

New Music Concerts 2008-2009 Season
Programme Notes

Generation 2008

Saturday, November 1, 2008

8 pm at The Music Gallery | 197 John Street | 416 204 1080

Tim Brady, electric guitar; Scott Good, trombone;

Ensemble contemporain de Montréal; Véronique Lacroix, director

Michael Berger (Canada, b.1980) – *Skeleton (2008)***

Scott Good (Canada, b.1972) – *Shock Therapy Variations (2008)***

Fuhong Shi (China/Canada, b.1976) – *Kaleidoscope (2008)***

Brian Harman (Canada, b.1981) – *Gregarious Machines (2008)***

Michael Berger

British Columbia born composer, MICHAEL BERGER, after two years of preliminary study at Kwantlen University College in Langley, British Columbia, transferred to the University of Victoria in 2001. There he studied with Christopher Butterfield, earning his Bachelor of Music in Composition and Theory (2005). Michael then completed a Master of Music in Composition (2007) at the University of Alberta with the support of funding from the Social Sciences and Humanities Research Council, studying with Drs. Howard Bashaw, Andriy Talpash, and Mark Hannesson. Michael is presently beginning work towards a Doctor of Musical Arts in Composition at Stanford University with Dr. Mark Applebaum, and with renewed funding from the S.S.H.R.C. and a full scholarship from the Stanford. In the summers of 2005 and 2006 Michael participated in the Quatuor Bozzini's annual "composer's kitchen" and Arraymusic's "Young Composers' Workshop" respectively.

Skeleton (premiere)

Skeleton seeks to directly address the intangibility of sound and time with regard to musical performance. The title simultaneously refers to the building blocks of music both practical and social, and likens one's awareness of time to the decaying remains of the present moment as it passes through one's memory. An awareness of sound can only come from an awareness of time, and therefore an awareness of music must depend heavily on the ability of the listener to remember what he is hearing and has heard, and in many cases, predict what he will hear. Working from the idea that music is the artful parsing of memory by sound, *Skeleton* presents small quanta of musical information, and, through repetition, relief, development, and elaboration, establishes new contexts in which they may be reconsidered. It is this process of actively re-dressing the present with the memory of the past (and vice versa) that is sought after therein.

Scott Good

Mr. Good studied at the Eastman School of Music (BMus in composition and performance, 1995) and the University of Toronto (Mmus, Dmus in composition, 2005).

Awards he has received include the Howard Hanson Prize (1995) and First Prize at the Winnipeg New Music Festival Composers Competition (1996); more the John Weinzweig Prize (1999) and three prizes in the SOCAN Competition for Young Composers (2000-01).

Scott has composed music for a variety of ensembles including the Winnipeg Symphony Orchestra, the Hannaford Street Silver Band, the Esprit Orchestra, baroque ensemble I Furiosi, the N.T.C.I. Symphonic Band, as well as soloists Wallace Halladay, and John Farah. He is presently working on new projects with

the E.C.M., Toronto Sinfonia, the Kitchener/Waterloo Symphony, the National Arts Centre Orchestra, and the Arbutus Brass Project. His work "and dreams rush forth to greet the distance" was composed for the Montreal International Competition for Violin, and has subsequently been recorded numerous times, and has been performed across the globe.

He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, the National Ballet Orchestra, Esprit, and Orchestra London among others. He has also appeared with New Music Concerts, Dancemakers, and Patria projects.

Scott also performs with such diverse ensembles as the Human Remains, the Woodchoppers Association, Kanaka, the Lollipop People, the Glenn Buhr ensemble, and GUH. He has recorded an assortment of albums with these bands, as well as making guest appearances with a number of other groups.

Many of his works and performances have been heard on CBC radio.

Shock Therapy Variations (premiere)

1. shock theme
2. the critical moment
3. re-writing the laws at breakneck speed
4. implementation
5. coda: shantytown horizon

The source of inspiration for this piece is Naomi Klein's seminal book *The Shock Doctrine: The Rise of Disaster Capitalism*. Her work has had a deep impact on how I perceive the world. And feeling strongly about its message, I decided to try and express my thoughts about it through music. *Shock Therapy Variations* is divided into 5 sections (played without pause), each intended to outline the principals of the so-called «shock doctrine». Beginning with the shock theme, aggressive and painful music soon dissipates. The quieter sounds of the critical moment, refer to the time preceding shock where society in its state of disillusionment is at its most vulnerable. Fast, agitated music follows in re-writing the laws at breakneck speed. Then is the implementation, where the new laws are put into practice, with or without consent. Here, the music is mostly metered, like to the coordinated steps of the soldier – relentless and unforgiving – almost absurd. Finally, we are left with coda: shantytown horizon - a lonely song to accompany the view of a vast horizon of millions of people destitute from the fallout of the new order. Here, the Maqam Saba, a mode in Middle Eastern classical music, is alluded to for its emotional power.

Fuhong Shi

A native of Shenyang, P. R. China, she studied composition with Dr. Jianping Tang and received a Bachelor's degree in composition at the Central Conservatory of Music in Beijing in 2000. She then earned a Master's degree in composition under the direction of Drs. John Celona and Dániel Péter Biró at the University of Victoria in 2005. In the fall 2005, she began her doctoral studies with Professor Gary Kulesha at the University of Toronto, Canada.

She was the recipient of a number of awards at the 6th composition contest of the Taiwanese Symphony Orchestra in 1997, at the 1st Yanhuang Cup Composition Competition in 1998, and at the Traditional Music Composition Contest of Tai Wan National Chinese Orchestra in 2002. She is a finalist in 2006 Tsang-Houei Hsu International Music Composition Award. Her compositions were performed successively in the USA, Canada, Hong Kong, mainland of China, and Tai Wan.

* Shi is family name, Fuhong is given name.

Kaleidoscope (premiere)

I Cicadas, II Trees, III Sparks, IV Dreams

Kaleidoscope was written for Generation 2008 held by ECM+ (Ensemble Contemporain de Montréal+) in 2008. The basic idea in Kaleidoscope is to explore the mutual and inherent relationships between music expression, nature and human emotions. I've attempted to write a composition which is similar to lyrical prose-poetry in literature by using the disposition of various musical parameters. I have chosen four symbolic imaginings represented in four continuous short movements which correspond to the four seasons disposed in a symmetrical structure. Composed with a modern sensibility, the work as a whole is meant to evoke nature and the influence of nature on the human heart. The singing of cicadas in autumn; The sobbing of withered trees in winter; The sparking flames of summer; and the floating dreams of spring. Kaleidoscopic life like the four seasons is Samsara. Does each step signify death? Does each step also symbolize birth?

Brian Harman

Brian Harman is a Montréal-based composer, teacher and pianist. He completed his Honours Bachelor of Music at the University of Toronto in 2004, his Master of Music at McGill University in 2006, and will begin his doctoral studies in Composition at McGill in 2007 under the direction of Denys Bouliane. His honours include second prize in the Serge Garant category of the 2007 SOCAN Foundation awards, winner in the CUMS Composition Competition in 2006, and finalist in the Toronto Symphony Orchestra's New Creations Competition in 2004. He also participated in the National Arts Centre Young Composers Program in 2006 and the New Music Session at Domaine Forget in 2007, and has received grants from both the Canada Council and FQRSC for his work in composition. Brian has worked closely with composers Brian Cherney, Gary Kulesha, Larysa Kuzmenko and Chan Ka Nin.

His new work 'Deep-Fried Burrito' was recently performed by the Pazzia Performing Collective in the Montréal Fringe Festival as part of their show 'La Bonne Cuisine'. In February of 2008, Ensemble Euterpe will premiere a new work for orchestra and solo dancer, choreographed and danced by Geneviève Bolla.

Gregarious Machines (premiere)

Gregarious Machines is the second in a series of pieces that explores the modern-day relationship between humans and technology. Inspired by the instrumentation for the piece, I have used the interaction between non-amplified instruments and an amplified, electric instrument (the electric guitar) as an analogy for the relationship between humans and technology. The relationship between the guitar and the rest of the ensemble is therefore important as the piece unfolds. The work explores a number of questions: while technology is, in many different ways, a useful tool for humans, in what ways does technology control how we do things and limit decisions that we make? How has the use of technology affected our social habits and the way that we interact with each other? Most importantly, how has our use of technology altered our consciousness and the way that we perceive the world around us?

