

41st season | 339th event
Sunday September 25, 2011
Glenn Gould Studio, 250 Front St. W.
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

SECRET OF THE SEVEN STARS

Programme:

Ann Southam (Canada 1937–2010)

Quintet for piano and strings (1986)

(Commissioned by NMC with the assistance of the Ontario Arts Council)

Gregory Oh piano | **Accordes** string quartet: **Timothy Ying**,
Carol Lynn Fujino, violins **Douglas Perry** viola **David Hetherington** cello

Andrew Staniland (Canada 1977)

Pentagrams: 5 Pieces for 2 accordions (2010) • World Premiere

(Commissioned by NMC with the assistance of the Ontario Arts Council)

Ina Henning and **Joseph Macerollo** accordions

Alice Ping Yee Ho (Hong Kong/Canada 1960)

Ballade for An Ancient Warrior (2011) • World Premiere

(Commissioned by NMC with the assistance of the Canada Council)

Ryan Scott solo percussion **Xin Wang** soprano

Dianne Aitken flute **Max Christie** clarinet **Elizabeth Raum** oboe

Jim Gardiner trumpet **Joan Watson** horn **Ian Cowie** trombone **Gregory Oh** piano

Joseph Macerollo accordion **Timothy Ying**, **Carol Lynn Fujino** violins

Douglas Perry viola **David Hetherington** cello **Edward Tait** contrabass

Robert Aitken direction

— *Intermission* —

Nicolaus A. Huber (Germany 1939) *Auf Flügeln der Harfe* (1985)

Ina Henning accordion

Hope Lee (Taiwan/Canada 1953) *Secret of the Seven Stars* (2011)

World Premiere • NMC commission

Joseph Macerollo accordion **Ryan Scott** solo percussion

Timothy Ying, **Veronique Mathieu**, **Rebecca van der Post**, **Hiroko Kagawa**,
Carol Lynn Fujino, **Jennifer Thompson**, **Angelique Toews**, **Bridget Hunt** violins

Douglas Perry, **Diane Leung** violas **David Hetherington**,

Liza McLelland, cellos **Edward Tait** contrabass **Robert Aitken** direction

Ann Southam ~ Quintet for piano and strings (1986)

Ann Southam was born in Winnipeg, Manitoba in 1937 but lived most of her life in Toronto. After completing musical studies at the University of Toronto and the Royal Conservatory of Music in the early 1960s, Ann Southam began a teaching and composing career which included a long and productive association with modern dance. As well as creating music for some of Canada's major modern dance companies and choreographers including The Toronto Dance Theatre, Danny Grossman, Dancemakers, Patricia Beatty, Christopher House and Rachel Browne, she was an instructor in electronic music at the Royal Conservatory of Music in Toronto and has also participated in many "composer-in-the-classroom" programs in elementary and high schools. While a great deal of her early work had been electroacoustic music on tape, in later years she became increasingly interested in music for acoustic instruments. Ann Southam composed concert music for a variety of acoustic instruments and instrumental ensembles, working with such artists and ensembles as Eve Egoyan, Christina Petrowska Quilico and Arraymusic. She received commissions from the Canada Council, the Ontario Arts Council, and the CBC, and was performed in Canada, Europe and the U.S. She was a member of the Canadian Music Centre, the Canadian League of Composers and a founding member of the Association of Canadian Women Composers. She was the recipient of the Friends of Canadian Music Award in 2001. Ann Southam passed away November 25, 2010.

QUINTET is composed in one movement. It opens with an extended contemplative piano solo based on five notes – a two-note melody and a three note chordal accompaniment – which are presented in a simple and consonant relationship. Following this a longer melodic line shared by the violins introduces seven new notes into the musical

situation, thus gently dislocating this consonant frame of reference and establishing a twelve-tone row. In this way the strings expand the musical material and make possible a change from the consonant character of the piano alone to the energetic dissonance of the whole ensemble using the twelve-tone row.

During the course of the piece two further piano solos again present the initial five-note material, this time in a celebratory manner and in such a way as to include the entire row without disturbing the consonance.

QUINTET moves through dissonance and consonance, energetic activity and melodic expressiveness, exploring different aspects of a twelve-tone row which developed out of the initial relationship between piano and strings. It returns in the end to the contemplative five-note piano solo with which it began.

— Ann Southam (1986)

Andrew Staniland ~ *Pentagrams* (2010)

Composer **Andrew Staniland** has firmly established himself as one of Canada's most important and innovative musical voices. The New Yorker magazine has described his work as "an alternately beautiful and terrifying instrumental meditation". His music is regularly heard on CBC Radio 2 and has been broadcast internationally in over 35 countries. His work has received numerous accolades, including the 2009 National Grand Prize in EVOLUTION, a contemporary music competition presented by CBC Radio 2/Espace Musique and The Banff Centre, top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. His music has represented Canada at both the UNESCO International Rostrum of Composers (Paris, 2007) and the ISCM World Music Days (Hong Kong, 2006).

From 2006–2009 Andrew Staniland served as Affiliate Composer to the Toronto Symphony Orchestra. He has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005) and Affiliate Composer to the Canadian National Arts Centre Orchestra (Ottawa, 2002-2004). Andrew's roster of commissioning bodies continues to expand, with new projects involving Les Percussions De Strasbourg, Duo Concertante, and New Music Concerts.

