/minor ninth chord in all its inversions which, coloured with unusual overtones, slips in and out of focus, much like the variety of autumn foliage. Hints of relaxation and timbral changes are achieved by varying the density of the texture, suggestive of the wildness of nature."

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**Vinko Globokar** was born in 1934 in Aderny, France. He began his musical path as a jazz musician and trombonist in Ljubljana, where he lived between the ages of 13 and 21. Globokar then studied the trombone at the Conservatoire National Supérieur de Musique in Paris, winning the Premier Prix for trombone and chamber music. Later, he studied composition and conducting with René Leibowitz, and counterpoint with André Hodeir. He furthered his studies in Berlin with Luciano Berio.

Thanks to his work as a performer, the contemporary music repertoire for the trombone has increased significantly, with new compositions written specifically for him by René Leibowitz, Luciano Berio, Maurizio Kagel, Karlheinz Stockhausen, Tōru Takemitsu, Jürg Wyttenbach and others.

From 1967 to 1976, Vinko Globokar was a professor at the Musikhochschule in Cologne. He was a co-founder of the free improvisation ensemble 'New Phonic Art', and from 1973 to 1979 lead the department for instrumental and vocal research at the Paris Institute of Research and Co-ordination in Acoustics and Music (IRCAM).

Globokar's creative work is difficult to define. On one hand, there is the music which centres around the relationship between voice and instrument (Discours II and VIII), or the relationship between text and music (Voie, Kolo). On the other hand, he devotes his attention to the interpreter's inventiveness, and invites him to collective creativity (Concerto Grosso, Individuum / Collectivum). He also creates compositions which contain elements of music theatre. As a composer, he is convinced that music has a role as a critic of today's society, therefore his music also engages with social problems (Les Emigrés, L'Armonia Drammatica). Concurrent with this, he believes that every form of organisation and culture can be brought to life in music. Vinko Globokar was the recipient of the Slovenia's Preseren Prize for his life's work in 2001.

The composition **Avgustin, dober je vin** (Augustin, Good is the Wine) (2002) is, on one hand, a paraphrase of the popular theme 'Oh, mein lieber Augustin', which was quoted by Arnold Schönberg and others. On the other hand, the composition is also a search for acoustic phenomena, which occur with the combination, or rather connection, of various wind instruments. As such, the treatment of tone in a spatial sense is particularly important.

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**Jürg Wytttenbach** was born in 1935 in Bern, Switzerland. He studied composition with Sander Veress in Bern and at the Conservatoire National Supérieur in Paris. As a pianist and composer, he has performed a large number of works by well known and less known younger composers. With various renowned orchestras he has conducted at festivals such as: Automne de Paris, Wien Modern, The Salzburg Festival, The Lucerne Festival, Warsaw Autumn, Musica Strasbourg, Donaueschingen (The Dresden Philharmonic, Ensemble Modern), The Berlin Biennale, etc.

For his CD recordings he has received a series of international prizes, such as Grand Prix du Disque and Preis der Deutschen Schallplatten-Kritik. As a composer, he likes to compose works of instrumental and vocal theatre. He lectures at the Basle Music Academy and regularly leads thematic weeks with orchestras, choirs and soloists at various conservatories: Zurich (Charles Ives), Strasbourg (Scelsi / Klaus Huber), Lyon (Stravinsky, Varèse, Wytttenbach)...

The composer wrote about his **Serenade Before Castles in the Clouds** (2003/2005/2006):

“A commission from the Lucerne Festival 2003 for the Zürich Wind Quintet, prompted me to engage with the special problems of the instrumental combination of the wind quintet.

The motto of the above mentioned festival was “I” (German Ich). In the case of this composition, this motto (unexpectedly!) was of great help to me, and motivated me while composing, as the wind quintet is made up of five different “I’s”, i.e., the five instruments which make up the ensemble are very different from one another in terms of sound, technique and means of playing, as well as by appearance and stage presence.

A homogenous ensemble sound, a “longing for consonance”, a unity of expression, complex counterpoint and a complex formal structure – everything that is common, and usually successful in compositions for string quartet – are, in the case of the wind quintet, less essential. This means that the musicians are less delicate, less sensitive to accord; they are infatuated with themselves (“I”), and are sometimes even brusque frivollers (German “LUFTikusse”), who seek confrontation! Blowing, trumpeting, bagpiping and whistling are all physical activities. (Warm greetings from the “The Bremen City Band”).

A duel between voices - the meddling and plebeian Marsyas, who with a kind of oboe drove the people into a frenzy of orgiastic dance, on the one hand, and Apollo, who classically-peacefully strummed on the strings, on the other hand - is legendary, and still persists. (The competition between them was, however, only because of the bribed muses who took the side of beauty).

Wind players need – who would have thought! – air (Luft); and they bring a fresh breeze to the concert hall, a “serenade” mood.

Warning: The inhaling of castles in the clouds may be damaging to the health! (Jürg Wytttenbach)

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### **Slowind Wind Quintet.**

**Ales Kacjan** - Flute | **Matej Sarc** - Oboe | **Jurij Jenko** - Clarinet  
**Metod Tomac** - Horn | **Paolo Calligaris** - Bassoon

**Slowind** is made up of soloists of the Slovene Philharmonic. The quintet’s repertoire includes the (rare) good compositions from the classical and romantic periods, but most of the ensemble’s attention is focused on works of the 20th and 21st

centuries. The ensemble's preferred and most frequent activity is to present these new works at important festivals and concerts at home and abroad (Musicora Paris, Ars Musica Brussels, Klangspuren Innsbruck, Roaring Hoofs Ulaan Baatar, The Festival of 20th Century Chamber Music Radenci, Glasbena tribuna Opatija, Konzerthaus Berlin, Vienna, Rome, Florence, Munich ...).

In 1999, Slowind embarked on its first tour in the United States, and after successful concerts at Yale University in New Haven, as well as in New York and Philadelphia, the quintet was invited to return in 2001, when, in addition to these concert venues, it also appeared in Los Angeles, Chicago and Cleveland. At the beginning of 2003, the ensemble visited Canada, where, as well as staging classical concerts in various cities, Slovene compositional achievements were also presented.

In Ljubljana, the ensemble has for six consecutive years organised its own cycle of chamber concerts, originally under the title "The Slowind Subscription". In these concerts, Slowind presents the highest quality works of the chamber literature in which wind instruments play a leading role. In various chamber configurations, Slowind is joined by accomplished guest musicians, including Aleksandar Madžar, Arvid Engegrd, James Avery, Bernhard Wulff and others. Particularly well received was The Slowind Subscription 2002, in which Jürg Wyttenbach, Lojze Lebic, Božidar Kos and Vinko Globokar participated both as composers and programme directors. In 2003, Slowind renamed its concert series the "Festival Slowind", and members of the ensemble, along with other top Slovene musicians, performed alongside internationally recognised artists such as Heinz Holliger, Christiane Iven, Steven Davislim, James Freeman, Arvid Engegrd and Robert Aitken. The programme concept from the 2002 concerts was repeated in 2004, with programme selections by four more composers: Martin Smolka, Igor Majcen, Volker Staub and Uros Rojko.

In the autumn of 2005 Slowind has organized an international festival of contemporary music Festival Slowind 2005 featuring the collaborating ensembles: SurPlus (Germany) and Accroche Note (France). The festival was supported by the Culture 2000 programme of the European Community. In 1999, the city of Ljubljana awarded Slowind the Zupancic Prize for artistic achievements, and the ensemble's creative activities were also awarded the prestigious Preseren Fund Award for 2003.

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**Monday November 27, 2006**

## **Sofia Gubaidulina: A Portrait**

Glenn Gould Studio | 250 Front St. W

Introduction 7:15 | Concert 8:00 | Box Office 416 205-5555.

Guest Composer: Sofia Gubaidulina; Guest Artist: Friedrich Lips, bayan;  
Patricia Green, mezzo-soprano; David Hetherington, cello; Fujiko Imajishi, violin;  
Michael Schulte, solo violin; New Music Concerts Ensemble; Robert Aitken, director

**Sofia Gubaidulina** (Russia/Germany, 1931)

**In Croce** (1978) for bayan and cello

**The Garden of Joy and Sorrow** (1980 rev.1993) for flute, harp and viola

**Silenzio** (1991) for bayan, violin and cello

**Hommage à T.S. Eliot** (1987/91) for soprano and octet

**Abigail Richardson** (England/Canada, 1976) –

**\*Upstream** for Violin & string quintet\*\* (2006)

\* Canadian work | \*\* World premiere

NMC is pleased to take part in a festival celebrating composer Sofia Gubaidulina along with the Toronto Symphony, Soundstreams Canada and the Esprit Orchestra November 21-27. Our concert features Russian bayan (accordion) player Friedrich Lips in two intimate chamber works and Patricia Green in an extended song cycle. Up and coming Canadian composer Abigail Richardson is composing a chamber concerto for violinist Michael Schulte for the occasion.

**Sofia Asgatovna Gubaidulina** was born 24th October 1931 in Tschistopol, a small town on the Volga in the Tatar Republic of the USSR. Her father was Tatar, but her mother was Russian and Russian is her native language. When she was small, the family moved to Kazan. She graduated from the Kazan Conservatory in 1954, before transferring to the Moscow Conservatory, where she finished in 1961 as a post-graduate student of Vissarion Shebalin.

In the Soviet period she earned her living writing film scores, while reserving part of every year for her own music. She was early attracted to the modernist enthusiasms of her contemporaries Schnittke and Denisov but emerged with a striking voice of her own with the chamber-orchestral *Concordanza* (1970). During this period she built up a close circle of performing friends with whom she would share long periods of improvisation and acoustic experiment. Out of these experiences came many works, such as the *Concerto for bassoon and low instruments* (1975, for the bassoonist Valery Popov), *The Hour of the Soul* (1976, rev.1988, for the percussionist Mark Pekarsky with voice and orchestra) and groundbreaking pieces for the accordionist Friedrich Lips like the frequently played *De Profundis* (1978).

From the late 1970s onwards Gubaidulina's essentially religious temperament became more and more obvious in her work. Already in Soviet times, when the public expression of religious themes was severely repressed, she was writing pieces like the piano concerto, *Introitus* (1978), the violin concerto for Gidon Kremer, *Offertorium* (1980, rev. 1986), and *Seven Words for cello, accordion and string orchestra* (1982, published in the USSR under the non-religious title 'Partita'). Since the arrival of greater freedom under Gorbachev, religious themes have become her overwhelming preoccupation. Many of her religious works are on a large scale, including a cello concerto inspired by a poem about the Last Judgement (*And: The feast is in full progress*, 1993), *Alleluia* (1990), for chorus and orchestra, a concerto for cello and chorus for Mstislav Rostropovich and, most recently, the colossal *Passion according to St. John* (2000), a German commission to celebrate the Millennium, given its first performance by the soloists, chorus and orchestra of the Kirov Opera conducted by Valery Gergiev.

Much of Gubaidulina's more recent work also reflects her fascination with ancient principles of proportion such as the Golden Section. This is particularly clear in her chamber cantatas, *Perception* (1983) and *Now always snow* (1993) as well as in orchestral pieces like *Stimmen... verstummen...* (1986), *Pro et Contra* (1989) and *Zeitgestalten* (1994), this last being written for Simon Rattle and the City of Birmingham Symphony Orchestra.

Since the collapse of the Soviet Union, Gubaidulina has lived in a small village outside Hamburg, Germany, where she delights in the peace and quiet she needs to fulfil the huge number of commissions she has received from all round the world. Reluctant to write or speak about her music, she nonetheless has expressed in few words a powerful credo, provided in the composer catalog prepared by Musikverlag Hans Sikorski, her principal publisher:

*To my mind the ideal relationship to tradition and to new compositional techniques is the one in which the artist has mastered both the old and the new, though in a way which makes it seem that he takes note of neither the one nor the other. There are composers who construct their works very consciously; I am one of those who "cultivate" them. And for this reason everything I have assimilated forms as it were the roots of a tree, and the work that grows out of its branches and leaves. One can indeed describe them as being new, but they are leaves nonetheless, and seen in this way they are always traditional or old.*

*Dmitri Shostakovich and Anton Webern have had the greatest influence on my work. Although my music bears no apparent traces of it, these two composers taught me the most important lesson of all: to be myself.*

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**The Garden of Joys and Sorrows** (1980 rev.1993) for flute, harp and viola

The Garden of Joys and Sorrows (*Garten von Freuden und Traurigkeiten*, 1980) is a one-movement piece for harp, flute and viola. It was conceived under the strong influence of two directly contradictory literary phenomena: 1) the work "Sayat-Nova" by Iv Oganov (Moscow), about the famous Eastern story-teller and singer, and 2) verses by the 20th-Century German poet Francisco Tanzer. Vivid Eastern color was counterposed to a typically Western consciousness.

But both of these works had significant inner similarities: their contemplativeness and refinement. Such phrases in Iv Oganov — “the ordeal of a flower’s pain,” “...the peal of the singing garden grew...”, “...the revelation of the rose...”, “...the lotus was set aflame by music ” “...the white garden began to ring again with diamond borders...” — impelled me to a concrete aural perception of this garden.

And, on the other hand, all this ecstatic flowering of the garden was expressed naturally in the sum reflections of F. Tanzer about the world and its wholeness. At the basis of the musical rendering of the form of this piece is the opposition of the bright, major coloration of the sphere of natural harmonies against the expression of the intervals of minor second and minor third. The piece ends with a spoken recitative with these lines from the diary of Francisco Tanzer:

*When is it really over? What is the true ending?  
All borders are like a line drawn with a stick of  
wood or the heel of a shoe in the sand.  
Up to here . . . there’s the borderline: All this is  
artificial.  
Tomorrow we play another game.*

— Sofia Gubaidulina (trans. L. E. Fay)

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### **In Croce** (1978) for bayan and cello

Originally written in 1979 for cello and organ for the Russian cellist Vladimir Toncha, this work also exists in a later version (1991) for cello and bayan (the Russian accordion) by Elsbeth Moser, a version approved by the composer. The work’s title means ‘On the cross’ but refers also to the ‘crossing’ parts of the two instruments. The cello starts in the low register, gradually ascending, the bayan in the high register, finishing with a very low cluster — in the original version the organ’s bellows should be turned off at the very end, creating the remarkable effect of a general physical disintegration of the sound. The cello part is microtonal at the beginning and perfectly diatonic at the end while the bayan part starts in a clear A major and finishes with a kind of indistinct ‘whispering’.