The Montreal Stockhausen Project

Saturday, November 15, 2008

8 pm at the Enwave Theatre | 231 Queens Quay W. | 416 973 4000

Lise Daoust; Geneviève Déraspe; Chloé Labbé; François Duval; Marie-Hélène Breault

Karlheinz Stockhausen (Germany 1928 – 2007):

Introduction 7:15

Gesange der Jünglinge (1955-56)

Concert 8:00

Entführung from Eve's Magic (1986) (piccolo and electronics) 15' Geneviève Déraspe

Flautina (1989) (flutes) 5' Lise Daoust

AVE from EVE'S MAGIC (1984/85) (G flute and basset horn) 35' Chloé Labbé, fl. François Duval, bh

Kathinkas Gesang (1983) (flute and electronic music) 35' Marie-Hélène Breault

Karlheinz Stockhausen, Composer (born August 22nd 1928 in Mödrath, near Cologne, died December 5th 2007 in Kuernten).

Stockhausen composed 370 individually performable works, published 10 volumes of TEXTE zur MUSIK / TEXTS about MUSIC, and a series of booklets comprising sketches and explanations about his own works (Stockhausen-Verlag). His first 36 scores were published by Universal Edition in Vienna and, since its establishment in 1975, the Stockhausen- Verlag has published the rest of his works. In 1991, the Stockhausen-Verlag also began to release compact discs in the Stockhausen Complete Edition which comprises 139 compact discs to date. All Stockhausen scores, CDs, books, videos and music boxes may be ordered directly by mail or e-mail (Kettenberg 15, 51515 Kuernten, Germany; Fax: + 49 (0)2268- 1813; www.stockhausen.org / stockhausen-verlag@stockhausen.org). Since 1998, the Stockhausen Courses Kürten for composers, interpreters, musicologists and auditors take place annually. In 1977, Stockhausen began to compose the music-scenic work LICHT (LIGHT) The Seven Days of the Week. LICHT with its Seven Days of the Week comprises about 29 hours of music: THURSDAY from LIGHT 240 minutes; SATURDAY from LIGHT 185 minutes; MONDAY from LIGHT, 278 minutes; TUESDAY from LIGHT 156 minutes; FRIDAY from LIGHT 290 minutes; WEDNESDAY from LIGHT 267 minutes; SUNDAY from LIGHT 298 minutes. Following the world première on October 16th 2004 of LICHT-BILDER (LIGHT PICTURES), the last scene Stockhausen composed of his work LICHT (LIGHT), Stockhausen began the work KLANG (SOUND), The 24 Hours of the Day. Until 2007, he composed the 1st Hour HIMMELFAHRT (ASCENSION) to the 21st Hour PARADIES (PARADISE).

Already the first compositions of "Point Music" such as KREUZSPIEL (CROSS-PLAY) in 1951, SPIEL (PLAY) for orchestra in 1952, and KONTRA-PUNKTE (COUNTER-POINTS) in 1952/53, brought Stockhausen international fame. Since then, his works have been opposed to the extreme by some and admired by others. Fundamental achievements in music since 1950 are indelibly imprinted through his compositions: The "Serial Music", the "Point Music", the "Electronic Music", the "New Percussion Music", the "Variable Music", the "New Piano Music", the "Space Music", "Statistical Music", "Aleatoric Music", "Live Electronic Music"; new syntheses of "Music and Speech", of a "Musical Theatre", of a "Ritual Music", "Scenic Music"; the "Group Composition", polyphonic "Process Composition", "Moment Composition", "Formula Composition" to the present "Multi-Formula Composition"; the integration of "found objects" (national anthems, folklore of all countries, short-wave events, "sound scenes", etc.) into a "World Music" and a "Universal Music"; the synthesis of European, African, Latin American and Asian music into a "Telemusic"; the vertical "Octophonic Music". From the beginning until now, his work can be classified as "Spiritual Music"; this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works via "Overtone Music", "Intuitive Music", "Mantric Music", reaching "Cosmic Music" in STIMMUNG (TUNING), AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS), MANTRA, STERNKLANG (STAR SOUND), INORI, ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE), SIRIUS, LICHT (LIGHT), KLANG (SOUND). In a spherical auditorium conceived by the Stockhausen, most of his works composed until 1970 were performed at the Expo '70 world fair in Osaka, Japan for 5! hours daily for 183 days by twenty instrumentalists and singers, thereby reaching an audience of over a million listeners. Stockhausen is the perfect example of the composer who – at nearly all world premières and in innumerable exemplary performances and recordings

of his works world-wide – either personally conducted, or performed in or directed the performance as sound projectionist.

In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the State Conservatory in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the Free University in Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He is a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kürten in 1988, became Commandeur dans l'Ordre des Arts et des Lettres, received many gramophone prizes and, among other honours, the Federal Medal of Merit, 1st class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, 8 awards from the German Music Publisher's Society for his score publications, the Hamburg BACH Prize, the Cologne Culture Prize and, in 2001, the Polar Music Prize with the laudation: Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for fifty years.

(text from Stockhausen.org)

Sydney Hodkinson, Hope Lee and David Eagle

Sunday, November 30, 2008

8 pm at The Music Gallery | 197 John Street | 416 204 1080
Accordes; Fujiko Imajishi; Joseph Macerollo; NMC Ensemble
Sydney Hodkinson, conductor
+ Centrediscs CD release

David Eagle (Canada, b.1955) – *Breath (1998) string quartet; sound files 12'
Sydney Hodkinson (Canada, b.1934) *Rogatio Gravis (2003) clarinet, violin, cello 10'
Hope Lee (Taiwan/Canada, b.1953) – *Fei Yang (2001) string quartet; accordion 16'
Sydney Hodkinson – *Bricks: Concerto fantasia for solo violin and chamber sextet (2005)** 18'
Sydney Hodkinson – *Requiescant: Elegy for chamber sextet (2001)** 11'

Born in Winnipeg, Manitoba in 1934, Sydney Hodkinson received his Bachelor and Master of Music Degrees from the Eastman School of Music of the University of Rochester, where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. He received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolo Castiglioni, Ross Lee Finney and George B. Wilson. Brief private studies with Benjamin Britten and Luigi Dallapiccola ensued.

Dr. Hodkinson has taught at the Universities of Virginia, Ohio and Michigan and, from 1970 to 1972, served as artist-in-residence in Minneapolis under a grant from the Ford Foundation Contemporary Music Project. He joined the faculty of the Conducting and Ensembles Department of the Eastman School of Music in 1973, assuming the directorship of the Eastman Musica Nova Ensemble, and later, of the Kilbourn Orchestra. From 1984 to 1986, he served as Meadows Distinguished Professor of Composition at Southern Methodist University and in 1991 was Visiting Professor of Composition at the University of Western Ontario. In 1995, Mr. Hodkinson assumed teaching duties in the Composition Department at the Eastman School until his retirement in January of 1999. Since then, he has conducted the New Music Group at Oberlin College (2001), served as Visiting Professor of Composition at Indiana University (2002) and Duke University (2003), and in 2004 accepted the Almand Chair of Composition at Stetson University, DeLand, Florida. Mr. Hodkinson also currently conducts the Contemporary Ensemble and teaches composition at the Aspen Colorado Music Festival and School.

Mr. Hodkinson has written over 250 works covering a vast range of genres — educational pieces; an incredible variety of chamber music, including six string quartets; a prolific output of choral, operatic and vocal music; and large orchestral canvases, with concerti for English Horn, voice, violin, and clarinet. His Seventh

and Ninth Symphonies are scored for large wind ensemble.

Monumentum Pro Umbris, for winds, was awarded the Audience Prize and won second place at the 2004 International Harmonie Composition Contest of Harelbeke, Belgium. Recent works include the Concerto No. 1 for Piano:...'a shifting trek'..., commissioned by the Hanson Institute for American Music for pianist Barry Snyder and premiered in February, 2007 with the Eastman Philharmonia; the choral work Cantata Sancta for the University of Evansville; Allez-y!, a scherzo for violin virtuoso Oleh Krysa; and two solo string pieces: Sojournen for viola, and Trance for violoncello.

Mr. Hodkinson has been honored with awards from the National Institute of Arts and Letters, the Guggenheim Foundation, the Canada Council, the National Endowment for the Arts, International Congress of Jeunesses Musicales, the Louisville Orchestra (Farnsley Prize), Danforth Foundation, and the Ford Foundation. A BMI affiliate, Mr. Hodkinson's works are published by Theodore Presser Co., American Composers Alliance, Associated Music Publishers (G. Schirmer), Ludwig Music Publishing Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental, and Smith Music Publications. His activities as a composer and conductor have been recorded on the CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

Mr. Hodkinson, a US citizen since 1995, is married to violinist Elizabeth Deischer. They have three sons and currently reside in Ormond-By-The-Sea, Florida.

