

40th season | 330th event
Sunday September 19, 2010
Walter Hall, University of Toronto
7:15 Introduction | 8:00 pm Concert

LETS HEAR IT FROM BECKWITH

I

[PLEASE HOLD YOUR APPLAUSE UNTIL THE END OF THIS SECTION]

Duo (1982) for 2 clarinets [3'] (Premiere)
Max Christie & Michele Verheul

Animals with Horns (2007) for trumpet & euphonium [3'] (Premiere)
Gillian Mackay & Cameron Rawlins

Solo (2008) for bassoon [4']
Nadine Mackie Jackson

Duo on H.E.S.A.E.S (1984) for 2 trumpets [3']
Gillian MacKay & James Gardiner

Topical Flutes (1999) with coda (2010) for 2 flutes [3'] (Premiere)
Dianne Aitken & Robert Aitken

II

Synthetic Trios (1987) for soprano, clarinet & piano [18']
Teri Dunn, Peter Stoll & John Beckwith

III

Back to Bolivia (2006) for 4 clarinets [14'] (Premiere)
Peter Stoll, Max Christie, Michele Verheul & David Bourque

— Intermission —

IV

Eureka (1996) [19']

Dianne Aitken flute, Keith Atkinson oboe, Max Christie clarinet,
Nadine Mackie Jackson bassoon, Joan Watson horn, Gillian MacKay &
James Gardiner trumpets, John Jasavala trombone, Mark Tetreault tuba

Composer, music educator, and writer John Beckwith was born in Victoria, British Columbia, in 1927. He received his musical education in Toronto (1945-50) and Paris (1950-52). He was associated with the Faculty of Music, University of Toronto, from 1952, serving as dean 1970-77 and as first director of its Institute for Canadian Music from 1985 until his early retirement in 1990.

His more than 150 compositions include four operas, a dozen orchestral works, chamber and solo works, songs, and works for chorus. Since his university retirement, major premières have included *Round and Round* for orchestra (Winnipeg, 1992); the opera *Taptoo!*, libretto by James Reaney (Montreal, 1999, Toronto, 2003); *Eureka* for nine wind instruments (Toronto, 1996); *Stacey*, for voice and piano, on texts from Margaret Laurence (Toronto, 1997); four chamber works with harpsichord (Toronto and Montreal, 1996-8); *Basic Music*, for children's choir, youth choir, and orchestra (Guelph, 1998); *Workout* for percussion ensemble (Toronto, 2001); *A New Pibroch* for pipes, percussion, and strings (Toronto, 2003); *Fractions* for microtonal piano and string quartet (Toronto, 2006); and *Derailed* for two choirs and percussion (Mississauga, 2008). His three sets of transcriptions from J. S. Bach's *Orgelbüchlein* were introduced by Symphony Nova Scotia, Halifax, in 1993, 96, and 99 respectively, making up a complete orchestral version of the 45 chorales in this famous collection. His realization in 1991 of the early Canadian comic opera *Lucas et Cécile* by Joseph Quesnel was published (Quebec, 1992), performed in concert (Toronto, 1994), and staged in both Montreal (1999) and Toronto (2001).

Beckwith has edited or co-edited ten books, including volumes 5 and 18 of *The Canadian Musical Heritage*. He is the author of *Music Papers: articles and talks by a Canadian composer, 1961-1994* (Ottawa, 1997) and *In search of Alberto*

Guerrero (Waterloo, 2006). He is a former music columnist and reviewer for the Toronto Star and script writer and program planner for CBC Radio, and continues to contribute articles and reviews to musical journals in Canada, Britain, and the United States.

He is a member of the Order of Canada, holds honorary degrees from five Canadian universities, and is an honorary member of the Canadian University Music Society and the Société québécoise de recherche en musique. He received the Canadian Music Council Composer of the Year award in 1984, the Toronto Arts Award for music in 1994, and the diplôme d'honneur of the Canadian Conference of the Arts in 1996. Marking his 80th birthday in 2007, the Institute for Canadian Music and the Canadian Music Centre co-sponsored a concert and a one-day symposium devoted to his career (see ICM Newsletter 5/3, Sept. 2007).

Program Notes by John Beckwith

This concert was my idea. Hoping for a first performance of *Back to Bolivia* and for a revival of *Eureka*, I thought of putting these two works together (for contrast) with an earlier score that had been revived on occasion but not lately, *Synthetic Trios*. (This work is a “vocalise” with a purely syllabic “text”: in it, the human voice is treated as a wind instrument.) Then I imagined preceding these main offerings by a selection of shorter and slighter wind pieces. The Faculty of Music, which had hosted a concert of my vocal music in 1999, accepted the program as part of its 2010 fall schedule. When I told Robert Aitken of the plan, I learned that, unknown to me, New Music Concerts was considering a concert of my music for its fall schedule, featuring the same two works that had started me thinking in the first place: I had mentioned *Back to Bolivia* to Bob and shown him the score, and we had spoken at various times of repeating *Eureka*, which NMC commissioned and premiered in 1996. I was delighted when it seemed possible for these two organizations to co-sponsor the event, since I have had a long association with both – “long” for NMC meaning forty years and for the Faculty of Music sixty-five!

Occasional Pieces My teacher in Paris (1950-51), Nadia Boulanger, assigned me to compose duets for wind instruments, as a discipline in part-writing. The opening group illustrates some later examples – a solo and four duos written on a whim or for a friend or relative, or commissioned for some occasion.

The **Duo** for clarinets, 1982, is a spontaneous sketch which resembles an eighteenth-century dance in its rhythm and form. **Animals with Horns**, 2007, was composed for Duncan and Alasdair Campbell, my teenaged grand-nephews, who play trumpet and euphonium respectively (Alasdair has now switched to tuba). A reflective prelude leads to an allegro, following which a postlude repeats the prelude in a brighter mode. Working in 2008 as co-editor of a collection of essays about the life and music of John Weinzweig, I was in touch with the Vancouver bassoonist George Zukerman, a longtime friend of Weinzweig and frequent soloist in his *Divertimento No. 3* for bassoon and strings. He was preparing a concert of music for solo bassoon, and invited me to write a short piece for the occasion. The result, entitled **Solo**, is based on a twelve-tone series, recalling our mutual friend, Weinzweig. The other two works represent the genre of note-name compositions, for example the treatments of the phrase B-flat, A, C, B-natural (spelling “Bach” in German musical nomenclature) employed by many from J. S. Bach himself to Liszt and Dallapiccola. **Duo on H.E.S.A.E.S.**, first played at the opening of Chalmers House, Toronto headquarters of the Canadian Music Centre, in 1984, is a tribute to Henry Mutsaers, the librarian and copyist of the Centre in its early years, and is based on the musical notes in his name (again from German nomenclature, where H = B-natural and S = E-flat). There are four short sections, the last being a muted repetition of the first. The duo **Topical Flutes**, 1999, was a sixtieth-birthday gift for Bob Aitken. The letters in his name cover a range from A to T – the first twenty letters of the alphabet. Against a variable twenty-note upward scale, played three times in one part, at the tempo of one note per second, the other part spells out “Robert Aitken”; the two flutes present the resulting phrases in one minute of denser counterpoint, and then repeat the scale-plus-name patterns in a downward direction. For this concert I have added a thirty-second coda representing an additional decade in his vigorous career. In my family, a concoction of pineapple, banana, papaya, and clementines is sometimes called a topical flute salad.

Synthetic Trios In 1986 Rosemarie Landry and James Campbell, with whom I worked in the Music at Sharon summer series, asked me for a piece for soprano, clarinet, and piano, for a tour which never took place. I was stimulated by my admiration for both these artists to start sketching ideas before deciding on a text. As the work took shape, its central concern seemed to be the particular trio combination, for which no text was needed. Various

three-character musical situations emerged, to which I gave the title **Synthetic Trios**. The first of the seven trios is in fact a trio for voice and two different clarinet registers, one higher and the other lower than the voice. In the second trio, as the piano enters the scene in a purely percussive background role, the voice and clarinet lines change register phrase by phrase, as if suggesting different characters in the story. Clarinetist and singer supply further percussion in later trios, and wider contrasts are afforded – an athletic scherzo, virtuosic and dramatic highs, a moody epilogue. Rosemarie Landry said she thought the seven sections made up a birth-to-death cycle – which is one way of listening, though I had in mind no such specific “program.”

Back to Bolivia Like many composers, when I look back on past scores I sometimes find passages that suggest further possibilities. A phrase sung by the leading mezzo-soprano character in my 1989 opera *Crazy to Kill* had often struck me as suitable for new treatment. It is sung to the words (by my librettist, James Reaney) “oh, silence!– a silence more fearful than the loudest noise.” In my head I heard it played expressively by a clarinet. This was the germ of **Back to Bolivia**. I was led to develop the phrase in a scheme where each member of the clarinet quartet plays a transformation of it while the others interject brief *sotto voce* comments. Bringing four players together for such a short piece seemed impractical, so I added two complementary movements. Both are based on a photo I received from my old friend the music historian Helmut Kallmann. The photo shows a snow-covered stairway in a little park near his home in Ottawa, with strong shadows creating geometric patterns alongside the brightly outlined seven steps and their handrail. That there were seven presented a musical stimulus, Kallmann imagined, thinking of basic seven-note scales. But the steps were all the same size, and I couldn’t fancy working with a scale of equal intervals that wouldn’t be full of clichés. A succession of perfect fourths isn’t a scale, but my solution was to create a series of mini-scales each with a different pattern of small intervals, always within a fourth. The second movement of the clarinet piece would develop cantabile melodies from my scales quietly and conversationally, in a free rhythm, while the third, for contrast, would be a rondo in strict rhythm in a fast tempo, exploiting the scales with many fast repeated notes.

The title **Back to Bolivia** may be recognized as the spine designation of volume 2 in the 1980 edition of *The New Grove Dictionary of Music and Musicians*, a phrase I was always fond of. Of the twenty volumes of *Grove*, this one is especially rich, containing entries on composers such as Bartok, Beethoven, Bellini, Berg, Berio, Berlioz, Bernstein, Bizet, Blow, and Boccherini, places such as Bangladesh, Barcelona, Birmingham, and Bolivia, and musical terms such as bagpipe, ballata, bassoon, and blues. Both Berlin (the city) and Berlin, Irving, are there; there’s even a paragraph or so (modest cough) on me.

Eureka My interest in spatial or directional treatment of instrumental ensembles was inspired by my study of the works of Ives and my several encounters with Henry Brant and his music. In the 1960s I explored the medium of musical collages – simultaneous or overlapping dialogues – in a series of works for singing and speaking voices with a few instruments. Beginning with *Taking a Stand*, a 1972 commission from the Canadian Brass, and continuing with the string quintet *Musical Chairs* (1973), I expanded this style by imagining acoustic positioning of players and their movement through the performing area and the audience space as elements of musical expression. In *Keyboard Practice* (1979), an array of ten different keyboard instruments engaged the actions of four players; *Case Study* (1980) a multi-purpose quintet, included the instrument cases as sound-sources; *Peregrine* (1990) applied some of my findings in a work for orchestra with two wandering (i.e., peregrinating) soloists, a violist and a percussionist. The sketches and charts for **Eureka** date as far back as 1983, but it was not until 1996 that I received encouragement from Bob Aitken to write the piece.

Eureka may be considered as a drama for nine players, whose characters and interactions are suggested in the music. Solos, duets, and trios are overlapped by quasi-conversational comments; phrases circle the stage, again in solo, duo, or trio form, or are echoed from side to side or from front to back of the stage; at two points, three trios in three quite distinct tempi and moods occur simultaneously. A dramatic or operatic ensemble may be evoked; another similarity may be to a visual-art collage. The title derives from various sources including the town of Eureka, California, which I passed through around the time the work was in formation, and Edgar Allan Poe’s long prose-poem *Eureka*, composed in the year before his death, 1848, in which he invents a philosophical communication written in the year 2842 projecting numerous geometric and astronomic theories of the meaning of existence. These influences were, I believe, incidental. Harry Freedman, when asked why he borrowed Freud’s title *Totem and Taboo* for one of his compositions, replied “I just liked the sound.” The word “eureka” means “I have found it.” I have found nothing; I just liked the sound. — *John Beckwith*

GENERATION 2010

The Music Gallery 197 John Street
Veronique Mathieu, solo violin
ECM+ | Véronique Lacroix, director

Programme:

Simon Martin (Canada 1981) *Musique
d'art pour orchestre de chambre* (2010)

Christopher Mayo (Canada 1980)
Binding the quiet (2010)

Cassandra Miller (Canada 1976) *Concerto
for violin and blindfolded ensemble* (2010)

Gordon Williamson (Canada 1974)
anticipation, emancipated (2010)

Véronique Lacroix conducts the Ensemble contemporain de Montréal (ECM+) for its sixth Canadian tour which will bring to a spectacular close its Generation 2010 project. From Victoria to St-John's, with stops in Vancouver, Banff, Toronto, Ottawa and Montreal, the ECM+ invites music lovers across the country to discover new works by four of the most brilliant up-and-coming Canadian composers. Writer and composer Nicolas Gilbert will be on stage, with the ten ECM+ musicians and its conductor, to guide the audience through four new works that are as unique as they are fascinating, including a concertante piece for violin soloist Véronique Mathieu. For the first time, the Generation 2010 audience will be asked to vote for their favourite piece. The winning composer will be awarded the Generation 2010 Audience Choice Award: a \$1000 prize plus a commission from Jeunesses Musicales of Canada.