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### **Silenzio** (1991) for bayan, violin and cello

This work is dedicated to that great musician, the accordionist Elsbeth Moser, for whom I entertain the profoundest respect. Her personality has been a considerable inspiration as I developed this piece. She observes the world by means of a finely tuned apparatus that enables her to pick up nuances and shades of meaning even where others miss them.

The piece is named ‘Silenzio’, as it is kept pianissimo for almost the entire duration of the first section. I did not only intend to express silence — or convey the quality of silence. Silence to me is the basis from which other phenomena will grow. But of what nature? Certain rhythmic figures and relations emerge that take on different shapes in the five separate miniatures — they are sometimes concealed, or appear in the form of proportionally regulated durations. In the finale what is hidden and what is open come together in a synthesis. Throughout the movement, one is aware of clearly articulated accordion passages (almost like variations on a rhythm). The same rhythm recurs also in the proportion between the duration of different formal units: 7 to 2 to 5.

— Sofia Gubaidulina

## Hommage à T.S. Eliot (1987/91) for voice and octet

Hommage à T. S. Eliot arose from a request of Gidon Kremer, on commission from the recently-opened Philharmonie in Cologne. The commission specified that the scoring for the work should be the same as that of the Schubert Octet, which was to form the second half of the programme at the première; in the event Gubaidulina also included a soprano soloist.

Inspiration for the work came in the summer of 1986, after the composer read T. S. Eliot's Four Quartets, which she found "shattering." The theme of the poetic cycle is the intense experience of time. She found there important references to the number four: the four seasons, the four phases of human life, and even four modes of temporal existence — past, present, future, and an "eternal possibility" or "withdrawal from time." These she translated into her own medium, finding in Eliot's musical title and even more in his musical structure an "effortless bridge to music."

Hommage à T. S. Eliot is in seven movements, of which the first three introduce the performers gradually: strings only in the first movement, winds only in the second, and the unaccompanied voice in the third. Not until the extended fifth movement do all the performers take part at once. The work was composed in two versions simultaneously — with the original English text, and a Russian translation. Though Hommage is complete as it stands, the composer envisions it as an element of a larger work, still in progress, in which four string quartets, possibly also with choral overlay, will eventually group themselves around this octet. — Steven Ledbetter

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## Abigail Richardson

Abigail Richardson was born in Oxford, England and moved to Canada as a child. Ironically, she was diagnosed completely and incurably deaf at the age of five. Upon moving to Canada, her hearing was fully intact within months. She received her Bachelor of Music from the University of Calgary and her Masters and Doctorate degrees from the University of Toronto. Her music has been played at the Festival Présences of Paris, Winnipeg New Music Festival, Newfoundland Sound Symposium, Ottawa Chamber Music Festival, Festival of the Sound, etc. Abigail won the first Karen Kieser Prize for Canadian music and the Canadian Music Centre Prairie Region award. Most significantly, she was awarded the top prize for composers under 30 at the prestigious International Rostrum of Composers in Paris. Her music is now being broadcast in 35 countries. She has been commissioned by such groups as the Toronto Symphony Orchestra, Vancouver Symphony Orchestra, Victoria Symphony, Radio France, Tapestry New Opera, Theatre Direct Canada, Southern Ontario Chamber Music Institute, Talisker Players, Festival Winds, etc. Abigail is affiliate composer with the Toronto Symphony Orchestra.

*Upstream, my first concerto for my first (and hopefully last) husband, violinist Michael Schulte, may be performed with soloist and string orchestra or string quintet. It represents many driving or reflective tendencies of an individual's existence with many varied switches, often sudden, ranging from serious to outright goofy in one section. Bob Aitken says of it, "It's a Liebestraum, you can tell." With this piece I have, for the first time, not followed through on my original concept. I intended for each movement to be built around a different programmatic idea but the piece didn't listen to me. It took on a direction of its own once I started writing. It still has three movements and several themes from the first two movements return in the last. I think of Upstream in several different ways: the individual moves against a current, sometimes with the current, sometimes faster. Sometimes the individual (being the violinist, of course) is witnessed from a different perspective, upstream — visible from a distance and getting gradually closer until arriving and suddenly disappearing. The violin actively fuels the current or flows along with it. Michael will be playing the piece again with string orchestra for the Conductor's Guild Conference at Roy Thomson Hall in 2007, and subsequently in Mexico. The piece was sponsored by Arthur Weisz, Cary and Gabriel Jeremias, and New Music Concerts.*

— Abigail Richardson

## Soloists

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. 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 available on Newport Classics, Albany Records, and Live Unity Productions. She is currently Co-ordinator of the Voice Division at the University of Western Ontario's Don Wright Faculty of Music.

**Friedrich Lips** is one of the most outstanding bayanists of Russia. He was born in 1948 in the Urals in the small mining town of Emanzheminsk of the Chelyabinsk region. He began his music education in the city of Magnitogorsk and later enrolled at the Gnessin Pedagogical Institute of Music in Moscow, entering in 1967 the class of Professor S. Kolobkov. In 1974, he graduated from the post graduate course. In 1971 Lips joined the Gnessin Institute where he has been Professor since 1989. Friedrich Lips has appeared in concert halls for more than twenty years, showcasing his instrument in every large industrial and cultural centre of Russia. His creative collaboration with many composers has resulted in numerous original creations for solo bayan as well as ensemble combinations. Friedrich Lips was the first to perform works dedicated to him by such composers as Eugeny Derbenko, Sofia Gubaidulina and others. Friedrich Lips has been awarded the honorary title of Merited Artist of Russia and is a founding member of the International Accordion Society.

Violinist **Michael Schulte** began serious study in Lübeck, Germany. He performs as soloist at venues such as the Toronto Arts Centre, Glenn Gould Studio, Roy Thompson Hall, at private concert series and music festivals. Aside from solo activities, he is an avid chamber musician on both violin and viola and a regular teacher at the Southern Ontario Chamber Music Institute. Michael enjoys performing his wife Abigail Richardson's work and regularly performs, records, or conducts it for national radio broadcast. He held nine concertmasterships in his orchestra days and currently plays with the Turini-Schulte-Bloemendal Trio in addition to a busy teaching schedule. Critic Hugh Fraser comments on "the smooth virtuosity of this elegantly accomplished violinist..."

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**Saturday January 13, 2007**

### **Rien à voir II**

Isabel Bader Theatre | 93 Charles St. West (Victoria University)

Introduction 7:15 | Concert 8:00 | Box Office 416 961-9594

Guest Composers: Robert Normandeau; Gilles Gobeil; John Oliver; Ann Southam

**György Ligeti** (Hungary/Germany, 1923-2006) – **Artikulation** (1958)

**Ann Southam** (Canada, 1937) – **\*Fluke Sound** (1989)

**Gilles Gobeil** (Canada, 1954) - **\*Ombres, espaces, silences** (2005)

**György Ligeti** – **Glissandi** (1957)

**John Oliver** (Canada, 1959) – **\*Nylong Symphony** (excerpt) (2005)

**Robert Normandeau** (Canada, 1955) – **\*Palimpseste**

(2006 revision of ZedKejeM, 2005)

\* Canadian work

**György Ligeti** was an adventurer in form and expression and a great visionary of contemporary music. His richly varied output takes a special position in its musical quality and uncompromising individuality. Ligeti moved far away from aesthetic trends and methods all his life. He was characterized by fresh and unorthodox ideas, any form of dogmatism was

foreign to his nature, his entire oeuvre is marked by radical turning points. Admired and hugely influential in the profession, the sensual accessibility of his music has won the hearts of audiences everywhere. Born in Dicsöszentmárton, Transylvania, on 28 May 1923, the son of Hungarian-Jewish parents, he studied at the Klausenburg conservatory with Ferenc Farkas from 1941 to 1943, later (1945–49) at the Franz Liszt Academy in Budapest with Ferenc Farkas, Sándor Veress, Pál Járdányi and Lajos Bárdos. Very soon he developed the micropolyphony which became one of the most significant features of his music. In his early pieces, such as the a-cappella choral work *Éjszaka Reggel* and his first successful work in the West, *Apparitions*, this style is already extremely distinctive. In December 1956, after the Hungarian Revolution, he fled to the west, for artistic and political reasons. Working as a free-lancer at the West German Radio electronic studios in Cologne (1957–58) he made an intensive study of the music of Karlheinz Stockhausen, Mauricio Kagel and Pierre Boulez, which found its musical expression in *Artikulation* (1958). This work, with *Atmosphères*, the orchestral work he created in 1961, brought Ligeti instant fame. In this piece, he worked almost completely without traditional melodic, harmonic and rhythmic parameters and concentrated on sounds with constantly changing textures. “Micropolyphony”, he once described, “means such a dense tissue that the individual parts become inaudible and only the resulting intermingling harmonies are effective as a form.”

After his intensive work in Cologne in the 1950s and the development of micropolyphony in the 1960s, Ligeti’s personal style became simpler and more transparent in the 1970s. And as if wanting to withdraw from the predominating musical tendencies, he began to use tonal sounds again. He said: “I no longer listen to rules on what is to be regarded as modern and what as old-fashioned.” His only full-length stage work *Le Grand Macabre* was inspired by the theatre of the absurd and is teeming with operetta-like wit and black humour. The composer wanted to communicate more directly with audiences: “Stage action and music should be dangerous and bizarre, absolutely exaggerated, absolutely crazy.”

In the 1980s and 1990s, Ligeti expanded his musical horizons again, incorporating structural principles of African drumming music into his works: the fanatic of the intricate developed new complex polyrhythmic techniques. They form the basis of the three collections of his *Études pour piano* which are considered to be the most important piano music of the late 20th century. György Ligeti travelled a long road: from Romanian folk music and the tonal language of his fellow countryman Béla Bartók to his own cosmos of sounds. The mentor of a whole generation of composers, he wanted to “fuse the fear of death with laughter”. Ligeti was honoured with all the world’s major musical awards, including the Grawemeyer Award, the Praemium Imperiale, the Ernst-von-Siemens Music Award, the Sibelius Prize, and the Kyoto-Prize. He died on 12 June 2006 in Vienna.

Shortly after Ligeti left Hungary after the crushing of the 1956 uprising he came to Cologne and lived as a guest of Karlheinz Stockhausen. By Ligeti’s own account, he was first introduced to the techniques of electronic music by Gottfried Michael Koenig in early 1957, who engaged him to work in the Studio for Electronic Music of the West German Radio Network. The first result was *Glissandi* (1957), a dense configuration of complex or pure sounds in continuous movements. This early piece already suggests the path Ligeti would choose later in his orchestra compositions *Apparitions* and, above all, *Atmosphères*. The second electronic piece, *Artikulation* (1958), is entirely based on “aleatoric” principles. Different types of material were put on tape and the cut-off pieces were put in several boxes. The selections of the different sound-patterns was left to chance operations. Their placement within the composition followed a rigid serial plan. He remained at the studio until 1959 and *Artikulation* was one of two pieces composed during these years (and the only one of the two to be published), having its premiere in Cologne on 25 March 1958. The performance medium of *Artikulation* is a four-track tape and it explores the linguistic similarities of different kinds of sounds. The piece combines a multitude of electronic sounds in a highly disjunct style, which layered into a multi-level polyphony, become a synthetic conversation. The disassembled beginning uses a variety of inflections including high and low voices and some agitated interjections, their interactions creating the dialogue. The quiet gurgling heard in the opening of the piece can be traced throughout the entire work, at times being answered by rare, deep, and distant replies. The brief snippets of melody are provided by this same gurgling sound and, although fleeting, add yet another level of discourse. As the piece progresses, the phrase lengths shorten until mere fragments are all that remain along with more intense juxtapositions of the recurring material. The counterpoint that was discernible earlier in the piece dissolves as the conversation-like interactions alternate faster and faster. Subsequently, the use of musical space becomes more obvious and more effective. The acceleration of the musical line aids in what is actually the dying out of the imaginary conversation. Whereas some later works by Ligeti tend to be more static and calm, *Artikulation* is restless and animated. The “voices” never cease to communicate and the consistent overlapping textures create a “kaleidoscopic polyphony.”

**Ann Southam** was born in Winnipeg, Manitoba in 1937 but has lived most of her life in Toronto. She currently works as a freelance composer. After completing musical studies at the University of Toronto and the Royal Conservatory of Music in the early 1960s, where she studied piano with Pierre Souvairan, composition with Samuel Dolin and electroacoustic music with Gustav Ciamaga, Ann Southam began a teaching and composing career which has included a long and productive association with modern dance. As well as creating music for some of Canada's major modern dance companies and choreographers including The Toronto Dance Theatre, Danny Grossman, Dancemakers, Patricia Beatty, Christopher House and Rachel Browne, she has been an instructor in electroacoustic music at the Royal Conservatory of Music and participated in many "composer-in-the-classroom" programs in elementary and high schools. While a great deal of her work has been electroacoustic music on tape, she is currently interested in composing music for acoustic instruments. She has composed concert music for a variety of acoustic instruments and instrumental ensembles, working with such artists and ensembles as Eve Egoyan and Christina Petrowska Quilico, percussionist Beverley Johnston and with Arraymusic and New Music Concerts – all of Toronto.

Ann Southam's work has been commissioned through the Canada Council, the Ontario Arts Council, and the CBC, and has been widely performed in Canada, Europe and the U.S. She is an associate composer of the Canadian Music Centre, a member of the Canadian League of Composers and was a founding member of the Association of Canadian Women Composers in 1980. She has received the Canadian League of Composers / Canadian Music Centre's Friend of Canadian Music Award, and has served on the Board of the Alliance for Canadian New Music Projects.