ROGATIO GRAVIS

Deeply-felt concerns following the onset of the Spring 2003 war resulted in this instrumental trio: a 'beseeching petition', a sincere appeal giving personal vent to these thoughts. The piece is therefore lamenting and dolorous at times, at other moments declamatory and impassioned. The formal design unfolds simply, in five continuous sections, with pedal-tone centers attempting to stabilize the work as it progresses: (1) a largely placid introduction centered on A; (2) a more unsettled segment with longer melodic lines on F-sharp; (3) an early, wailing climax on E-flat, concluding with (4) an aborted attempt - in an interlude with trills and tremolandos - to settle vaguely on C before finally returning to (5) the opening A with the fervent plea at least resigned, if not resolved or fulfilled.

ROGATIO GRAVIS (an earnest entreaty) is approximately 10 minutes in duration and is scored for clarinet, violin, and violoncello. The trio is dedicated to my friend, the American clarinetist Kenneth Grant, who commissioned it and is a former colleague at the Eastman School of Music of the University of Rochester. The score was written while travelling to Durham, North Carolina and Rochester, New York and completed on April 8, 2003.

— S.H.

BRICKS (2004) Concerto-Fantasia for solo violin and Chamber Sextet

This composition grew out of the personal desire to celebrate the life, and honour the memory, of a departed friend. The piece is not a customary lamenting memorial, although I naturally trust that the more elegiac moments will be clearly heard. Instead, I strove to write a work that I felt my friend would have enjoyed hearing. The subtitle connotes two facets of the solo violin part: (a) the concerto aspect, which needs little comment; the demands on the soloist's stamina, dexterity and finesse are innumerable; (b) the 'fantasy' aspect, which is evoked not only by its improvisatory character, which often seems to be in a world of its own, but also by the somewhat unusual formal structure. The design is devoid of any 'development' of material in the traditional sense; rather, it evolves from the constant accretion of five sonic fragments ("BRICKS"), each one juxtaposed in varying lengths, dynamics, and placements during the work's time-span.

However, the final shape of the entire edifice might be perceived as being mortared together into four 'rooms': introductory – slower – fast – slow. Three contrasting, but pulse-related tempos are used throughout; placid (very slow), andante (moderato) and vivace (very fast) marked Lento, Moderato and Presto – which constantly recur in shifting blocks.

BRICKS is approximately seventeen minutes in duration and is scored for a solo violin accompanied by three duos: (a) flute and clarinet (with a large role given to the bass clarinet); (b) keyboard percussion (primarily vibraphone and marimba) and piano; (c) viola and violoncello. Smaller parts are additionally assigned

to celesta and triangle, played by the ensemble members.

The score, completed in November 2004 in Ormond, Florida, was written as a memorial to the American English horn player Philip West (1931-2004), a friend of long-standing. The work was commissioned jointly by the Hanson Institute of American Music at the Eastman School of Music, Rochester, New York and the Aspen, Colorado Music Festival and School. It received its first performance on July 14, 2005 by the Aspen Contemporary Ensemble with Stephen Myacki, violin soloist and the composer conducting.

— S. H.

Requiescant (2001) Elegy for chamber sextet

- I Prelude and Chorale : stanza 1
- II Interlude 1
- III Chorale : stanza 2
- IV Interlude 2
- V Chorale : stanza 3 and Postlude

REQUIESCANT ('Let them rest') is a predominantly calm and quiet lament (marked 'doloroso') based on a very limited store of musical elements: (1) a melodic fragment (initially for the two stringed instruments, later extended to the woodwinds), (2) static bass pedal points (in the piano), and (3) a short chorale, the three stanzas of which are gradually shared by the entire sextet. The piece is laid out in five continuous sections. Ornamental flashing figures first heard in the woodwinds, louder piano interjections and a few declamatory pizzicato and trills all offer momentary animation during the overall placid time-span of the work.

The chorale is borrowed from an earlier composition of mine – SERENATA OSCURA (1998) – and eventually finds some response in a brief quotation from Claudio Monteverdi's 1608 Lamento d'Arianna: "Lasciate mi morire" (O, let me now die!).

REQUIESCANT is approximately eleven minutes in duration and is scored for three 'duos': flute and clarinet; violin and violoncello; piano, vibraphone and gongs. It was completed in October of 2001 while traveling to Rochester, New York and Evansville, Indiana. The score was written as one composer's reaction to, and as a memorial for those deceased following, the horrific event of September Eleven, and bears a Wm. Shakespeare inscription: "How with this rage shall beauty hold a plea?" The first performance was given by members of Proteus 5 at the Aspen Colorado Music Festival in the summer of 2002.

— S.H.

Hope Lee and David Eagle studied composition with Bengt Hambraeus at McGill University and with Klaus Huber at the Hochschule für Musik in Freiburg, Germany. At the University of California, Berkeley, David Eagle pursued doctoral studies while Hope Lee carried out research into ancient Chinese music and poetry. Since 1991 they have been living and composing in Calgary, Alberta.

David Eagle composes chamber, orchestral and electroacoustic music, and works in interactive music and sonic arts as both composer and interpreter. About his music Kevin Bazzana has written: "Eagle employs a variety of distinct contemporary idioms, and sometimes seeks musical analogies for the cycles and transformations found in nature. His music is clearly structured, intricate both harmonically and contrapuntally, but still strongly intuitive and expressive." At the University of Calgary, he teaches composition and electroacoustic music and directs the Sonic Arts Lab and the Happening New Music Festival.

Hope Lee exploits instruments imaginatively and in unusual combinations, creating colourful and evocative sonorities. Born in Taiwan of mainland Chinese parents, she began studying piano at five and moved to Canada in 1967. Her ethnic and scientific background and her literary, philosophical and other interdisciplinary interests have greatly enriched her work. Aptly described by Michael Schulman as a "cross-cultural explorer," she is always exploring new sounds and structures, and striving for constant growth, both within individual works and in her output as a whole. Furore-Verlag, Germany publishes her works.

David Eagle's *Breath* (1998) for string quartet with soundfile was inspired by the experience of exploring a

natural environment and being immersed in the surrounding soundscape. There is a path through the composition: near the beginning, the cellist plays an ascending melody, which later reappears in various transformations throughout the piece.

Material on the soundfile was recorded during an afternoon of play when the composer and his daughter set out to make as many interesting sounds as possible by banging, bumping, hitting, knocking, tapping, dropping, blowing and whispering. They used an assortment of found objects including wooden and pan flutes, plastic bowling balls, a toy dump truck, marbles, a small plastic maze and blocks of wood. The microphone was placed close to the sound sources to capture the detail and nuance of these sounds. They were then edited, processed and shaped into rich textures, expanding and contracting in long gradual waves. The soundfile was realized at the University of Calgary Electroacoustic Music Studio and the UC String Quartet gave the première performance in 2000.

Hope Lee's *Fei Yang* (Chinese: driven by the wind) is the sixth piece in her *Voices in Time* cycle, incorporating aspects of Chinese poetry and music for guqin, the Chinese 7-string plucked zither. In *Fei Yang*, excerpts from a poem by the Sung dynasty poet Li Qingzhao were transcribed as the melodic line, while fragments of ancient qin music are quoted. Material derived from both sources is used at micro-rhythmic and macro-rhythmic levels. The work is scored for string quartet and accordion; at times the accordion evokes the sheng, a wind instrument used widely in both Chinese folk and ceremonial music.

The major part of *Fei Yang* was composed at Künstlerinnenhof Die Höge in Germany where Lee was composer-in-residence in 2000. It was commissioned by the Canadian Broadcasting Corporation and New Music Concerts in Toronto.

