



NEW MUSIC CONCERTS 2009-2010 CONCERT SEASON
ARCHIVE OF PROGRAMME NOTES

TIM BRADY - MY 20TH CENTURY • SATURDAY, OCTOBER 17, 2009

HAPPY BIRTHDAY UDO! • SUNDAY, DECEMBER 13, 2009

ZYGMUNT KRAUZE AND THE POLISH PERSPECTIVE • SUNDAY, JANUARY 10, 2010

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A TRIBUTE TO GILLES TREMBLAY • SATURDAY, APRIL 10, 2010

BRIAN'S PICKS • FRIDAY, MAY 28, 2010

TIM BRADY - MY 20TH CENTURY • SATURDAY, OCTOBER 17, 2009

Concert honouring the 35th anniversary of the founding of the Toronto Arts Council

Isabel Bader Theatre, 93 Charles Street West

Bradyworks: Tim Brady – guitar; André Leroux – sax; Catherine Meunier – percussion; Brigitte Poulin – piano;
David Cronkite – sampler

Tim Brady (Canada, 1956) My 20th Century (2003-06):

- *Strumming (Hommage à John Lennon)
- *Traces (Hommage à Charlie Christian)
- *Hommage à Rosa Luxemburg (Casino Adagio)
- *Double Quartet (Hommage à Shostakovich)

*Canadian work

PROGRAMME NOTES

MY 20th CENTURY

A music / video / theatre narrative in 4 works

Bradyworks

Tim Brady ::: composer (music & text), electric guitar

Pamela Reimer ::: piano

André Leroux ::: saxophones

Catherine Meunier ::: percussion

David Cronkite ::: sampler

Video

Strumming ::: Martin Messier + Tim Brady

Traces ::: Martin Messier

Hommage à Rosa Luxemburg ::: Oana Suteu + Tim Brady

Double Quartet ::: Martin Messier

Theatre Consultant ::: Stéphane Zarov

1 ::: Strumming (Hommage à John Lennon) (2005)

for multiple electric guitars and single looped video image

The story ::: 1963–1964: the Kennedy assassination, the arrival of the Beatles in North America, TV becomes the central narrative of our lives — for the first time, the whole world really is watching.

The music ::: A single chord slowly evolves over the course of 11 minutes, all resulting from a single musical action — that of strumming the guitar.

2 ::: Traces (Hommage à Charlie Christian) (2005)

for electric guitar, piano, tenor saxophone, percussion and sampled clarinet

Video generated from the over 2 million letters in the DNA source code.

The story ::: 1939–1942: black jazz guitarist Charlie Christian joins white clarinetist Benny Goodman on stage at Carnegie Hall, black and white making music as equals for the first time ever in America, in such a public manner. The question has been asked: if we can make music together as equals, why can't we live together as equals?

The music ::: a radical deconstruction of Christian's famous guitar solo Solo Flight, recorded with the Benny Goodman Band in 1941.

3 ::: Hommage à Rosa Luxemburg (Casino Adagio) (2003)

Video images from the Casino du Lac-Leamy and Île-aux-Coudres, inspired by the painting Hommage à Rosa Luxemburg, by Jean-Paul Riopelle, a work obsessed by ghostly images of birds and nature.

The story ::: 1993: a massive 150-meter long painting in 30 panels, named for a murdered German socialist from the beginning of the 20th century, is hung for public viewing in a casino. What happens when we put money, politics and art in the same room?

The music ::: An electronic soundscape created with sounds recorded at the Casino du Lac-Leamy accompanies a long, slow, evocative melody for string quartet (performed by the Quatuor Molinari in studio), and a solo guitar improvisation.

4::: Double Quartet (Hommage à Dmitri Shostakovich) (2005)

1 ::: Impossible Pizzicato Machine

Still images (1910) by Russian photographer Sergey Prokudin-Gorsky

2 ::: An Infinity of Four

Images from the siege of Leningrad (1941)

3::: Hocket, Canon, Fugue

Images from St. Petersburg (2006) by Anton Gergamenov

The story ::: 1906–1975: Dmitri Shostakovich, born under the Czar, lives through two world wars, a revolution and a brutal dictator, sees his country go from rural poverty to conquering Space, yet manages to compose a remarkable collection of immensely powerful and deeply personal musical works — an extreme life in an extreme century.

The music ::: A dialogue between piano, saxophone, percussion and electric guitar and a “virtual” string quartet, played by the sampler. Each movement deals with a different aspect of Shostakovich’s life, and especially his relationship with his home town of St. Petersburg.

Audio samples for the work Double Quartet are all based on improvisations around the 4 notes D, E-flat, C, B, as improvised by the Quatuor Bozzini under the direction of the composer. D, E-flat, C, B are the four notes which Dmitri Shostakovich often used to represent his name in his musical works, most notably in his eighth string quartet.

Bradyworks is supported in part by the Canada Council for the Arts, le Conseil des arts et des lettres du Québec, le Conseil des arts de Montréal, the SOCAN Foundation and private donors.

HAPPY BIRTHDAY UDO! • SUNDAY, DECEMBER 13, 2009

Saturday, October 17, 2009 - Introduction 7:15, Concert 8:00

Betty Oliphant Theatre, 404 Jarvis Street

Stephen Clarke; New Music Concerts Ensemble;

Robert Aitken, direction

* Udo Kasemets (Estonia/Canada, 1919)

fraCtal fibONaCciERTO ** (1996)

for piano and mixed ensemble

*Canadian work | ** Canadian premiere

Udo Kasemets was born November 16, 1919 in Tallinn, Estonia. He immigrated to Canada in 1951 and has been a mover and shaker in Canadian contemporary arts ever since. An accomplished conductor, pianist, teacher, lecturer and writer, Kasemets is better known as a composer. He began writing in conventional styles, first strictly tonally, then using more dissonant attitudes and finally adopting the dodecaphonic system, working within it throughout the 1950's. Around 1960 he totally abandoned these concepts and moved toward open forms, special notations, mixed media, audio-visual interactions, sound texts and electroacoustics.

For Kasemets, the most significant influences came from diverse sources which include composers, writers, thinkers, inventors and visual artists, such as Erik Satie, Marcel Duchamp, James Joyce, John Cage, James Tenney, Morton Feldman, Merce Cunningham and Buckminster Fuller. The I Ching (ancient Chinese classic text), fractal geometry and other mathematical phenomena are also major influences, especially in his recent works.

In 1962-63 Kasemets organized Toronto's first new music series: 'Men, Minds and Music'. He also established the Isaacs Gallery Mixed Media Concerts. Kasemets planned and directed the first Toronto Festival of Arts and Technology entitled SightSoundSystems. He founded and edited a new music publication series, Canavanguard, while travelling, performing and lecturing in Canada and the United States. In 1971, Kasemets joined the Faculty of the Department of Experimental Art at the Ontario College of Art where he taught until retiring in 1987. Tirelessly, he continued to organize such celebrations and festivals as John Cage's 65th and 75th birthday, Marcel Duchamp's centennial as well as Counterbomb Renga, a continent-wide chain of poetry and music writing against nuclear weaponry.

ZYGMUNT KRAUZE AND THE POLISH PERSPECTIVE • SUNDAY, JANUARY 10, 2010

Glenn Gould Studio, 250 Front Street West

New Music Concerts Ensemble

Zygmunt Krauze piano and direction

Agata Zubeł, soprano

Paweł Mykietyn – 3 for 13 * (1994)

Agata Zubeł – Cascando * (2004)

Zygmunt Krauze – Piano Quintet * (1993)

Zygmunt Krauze – Polychromie * (1968)

Paweł Szymanski – Concerto a 4 * (2004)

Wojtek Błazejczyk – M.A.D. * (2007)

* Canadian premieres

Supported by the Consulate General of the Republic of Poland in Toronto

Sunday, January 10, 2010 - Introduction 7:15, Concert 8:00

PROGRAMME NOTES

Zygmunt Krauze studied composition and piano at the Fryderyk Chopin Academy of Music in Warsaw and with

Nadia Boulanger in Paris. He is known as a composer of unistic music, based on the theory of unistic art adopted from the painting of Wladyslaw Strzeminski (1893-1952). Unistic music lacks contrasts, tension and climaxes in the traditional sense and its form is as homogenous as possible. He is an author of three operas, several instrumental concertos, symphonic and chamber works. Together with architects he also composed spatial music, which was presented in Poland, Austria and France.