**Fluke Sound** (1989) was the result of a happy coincidence, hence the title. It consists of the combination of two partially completed pieces of music that I had been working on at separate times, one specifically for dance which had never been used, and the other just for fun. I decided to try playing these two pieces at the same time to see what would happen and I liked the result. There is something in the sound which reminds me of waves, the ocean and whale song. In making this piece I used 3 Revox open reel track tape recorders and 2 Synthi AKS voltage control synthesizers. – *Ann Southam*

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**Gilles Gobeil** received his musical training at the Université de Montréal, obtaining his Master of Music degree in Composition. His international awards include the Métamorphoses Biennial Acousmatic Composition Competition (Belgium, 2002, 2000); CIMESP (International Electroacoustic Music Contest of São Paulo, Brazil, 2001, 1999, 97); Ciber@rt (Valencia, Spain, 1999); Bourges International Electroacoustic Music Competition (France, 2005, 1999, 89, 88); Stockholm Electronic Arts Award (Sweden, 1997, 94); Ars Electronica, Linz (Austria, 2005, 1995); Luigi Russolo International Competition, Varese (Italy, 1989, 88, 87); Newcomp Computer Music Competition (USA, 1987); and Brock University Tape Music Competition, St Catharines (Canada, 1985). Other honors include an Opus Prize from the Conseil québécois de la musique, "Record of the year in contemporary music" for 2005; the 1993 Grand Prize from SOCAN (the Canadian performing rights society); the 1985 Robert Fleming Prize from the Canadian Music Council; and a Composition Award from PROCAN (a former Canadian performing rights society) in 1984. His works have been performed in concerts throughout Canada and abroad and appear on four solos discs on the empreintes DIGITALes label. Gilles Gobeil is a member of the Canadian Electroacoustic Community (CEC), Associate Composer of the Canadian Music Centre (CMC) and co-founder of the concert organization Réseaux.

### **Ombres, espaces, silences...**

I wished to revisit the musics of the early polyphonies (Ars Antiqua, Ars Nova, up to the XIVth century). My idea was to make this world of intervals and concords cohabit with that much vaster one of noises. That world of noises would somehow become a case to present or rather evoke poetically fragments of the first moments of the western music.

The world of noises would rest on a fascinating phenomenon of the Christian history: the hermits or "Desert Fathers" of the first centuries of the Christian era. These men had deliberately chosen to isolate themselves, to break with the society of their time as they believed that only outside could they find the answer to the problem of human destiny. They intended to create on the fringes of the profane world an ideal and holy society. This retreat would lead them to live in inhuman material conditions; sojourns in caves, in desert holes, within the cavities of trees or on top of columns and there practise a rigorous ascetic life (immobility, silence, lengthy fasting, austerity, sleepless nights, etc.) in order to abolish all personality to rebuild it on new foundations.

Through several scenes, I would like to evoke the astonishing life of these men, their religious fervour (the very fervour which gave birth to the first polyphonic musics) through the evocation of physical places of course, of the arid and menacing desert but also and above all their fabulous spiritual imagination.

Ombres, espaces, silences... was awarded an honorary mention at the international competition Prix Ars Electronica (Linz, Austria, 2005) and was a Selected Work at the 32nd Bourges International Electroacoustic Music Competition (France, 2005). — *Gilles Gobeil*

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**John Oliver** came to international attention during 1988/89 when he won six prizes for five compositions ranging from chamber to orchestral to electroacoustic music. Among these the “City of Varese Prize” at the 1988 Luigi Russolo Competition (Italy), and the Canada Council’s Grand Prize at the Canadian Broadcasting Corporation’s 8th National Competition for Young Composers for his live electroacoustic work *El Reposo del Fuego*. The Canadian Opera Company commissioned Oliver’s first opera, *Guacamayo’s Old Song and Dance* which they produced in Toronto and at the Banff Centre in 1991, the first full-length opera of their Composer-in-Residence program. Oliver’s second opera, *Alternate Visions*, will be presented in Montreal in 2007 by Chants Libres.

Oliver writes orchestral, and electroacoustic music, and has produced a significant body of chamber music in recent years as Composer-in-Residence for Music in the Morning and the Vancouver Chamber Music Festival. Oliver’s music has been heard at major international festivals, including the International Society for Contemporary Music World Music Days, as well as in concert and on radio world-wide, in performances by The Borromeo String Quartet, Camerata Transsylvanica, Canadian Opera Company, CBC Radio Orchestra, New Music Concerts, Nouvelle Ensemble Moderne, L’Orchestre Métropolitain de Montréal, National Arts Centre Orchestra, Pierrot Ensemble, St. Lawrence String Quartet, Société de musique contemporaine du Québec, Vancouver New Music, Vancouver Opera, and others. His music is published on CD by CBC Records, empreintes DIGITALes, SNE, McGill University Records, ZaDiscs, and earsay. As an advocate for electroacoustic music, Oliver has written and performed music for live electronics (with synthesizers, microphones, etc.), instrument(s) and tape, and tape alone. He was a founding member, in 1993, of G.E.M.S. (Group of the Electronic Music Studio), and was active with the ensemble, as composer, performer, and conductor, until 1987. From 1991 to 1993, Oliver played MIDI guitar with the Vancouver group MORE (with Sergio Barroso, Lori Freedman, and Peter Hannan) and since that time has been developing personal repertoire for his own performance project involving guitars, MIDI guitar, computer, and electronics. In the fall of 1997 he performed a set of this new music as part of the Body Electric Festival (Toronto, Vancouver, Victoria) and released a CD *Icicle Blue Avalanche* in 1998 on the earsay label, a CD company he formed in 1997 with composer/pianist Andrew Czink and designer Tanya Petreman for the promotion of new music.

**Nylong Symphony** [excerpt] (2005) for fretless MIDI classical guitar (Godin), Dimension Beam and synthesizers (Yamaha VL70M, Roland GR33)

A spectral/cultural voyage through centuries of (mostly plucked string) sound, this extended work exists in several parts and is performed on one or more guitars and a synthesizer whose sounds are fed into two computers for processing and extending. Throughout my musical life I have played the classical guitar. And so its sound, and Spanish guitar music in particular, are imbedded in my musical psyche. Combine this with my fascination with middle-eastern and Indian music and you have the material for *Nylong Symphony*. — *John Oliver*

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**Robert Normandeau** was born on March 11, 1955 in Québec City. He obtained his MMus (1988) and DMus (1992) degrees in Composition from Université de Montréal. He is a founding member of the Canadian Electroacoustic Community and a founding member of the concert society *Rseaux* (1991). His honours include awards from the Bourges, Fribourg, Luigi-Russolo, Musica Nova, Noroit-Léonce Petitot, Phonurgia-Nova, Stockholm and Ars Electronica (Golden Nica in 1996) international competitions. His work figures on many compact discs including six solo discs: *Lieux inouïs*, *Tangram*, *Figures*, *Clair de terre* and the DVD *Puzzles*, published by empreintes DIGITALes; and *Sonars* published by Rephlex (England). He was awarded two Opus Prizes from the Conseil québécois de la musique in 1999: “Composer of

the Year” and “Record of the year in contemporary music” (Figures on empreintes DIGITALes label). He was awarded the Masque 2001 for *Malina* and the Masque 2005 for *La cloche de verre*, the best music composed for a theater play, given by the Académie québécoise du théâtre. He is Professor in Electroacoustics Composition at Université de Montréal since 1999. Having produced several instrumental and mixed works, his current endeavors are focused on acousmatic music. More specifically, his compositions employ aesthetic criteria whereby he creates a Cinema for the Ear, in which “meaning” as well as “sound” become elements which elaborate his works. Along with concert music he now writes incidental music, especially for the theater.

### **Palimpseste** (2005) To Anick

This work is the fourth and the last one of a cycle called Onomatopoeias begun in 1991 with *Éclats de voix* followed by *Spleen* (1993) and *Le renard et la rose* (1995). The pieces of the cycle are dedicated to childhood, adolescence and adulthood while the fourth one is an homage to old age. As with the first three pieces, this one is divided into five sections, each of them evoking a feeling associated with a musical parameter: Fury and rhythm; Bitterness and timbre; Anger and dynamics; Tiredness and space; Wisdom and texture. The title refers to a palimpsest, which is a manuscript on which a first text (even many texts) was erased in order to write a new one over it (the parchments were rare and precious). Here, the first text was the timeline structure of the previous works. It is still there but in the background. It has been overwritten with another layer made out of a series of new category of sounds, more noisy, absent in the previous works of the cycle.

*Palimpseste* is made exclusively with vocal sounds and more specifically with onomatopoeias that are extremely rich because they represent those instances when the sounds of human language correspond directly to the designated object or to the expression of a sentiment. The recording of the voices took place in Germany (voiced by Christian Gressier, Eberhard Geyer and Gabriela Lang) and in Montréal (by Andrée Lachapelle and Christiane Pasquier). The work was commissioned by the ZKM in Karlsruhe (Germany) where it was premiered during the trans-canada festival on February 13, 2005 under its first name: *ZedKejeM*. It was revised in the summer of 2005. The work was composed with the financial help of the CALQ and the CAC. Thanks to Sabine Breitsameter and Ludger Brümmer. The work was a finalist at the 2005 *Musica Nova* competition (Praha, Czech Republic). — *Robert Normandeau*

**Friday February 16, 2007**

## **Music from Beijing**

Glenn Gould Studio | 250 Front St. W.

Introduction 7:15 | Concert 8:00 | Box Office 416 205-5555

Guest Artist: **Wei-Wei Lan**, pipa

New Music Concerts Ensemble; Robert Aitken, director

Accordes String Quartet

**Liu De-hai** (China, 1937) - **Zhao ling Liu Jun** (Six war horses of the Emperor) (2001)

**Guo Wenjing** (China, 1956) – **Concertino**\*\*\* (1997) for pipa and ensemble

**Jianping Tang** (China, 1955) – **Sketch of Plants**\*\* (2006) for pipa and ensemble

**Liu De-hai - Terra-cotta Warriors** (2003)

**Fuhong Shi** (China/Canada, 1976) – **\*Lightenings** (2004)

**Guoping Jia** (China, 1963) - **Der zersplitterte Klangschaten**\*\*\* (2003) pipa and percussion quartet

\* Canadian work | \*\* World premiere | \*\*\* Canadian premiere

### **Wei-Wei Lan** *Guest Pipa Soloist*

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Wei-wei Lan was born in Chengdu, Sichuan Province in 1980. She started to study the Pipa at the age of four. After winning a Class One Prize at the ‘Tianhua Cup’ National Junior Pipa Competition in 1997, she was admitted to the Central Conservatory of Music to study Chinese Music in 1998, where she was trained by Li Guanghua. In the following year, she came first in the 7th Chinese Music Concerto Competition (Pipa) in Taipei. This was followed by more accolades at the 2001, 2002 and 2004 national pipa competitions. She was recommended to study for a Master’s degree at the Postgraduate School of the Central Conservatory of Music in 2002.

Lan has performed in collaboration with such famous composers as Tan Dun (known worldwide for his score of the movie, *Crouching Tiger, Hidden Dragon*), Jianping Tang and Guoping Jia, among others. In 2005, Tan recommended Wei-wei Lan to the National Symphony Orchestra of the Republic of Estonia to perform his pipa concerto. Lan has been the Principal of the Plucked String Section of the China Youth Traditional Music Orchestra under the auspices of the Central Conservatory of Music, and has performed solo or lead on various occasions. She has given four solo recitals in Europe in the last few years in which she performed Chinese traditional music as well as contemporary works.

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### **Liu De-hai** *Six War Horses of the Emperor | Terra-cotta Warriors*

Born in Shanghai in 1937, Liu De-hai first began to study the Chinese flute at the age of 13, taking up the pipa four years later. His parents were not musicians but they encouraged his interest in music and the arts by taking him to the opera and theatre, experiences which certainly helped to accelerate his artistic development. He graduated from the Central Conservatory of Music in 1961 and since then has performed to critical acclaim in over thirty countries. Lui De-hai divides his time between performance and teaching and is currently training a group of dedicated young musicians at the Conservatory in Beijing. He also pays frequent visits to schools and universities, giving demonstrations and recitals.

Although Liu De-hai is now on a crusade to save China from a full-scale invasion by “popular” music, he is not himself a traditionalist, having incorporated Western-style fingering techniques derived from the guitar and cello which have greatly expanded the instrument’s range of expression. Liu’s numerous solo pipa compositions are often based on traditional Chinese folksong. The titles of the two selections on this program evoke the history of China’s Ch’in Dynasty (221-207 BC) and the extraordinary artifacts discovered in 1974 near Xi’an (Shaanxi province) in the tomb of the first Emperor, Shih-Huang-Ti

## Guo Wenjing *Concertino*

Guo Wenjing was born in 1956 in Chongqing, an ancient city of China's mountainous Sichuan province. In 1978, Guo was one of a hundred students admitted out of 17,000 applicants to Beijing's re-opened Central Conservatory of Music. Unlike many colleagues from this acclaimed class (Tan Dun, Chen Yi, Zhou Long), Guo remained in China after graduation except for a short stay in New York (on an Asian Cultural Council grant). Guo's catalogue includes three chamber operas published by Casa Ricordi: *Wolf Cub Village* (1994), *Night Banquet* (1997-98/2001) and *Fengyiting* (2004). The former, based on Lu Xun's *Diary of a Madman*, was premiered at the Holland Festival; after a subsequent performance in Paris, *Le Monde* compared his "masterpiece of madness" to Berg's *Wozzeck* and Shostakovich's *The Nose*. *Night Banquet*, on the other hand, was inspired by a painting about the Song dynasty court official Han Xizai and was first produced at the Almeida Theatre (London) and the Hong Kong Arts Festival. A second version of the work, premiered at the Paris Autumn Festival, was also given in Berlin, at the Lincoln Center and in Perth. In October 2003, both *Wolf Cub Village* and *Night Banquet* received their Chinese premieres at the 6th Beijing Music Festival, directed by Lin Zhaohua at the Beijing People's Art Theatre. In 2004 Guo composed the chamber opera *Fengyiting* (2004), written for a Beijing opera tenor and a Sichuan opera soprano and premiered at the Concertgebouw of Amsterdam.

His music first became known in the West in 1983, when *Suspended Ancient Coffins on the Cliffs on Sichuan* was premiered in Berkeley, California. The piece clearly pays tribute to Bartók, highlighting two solo pianos with a battery of percussion instruments, but the strong imprint of Guo's own Sichuanese roots is unmistakable in the orchestral writing. *Shu Dao Nan* ["Hard are the ways of Sichuan"] (1987), a symphonic poem with voices, is a setting of Li Bai's poetry, which the official People's Music Publishing House selected as part of its series "Twentieth-Century Distinguished Chinese Classics." *Chou Kong Shan* ["Sorrowful, Desolate Mountain"] (1992, rev. 1995), a concerto for Chinese bamboo flute, was premiered by the Göteborg Symphony Orchestra in Sweden under the baton of Neeme Järvi. Guo's other orchestral works include concertos for violin, cello, and harp. Apart from his chamber music for traditional western string quartets and percussion ensembles, Guo also has composed *Late Spring* (1995) for Chinese ensemble and *Sound from Tibet* (2001) combining instruments from China and the West. Guo has also composed music scores for 20 feature films and 25 television films in China.