Duo Diorama

Saturday, January 17, 2009

8 pm at The Music Gallery | 197 John Street | 416 204 1080

Minghuan Xu, violin; Winston Choi, piano

John Austin (USA, b.1934) – Three Translations** (2008) 9'

Brian Current (Canada, 1972) – *Affulgat sol omnibus animalibus (2007) 8'

Elliott Carter (USA, b.1908) – Duo (1974) for violin and piano 19'

Bright Sheng (China/USA, b.1955) – The Stream Flows (1990) for solo violin 10'

Marcos Balter (Brazil/USA, b.1974) – Re: (No Subject)** (2004) for violin and piano 7'

John Melby (USA, b.1941) – Concerto for violin, piano and computer** (2008) 20'

Duo Diorama comprises Chinese violinist Minghuan Xu and Canadian pianist Winston Choi. They are compelling and versatile artists who perform in an eclectic mix of musical styles, ranging from standard works to the avant-garde. It is a partnership with a startlingly fresh and powerful approach to music for violin and piano. The duo's name "diorama" defines its artistic ideals. In visual arts, a diorama is a scene or story reproduced on cloth transparencies with various lights shining through to produce changes in effect. In the case of Duo Diorama, the musicians' performances create an illusion of colour and three-dimensionality, transporting the listener to another time and place.

Having performed extensively throughout North America, South America and Europe, Duo Diorama has gained a loyal following wherever they travel to. The duo's recent appearances at the Colours of Music Festival, the Mammoth Lakes Music Festival and the Triada Music Festival were met with critical and audience acclaim. Their South American tour in 2006 included performances at the Festival Musica Nova in Brazil and Festival Encuentros. As the inaugural recipients of the Banff Centre's Rolston Fellowship in Music, they have recently toured throughout Canada, having performed in recital series from coast to coast. In 2006 they gave their successful New York debut at Weill Recital Hall at Carnegie Hall, as winners of Artists International Pre-

sentations' "Special Chamber Music Award." A feature broadcast on the debut was covered by Voice of America, a weekly television program viewed by millions of people in Asia.

Having already commissioned and premiered over 20 works in the last few years, Duo Diorama is a leading proponent of music of living composers. They are committed to music from today's culture and take a very personal approach to the presentation of these works — both those by the established modern masters and today's emerging young composers. Composers they have commissioned include Marcos Balter, George Flynn, Derek Hurst, Gregory Hutter, Felipe Lara, Jacques Lenot, Andrew List, M. William Karlins, John Melby, Michael Pisaro, Stephen Syverud, Kurt Westerberg, Daniel Weymouth, Amy Williams, Amnon Wolman, Jay Alan Yim, and Mischa Zupko. Their many projects include performing multi-disciplinary works involving electronic media. By juxtaposing their performances with colorful commentary, Duo Diorama's unique performances emphasize the relevance and vivacity of classical music.

MingHuan Xu performs extensively in recital and with orchestra in China and North America. She is also a highly sought after chamber musician, having collaborated with the St. Petersburg Quartet, Colin Carr, Eugene Drucker, Ilya Kaler, and Ani Kavafian. She delights audiences wherever she performs with her passion, sensitivity and charisma. Xu was a winner of the Beijing Young Artists Competition and gave her New York debut at age 18 as soloist with the New York Youth Symphony Orchestra. Currently Assistant Professor of Violin at Grand Valley State University, she plays on a 1758 Nicolas Gagliano violin.

Winston Choi was Laureate of the 2003 Honens International Piano Competition (Canada) and winner of France's 2002 Concours International de Piano 20e siècle d'Orléans. He regularly performs in recital and with orchestra throughout North America and Europe. Already a prolific recording artist, he can be heard on the Arktos, Crystal, l'Empreinte Digitale, Intrada and QuadroFrame labels. Formerly on the faculties of the Oberlin Conservatory and Bowling Green University, he is Assistant Professor and Head of Piano at the Chicago College of Performing Arts at Roosevelt University.

John Austin (USA, b. 1934)

John Austin's music has been performed widely in Chicago and elsewhere, including the Tanglewood, Aspen and Door County music festivals. Austin was a founding member of the Chicago Society of Composers and has received grants and fellowships from the McDowell Colony, the Illinois Arts Council, the American Music Center, the Composers Conference in Johnson, Vermont, and the Harris Foundation. Austin studied composition independently with Roy Harris during his college years (Harvard, 1956). After a brief stint in the U.S. Army Artillery, he worked in a bank, earned a law degree (Harvard, 1960), and served in the U.S. Justice Department and once again in the Army. Austin later taught music and studied composition in Vienna (1961-62); with Robert Lombardo at Roosevelt University (M.M. 1973); and with Ralph Shapey at the University of Chicago (Ph.D., 1981). From 1981 to June 1999, Austin supported his composition practicing law. He now devotes his time to music except for occasional legal consulting.

Three Translations (2008)

Unfettered by English's grammatical specifics of person, number, and tense, Chinese poems—here of a mere twenty ideograms—resonate with a rich web of possibilities that require the reader's participation. This is an art of innumerable possibilities virtually all suggested by unadorned observations of the external world—an art that knows that every choice denies another, every interpretation excludes another. These musical "translations" embody a subjective response to the poems rather than an attempt to portray their elements. The word-for-word translations of the three poems are courtesy of Professor Wai-Lim Yip and appear in *Chinese Poetry: An Anthology of Major Modes and Genres*, which he edited and translated. The book begins with instructive examples of the difficulty of translating classical Chinese poems into English. — John Austin
link to ideogram translations in PDF format: [Austin_notes.pdf](#)

Brian Current (Canada, b. 1972)

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, Brian Current has established himself as one of the leading composers of his generation in North America. His music, lauded and performed internationally as well as broadcast in over 35 countries, has been widely acclaimed for its energy, wit and daring bravado. Recent performances of his music have been presented by the Indianapolis Symphony, the New York City Opera Vox festival, the Esprit Orchestra, the Oakland Symphony, the Vancouver Symphony, the Warsaw National Philharmonic and the American Composers Orchestra at Carnegie Hall. Recently Brian Current's new disc *This Isn't Silence: Works for Symphony Orchestra*, was nominated for a Juno Award, and featured Current conducting in a first-ever CBC broadcast of Classical Juno nominees. Brian Current lives in Toronto where he conducts the New Music Ensemble of the Royal Conservatory.

Piano Piece No. 1 (2007)

Subtitled "Affulgat sol omnibus animalibus dei", the piece was commissioned by Prairie Debut with assistance from the Canada Council for the Arts. The work is dedicated to Winston Choi, who premiered the piece on a Canadian tour. The Latin text means "let the sun shine down upon all of God's creatures", a phrase I kept in mind throughout improvising sessions at the piano. I was interested in finding music that was very active yet also very calm. — Brian Current

Elliott Carter (USA, b.1908)

Born in New York City on 11 December 1908, Elliott Carter began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where for three years he studied with Nadia Boulanger. He then returned to New York to devote his time to composing and teaching. With the explorations of tempo relationships and texture that characterize his music, Carter is recognized as one of the prime innovators of 20th-century music. In 1960, Carter was awarded his first Pulitzer Prize for his visionary contributions to the string quartet tradition. Stravinsky considered the orchestral works that soon followed, *Double Concerto* for harpsichord, piano and two chamber orchestras (1961) and *Piano Concerto* (1967), to be "masterpieces". Elliott Carter has been the recipient of the highest honors a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. Hailed by Aaron Copland as "one of America's most distinguished creative artists in any field," Carter has received two Pulitzer Prizes and commissions from many prestigious organizations.

Duo for violin and piano (1974)

The *Duo for Violin and Piano* derives its character and expression from the contrast between its two very dissimilar instruments — the bow-stroked violin and the key-struck piano. The mercurial violin music, at times intense and dramatic, at others light and fanciful, constantly changes its pace and tone of expression; the piano plays long stretches of music of consistent character and is much more regular both in rhythm and in style. The piano makes extensive use of the pedal to mask one sonority with another and then gradually to uncover the second- as in the very first measures. In fact, the long opening section for the piano forms a quiet, almost icy background to the varied and dramatic violin, which seems to fight passionately against the piano. After this beginning, the music is joined seamlessly until the end.

In the course of the work, the violin focuses on one aspect of its part after another — and often on two or more aspects at a time — playing in a rubato, rhythmically irregular style, while the piano constantly plays regular beats, sometimes fast, sometimes slow. Toward the end, while the violin is involved in a very fast impassioned music, the piano becomes more and more detached, playing a series of regular rhythmic patterns, each successively slower than the previous one. As the piano reaches a point of extreme slowness,

the violin is heard increasingly alone, isolating for a few measures at a time the various elements of its part, with the quiet and more lyrical aspects given more prominence than previously.