Simon Martin (b.1981) completed his studies at the Conservatoire de musique de Montréal in 2006. His student compositions garnered him three SOCAN Foundation awards. He was a finalist for the Jules Léger Prize (2008) and was among the composers whose work was selected by the Canadian Section of the International Society for Contemporary Music (2010). His music has been performed in Canada, the United States, Sweden, and Germany, as well as broadcast by CBC Radio 2. An Associate Composer of the Canadian Music Centre, his activities are regularly supported by the Canada Council for the Arts and the Conseil des arts et des lettres du Québec. As president of the concert organization Codes d'accès (2008-10), he was invited to be a guest speaker by the Canadian League of Composers. Based on critical and philosophic reflection, his art aims to be a poetic and symbolic representation of the conciliation between man and matter. <http://www.simonmartin.ca>

Musique d'art pour orchestre de chambre (2010)

Alongside the many fields of philosophical inquiry (language, ethics, science, the nature of existence, history, etc.), art music could be considered the philosophy of sound. All music creators are responding, often unconsciously, to questions that are philosophical in nature (What are noise, sound, music?; What is the relationship between sound and time?; What are rhythm, beat, duration?; What should our relationship be with sound – pure joy, social code, moral prescription, mystical contemplation, mood, accompaniment for dance? etc.). In this context, art music can be characterized as the result of critical reflection whose aim is to express these questions consciously, and answer them according to a given approach. For me, musical composition represents a place of conciliation between human beings and matter. Once each one's space has been well defined, sound emerges as a physically quantifiable mechanical vibration, and everything else as arbitrary and contingent. These contingencies—which lead the composer to arbitrary choices of content and form—are a function of the physiognomy (nature) and conditioning (culture) of hearing, as well as the psychology of the subject and the desires that stem from it (interpretation, expression, remuneration, seduction, etc.). The finality of art music is symbolic: the work is performed as a poetic representation.— *Simon Martin*

Christopher Mayo (b.1980) is a Canadian composer living and working in London, England. He was the recipient of the 2005 Royal Philharmonic Society Composition prize and a Serge Garant Award in the 2005 SOCAN Awards for Young Composers.

Christopher was appointed as the first composer-in-residence at Tatton Park in 2006-2007. As a member of the Camberwell Composers' Collective, Christopher was a New Music Associate at Kettle's Yard in Cambridge for 2008-2010. Recent projects include works for ECM+, the BBC Symphony Orchestra, the Vancouver Symphony Orchestra, the Nouvel Ensemble Moderne, the Esprit Orchestra, Tête à Tête, Tatton Park, the St Paul's Sinfonia, the London Handel Festival, Michael Collins and the Dante Quartet, the Buffet Crampon Clarinet Prize, Arraymusic and a work for the NMC Songbook recorded and released on NMC records (UK). Christopher's music has been performed at Faster Than Sound, the Cheltenham Festival, the New Wave Festival, Kettle's Yard, Bang on a Can Summer Music and the Aldeburgh Festival. Christopher also appears in the BBC documentary Classic Goldie where he assists English drum and bass star Goldie with his commission for the 2009 BBC Proms. Upcoming projects include a multimedia work incorporating film and electronics for Motion Ensemble, a new vocal work for the Dawn Upshaw and Donnacha Dennehy Young Artists Concert at Carnegie Hall, a new work for the New York-based chamber ensemble TRANSIT, a new orchestral work for the London Symphony Orchestra as part of the 2010 Panufnik Young Composers Scheme and a new work for the combined forces of ACME and L'arsenale for the 2011 MATA Festival. <http://www.christophermayo.net>

Binding the quiet (2010)

The title, *Binding the quiet*, comes from the first line of a poem by Kenneth Patchen from his 1971 collection Wonderings. To me, it is a poem that succinctly and elegantly sums up the idea of artistic creation and highlights the fact that whatever an artist puts into their work, it will become something new once it is encountered by the audience.

– Christopher Mayo

Binding the quiet into chalky sheaves
I do not forget to pack spirit-moss
And lonely isles of hasty leaves
Into these «boxes» which will toss
Upon the sea until next Wednesday
When some good soul knowing them mine
Shall bring them back without a word—
And inside I'll find sixteen baby foxes
Sleeping at the breast of a great milk-white bird

Kenneth Patchen

Cassandra Miller (b.1976) combines a love of warmth with a love for the absurd, and she explores the complexity of emotion that can result from simplicity. She is engaged with the notions of virtuosity and excess, and by the strangeness of concert traditions, baroque through modern. She researches new notation systems that stimulate personal interpretation and connection between performers. Cassandra holds a M. Mus. degree from the Royal Conservatory of the Hague (the Netherlands), and a B. Mus. from the University of Victoria. Her orchestral works have been performed by the Janacek Philharmonic (Czech Republic) and both the Victoria and Vancouver Symphony Orchestras. She has collaborated with numerous chamber ensembles in Europe and Canada such as Ensemble Kore, Quatuor Bozzini, Continuum Contemporary Music (Toronto), RedShift Music Society (Vancouver) and Vancouver New Music. Upcoming projects include commissions by Zinc & Copper Works (Berlin), Continuum Contemporary Music and the ECM+ Generation 2010 project. She currently lives in Montreal. <http://cassandramiller.wordpress.com>

Concerto for violin and blindfolded ensemble (2010)

(a set of extravagant competitions)

What are these "extravagant competitions"? Extravagance can be defined as "unrestrained excess, especially with regard to feelings." In each of the six sections, an emotion is carried to its furthest limit and beyond, to a point of unrestrained excess. The performers compete with each other to play the music in the most emotional manner possible. The sections proceed without pause:

1. Loneliness competition
2. Smoke (in which an image is sought after – an image of time standing still while smoking a cigarette – a stillness competition)
3. Lament competition
4. Boastful competition

5. Violin solo (this one is not a competition – rather, a story)
6. Prayerful competition

Why blindfolds? My favorite aspect of any musical performance is the sense that the musicians are intently listening to each other, and are making the music directly as a result of that cooperative listening. It is my hope to find a way, through composition, to encourage this sense of live collaboration.

Why a concerto? The violin acts here as a supportive leader, gently providing structure and direction, both by leading and by allowing the others to speak. Replacing the traditionally competitive role of a concerto soloist, this violinist acts in collaboration with the ensemble.

– Cassandra Miller

Gordon Williamson (b.1974) is a Canadian composer currently based in Germany. His recent activities include performances by the Swedish Radio Choir, l'Orchestre de la Francophonie Canadienne, and the International Ensemble Modern Academy, commissions for ECM+ and Trio Alpha, and residencies at the Denkmalschmiede Höfgen, the Banff Centre for the Arts, l'Académie Musicale de Villecroze and the Atlantic Center for the Arts. The recipient of several awards and prizes for his work, Gordon was most recently selected as one of five finalists for the 2009 CBC/Radio-Canada National Young Composers Prize. Previous awards and recognition from the Ministry of Science and Culture of Lower Saxony, the Canada Council for the Arts, and young composer awards from both SOCAN and ASCAP. His music has been broadcast on Swedish Radio, Danish Radio, CBC/Radio-Canada, and NPR. Gordon holds degrees or diplomas from the Hochschule für Musik und Theater Hannover, the Royal Danish Academy of Music, the Jacobs School of Music (Indiana), and Dalhousie University. He has studied composition with Johannes Schöllhorn, Sven-David Sandström, Bent Sørensen, Hans Abrahamsen, David Dzubay, and Dennis Farrell. Gordon is currently Sessional Lecturer in Composition at the Hochschule für Musik, Medien und Theater Hannover. <http://www.gordonwilliamson.ca>

anticipation, emancipated (2010)

This is a piece about musical contrast. Musical shifts and transitions are so pervasive that they themselves become the subject matter, a variant on the idea of “music of changes”. One ceases to hear these textural or musical changes as new events, but rather as more of a continually shifting and lively surface that can also be perceived as a kind of constant state of change. Such a “steady-changing” state has, for me, the implication of a kind of infinity: a continuously morphing object or music with no clear beginning or ending. The ca. 10 minute piece can thus be seen as a cut away from some larger, infinite whole. Within this continuously morphing context, anticipating the various changes in the music becomes futile, and the listener can instead enjoy a brief respite from the need to control, to predict, to know.

– Gordon Williamson

40th season | 332nd event
Friday December 10, 2010
Isabel Bader Theatre
93 Charles Street West
7:15 Introduction | 8:00 pm Concert

Elliott Carter @ 102

Programme:

Elliott Carter (USA, December 11 1908):

Flute Concerto (2008) (Canadian premiere)

Robert Aitken, solo flute **Virgil Blackwell**, conductor

Douglas Stewart, flute **Keith Atkinson**, oboe

Max Christie, **Michele Verheul**, clarinets **Fraser Jackson**, bassoon

Christopher Gongos, **Bardhyl Gjevori**, horns **James Gardiner**, trumpet

Ian Cowie, trombone **Rick Sacks**, percussion **Erica Goodman**, harp

David Swan, piano **Fujiko Imajishi**, **Corey Gemmell**,

Carol Lynn Fujino, **Angelique Toews**, violins

Douglas Perry, **Nicholaos Papadakis**, violas

David Hetherington, **Paul Widner**, cellos

Roberto Occhipinti, **Peter Pavlovsky**, contrabasses

Tre Duetti (2008) (Canadian premiere)

Fujiko Imajishi, violin **David Hetherington**, cello

Nine by Five (2009) for wind quintet (Canadian premiere)

Robert Aitken, flute **Keith Atkinson**, oboe **Max Christie**, clarinet

Christopher Gongos, horn **Fraser Jackson**, bassoon

— *Intermission* —

Figment V (2009) (Canadian premiere)

Rick Sacks, marimba

Poems of Louis Zukofsky (2008) (Canadian premiere)

Patricia Green, mezzo-soprano **Max Christie**, clarinet

1. *Tall and Singularly Dark* 2. *Alba* (1952)

3. *Finally a Valentine* 4. *O Sleep* 5. *The Rains* 6. *Rune*

7. *Strange* 8. *Daisy* 9. *You Who Were Made for This Music*

Concertino (2009) for bass clarinet and ensemble (World premiere)

Virgil Blackwell, solo bass clarinet **Robert Aitken**, conductor

Douglas Stewart, **Camille Watts**, **Dianne Aitken**, flutes

Fraser Jackson, contrabassoon **Rick Sacks**, **Ryan Scott**, percussion

David Swan, piano **Fujiko Imajishi**, **Corey Gemmell**, **Carol Lynn Fujino**,

Angelique Toews, violins **Douglas Perry**, **Nicholaos Papadakis**, violas

David Hetherington, **Paul Widner**, cellos

Roberto Occhipinti, **Peter Pavlovsky**, contrabasses

It was with some fear and trepidation that New Music Concerts invited Elliott Carter to Toronto in 1977. We were in our seventh year and although we prided ourselves in performing all genres of contemporary music throughout the western world, Carter represented a style of music we had not yet performed. His three formidable string quartets were admired and feared throughout the concert world. Only a few string quartets had dared tackle the rhythmic complexities of these works and to our knowledge at that time no one had even performed his cello or piano sonatas in Toronto (both in a far more accessible vein). Why did we do it?

It has always been our intention to play the most significant works from various directions in music. *Grand Pianola Music* of John Adams, *de Stijl* of Andriessen, Steve Reich's *Drumming* and complex works of Globokar, Holliger, Lachenmann, Berio and Lutosławski are only a few examples. But Carter was missing from the list. It was to please one of our board members at the time, Edward Laufer, that we finally invited Elliott Carter. "Eddie" was a long-standing and highly respected friend of mine, and coincidentally also a Nova Scotian. After his undergraduate degree in Toronto he moved to New York to continue his composition studies with Roger Sessions. It was through him that I became familiar with the world of his teacher, Milton Babbitt and of course Elliott Carter.

Revealing my apprehensions, with our invitation to Carter we also invited Paul Jacobs and Ursula Oppens, both outstanding performers of contemporary music, totally familiar with the music of Elliott Carter, to come as well and solo in his already famed double concerto for harpsichord, piano and chamber orchestra. As well his already mentioned Duo for violin and piano was programmed for Otto Armin and John Hawkins.

The rhythmic complexities for which Carter was known smack you in the face with the opening of the score of the Double Concerto. On the first page you notice half of the orchestra with the harpsichord soloist is in $\frac{3}{4}$ time and the other half with the piano solo is in $\frac{2}{3}$. Fortunately the first beats coincide. With plenty of advance work on my own I became reasonably sure of conducting two in one hand against three in the other. The difficulty was then following the score and turning pages without losing the whole orchestra. Well, I did discover a solution. But can you imagine my chagrin when Elliott came to me in the middle of the rehearsal and said very gently and kindly, "Bob, I think it would work better with three against four."

The concert went amazingly well and I still remember his comment on our interpretation and sound quality which he has often mentioned since. He felt that it was a warm and honest music making which is sometimes missing in performances elsewhere. And I believe that that is true because we have many fine musicians in Toronto who enjoy the challenges found in contemporary music and meet them with the experience they gain from the many other concerts and activities encountered in their daily music making.

From our first invitation in 1977 we went on to perform most of Carter's important chamber works as soon as we were allowed to play them and that is true tonight as most are first or second performances. Over our history we have invited Elliott Carter to Toronto seven times and performed 31 different works. Tonight we will make that 37. We are very pleased to share this very special occasion with you.