Krauze won the First Prize of the Gaudeamus Competition in Holland in 1966. Since then he has continued his career as a pianist performing mostly 20th century music. In 1967 he founded The Warsaw Music Workshop ensemble, which commissioned works from over 100 composers. He served as its artistic director and pianist for over 20 years.

Since 1965 he has given seminars as well as master classes of composition and contemporary music performance both in Poland and abroad, including prestigious centers of new music including Darmstadt, Basle, Stockholm, Los Angeles, Tokyo, Jerusalem and Hong Kong. In 1982 he served as a visiting professor at Yale University. In 1996 he was nominated as an Eminent Corresponding Professor at Keimyung University, Daegu, South Korea. In 2002 he was appointed professor of composition at the Music Academy in Łódź, and from 2006 at The Fryderyk Chopin Academy of Music in Warsaw.

Zygmunt Krauze's works have been recorded on such labels as: Muza, Dux, ORF, Nonesuch, Thesis, Musical Observations (CP2), Collins Classics, Recommended Records and EMI.

PIANO QUINTET was commissioned by the Museum of Art in Łódź, Poland. It received its premiere on November 25, 1993 in Łódź by the Silesian String Quartet and Zygmunt Krauze. A recording is available (Thesis, TH 82059).

POLYCHROMIE was composed in 1968 and was premiered by The Warsaw Music Workshop Ensemble on February 22, 1968 in London.

PAWEŁ MYKIETYN, composer and clarinetist, was born on 20th May 1971 in Oława. He studied composition under professor Włodzimierz Kotowski at The Fryderyk Chopin Academy of Music in Warsaw (diploma in 1997). He took part in The Summer Composition Courses in Kazimierz Dolny (1991,1992,1993) and Gaudeamus Music Week in Amsterdam (1992). He has attended lectures of such composers as Krzysztof Penderecki, Witold Lutosławski, Henryk Mikołaj Górecki, Michael Nyman, Magnus Lindberg, Louis Andriessen and Francoise Bernard Mache. He has written music for the Warsaw Autumn Festival, Teatr Wielki, Polish National Opera and for groups such as de Ereprijs, the Belcea Quartet, Icebreaker and Kronos Quartet. Paweł Mykietyn was the founder of, and clarinetist in, the ensemble "Nonstrom" which specialized in the performance of contemporary music. Since 1996 he has composed music for most of Krzysztof Warlikowski's productions and has composed several film scores. Since 2008 he has been the musical director of the Nowy Teatr in Warsaw.

3 for 13 (1994) was commissioned by the Polish Radio. The premiere took place with the Sinfonia Varsovia under the direction of Jerzy Maksymiuk on 3 June 1995. The same year Mykietyn won the first prize for this work at International Rostrum of Composers in Paris in the category for Young Composers. In 2000 work represented Poland during Midem Classique in Cannes. The composition is in three movements, scored for a mixed ensemble of 13 instruments.

Agata Zubel was born in Wrocław in 1978. She graduated with honours Primus Inter Pares from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta

Paziuk-Zipser. In 2004, she received a doctorate in musical arts. She also studied in the Netherlands and took numerous courses. She is currently teaching at the Academy of Music in Wrocław. She has received scholarships granted by the Ministry of Culture, the Rockefeller Foundation, Ernst von Siemens Musikstiftung, the Executive Board of the City of Wrocław, and the International Foundation for Education. She is also a member of the Polish Composers' Union.

As a vocalist she has participated in many prestigious musical events. Modern music occupies a special place in her repertoire, and she established the ElettroVoce Duo together with composer and pianist Cezary Duchnowski in 2001. She has premiered and recorded numerous works by contemporary composers.

CASCANDO (2007) for voice, flute, clarinet, violin and cello is a setting of a 1936 poem of the same title by Samuel Beckett. Interestingly, the word "Cascando" also appears in Beckett's writings as the title of one of his six short radio plays (1961), which was originally entitled "Calando" (in music: calming down, slowing down, quieting down). The quasi-musical term cascando suggests similar associations – with cascades and descending – but contains a much greater inner tension and a staccato rhythm.

The text – devoid of punctuation, consisting of eight stanzas with varying numbers of lines, divided into three sections numbered by the poet – abounds in musical devices, the most important of which is the use of a dialectic opposition: repetition-with-a-difference. The so often repeated, well worn word *l o v e* has a different taste and sound each time it reappears here. It becomes, even in the writer's imagination, "the clatter of an old dasher churning in the heart, as in a butter churn, always the same butter milk of words": love, love, love. There are also other repetitions and recurring phrases, e.g. "saying again".

Agata Zubel's composition translates these poetic devices, in a fascinating way, into music and vocal expression. With this composition, it seems, Agata Zubel has crossed another threshold. She has submitted the almost unlimited technical abilities of her voice, and her temperament as a composer and singer, to the ascetic text, perfectly conveying the psychological truth of Beckett's reductionism, the chilling logic of his world and the suppressed emotions and despair that underlie that chill.

Cascando was commissioned by Seattle Chamber Players and first performed by that ensemble with the composer herself at the festival in Seattle, in June 2007.

— *Joanna Grotkowska*

Pawel Szymanski was born in Warsaw on 28th March 1954. He graduated with honours from the National Higher School of Music in Warsaw, where he studied composition with Włodzimierz Kotonski (1974-78) and Tadeusz Baird (1978). In 1976 Szymanski took part in the International Summer Academy Of Ancient Music at Innsbruck, and in 1978, 1980 and 1982 participated in the International Summer Courses of New Music at Darmstadt, working also with the Experimental Studio of the Polish Radio in 1979-81, the Independent Studio of Electroacoustic Music in 1982-84 and the Electronic Music Studio of the Cracow Academy of Music in 1983. As a Herder scholar, Szymanski continued his studies with Roman Haubenstock-Ramati in Vienna in 1984-85, and as a holder of the Deutscher Akademischer Austauschdienst grant in 1987-89, worked at the Electronic Studio of the Technische Universität.

Pawel Szymanski's output, starting from Partita II, has been uniquely homogeneous with regard to stylistics. The composer confesses that while he had previously kept searching for new inspirations, ever since Partita II he has operated within the area of certain musical ideas. "All I have since done has explored this area", says Szymanski. The area can be defined as creating a new context from elements of the language of tradition. The source sound material of Szymanski's works is rooted in the past, with many a reference to the Baroque era, yet it is always composed. Szymanski processes this source material in the second phase of the creative process,

giving it a new structure and inviting the listener to a play on musical conventions.

— © Andrzej Swietlik

CONCERTO a 4 (2004) for clarinet, trombone, cello and piano, was commissioned by the Aukso Music Foundation within the “Musical Seismograph” project for the Nonstrom ensemble. The work is dedicated to the memory of the composer’s father ZDZISŁAW SZYMANSKI.

Wojciech Błajczyk was born in 1981. He graduated from the faculty of sound engineering at The Fryderyk Chopin Academy of Music in Warsaw and the faculty of international relations at Warsaw University. Błajczyk is currently studying composition at the Chopin Music University with professor Zygmunt Krauze. He was a prizewinner of the National Composers’ “Youth Forum” Competition in Warsaw as well as the Classical Recording Competition of the 24th Convention of Audio Engineering Society in Amsterdam. Błajczyk received the scholarship of the Minister of Culture and National Heritage in 2006 and the scholarship of Keimyung Research Foundation in 2007.

Błajczyk has written works for the Orchestra and Choir of the Association Mozart 2003, An_ arche New Music Ensemble, Kwadrofonik, and the Unplugged Orchestra along with music for film and the theatre. Błajczyk says: “I play contemporary, experimental and improvised music on electric guitar with electronics. Some of my projects are the trio Sonofrenia, guitar duo Duoturborozec, a progressive-rock band Demer di, and the experimental jazz project Alive! Music. Since 2007 I have worked as a sound engineer at the Warsaw Autumn Festival and beginning in 2009 I’m an assistant lecturer at The Fryderyk Chopin Academy of Music in Warsaw.”

M.A.D. (Mutual Assured Destruction) was written in 2007. The first performance of the piece was given at Fryderyk Chopin Academy of Music in Warsaw in April 2008 (Unplugged Orchestra, conductor: Michał Migielski). Mutual assured destruction (MAD) is a doctrine of military strategy in which a full-scale use of nuclear weapons by two opposing sides would effectively result in the destruction of both the attacker and the defender. It is based on the theory of deterrence according to which the deployment of strong weapons is essential to threaten the enemy in order to prevent the use of the very same weapons. The strategy is effectively a form of Nash equilibrium, in which both sides are attempting to avoid their worst possible outcome — nuclear annihilation. During the cold war MAD caused a permanent tension leading to the arms race. That was the policy of fear and permanent anxiety.