The general form is quite different from that of the music I wrote up to 1950. While this earlier music was based on themes and their development, here the musical ideas are not themes or melodies but rather groupings of sound materials out of which textures, linear patterns, and figurations are invented. Each type of music has its own identifying sound and expression, usually combining instrumental color with some “behavioral” pattern that relies on speed, rhythm, and musical intervals. There is no repetition, but a constant invention of new things—some closely related to each other, others, remotely. There is a stratification of sound so that much of the time the listener can hear two different kinds of music, not always of equal prominence occurring simultaneously. This kind of form and texture could be said to reflect the experience we often have of seeing something in different frames of reference at the same time. — Elliott Carter

Bright Sheng (China/USA, b.1955)

Bright Sheng’s musical studies began in China at the age of four when his mother taught him piano. After the Cultural Revolution, he moved to New York in 1982 where his teachers included Leonard Bernstein, George Perle, Hugo Weisgall and Jack Beeson. A strong Eastern influence is evident in his music, which often uses traditional tales, folk songs and instruments from China, as well as gestures borrowed from Chinese opera; however it is incorporated into a highly original and assured framework based on a Western tradition. He is much in demand as a composer, pianist, conductor and artistic director for major organizations throughout America and Europe.

The Stream Flows (1990)

This work [was] commissioned by the Foundation for Chinese Performing Arts, for Nai-Yuan Hu, who gave the premiere performance on October 20, 1990 at the Jordan Hall of the New England Conservatory in Boston, Massachusetts. This work is dedicated to my teacher Hugo Weisgall.

The first part of “The Stream Flows” is based on a famous Chinese folk song from the southern part of China. The freshness and the richness of the tune deeply touched me when I first heard it. Since then I have used it as basic material in several of my works. Here I hope that the resemblance of the timbre and the tone quality of a female folk singer is evoked by the solo violin. The second part is a fast country dance based on a three-note motive. — Bright Sheng

Marcos Balter (Brazil/USA, b.1974)

The music of composer Marcos Balter (b.1974, Rio de Janeiro, Brazil) has been regarded by critics as “colorful, inventive, (...) with vibrant sonics” [New Music Connoisseur] and “vigorous” [New York Times], and has been championed by many of today’s most prestigious and adventurous new music ensembles, performers, and organizations in the United States and abroad. His main composition teachers were Augusta Read Thomas, Amy Williams, and Jay Alan Yim. He has also taken lessons in festivals and master classes in Europe and North America with Louis Andriessen, George Benjamin, Pierre Boulez, Oliver Knussen, Christian Lauba, Tristan Murail, Bernard Rands, Wolfgang Rihm, and Kaija Saariaho, among others. He currently lives in Chicago, dividing his time between that city and Pittsburgh where he is a Visiting Professor of Music Composition at the University of Pittsburgh. For more information and audio samples, please visit the composer’s official website at www.marcosbalter.com .

RE: (No Subject) (2004)

RE: (no subject) was written in 2004 for Minghuan Xu and Winston Choi, who also gave its premiere in the same year in Chicago, Illinois. As implied by its title, the work is based both on the idea of absence (or at

least temporary suspension) of a true subject as well as the subjectivity behind “subject” as a concept. Moreover, the title also implies the notion that all elements within a structure can only be understood in reference (“RE:”) to each other, and referential points can therefore be created or obliterated according to the value given to an element and also according to what combinations of elements are at play at any given moment. The work is divided into four movements, each centered at around one of the violin’s open strings. Programmatically speaking, by alluding to the strings of the violin, the work evokes this instrument’s physical body, which will be the main source of deconstructive tactics through the unfolding of the musical material. — Marcos Balter

John Melby (USA, b.1941)

John Melby attended the Curtis Institute of Music, the University of Pennsylvania, and Princeton University, studying composition with Vincent Persichetti, Henry Weinberg, George Crumb, Peter Westergaard, J.K. Randall, and Milton Babbitt. He taught from 1971 until 1973 at West Chester State College (now West Chester University) in Pennsylvania. In 1973 he was appointed to the Composition/Theory faculty in the School of Music of the University of Illinois at Urbana-Champaign, where he was Professor of Music until his retirement in August of 1997 and where he now holds the title of Professor Emeritus. John Melby currently lives with his family in Salem, Massachusetts. He is best known for his music written for computer-synthesized sound, either in combination with live performers or for computer alone, though he has also written a series of large orchestral works. Melby’s compositions have won numerous awards and have been widely performed both in the United States and abroad. He was the recipient of an NEA Fellowship in 1977, a Guggenheim Fellowship in 1983, an award from the American Academy and Institute of Arts and Letters in 1984, and an associateship in the University of Illinois Center for Advanced Study in 1989-90. His awards include several at the International Electroacoustic Music Awards (Bourges, France), where he received First Prize in 1979 for his “Chor der Steine” for computer-synthesized tape.

Concerto for violin, piano and computer (2008)

The Concerto for Violin, Piano, and Computer was composed in 2008 for Duo Diorama. The work is one in a series of (at the time of this writing) seventeen concerti for instruments and computer that I have written and which includes works for the piano as well as for most of the standard orchestral string and woodwind instruments. The composition, which includes a cadenza for the two soloists, is in one extended movement which amalgamates the characteristics of the typical three-movement nineteenth-century concerto first-movement form and which reflects on a larger scale the formal structure of the three-movement concerto. In these concerti, the orchestra is replaced by a computer “orchestra” (though this should not in any sense of the word be construed as implying that an attempt has been made to “imitate” the sounds of traditional orchestral instruments). In this work, I have attempted to exploit to the fullest the extraordinary virtuosity and profound musicality of MingHuan Xu and Winston Choi. The computer-synthesized music was realized in my Macintosh-based computer studio using the MacCsound program for digital sound synthesis and C and FORTRAN data-manipulation routines of my own. The Concerto is dedicated to Minghuan Xu and Winston Choi. The work received its first performance in Cambridge, Massachusetts in October of 2008. Tonight’s performance is the Canadian première. — John Melby

Roger Reynolds and His Proteges

Sunday, March 29, 2009

38th season | 320th event
Isabel Bader Theatre
93 Charles Street West

Intro 7:15 | Concert 8:00

New Music Concerts presents
Roger Reynolds and his Protégés
David Swan, piano; Robert Aitken, flute and direction
New Music Concerts Ensemble

Programme:

Roger Reynolds (USA, b.1934) imagE/flute (2009)**4'
Robert Aitken solo flute

David Felder (USA, b.1953) partial[dist]res[s]toration (2001-03)*17'
Dianne Aitken flutes Max Christie clarinets
Rick Sacks percussion David Swan piano
Fujiko Imajishi violin Parmila Attariwala viola
David Hetherington cello J.T. Rinker electronics
Robert Aitken conductor

Chaya Czernowin (Israel, b.1957) Winter Songs II: Stones (2003)*16'
Dianne Aitken bass flute Michele Verheul bass clarinet
Ian Cowie bass trombone Scott Irvine tuba
Douglas Perry viola David Hetherington cello Peter Pavlovsky contrabass
Rick Sacks, Trevor Tureski & Ryan Scott percussion
Robert Aitken conductor

Juan Campoverde Q. (Ecuador, b.1964) Iluminaciones (2007)*6'
Dianne Aitken flute Keith Atkinson oboe Max Christie clarinet
Rick Sacks percussion David Swan piano
Fujiko Imajishi violin Douglas Perry viola
Robert Aitken conductor

Roger Reynolds A Mind of Winter (SEASONS Cycle II d) (2009)**12'
Robert Aitken flute Rick Sacks percussion
David Hetherington cello Jaime Oliver electronics

— Intermission —

Antonio Borges-Cunha (Brazil, b.1952) Noturno para Chopin “in memoriam” (1999)*5'
David Swan solo piano Antonio Borges-Cunha offstage accordion

Roger Reynolds The Angel of Death [DS] (1998-2001)*35'
David Swan solo piano Douglas Stewart & Dianne Aitken flutes
Max Christie & Michele Verheul clarinets Joan Watson horn
James Gardiner & Robert Venables trumpets Ian Cowie trombone
Rick Sacks, Trevor Tureski & Ryan Scott percussion
Fujiko Imajishi & Parmela Attariwala violins Douglas Perry viola
David Hetherington cello Peter Pavlovsky contrabass
Jaime Oliver electronics Robert Aitken conductor

* Canadian première | ** World première

Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialization, in a signature multidimensionality of engagement. The central thread woven through Reynolds's uniquely varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, *The Emperor of Ice Cream* (1961-62; 8 singers, 3 instrumentalists; text: Wallace Stevens), and is carried forward in the VOICESPACE series (quadraphonic tape compositions on texts by Coleridge, Beckett, Borges and others), *Odyssey* (an unstaged opera for 2 singers, 2 recitants, large ensemble, multichannel computer sound; bilingual text: Beckett), and *JUSTICE* (1999; soprano, actress, percussionist, computer sound and real-time spatialization, with staging; text: Aeschylus).