At home, Guo has been honored among the Top 100 Living Artists of China. Abroad, his works have been featured at festivals in Amsterdam, Berlin, Glasgow, Paris, Edinburgh, New York, Aspen, London, Turin, Perth, Huddersfield, Hong Kong and Warsaw, and at venues like Frankfurt Opera, the Berlin Konzerthaus, Amsterdam's Concertgebouw and New York's Lincoln Center. He has written works for internationally distinguished ensembles like the Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Group, Kronos Quartet, Arditti String Quartet, Ensemble Modern, Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra, China Philharmonic Orchestra, Guangzhou Symphony Orchestra, and Hong Kong Philharmonic Orchestra.

The former head of the composition department of the Central Conservatory, where he still remains on the faculty, Guo maintains a busy schedule as composer and educator. His forthcoming works include an opera, *Li Bai* (the most famous Tang dynasty poet), and a concerto for erhu (Chinese two-stringed fiddle) co-commissioned by Bavarian Radio's longstanding concert series, "Musica Viva" and the Singapore Symphony Orchestra.

Guo's *Concertino* exists in two versions. The original version for cello and ensemble was written for the Russian cellist Natalia Gutman during Mr. Guo's 1997 stay in New York. Commissioned by the Dutch Christian Radio Network, it was premiered at the Concertgebouw in Amsterdam in March, 1997. The pipa version was premiered at the Edinburgh International Festival in 1999. Guo says that the piece has a simple message – the sound and beauty of Mother Nature.

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## Tang Jianping *Sketch of Plants*

Tang Jianping (b. 1955), a professor and head of the Composition department in the Central Conservatory of Music, is the first composition Doctor trained in China, also an official of the Chinese Musician Association and the director of the Composition Committee of the National Orchestra of Chinese Instrument. In 1970, Tang Jianping studied percussion instruments at the Jilin Art School and with the Philippine percussionist Santos. In 1978 he began composition studies with

Professor Zhang Shouming and Huo Cunhui at the Shenyang Conservatory of Music. In 1978 he entered the Central Conservatory of Music studying with Professor Su Xia and was awarded his Masters and Doctoral degrees.

Tang Jianping is one of the most active and leading composers of our time. His works are presented in significant music festivals and activities in Germany, Austria, America, England, France, Canada, Japan, Korea, Egypt, Eastern Europe as well as Hong Kong, Macao, and Taiwan. He has been widely acclaimed in the world and has twice been honoured by the Beijing Municipal Government for his accomplishments. Tang has written articles for international music magazines in America, Hong Kong and Taiwan. He is a frequent participant at international conferences, has served on the juries of several music competitions, and has been invited to speak at music festivals and colleges including Columbia University, Manhattan School of Music, Hong Kong Performance Institute and numerous music schools in Korea and Japan. With great success he successfully organized two presentations of the China/Japan Friendship modern music festival and the China/Korea Friendship modern music festival five times.

#### *About Sketch of Plants:*

This piece of ensemble music is based on the impression of different plants, with sections of the work entitled “Bitter Bamboo”, “White Poplar”, “Chinese fan palm” and so forth. The music doesn’t aim to describe the appearance of the plants, but rather attempts to express the pure emotional feelings arising from communing with nature, the emotional impression that the plants can provoke in us when we face them in a state of devotion and contemplation.

— Tang Jianping

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#### *Shi Fuhong Lightenings*

A native of Shenyang, China, Shi Fuhong learned to play the piano at the age of eight, and began to study composition at fourteen. She graduated from the music school affiliated with the Shenyang Conservatory of Music in 1995, where she received the highest entrance exam score on the National Examinations for admission to the Central Conservatory of Music in Beijing. At the Central Conservatory she studied composition with Dr. Tang Jianping, and received a Bachelor’s degree in composition in 2000. She then earned a Master’s degree in composition under the direction of Drs. John Celona and Daniel Peter Biro at the University of Victoria, British Columbia, Canada, where she studied on Graduate Fellowships from 2003 to 2005. In the fall 2005, she began her doctoral studies with Professor Gary Kulesha at the University of Toronto, where she is funded with a full University fellowship, as well as the Drs. Doris and Sam Lau Graduate Fellowship in Music.

She was the recipient of a number of awards at the 6th composition contest of the Taiwanese Symphony Orchestra (Taiwan) in 1997, at the 1st Yanhuang Cup Composition Competition (People’s Republic of China) in 1998, and at the Traditional Music Composition Contest of National Chinese Orchestra (Taiwan) in 2002. Sheng Sheng Man for mezzo-soprano and piano was performed in 2003 at Bard College in a concert titled, “New Voices from China: 8 Composers Under 30.” Free and Unfettered Saunter for Gu Qin and double bass was performed by the Hong Kong Chinese Orchestra, Hong Kong in 2003. Dialogue II for orchestra was selected for the Vancouver Symphony Orchestra’s Jean Coulthard Readings, March/April 2005. Refractions for string quartet was selected by Quatuor Bozzini’s workshop for the first edition of the Composer’s Kitchen, held in April 2005 in Montreal. Also in 2005, Dialogue, a Concerto for percussion and Chinese orchestra was performed by the China Youth Chinese Music Orchestra, celebrating the 55th Anniversary of the Central Conservatory of Music in Beijing Concert Hall. In 2006, She was among the five composers selected by the fourth annual National Arts Centre Young Composers Programme in Ottawa on June 20-29.

#### *About Lightenings:*

Lightenings is written for chamber ensemble. The title is inspired by a subtitle from the Irish poet Seamus Heaney’s 1991 poem Seeing Things. “Lightenings” is intended to conjure up images of radiance and brilliance. I employ numerical structures and meanings, which derive from the thirtieth hexagram in one of the oldest Chinese philosophy books the Yijing (The I Ching), to create the scalar material which forms the basis of this piece. In addition to structural considerations, I selected the 30th hexagram among the total 64 hexagrams in order to evoke that which is bright, glorious and beautiful in the world.

The piece is divided into four main sections. The first section depicts the struggling and longing for brightness in both the natural and spiritual worlds of human beings. The dissonant harmonies, superimposition and contrast of registers and timbres among the various instruments depict the clash of these realms. In the second section, the music evolves to a more active state, portraying both Gandharra (the flame of the sun) and Kinnara who ceaselessly fly together through sunshine and shadow. With the entrance of the drums, “Lightenings” gradually gives way to a rhythmic and energetic texture. The climax in the third section of the piece, expresses a rotating dance of light. Lightenings concludes with a flowing and transparent texture which hints at the everlasting expectations of light and love in the dawn.

— Shi Fuhong

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### **Guoping Jia** *Der zersplitterte Klangschatten*

Guoping Jia was born 1963 in Shanxi, China. He completed his music studies at the Shanxi Jin opera academy in Taiyuan in 1984 and joined the music department at the cultural center in Luliang until 1987. From 1987 to 1991 he attended the Central Music School in Beijing where he studied composition with Xiaoson Qu and Zhengmin Xu and was later appointed a lecturer in harmony and composition there. From 1994 to 1998 he studied at the Stuttgart Musikhochschule with Rolf Hempel and Helmut Lachenmann and participated in the 1996 Darmstadt festival. Since September 1998 he is a professor for composition and analysis of new music at the Central Music School in Beijing. Guoping Jia has received several prizes and honors in China and in Germany for his compositions.

The Pipa is a Chinese four-stringed lute which is carved from a single piece of mahogany. Predecessors of the instrument are mentioned as early as the Han dynasty (206 BC — 220 AD) and the origins of the instrument can be traced back to the Qin dynasty (ca. 222 BC). The Qin-era Pipa had a straight neck and was played with the fingernails. There are numerous stories from the Han dynasty in which the Pipa and its music are featured. During the Sui dynasty (589 - 618 AD) a similar instrument called as Hu-Pipa (“Hu”, meaning stranger, refers to its Persian origin) was introduced to China. The Hu-Pipa had a curved neck and was played with a wooden plectrum rather than the fingernails. Up to the Tang dynasty (618 - 907) the Pipa was one of the most popular instruments and played a crucial role in instrumental ensembles and as a soloist.

#### *About The Simulacrum of Broken Timbre:*

Composers have to face an abundant repertoire and the established sounds and sonorities based on the traditional historical concepts when they compose new compositions for the traditional instruments such as the pipa. These traditional repertoire and traditions construct the basis (and platform) upon which every contemporary composer should write or develop a new piece for such an instrument; in other words, each new piece should be an infant or a new hybrid based on these factors. Every composer should consider and pursue how to create something new on this basis. So a new piece is innovative (creative) not only due to its relation to tradition, but also through its musical practice and idiom. I composed *The Simulacrum of Broken Timbre* on these thoughts. I tried to extract various segments from different traditional repertoires of the pipa and employed them as the basic musical materials of this piece. Each segment has a typical sonority which relates to specific playing techniques and articulations. Possessing certain musical meanings and characteristics in the original repertoire, these segments immediately recall some fragmentary memory and imagination from the listener. They were re-defined, re-organized, and re-developed in this piece, in order to avoid the original meaning and the audible imagination of music quotation, as well as to form a new musical sonority in an expressive way. This piece is divided into five sections including non-metric passages in section A, fragmentary melodies in section B, repeated figures in section C, fast phrases in section D, and a recapitulation in section E. In the meantime, a transitional section F with similar musical characteristics was separated and inserted into these five sections. The overall structure is A F1 B F2 C F3 D F4 E which attempts to break through the traditional music structure to obtain a flexible and fresh auditory experience.

— Guoping Jia

Saturday March 10, 2007

## Works composed for the Penderecki String Quartet

Music Gallery at Saint George the Martyr | 197 John St.

Introduction 7:15 | Concert 8:00 | Box Office 416 204-1080

**Penderecki String Quartet** | Kimberly Barber, soprano; Omar Daniel, electronics

**Omar Daniel** (Canada, 1960) \***Annunciation** (2005) with electronics

**Piotr Grella-Mozejko** (Canada, 1961) \***TrancePaining (Black Wings Has My Angel), String Quartet No.3** (2006)

**Veronika Krausas** (Australia/Canada, 1963) \***Midaregami (Tangled Hair)\*\*** with mezzo-soprano (2006)

**Laurie Radford** (Canada, 1958) \***Everything we see in the Sky** (2005)

with electronics

\* Canadian work | \*\* World premiere

Presented with the assistance of

The Department of Canadian Heritage

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**Omar Daniel** has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Lèger Award for New Chamber Music. Other composition awards include the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers. Daniel's music is characterised by a strong sense of drama. His style is firmly rooted in the European concert-music tradition, and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile and rigorous architectural design.

He has an ongoing desire to work in a collaborative way with other artists, and in 2000 commissioned lyrics from Canadian author Anne Michaels (*Fugitive Pieces*) to create 'All Night I Travel You', which he conducted in the Spring of 2000. Michaels and Daniel recently collaborated on a fifty-minute oratorio, 'The Passion of Lavinia Andronicus', written for the Hilliard Ensemble and the Tafelmusik Choir. In 2004 he collaborated with Booker prize-winning author Yann Martel to create a song cycle 'You Are Where You Are'. The Artists of the Royal Conservatory Ensemble (ARC) commissioned this chamber work for bass voice and piano quintet from Mr. Martel and Dr. Daniel, and it received its première during ARC's European tour in November of 2004.

Building on his ongoing relationship with Tapestry New Opera, he is currently composing a full evening chamber opera 'The Shadow'. His research extends to electroacoustic music as well. His innovative work 'The Flaying of Marsyas' has been performed many times since its creation in 2000, and recently he composed 'Annunciation' for string quartet and live electronic processing. Written on commission from CBC Radio II, the Penderecki String Quartet gave this work its première in the spring of 2005 in Canada and the U.S.A.

Daniel has been Guest Composer at numerous festivals, including the Winnipeg Symphony du Maurier New Music Festival, the Canada Capital Sao Paulo Festival, and the Vancouver Chamber Music Festival. He holds the position of Associate Professor at the Department of Music Theory and Composition at the University of Western Ontario. As well, he is co-director of the Composition, Electroacoustic Research and Performance Facility (CEARP) at UWO. In addition, he is an Associate Composer of the Canadian Music Centre.

*Annunciation* for string quartet and live electronics (2005)

*Annunciation* is a work for string quartet and live electronics. It is based on seven paintings from the Italian Renaissance period, each of which depicts the Angel Gabriel announcing to Mary that she is to bear Jesus. Each of the paintings is by a different artist, and each interprets the distilled moment in a very different way. I have chosen to musically interpret the artist's interpretation, rather than to represent the specifics of the Annunciation. This work is commissioned by CBC radio, and is dedicated to the Penderecki String Quartet.

**LAURIE RADFORD** (b. 1958)

Everything We See In The Sky for string quartet and digital signal processing  
(2005, world première)

Canadian composer Laurie Radford has written for instrumental and vocal ensembles as well as for a variety of electroacoustic media. His recent work involves compositions for orchestra, solo instruments, choir, acousmatic works, and compositions that involve computer-controlled signal processing and event control in interaction with performers. Radford has taught electroacoustic music, music technology, and composition at the University of Alberta. He is presently a senior lecturer at the City University of London, U.K.

Radford writes, “Music often serves as a microcosm of the universal, of the motion, energy and space of daily existence, of the fabric and turbulence of natural elements, of planetary resonances. Music reaches out and imprints in sound singular points in history that are the confluence of individual energies and intentions, explorations and engagement with the forces in the world around us. Music has shared with science, literature, religion and art that moment of release and commitment when the intellect and will are focused and during which there is a transfer of energy from maker to made, from imagination to object, from dreamed to manifested. In art as in science, it is these moments of collision that serve as the spark of ignition, that feed the creative process, that lead to the acts of performance and communion.

There are moments in history when this focus is intensified by a variety of factors; intensified to a level such that new vistas are unveiled, doors are opened that were closed, windows are thrown up and an air so fresh that it intoxicates ushers in the possibility of new worlds. One hundred years ago was such a moment, when the teeming imagination of revered tradition and new world discovery in league with art and science gave birth to ways of doing and seeing that changed the meaning of everything we see in the sky. In 1905, the scientist Einstein published his papers on relativity, the writer Jules Verne came to the end of a lifetime of imagination that voyaged deep into the future, and the composer Varèse discovered the acoustic theories of Helmholtz and turned a corner that would change music and “organized sound” forever.