ZYGMUNT KRAUZE LECTURE - RECITAL • MONDAY, JANUARY 11, 2010

Zygmunt Krauze gives a special benefit recital for new Music Concerts which will include his own improvisations on the music of Chopin and Lutoslawski.

Frédéric Chopin (Poland, 1810-1849) – Mazurka a-moll no. 4 op. 67 (1846)
with improvisations

Witold Lutosławski (Poland, 1913-1994) – Melodie populaires (1945)
with improvisations

Zygmunt Krauze (Poland, 1938) – Six folk melodies (1958); Refrain (1993); Nightmare Tango (1987); Stone Music (1972); Gloves Music (1972)

Special (non-subscription) fund-raising event.
Gallery 345, 345 Sorauren Ave. (7 pm)

Supported by the Consulate General of the Republic of Poland in Toronto

AFFILIATED EVENT:

Tuesday January 12, 2010 at 7:00 pm
Faculty of Music, University of Toronto, Edward Johnson Building, Room 216
Free Public Lecture by Zygmunt Krauze

CONTEMPORARY VOCAL RECITAL • WEDNESDAY, JANUARY 13, 2010

The Music Gallery, 197 John Street

Agata Zubel, who is enjoying a rising double career as composer and soprano, performs music for solo voice with pianist Peter Tiefenbach and electroacoustic accompaniment.

Contemporary Vocal Recital
Agata Zubel soprano • Peter Tiefenbach piano
Paul Hodge sound technician

Programme:

Karol Szymanowski (Poland, 1882-1937) *Kurpian Songs* (1929)

U jeziorecka — Scani Dumber — Ciamna Nocka, Ciamna

Alban Berg (Austria, 1885-1935) *Frühe Lieder* (1907)

Die Nachtigall — Traumgekrönt — Im Zimmer

Paweł Szymański (Poland, 1954) *Drei Lieder nach Trakl* (2002)*

Ein Traum — Einer Vorübergehenden — Im Herbst

— *Intermission* —

Luciano Berio (Italy 1925-2003) *Sequenza III* (1966)

for solo voice

Cezary Duchnowski (Poland, 1971) *Dishevelled Grasses* (2002)*

for voice and sound files

Agata Zubel (Poland, 1978) *Parlando* (2000)*

for voice and sound files

Alejandro Viñao (Argentina/UK, 1951) *Chant d'Ailleurs* (1991)*

for voice and sound files

* *Canadian premiere*

Karol Szymanowski (Poland, 1882-1937) *Kurpian Songs* (1929)

Kurpie, located in Poland on a lowland plain called the Mazovian Region (Mazowsze), is one of a number of ethnic regions in Poland, noted for its unique traditional customs. Kurpie is also the name of the people of this culture, whose music is very different from that of its neighbors. Over one thousand original Kurpie songs were recorded by the Polish priest, Wł. Skierkowski, in his book "Puszcza Kurpiowska w pieśni". Towards the end of his life Szymanowski completed two compositions based on Kurpian folk music,

the Kurpie Songs for chorus (1928-29) and the Kurpie Songs of 1930-33.

Alban Berg (Austria, 1885-1935)

Frühe Lieder (1907)

Seven Early Songs (Sieben frühe Lieder) were composed by Alban Berg in 1905–08, during his studies with Arnold Schoenberg, the prominent Viennese modernist, who had already written *Gurrelieder* and *Verklärte Nacht*. Of the 116 compositions in Berg's juvenile oeuvre, more than 80 are songs. Even though in 1912 Berg abandoned song writing almost completely, he returned to the songs from the period of his study with Schoenberg in 1928 – directly before beginning his work on his second opera, *Lulu*. He chose seven of them and had them published both in the original version for voice and piano and in orchestral arrangements.

Paweł Szymański (Poland, 1954)

Drei Lieder nach Trakl (2002)*

The three poems by Trakl set by Paweł Szymański belong to the lyrical genre and have little in common with his apocalyptic vision of the decline of contemporary world. "The world that has fallen apart / is like a broken kaleidoscope / whose broken pieces / are not united by any order." It was not the content but the form and structure of the poem, its musicality, that fascinated the composer. The descending cascades of sounds, the repetitiveness of some phrases frozen in movement, the shimmering reflections against the "broken glass of the kaleidoscope" – create an ideal scenery for Trakl's poems.

Luciano Berio (Italy 1925-2003)

Sequenza III (1966)

SEQUENZA III, written in 1966 for vocalist Cathy Berberian, is one of several works in which Berio sought a new relationship between the text and its 'setting' by destroying it semantically so as to recreate it musically. Markus Kutter's text is a sequence of gestures adding up to an abstract music theatre; one outlining an imaginary scenario where the narrative is the relationship of the performer to her voice. – *Richard Whitehouse*

Cezary Duchnowski (Poland, 1971)

Dishevelled Grasses (2002)*

Cezary Duchnowski is a composer, pianist, performer and lecturer. He helped found the Studio of Computer Composition at the Academy of Music, Wrocław. He is also a co-founder of the interdisciplinary artistic group "Morphai". Electroacoustic music has been the focus of his artistic activity for the past few years.

DISHEVELED GRASSES (2002) The grass is disheveled because I set out to dishevel the text in this piece. It's my own, but in this composition it does not play a very important role. It is a very convenient situation when I can write my own text for the purposes of my vocal-instrumental work. Then I can do whatever I like with this text without worrying that I might offend someone. So it was also in this piece. In the first part, I exposed only the sound aspect of the text, with its characteristic, so to speak, 'Polish' sounds. The music unfolds so as to convey only the melody of the words. In the second part, I focus on the text itself, but I am still not sure if this was the right choice. There is no sharply defined message to convey here. The words are to be much like the music, they are to affect directly our emotions, not the cerebral cortex. The words are not there to be interpreted and analyzed. It is all about pure emotion. – *Cezary Duchnowski*

Agata Zubel (Poland, 1978)

Parlando (2000)*

PARLANDO (2000) for voice and computer, makes use of a wide range of sonoristic possibilities which are latent in speech sounds, their combinations and groups. An appropriate articulation of these speech sounds will reveal a wealth of voice possibilities, as well as the qualities that can be produced by means of voice emission, without saying any specific words or texts. The narration unfolds in this piece only through diversification of the expressive qualities of speech sounds themselves – from whisper to crying, from clear articulation to mumbling.

Alejandro Viñao (Argentina/UK, 1951)

Chant d'Ailleurs (1991)*

Alejandro Viñao studied composition with the Russian composer Jacobo Ficher in Buenos Aires. In 1975 he moved to Britain where he continued his studies at the Royal College of Music and the City University in London. He has been resident in Britain since then. Alejandro Viñao's music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which – as in the case of much non-European music – develops through rhythm rather than harmony.

CHANT D'AILLEURS (Chant from Elsewhere) is a set of 3 song-like chants from a fictional culture. I imagined this culture as one which had developed technology in spite of having remained rural. This improbability accounts for the ritualistic and at times monodic nature of the singing, coupled to a computer part which seeks not to harmonize or orchestrate the songs but rather to extend the phrasing and timbre of the voice beyond its natural acoustic means. Our culture has used each new technological development to further its original musical concerns: harmony, large scale form and timbre. My imaginary culture too, used technology to develop its rural and ethnic singing tradition. Based on this idea, I developed an imaginary singing

style, with its own melisma, its own ornamental identity, the identity of a chanting 'tradition' that I invented. In this tradition, the tune of each chant is less important than its ornaments, which can have a much stronger musical profile. Such a tune is difficult to remember. We may recall the 'style' of the phrasing but not the phrase itself. The computer is also part of this imaginary style. The vocal sounds it manipulates and the new timbres it creates are articulated and 'performed' in a way which is consistent with the chanting style of the singer. When the computer takes the vocal sound and transforms them into new timbres, it does so following the 'stylistic constraints' of this imaginary culture. I based the invented singing style on the traditions of different Eastern musics and in particular on one Mongolian folk tune which I specially like for its beautiful use of melisma and glottal vibrato. — A.V.