In addition to his composing, Reynolds's writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals. He was a co-director of the New York Philharmonic's Horizons '84, has been a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. Reynolds's regular masterclass activity in American universities also extends outward: to the Sibelius Academy in Helsinki, IRCAM in Paris, the Central Conservatory of Music in Beijing, to Latin America and Asia, to Thessaloniki. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles and BBC Orchestras.

In 1988, perplexed by a John Ashbery poem, Reynolds responded with *Whispers Out of Time*, a string orchestra work which earned him the prestigious Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds's writing – beginning with the influential book, *MIND MODELS* (1975, revised edition, 2005), and continuing, most recently, with *FORM AND METHOD: Composing Music* (2002) – has also appeared widely in Asian, American and European journals. Reynolds's music, recorded on Auvidis/Montaigne, Lovely, New World, Pogus, and Neuma, among others, is published exclusively by C.F. Peters Corporation, New York.

In 1998, Mode Records released *WATERSHED*, the first DVD in Dolby Digital 5.1 to feature music composed expressly for a multichannel medium. "As in all art making, there is a kind of 'alchemy' going on [producing] a richly nuanced and authentic result," wrote Richard Zvonar in *Surround Professional*. In the same year, The Library of Congress established the Roger Reynolds Special Collection.

Recent events include the Los Angeles première of *ILLUSION* (65 minutes) for soprano, baritone, two actors, solo piccolo, clarinet, and cello, computer sound and instrumental ensemble, with Esa-Pekka Salonen conducting, and the first performances of the full *Sanctuary* (75 minutes, 2003-2007), for percussion quartet, computer processing and lighting, at I. M. Pei's National Gallery of Art in Washington. Mode records has just released a CD of his orchestral music that features two of Reynolds's three symphonies. Writing in *The New Yorker*, Andrew Porter called him "at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning."

Roger Reynolds *imagE/flute* (2009) 4'

The *imagE/* and *imAge/* series explore – respectively – evocative and articulate ideals. The project is ongoing (now including cello, piano, contrabass, and flute) and will eventually encompass a wide range of instruments. While the evocative studies are gentle, atmospheric and symmetrical, those of articulate bent are sectional, forceful and asymmetrical. Each pair explores characteristic aspects of its medium in a fashion that may be acrobatic or reserved. The *imAgE* Project is itself an outgrowth of *The Angel of Death* (for piano, orchestra, and computer sound), with its two contrasted journeys across parallel landscapes, as well as *The Image Machine*, a real-time computer composition in which the notion of "images" first became a central concern for me.

imagE/flute is dedicated to Robert Aitken. It has a generally quiet, fluid nature and a ternary shape framed by wide-ranging arpeggiated figures. The central murmurings, while almost vanishingly evanescent, involve the virtuosic management of intricate microtonal fingerings (provided by John Fonville, friend and colleague).
— Roger Reynolds

David Felder

partial[dist]res[s]toration (2001-03) 14'

David Felder has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Tanglewood, Music Factory, Bourges, Vienna Modern, IRCAM, Ars Musica, and many others and earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, and the American Brass Quintet.

Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials (including his "Crossfire" video series), and its lyrical qualities. Felder has received numerous grants and commissions including many awards from the National Endowment for the Arts, two New York State Council Commissions, a New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" (1993-1996) with the Buffalo Philharmonic, two commissions from the Mary Flagler Cary Trust, and many more.

Currently, Felder is Birge-Cary Chair in Composition at SUNY Buffalo, and has been Artistic Director of the "June in Buffalo" Festival from 1985 to the present. Since 2006, he has been Director of the Center for 21st Century Music at the University. From 1992 to 1996 he was Meet the Composer "New Residencies", Composer-in-Residence to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Slee Sinfonietta, and has been Artistic Director since that time. In 2008, he was named SUNY Distinguished Professor, the first such Professorship in the history of the University at Buffalo Music Department. He has taught previously at the Cleveland Institute of Music, the University of California, San Diego, and California State University, Long Beach, and earned a Ph.D. from the University of California, San Diego, in 1983. His works are published by Theodore Presser, and a first full CD of his work was released to international acclaim (including "disc of the year" in chamber music from both the American Record Guide and BBC Music Magazine) on the Bridge label (Bridge #0049) during 1996. A second disc containing orchestral work was released by Mode Records (Mode #89; "Editor's Best of the Year" selection, Fanfare Magazine, 2002) in Spring, 2000, and EMF #033 was released in July, 2001, containing premiere recordings of orchestral works by Morton Feldman and David Felder (two works for each composer) to very enthusiastic critical review. A fourth double full length set of DVD-5.1 surround recordings of his music featuring works with electronics is in final preparation and will be released in 2009.

partial [dist]res[s]toration (2001-3) was written on a commission from the Fromm Foundation for the extraordinary musicians of the New York New Music Ensemble. It is in seven brief 'movements', with some of these joined directly together.

Numerous materials are brought together in this composition: both newly composed fragments and those rescued from older sketch pads — all are subjected to both 'restoration' (making the older appear refreshed), and 'distressing' (newer materials are treated to 'age' them). And the word 'partial' refers both to incomplete presentation, and to the harmonic series, which serves overtly to harmonize the different things.

Each movement is subtitled and reflects a poetic image:

1. a puro sol escribo... (I write in the pure sun...) Pablo Neruda

2. I remember, I remember Memory the great pretender Robert Creeley
- 3.a. I sing...
- 3.b. because I sing...
- 3.c. and because I sing Pablo Neruda
4. Ris de ton nom... (laugh at the sound of your name) Rene Daumal
5. Die Felder sind grau... anonymous

The electronics were realized by David Kim-Boyle (textures) and Benjamin Thigpen (resonances) in 2001 and 2003.

— David Felder

Chaya Czernowin *Winter Songs II: Stones* (2003)16'

Chaya Czernowin was born and raised in Israel. Through her studies with Abel Ehrlich, Brian Ferneyhough, Dieter Schnebel and Roger Reynolds as her dissertation mentor and various scholarships and prizes, Czernowin has been able to focus intently on refining her unique musical language since the age of twenty-five, living in such diverse regions as Germany, Japan, the United States and Austria.

In 2000 her Opera *Pnima...ins innere*, based on David Grossman's 'Momik', from the book "See under: love" was premiered at the Munich Biennale and won her much critical acclaim. A non-linear experience, sonically and emotionally intense in its non-operatic sparseness, *Pnima* deals with the question of the impossibility of communicating an ungraspable traumatic experience, in this case that of the Jewish holocaust. *Pnima* was chosen "best première of the year" by "Opernwelt" and won the Bavarian Theatre Award. *Pnima* will be presented in a new production by the Stuttgarter Staatsoper in 2009/10.

In 2003 her piece *Afatsim* was performed by the British group *Expose* in their "cutting edge" tour in England, ending with a performance at Huddersfield Festival. Among her awards are the Förderpreis (Supporting Award) of the Ernst von Siemens Music Foundation in 2003, and in 2004 the Award of the Rockefeller Foundation for two portrait concerts in New York. Czernowin also received a grant from *musica viva* supporting the DVD release of *Pnima...ins innere*. A few SWR experimental Studio awards have been granted for the completion of the triptych *Maim*.

Czernowin taught composition at the Yoshiro Irino Institute, JML, Tokyo, Japan, at the International Summer Courses for New Music in Darmstadt (1990-1998, she won the Kranichstein Music Award 1992), and has led numerous master classes. During 1997-2006 she was professor of composition at the University of California, San Diego. From 2006 to 2009 she was a composition professor at the University of Music and Performing Arts, Vienna. Starting in Summer 2009, Czernowin is professor for composition at Harvard University. Guest professorships include residencies at Gothenborg, Sweden March 2005 and at Yonsei University in Seoul, Korea, in March 2007. Since 2003 she has been directing the biennial International Summer Academy for Young Composers at Schloss Solitude, Stuttgart, Germany.