Yours, Robert Aitken

Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made "Commandeur dans l'Ordre des Arts et des Lettres" by the Government of France, Elliott Carter is internationally recognized as one of the leading American voices in classical music. He recently received Monaco's Prince Pierre Foundation Music Award and was one of a handful of living composers elected to the Classical Music Hall of Fame. First encouraged toward a musical career by his friend and mentor Charles Ives, Carter received his first Pulitzer Prize in 1960 for his groundbreaking compositions for the string quartet medium, and was soon thereafter hailed by Stravinsky for his Double Concerto for harpsichord, piano and two chamber orchestras (1961) and Piano Concerto (1967), both of which Stravinsky dubbed "masterpieces". But the creative burst began in earnest during the 1980s, with major orchestral essays such as Oboe Concerto (1986-87), *Three Occasions* (completed 1989) and his enormously successful Violin Concerto (1990). The composer's astonishing late-career creative burst has continued unabated. The first few weeks of 2004 brought a pair of acclaimed new scores: *Micomicon* for the Boston Symphony Orchestra, and the incisive *Dialogues* commissioned by the London Sinfonietta. In the United States, the Boston Symphony Orchestra brought Carter's *Three Illusions for Orchestra* to life in October 2005. Carter's first opera, *What Next?*, commissioned by the Staatsoper Unter den Linden in Berlin, was introduced there in 1999 under Daniel Barenboim and made its staged premiere in July of 2006 at the Tanglewood Music Festival under James Levine. *Interventions* (2008) for piano and orchestra was premiered at

Carnegie Hall by Daniel Barenboim with James Levine and the Boston Symphony in celebration of Carter's centenary year. Carter continues to show his mastery in smaller forms as well. Along with a large number of brief solo and chamber works, his later years have brought major essays such as *Triple Duo* (1983), *Quintet* (piano and winds, 1991), *String Quartet No.5* (1995) composed for the Arditti Quartet and *Nine by Five* (woodwind quintet, 2009). Another dedicated advocate of Carter's music, Ursula Oppens, joined forces with the Arditti Quartet to give the premiere of *Quintet for Piano and String Quartet* in November 1998. Recent premieres of chamber works include the playfully humorous *Mosaic*, with the Nash Ensemble in 2005 as well as three premieres in 2006: *Intermittences*, a piano solo co-commissioned by Carnegie Hall Corporation and The Gilmore International Keyboard Festival and performed by Peter Serkin, *In the Distances of Sleep*, with Michelle DeYoung and the MET Chamber Ensemble under James Levine, and *Caténaires*, a solo piano piece performed by Pierre-Laurent Aimard.

— Courtesy of Boosey & Hawkes | April 2010

PROGRAMME NOTES BY ELLIOTT CARTER

FLUTE CONCERTO

For many years flutists have been asking for a flute concerto, yet I kept putting it off because I felt that the flute could not produce the sharp attacks that I use so frequently.

But the idea of the beautiful qualities of the different registers of the instrument and the extraordinary agility attracted me more and more, so when Elena Bashkirova asked me write something for her and the Jerusalem International Chamber Music Festival, I decided it would be a flute concerto. From mid-September, 2007 to March, 2008 ideas and notes for it fascinated me without relief.

— Elliott Carter | May 5, 2008

TRE DUETTI

Tre Duetti for violin and cello contains the two duets, *Duettone* and *Duettino*, and adds an *Adagio* which separates the two. Both *Duettone* and *Duettino* were previously published and given their first performance, as well as recorded, by Rolf Schulte and Fred Sherry. These are dedicated to my good friend Milton Babbitt and were written for those wonderful instrumentalists Rolf Schulte and Fred Sherry, who had asked me many times to write for their instruments.

— Elliott Carter | May 11, 2008

NINE BY FIVE

When Charles Neidich asked me if I would write a quintet for the excellent New York Woodwind Quintet, after a lot of thought I decided to follow the example of my friend the late Italian composer, Goffredo Petrassi, who wrote a charming wind trio – *Tre Per Sette* –, in which the players each have several instruments of the same type with different ranges. In my *Nine by Five* the flutist also plays piccolo, the oboist an English horn and so forth.

The work, largely linear, has solos, duets, and even a quintet. These sections are separated by a play of intervallic fragments.

It was composed during the last months of 2009 in NYC.

— Elliott Carter | January 5, 2010

FIGMENT V

This *Figment* for marimba solo was written in February 2009, as a present for my grandson Alexander's 17th birthday, because he is interested in percussion instruments.

— Elliott Carter | March 1, 2009

POEMS OF LOUIS ZUKOFSKY

As an admirer of Louis Zukofsky's poetry, I have often thought of setting it to music. This was encouraged by recently finding out that Ezra Pound was very impressed by it. So I chose nine short poems and set them for voice and clarinet, the last of which refers to his son Paul, the eminent violinist.

— Elliott Carter | July 10, 2009

CONCERTINO FOR BASS CLARINET AND ORCHESTRA

Wagner's extraordinary use of the bass clarinet drew my attention to that remarkable instrument and my desire to feature it, especially having as a good friend the wonderful clarinetist Virgil Blackwell, who plays it so beautifully.

It was composed during 2009 while I was in New York City.

— Elliott Carter | December 2009

PERFORMER BIOGRAPHIES

Virgil Blackwell, bass clarinet and direction

Clarinetist and Bass Clarinetist Virgil Blackwell was a founding member of the new music ensemble Speculum Musicae and a member of the Steve Reich Ensemble from 1976-1986. He has worked closely and collaborated with Elliott Carter since 1971, and *Steep Steps*, Carter's work for solo bass clarinet, was written for him. Mr. Blackwell has appeared frequently with groups including the MET Chamber Ensemble, the NY Philharmonic, Philadelphia Orchestra, NYC Ballet and NYC Opera, and has performed at the Tanglewood, Aspen and The Santa Fe Chamber Music Festivals, among others. His work as a studio musician can be heard on numerous film soundtracks as a featured soloist and sideman. He has recorded for Nonesuch, ECM, EMI, Sony, Columbia, New World and Bridge Records, has been the Executive Producer on discs of Oliver Knussen and Elliott Carter's music, and was the Executive Producer on the DVD of Carter's opera, *What Next?*.

Fujiko Imajishi, violin

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imajishi is concertmaster of the Esprit Orchestra and until 2009 was concertmaster of the National Ballet of Canada. Imajishi is a founding member and first violinist of the string quartet Accordes and has enjoyed a long association with New Music Concerts with whom she performed Lutoslawski's solo works for violin and orchestra *Partita* and *Chain II* conducted by the composer, which were later released on CD [NAXOS 8.572450]. She has also given the Canadian premiere of Ligeti's Violin Concerto in 1999. In 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In 2006 Imajishi gave the North American premiere of the violin concerto *Vortex* by Raminta Serksnyte with New Music Concerts and in 2008 the first Canadian performance of two solo violin works by Elliott Carter, which were also included on a CD to mark his hundredth birthday. [Naxos 8.559614].

David Hetherington, cello

A native of St. Catharines Ontario David Hetherington received his musical training at the Royal Conservatory of Music and the University of Toronto, and furthered his cello studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier. A member of the Toronto Symphony Orchestra since 1970, he is currently the orchestra's Assistant Principal Cellist, teaches at the Glenn Gould School and the University of Toronto and is Music Director of the Inter-Provincial Music Camp near Parry Sound, Ontario. As soloist, Mr. Hetherington has performed with the TSO, the Saskatoon Symphony Orchestra, the Niagara Symphony, the Symphony Orchestra of Canada, New Music Concerts and Soundstreams Canada. As chamber musician, he has performed with many internationally renowned artists such as Shmuel Ashkenasi, Emmanuel Ax, Isabel Bayrakdarian, Measha Brueggergosman, James Ehnes, Heinz Holliger and Arnold Steinhardt. A founding member of the Amici Chamber Ensemble which presents an annual series of concerts at the Glenn Gould Studio, he is also a founding member of the Accordes string quartet which performs regularly for New Music Concerts and other contemporary music organizations. He has been active in performing and recording contemporary music including solo cello pieces by Alice Ho, Chan Ka Nin (CBC Records) and Elliott Carter (Naxos) and has collaborated personally with many other composers such as Brian Cherney, Henri Dutilleux, Heinz Holliger, Helmut Lachenman, Magnus Lindberg, Krzysztof Penderecki and Alexina Louie for performances of their works for solo cello. Mr. Hetherington plays a cello made in 1695 by Giovanni Battista Grancino.

Max Christie, clarinet

Clarinetist Max Christie is recognized as one of Canada's most capable and adept performers of contemporary music. He has recorded the works of Harry Somers, Brian Current, Melissa Hui, Rudolph Komouros, Brian Cherney, Elliott Carter and many other prominent composers. He is a sought-after collaborator whose facility on all the members of the clarinet family has become his calling card. Christie has for nearly 20 years been the Principal Clarinet of the National Ballet Orchestra, performing in the pit some of the most beloved music of the classical repertoire, and at times joining the dancers on stage to perform Mozart's Clarinet Quintet in James Kudelka's ballet *Musings*. As a member of Continuum Contemporary Ensemble, he recently returned from a successful tour of Britain and the Netherlands. The ensemble works on the broadest and most eclectic array of contemporary compositions, often incorporating elements of theatre into their performances. He has been principal clarinet with Esprit Orchestra for the past dozen years, in which time he has performed as a soloist and recorded numerous discs and film scores. As a member of New Music Concerts ensemble he has worked with some of the most celebrated composers on the international scene, including Pierre Boulez, Heinz Holliger, Roger Reynolds, and Elliott Carter. His performance of Michel Gotte's *La Cheminement de la Baleine*, a double concerto for clarinet and Ondes Martenot, drew unqualified praise from the composer.

Patricia Green, mezzo-soprano

Praised for "singing with a poignancy and molten resonance", Saskatchewan-born mezzo-soprano Patricia Green has gained international renown for her remarkable versatility and exceptional musicianship appearing at venues such as the Concertgebouw, Carnegie Hall, Merkin Hall, the National Centre of the Performing Arts in Mumbai, India, Glazunov Hall in St. Petersburg, Russia and the Kennedy Centre in Washington. Ms Green has worked with l'Orchestre de Radio-France, the Dutch Radio Philharmonic, the Northern Israel Symphony, the Manitoba Chamber Orchestra, Washington Bach Consort, Library of Congress Concerts, Washington Choral Arts, Bethlehem Bach Society, Soundstreams Canada, Opera in Concert, the U.S. Memorial Holocaust Museum series, and at many summer festivals. Patricia Green has created more than 30 world premieres working with composers Boulez, Schafer, Ligeti, Dusapin, Laitman, Andriessen, Eggert, Ran, Thoressen, Del Tredici, Tann, Schwendinger, Holliger and Goehr performing with New Music Concerts, Robert Helps Festival, Vancouver New Music, Esprit Orchestra, New York's Cygnus, Theatre Chamber Players, MUSICA Festival, Nouvelles Musiques Montréal and Continuum (UK). She recently "brilliantly conveyed Marie's conflicted state" (Opera Canada) in Berg's *Wozzeck* at the Yerba Buena Arts Centre in San Francisco with Ensemble Parallele and in a second production at the Astoria Festival (Oregon). Recently released CDs on the Blue Griffin Recording label with international rave reviews are: UNSLEEPING – Songs of Living Composers and THE ICE AGE and BEYOND – Works of Canadian Women Composers and LA VOIX NUE – Unaccompanied works for voice by Living Composers. A passionate educator, she is Associate Professor of Voice at the University of Western Ontario. www.patriciagreenmezzo.com

Robert Aitken, flute and direction

World renowned Canadian flutist, composer and conductor Robert Aitken has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated works to him. In 2003 Aitken 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.

40th season | 333rd event
Friday January 14, 2011
The Music Gallery, 197 John Street
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

DIOTIMA QUARTET

Naaman Sluchin, violin 1 & 2 | Yun-Peng Zhao, violin 1 & 2
Franck Chevalier, viola | Pierre Morlet, violoncello

Programme:

James Dillon (Scotland 1950)
Quartet No. 6 (2010) (Canadian premiere)

Emmanuel Nunes (Portugal 1941)
Improvisation IV (2009) (Canadian premiere)

Chaya Czernowin (Israel 1957)
Seed I & Seed II (2008) (Canadian premiere)

— *Intermission* —

Roger Reynolds (USA 1934)
ELLIOTT (2007-2008) (Canadian premiere)

Thomas Larcher (Austria 1963)
String Quartet No. 3 "Madhares" (2007)
I. Madhares (Andante) II. honey from Anopolis (Adagio – attacca);
III. sleepless 1 (attacca:) IV. sleepless 2 – Madhares (Very fast)
V. a song from? (Allegretto)

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QUATUOR DIOTIMA, founded by graduates of the Paris and Lyon Conservatoires, was awarded first prize at the FNAPEC Competition, Paris in 1999, and the Contemporary Music Prize at the London String Quartet Competition in 2000, in which year, at the invitation of ProQuartet, they began a two-year residency at the Centre Européen de Musique de Chambre, Fontainebleau. From the outset Diotima have performed internationally and have appeared at many of the major concert venues and music festivals across Europe including L'Auditorium du Louvre, Cité de la Musique, Opera Bastille, Berlin Philharmonie, Konzerthaus Berlin, Festival ECLAT Stuttgart, Festival d'Aix-en-Provence, Musica Strasbourg, Villa Medici Rome, Ars Musica Brussels, Gulbenkian Foundation Lisbon, Huddersfield Festival, Donaueschinger Musiktage, Bouffes du Nord Paris, Stockholm New Music, Takefu Festival Japan, Sydney, and the Athens Festivals. Concert tours have also taken them to the USA, Central and South America, China and Korea.

Quatuor Diotima's repertoire ranges from Haydn to the composers of our time, with particular focus on the Classical Period, French Romanticism, the early Twentieth Century, and a selection of major works from the last 50 years. An equally significant part of their activity is the performance and dissemination of newly commissioned works. Their first major CD of works by Lachenmann and Nono received a *Coup de coeur* from the Académie Charles Cros and a Young Talents prize at the Diapason d'or de l'année award ceremony. Their CD of Janacek's two quartets with a première recording of a version of no. 2 with Garth Knox on viola d'amore won unanimous critical praise including a *Diapason d'or*. Their discography also includes quartets by Lucien Durosoir, Schoenberg's virtuosic Concerto for String Quartet and Orchestra (after Handel), *Liturgia Fractal*, a cycle of quartets by Alberto Posadas (Diapason d'or) and works by George Onslow, Diotima's first CD for the Naïve label (*Diapason d'or* and CD of the month). Highlights of 2011 and beyond include appearances at the Hamburger Musikfest, Tel Aviv Museum of Art, an eight concert tour of North America with a New York debut at the Frick Collection, Muziekgebouw Amsterdam, Salzburg Biennale, Arts Monte Carlo, Wigmore Hall London and BBC's 'Total Immersion' at Barbican Hall London.