PETER TIEFENBACH enjoys an extraordinarily varied career as a performer, composer, writer and teacher. One of Canada's leading accompanists and vocal coaches, he has appeared in recital with many of the country's foremost singers. With soprano-comedienne Mary Lou Fallis, he has toured throughout Canada, to the U.S., Japan and England, and twice to Iceland. The two have also co-written numerous shows, and recently released their first recording: Fallis & Tiefenbach (more or less) LIVE at the Gould. He also appears frequently with duo piano partner Robert Kortgaard, and with the cabaret group L'Accordéoniste. A Juno Award-nominated composer, Mr. Tiefenbach's current commissions include works for the Saskatoon Children's Choir, Toronto Masque Theatre, and soprano Adrienne Pieczonka. Other recent commissions include works for soprano Wendy Nielsen, Music Niagara, Borealis String Quartet, Toronto Mendelssohn Choir, and Elora Festival Singers. Mr. Tiefenbach is a member the vocal faculty of the Glenn Gould School at the Royal Conservatory of Music. In addition to coaching singers in the Performance Diploma and Artist Diploma programs, he teaches courses in orchestral literature.

A GATA ZUBEL was born in Wroclaw in 1978. She graduated with honours Primus Inter Pares from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004, she received a doctorate in musical arts. She also studied in the Netherlands and took numerous courses. She is currently teaching at the Academy of Music in Wroclaw. She has received scholarships granted by the Ministry of Culture, the Rockefeller Foundation, Ernst von Siemens Musikstiftung, the Executive Board of the City of Wroclaw, and the International Foundation for Education. She is also a member of the Polish Composers' Union.

As a vocalist she has participated in many prestigious musical events. Modern music occupies a special place in her repertoire, and she established the ElettroVoce Duo together with composer and pianist Cezary Duchnowski in 2001. She has premiered and recorded numerous works by contemporary composers. In the past few years she has performed *Chantefleurs et Chantefables* by Witold Lutoslawski (Musica Polonica Nova 2006), *DW9* by Bernhard Lang (Warsaw Autumn 2004), *The Star* by Zygmunt Krauze (electroacoustic adaptation by C. Duchnowski at the Polish Theater in Wroclaw 2005) and the title role in *Phaedra*, an opera by Dobromila Jaskot (National Polish Opera 2006). In 2004 she participated in an experimental project of improvisation during the International Courses of Composition in Darmstadt. She has performed many concerts abroad: in Italy, Belgium, Switzerland, France, the Netherlands, Austria, Germany, Ireland, Russia, Ukraine, Lithuania, Latvia, Greece, Denmark, Sweden, Korea and the United States.

She has won several competitions (including international) – for both voice and composition. At the beginning of 2005, she received the prestigious Passport of Polityka award for classical music. In the same year her 2nd Symphony – commissioned by Deutsche Welle – was premiered during the Beethoven Festival in Bonn. Subsequent commissions have included String Quartet No.1 for the Ultraschall Festival in Berlin (2007), *Of the Songs* for Wratislavia Cantans (2007), *Cascando* for the Central European Music Festival in Seattle (2007), and the 3rd Symphony with the assistance of the Rockefeller Foundation (2008). In 2009 she received the Orpheus Prize for her interpretation of *Martha's Garden* by Cezary Duchnowski during Warsaw Autumn Festival.

CHINESE NEW YEAR - VALENTINES DAY • SUNDAY, FEBRUARY 14, 2010

Betty Oliphant Theatre, 404 Jarvis Street

William Lau, dancer; Beverley Johnston, percussion;

New Music Concerts Ensemble; Robert Aitken, flute & direction

Christos Hatzis * (Greece/Canada, 1953) - In the Fire of Conflict (2009)
for marimba and soundfiles

Chinary Ung (Cambodia, 1942) Cinnabar Heart (2009) for marimba

Chan Ka Nin * (Hong Kong/Canada, 1949) The Consequential Web of Life (2010) (World premiere, NMC commission)

Alice Ping Yee Ho * (Hong Kong/Canada, 1960) Dance Concerto (2008)
for flute, strings, percussion and Chinese Dancer (Toronto premiere)

*Canadian works

Christos Hatzis In the Fire of Conflict (2008)

With two recent Juno awards and a SOCAN Award to his credit and a slew of new commissions by internationally recognized touring artists such as violinists Angèle Dubeau and Hilary Hahn, percussionist Dame Evelyn Glennie, soprano Suzie Leblanc, the Pacifica Quartet and Tafelmusik Baroque Orchestra among others and an opera collaboration with renowned author Margaret Atwood, Christos Hatzis is widely recognized as “one of the most important composers writing today” (CBC), “a contemporary Canadian Master” (the New Yorker) and “a Canadian icon and an international cultural institution” (See Magazine). An unusually large number of performances and CD recordings of his music for EMI, Analekta, Sony, CBC, Naxos and other major and independent labels as well wide internet distribution of his audio playlist (over one million hits since 2008) have garnered a loyal international following for his music which is growing exponentially every year. Hatzis’ music is influenced by early Christian spirituality, Pythagorean and Hermetic ideas, his own Byzantine music heritage, world cultures and religions, and various classical, jazz and pop music idioms from the past and present. He is a believer in borderless culture and the uninhibited flow of cultural information. A professor of composition at the University of Toronto, Hatzis writes extensively on these and other related subjects. His writings, audio playlists and other information about the composer are available at www.hatzis.com

Commissioned by Toronto Summer Music, In the Fire of Conflict was named after the title of the theme for the 2008 Toronto Summer Music festival. When Agnes Grossman, the Artistic Director of the festival made me aware of the theme, it felt appropriate for my state of mind at the time. I was becoming very concerned with the rise of gun violence in recent years in Toronto, my home city, but also with the constant rise of violence around the world in either organized conflicts, such as war, or spontaneous eruptions, exacerbated no doubt by food shortages, global warming and demographic explosion particularly in areas where daily survival is most difficult, and by the diminishing hope among the majority of people alive today that our current way of life can continue in its present form indefinitely.

Although my own spiritual focus has always been on the incoming Aquarian eon, expected to be an eon of peace and spiritual enlightenment, I am also aware of the fact that we are still in the closing years of the Piscean age, the age of enantiodromia or conflict according to Carl Jung; that things will get worse before they get better...much worse; that there will come a time soon when our faith in God will be the only life vest that will protect us from drowning spiritually in the vast sea of hopelessness that surrounds us already. This is the story I wanted to tell through this work, but I wanted to say it not from the vantage point of spiritual certainty, but from the impenetrable darkness of someone struggling to stay afloat amidst this sea of hopelessness. As I was trying to determine how to enter and understand this state of mind, I remembered a visitor to my MySpace site a few months earlier, an American Christian rap group called Poetik Disciples.

I have always been fascinated by the prosodic rhythmic discourse of hip-hop music, but certainly not by its implicit endorsement of misogyny and violence that one so often encounters in hip-hop lyrics. Poetik Disciples used the same musical techniques to essentially create devotional songs and that was very inspirational to me. I contacted the leader of the group, Steve Henry, who, as it turned out, had experienced personally the “bottom of the well” by way of gang violence, loss and incarceration, and

asked him if he could help me with this project. A few days later he sent me some rap tracks which he created for this specific project and I knew then that my work would be very much emanating from his specific material which has been incorporated into the accompanying audio playback component of the piece. In the Fire of Conflict is the first work in which I have used rap music but I am sure it will not be the last. It is in two movements following one another without interruption and the two live instruments weave constantly around the rap lyrics often drawing their melodic contours from the prosodic contours of the spoken text.

The work premiered on August 5 in Walter Hall at the University of Toronto by Denise Djokic, cello; Ryan Scott, percussion and was graced by the choreography and dance of Peggy Baker, one of Canada's dance legends. The marimba version of In the Fire of Conflict was commissioned by Beverley Johnston and premiered by her on August 25, 2008 at the Nebojza Sivkovic 4th International Summer Academy for Percussion & Marimba at the Landesmusikakademie, Neuwied-Engers, Germany.

— *Christos Hatzis*

Chinary Ung Cinnabar Heart (2009)

Chinary Ung, born in Takeo, Cambodia in 1942, became an expert in Khmer music and a master of the roneatek, the Cambodian xylophone. He came to the United States in 1964 where he studied clarinet at the Manhattan School of Music, and then composition with Chou Wen-Chung and Mario Davidovsky at Columbia, and with George Crumb at Tanglewood. Chinary Ung was the first American composer to win the highly coveted and international Grawemeyer Award (1989), sometimes called the Nobel prize for music composition. Among other honors, Ung has received awards from The Kennedy Center (Friedheim award), The American Academy of Arts and Letters, Asia Foundation, Asian Cultural Council, Rockefeller Foundation, Ford Foundation, Guggenheim Foundation, Joyce Foundation, and The National Endowment for the Arts. In addition to many recordings of his compositions, he has also annotated recordings which feature his Cambodian xylophone playing on the Folkways and Khmer Studies Institute labels. Ung is currently Professor of Composition at the University of California, San Diego.