Her music has been performed at more than 30 festivals all over the world, including most festivals for new music in Europe. In 2004 Czernowin was appointed first composer-in-residence at European Center for the Arts Hellerau, Dresden, and visiting composer of the International Summer Courses for New Music in Darmstadt. In 2005 she was composer in residence at the Salzburg Festival, where her opera *Adama*, a compositional supplement for Mozart's opera *Zaïde* was commissioned and premiered in August 2006. The opera *Zaïde Adama* was broadcast on 3Sat TV all over Europe, and has been staged at Stadttheater Basel, Switzerland (where Czernowin was in residence in 2007), Montpellier and Bremen.

Several solo CDs with her works have been released by Mode Records, New York (www.mode-records.com) including a recently released DVD of *Pnima...ins innere*. The first part of the triptych *Maim* has been released on Col Legno. *Zaïde Adama* has been released on DVD by Deutsche Grammophon in No-

vember 2006.

Winter Songs is comprised of an instrumental Septet of very low instruments. The piece has three versions (I: Pending Light; version II: Stones; version III: Roots); each version can be played independently. In each of these versions, the instrumental septet remains identical, with only minor temporal modifications. However: in Winter Songs I: Pending Light, there is a recorded layer (of organic noises, stones, bowed ropes, rice or beans raining on paper etc), which is at first infused with the instrumental layer and then becomes a contrasting independent piece. The electronics for this part were done at Ircam, with Eric Daubresse. Winter Songs II: Stones, is written for the septet and three amplified percussionists, no electronics outside the amplification. The percussion create a very low and slow counterpoint-piece to the instrumental septet, a counterpoint which does not synchronize completely with the septet. Winter Songs III: Roots, combines winter songs I and II with minor modification, to be a third piece. The whole cycle reflects on the aspect of winter which has to do with one being pulled into the cave of one's interior, into the passivity of long sleep. At the same time, underneath, in the earth, the roots of vitality slowly solidify and start to blindly search for a way between the stones.

The composing of this piece took place mostly in the Fall and Winter 03/04, in a period following the passing of a close friend, Mark Osborn, a composer, 33 years old. The composer would like to express her deep gratitude to Eric Daubresse, who collaborated with her in this piece, for his thought, creativity, support, and especially for the hospital sound he created in the end of the second movement. Winter Songs, version I: Pending Light is dedicated to Claus-Steffen Mahnkopf.

— Chaya Czernowin

Juan Campoverde Q.

Iluminaciones (2007) 6'

Juan Campoverde Q. began his music studies at the National Conservatory and the Pontifical University, in Cuenca, Ecuador. Through a Fulbright Scholarship, he continued his studies in the USA at the University of Cincinnati, and later at the University of California in San Diego, where he received a PhD in Composition under the mentorship of Roger Reynolds. The National Symphony Orchestra of Ecuador, L'Ensemble Intercontemporain, the Ensemble SurPlus, KammerensembleN, and SONOR Ensemble have performed his music, as well as soloists Lisa Cella, Claire Chase, Colin McAllister, and Dan Lippel. His works have been heard twice at the ISCM World Music Days and have been also featured in the Green Umbrella series presented by Los Angeles Philharmonic, with the CalArts New Century Players. He teaches Musicianship and Composition Studies at the School of Music of DePaul University, in Chicago, Illinois.

Iluminaciones / Illuminations: This piece originates as the product of a sustained reflection on the affinities that I have observed between my creative concerns and the creative concerns I see in the works of Ecuadorian artists like Estuardo Maldonado (b.1930) and Julio Mosquera (b.1958). Maldonado's works on colored steel combine abstract designs that overwhelm two-dimensional modes of reading, with Pre-Columbian elements, which propose a provoking reconsideration of the symbolic world that has defined our sense of identity; the works by Mosquera, some of whose drawings illuminate the actual score and parts of the piece, boldly confront our occidental conceptions of corporeality and ontological certainty. Shifting musical perspectives and the projection of musical gestures as the product of interdependent layers of activity are explored in my piece within the light offered by this line of creative affinity that I gratefully acknowledge.

— Juan Campoverde Q.

Roger Reynolds *A Mind of Winter (SEASONS Cycle II d)* (2009) 12'

SEASONS is a cycle of eight shorter works in two groups of four. Each is a trio with an additional performer who acts as a commentator: either a computer musician or a vocalist. Both cyclical and progressive influ-

ences are present, providing for connectivity and flexibility, while insuring change. The subjects of the cycle are the four stages of human life (infancy, youth, maturity, age) in relation to the four stages of weather during a year (spring, summer, autumn, winter).

Reading through a range of poets – Stevens, Frost, Ashbery, Coleridge, Milosz, Borges – I searched for pertinent passages, absorbing the characteristics they associated with each of my seasonal types. Copying out those passages that stuck me, I looked for convergences among them. There were some surprises, but what I eventually distilled in each case felt convincing.

A Mind of Winter is the last of the cycle, and explores Winter and Age. Four aspects I identified for the former are solitariness, glitter, freezing and distance; for the latter, recurrence, grieving, grotesquery and resolution. I then mused on these successions of ideals as fuel for the compositional process.

The computer musician comments on an instrumental trio (flute, cello, and percussion) by exercising four algorithmic ideals – each of which has a variety of variables that are controlled in real-time – as a member of the ensemble. Passages performed by the instrumentalists are captured and serve as “seeds” for the algorithms, which generate malleable musical textures that then interweave with and influence the instrumentalists’ interplay.

Gratitude to Jaime Oliver and to Ian Saxton for their invaluable assistance in instantiating my algorithmic ideals.

— Roger Reynolds

Antonio Borges-Cunha *Noturno para Chopin: “in memoriam”* (1999) 5’

Composer and conductor Antonio Carlos Borges-Cunha is one of the most active musicians in Brazil, his native country. He is professor of music at the UFRGS - Universidade Federal do Rio Grande do Sul, artistic director of São Pedro Theatre Orchestra and the principal conductor of the Sesi/Fundarte Orchestra.

His compositions have drawn the interest of musicians and audiences for its expressive content and dramatic force, resulting in sonorities that integrate apparently opposing musical languages. As a conductor and artistic director, Borges-Cunha has been contributing to the renovation of the Brazilian repertoire and the increasing public interest in concert music. His programmed seasons conciliate historic repertoire with the multiple tendencies of contemporary music, including commissions and premiers of new pieces.

Dr. Borges-Cunha began his compositional studies with Armando Albuquerque and H.J. Koellreutter in Brazil, and then proceeded with Robert Cogan, Roger Reynolds, Harvey Sollberger and Brian Ferneyhough in the USA. He has a Ph.D. in music from the University of California, San Diego, and a Master in Music from the New England Conservatory, with Academic Honors and Distinction in Performance.

Nocturne for Chopin: “in memoriam” was written in 1999 as a request of Brazilian pianist Ney Fialkow. Mr Fialkow performed the piece in numerous piano solo recitals in memoriam of the 150th anniversary of Chopin’s death in 1999. The off-stage accordion was added in 2001 as an optional version. There is no notated accordion part. The accordionist should perform from the piano solo part, selecting some intervals that project, or suggest the tonality of Chopin’s Nocturnes. The accordion must be played very quietly and discreetly, with sparse interventions over the piano part. Absolute synchronization with the piano is unnecessary.

— Antonio Carlos Borges-Cunha

Roger Reynolds *The Angel of Death [DS version]* (1998-2001) 35’

The Angel of Death addresses the possibility of alternative paths, of reprieve. “If I had it to do over again,” one thinks, “things would be different.” But in what way(s)? Occasionally, one is given the opportunity to begin again, to re-assess and re-shape in relation to matters small, or even very large. The Angel of Death offers this prospect. A piano soloist and chamber orchestra interact in a complementary rather than a competitive vein. They are joined, in mid-course, by a long arc of multichannel computer music.

I laid out a formal shape in relation to five strongly characterized thematic elements, along with their combinations and also transitions between them. This landscape of musical circumstances is traversed twice in a performance of Angel. One passage through it involves a sectional approach, where contrasted identities and the boundaries between them are carefully observed. The second, alternative, journey proceeds in a continuous, organic fashion that avoids seams, flowing smoothly across the domains of thematic identity.

So. The two versions, or halves of Angel cover the same materials with the same chronological spacing, but we experience them from contrasted perspectives. Either (sectionalized [S] or domain-centered [D]) version can begin a performance. Whichever is first, at its close, the computer enters, bridging to and then falling down across, and metaphorically shadowing, commenting upon, whichever version of the materials follows.

My central concern with alternate possibilities also enters the picture in other ways as well. The instrumental partners – soloist and ensemble – trade roles from one “half” to the other, so that each partner takes on different responsibilities depending upon the outlook of the music.