JAMES DILLON

James Dillon was born in Glasgow on 29 October 1950, and his music has been published by Peters Edition since 1982. In that year, *Parjanya-Vata*, for solo cello, won the Kransichsteiner Musikpreis at the Darmstadt Ferienkurse für Neue Musik. The work's Sanskrit title refers to the ancient Vedic hymns in which *parjanya* and *vata* are the personifications of rain and wind. Dillon studied Indian music during the early 1970s with Punita Gupta, and some of the rhythmic techniques that he encountered are referred to in *Ti.re-Ti.ke-Dha*, for solo percussionist. Dillon was re-invited by Darmstadt to present new works throughout the 1980s and early 1990s.

In 1983, the First String Quartet received its premiere from the Arditti Quartet at the Huddersfield Contemporary Music Festival. The Arditti Quartet has remained closely involved with the composer, having premiered and widely performed Dillon's subsequent quartets, and Huddersfield is one of the many festivals to regularly feature Dillon's music.

In the mid-1980s, Dillon began his 'German Triptych', a set of works based on the idea, the composer says, of 'illumination as the emanation from darkness', a recurring theme in Western art. *Überschreiten* from 1985 was commissioned by the London Sinfonietta, this was followed in 1987 by *helle Nacht*, Dillon's first work for large orchestra. Richard Toop described this piece as 'a music full of figures which, like the stars, are intense, yet seem almost infinitely far away'. A collaboration in 1994 between Grateful Dead's Phil Lesh (Rex Foundation) and the BBC made possible a recording of *helle Nacht*, together with Dillon's 1992 BBC Proms commission *ignis noster*, under conductor Arturo Tamayo and the BBC Symphony Orchestra. After an interval of some years, the 'German Triptych' was completed with the 1996 flute concerto *Blitzschlag*. This work was given its premiere at the Edinburgh Festival by soloist Pierre-Yves Artaud and the BBC Scottish Symphony Orchestra under Martyn Brabbins.

Throughout the 1980s and 1990s, James Dillon worked on *Nine Rivers*, an ambitious group of large-scale pieces that the composer conceived, not as a cycle, but as a collection of works with certain 'internal symmetries'. The nine works are scored for various forces, ranging from the solo percussion and electronics of *La coupure*, through ensemble pieces such as *East 11th St NY 10003*, to the largest works – *Viriditas*, for sixteen solo voices, and *Oceanos*. This last piece, the 'ocean of oceans', is *Nine Rivers'* delta, bringing together all the forces previously deployed throughout the series and including more than fifty musicians and live electronics. *Oceanos* was commissioned for the BBC Proms 1996, and the first performance was given by conductor Richard Bernas and Music Projects/London. As well as the BBC, commissioners for other pieces in the *Nine Rivers* series include IRCAM, Ensemble InterContemporain, the Oslo Sinfonietta and Glasgow 1990 European City of Culture.

Dillon says that he embarked upon the *Nine Rivers* project in part to escape the frustratingly 'atomistic' nature of a composer's activities. The intricate references of this complex meditation on time range from environmental concerns to the nature of musical language connected through the metaphor of the river. Other grouped works include: *L'évolution du vol*, a song cycle for female voice and chamber ensemble; the violin series that makes up *Traumwerk*, of which the first book, for two violins, won the 1997 Royal Philharmonic Society award for chamber-scale composition; and *The Book of Elements*, a cycle in five volumes for solo piano inspired by the pianist Roger Woodward, Volume 5 of which won Dillon a second Royal Philharmonic Society Award in 2003.

James Dillon's *Violin Concerto* was his third BBC Proms commission, and was premiered in the 2000 season by soloist Thomas Zehetmair and the BBC Scottish Symphony Orchestra, conducted by Martyn Brabbins. Here, Dillon sets the piped drones and nimble fiddlework of the Scottish folk tradition against the overlapping webs of sound that have always characterized his virtuosic use of the orchestra. As in the earlier *Blitzschlag* both soloist and orchestra are engaged in a dance; like the moth and the flame, there is a strange attraction. Other recent orchestral works include the four-movement *Via Sacra*, commissioned by the Société Philharmonique de Bruxelles to celebrate the city's Millennium project, and *La navette*, a single-movement work commissioned by SWR for performance at the Donaueschingen Musiktage 2001. Dillon's most recent orchestral work is a Piano Concerto, *Andromeda*, first performed at the BBC Proms 2006 by soloist Noriko Kawai, with the BBC Scottish Symphony Orchestra conducted by Martyn Brabbins.

Dillon's 2004 opera *Philomela*, further explores the material of *La navette*. Premiered in Oporto in September 2004, *Philomela* sets Dillon's own libretto, based on the myth of Philomela's rape and torture by Tereus and her subsequent weaving of the story.

In January 2005, Dillon completed his Fourth String Quartet, which was premiered in March 2005 by Quatour Diotima. The work won for Dillon a unique third Royal Philharmonic Society Award for Chamber Scale Composition. A work for ensemble Theatrum: *figurae* received its world première performance at the 50th Warsaw Autumn Festival in September 2007 performed by Elision. In 2009 Huddersfield Contemporary Music Festival featured several new works by Dillon, including *The Leuven Triptych*, a large scale work for ensemble Ictus, his Fifth String Quartet, given its world premiere by the Arditti Quartet, and two new pieces for piano. A Sixth String Quartet was premiered in Donaueschingen by the Diotima, Arditti and JACK string quartets. Dillon is

closely associated with a number of the world's leading contemporary music ensembles. He has been a guest lecturer at many universities throughout the world, and was named Distinguished International Visitor by New York University in 2001–2002. In 2003 he was awarded an honorary doctorate by the University of Huddersfield and in 2007 took up the position of Professor of Composition at the University of Minnesota.

String Quartet No. 6

The medium of the string quartet has held for me a fascination beyond its instrumental make-up, spread (journal-like) through my work. Historically poised at the heart of some 'chamber music ideal' the potential for a virtuosic and yet intimate space, both conversational and rhetorical remains fascinating. Contained, in the case of the string quartet, by the homogeneity of its sound world, this 'ideal' invites interrogation.

Written between May and August 2010 my sixth string quartet is in a single movement of around 16 minutes and is organized as five parts or states the work forming a simple (symmetrical) arc: - A – B – C – B(i) – A(i). This 'arc' traces a path from an opening montage-like construct of heterogeneous elements through to the obsessive iteration of a central tone and back. The outer states are dominated by the juxtaposition of angular blocks of material constructed from a set of articulation axis (arco/pizzicato, normal/harmonic, ponticello/tastiera, etc.). In these opening (and closing) states the musical material is characterized by the demands of contrast where textural blocks (often in rhythmic unison) rapidly change places. The second and fourth states superimpose a set of 'intercut' figures between different combinations of players; these figures are continuously divided and re-combined to create new soli/duo/trio/tutti groupings. The discursive intimacy of the string quartet as a tradition, a medium, a genre, its character defined by a uniformity of instrumental sonority, has for me always suggested a need for the stretching of individual and ensemble techniques. Interconnected, contradictory and dynamic, the outer states of my sixth quartet contrast the 'kinesic' with the 'discursive'; orbiting as they do a central state which is built around the extremely narrow ambitus of a whole tone, this tight bandwidth here is a micro-tonally inflected space with the note E_b (277Hz) at its centre. The compressed swarm-like movement of this central part is internally varied by a micro-polyphony and the linear expansion/contraction of durational groups. Individually layered this expansion and contraction nevertheless is bound to tutti dynamics and is contained across a uniform metre. This central section is also the longest and most continuous of the five states; the following two arching back towards the montage-like material of the opening and tracing a global trajectory from a fabrication of gesture to the internal vibration of sound itself, only to re-trace a path back to an altered glimpse of the opening material. Any cross-section at any moment of this 'arc' however will display a self-similarity whereby by the expressive syntax of gesture is subject to a dialectic between the artifice of construction and the fragility of sound.

Composed between May and August 2010 the work is dedicated to the memory of James 'Jimmy' Reid (1932 – 2010) trade union leader who died in August 2010. Born in Govan (Glasgow), Reid left school at fourteen and served his apprenticeship as an engineer. He led his first strike at nineteen and was soon elected a shop-steward. He came to prominence in the early 1970s as a leader of the Upper Clyde Shipbuilders (UCS) work-in – an alternative to a strike, which persuaded the Conservative government not to close the shipyards. Through Reid's use of the media and tight discipline, the campaign attracted widespread public support. Reid was noted for his widely-broadcast speech to the workers which made clear that "there will be no hooliganism, there will be no vandalism, and there will be no bevvy, because the world is watching us." A speech Reid made to University of Glasgow students on "rejecting the rat race" in 1971 appeared in full in the New York Times and he was elected Rector of the University the following year.

String Quartet No. 6 was commissioned by the 2010 Donaueschinger Musiktage for the festival's 'QUARDITTIADÉ'. The first performance(s) were given simultaneously on 16th October, 2010 by the Arditti Quartet, Quatuor Diotima and JACK Quartet in Donaueschingen.

— James Dillon

EMMANUEL NUNES

Emmanuel Nunes was born in Lisbon, where he studied composition, first from 1959 to 1963 at the Academia de Amadores de Música with Francine Benoit, and with Fernando Lopes Graça at the University of Lisbon (1962–64). He then attended courses at the Darmstädter Ferienkurse (1963–65), and in 1964 moved to Paris. A year later he moved to Cologne and enrolled at the Hochschule für Musik Köln, and studied composition with Henri Pousseur, electronic music with Jaap Spek, and phonetics with Georg Heike, while also taking courses with Karlheinz Stockhausen. In 1971 he was awarded the Premier Prix d'Esthétique Musicale in the class of Marcel Beaufils at the Conservatoire National Supérieur de Musique in Paris, in 1999 won the UNESCO Composition Prize, and in 2000 was the winner of the Prémio Pessoa.

Since the 1980s he has become a teacher, amongst other places at the Gulbenkian Foundation in Lisbon, Harvard University in

the USA, at the Paris Conservatory, and at the Darmstadt Summer Courses. From 1986 to 1992 he held a professorship in composition at the New Music Institute of the Hochschule für Musik Freiburg. Nunes was named an Officer of the French Order of Arts and Letters in 1986, and in 1991 was appointed Comendador da Ordem de Santiago da Espada by the President of Portugal. From 1992 until 2006 Nunes was Professor of Composition at the Paris Conservatory.

Improvisation IV – L'électricité de la pensée humaine (2009)

Between 2002 and 2009 Emmanuel Nunes worked on a series of chamber music pieces entitled 'Improvisations' directly related to his music-theatre project *La Douce* (2008-2009). Based upon Dostoevsky's short story *A Gentle Creature* (sometimes also translated as *The Meek One*), *La Douce* is not an opera, the music being rather a "sound landscape" where the play takes place. In this sense the music functions as an acoustic equivalent of the visual scenery, defining together with it (and with the stage direction) the capsule where the actors express themselves, even if strictly following the composer's dramaturgical conception. The score of *La Douce* and the scores of the five 'Improvisations' are closely affiliated to each other, *La Douce* being the result of a kaleidoscopic fragmentation of the 'Improvisations', whereby Emmanuel Nunes assembles anew short fragments (made of one to six bars) of the 'Improvisations'.

Dostoevsky's *A Gentle Creature* (1876) chronicles the relationship between a pawnbroker aged forty-one years old and a sixteen-year-old girl who frequents his shop, becomes his wife and, finally, commits suicide jumping out of a window with a Russian icon in her hands. The title of the Improvisation IV – *L'électricité de la pensée humaine* – is a quotation from Dostoevsky's original text, a moment of the highest tension, and the turning point of the whole story: the pawnbroker lies sleeping on his bed while his young wife approaches him with a revolver on her hands – in the uncertainty of her intentions and/or power to kill him the pawnbroker decides to stay still, as if he were really asleep. The idea that she might have realized that he is awake, thus facing death with courage, leads him to an immediate inner explosion of thoughts and sensations, saying to himself: "Vive l'électricité de la pensée humaine!".

– Paulo de Assis

CHAYA CZERNOWIN

Chaya Czernowin was born on 7 December 1957 in Haifa and was brought up in Israel. She commenced studies in composition at the Rubin Academy in Tel Aviv and from the age of 25 has lived in Germany, Japan, the USA and Austria. Thanks to her teachers Abel Ehrlich, Dieter Schnebel, Brian Ferneyhough and Roger Reynolds and also a series of scholarships and prizes, she was able to devote herself intensely to the development of her musical language. Czernowin's compositions have been performed at more than forty festivals throughout the world including the 20th Century Music Festival in Mexico, at the Wien Modern in Vienna, the Asia Pacific Triennial in Australia and in Huddersfield. She has been in great demand as a teacher due to her profound knowledge of experimental contemporary music. She taught composition at the Yoshiro Irino Institute in Tokyo in 1993/94 and at the International Summer Courses for New Music in Darmstadt between 1990 and 1998. She was professor for composition at the University of California San Diego from 1997 to 2006 and taught at the University of Music and Performing Arts in Vienna from 2006 to 2009. She received invitations to attend as a guest professor in Göteborg and Seoul. She has been the director of the International Summer Academy for young Composers in Schloss Solitude near Stuttgart since 2003 and was appointed professor for composition at Harvard University in 2009.