100 years later, these sparks of energy and insight continue as points of reference and departure. It is energy that is at the heart of Everything We See In The Sky . Different states of energy are explored, contracted, superimposed. These states oscillate between extremes of register, density and activity, between introspection and exploration. The two technologies of string instrument and computer jostle and combine, striving for a synthesis of wood and microchip, resin and process. The digital signal processing employed in the work serves to extend the acoustic instruments and lend them new timbral and rhythmic profiles. The willful combination of these two media is the spark and impetus for voyage, for flights of fancy, and for moments of calm when one may ruminate on everything we see in the sky.”

Everything We See In The Sky was commissioned by the Penderecki String Quartet with financial assistance from the Canada Council for the Arts.

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**Veronika Judita Krausas** (b 1963) has had her works performed in Canada, the United States, Australia, Germany, the Netherlands and Romania. She has received commissions from the Canada Council for Continuum Music, Ergo Projects, the Penderecki Quartet and two commissions for Motion Music (Canada) including a Millennium Project Grant, and grants from the American Composers Forum.

In 2006 ERGO Projects, led by conductor Alex Pauk, premiered Analemma for chamber orchestra at the Glenn Gould Theatre in Toronto. In 1996 Musik Fabrik, conducted by Johannes Kalitzke, premiered her chamber orchestra piece Spirals of Sense at the Darmstadt New Music Festival. Since 1998 she has directed, composed for, and produced numerous multimedia events in Los Angeles incorporating her works with dance performances and video presentations by local Los Angeles artists. These artists include former and current Cirque du Soleil creators and performers. In 2002 she was awarded two Arts Initiative Faculty Grants at the University of Southern California for interdisciplinary projects. The first, The Courtyard with acrobats, video and music, was presented during the USC Spring Arts Festival in 2002. The second Asymptote was presented at the Brewery Art Center in Los Angeles and involved the Arts, Architecture, Physics, English and Music Departments.

The Bestiary/Le Bestaire (a collection of childrens piano pieces) was published by Frederick Harris Music Publishers in Canada and two of the works are in the Royal Conservatory of Musics piano syllabus. A CD of her chamber music was released in 2002 by Motion Ensemble in Canada. Her works for duo guitar appear on the FOOD: New Works for Duo Guitar. Her book of photography in + on is available at lulu.com. Krausas is presently on faculty in the Composition Department at the Thornton School of Music at the University of Southern California in Los Angeles.

Midaregami (Tangled Hair) for String Quartet & Mezzo-Soprano  
by Veronika Krausas (1963-)

Midaregami (tangled hair) is the title of a collection of tankas (poems) by the Japanese poet Akiko Yosano (1878-1942). This song cycle and the performance with video are all about the senses and spectrums: visual, aural, olfactory, and psychological. The order of the selected tankas weave a loose narrative that follows the path of an affair: the beginning, the fleeting moments as it ends, the disappointment and anger that follows, and finally the sweet memoirs.

Her works are from the period of the new school of tankas the move of Yosano and her husband Tekkan to a more overtly sensual style of Japanese poems. Tankas have a syllabic count of 5-7-5-7-7. There are 7 songs in this song cycle. The first and last are essentially a prelude and postlude. The middle 5 are representative on the macro-level of a five-line tanka. There are many metrical and rhythmic references to 5 and 7 throughout the work. Tankas were originally sung and the melodic line follows a minor pentatonic scale. This is the tuning of the koto, the instrument used to accompany the performance of tankas, and which is featured in several of the poems. The main pitches of the tanka are used as the pitch centres of each of the song. The spectrum of smell is used for the basis of the basic pitch selections. The accepted theory of smell is by molecular shape. Luca Turin has hypothesized and proved that it is in fact the frequency of the molecule that determines actual smell. He graciously provided me the frequency spectrum of rose geranium that I used as the basic pitch structure/frequency spectrum for the pieces.

The role of the voice is quite syllabic and brief with minimal text repetition to mirror the brief and delicate nature of the tankas that presents epigrammatic moments in time.

The accompanying video by Robert Drummond follows a visual color spectrum that reflects the psychological states in the progression of the affair.

Commissioned by Penderecki String Quartet with the support of a grant from the Canada Council for the Arts.

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## Laurie Radford

Composer Laurie Radford creates music for diverse combinations of instruments and voices, electroacoustic music, and for performers in interaction with live computer-controlled signal processing of audio and video. His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from ensembles and soloists such as Le Nouvel Ensemble Moderne, Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, Traquen'art, GroundSwell, Pro Coro Canada, Innovations en concert, Jean-François Guay, Laura Wilcox, Jean-Guy Boisvert, lanza-Sheppard Duo, Trio Fibonacci, Trio Phoenix, Duo Kovalis, the Penderecki and Molinari String Quartets, the Logos Foundation, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras.

Radfords work has been presented at festivals such as the rESound Festival of Contemporary Music (Edmonton), Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taipei), Miami New Music Festival (Florida), Musica Viva (Coimbra, Portugal), Happening Biennale MusiMix (Montréal), New Music Festival (Calgary), Rien à voir (Montréal), San Francisco Tape Music Festival, Festival Encuentros (Argentina), Jornadas de Música Elektroakustika (Spain), Semaine Internationale de Cuenca pour la Musique Contemporaine (Ecuador), Discoveries (Aberdeen), Cutting Edge (London, UK), SAN Expo (Manchester), LA County Museum (Los Angeles), and the Ottawa Chamber Music Festival. His music has been broadcast on CBC, Radio-Canada, Radio-France, Polish State Radio, the NHK Japanese Broadcasting Corporation and Radio Nacional de Espana (Spain).

His reviews of electroacoustic music recordings appear regularly in the *Computer Music Journal* and he has contributed articles and reviews to *Circuit (Revue Nord-Américain du XX Siècle)*. Recordings of his music are available on the labels empreintes DIGITALes, McGill Records, PeP Recordings, Clef Records, Eclectra, and Fidelio Audiophile Recordings.

Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmierz Serocki" (Warsaw), and the Winnipeg Symphony Orchestras New Music Festival Composers' Competition. He is the recipient of numerous SOCAN Composer Residency Awards and been supported in his work by the Canada Council for the Arts, le Conseil des arts et des lettres du Québec, the Manitoba Arts Council, the Alberta Foundation for the Arts, and l'Association Française pour les Actions Artistiques.

Radford studied composition, electroacoustic music and music technology in Canada at Brandon University, The University of British Columbia, and McGill University. Further studies include residencies at The Banff Centre for the Arts (Canada), Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik (Germany). Laurie Radford has taught electroacoustic music and composition at Concordia University (Montréal), Bishop's University (Lennoxville), McGill University (Montréal), the University of Alberta (Edmonton) and the Domaine-Forget (Québec). He is currently Senior Lecturer of electroacoustic music and composition at City University London (UK). He is a member of the Canadian Electroacoustic Community (CEC), the Canadian League of Composers (CLC), and the Sonic Arts Network (SAN). He is an associate member of the Canadian Music Centre and an affiliate of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

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## Piotr Grella-Mozejko

Born in Poland and living in Canada since 1989, Piotr Grella-Mozejko holds a M.Mus. in Composition degree from the University of Alberta in Edmonton, where he studied with Alfred Fisher, Henry Klumpenhouwer and the late Christopher Lewis. He also holds an M.A. degree in Social Sciences from the University of Silesia in Katowice, Poland. Between 1977 and 1983 he took private composition courses with the late Prof. Edward Boguslawski and Prof. Boguslaw Schaeffer. Currently, Grella-Mozejko is a Ph.D. candidate at the University of Alberta Office of Interdisciplinary Studies focusing on research concerning the 20th-Century literary avant-garde.

Described by the German press as demonstrating uncompromising honesty (*Neue Zeitschrift für Musik*), praised for his unorthodox aesthetics (*Hannoversche Allgemeine Zeitung*), and whose work is called brawny, high-contrast... full of rich counterpoint and compelling textural changes (*The New York Times*), strikingly individual (*The Toronto Star*), and wonderful-sounding (*The Buffalo News, Buffalo, USA*), Grella-Mozejko has written on commissions from, among others, The Alberta Foundation for the Arts, The Canada Council for the Arts, CBC, Canadian Polish Congress, Edmonton Arts Council/Clifford E. Lee Fund, Ensemble MW2, International Conservatorium of Organ Music, Polish Ministry of Culture and Art and Polish Radio, Canadian Music Centre, and The Flanders Festival. In 1997, he won the Alberta Motion Picture Industries Association (AMPPIA) Award in Musical Score/Composer category (*Black Angels* by Cynthia Wells). Other prizes include the All-Polish Composers' Competition in Łódź, Poland (1985, *aenea* for guitar solo); the All-Polish Composers' Competition in Kraków, Poland (1988, *Motet* for six vocal soloists), and The Pierre Boulez Canadian Composers Competition in Halifax, Nova Scotia (1991, *Horror vacui - triptych* for strings named by Pierre Boulez in third place). Presented in seventeen countries in centres such as Antwerp, Athens, Basel, Berlin, Bilbao, Dublin, Geneva, Kaunas, Kraków, London, Los Angeles, Lausanne, Mexico City, Montréal, New York, Ottawa, Paris, Princeton, St. Petersburg, Seoul, Toronto, Turin, Utrecht, Vancouver, Vienna, Warsaw and Zürich, in recent years Grella-Mozejkos music has been commissioned, played and recorded by over a dozen symphony and chamber orchestras in Canada and abroad (including orchestras in Edmonton, Halifax, Cracow, Kyiv, Wroclaw and Warsaw) as well as by a host of ensembles and soloists such as The Hammerhead Consort, Hermes Ensemble, Mexico City Woodwind Quintet, the Bozzini, Penderecki and Szymanowski String Quartets, flautist Isabelle Schnöller, clarinetists Jean-Guy Boisvert, Don Ross and Harry Sparnaay, saxophonists Laurent Estoppey, Charles Stolte, William H Street and Andreas van Zoelen, violinist Elena Denisova, pianists Barbara Pritchard, Kathleen Supové, Roger Admiral, Alexei Kornienko and Daan Vandewalle, organists Silvia Castillo, Marnie Giesbrecht and Stillman Matheson, to mention just a few.

His works have appeared on Acte Préalable (Poland), Arktos, Clef Records, Eclectra (Canada) and zeitklang (Germany) labels, have been broadcast and published in Canada, Europe and USA, and performed at numerous festivals and concert series across North America, Europe and Asia. As a CD producer, he has over a dozen releases to his credit, featuring works by fifty Canadian composers. Grella-Mozejko is the Artistic Director of the Edmonton Composers Concert Society, the most important New Music presenter in Western Canada (Neue Musikzeitung, Germany).

TrancePaining (Black Wings Has My Angel) String Quartet #3 was written in January and February of 2007. The work was commissioned by The Penderecki String Quartet with the assistance of The Canada Council for the Arts. It is dedicated to my dear friend, the outstanding painter and graphic artist living in Edmonton, Tadeusz Warszawski.

The subtitle was taken from the cult roman noir by the US writer Elliott Chaze, a brutal story of greed, blood, cruel love and, finally, deceit. But if the Chaze novel gave the initial impetus for writing, it was the current situation on the world stage which really influenced the music if music be indeed capable of communicating such an influence. For TrancePaining is a voice of protest against the forces of malevolence raising their heads almost everywhere; it is a protest against all those Hitler-like tyrants springing up in the south, east and west, using their often unlimited powers to bleed nations in the name of freedom.

The music reflects the anger all those who believe in humanity must feel while witnessing the slaughter of the innocents. But it also tries to give the cathartic experience, not unlike that the ancient Greek audiences must have experienced while partaking in performances of Æschylus, Sophocles, Euripides, in which portrayals of violence intermixing music and word, trance and pain led to purification of minds.

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The Penderecki String Quartet, approaching the third decade of an extraordinary career, has become one of the most celebrated chamber ensembles of their generation. These four musicians, each originating from different countries Poland, Canada, USA and the UK bring their varied yet collective experience to create performances that demonstrate their remarkable range of technical excellence and emotional sweep (Toronto, Globe and Mail).

The Quartet's performing schedule takes them annually to the great concert stages of North and South America, Europe and the Far East. Recent appearances include New York, Madrid, Amsterdam, St. Petersburg, Paris, Los Angeles, Atlanta, Indiana University, Wiczyzory Arsenał Festival in Poland, Is Arti Festival in Lithuania, Rive-Gauche Concerti in Italy, the Festival Internacional de Musica in Venezuela, Casalmaggiore Festival and Incontri in Terra di Siena in Italy, Musicarama Festival Hong Kong, and the Shanghai International Arts Festival. The PSQ appears extensively in Canada, giving numerous performances in all the major centres from coast to coast and participating in this country's foremost concert series such as the Ottawa Chamber Music Festival, Festival of the Sound, Festival Vancouver and Music Toronto.

The Penderecki Quartet collaborates regularly with eminent and diverse artists such as Martin Beaver, Atar Adar, Antonio Lysy, Luba Dubinsky, Jeremy Menuhin, James Campbell, jazz saxophonist Jane Bunnett, pipa virtuoso Ching Wong, choreographer David Earle, and actor Colin Fox.

The Penderecki Quartet was founded in Poland in 1986 at the urging of the pre-eminent Polish composer Krzysztof Penderecki. The fruit of their association includes Penderecki's complete works for String Quartet on CD (United Records, England). To this day the Quartet is a devoted champion of the music of our time, and has performed a wide range of repertoire from Bach to Brahms, Bartók to Ligeti, Frank Zappa to John Oswald, as well as premiering over 100 new works from numerous composers including Brian Cherney, Linda C. Smith, Randolph Peters, Harry Freedman, Glenn Buhr, Alice Ho, Peter Hatch, Omar Daniel and Gilles Tremblay with assistance from the Canada Council, the Laidlaw Foundation, the CBC, the Ontario Arts Council, and the Hong Kong Arts Development Council.

Described by Fanfare Magazine as "an ensemble of formidable power and keen musical sensitivity", the Penderecki Quartet's large discography includes over 20 recordings including the chamber music repertoire of Johannes Brahms on both the Marquis and Eclectra labels, as well as a new release of the six Béla Bartók quartets under the auspices of Chamber Music in Napa Valley. The Quartet has also recorded discs for CBC, CMC, EMI, United, and Artifact labels among others.