The computer’s otherworldly reflections – suggesting dreams, choirs, hallucinatory outcroppings on the familiar – coexist with the instrumental music, but do not become one with it. (This is the truth. Inner and outer realities coincide only at the rarest of moments.) At the close, after the performers have made their second passage through the music, the computer component erupts in a “life-is-passing-before-your-eyes” summation of everything that has gone before, setting the stage for a brief epilogue from the soloist.

Gratitude to Karen for proposing the concept, even the title of this work; to Stephen McAdams, friend and colleague; and to Frédéric Voisin, my Musical Assistant in this project at Ircam. This work salutes survivors everywhere. The Angel of Death, and the collaborative context out of which it arose was commissioned and otherwise supported by Ircam, Eric de Visscher, Artistic Director and by the University of California, San Diego.

— Roger Reynolds

The Wit of Jürg Wyttenbach

Saturday, April 18, 2009

8 pm at Glenn Gould Studio | 250 Front Street West | 416 872 4255

New Music Concerts Ensemble

Jürg Wyttenbach, curation, direction and piano

Robert Aitken, flute; Max Christie, clarinet

Fujiko Imajishi, violin; David Hetherington, cello

Erica Goodman, harp; Melinda Delorme & Xin Wang, sopranos

Kathleen Promane, mezzo-soprano

New Music Concerts Ensemble

Pre-concert lecture at 7:15; Concert at 8:00

Programme:

Beethoven – Three Folksongs (soprano, violin, cello, piano) [Delorme]

Three hundred pounds

Oh! Who, my dear Delmot

Bolero

Wytttenbach – Sonatine on Swiss (Räto-Romantch) Folksongs (piano solo)

Wytttenbach – Three Love Songs (mezzo, flute, piano) poems by Else Lesker-Schüler [Promane]

Beethoven – Three Folksongs (Duetti) (soprano, mezzo, violin, cello, piano) [Wang; Promane]

Sweet power of Song

Schweizerlied

Bolero

Wytttenbach – Two Nonsense Verses, an Epigram and a Madrigal (soprano, cello) [Wang]

Wytttenbach – Flûte Alors! (flute, clarinet)

- Intermission -

Beethoven – Three Folksongs (arr. Wytttenbach for soprano, flute, cello, harp) [Wang]

The Damsels of Cardigan

To the Aeolian Harp

Paddy O'Rafferty

Wytttenbach – Divisions (piano and nine strings)

Beethoven – Air Cosaque (voice, violin, cello, piano) [Promane]

Mussorgsky/Wytttenbach – Kinderstube (mezzo, 13 instruments) [Delorme]

Jürg Wytttenbach

Born in 1935 in Berne, Wytttenbach studied in Berne and Paris. He lives in Basle, where he teaches contemporary music and piano at the Music Academy. He directs the Ensemble der Internationalen Gesellschaft für Neue Musik (IGNM) Basle and, with Heinz Holliger and Rudolf Kelterborn, organizes the Basle Music Forum symphony concerts.

As conductor and pianist, he has performed well over 100 works by 20th century composers, both famous and lesser known, including many creations and first performances. He conducts and plays with many well-known orchestras and ensembles. Recently he appeared in the "Warsaw Autumn" and "Steirischen Herbst" (Musik Protokol Graz). He has made several gramophone recordings. His CD of orchestral and choral works by Giacinto Scelsi was awarded the French and the Belgian "Grand Prix du Disque" and the prize of the German Music Critics. The same label Accord/Musidisc has just brought out Jürg Wytttenbach's recording of Beethoven's Hammerklavier Sonata.

Jürg Wytttenbach has been working for a while on a satirical/sport "opera" Gargantua ou Hors Jeux (after Rabelais) for two large (youth) choirs, clowns, actors and singers as well as kicked and beaten instruments.

"My first published works tackled post-Webern compositional technique as well as the works of the late

Stravinsky. These early instrumental and vocal pieces already possess a definite gestural-dramatic character. This theatrical component has been developed further in my later attempts (musical actions, scenic collages, instrumental theatre). I use musical and scenic means in an attempt at showing existential problems.”

— Jürg Wyttenbach

(Translation: Anne de Dadelsen)

Sonatina on “Räto-romantsch” folksongs for piano

The first version of this short piano piece dates from 1952. That year I spent my summer holidays in Arosa [Switzerland]. I was then a seventeen year old student. The Sonatina is dedicated to my composition teacher, Sándor Veress. He was from Transylvania and a scholar and friend of Béla Bartók. They collaborated in editing Roumanian and Hungarian folksongs.

“Rato-romantsch” is the fourth official Swiss language and spoken only in a small part of the Canton of Graubünden. Along with my teacher I was also fascinated by folksongs. I tried to integrate some in my piece. As you will realise, the result does sound more Roumanian than Swiss... Nearly a half century later, I was invited in 2001 as Composer in Residence in Davos, near Arosa. The festival is called “Young (!) artists in residence”. For that opportunity the piece had therefore to undergo a rejuvenating cure...

The Sonatina has three movements: I: “Lauda quella gloriosa” (an Easter hymn), II: a very, very short “Scherzino” (– in the original version it was ten times longer! –) and III: a “Rondino”. I remember that Veress did explain to me the form of the “Rondino” (ABACADAEA...) in the following words: “Imagine a merry-go-round: First comes a white horse, followed by maybe a carriage; then comes another horse, this time a black one followed by a car; then we see a brown horse before a motorcycle, or a plane; in the end comes a really big, wooden horse – maybe a Trojan one!”

Drei Liebeslieder / Three love songs

These songs are based on poems by the famous German-Jewish poet Else Lasker-Schüler. I composed them in 1960 and revised them last year. When I first composed these lyric melodies. I was certainly influenced by the music of the second "Viennese school". But hearing the songs today, I can already detect a personal voice, with theatrical gestures and special effects.

Two Nonsense Verses, an Epigram and a Madrigal

I tried to develop these vocal and instrumental “theatrical” effects in Two Nonsense Verses, an Epigram and a Madrigal for soprano and violoncello. The fine and witty english verses [by e.e. cummings] helped me a lot in finding the musical expression for this unusual partnership. The result: four short “dramolets” in a dialogue style.

Divisions for piano and nine string instruments

Divisions was first performed by Pierre Boulez and Alphonse Kontarsky in Darmstadt. My music may sound as typical for the style of the 1968 generation. But I must confess: there is no 12-tone system or serial technique in it at all! This piece for piano and nine strings is more like an eruption of energy in a constant rubato with a dramatic development.

“Divisions” are a form comparable to [the Baroque] “Alternativo” or “Double”. The composition is divided in four parts. Every part is based on the same materials; but in every “repeat” the music becomes more dense, richer, “filled up” and quicker. The musical structures are divided into free, cadenza-like sections, and rhythmically fixed sections. Often the strings expose a motive, which the piano afterwards summarizes and vice-versa. Divisions is a chamber music piece: all instruments are equal. The pianist may conduct, if necessary.

Flûte alors! for a flute and a clarinet player

Flûte alors: French, as in “Zut! Alors!” An exclamation of impatience and deception. Various scenes of the struggles between the two instrumentalists. They also use (dirty) words, actions, and noisy instrumental effects to insult and overwhelm each other.

There is a theme, a reference in the piece to the story of Pallas Athena and the invention of the flute, and to the fight between the very popular but plebeian flute player Marsyas and the stiff-lipped Apollo, who tries aristocratically to play some boring chords on his “harp”... The end of “Flûte alors!” is not mythologically correct... I am convinced that Apollo corrupted the muses so that they had to declare him the the winner in this musical competition!

— Jürg Wyttenbach

Beethoven: Folk Song Arrangements

In 1809, Beethoven began writing arrangements of folk songs for the Edinburgh-based publisher George Thomson. In all he would do some 180 of them, though some were ultimately not used by Thomson and some appear to have been done on Beethoven’s own initiative. Most are for solo voice with full-scale accompaniments for piano trio. Their contracts resumed in 1812, then again in 1813 and 1815, and, with some lapses, Beethoven continued to supply arrangements as late as 1820. Thomson published 125 of the composer’s settings, having rejected about 25 due to the difficulty of the accompaniments. The arrangements were mainly of Scottish, Irish, and Welsh folk songs, though Beethoven also set texts of German, Polish, Russian and other national origins. Beethoven spoke little or no English (and certainly was unfamiliar with the various British dialects), but worked from metrical analyses of the texts and summaries of their contents and moods.