Czernowin composed the opera *Prima...ins Innere* for the Munich Biennale in the year 2000. The work is based on the story "Momik" from David Grossman's book "See Under: Love". An Israeli boy attempts to comprehend the Holocaust experiences of the generations of his parents and grandparents, but these persons are unable to talk about their traumatic memories. Czernowin has transposed the impossibility of liberating communication into an independent musical concept: the language disintegrates into sounds, the music explores the borders of tonal sound effects and the plot remains within the realms of the subconscious. The first production of *Prima* won the Bavarian Theatre Prize and was acclaimed by the periodical *Opernwelt* as the "Best performance of the year". The musical theatre fragment *Adama* (2004/05) was created as a contemporary counterpoint to Mozart's unfinished singspiel *Zaide*. *Adama* and was premiered at the Salzburg Festival in 2006. Czernowin's music is created on an independent level in parallel to Mozart's musical numbers – in part simultaneously and in part replacing the missing dialogues. The theme of *Zaide*'s flight is reflected in with the hopeless love relationship between an Israeli and a Palestinian. Czernowin's full-length composition *Pilgerfahrten* (2006/07) for narrator, boy's choir and instrumental ensemble also possesses musical dramatic characteristics. The adventurous journey of the bizarre "Mumins" to the dreaded "Hatifnatten" is described in the form of "klangtheater" [sound theatre]. The text is based on poems by Stefan George and the children's books "Mumin" by Tove Jansson. The first performance was conducted by Roderich Kreile in the Festspielhaus Hellerau in Dresden with the Dresden Kreuzchor and the Ensemble Courage.

In addition to music theatre compositions, Czernowin has composed numerous works for chamber music groups and ensembles. In 2003, *Winter Songs* was completed. All three parts - *Pending Light* (2002/03, a commission by IRCAM), *Stones* (2003,

Ensemble Modern) and *Roots* (2003, Sospeso), are based on an identical musical core played by seven instrumentalists which appears in each part in a different tonal guise with the aid of electronics, percussion and samplers. The large-scale triptych *Maim* (2001/2007) for orchestra and five solo instruments which traces the movements of water was premiered at the Festival MaerzMusik in Berlin under the baton of Johannes Kalitzke with the Konzerthausorchester Berlin.

Czernowin has received numerous awards for her compositions, including the Kranichstein Music Prize (1992), Asahi Shimbun Fellowship Prize (1993), the Schloss Solitude Fellowship (1996), the IRCAM reading panel (1998), the Encouragement Prize by the Ernst von Siemens Music Foundation (2003) and the Rockefeller Foundation Prize (2004) as well as the Fromm Foundation Award (2008) and a nomination of the Berlin Wissenschaftskolleg (2008). Czernowin received invitations to become Composer in Residence from festivals in Dresden and Darmstadt in 2004 and in 2006 from the Salzburg Festival.

Anea Crystal (2008): Seed I; Seed II

“Anea” is an invented name for a music-crystal modeled on an ionic crystal. It is a piece written in three independent and individual movements which can be played separately or together. *Seed I* and *Seed II* are for string quartet and *Anea* is for string octet, being built of both *Seeds* together played simultaneously with some changes. The pieces belong to the series “Shifting Gravity” together with the pieces *Sheva* (Seven) and *Sahaf* (Drift). The five pieces on this series are each a concise and concentrated focus on a singular physical gesture. Close examination of the gesture reveals the strange physical laws of the world in which the gesture exists, and the body performing it. One could conceive of *Anea Crystal* as an ionic crystal of gestures. *Anea Crystal* is dedicated to Johannes Kalitzke.

— Chaya Czernowin

ROGER REYNOLDS

Roger Reynolds grew up in Detroit. As a child he was absorbed with internal imaginings of sound and movement. Later, he had not one but two inspirational teachers, Ross Lee Finney and Roberto Gerhard. While still at the University of Michigan, he co-founded the maverick ONCE Group, then embarked on seven years of wanderings through Europe and Asia. In 1969, Reynolds took up a tenured position at the University of California San Diego's Department of Music, founding the Center for Music Experiment there. Reynolds's singular exploration of sound spatialization has helped him create site-responsive works for distinctive architecture (Isozaki's, Kahn's, Wright's and Gehry's). He has worked with Esa-Pekka Salonen, David Robertson, Seiji Ozawa, Gunther Schuller, and Leonard Slatkin, with the Ensemble InterContemporain, Le Nouvel Ensemble Moderne, Ensemble Recherche, Alarm Will Sound, Court-Circuit, choreographers Lucinda Childs and Bill T. Jones, and particularly with Irvine Arditti's string quartet. He has collaborated with John Ashbery (*Whispers Out of Time*, a string orchestra work arising out of an Ashbery poem, garnered him the 1989 Pulitzer Prize) as well as inventor-philosopher Buckminster Fuller. Other alliances have led to a wealth of literary, artistic, cinematic, theatrical, and dance engagements. Reynolds is a sought-after mentor involving master classes at the major North American universities, the Beijing National Conservatory, the Sibelius Academy, and the Paris Conservatoire. Reynolds's music is published exclusively by C.F. Peters, New York, and is also widely represented on foreign and domestic recordings. The Library of Congress established the Roger Reynolds Special Collection in 1998 and supports an extensive web page detailing his work. He is the author of *Mind Models: New Forms of Music Experience* (1975; 2nd edition, 2000) and *Form and Method: Composing Music* (2002). Writing about the première of ILLUSION at Walt Disney Concert Hall, Los Angeles Times critic Mark Swed described him as “an all-around sonic visionary”.

Elliott (2007-08) for String Quartet

Elliott was commissioned by the Cité de la musique in Paris to honor Elliott Carter on his 100th birthday. It was premiered there by the Arditti Quartet – along with tributes by Harrison Birtwistle and Brian Ferneyhough. At the time I received this invitation, I was already planning a quartet that would comprise a set of shorter movements, each introduced by an extended solo from one of the members of the ensemble. In addition to Carter, I was also planning to remember Takemitsu and Xenakis – both of whom had been good friends – as well as several locations (Ryoanji, Giverny, the Aegean) that have touched me. My plan was to select an epitomizing passage from each composer's music, and to use these passages as central destinations into and out of which I would travel with my own music.

For *Elliott* I chose the moment in his Third String Quartet when the cello soars briefly but gorgeously above a weave of densely pulsating double-stops. At nearly twelve minutes in length, *Elliott* emerged at a larger scale than I had originally planned. I began with an extended solo for the first violin and a framing, tutti arch of music that embraces the central Carter passage. Next, I revisited these two bodies of material, using an algorithmic transformation that reshuffles its subject. So, over the work's course, the opening solo is extended as its contents are kaleidoscopically elaborated, and

a similar process plays out for the following tutti section. In an abbreviated form, *Elliott* then became a movement in my quartet, *not forgotten*, also premièred by the Arditti Quartet, at the 2010 Wittener Tage.

— Roger Reynolds

THOMAS LARCHER

Born in Innsbruck in 1963, Larcher grew up in the Austrian Tyrol. After studying piano and composition in Vienna, he embarked on a career combining composition, performing, teaching and festival direction. Composing and performing are now his key activities.

Thomas Larcher's compositions take an immediate hold on the listener. Notable for their confidence and momentum, directness of expression and quality of invention, his works have been described as occupying 'a refreshing middle ground in the contemporary music scene, somewhere between the complexity of the Boulez-Stockhausen avant-garde and the newer wave of simplicity.' Recent and forthcoming compositions include his Piano Concerto *Bose Zellen*, a new string quartet, *Madhares*, for the Artemis Quartet premiered in Salzburg in 2008 and *Die Nacht der Verlorenen* for Matthias Goerne and London Sinfonietta which was first heard in London in September 2008.

Larcher has an ongoing association with the record label ECM; *Naunz*, released in 2002 was followed by *Ixxu*, released to critical acclaim in 2007; a new disc was released in June 2010 with Larcher's concertos for viola and piano with soloists Kim Kashkashian and Till Fellner and the third string quartet *Madhares* performed by the Diotima Quartet – 'Larcher has a way of convincing you, like Morton Feldman, that every note is in its right place and should be nowhere else.'

As a pianist, Larcher is a particularly illuminating performer of the music of our time. He also has a special ability to cast new light on the established repertoire, both through his searching interpretation and through programming that reveals links, contrasts and comparisons in music. His recital discs are often thought-provoking and have earned him many industry awards, including the Preis den Deutschen Schallplattenkritik and the Choc de la Musique.

Madhares for string quartet (2006/07)

(Third string quartet)

- I. Madhares (Andante)
- II. honey from Anopolis (Adagio – attacca;)
- III. sleepless 1 (attacca:)
- IV. sleepless 2 – Madhares (Very fast)
- V. a song from? (Allegretto)

The string quartet *Madhares* (2006/7) was composed for the Artemis Quartet in response to a commission from the Internationale Stiftung Mozarteum Salzburg and the Cincinnati Chamber Music Festival. The Madhares is a region in the White Mountains in western Crete. On a visit to the island, Larcher frequently heard talk of this region, but never saw it with his own eyes – an object of desire and vanishing point in one. The titles of the movements outline an implicit autobiographical programme ranging from sensory impressions of a landscape shimmering in the heat to the tormenting unease of inner anxieties and longings. The compositional point of departure is the slow "Honey from Anopolis", a three-minute movement faintly reminiscent of Schubert, whose intricate melodic lines demanded from Larcher a new intensity in meticulously detailed writing. Once again Larcher takes a traditional configuration of players and breathes complex new life into it – from harmonious total togetherness to the specified aleatoric, bitingly dissonant passages of the first "Sleepless" movement. And, again, he is able to avail himself of a remarkable wealth of acoustic ideas, as in the first movement when the string players place coins on the strings to produce sliding tremolos that in turn release delicate, stratospheric cantilenas. In this piece Larcher evolves ever more sophisticated internal differentiations between extremes of expression. The last movement, "A Song from ?", consists entirely of "white notes" (without accidentals) in a Lydian melody that alludes to another encoded memory, this time of a Nepalese song. Rarely has Larcher explored the mystery of calm delight as he does in the finale, which projects longing from the Tyrol to Crete and on to the Himalayas. Yet, as he himself has said, after this refinement he had to come back again – back to the ur-patterns of his own writing...

— Anselm Cybinski

40th season | 334th event
Sunday March 6, 2011
Betty Oliphant Theatre, 404 Jarvis Street
7:15 Introduction | 8:00 pm Concert

New Music Concerts and the
Faculty of Music, University of Toronto present

JONATHAN HARVEY

Programme:

7:15^{pm} Illuminating Introduction

Jonathan Harvey (UK 1939)

Vajra (1972/2009)

commissioned by Michael and Sonja Koerner

gamUT ensemble: **Tristan Durie** flute **Emily Willmon** oboe **Mike Dassios** clarinet
Sheba Thibideau bassoon **Wesley Shen** piano **Jonathan Smith** percussion
Coco Chen, Linnea Thacker, violins **Alexander McLeod** viola
Rachel Gauntlett cello **Norbert Palej** conductor

Adam Scime (Canada 1982)

After the Riot (2011)

Three short movements for flute, double bass and piano
Tristan Durie flute **Adam Scime** contrabass **Wesley Shen** piano

Jonathan Harvey

Mortuos Plango, Vivos Voco (1980)

(electronic)

8:00^{pm} • Concert

Jonathan Harvey

Scena (1992) **

Fujiko Imajishi solo violin **Dianne Aitken** flute **Michele Verheul** clarinet
Raffi Altounian guitar **Erica Goodman** harp **Gregory Oh** piano
Rick Sacks percussion **Timothy Ying** violin **Virginia Barron** viola
Brian Baty contrabass **Robert Aitken** conductor

Jonathan Harvey

The Riot (1993)

Robert Aitken flute **Lori Freedman** bass clarinet **Stephen Clarke** piano

Jonathan Harvey (UK 1939)

Hidden Voice 2 (1999) **

Timothy Ying solo violin **Virginia Barron** solo viola **Simon Fryer** solo cello
Dianne Aitken flute **Keith Atkinson** oboe **Michele Verheul** clarinet
Fraser Jackson bassoon **Christopher Gongs, Erin Cooper Gay** horns
Rick Sacks percussion **Carol Lynn Fujino** violin **Brian Baty** contrabass
Robert Aitken conductor

— *Intermission* —

Geoffrey Palmer (UK 1951)

Flute Concerto: Cancri 55 (2009) *

Robert Aitken, solo flute **Keith Atkinson** oboe **Michele Verheul** clarinet
Lori Freedman bass clarinet **Fraser Jackson** bassoon **Christopher Gongs** horn
James Gardiner trumpet **David Pell** trombone **Erica Goodman** harp
Rick Sacks, Mark Duggan percussion **Parmela Attariwala, Carol Lynn Fujino**, violins
Virginia Barron viola **Simon Fryer** cello **Brian Baty** contrabass
Gregory Oh conductor

Dianne Aitken flute Keith Atkinson oboe Michele Verheul clarinet
 Fraser Jackson bassoon Christopher Gongos horn James Gardiner trumpet
 David Pell trombone Stephen Clarke piano Gregory Oh keyboard
 Rick Sacks, Mark Duggan percussion Pamela Attariwala, Carol Lynn Fujino, violins
 Virginia Barron viola Simon Fryer cello Brian Baty contrabass
 Robert Aitken conductor

** Canadian premiere | * World premiere

JONATHAN HARVEY

Born in Warwickshire in 1939, Jonathan Harvey was a chorister at St Michael's College, Tenbury and later a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and (on the advice of Benjamin Britten) also studied privately with Erwin Stein and Hans Keller. He was a Harkness Fellow at Princeton (1969-70).