The word “cinnabar” is said to belong to the family of red which is the color of compassion in Buddhism. In the middle of this brief piece of music, the player is also required to sing a ‘text’ comprised of words drawn from a sacred, unspoken language: Pali. Here, the composer is after certain colouristic nuances of phonemes found in the language, and less on specific meaning of the words. The piece is designed as a single line expressing itself in a continuous flow that can propel flexibly according to the player's discretion. Some of its characteristic qualities emerge through the use of an alternated manner of expanding/contracting time elements involving rhythmic patterns and deliberate lack of patterns.

— *Chinary Ung*

Beverley Johnston premiered Cinnabar Heart on June 30th, 2009 at the 2009 Zeltsman Marimba Festival in Appleton Wisconsin. Soon after, the piece was recorded on a compilation recording with other brand new marimba works (also premiered at the festival by several different marimba players) on the CD entitled Intermediate Masterworks for Marimba.

Chan Ka Nin The Consequential Web of Life (2010)

Twice winner of Juno Awards for Best Classical Composition, Chan Ka Nin's works have been performed by

ensembles and artists such as the Toronto Symphony Orchestra, National Arts Orchestra, Calgary Philharmonic Orchestra, Esprit Orchestra, Hamilton Philharmonic Orchestra, Manitoba Chamber Orchestra, Orchestra London Canada, Symphony Nova Scotia, New Music Concerts, Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Amici, Mirò Quartet, Purcell Quartet, Rivka Golani and Lawrence Cherney.

Chan was born in Hong Kong and moved with his family to Vancouver in 1965. At the University of British Columbia he studied composition with Jean Coulthard while pursuing a Bachelor's degree in Electrical Engineering. After graduation he decided to continue studying composition with Bernhard Heiden at Indiana University where he obtained his Masters and Doctoral degrees in music. Since 1982, he has been teaching theory and composition at the University of Toronto. In 2001, his opera *Iron Road* won the Dora Mavor Moore Award for Outstanding New Musical. In 2002, his chamber work *Par-çi, par-là* [performed by New Music Concerts in 1997], which was commissioned and recorded by Ensemble Contemporain du Montréal, won the Juno Award for Best classical composition.

The theme of *The Consequential Web of Life* is temptation — a failing that has concerned humanity since Adam and Eve. This 20 minute work re-enacts the psychological journey of a predator and her prey — in this case, a Spider and a Human who are represented by the percussionist and guitarist respectively. To acknowledge the inspiration from Mary Howitt's *The Spider and the Fly* (1821), quotations from the writer were used to enhance the musical drama.

In order to depict the many defining moments of temptation in one's life, the composer feels the need to show, both visually and musically, a symbolic object that represents the threshold between 'good' and 'evil'. By combining the shape of the spider web and the I Ching symbol of divination, he built a six feet octagonal instrument called the Parlour; a word taken from the first line of Mary Howitt's poem: "Will you walk into my Parlour?" The Parlour is very much an integral part of this piece. Its wood frame supports two sets of amplified strings. The vertical strings are tuned harmoniously, representing Yang — the white of the circle from the I Ching symbol; the horizontal ones are tuned microtonally, representing Yin — the black part of the circle.

The I Ching summarizes the nature of beings in the universe. The different combinations of the trigrams represent a conglomeration of defining moments in one's life. The music reflects the phenomena of action and reaction, like the karma in Buddhist philosophy.

The composer wishes to thank Robert Aitken and New Music Concerts for commissioning this work with funding from the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council; and Gordon Christie for his valuable suggestions in building the new instrument.

— *Chan Ka Nin*

Alice Ping Yee Ho Dance Concerto (2008)

Alice Ho is a freelance Chinese Canadian composer/pianist dedicated to new music. She holds a Bachelor of Music with high distinction from Indiana University and a Master of Music from University of Toronto. She is a recipient of numerous awards such as the Winnipeg Symphony New Music Festival Composers Competition, Martin Hunter Artists Award, International League of Women Composers Competition and the 2006 Luxembourg International Composition Prize. An independent film "Garage", for which she scored the music, won the top award at the Calgary 2006 International Film Festival. Her recent performance highlights include music featured at CRUSH 09 (Denmark's Festival for New Music), ISCM World Music Days in Hong Kong and Luxembourg, Toronto Harbourfront Centre's New World Stage International Performance, and a premiere by the Polish Radio Choir at the 2009 Tongyeong International Music Festival. Her works have been performed

by many major orchestras and ensembles including China National Symphony, Radio Television Symphony Orchestra of Serbia, Florida Orchestra, Vancouver Symphony, Victoria Symphony, CBC Vancouver Orchestra, Esprit Orchestra, Winnipeg Symphony, Amsterdam's Nieuw Ensemble, Penderecki String Quartet, Luxembourg Sinfonietta, Le Nouvel Ensemble Moderne, SoundStreams Canada, and New Music Concerts. A new Centrediscs CD of her music for percussion, *Ming* featuring Beverley Johnston, was launched at the 2009 Ottawa International Chamber Music Festival.

Dance Concerto is based on two famous Peking Opera excerpts: *Drunken Beauty* and *Female Warrior*. The *Drunken Beauty* is a stylish depiction about an aging concubine drowning her sorrows after being stood up by the emperor on a date. The *Female Warrior* displays the military competency and vibrancy of a young female guarding her village. These excerpts are preceded by an Overture, Narration, and Interlude respectively. These instrumental show pieces prepare the entrance of the dancer, who acts as "soloist" in a "concerto" format with the Western instrumental ensemble. While there is no specific "dance" assigned, the soloist becomes the "free artist" to create his or her dance choreography suggested by the multiple roles in these Opera excerpts. The instrumental ensemble expresses the "other personalities", unfolding a theatrical scenario that reacts closely to the solo dancer. The composition itself is not so much about story telling, but a reinvention of the drama and emotional complexity found in Chinese Opera tradition. Various stylized vocalizations, the melodramatic approach of instrumental playing, and the use of invented folk melodies and percussive instruments insinuate the classical Chinese dance or opera ritual.

The piece was commissioned through a grant from the Toronto Arts Council for the Newfoundland Symphony's *Sinfonia* (music director Peter Gardner) and was written particularly for classical Chinese dancer William Lau.

— *Alice Ping Yee Ho*

Performer Biographies

A charismatic performer and an outstanding musician, Canada's premiere percussionist Beverley Johnston is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her exciting performances have been distinguished as non-conventional, effectively combining classical transcriptions, contemporary music and a touch of theatre. She has captivated audiences across North America and overseas with her personal charm and her unique style and her performances and recordings have been broadcast on radio networks all over the world. Her interest in commissioning new works for percussion still reigns supreme and she has become well known for developing some eclectic repertoire for percussion, many of those pieces being played by percussionists from all over the world. She has released five solo CDs (available at www.beverleyjohnston.com) and may also be heard as soloist or chamber musician on numerous other recordings.

Since the millennium she has been busy with concerto performances and recital programs across North America including performances of James Macmillan's well known percussion concerto *Veni, Veni Emmanuel* in 2002 with Symphony Nova Scotia, Canadian composer Alice Ho's evocative concerto *Radiantia* with the Hamilton Philharmonic and South Dakota Symphony and the world premiere of *Pyrrhichian Dances* for percussion, viola and string orchestra by Christos Hatzis with the Manitoba Chamber Orchestra. Beverley Johnston received her training at Vanier College in her native Montreal and at the University of Toronto, where she studied with Russell Hartenberger, and where she now teaches. She currently lives in rural Ontario with her husband, composer Christos Hatzis where she has built a percussion studio that can finally fit all of her exotic instruments!

World renowned Canadian flutist, composer and conductor Robert Aitken has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 50 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years. In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

A graduate of York University's Master of Fine Arts program in dance in 1991, William Lau specializes in the arts of Nan Dan (male playing female role in the Peking Opera). He had developed and promoted the richness of Chinese dance and opera to a wide range of audiences nationally in Canada and had performed internationally including United States of America, United Kingdom, China, Mexico, Hawaii, Puerto Rico and Indonesia. William had also bridged Chinese performing arts to the Canadian mainstream communities by conducting workshops and lectures at various educational and cultural institutions. He has also pushed the boundaries of traditional arts practices by collaborating with professional artists of different artistic disciplines and diverse cultural backgrounds. His professional experience includes artist, arts administration, producer, researcher, and arts advocate. William has served on many boards and committees including the Canadian Conference of the Arts, the Toronto Arts Council, Dance Ontario, the Laidlaw Foundation and the Cultural Human Resources Council. He has also worked at the Canadian Commission for UNESCO, Department of Canadian Heritage, and the Arts Council of Great Britain. He is currently an officer of the Dance Division of the Canada Council for the Arts.