The Penderecki String Quartet devotes much of its time to Quartetfest, an intensive Spring-term seminar held at Wilfrid Laurier University in Waterloo, Ontario where guest faculty have included the Tokyo Quartet, the Ying Quartet, and the Colorado Quartet. The Penderecki Quartet's involvement in education is a year-round commitment as they enter their 16th

year as Quartet-in-Residence at Waterloo's Wilfrid Laurier University. Under the Quartet's direction, the string program has become one of the top programs in Canada, attracting an international body of students. The Penderecki String Quartet wishes to thank the Ontario Arts Council for its ongoing support through the Presenter/Producer Project Grant Fund. The Penderecki String Quartet is Quartet-In-Residence at Wilfrid Laurier University in Waterloo, Ontario.

#### ROBERT DRUMMOND, VIDEO ARTIST

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A Los Angeles based video performance and installation artist, Robert Drummond integrates his work with site specific architecture, sculptural components, and interactive video. Drawing from his experience in film and stage lighting, sound design, material fabrication and video production, Drummond shows work internationally and performs live onstage using real-time video mixing techniques. His installations have opened in London, numerous video festivals in Los Angeles, and national architectural venues such as the Skidmore, Owings, and Merrill designed Virginia Beach Convention Center. Robert's experimental videos have also been featured in the New York International Independent Film/Video, Director's Guild of America Firstlook, Not Still Art, Mill Valley and Williamsburg Brooklyn Film Festivals. He currently teaches videography at Los Angeles Mission college. Recent installation exhibitions include: "Living Systems" at the Contemporary Art Center of Virginia(2006), 'Decoding Highlights' at VTO gallery (2004), 'Memory Prismatic' at Ground Zero in Marina del Rey (2003), and 'Emotion Anamorphic' at DCA gallery in Venice, California (2003). His performances include video backgrounds for members of Cirque du Soliel, the Erato Philharmonic orchestra (2005), and Hysterica Dance Company. In March of 2006, Drummond worked with the University of Southern California and faculty at the university of Alaska Fairbanks, streaming real time video environments for pioneering research into the possibilities of video and music performance using Internet 2. Robert Drummonds work can be viewed at [www.robertdrummond.com](http://www.robertdrummond.com).

#### KIMBERLY BARBER, MEZZO SOPRANO

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Canadian mezzo-soprano Kimberly Barber was born in Guelph, Ontario and now maintains an international operatic and concert career, singing with major opera houses and orchestras throughout the world (Paris Opera, Lyric Opera of Chicago, New York City Opera, Frankfurt Opera, Seattle Opera, Canadian Opera, ENO, London Symphony Orchestra, Accademia Nazionale di Santa Cecilia, Chicago, Montréal and Toronto Symphonies, St. Paul Chamber Orchestra, Mostly Mozart Festival, Eos Orchestra). Known for the expressive power, purity and refinement of her voice, her elegance of phrasing and musical gesture grant intelligence and intensity to her physical portrayals. Her eclectic and varied career combines not only the standard repertoire sung on some of the great opera house and concert stages of the world, but also contemporary and baroque works with smaller, experimental companies. Kimberly Barbers extraordinary artistic spirit defies categorization. Her operatic repertoire encompasses more than 35 roles, many of them from twentieth century or lesser-known works, and her concert repertoire stems from every genre. Her concert performances encompass a wide repertoire ranging from Handel, Monteverdi and Mahler to Stravinsky, Argento and Bernstein. Most recently, she made her debut in the role of The Angel in Edward Elgars monumental oratorio, The Dream of Gerontius with the Richard Eaton Singers in Edmonton, a role she will repeat at this summers Elora Festival. This spring she will premiere a work written specifically for her with the Penderecki String Quartet by Canadian composer Veronica Krausas at Torontos Music Gallery, with a repeat performance at the 2007 Open Ears Festival in Kitchener, Ontario. Her frequent collaborations with pianist Steven Blier and the New York Festival of Song, with performances at Wigmore Hall in London, Weill Hall, and the 92nd Street Y in New York, have shaped her interest in presenting art song in an accessible format. Her deep attention to text and musical interpretation are hallmarks of her performances as a recitalist. She performs recitals this year in Toronto at York University in March and in the autumn of 2007 at the Waterloo Entertainment Centre. Her discography includes a solo recording of arias by Handel and Hasse (Ensemble Arion; CBC Records), the title role of Handels Rinaldo (Naxos Records; Aradia Ensemble; conductor Kevin Mallon) and Ravels LHeure espagnole on DGG with the LSO under André Previn. Ms Barber is Assistant Professor and Coordinator of the Voice Program at Wilfrid Laurier University in Waterloo, Ontario.

Saturday April 28, 2007

## A Ninety-Seven Note Octave

Music Gallery at Saint George the Martyr | 197 John St.  
Introduction 7:15 | Concert 8:00 | Box Office 416 204-1080  
Guest Artists: Bruce Mather & Pierrette Lepage, 16th tone piano;  
Jean Laurendeau, ondes Martenot; Accordes string quartet

**Gilles Tremblay** (Canada, 1932) \***Linfiniment petit** (2003)

**Jacques Desjardins** (Canada, 1962) \***Où va Pierrot** (2003)

**Alain Bancquart** (France, 1934) **Habiter lambre** (2001) with tape

**Marc Patch** (Canada, 1958) \***A laffair en seize** (2003) for two pianos

**John Beckwith** (Canada 1927) - **Fractions** for string quartet and Carillo piano

**Jack Behrens** (USA/Canada 1935) -**For John Beckwith's 80th** for string quartet

**Michel Gonneville** (Canada, 1950) \***Naturel tempéré** (2003)

**Bruce Mather** (Canada, 1939) \***2 Pieces** (2004) with ondes Martenot

\* Canadian work

Presented with the assistance of  
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A NINETY-SEVEN NOTE OCTAVE features Bruce Mathers 16th tone piano and ondes Martenot, with six Canadian pieces written especially for this unique instrument. And we have added two pieces with string quartet to our concert, to celebrate Canadian legend John Beckwith's 80th birthday. One is a piece by Beckwith himself for the 16th tone piano and string quartet - "Fractions" for string quartet and Carrillo piano; the other by Jack Behrens honouring John Beckwith - "For John Beckwith's 80th", a short work for string quartet. April 28 at the Music Gallery, Church of Saint George the Martyr

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### Gilles Tremblay L'infiniment petit (2003)

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.

Depending on whether we are in the shade or in the sun, our pupils dilate or retract. The long evenings spent playing, exploring and living with the piano in sixteenth of tones produced a similar effect. After the immersion in sixteenth of tones the semi-tone seemed to be very large. We are in a microscopic world, hence the title Infinitely small. Paradoxically this infinitely small plunges me into the infinitely large, as if the two extremes touched each other. This work was commissioned by Bruce Mather thanks to a grant from the Canada Arts Council and is dedicated to him with all my gratitude and friendship. — Gilles Tremblay

### **Jacques Desjardins** Où va Pierrot? (2003)

Born in Montréal, Jacques Desjardins completed his studies in composition at McGill University and at the University of Michigan. His principal teachers were Bruce Mather, Bengt Hambraeus, William Bolcom and William Albright. A frequent grant recipient from the Canada Council and the Québec Council for Arts and Letters, he has also won first prize on two occasions at the SOCAN competition for young composers and represented Canada at the first International Forum of New Music of the Nouvelle Ensemble Moderne. His music is performed in Canada, in the United States and in Europe by ensembles such as the Toronto Symphony Orchestra and the Ijsbreker Ensemble of Amsterdam. He was professor at the University of Sherbrooke where he taught analysis, harmony and counterpoint and directed the vocal ensemble and the contemporary music ensemble. Since September 2002 he has taught at the music department of the University of California at Santa Cruz.

Où va Pierrot?(Where is Pierrot going?) is a chaconne on Au clair de la lune(In Moon-light), a song that all francophone children learn before reaching the age of reason. The first part of the theme to the words Au clair de la lune, mon ami Pierrot has eleven notes and is repeated 16 times, gradually diluting its identity with microtonal inflections and increasing fluctuations of rhythm and tempo. A transition section presents a succession of arabesques that all finish with sound aggregates in specific registers. A 19th variation quotes again the entire theme before sliding almost imperceptibly to the original register, quoting for the last time the five notes to the words Mon ami Pierrot. — Jacques Desjardins

### **Alain Bancquart** Habiter l'ambre (2001)

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Alain Bancquart was born in Dieppe in 1934. After occupying different posts, with Radio France (as a violist, director and producer) and the Ministry of Culture, Alain Bancquart became Professor of Composition at the Conservatoire National Supérieur de Musique in Paris. He has composed a great number of works, all of them using micro-intervals, including quarter tones, eighth tones and sixteenth tones. His catalogue of works includes four string quartets, numerous works for flute, several concerti and cantatas, two chamber operas and five symphonies for large orchestra. He recently composed a cycle of six works devoted to the Labyrinth theme. This two hour cycle was premiered in its entirety at Radio France on May 27, 2000. Alain Bancquart has received the SACEMs Grand Prix and the Grand Prix National for Music.

Inside an amber stone there is a minute fossil insect and around the insect smooth, transparent matter. Amber, the amber jewel is the favorite object of my wife, the poetess Marie Claire Bancquet. It was only natural that in 2001, the 50th year of our life together, I composed this anniversary present in the form of amber. The tape part surrounds the solo part with music from a single sampled flute sound and, in the final section, from a single cymbalom note. Composition for the piano in sixteenth of tones presents specific problems of pitch and duration because of the 96 different notes within a single octave. With the exception of the central section the tape part uses only quarter tones in a sort of enlargement of the sound world of the soloist. The tape part was produced at the Iannis Xenakis Centre with the assistance of Stefano Basanese whom I thank for his skill and patience. The work was first performed in Paris on March 29th by Sylvaine Billier for whom I manifest my admiration and patience. — Alain Bancquart

### **Marc Patch** A l'affaire en seize (2003)

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Marc Patch was born in Montréal in 1958. His musical studies were with Paul Loyonnet for piano and Bruce Mather for composition at McGill University where he obtained his masters degree. Then, with a Canada Council grant he spent three years at the Conservatoire de Liège studying electronic music with Henri Pousseur and Patrick Lenfant and composition with Philippe Boesmans. Then he attended the analysis classes of Betsy Jolas at the Paris Conservatoire. He lived for 11 years in Banff as a participant in the program of the Banff Centre for the Arts. In 1998 he wrote his first microtonal work, Sous-bois for two pianos in quarter tones. His most recent microtonal work, Toccate en fer for piano in sixteenth of tones and two pianos in quarter tones was premiered in Montréal on December 13th, 2006.

In order to facilitate the dialogue between the piano in sixteenth of tones and the normal piano, I decided to create reference notes in common with the two instruments so that the language in semi-tones would fit with the language in sixteenths of tones. This led me to use my favorite chord, the dominant ninth. The path from the fundamental note of the chord to its third takes 32 notes in sixteenth of tones, or 16 notes in eighth of tones or 8 notes in quarter tones. I have made extensive use of the scales in eighth and sixteenth of tones, moving between the notes of the dominant ninth chords. The

large scale form consists of 12 sections of various lengths corresponding to the 12 transpositions of the basic chord through the cycle of fifths. — Marc Patch

### **Michel Gonneville** Naturel tempéré (2003)

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Born in 1950 in Montréal, Michel Gonneville studied composition with Gilles Tremblay, Karlheinz Stockhausen and Henri Pousseur. Among his works are *Le messenger* (The Messenger) commissioned by the Montréal Symphony Orchestra, *Le cheminement de la balaine* (Journey of the Whale) for Jean Laurendeau, clarinet, Genevieve Grenier, Ondes Martenot and the Ensemble Contemporain de Montréal under Veronique Lacroix and *Régions éloignées* (Distant Regions) for 18 musicians, tape and live electronics, first performed in Lyon in 1995. In 1994 the Emile Nelligan Foundation awarded him its Serge Garant Prize for his work as a whole. He has been a member of the program committee of the Société de Musique Contemporaine du Québec for many years. Since 1997 he has taught composition and analysis at the Conservatoire de Musique du Québec in Montréal.

The subtitle is *Monodies and carillons* to draw near to Julian Carrillo. The two types of music are easily perceptible, the carillons occupying the final minutes of the work and the eight monodies developing a limited number of rhythmic and melodic cells, often without accompaniment and presented always in new contexts. In general I tried to reproduce Natural intonation using the possibilities of the sixteenth of tones. Although the adaptation is not mathematically exact, it is nevertheless very close to the smooth sonorities typical of natural intonation. The work was commissioned by Bruce Mather with the aid of a Canada Council grant and is dedicated to him. It is an homage to the Mexican composer Julian Carrillo (1875-1965) who conceived and produced a whole family of incredible microtonal pianos. — Michel Gonneville

### **Bruce Mather** Two Pieces (2004)

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Bruce Mather was born in Toronto in 1939 but has made Montréal his home since 1966. He studied piano with Alberto Guerrero and composition with Oskar Morawetz at the Royal Conservatory and at the Faculty of Music of the University of Toronto completing his Bachelor of Music degree in 1959. Post graduate studies took him to France where he worked with Darius Milhaud (composition) and Olivier Messiaen (analysis). He then completed a Masters degree at Stanford University and a doctorate at University of Toronto.

From 1966 to 2001 he taught composition, analysis and harmony at McGill University and directed the Contemporary Music Ensemble starting in 1981. As a pianist he actively promotes contemporary music and has performed widely with his wife Pierrette LePage as the Mather-LePage piano duo. He has been commissioned by many important orchestras and contemporary music organizations at home and abroad. In 1979 and again in 1993 he was awarded the Jules Léger Prize for new chamber music. His first opera, *La Princesse Blanche* was premiered in Montréal in 1994. In the year 2000 the Emile Nelligan Foundation awarded him its Serge Garant Prize for his work as a whole.