An invitation from Boulez to work at IRCAM in the early 1980s has so far resulted in eight realisations at the Institute, and two for the Ensemble Intercontemporain, including the celebrated tape piece *Mortuos Plango, Vivos Voco, Bhakti* for ensemble and electronics, and String Quartet No.4, with live electronics. Harvey has also composed for most other genres, orchestra and chamber as well as works for solo instruments, many widely-performed unaccompanied works for choir and three operas.

Harvey is now in constant demand from a host of international organisations, attracting commissions far into the future, and his music is extensively played and toured by the major ensembles of our time (Musikfabrik, Ensemble Modern, Ensemble Intercontemporain, ASKO, Nieuw Ensemble of Amsterdam and Ictus Ensemble, to name but a few). Some 150-200 performances are given or broadcast each year and about 100 recordings of his music are issued on CD. He has honorary doctorates from the universities of Southampton, Sussex, Bristol, Birmingham and Huddersfield, is a Member of Academia Europaea, and in 1993 was awarded the prestigious Britten Award for composition. In 2007 he was awarded the Giga-Hertz Prize for a lifetime's work in electronic music. He published two books in 1999, on inspiration and spirituality respectively.

Harvey was Professor of Music at Sussex University between 1977 and 1993 where he is currently an Honorary Professor. He was Professor of Music at Stanford University (US) between 1995 and 2000, is an Honorary Fellow of St. John's College, Cambridge and was a Fellow at the Institute of Advanced Study in Berlin in 2009.

Music Ltd

— © Faber

SCENA (1992 – 14') is a quasi-operatic scene either for singer and ensemble or for a singer-like solo instrument and ensemble. In this case the solo violin proceeds through several dramatic events roughly signalled in the score as Lament, Mystical Event (the arrival of woodwind), Romantic Event, Dream (slow tremolando swells) and Metamorphosis (which takes and transforms a melody - one I have used in my work *Lotuses*). *Scena* was written for Irvine Arditti and the Nieuw Ensemble of Amsterdam, who commissioned it with funds provided by the Arts Council of Great Britain.

— Jonathan Harvey

THE RIOT (1993 – 9') is a work in which virtuoso exhilaration is predominant. The game is to throw around themes which retain their identity sufficiently to bounce off each other sharply, even when combined polyphonically or mixed up together in new configurations. Each theme belongs to a distinctive harmonic field characterised by about two intervals, for example the first is based on fourths and whole tones creating also minor sevenths and, as a further development, linear unfoldings in circles of fourths (or fifths). From time to time energy runs out and a mechanical repetition of an element takes over, dying away like an electronic 'delay'. Such a process in extended form provides the ending. The work was written for HET TRIO and commissioned by Bristol University Music Department, with funds provided in part by South West Arts, especially for the Colston Symposium 1994.

Jonathan Harvey

HIDDEN VOICE (2) (1999 – 7') is a companion piece to my HIDDEN VOICE (1). The basic idea is that the principal material - rather chorale or song-like - is played very softly and tenderly throughout and is often almost hidden by the other sounds of the ensemble. Referring to Baudelaire's 'douce langue natale' the music invokes the secret language of the 'mother' or God or of a past life - however the most intimate inner voice is described: the voice that is usually suppressed in the psychology of ordinary life but which occasionally and sensationally surfaces. The two layers of the music are an expressionistic string trio which is violently active, and behind it, in the distance, the winds which remain serene, slow and chorale-like, in a different time-world, turning round and round on the same few chords and eventually transforming into a gentle lullaby of sweetness. The trio also transforms - into an ethereal weightless and rapid sheen. There is also a third layer played back electronically from distant speakers; this echoes the first movement in a dream like

memory giving a vast spatial expansion to the inner memories. *Hidden Voice* (2) was written for and commissioned by two ensembles to which I am very attached: Sinfonia 21 and Le Nouvel Ensemble Moderne, to whose tenth birthday celebrations this is a small contribution. My thanks also to the Arts Council of England for help with the English part.

— Jonathan Harvey

WHEEL OF EMPTINESS (1997 - 16') was commissioned by the Ictus Ensemble. *Wheel of Emptiness* is an attempt to reconcile flowing almost chaotic music and cool, discrete objects, which have no connection with each other, but which repeat in a repetitive pattern. 'Subjective' and 'objective' are in dialectic and ultimately transcended. From a technical point of view, the harmony is based on a modulating sequence of "equal addition compressed spectra", like my other recent works. The microtones are supported by a sampler in the ensemble which plays the spectra, usually in sea-wave patterns wheeling round and round. The Buddhist notion of "emptiness" was foremost in my mind. — Jonathan Harvey

GEOFFREY PALMER

"What I really liked as a small boy was to remove the panel below the keyboard of my father's upright piano, and play with the magical resonances of the strings, absorbed in the atmospheres that these sounds created. I would also graft my own voice into this welter of sound – much more fun than doing the piano practice I was supposed to be doing."

Not much has changed in the past fifty years, claims Geoffrey Palmer. The creation of soundworlds, exploration of resonance and purity of melodic line still dominate his musical endeavour. In this he often uses quartertones – the notes between the notes of the piano – beginning in the 1990s with *La Maestà* and *Paradis moins cinq*, and continuing with the Third String Quartet (2000), *Crystallisations* (2003) and the Bassoon Concerto (2008).

Palmer studied at Huddersfield in the 1970s, then came doctoral research at Bristol, together with less formal contact with Michael Tippett and Jonathan Harvey. He won the 1997 Classic CD Composing Competition and the 1998 Music Haven Composing Competition and was awarded Second Prize in the 1999 English Poetry and Song Society competition. BBC broadcasts have included premières from the Cheltenham Festival and BBC Young Musician of the Year. Canadian premières have included *Reconciliation* (Fujiko Imajishi, 2002), and the Fourth String Quartet (Windermere Quartet, 2009). He currently works as a cellist and composer in the north of Scotland, teaching part-time at the University of Aberdeen.

Future works include a new quintet, *Auriga*, for the wind soloists of the Lapland Chamber Orchestra for performance at Scotland's **sound** Festival (2011) and subsequently in Finland, and two major works to be performed in 2012 – *Caedmon* for symphony orchestra, two choirs and electronics, and a Violin Concerto for his daughter, violinist Ruth Palmer.

Geoffrey Palmer – Flute Concerto: Cancri 55 (2009)

"for Jonathan Harvey, with affection, respect and gratitude"

In 2007 astronomers at the University of California announced that they had found for the first time a star around which exists a quintuple planetary system: Cancri 55 is a star roughly the same size as our sun, and the fourth planet out – and the last to be discovered – appears to be in the "Goldilocks zone" at such a distance from its star so as to be neither too hot nor too cold for life.

The tremendous excitement we might feel for what might be "up there" is tempered by the knowledge that no one is likely to know anything much for centuries – if ever. However we can go there in our imaginations! In my piece I invite you to join me in a musical journey visiting these five planets.

Right at the beginning we hear a single crotale note, a pinpoint of light which we soon discover to be concealing five distinct "soundworlds". Each planet, as we approach, we find to have its own timbre, its own pulse and harmonies, its own musical idiosyncrasies.

We do not simply fly from one soundworld to the other. Often planets will eclipse each other, and sometimes we are overwhelmed with a richness of aural vision as we go through the awesome complexity of a planetary conjunction. We find that some of the planets are busy little places – like the earth – whilst on others we find maybe beautiful and unusual landscapes but little else.

The flautist – in my imagination the traveler – looks on, takes part in the planetary music, and even sets up a dialogue with musical fragments (life forms?) it finds – listen to the duet with the double bass ten minutes into the work. Throughout its musings, never far away is the melody of Samuel Rudigast's joyful chorale *Was Gott thut, das ist wohlgetan* (What God has done is well done). This pervades the harmonies of the planets; and the flute "tries out" the melody in the alien modes of the five soundworlds, before it bursts out in a quotation of one of Bach's own settings (from Cantata 100).

As a small boy, I remember wondering whether, if there are intelligent beings on other planets, there might also be music elsewhere. Is there another Bach in the universe? And if so does his music have the same wholeness and strength? Does it rejoice

in the same God?

Perhaps these are idle musings for a grown man. Yet consider the words of Gaston Bachelard: "In a flash the stars break our solitude..... Distance is abolished. An infinity of communion erases an infinity of size. The world of stars touches our soul".

— Geoffrey Palmer

PERFORMER BIOGRAPHIES

World renowned Canadian flutist, composer and conductor **Robert Aitken** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 70 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.

Japanese-born **Fujiko Imajishi** has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imajishi is concertmaster of the Esprit Orchestra and until 2009 was concertmaster of the National Ballet of Canada. Imajishi is a founding member and first violinist of the string quartet Accordes and has enjoyed a long association with New Music Concerts with whom she performed Lutoslawski's solo works for violin and orchestra *Partita* and *Chain II* conducted by the composer, which were later released on CD. She has also given the Canadian premiere of Ligeti's Violin Concerto in 1999. In 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In 2006 Imajishi gave the North American premiere of the violin concerto *Vortex* by Raminta Serksnyte with New Music Concerts and in 2008 the first Canadian performance of two solo violin works by Elliott Carter, which were also included on a CD to mark his hundredth birthday. [Naxos 8.559614]. Fujiko Imajishi now divides her time between Canada and Norway, where she and her husband, flutist Andrew Cunningham, perform with the Oslo Philharmonic.

Canadian pianist and conductor **Gregory Oh** holds graduate degrees from the University of Toronto and the University of Michigan. He is the artistic director of Toca Loca, conducts Continuum Contemporary Music, and also works with New Music Concerts, Arraymusic, CONTACT, the Toronto Symphony and the NACO. Formerly the musical director of the San Diego Opera Ensemble, he has also taught at the Banff Centre's Contemporary Opera and Song Training program and worked at Florida State Opera, Lyric Opera San Diego and the Canadian Opera Company. Most recently, he was music director for the premiere of Sean Griffin's opera *Cold Spring* at New York's EMPAC and also for Native Earth's *Giiweden*, for which he was nominated for a Dora Award. He is the music committee co-chair of the Toronto Arts Council, teaches at the University of Toronto, is on faculty at the National Youth Orchestra of Canada and is the contemporary music curator at Toronto's Music Gallery. He was recently named a resident artist at the Young Centre for the Performing Arts.

40th season | 335th event
Sunday April 10, 2011
The Music Gallery, 197 John Street
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

ART MUSIC PROMOTION

Programme:

Keith Hamel (Canada 1956)

Scivias (2011)✿

Fujiko Imajishi violin **Douglas Perry** viola **Simon Fryer** cello
Stephen Clarke piano **Rick Sacks** percussion
Keith Hamel electronics **Robert Aitken** direction

Andre Ristic (Canada 1972)

Coerced String Quartet (2011)✿

Accordes: **Fujiko Imajishi**, **Carol Lynn Fujino** violins
Douglas Perry viola **David Hetherington** cello | **André Ristic** electronics

Bob Pritchard (Canada 1956)

Washed (2011)✿

Fujiko Imajishi violin **Bardhyl Gjevori** horn **Rick Sacks** percussion
Robert Prichard, video and electronics

— *Intermission* —

Gordon Fitzell (Canada 1968)

Evanescence (2001/2006)

Dianne Aitken flutes **Max Christie** clarinets **Fujiko Imajishi** violin
Simon Fryer cello **Stephen Clarke** piano **Rick Sacks** percussion
Gordon Fitzell electronics **Robert Aitken** direction

Paul Steenhuisen (Canada 1965)

Supplice and DEMAND (2011)✿

created with funding from an Alberta Creative Development Initiative Grant to Individuals
Erica Iris Huang mezzo-soprano **Dianne Aitken** flutes **Max Christie** clarinets
Bardhyl Gjevori horn **Sanya Eng** harp **Stephen Clarke** piano **Rick Sacks** percussion
Fujiko Imajishi, **Pamela Hinman** violins **Douglas Perry** viola **Simon Fryer** cello
Paul Steenhuisen electronics **Robert Aitken** direction

✿ World première – New Music Concerts commission

Keith Hamel is a Professor in the School of Music, an Associate Researcher at the Institute for Computing, Information and Cognitive Systems (ICICS), a Researcher at the Media and Graphics Interdisciplinary Centre (MAGIC) and Director of the Computer Music Studio at the University of British Columbia. Dr. Hamel has been on the Faculty at UBC since 1987, and has been a Full Professor since 1997. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, Hammerhead Consort, Standing Wave, Hard Rubber Orchestra, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetist Jean-Guy Boisvert, saxophonist Julia Nolan, and pianist Douglas Finch. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics.

Keith Hamel (Canada 1956)

Scivias (2011)

The musical inspiration for *Scivias* comes from the chant *Alma Redemptoris Mater* written by Hildegard von Bingen in the

12th century. When a chant such as this one is performed in a reverberant cathedral or monastery there is a wonderful sense of growing resonance that occurs over the shaping of each phrase. After doing a detailed spectral analysis of a recording of this work, I became fascinated by the complex interplay between the sung pitches, their overtones, and the cathedral reverberation that turned a beautifully contoured melodic line into a rich harmonic fabric. My composition explores the concept of resonance by using a computer to take the sounds produced by the ensemble, deconstruct their internal spectral (i.e. overtone) structures, and to create new sounds that are derived from the original sources yet coloured in interesting and usual ways. The sounds are distributed around the hall through multiple loudspeakers to create a sense of constantly-evolving resonance. In a sense, the computer attempts to extract and illuminate the internal beauty that is sometimes hidden within acoustic sounds. While brief quotes of the original chant emerge from within the musical texture from time to time, *Scivias* is more concerned with creating the sense of mysticism and spirituality that one associates with Hildegard. The title of this work – *Scivias* – is borrowed from the name of the book in which Hildegard von Bingen recorded her mystical visions and her ornate allegorical illustrations. *Scivias* was commissioned by New Music Concerts and tonight marks the World Premiere of the composition. — *Keith Hamel*

André Ristic was born in Quebec City where he received his basic musical training. He then moved to Montréal where he successively studied piano, harpsichord, composition and mathematics during the 1990s and later served as pianist for the Ensemble contemporain de Montréal, the Trio Fibonacci and l'Ensemble Musiques Nouvelles. As a composer he has received prizes and stipends in Canada and abroad. Although his works have in common humour and speed, aesthetically they vary greatly depending on the phases of his career. Ristic describes his music as “a kind of rhythmical shuffle-zapping of elements taken from a collection of instrumental phantasms, often times resulting in self-cannibalism of the music itself, one of the musical ideas ending up devouring all the others.” *Coerced String Quartet* is the third work he has composed at the request of New Music Concerts, following on *Concertino D.A.o.u.U.D.P.b.i.o.T* for solo flute and mixed ensemble (2005) and *Trigger Partita* for amplified flute and sampler (2008).