JONATHAN HARVEY • FRIDAY, MARCH 12, 2010 - CONCERT POSTPONED TO 2011

Betty Oliphant Theatre, 404 Jarvis Street

New Music Concerts regrets to announce that due to health issues Jonathan Harvey is unable to travel at this time. As a result, the March 12 concert has been postponed until next season; date and venue to be confirmed. In place of the scheduled event New Music Concerts will present a free screening of a 48 minute DVD of music documentary maker Barrie Gavin's exclusive interview with Jonathan Harvey talking about his music, creative concepts and spiritual beliefs.

RESCHEDULED to March 6, 2011 at Betty Oliphant Theatre

A TRIBUTE TO GILLES TREMBLAY • SATURDAY, APRIL 10, 2010

Betty Oliphant Theatre, 404 Jarvis Street

Aventa Ensemble; Vincent Ranallo, baritone;

Noa Frenkel, alto; William Linwood, director

* Dániel Péter Biró (Hungary/USA, 1969) *Mishpatim* (Laws III) (2009, Aventa commission)

* Wolf Edwards (Canada, 1972) *Altus*
(2009, Aventa commission)

* Gilles Tremblay – *À quelle heure commence le temps?* (1999)
for baritone and ensemble

* Canadian works

Wolf Edwards - Altus

Born in Montreal in 1972, Wolf Edwards taught himself electric guitar in 1986. He then began writing musical and lyrical compositions for underground political punk rock groups; an activity he began in 1987 and continues to this day. Most of Edward's original compositions for this medium have been released on a number of anarchist punk/crust records which are currently still in circulation.

In 1994, he began formal musical training at the Victoria Conservatory of Music before transferring to the University of Victoria (1996-2000) where he studied composition and theory with Christopher Butterfield, John Celona, Michael Longton and Harold Krebs. To further his education, Edwards relocated to Montreal where he attended private lessons in compositional theory and analysis with composer Gilles Tremblay (2000-2002). Since 1999 Edwards has participated, lectured and had his music performed in many international festivals and events throughout North America and Continental Europe. His works have been performed and/or commissioned by the Arditti String Quartet (London), Molinari Quartet (Montreal), the Victoria Symphony, Aventa Ensemble, Sofia Soloists (Sofia, Bulgaria), Quasar Quatuor de Saxophones (Montreal), l'Ensemble Contemporain de Montreal, l'Ensemble Chorum (Montreal), and Quatuor Bozzini (Montreal).

Altus is constructed of planes of sound. These planes must be homogenous, but at the same time “moving”. The performers are called upon to use many extended techniques including multiphonics and special bowing techniques. The work moves towards “poles”, which both anchor the work and propel it forward. *Altus* was commissioned by Aventa Ensemble with assistance from the British Columbia Arts Council commissioning program.

— *Wolf Edwards*

Dániel Péter Biró - Mishpatim

Dániel Péter Biró is Assistant Professor of Composition and Music Theory at the School of Music at the University of Victoria. In July 2004 Dániel Péter Biró completed his Ph.D. in Composition at Princeton University. He first started his musical studies at the Bartók Conservatory in Budapest, Hungary. From 1991–1992 he was a Fulbright scholar in Frankfurt, Germany where he studied at the Hochschule für Musik in Frankfurt followed by studies in Bern and Vienna.

His works have been performed at the Alte Oper-Frankfurt, at the Konzerthaus in Vienna, at the Bartók Festival in Szombathely, Hungary and have been broadcast on Swiss, Austrian, German, and on Italian public radio. He received an opera commission from the Neue Horizonte Bern/Schlachthaus Theater in Bern, Switzerland in 1998. In 1999, he was awarded the Hungarian Government's Kodály Award for Hungarian Composers. In 2000, he received grants from the Center for Near Eastern Studies and the Association of Princeton Graduate Alumni for purposes of Hebrew study and dissertation research at Haifa University, Israel. In 2001, his piece *The*

Crossing (Daf), based on a text by Franz Kafka, was performed as a commissioned piece of the Stuttgart Opera. In 2002, he was a fellow at the Atlantic Center of the Arts and in the following year received a dissertation research grant from the Princeton University Program in Judaic Studies. In 2007 his composition Simanim (Signs/Traces) was performed by members of the Frankfurt Radio Symphony Orchestra; this composition was commissioned by the German Radio (HR). Dániel Péter Biró was recently commissioned by Vancouver New Music to write a piece for solo viola, three voices, seven instruments and electronics.

In the summer of 2003, he was awarded a Summer Research Grant from the Princeton Council on Regional Studies, enabling him to take part in the Sommerakademie at the Schloss Solitude in Stuttgart, Germany. There he worked with the Ensemble SurPlus, which performed the first part of his composition Mishpatim (Laws), which was presented at the Internationale Ferienkurse für Neue Musik in Darmstadt, Germany. In 2005, he was a fellow at the Mannes Institute for Advanced Studies in Music Theory in New York. In August 2006 the second version of Mishpatim (Laws) was performed by the ensemble recherche at the Darmstadt International Summer Courses for New Music.

Mishpatim Tslalim Deulim (Mishpatim – Laws Part III – Masked Shadows) is the outcome of research into methods of producing organized sound by means of Hebrew number symbolism (gematria). In Hebrew, each letter possesses a numerical value. Gematria is the calculation of the numerical equivalence of letters, words, or phrases, and, on that basis the exploration of the interrelationship between words, ideas and, in this case, musical sounds. All of the pitches, rhythms and techniques are derived from or reactions to text taken from part of the Hebrew Bible text Mishpatim (Laws). While the pitched ensemble instruments act as a speaking unity, the contralto serves to represent the female metaphysical power of the Torah text or shekinah. In the course of the work phonetic elements of the text become processed via ensemble and percussion while certain images from the text are emphasized, reiterated and faded. As a musical/textual commentary of the ancient Hebrew text, the composition thematizes historical and phenomenological relationships between music and text, tradition and autonomy, collective and stranger, integration and estrangement. Re-tracing the historical becoming of these relationships to their contemporary predicament, the composition exists as a historicized, sonorous question. Many thanks to Steven Takasugi and Gidi Nahshon for their help with this piece. Mishpatim Tslalim Deulim is dedicated to Bill Linwood.

— *Dániel Péter Biró*

Gilles Tremblay - À quelle heure commence le temps?

Gilles Tremblay has traveled an exemplary route. The Quebec pianist and composer has never stopped pushing back the frontiers of his research. His contribution to contemporary music is remarkable, distinguished as it is by an exceptional open-mindedness and a keen awareness of the very nature of sound.

Gilles Tremblay received his early music training in Montreal from Jocelyne Binet, Edmond Trudel and Gabriel Cusson; later on, he attended the Conservatoire de musique de Montréal where he studied piano with Germaine Malépart and composition with Claude Champagne. In 1954, he took part in the first genuine new music concert organized in Montreal. He pursued his studies in Paris with Olivier Messiaen, Yvonne Loriod, Maurice Martenot and Andrée Vaurabourg-Honegger, receiving a First Prize in musical analysis as well as a First Medal in ondes Martenot at the Conservatoire de Paris. While in Europe he met Pierre Boulez, Iannis Xenakis and Karlheinz Stockhausen, and he was introduced to electroacoustic techniques through Pierre Schaeffer's Groupe de recherches musicales.

Upon his return to Quebec, Gilles Tremblay undertook numerous activities, dividing his time between teaching – he is a professor at the Conservatoire de musique du Québec – lecturing and working for CBC radio where he

hosted the Festivals series and took part in several programs with Fernand Ouellette. In spite of his busy schedule, he pursued his own research, composed music, received many commissions and dedicated much time to the sound installation for the Quebec Pavilion at Expo '67, which won him the Calixa-Lavallée Prize. Major works were composed in the following years, including *Fleuves* (1976), *Vers le Soleil* (1978) and *Compostelle I* (1978), a tribute to Messiaen on his 70th birthday, and more recently *Avec, Wampum symphonique* (1992) for soprano, bass, narrator, mixed choir and orchestra to commemorate the 350th anniversary of the founding of Montreal, the cello concerto *Les pierres crieront* (1998), *En partage* (2002) for viola and orchestra and the *Enchanted Opera L'eau qui danse, la pomme qui chante, et l'oiseau qui dit la vérité* (2004-2007) which was debuted by *Chants Libres* in Montreal last November.