The first performance of this work took place in Montréal on December 14th, 2005 with Jean Laurendeau, Ondes Martenot and the composer at the piano. Since the Ondes Martenot has a very large range and the piano in sixteenths of tones a range of only one octave, I restricted the Ondes Martenot to two and one half octaves. Although the Ondes Martenot has a keyboard in semi-tones it is able to produce quarter tones with the aid of a special button. The piano part uses quarter tones with various types of ornamentation in sixteenth of tones. — Bruce Mather

### **John Beckwith** Fractions (2006)

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John Beckwith (b. Victoria BC, 1927) came to Toronto in 1945 for piano studies with Alberto Guerrero. He spent a year in Paris (1950-51) as a composition student of Nadia Boulanger. Among other musical influences he recalls those of John Weinzweig and Mieczyslaw Kolinski. He retired in 1990 after a thirty-eight-year association with the Faculty of Music of the University of Toronto, seven of them as dean and five as founding director of the faculty's Institute for Canadian Music. His more than 130 compositions include four operas, orchestral, choral, and chamber works, keyboard music, and solo songs. *Keyboard practice* (1979), *Eureka for nine winds* (1996), and *A New Pibroch* (2003) were all commissioned and premiered by New Music Concerts. Active in his early career as a newspaper reviewer and radio programmer, Beckwith has contributed critical and research articles to journals in Canada and the USA and has authored several books.

He holds honorary degrees from five Canadian universities, and is a member of the Order of Canada.

Alternative tunings had long struck me as perhaps the least-explored territory for new composition. Invited in 1990 to write for an ensemble of early instruments, I found I could divide them into two different tunings, about a quarter-tone apart. A few years later, admiring Bruce Mathers Saumur, for a harpsichord with manuals tuned a quarter-tone apart, I followed his example in two works, one for harpsichord solo and the other for harpsichord and a violin using quarter-tones. Around 1999 or 2000, Mather played me a recording of a work he wrote for the Carrillo piano, and it appealed to me as a medium rich in possibilities. In Montreal in 2005, I had a hands-on encounter with the instrument. I studied the notational chart, and listened to further recordings kindly loaned by Mather, and from calculations made in odd moments eventually got down to writing *Fractions*.

The instruments ninety-seven pitches lie within the single octave rising from middle-c. This is less of a restriction than it may seem. By some sort of aural illusion, with so many minute intervals in between, the low notes around d and e-flat take on as different a timbre from the high ones around a and b-flat as a bassoon in relation to a flute. Nevertheless, to widen the pitch-spectrum I thought of including lower and higher instruments, and a string quartet not only suited this purpose but also offered microtonal capabilities. Two of the quartet members tune a quarter-tone higher than the other two.

*Fractions* may evoke the image of the elevator pictographs *Open Door* and *Close Door*. It opens with the pianists' arms extended to the instruments' lowest and highest notes, forming the perfect octave c to c, and sounding this several times like a loud bell. When it closes, the pianists' arms converge at the exact middle of the keyboard, on the unison note f-sharp, with further loud bell sounds. A prominent melody occurs first with a recurrent slow logo of a whole tone, then in versions with half, one-and-a-half, and two tones. Decorative detail for the strings moves through successive intervals from one to six half-tones, and for the piano through the delicate smaller divisions one-sixteenth, one-eighth, three-sixteenths, and so on. The piano is often one-eighth tone distant from the strings.

While working on *Fractions*, I happened to be using the Chopin Ballades for my daily piano workout, especially the Second. The pieces' rhetorical or quasi-narrative flavor may be the unintended but inescapable result. — John Beckwith

### **Jack Behrens** For John Beckwith's 80th (2007)

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Jack Behrens earned Bachelor of Science and Master of Science degrees (Composition) from the Juilliard School and a PhD in Composition from Harvard University. His composition teachers included Peter Mennin, Vincent Persichetti, William Bergsma, Leon Kirchner and Roger Sessions; at the Aspen Festival he studied with Darius Milhaud. Dr. Behrens has received commissions from the Canada Council, the Ontario Arts Council and the CBC; many of his scores are available from the Canadian Music Centre; some are published by Conservatory Canada and the Canadian National Conservatory (July 2007). He has been recorded as composer and/or pianist on the Echiquier, McGill, Musicworks, Opus One and Orion labels and is a regular reviewer of new books for Choice.

This less than two minute Quartet movement was composed as a surprise birthday gift for John Beckwith with whom I have enjoyed a cordial friendship for three decades. The material is based on those Beckwith letters (B-flat, E, C, H) which equate to staff notation and which are transposed both up and down a minor third. (The left over pitches are used primarily as pedal trills or clusters). The eighth note = 80 tempo indication is to increase by one every March 9th until 2027 when (on the occasion of Beckwith's 100th birthday) it will revert back to 80. (This is to suggest that John Beckwith shows no indication of slowing down). — Jack Behrens

**Sunday June 3, 2007**

## **Rohan's Cello**

The Music Gallery at Saint George the Martyr | 197 John St.  
Introduction 7:15 | Concert 8:00 | Box Office 416 204-1080  
Guest Artists: **Rohan de Saram** and **David Hetherington**

**Luciano Berio** (Italy, 1925-2003) **Sequenza XIV** (2002)  
**Santiago Lanchares** (Spain, 1952) **Espera, Luz, Espera**\*\*\* (2006) for solo cello  
**James Dillon** (Scotland, 1950) **Eos** (1999) for solo cello  
**Iannis Xenakis** (Greece/France 1922-2001) **Kottos** (1977) for solo cello  
**Alexander Shchetynsky** (Ukraine, 1960) **Pas de Deux** (1996) for 2 cellos  
**Sven Lyder Kahrs** (Norway, 1959) **Mais tes désir ont la couleur du vent**\*\*\* (2004)  
**Guido Baggiani** (Italy, 1932) **Duo Concertante**\*\*\* (1991) for 2 cellos  
**Brian Current** (Canada, 1972) **\*Duet for Cellos**\*\* (2007) for 2 cellos

\* Canadian work | \*\* World premiere | \*\*\* Canadian premiere

After 25 years as cellist of the renowned Arditti Quartet, in November 2005 Rohan de Saram bid farewell to the group in order to pursue his own artistic vision. He works now with a variety of artists, friends and composers, bringing together music from a range of musical periods and parts of the world, both eastern and western, classical and contemporary, composed music and improvisations, with players from many musical backgrounds.

Having known him since the age of 19 and appreciated his amazing talents for some forty years, Bob Aitken is pleased to feature him on a concert with New Music Concerts own phenomenal cellist David Hetherington. Toronto composer Brian Current has been commissioned to write a work for the occasion. Rohan will of course play Luciano Berio's Sequenza XIV which was composed for him, and Kottos by Iannis Xenakis, a work he has recorded on several occasions, most recently for Mode Records in New York.

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**Santiago Lanchares** (Spain, 1952)

¡Espera, luz, espera! (2006)

Although a late starter in composition, Santiago Lanchares reputation is now firmly established in the forefront of contemporary Spanish music. Born 22nd of August 1952 (Palencia, Spain), he wrote his opus 1 in 1985, after having studied with Carmelo Bernaola and Luis de Pablo. He also attended composition courses and seminars with Cristobal Halfter, Olivier Messiaen, Helmut Lachenmann and many others. After a first working in chamber music, he set poems by J.A. Valente to music and took an interest in the orchestra. In the mid-nineties, his music evolved toward an eminently rhythmic orientation, focused on writing for the piano. During his career, Lanchares has received commissions from many Spanish artistic institutions, and his music has been performed frequently at virtually all noted Spanish Festivals and Cycles. At the same time he has developed an international profile, which has increased significantly in recent years. Lanchares is a member of the Música Presente group.

¡Espera, luz, espera!

Hope, light, hope! (the title is taken from a poem of Juan Ramon Jiménez) is a small dramatic scene presented by a single, poetic instrument: the violoncello. In this piece a conjunction of several elements of a musical scenario are presented: the narrative, the lyric, the dramatic, the dialectic and the balletic. It is dedicated to Rohan de Saram, who premiered the work in July of the 2006 in the Meloritmos Festival of Palencia. — Santiago Lanchares

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**James Dillon** (Scotland, 1950)

Eos (1999)

James Dillon is self-taught as a composer. He had early experiences with traditional bagpipe music and in the late 1960s, he played with his band Influx. He studied art and design at the Glasgow School of Art in 1968, linguistics at the University

College of London in 1970 and piano with Eleanor Purse in 1970/71. Later, he studied acoustics at the University of North London in 1971, Indian rhythm with Punita Gupta in 1971/72 and mathematics with Gordon Millar at the Tavistock Institute in London in 1972 and attended computer music seminars at IRCAM in 1984/85.

He has earned many honors, including First Prize in the competition of the Huddersfield Festival (1978) and the Kranichsteiner Musikpreis at Darmstadt (1982) and he was named Classical Musician of the Year by the Sunday Times in London (1989). More recent awards include a fellowship from the Japan Foundation (1996) and the Royal Philharmonic Society Prize (1998, for *Traumwerk*, Book 1), as well as the International Distinguished Fellow award from New York University (2001) and numerous commissions from the European City of Culture. His music has been heard at major festivals throughout the world, including the Huddersfield (1983, 1996), the Musica in Strasbourg (1990, 2002) and the Tage für Neue Musik in Zürich (2001/02). In addition, retrospectives of his work have been given in Paris (1985), Oslo (1989), Toulouse (1991), Brussels (1992), and New York (2001).

Mr. Dillon taught at Darmstadt from 1982-92, directed the composition faculty at the Gothenburg Summer Academy in 1991 and served as co-composer-in-residence with Brian Ferneyhough at Royaumont in 1996. He taught as a guest composer at Goldsmiths College at the University of London in 1989/90 and 1991/92 and at the University of Central England in Birmingham in 1993/94 and 1995/96. He has guest-lectured in Australia, Belgium, Finland, France, Germany, Italy, The Netherlands, Norway, Switzerland, the UK, and the USA, including at the Oberlin Conservatory of Music in 2003. Edition Peters publishes his music.

Eos: The Greek goddess of the dawn, the Roman Aurora. In Homer she is yellow-robed and rosy-fingered and drives her chariot across the sky each morning. Apollo's favourite attendant, the fair goddess of dawn, whose rose-tipped fingers opened wide the eastern gates of pearl, and who then flashed across the sky to announce her masters coming. Of the beautiful young men she carried off to be her lovers Cephalus, Orion and Tithonus, by whom she had a son, Memnon. It has been suggested that such legends are a euphemism for death, life being at its lowest ebb at dawn then it is not a lack of warmth but the presence of non-warmth.

One personification of the dawn is Minerva (or Athene), derived from daphne, from the Sanskrit Dahana, or ahana (meaning the light of daybreak) impersonating the illuminating and knowledge giving light to the sky, for in Sanskrit the same word also means to wake and to know.

Eos was commissioned by KölnMusik for Bachfest 1999. Composed between October and December 1998 the first performance was given by Rohan de Saram and took place during Bachfest on 3rd April 1999 in Köln. — James Dillon

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**Luciano Berio** (Italy, 1925-2003)

Sequenza XIV (2002)

Luciano Berio, born in Oneglia, near Imperia, Italy, was one of the most active of post World War II avant-garde composers, conductors, and teachers. He studied composition and piano with his father and classics in local schools. His piano studies were terminated at age 19 by an accident to his right hand. After WW II he moved to Milan and attended composition classes at the Conservatory. In 1950 he married the American singer Cathy Berberian and in 1951 he obtained a Koussevitzky scholarship that enabled him to attend Luigi Dallapiccola's classes at Tanglewood. His encounter with Dallapiccola brought about a spiritual and technical transformation that enabled him to resolve the ambiguities he showed in some of his early music, and to reach beyond the concept of classical 12-tone serialism. The whole American musical scene was a revelation to this young composer from a small Italian village. He became very interested in electronic music, and he made many contributions to that medium. In 1954, in Basle, he met Bruno Maderna, Henri Pousseur, and Karlheinz Stockhausen, and his first visit to Darmstadt exposed him to the main exponents and problems of the post-Webern avant-garde school. He directed the Studio de Fonologia in Milan from 1955 to 1961, when he resigned because of bureaucratic problems and the inconvenience of being tied to a permanent post there. From 1960 to 1963 he taught at the Tanglewood, Dartington, and Darmstadt music festivals, and in 1963 he moved to the USA to teach at Mills College, Oakland, CA. He taught at Juilliard from 1965 to 1971, and in 1972 he returned to Italy. In 1976 he became artistic director of the Accademia Filarmonica Romana. After his divorce from Cathy Berberian in 1965, Berio married the psychologist Susan Oyama, and in 1977 he married the musicologist Talia Pecker. He died in 2003. — Ted Wilks

Programme note by Rohan de Saram:

I feel very honoured that Maestro Berio wrote this work for me. I feel also great sorrow that we did not have the opportunity to meet in August 2003, as planned, in order to finalise technical details. His last words to me were, See you in August!

Part of the inspiration for Sequenza XIV came from Lucianos interest in the Kandyan drum rhythms of Sri Lanka, Kandy being the ancient capital of Ceylon, the Sri Lanka of today. Several times after my performances of *Il Ritorno degli Snovidenia*, with Maestro Berio conducting, he wanted to know about the musical instruments of the country I came from, Sri Lanka, particularly the Kandyan drum which I have played myself since I was a boy. The Kandyan drum is one of the main instruments of Sri Lanka, a country rich in rhythmic instruments. The ceremonies with which these instruments are associated date back to pre-Buddhist times.

One fact about the Kandyan drum which interested Maestro Berio was that it has four sounds, two sounds on each end of this cylindrically-shaped instrument. He was amused to note that of the two instruments I played, one had four strings whilst the other had four percussion sounds!

Maestro Berio later asked for tapes to be sent of the drum rhythms, together with western-style notations which I notated for him so that he could follow the rhythms on the tapes. One of the rhythms which he chose to use in the rhythmic sections of the Sequenza was a twelve-beat rhythm which he sometimes used quite freely with an added beat to make a thirteen-beat rhythm, and sometimes with one beat missing, making an eleven-beat rhythm.

In the rhythmic sections of the Sequenza, there are no two presentations of this rhythm with identical pitch in the left hand percussion on the strings of the cello. The bow is not used in these sections, the right hand playing the rhythm on the belly of the cello whilst the left hand fingers hit the strings in a percussive way, mostly simultaneously with the right hand.

The rhythmic section that opens the Sequenza in its third, final version did not exist in the version that I premiered in Witten in April 2002. The present percussive opening was introduced for the second version that I premiered in Milan in November 2002. On the other hand, the rhythmic section that occurs towards the end of the Sequenza was present in the first, second and final version.