André Ristic (Canada 1972)

Coerced String Quartet (2011)

“Coerced” String Quartet

is a piece depicting a personal vision of all things that can be obtained, efficiently or not, by psychological pressure: sincerity, a secret, something one is ashamed of, a hidden side of personality, or even love, among numerous other possibilities.

Pressure here is applied to the music at the intersection of barlines, a non-hearable element of music notation that has nonetheless a very strong impact on music in general as well as on its performers. (This is underlined in this composition using a sound external to the string quartet.) In fact one could listen to the piece only keeping in the mind the “barline” sounds and thus get the overall musical scheme, but the quartet’s reactions to the coercion exerted by those barlines contains all the ethos or intentions of this music.

The composer, in those multiple reaction events, tries through some kind of self-torture to put forward hidden aspects of his inner self, but beware, he might be lying or hiding the truth at times!

This note was not written under psychological pressure of any kind. — *André Ristic*

Born in Calgary, **Bob Pritchard** received a Bachelor of Music degree in Composition and Theory from UBC. He subsequently obtained the Master of Music degree from U of T, where he became active with the Structured Sound Synthesis Project in the Computer Systems Research Group. In the late 1990s he returned to UBC to complete his Doctor of Music degree in Composition, with a specialty in computer applications. Dr. Pritchard has taught music at Brock University and Douglas College, acoustics in the UBC Dept. of Physics and currently teaches in the UBC School of Music, is involved in interactive performance research with the UBC Institute for Computing, Information and Cognitive Systems (ICICS) and the Media And Graphics Interdisciplinary Centre (MAGIC). He has received numerous commissions from The Canada Council, The CBC, The Ontario Arts Council, and The British Columbia Cultural Fund, writing for performers such as the Standing Wave Ensemble, Barbara Pritchard and Beverley Johnston, the Hard Rubber Orchestra, and Kathryn Cernauskas.

Bob Pritchard (Canada 1956)

Washed (2011)

The title *Washed* refers to a hymn by Elisha Hoffman published in 1878. Entitled *Washed in the blood*, parts of the text were used by Vachel Lindsey in his 1912 poem *General William Booth Enters Into Heaven*, which was set by Charles Ives in 1914. I don’t find the original hymn tune to be very interesting; the text displays a certainty and righteousness

that is at odds with much in contemporary spiritual practice, and the metaphor for all-embracing forgiveness is somewhat gruesome, perhaps more in line with eras where the culture of large military conflicts demanded huge numbers of sacrifices. For those reasons, in this piece I approach the metaphor from a different direction, emphasizing the journey rather than the goal, creating a more reflective environment. — Bob Pritchard

Gordon Fitzell is a Winnipeg-based composer and media artist. His music has been performed at major international festivals by a host of leading artists including Norwegian group BIT20, Canada's Ensemble contemporain de Montréal, and American sextet **eighth blackbird**. In 2010 Fitzell was the guest composer of Winnipeg's Cluster Festival, where five of his works were presented. He has also contributed to collaborative media installations in Canada, the United States and Portugal. Highlights in 2011 include performances by the Contempo New Music Ensemble (Edmonton), the Harrington/Loewen Duo (Winnipeg), the Ensemble de flûtes Alizé (Montreal), New Music Concerts (Toronto), Trio Fibonacci (Winnipeg, Quebec City), Allen Harrington (Ottawa), and the Tempest Flute Ensemble (Vancouver). An Associate Professor of Music at the University of Manitoba, Fitzell also leads the eXperimental Improv Ensemble (XIE) and serves as an Artistic Director of GroundSwell, Winnipeg's premiere new music series.

Gordon Fitzell (Canada 1968)

Evanescence (2001/2006)

silence
instant fluid image
glowing
dimly
➤ one

evanescence is an interactive work for chamber ensemble and live electronics based on my 2001 work *violence*, originally commissioned through the Canada Council for the Arts by American sextet eighth blackbird. In writing the piece I was interested in exploring the concept of aesthetic violence. My concern was not with representational violence, but with the violence inherent in the very structure of an art object. Which elements conspire to wage aesthetic war in a work of art? How do issues of syntax, perspective, temporality, ideology and technology help foster such a conflict? Is aesthetic violence chaotic or organized? Is it destructive or constructive? Is it repulsive or alluring? How is conflict sublimated? *evanescence* was premiered in 2007 at The Kitchen in New York, and appears on **eighth blackbird's** Grammy-winning album *strange imaginary animals*. — Gordon Fitzell

Paul Steenhuisen is a composer and sound artist who works with a broad range of acoustic and digital media. His concert music consists of orchestral, chamber, solo, and vocal music, and often includes live electronics and soundfiles. Additionally, he creates radio works and installation pieces and has produced a series of podcasts for New Music Concerts. Paul Steenhuisen was Composer in Residence with the Toronto Symphony Orchestra (1998-2000) and in 2003 was appointed Assistant Professor of Composition at the University of Alberta, where he was the founder of the Electroacoustic Research Studios (UA-EARS) and served as director of the new studios until his resignation in 2007. Steenhuisen has been commissioned and performed by other dedicated new music performers and presenters, including New Music Concerts, Soundstreams Canada, Lori Freedman, Roger Admiral, Kovalis Duo, Valdine Anderson, Guido Arbonelli, Irvine Arditti, SMCQ, IRCAM, The Hilliard Ensemble, the CBC Vancouver Radio Orchestra, Trio Fibonacci, Continuum, Marc Couroux, Ensemble 2e2m, Barbara Hannigan, and a host of others. His music has been performed at all of the major Canadian "new music" festivals and at international festivals in Adelaide, Sydney, Darmstadt, Santa Fe, Vermont, New York and Spoleto. His music is regularly broadcast in Europe, Asia, Australia, and North America.

Paul Steenhuisen (Canada 1965)

Supplice and DEMAND (2011)

Mezzo **Erica Iris Huang**, BMus, Op Dip (WLU); Op Dip (Toronto), emerged into Toronto's music scene with credits to "a gorgeous big voice, seamless from top to bottom, dramatic, and highly expressive" (Howard Dyck). Winner of the 2007 Canadian Music Competition, she was granted a performance with the Sherbrooke Orchestra in Quebec. In 2008, she was "hailed for her winning portrayal of the impetuous Composer" with Toronto Summer Music's *Ariadne auf Naxos* (Opera Today), and "gave the best singing of the evening as the sympathetic Aunt Adelaïde" in Charles Wilson's *Kamouraska* with Opera In Concert in 2009 (The Globe and Mail). Praised for her stage presence of warmth and character, Erica has captivated audiences with her sensitivity and vocal timbres, which lends its hand in the new music repertory. She was featured in Igor Correia's *Three Great Songs of Range*, winner of the 2009 Karen Kieser Prize in Canadian music and has been chosen to advance to the semi-finals at the Eckhardt-Gramatté National Voice Competition, where she will showcase a recital of Canadian works on April 29th, 2011 in Brandon, Manitoba.

40th season | 336th event
Sunday May 8, 2011
The Music Gallery, 197 John Street
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents
MALAYSIAN VOICES
CURATED BY CHONG KEE YONG

Programme:

Chong Kee Yong (Malaysia 1971) *Mourning the murder of an old Banyan tree* (2002) ✨

Robert Aitken flutes **Max Christie** clarinets **Stephen Clarke** piano **Rick Sacks** percussion
Timothy Ying violin **David Hetherington** cello **Chong Kee Yong** direction

Tazul Izan Tajuddin (Malaysia 1970) *Torrent of Images – A Memorial* (2003) ✨

Adam Sherkin solo piano

Neo Nai Wen (Malaysia 1984) *The Forgotten Sound* (2009) ✨

Dianne Aitken flute **Max Christie** clarinet **Rick Sacks** percussion **Carol Lynn Fujino** violin
Virginia Barron viola **David Hetherington** cello **Robert Aitken** direction

Chow Jun Yi (Malaysia 1987) *A Night without Voices* (2009) ✨

Dianne Aitken flute **Max Christie** clarinet **Stephen Clarke** piano **Rick Sacks** percussion
Timothy Ying violin **David Hetherington** cello **Robert Aitken** direction

— *Intermission* —

Chong Kee Yong *Bell Stone* (2011) 🌐

Aiyun Huang solo percussion

Yii Kah Hoe (Malaysia 1970) *Wild Cursive* (2010) ✨

Rick Sacks vibraphone **Carol Lynn Fujino** violin **Virginia Barron** viola
David Hetherington cello **Robert Aitken** direction

Chong Kee Yong *Threnody to the mother of the Earth* (2011) 🌐

Robert Aitken solo flute **Dianne Aitken** flutes **Keith Atkinson** oboe
Max Christie clarinets **Stephen Clarke** piano **Rick Sacks**, **Aiyun Huang** percussion
Timothy Ying, **Carol Lynn Fujino** violins **Virginia Barron** viola **David Hetherington** cello
Roberto Occhipinto contrabass **Chong Kee Yong** direction

✨ Canadian premiere | 🌐 World premiere

CHONG Kee Yong is one of the Malaysia's leading contemporary music composers. Few composers can manage to fashion a truly individual voice from the experimental techniques of today. Chong belongs to this special class who can turn a melange of exquisite timbres into a compelling piece of music, music that composer Peter Eötvös describes as "imaginative and poetic" and Jonathan Harvey calls "very inventive and artistically pure". His style is highly experimental and innovative, yet deeply spiritual and lyrical in its own way. Chong's musical language is enriched by his own Chinese, as well as the multicultural Malaysian, heritage. Chong was born in Kluang, Johor, where his parents were farmers. He graduated from the Malaysian Institute of Arts in Kuala Lumpur, completed his Bachelor of Arts at the Xian Conservatory and pursued his final studies at the Royal Conservatory of Music in Brussels. There he acquired the tools for his compositional style, a delightful balance between cutting edge modern techniques and a deep sense of poetic beauty. In 2001 Chong graduated as Master of Composition with Highest Honours. His post-graduation studies include numerous master classes with composers such as Brian Ferneyhough, Daan Manneke, Zoltan Janey, Peter Eötvös, Salvatore Sciarrino, Henri Pousseur, and Hanspeter Kyburz.

Chong's distinctive style has won him an unending series of awards and commissions. His list of prizes at various competitions is remarkable, for example the Prix Marcel Hastir by Belgian Royal Academy of Sciences, Letters & Fine Arts (1999, 2003), the

4th International Andrzej Panufnik Competition for Young Composers in Poland (2002), the Grand Prix at the 2nd Seoul International Competition for Composers (2003), the Max-Reger-Tage International Composition Competition in Germany (2004), the winner of 1st Malaysian Philharmonic Orchestra Composer Forum (2003) & 1st Malaysian Philharmonic Orchestra International Composers' Award (2004), 2nd Lepo Sumera International young composer prize (2006), Lutoslawski award (2006), BMW award in the International Isang Yun Music Prize in Korea (2007), Second prize in the Preisträgerkonzert des Internationalen Kompositionswettbewerbes "global music – contemporary expression" in Germany and 3rd prize in the Luxembourg International Composition Award 2008. Most recently, in 2009 Chong received a prestigious commission from the Serge Koussevitzky Music Foundation (USA), the special prize in the Giga Herzt Awards from ZKM | Institute for Music and Acoustics Karlsruhe (Germany) and the prestigious "The Outstanding Young Malaysian Awards" in the Cultural Achievement category (Malaysia). He was the artistic director of Kuala Lumpur Contemporary Music Festival 2009.

Chong Kee Yong *Mourning the murder of an old Banyan tree (2002)*

A long time ago, I read a poem, "Balade Terbunuhnya Beringin Tua Di Sebuah Bandaraya" by the Malaysian poet Dato Dr. Usman Awang. This poem led me to ponder what civilization has brought to us, and how it has also destroyed so much that we hold dear. I'm very afraid of losing our tradition, our culture, our language, our environment, our planet and more due to the constant pressure to develop and improve our lives.

In the Buddhist idiom the Banyan tree represents a consciousness of intelligence and awareness of The Way.

Balade Terbunuhnya Beringin Tua Di Sebuah Bandaraya
(A ballad mourning the murder of an old Banyan tree in a city)
by Dato Dr. Usman Awang

Fragment from the poem:

Sampai sekarang, tiap senjakala lembayung petang
Dengarlah suara Beringin mengucapkan pesan:
Selamat tinggal, selamat tinggal wahai awan
Selamat tinggal matari selamat tinggal bulan
Selamat tinggal, kupu-kupu sayang
Selamat tinggal, wahai burung-burung bersarang
Selamat tinggal anak-anak bermain riang
Namaku Beringin pohon tua yang terbuang
Dimusuhi oleh rancangan bernama Pembangunan

Translation:

To this day, when twilight graces the sky
You can hear the old banyan tree's farewell:
Goodbye, goodbye cloud
Goodbye sun, goodbye moon
Goodbye dear butterflies
Goodbye nesting birds
Goodbye frolicking children
I was an old Banyan tree, cast aside
By an enemy called Development.