Acclaimed for its richness of sound and aesthetics, Tremblay's music has earned an international reputation and strongly influenced the development of music and contemporary art in Canada.

Words, music. The words enter into the resonance. The musician will be further struck by certain words, certain ideas. Elucidation and commentary, the enchantment takes form (like Gregorian vocalisation and exaltation) establishing itself as another poem, a musical one, in counterpoint from to the first.

An initial reading highlights the important moments and the metaphysical aspect of the question: "when does time begin? At what hour? At what instant? At which first instant?" However, the drama unfolds progressively, in a parallel movement to the composition, to the limits of endurance, like an immense metaphor of our époque and transition into a new millennium; it is thus a navigation. At the very heart of this navigation-poem: shipwreck and death. However the word "light" is engraved there ("light of the sea") like an indelible desire. Its genesis is in the luminous splashes of the instrumental prelude radiating from the piano and especially at the end, a jet of rays, an epiphany, passionate as the pounding of waves.

— *Gilles Tremblay*

BRIAN'S PICKS • FRIDAY, MAY 28, 2010

The Music Gallery, 197 John Street
New Music Concerts Ensemble
Brian Current, direction

* Nicole Lizée (Canada, 1973) Television (2001)

Oliver Schneller (Germany, 1969) Trio ** (1998-99)

Fabien Levy (France, 1968) I.- Querwüchsig ** (2009)

Enno Poppe (Germany, 1969) Salz ** (2005)

* Analia Llugdar (Canada, 1972) Todos los recuerdos presentes envolvían ese sonido y algo me miró (2007)

*Canadian works ** Canadian premieres

Montreal-based composer/keyboardist **Nicole Lizée** received a Master of Music degree in composition from McGill University. Her Masters' thesis consisted of a work for large ensemble and turntablist that featured DJ techniques fully notated and integrated into a concert music setting. Along with turntables, she has written for

other unorthodox instrument combinations fused with live ensemble – including the Atari 2600 video game console, reel-to-reel machines, Simon and Merlin hand held games, and corrupted karaoke tapes.

Lizée has received commissions from several artists and ensembles including l'Orchestre Métropolitain du Grand Montréal, CBC, So Percussion, ECM+, Kore, Continuum, Kitchener-Waterloo Symphony, Bradyworks, Toca Loca, Motion Ensemble, and Les Productions featuring Martin Tétreault. Her works have been performed in festivals including the MATA Festival (NYC), Winnipeg New Music Festival (Canada), Huddersfield (UK), X Avant (Canada) and C3 (Berlin). In 2010 Nicole was awarded a fellowship from the prestigious Civitella Ranieri Foundation based in New York City. She has twice been named a finalist for the Jules-Léger Prize, most recently in 2007 for the work *This Will Not Be Televised*, scored for chamber ensemble and turntables. This work was selected as a top ten recommended work at the 2008 UNESCO International Rostrum of Composers. Her 2002 work *Left Brain/Right Brain* was selected to represent Canada at the ISCM World Music Days in Germany. In 2002 she was awarded the Canada Council Robert Fleming Prize for achievements in composition. Upcoming projects include works for Kronos Quartet, Standing Wave (Vancouver) and pianist Gregory Oh (Toronto).

Television (2001) for flute and 2 percussionists

The genesis of anyone's preoccupations and fixations can be found in one's early, formative years. In my case, as the daughter of an electronics retailer and collector, I found an early appreciation (that exists to this day) for the inner workings of electronic devices. Exposed circuitry, glowing cathode ray tubes, resistors and capacitors lined in rows...soldered point to point. This was my daily glimpse into a world unseen by the mass consumer who, upon purchase, was strictly advised (by a small orange sticker) that there were "no user serviceable parts".

I was privy to the hows and whys of wood paneled televisions, massive console record player/stereo/receiver combos, and as time wore on, any number of era-defining contraptions. The 80s saw the last hurrah of devices covered in oak and other wood grains and ushered in such life changing and time saving inventions as the Beta format VCR, the laser disc player and the Walkman.

This piece is not inspired so much by the content broadcast on television in my formative years as much as it is inspired by the symmetry and beauty of the interior components that were a constant backdrop during my childhood.

— Nicole Lizée

Oliver Schneller was born in Cologne, grew up in Europe, Africa and SouthEast Asia and studied composition at the New England Conservatory, Boston. In 2002 he completed his doctorate in composition with Tristan Murail at Columbia University in New York. From 2002-2004 he lived in Paris as a "compositeur en recherche" at IRCAM. He currently lives in Berlin where he teaches at the Universität der Kunste.

The focus of Oliver Schneller's compositional work lies in the creation of networks between musical instruments, architectural spaces and live-computer processing. His works have been performed at numerous international music festivals in Europe, the USA, and Asia including Aspen, Tanglewood, MATA Festival New York, Festival Agora Paris, Wien Modern, Maerzmusik Berlin, Witten Tage für Neue Kammermusik, Ultraschall Berlin, Musica (Strasbourg), IFNM Darmstadt, Aspen, the "Millenium Stage Series" at the Kennedy Center in Washington DC, Musicacoustica Beijing, Takefu (Japan)and ICMC 2003 Singapore.

He has received commissions from IRCAM, the Fromm Foundation at Harvard University, Meet The Composer, Radio France, Berliner Festspiele, and ensembles such as Ensemble modern, Ensemble

Intercontemporain, ensemble recherche, musikFabrik, Ictus, Court-Circuit and the Nouvel Ensemble Modern. In 2001 he was a Visiting Composer at the Festival of Contemporary German Music at CCM Cincinnati and a featured composer at Festival Résonances 2002 at IRCAM. Awards include a Presidential Fellowship at Columbia University, 2 ASCAP Awards, the Paul Fromm Award (Harvard), a Benjamin-Britten-Fellowship from the Tanglewood Music Center, and recently a composers award from the Siemens Music Foundation and a fellowship from the German Academy in Rome Villa Massimo.

Besides the main focus of his compositional work - music and architecture - Oliver Schneller is involved with intercultural and cross-disciplinary projects. In 2004 he was the founder and artistic director of "Tracing Migrations", a music festival in Berlin, featuring the works of contemporary emerging composers from Jordan, Palestine, Lebanon and Iraq. In 2005 he curated a project on Eastern and Western concepts of beauty in music at Berlin's House of World Cultures with composers Toshio Hosokawa and Helmut Lachenmann and the Diotima Quartet. In 2006 he was a lecturer and coach for young composers from Cairo as part of the Global Interplay Project hosted by Musik der Jahrhunderte /SWR Stuttgart. From 1990-91 he worked for the Goethe Institute in Kathmandu, Nepal on a project to support and sustain indigenous music cultures.

Recent projects include a research residency at the ZKM Karlsruhe, a quintet commissioned by the French Ministry of Cultural Affairs, and a new work commissioned by the SWR-orchestra.

Since October 2009 Oliver Schneller serves as a professor of composition at the State Conservatory of Music in Stuttgart.

Trio (1998) for accordion, piano and cello

In *Trio* the interaction between the three instruments is determined in terms of articulation, resonance and spectrum: the limited sustain of the piano is compensated by the accordion while the relatively weaker attack characteristics of the accordion are complemented by the percussive attack intensity of the piano. The cello, capable of both sustained and percussive attack, punctuates, mediates, and occasionally merges with the piano/accordion-resonance-body. In terms of spectral evolution the focal points of sonority are derived from partials of the lowest D on the accordion, the fundamental to which the pitch axis of the piece, G, momentarily drops down to half-way through the composition. The point of departure for the use of the accordion was my love for the sound of the shô in Japanese Gagaku music.

— *Oliver Schneller*

Fabien Lévy studied composition with Gérard Grisey at the Conservatoire National Supérieur de Musique in Paris. He received a Ph.D. in musicology from l'École des hautes études en sciences sociales. He worked at IRCAM as pedagogical advisor (1999-2000) and lectured in the musicology department at the Sorbonne University (Paris). In 2001 he was resident of the DAAD Berliner Künstlerprogram in Berlin and in 2002 of the Villa Medici / French academy in Rome. He won the 2004 Förderpreis from the Ernst von Siemens Foundation for music. His works, published by Billaudot and Ricordi Germany, have been performed by l'Itinéraire, the London Sinfonietta, the Ensemble Modern of Frankfurt, the Argento Ensemble, the Habanera Quartet, the Tokyo Philharmonic Orchestra and the Berlin Radio Symphony orchestra (among others). He taught orchestration from 2004-2006 at the Hochschule für Musik Hanns-Eisler in Berlin (Germany), and is currently Assistant Professor of Composition at Columbia University in New York (USA).