The third, final version which I premiered in Los Angeles in February 2003 differed from the second version not only in details of the percussive sections, but also in numerous additions to the melodic sections, especially towards the end of the piece. Many of the dynamic and timbre indications in the piece were added by me with the approval of the composer.  
*Rohan de Saram, August 2003*

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**Iannis Xenakis** (Greece/France 1922-2001)

Kottos (1977)

Iannis Xenakis was born on May 29, 1922 in Braïla (Romania) as a son of Clearchos Xenakis and Fotini Pavlou. Around the age of five, he settled, with his father, in Greece. From 1940 he started studying at the Polytechnical Institute in Athens, where he was also part of the anti-fascist and later anti-English underground movement. He completed his studies after the War, however due to his subsequent refusal to serve in the Greek Army he was sentenced to death in 1947. The same year he fled to France where he started working as an architect, being an assistant of Le Corbusier. He continued working with Le Corbusier until 1960. In these years he realized among other projects the Couvent de La Tourette (1955) and the Philips Pavilion at the Expo in Brussels (1958).

His first musical studies were around 1948 with Arthur Honegger, Nadia Boulanger and Darius Milhaud. In 1949-50 he studied with Olivier Messiaen, who encouraged him to develop his musical ideas. In 1965 Xenakis founded the Centre d'études de Mathématiques et Automatique Musicales (CEMAMu) in Paris. Between 1967 and 1972 he was Music Professor as well as founder of the Center for Mathematical automated Music (CMAM) at the Indiana University in Bloomington, Indiana. From 1972 to 1989 he was Professor at the Sorbonne University in Paris and in 1975 he was Professor of Music at the City University of London.

*Kottos is one of the giants with a hundred arms that Zeus fought and overcame: an allusion to the fury and virtuosity necessary to the interpretation of this piece. — Iannis Xenakis*

Kottos is the second of Xenakis solo cello works, following *Nomos Alpha* of 1966. As was his practice, Xenakis provided guidelines for the interpretation of the work, most importantly the indication to avoid a beautiful tone in favour of a sound full of noise. In particular he exploits the sound of bowing directly on the bridge of the strings, creating volatile, unpitched sounds. This virtuosic work challenges the capabilities of the instrument with an array of glissandi, extremes of register, microtones and polyrhythms. As in his composition *Dikhthas*, the mood is one of fury, a relentless, violent discourse. The work was commissioned by the Calouste Gulbenkian Foundation and the *Rencontres internationales d'art contemporain de La Rochelle* for the *Concours Rostropovitch* of 1977. — Cécile Gilly

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**Sven Lyder Kahrs** (Norway, 1959)      *Mais tes désir ont la couleur du vent* (2004)

Sven Lyder Kahrs was born in Bergen, Norway and studied privately with Finn Mortensen parallel to his studies at the Conservatory in Oslo under Kolbjørn Ofstad. From 1984-1989 he studied privately with Brian Ferneyhough and Emmanuel Nunes and attended advanced courses at IRCAM and Royaumont. His music has been performed at the Ultima, Donaueschingen, Tremplin, (EIC/Ircam) Magma, Music Factory, Borealis, Ilios, and Autunnale festivals, at Cutting Edge London, the World New Music Days, the Nordic Music Days; and at Royaumont, Delmenhorst Neue Musik Tage, Roaring Hooves, Radio France, You and New Chicago, de Ijsbreker, Tou brewery, Unesco Paris, and Troidhaugen. Performers of Kahrs music have included Ensemble Recherche, Ensemble Ernst, Pierre Strauch, Anton Lukoszevieve, the Arditti, Ametri and Cikada quartets, Dimitri Vassilakis, Harry Spaarnay, Asamisimasa, Nordic Voices, Trio Nobis, David Alberman, Ami Flammer, Christoph Hampe, the Helge Slaatto/Frank Reinecke and the Annar Follesø/Helge Kjekshus duos, Sigyn Fossnes, Rolf Steinar Borch, Anders Førisdal, Kari Rønnekleiv, Anne-Lise Berntsen, Ellen Aagaard, Hans Josef Groh, Victoria Johnson, and Ole-Henrik Moe and more. Sven Lyder Kahrs has been involved in a number of fine arts collaboration projects across Europe. He is presently working on commissions from Ensemble Recherche, Ensemble Ernst, Gaute Vikdal, Asamisimasa, Apartment House, the Norwegian Youth Symphony Orchestra (NUSO) and Elision.

*Mais tes désirs ont la couleur du vent (But your desires have the colour of the wind)*

I can think of nothing stronger in expression than when attention is paid to the seemingly insignificant, the timid, bashful and volatile, to all one cannot easily grasp or put into words, to all which is uncomprehensible or difficult because it doesn't add up. In short, the richness of life, incredibly beautiful and worthwhile caring for, but which we, however, regularly reject because it makes it simpler for us. Moreover we seem to confuse the force of expression with the expression of force. Traditionally, the western world has worshipped one who was born in a cradle, frequented the lowest among us and won by losing. It would be good if those who claim to govern western values these days remembered this. But it is maybe too much to ask for so little. That is partly what the title, taken from the poem *Plus loin* by Paul Eluard, is referring to; longings and desires to become fugitive and out of reach. The piece was first performed at the Ultima festival 2004 by Pierre Strauch and Anton Lukoszevieve, who also commissioned it, together with Ny Musikk Oslo, and with the support of the Norwegian composers foundation. — Sven Lyder Kahrs

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**Guido Baggiani** (Italy, 1932)      *Duo Concertante* (1991)

Guido Baggiani was born in Naples and studied music at the Conservatory of Santa Cecilia in Rome with Boris Porena. Later he studied at the Rheinische Musikschule of Cologne with Karlheinz Stockhausen. In 1966 he began a participation with the Nuova Consonanza association resulting in the 1967 performance of his first work, *Mimesi*, under the direction of Gilbert Amy. From 1970 to 2000 he taught composition at the conservatories of Pesaro, Perugia, L'Aquila, and finally at Santa Cecilia in Rome. In 1974 his *Memoria* for chamber orchestra and electroacoustics was premiered at the Festival of Royan (France). Later he was the Italian representative to the United States for the celebration of Charles Ives Centenary. In 1977 the French Government commissioned *Contr/Azione*, a composition with two orchestras to the memory of Charles Ives. He has received commissions in Italy, France and Spain. His compositions (mostly for chamber ensembles) have been performed throughout Europe, the United States and South America. More recently *Perso per perso*, a theater work on text by Valerio Magrelli, was premiered at the Maggio Musicale Fiorentino in 1997. In 1999 he was invited to be as a special guest participant in the retrospective concert of Twentieth Century music at Frostburg State University. In 2002 Baggiani was invited to the Venice Biennale for the premiere of *Kahàl* for two pianos, two trombones and electroacoustics.

The Duo Concertante for two cellos, written in 1991, is dedicated to the well-known European duo of Christine Lacoste and Mark Varshavsky. Seven short sections follow each other, proposing several different musical situations. The first one, very sharp, is totally different from the second one, very smooth. The other, following sections continue the development of the initial material. Let us say: Tema e Variazioni.

To a friend who asked to know more I suggested the following metaphor:

First section: the image of where we are living

Other sections: the image of how we live

Last section: the image of how we would like to live.

— G. Baggiani

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**Alexander Shchetynsky** (Ukraine, 1960)

Pas de Deux (1996)

Ukrainian composer Alexander Shchetynsky was born in 1960. His work list includes compositions in many forms ranging from solo instrumental and chamber music to orchestral, choral pieces, and operas. They have been presented in most European countries and North America, performed by internationally acclaimed artists and ensembles, such as the Moscow opera house Helikon-Opera, the BBC National Orchestra of Wales, the Warsaw Philharmonic Orchestra, children's choir Maîtrise de Radio France, the Arditti String Quartet, the Moscow Contemporary Music Ensemble, Ensemble Wiener Collage, Ensemble Klangforum, Ensemble Continuum (New York) and New Juilliard Ensemble, Stockholm Saxophone Quartet, Mark Pekarsky Percussion Ensemble, pianist Yvar Mikhashoff, soprano Phyllis Bryn-Julson, cellist Alexander Rudin, among others. Recently two CDs with his music were released in the USA and France. Inspired by the Soviet musical avant-garde (especially Denisov, Schnittke, and Pärt) and the Second Viennese School, as well as the music of Messiaen and Ligeti, he developed his personal post-serial style based on a combination of quasi-serial procedures, a special attention to the attractiveness of sound material, and to melody as a source of expression. Another fundamental feature of his music is its rhythmic, structural, and formal flexibility which provokes feeling of self-development of initial micro-thematic patterns. The idea of modern spirituality became an impulse for many his vocal and instrumental compositions and especially his three operas and choral works. In these newest compositions, he moves towards post-modernistic aesthetics and aims at finding a new meta-style which incorporates stylistic elements of various epochs, however, staying apart from mere eclecticism.

Pas de deux is a virtuosic flight (dance) of sound lines, as though analogous to ballet duo where the performers have a chance to show their mastery. It is also an abstract music dealing with intangible sound images each of them giving a certain type of movement and textures. I have used quasi-serial techniques and elaboration of several brief motives which became the base for all the elements of texture. The chromatic scale is extended with microtonal alterations, which are quite active at the beginning of the piece and gradually disappear in the next sections (the process of clarification of the 12 tone scale). The virtuosic instrumental writing is very idiomatic and includes a vast number of various string techniques such as spiccato, staccato, ricochet, harmonics, etc. Though almost all of them are known since the classical period, in this piece they follow each other very quickly and often make a cumulative timbral effect, similar to pointilistic techniques in painting. — Alexander Shchetynsky

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**Brian Current** (Canada, 1972)

Duet for Cellos (2007)

2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, Brian Current has established himself as one of North America's leading young composers. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. He has since been featured conducting with New Music Concerts, Soundstreams, CBC's In Performance and Esprit Orchestras New Waves Festival. Recently, the Royal Conservatory of Music appointed Brian conductor and artistic director of its New Music Ensemble.

Brian Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the

Warsaw National Philharmonic, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, Monday Evening Concerts ( Los Angeles ) and others. Upcoming performances are scheduled by the VOX festival of the New York City Opera, the San Francisco Contemporary Music Players, the Vancouver Symphony, the Victoria Symphony and a Koussevitsky commission for Symphony Nova Scotia.

In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers for his piece For the Time Being, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit. Brian Current has received fellowships from Yaddo, MacDowell and Bogliasco and is a recipient of grants and awards from numerous foundations and arts councils. He lives in Toronto.

Duet for Cellos continues a series of works featuring goal-oriented gestures. They are symmetrical between the two players and often arrive at octaves. The piece also uses a technique from Omar Daniel (please see his Chamber Concerto No.1) where the players trill to artificial harmonics. I have not seen these anywhere else, and suggest they be called Daniel Trills.  
— Brian Current

## **Rohan de Saram**

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Rohan de Saram was born in Sheffield of Sinhalese parents. He began studying the cello at the age of 12 with Gaspar Cassado at the Academia Chigiana in Siena, Italy, and with Pablo Casals in Puerto Rico. Six years later he was honoured with the Suggia Award. As a soloist he has played throughout Europe, Asia, Australia and the former Soviet Union with the major orchestras and leading conductors of the world such as John Barbirolli, Adrian Boult, Colin Davis, Zubin Mehta, Seiji Ozawa and Malcolm Sargent. His debut recital in the USA was with the New York Philharmonic Orchestra at the Carnegie Hall at the invitation of Dmitri Mitropoulos. Among the composers he worked with at that time were Kodaly, Shostakovich, Poulenc and Walton. After a recital in America, Piatagorsky presented him with a special bow which he uses for concerts.

Rohan de Saram is also one of the outstanding cellists and interpreters of contemporary music., and has worked personally with many leading contemporary composers. Xenakis was one of the first he worked with, giving the UK premiere of Kottos for solo cello. His performance of Nomos Alpha won him great praise from the composer who invited him to play it at the Xenakis Festival in Bonn. Later Xenakis wrote two works for him, Epicycles for cello & ensemble and Roscobek for cello & double bass. He has worked with Ligeti, giving the UK premiere of an early sonata; with Pousseur, giving the world premiere of Racine 19, a work based on a 19-note scale and dedicated to him; and with Berio, giving the UK premiere of his work for cello and orchestra, Il Ritorno degli Snovidenia. After the performance, berio wrote to Rohan: Your performance of Ritorno is splendid, but besides Ritorno, your sound, your perfect intonation, your phrasing and bowing technique make you a great performer of any music. As a result, Berio wrote Sequenza XIV for Rohan: this wonderful piece incorporates in a unique way the rhythms of the Kandyan drum of Sri Lanka, an instrument which Rohan has himself played since his childhood in Sri Lanka. Rohan is well known to audiences as a member of the Arditti Quartet for the past 25 years. At the end of November 2005, he left the quartet in order to work with other artists, friends and composers around the world.

## **David Hetherington**

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A native of St. Catharines Ontario, David Hetherington is currently the Toronto Symphony Orchestras Assistant Principal cellist. He received his musical training at the Royal Conservatory of Music and the University of Toronto, and furthered his studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier. A member of the TSO since 1970, Mr. Hetherington also teaches cello and chamber music at the Royal Conservatory of music and the University of Toronto. He coaches the cello sections of the Toronto Symphony Youth Orchestra and the National Youth Orchestra of Canada, and is Music Director of the Inter-Provincial Music Camp near Parry Sound, Ontario.

As a soloist, Mr. Hetherington has performed with the Toronto Symphony Orchestra, the Niagara Symphony and the Symphony Orchestra of Canada. As a chamber musician, he has toured Canada, the United States, Mexico and Europe, and has performed at the Ottawa, Elora and Kincardine Music Festivals.

Mr. Hetherington is a founding member of the Amici Chamber Ensemble, which presents an annual series of concerts at

the Glenn Gould Studio in Toronto. He is also a founding member of the string quartet, Accordes, which performs regularly for New Music Concerts and other contemporary music organizations. In 2001, the Canadian Music Centre, through Centrediscs, released Accordes recording of Harry Somers String Quartets, for which it received a Juno Award nomination.

Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the premiere recording of Talivaldis Kenins prize-winning cello sonata. In addition, he has recorded ten discs with Amici for Summit Records, Naxos and CBC records. His cello was made in 1695 by Giovanni Grancino.