This work was commissioned by the "Het Collectief" ensemble and is dedicated to them. The first performance was given by the "Het Collectief" ensemble and conductor Mr. Wibert Aerts at the "De Rode Pomp" festival in Gent, Belgium on June 8th, 2002, and at the "NADINE", Brussels, Belgium on June 9th, 2002. I completed a revised version especially for the concert "OOST WEST in het MIM". It was performed by Kamermuziekensemble van Koninklijk Conservatorium Brussel and conducted by Mr. Bart Bouckaert at the concert hall of Muziekinstrumentenmuseum concert hall in Brussels, Belgium on December 5th, 2002. — CHONG Kee Yong

Chong Kee Yong *Bell Stone (2011)*

In 2004, I first visited the small island called Lyø in Denmark. I was there for an intensive week of composition. From time to time, I visited the "bell stone" on this island. It is a more than thousand year old dolmen which makes bright

sounds when you hit it. It has such amazing sounds when you strike it, like hearing voices from the past, that I found myself greatly inspired.

In this work, I integrate some melodic fragments from Nanyin music, one of the oldest existing music genres of China. In the Western and Eastern Han Dynasties, and the Jin, Tang and the Northern and Southern Dynasties, immigrants from the central plains brought their musical culture with them to the Quanzhou-oriented Minnan area. Nanyin music is a beautiful genre that is soft and smooth in both lyrics and melodies. It is perfect for expressing heartfelt feelings of homesickness and yearning sentiment of a person traveling far away from home.

In Nov. 2003, I met the excellent Canadian/Tawainese percussionist Aiyun Huang at the 15th Boswil International Composition Seminar in Switzerland. After hearing her performance, I immediately wanted to write her a piece! So in 2005, I started to conceive this work, but due to both of us having very busy schedules, it was not until 2011 that I was able to finish "Bell stone" for Aiyun! I need to say a thousand thanks to Maestro Aitken who offered me the chance to invite Aiyun to be part of the "Malaysian Voices" concert on 8th May 2011 to give the world premiere of this work!

"Bell stone" is dedicated to my friend Aiyun Huang.

— CHONG Kee Yong

Chong Kee Yong *Threnody to the mother of the Earth* (2011)

"Threnody to mother of the Earth" for flute and 11 musicians was composed for maestro Robert Aitken and is dedicated to him and to the memory of the victims of the earthquake and tsunami in Japan on 11 March 2011.

This work is a music ritual reflecting my profound sadness over Japan's worst natural disaster, a combined earthquake and tsunami. We should all treasure our loved ones, our mother earth and extend our blessing to all the victims in this natural disaster, that they may rest in peace.

— CHONG Kee Yong

Tazul IZAN Tajuddin studied composition in Malaysia, the USA, Europe; he obtained his PhD in the UK. His music, as demonstrated in his *Arabesque*, *Tenunan*, *Mediasi Ukiran* and *Gamelbati* cycles, has been inspired by Malay and Indonesian cultures, Islamic geometrical patterns and Western European art combined with multi-cultural contemporary ideals.

He has won prestigious first prizes such as Toru Takemitsu and Lutoslawski Composition Awards, the 8th Tokyo International Competition for Chamber Music Composition, 2nd Molinari Quartet Composition Competition, 21st Japan Society of Contemporary Music Award for Composers, and the New Millennium Award UK. He has also received numerous scholarship awards initiated by the Prime Minister from the Malaysian Ministry of Culture, including a new work commissioned for the 50th Malaysian Anniversary Celebration. His works have been selected three times by the Sound and Music UK festival from 2001 until 2010. His work *Tenunan* was selected by the Asian Music Festival and ISCM Britain selected his work *Tenunan II* and was represented in the World Music Days 2007, Hong Kong. He was part of "The Theatre of Noise" in London with the Sculpted Sound Ensemble 2009 with whom he has been the principal conductor. Currently he is an Associate Professor in Composition at University of Technology MARA in Malaysia and is the artistic director and conductor of the UiTM-klpac Composers Concert Series which supports performances of new works by Malaysian composers. He has conducted his own works and performed in Asia, Europe, Australasia and North America and broadcast internationally. For further information please see www.tazultajuddin.com

Tazul IZAN Tajuddin *Torrent of Images – A Memorial* (2003)

Torrent of Images – A Memorial is a piece in tribute to the victims of the tragedy in Bali when terrorists bombed the holiday resort in Kuta, Bali on 12 October 2002.

The piece will eventually consist of three sections. This is the first of the three sections, called *Irrational*. This piece is constructed using a given scale, which is transposed, permuted and dislocated. This first movement consists of 12 small sections (patterns) in which the scale is distributed. There is also a hidden structure: the piece is built around a series of five numbers. Erratic treatment, randomness and displacement of notes are characteristics associated here with the word "irrational".

As the title suggests, metaphorically it evokes a torrent of images flooding through one's mind after such a tragedy which affected everyone. The piece irrationally moves from an obvious Balinese pentatonic scale into passages of obscure sustained clusters during which the scale replicates and shadows itself. This recurring image (the pentatonic scale as a memory of Bali) frequently returns, until at the end it becomes more intense. Eventually the tension is released, with a loud chord played in the lower register. This gesture is complemented by a solemn, repeated octave which ends the section. The gesture (repeated octaves) is symbolically (and perhaps metaphorically) a thoughtful reflection, a meditative and mourning gesture for the tragedy of the lost ones.

— Tazul IZan Tajuddin

NEO Nai Wen was born in Sabah, Malaysia at 15 October 1984. He received his Diploma in Music from SEGi College Subang Jaya, majoring in composition under the tutelage of Mr. Tan Chin Ho and with Mr. Yii Kah Hoe for music aesthetics and philosophy. In 2007 he had his first composition recital, and the following year, he was selected as one of the finalists in the HSBC contemporary composition competition. In 2009 he was also one of the finalists of Kuala Lumpur Music Festival Composition Competition.

Neo is also an active composer who participates in many festivals and events in the South East Asia Region such as Kuala Lumpur Contemporary Music Festival, Malaysian Composers Concert Series, Yogyakarta Contemporary Music Festival and the Manila Composers Lab. The Goethe Institute granted him a scholarship to participate in the Darmstadt International Summer Course presented by the Internationales Musikinstitut of Darmstadt, Germany. In addition he has worked with world class ensembles such as Ensemble Mosaik (Germany) and The Rednote Ensemble (United Kingdom). His music has been performed in the United Kingdom, Malaysia, Indonesia and the Philippines. He was recently awarded a scholarship to study music composition at England's Birmingham Conservatory where his major teacher is Mr. Ed Bennett.

Neo Nai Wen *The Forgotten Sound* (2009)

If a city had a voice, it would be the voice of expectation or of hope. In this work, I try to create an extremely chaotic atmosphere at the beginning of the piece, because after listening to noise we always expect or hope for silence or calmness in its wake. Thereafter the work's conclusion is modeled like a Buddhist chant; this is the voice of the city that is in my imagination. It is in essence the sound that has long been absent from our city life. My music attempts to create, contrast and find balance between chaos and peace, and to explore elements of Buddhism in music.

— NEO Nai Wen

CHOW Jun Yi. Born in Malaysia in 1987, Chow started learning the piano and music theory at the early age of 5. Chow completed his Grade 8 exams with merit in both piano and music theory from The Associated Board of the Royal Schools of Music (ABRSM) and also holds a performance diploma from the Yamaha School of Music. In 2005, Chow studied composition under renowned composer Mr. Qin Wen Chen. After gaining admittance into the Central Conservatory of Music in Beijing he received tutelage from Mr. Chen Gang. Chow currently studies under the Head of the Composition Department, the renowned composer Mr. Tang Jian Ping. Chow received an honourable mention from the 2008 "Palatino" competition for violin works organized by the Central Conservatory of Music (CCOM) in May 2008 for his composition *Mountain Voices* for violin and piano. Chow was also a finalist of Malaysia HSBC Young Composer Workshop in 2008 and won awards for solfege, arranging, composition and singing from the CCOM. In May of 2009 Chow was awarded the first prize for his choir and percussion piece, *Spirit of the Rattling Earth*. Most recently Chow received the Malaysian Young Composer Award and was first runner up for the Goethe South East Asian Young Composer Award presented during the first Kuala Lumpur Contemporary Music Festival. Chow was also the winner of the "Yan Huang" Award for Sheng composition during the 9th Music Festival of the Central Conservatory of Music.

Chow Jun Yi *A Night without Voices* (2009)

("Have you ever talked to yourself?")

In this modern age, there's no doubt that prosperity is always increasing. People equate materialism with a better life. However, with this growing prosperity comes additional pressures and complications. They can't accept the loss of the

short, sweet memories of their past. As a result, they are conflicted; they yearn to freeze themselves in that distant, nostalgic time. However, no matter what may happen, time marches on.

“A Night without Voices” represents a person in a city, outwardly happy and sweet, but all the while, when he tries to communicate with himself he feels an inward suffering brought on by the oppression and fear of life in the city. The piece begins with a “Music Box” theme which represents that sweet memory, countered by a “Darkness” theme. Eventually the “Music Box” theme is overwhelmed by the “Darkness” theme. Just like in reality, when people can’t suppress their tension, they tolerate this “darkness” knowing there’s always that sweet memory and hope inside their mind. In the middle part, the person traps himself in frozen time. He wishes that the time could stop for a while so that he could release his tension, to escape from his harsh reality. However, time will never stop. In the last part, along with the “Darkness”, the music ends with the “Music Box” theme, which represents the person finally realizing that though he couldn’t stop time, he will always have that sweet, fleeting memory to protect him.

— CHOW Jun Yi

Yii Kah Hoe is an active and renowned Malaysian composer. He was the winner of the second Malaysian Philharmonic Orchestra Forum for Malaysian Composers in 2007. He was also awarded 3rd Prize for International Composition for Chinese Orchestra organized by the Singapore Chinese Orchestra in 2006. Yii was a finalist of the 8th International Competition for Composers “Città di Udine” in Italy, 2010.

Yii’s music has been perceived as bold, avant-garde and awesome. His stunning pieces use traditional instruments to combine sounds and rhythms from many ethnic and local cultures. The sensitivity he mastered with space as a Chinese calligrapher in his younger days now comes through in his music.

Yii’s music has been performed in U.S.A, London, Trinidad, Germany, Mexico, Melbourne, Bangkok, Hanoi, Malaysia, Manila, Korea, Taiwan, Hong Kong, Indonesia and Singapore. He was festival director of the 1st Kuala Lumpur Contemporary Music Festival 2009 in Malaysia. Furthermore, as a keen educator, he currently holds the post of senior lecturer at SEGi College, Subang Jaya.

Yii Kah Hoe *Wild Cursive* (2010)

The motif of this piece comes from cursive handwriting of the renowned Chinese calligrapher, Huai Su. His forceful and flowing “wild cursive” calligraphic style is said to be inspired by the dagger dancing of Lady Gongsun. To understand how Huai Su derived his graphic ideas from the Lady Gongsun’s dagger dancing, the composer sought inspiration from Huai Su’s dramatic gestures. This relatively abstract piece, though inspired by Huai Su’s wild cursive calligraphy, is never merely imitative. The composer hopes the audience will not try to find a clear melody line in the piece, just as it is not necessary to recognize the exact words in Huai Su’s dynamic calligraphy.

— Yii Kah Hoe

Performer Biographies

World renowned Canadian flutist, composer and conductor **Robert Aitken** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 70 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.

The ever-evolving **Aiyun Huang** enjoys a musical life as a soloist, chamber musician, conductor, producer, researcher and teacher. She is a founding member of the Canadian trio Toca Loca with pianists Gregory Oh and Simon Docking. Her recent highlights include concerts in the cities of Milan, Berlin, New York, Montreal, Halifax, Ottawa, Toronto, Vancouver, San Diego, Singapore and Taipei. Aiyun has commissioned and championed over 100 works in the last decade working with composers internationally. Her 2009 premieres include three concerti: *Big Bang!* by Andrew Staniland, *Cepheid Variables* by Michael Oesterle, and *Schappchenjagd* by Peter Edward. She is a researcher at the Centre for Interdisciplinary Research in Music Media and Technology in Montreal. Aiyun was born in Kaohsiung, a city in the southern part of Taiwan. She left Taiwan when she was seventeen. She holds a Doctor of Musical Arts degree from the University of California, San Diego. Between 2004 and 2006, she was a Faculty Fellow at UCSD. Currently, she is the Chair of the Percussion Area as well as director of the McGill Percussion Ensemble at the Schulich School of Music of McGill University in Montreal, Canada.

Adam Sherkin is a dynamic and versatile musician who commands a multi-dimensional approach to performance and composition. A native of Toronto, Adam graduated from the Glenn Gould Professional School of the Royal Conservatory and the Royal College of Music, London. His works have been premiered at Glenn Gould Studio, Luminato Festival, the Spotlight Festival (Waterloo), the King's Lynn Festival (Norfolk), Bridgewater Hall (Manchester), The Warehouse and the National Portrait Gallery in London. Adam has appeared in performance at the Four Seasons Centre, the Toronto Centre for the Arts, St Martin-in-the-Fields, Covent Garden and the Royal Albert Hall. He is an Associate Composer of the Canadian Music Centre and current artistic director of The Sixth Sphere, a contemporary music series based at the Academy of Spherical Arts in Toronto. Sherkin received honorable mention in the 2011 Toronto Emerging Composer Award competition, which recognizes the excellent work of emerging music creators from the Greater Toronto Area who also exhibit innovation, experimentation and a willingness to take risks in their work.