I. Querwüchsig (2006, rev 2009) for 13 instruments

“Querwüchsig” is a German neologism formed from the root words Quer (diagonal) and Wuchs/Wüchsig (to grow or sprout), and echoes the German Urwüchsig (defiant, primitive) or Wildwuchs (dense growth). The title derives in part from the rapid progress of the piece, which sprang forth (something quite rare in my music) despite the chaos of relocating from place to place (Berlin, Paris, New York), and also by the character of the music, in which wild and hairy thematic cells move violently from one part to another in a technique inspired by the cross-rhythms of Central African polyphony which I have developed over the years and have applied to every musical parameter. The piece, commissioned by l'Ensemble XXI, is dedicated to Daniel D'Adamo et Dominique Dournaud in friendship.

— Fabien Lévy

Translation: Daniel Foley

Enno Poppe studied composition with Friedrich Goldmann, Gösta Neuwirth and others, as well as conducting, at the Hochschule der Künste in Berlin. He also studied sound synthesis at the Technische Universität Berlin and algorithmic composition with Hermann Taube at ZKM Karlsruhe and in addition, lived as a fellow at the Cité Internationale des Arts in Paris in 1996. He has earned many honors, including the Berliner Senatsstipendium (1992, 1995, 1998), the MKK-Stipendium (1994), the Boris-Blacher-Preis (1998, for *Gelöschte Lieder*), and a scholarship from the Wilfried-Steinbrenner-Stiftung (2000). He has also received the Kompositionspreis from the city of Stuttgart (2001, for *Knochen*), the Förderpreis from the Ernst von Siemens Musikstiftung (2001-02), the Busoni-Preis from the Akademie der Künste in Berlin (2002), and a scholarship from the Akademie Schloss Solitude (2002-03). His works have been played throughout Germany and in Barcelona, Lviv, Paris, St. Petersburg, and Vienna by leading ensembles, such as Ensemble Modern and Klangforum Wien. Since 1998, he has been the artistic director and conductor of ensemble mosaik, which specializes in new music and since 2002 has taught composition at the Hanns Eisler Hochschule für Musik in Berlin.

Salz (2005) for 11 instruments and electronics

I took my microscope and placed things underneath it that are actually too big. For years I've been working with escalations, processes of growth and degeneration. It was time for this dramaturgical medium to become the focal point itself and to be further examined. “Salt” consists of 125 escalations, waves that are arranged in waves, that are arranged in waves. At the same time everything gradually becomes faster and louder, aiming for a double refraction. The manipulative method of the escalation is thwarted, fragmented and pressed into a rigid, foreseeable order. Predictability can have a level of energy that could never be achieved through surprises. After all tension means that you actually know what is going to happen next.

The sound is produced by a thirty-second-tone Hammond Organ (that is 192 tones per octave). At first, the instrument simply plays a series of chords that very slowly, almost imperceptibly, shift upwards. The presumptuous wish is to inter-relate all details and to anchor them thematically. The starting point here is my reverence for the musicians of Klangforum Wien (for whom I am honoured to write my fifth piece). As I do not want to disappoint them, I am trying to insert information into every crevasse of the composition. I am constantly observing the formation of chaos. The piece threatens to sink into chaos no fewer than 125 times. It is the order itself that precipitates this.

Salt is vital to our lives, but in the sea we die of thirst.

— Enno Poppe

Translation: Alice Jaroschek and Doina Popescu

Born in Argentina in 1972, **Analia Llugdar** carried out studies in piano and composition at Cordoba National University (Argentina) where she obtained a degree in piano performance in 1999. She continued her composition studies at Laval University and then at the Université de Montréal where she completed her Masters under the direction of José Evangelista. She completed her Doctorate at the same institution under the guidance of Denis Gougeon. Over the course of her composing career, she has received the 1st Prize at the Université de Montréal Orchestra Composition Competition, 2nd Prize at SOCAN's Sir Ernest MacMillan Awards, 1st Prize in the chamber music category at the CBC Radia Canada's 15th National Competition for Young Composers, the Jeunesses Musicales du Canada Award, and the Grand Prix of the Canada Council for the Arts. In 2007 Llugdar received the Quebec-Flanders Contemporary Music Prize, the Jules Léger Prize for New Chamber Music in 2008 and most recently the 2009 Opus Composer of the Year award from the conseil québécois de la musique.

Her works have been performed by le Nouvel Ensemble Moderne, L'Ensemble Contemporaine de Montréal, Trio Fibonacci, duo Prémices, l'Orchestre symphonique de Laval, Les Enfants Terribles, l'ensemble s.i.c, l'ensemble I solisti del vento among others. *Le chêne et le roseau* for eight flutes and solo cello on a fable by La Fontaine was chosen to represent Canada at the 53rd International Rostrum of Composers in June 2006 and at the ISCM World Music Days in Hong Kong in 2007. Many of her works have been performed at festivals in Quebec, France, Belgium, Great Britain and China. She recently received a bursary from Spain's Ministry of Culture to study at the computer and electronic music facility of the Queen Sofia Art Centre in Madrid.

Always concerned with the contemporary reality of man, Analia Llugdar's music is characterized by her meticulous research of sonorities and harmonies which translates into a discourse that is a subtle artistic criticism of the real world. This can be said of her works based on literary texts as well as those that are more abstract in nature. Llugdar is a member of the national board of the Canadian League of Composers, an Associate of the Canadian Music Centre and a member of the artistic committee of the Société de Musique Contemporain du Québec.

« *Todos los recuerdos presentes envolvían ese sonido y algo me miró.* »
[All the present memories enclosed this sound, and something watched me.]

This work is a reflection on the place that memory occupies in artistic creation in general and in music in particular. It is also an aesthetic meditation on the importance of memory in human life as a weapon of resistance. The triggering element in this work was a phrase by Luis Sepúlveda, which could have remained unuttered but has resounded in my ears ever since I first heard it. He said that he was able to resist imprisonment during the Chilean military dictatorship thanks to his memories of literary works that he had read, which allowed him to evade the harshness of reality. These memories defended him from madness and death. Similarly, the title of the work was taken from a poem by Leonel Lienlaf, a Mapuche poet, who evokes the memory of tales passed down to him from his grandmother. Thus, I use the idea of memory as a restorative gesture that repeats, seeks and builds itself in the process of returning to itself. Within this process, the changes in resonance consist of the sonorous material undergoing a permanent transformation. The notion of memory joins the idea of resonance and other musical ideas are generated. The work is divided into twelve sections, articulated by contrasts, gradual transformations or triggering elements that appear by chance. These sections resemble memory in that the latter is not a logical evocation but a chaotic jumble of infinite possibilities which make sense.

— *Analia Llugdar*
Translation: Gustavo Beritognolo

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, **Brian Current** has been repeatedly recognized 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, is renowned for its energy, wit and daring bravado.

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 Vancouver Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, The Calgary Philharmonic Orchestra, Symphony Nova Scotia (Koussevitzky commission), Monday Evening Concerts (Los Angeles), the VOX festival of the New York City Opera, the St. Lawrence String Quartet, Winston Choi, the Honens International Piano Competition and others.

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 numerous ensembles, including the Kensington Symphonietta, Soundstreams, CBC's In Performance and On Stage, as well as the Esprit Orchestra's New Waves Festival. Since 2006, Brian Current has been the artistic director and conductor of the Royal Conservatory of Music's New Music Ensemble, which performs several concerts per year of international contemporary works.

In October of 2009, Brian Current was the artistic director of Nuit Blanche at the Royal Conservatory in Toronto. In celebration of the opening of the new Koerner Hall, Brian directed over 200 musicians, singers, staff, volunteers and electronics in a 12-hour installation of James Tenney's In a Large Open Space which spanned the entire building. An estimated 15,000 people attended throughout the night.

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. Recently Brian Current's new disc This Isn't Silence: Works for Symphony Orchestra, was nominated for a Juno Award. The award presentations featured Current conducting in a first-ever CBC broadcast of Classical Juno nominees.

Brian Current has received residencies from Yaddo, MacDowell, JUSFC (Kyoto, Japan) and Bogliasco (Italy) and is the recipient of the assistance of numerous foundations and arts councils. He lives in Toronto and is on the board of directors of the Toronto Arts Council, the Canadian League of Composers, New Music Concerts and other organizations. --