In addition to his work as a composer, Andrew has developed and implemented a variety of innovative educational initiatives, including a "Composer in the Classroom" project bringing classical composers into Canadian public schools. Andrew also performs himself, both as a guitarist and working with new media (computers and electronics). Andrew is currently on faculty at Memorial University in St John's Newfoundland.

Pentagrams unfolds in 5 separate movements titled 1) Squeezebox Train, 2) Doves, 3) Supertertian Stackgroove, 4) Evolution Drone, and 5) Jeux.

If there is a quintessential organizing principle for the musical language of the work, it would be the number 5. Like many of my works, *Pentagrams* draws inspiration from some of the fascinating cultural aspects of numbers. Interestingly, the Pythagorean view of the universe was based on the belief that numbers were the key to nature. In modern times, they still enjoy a good deal of cultural and superstitious cachet. For example, the pentagram (a five-pointed star that is formed by drawing a continuous line in five straight segments, often used as a mystic and magical symbol) is seen on the wings of the USAF, and is of course the shape of all things "star": "5 star general", "reach for the stars". Each of the five movements in this work explores a specific musical inspiration drawn from the number 5. However, this is all technical speak. At the heart of this piece are the wonderful musicians it was written for – Ina Henning, and her teacher and mentor Joseph Macerollo. The mentor-prodigy relationship is a primary driver of the types of ensemble writing explored in the work: lead/follow, teach/learn, call/respond, and so on.

Pentagrams was written for and dedicated to accordionists Ina Henning and Joseph Macerollo. It was commissioned by New Music Concerts with funding from the Ontario Arts Council.

— Andrew Staniland

Alice Ping Yee Ho ~ *Ballade for An Ancient Warrior* (2011)

One of the most acclaimed composers writing in Canada today, Hong Kong-born **Alice Ping Yee Ho** has written in many musical genres and received numerous national and international awards, including the du Maurier Arts Ltd. Canadian Composers Competition, MACRO International Composition Competition, Luxembourg International Composition Prize and International League of Women Composers Competition. Critics have called her music dramatic and graceful, while praising its "organic flow of imagination," colourful orchestration, and emotive qualities. Influences evident in her proudly eclectic approach include Chinese folk and operatic idioms, Japanese Taiko and African drumming, and jazz. Her ongoing goal is to explore new musical styles that are provocative to the ears. "Colours and tonality are two attractive resources to me: they form certain mental images

that connect to audiences in a very basic way.” [AH]

Ms. Ho’s works have been performed at national and international new music festivals: ISCM World Music Days, Winnipeg New Music Festival, Asian Music Week in Japan, Ottawa Chamber Music Festival, Kitchener Open Ears Festival of Music and Sound, etc. They have also been played by major ensembles, including the China National Symphony, CBC Vancouver Orchestra, Radio Television Symphonic Orchestra of Serbia, Florida Orchestra, the Winnipeg, Regina and South Dakota Symphonies, Polish Radio Choir, Luxembourg Sinfonietta, Amsterdam’s Nieuw Ensemble, and Le Nouvel Ensemble Moderne in Montreal.

Inspired by the legendary Song Dynasty (1127-1279) female warrior Liang Hongyu, this composition is written in reverence for her life. In Liang’s early age, her father and brother were killed during military action and at one time she fell into prostitution in a state brothel. Against all odds, she grew into a strong and determined combatant with incredible drumming techniques. Liang’s drum rolls boosted the morale and defeated the invaders, ethnic Jin troops from the North. A resourceful and brave first female general, she trained female troops and fought the Jin with her husband Han Shizhong. Liang battled to her death at the age of 33.

This work is designed as a showpiece for solo percussion, female voice and mixed chamber ensemble. The composition unfolds in a series of imaginary scenarios of grim war scenes, combat, festive rituals, marriage, and ceaseless fighting till death. The music evokes dramatic elements of Peking Opera and, at times, the sounds of traditional Chinese instruments.

This work was commissioned by Toronto’s New Music Concerts through a grant from the Canada Council for the Arts.
— Alice Ping Yee Ho

Nicolaus A. Huber ~Auf Flügeln der Harfe (1985)

Nicolaus A. Huber (born 15 December 1939 in Passau) is a German composer. From 1958 to 1962 Huber studied music education at the Hochschule für Musik und Theater München and subsequently composition with Franz Xaver Lehner and Günter Bialas. He pursued his education further with Josef Anton Riedl, Karlheinz Stockhausen and, above all, with Luigi Nono. From 1974 until his retirement in 2003 Huber was Professor of Composition at the Folkwang Hochschule in Essen.

Riedl and Schnebel inspired Huber’s vocal and linguistic experiments. Riedl in particular encouraged Huber’s radical tendencies. His treatment of musical material was most strongly formed by his contact with Stockhausen, while Nono inspired in him an acute historical and political (Marxist) awareness, particularly evident in his second compositional phase, beginning around 1969. Huber took part in Stockhausen’s composition project Ensemble at the 1967 Darmstädter Ferienkurse, an experience that gave him an appreciation of the potential for improvisation – a factor that marks not only his compositions for conventional forces, but also his mixed and multi-media experiments. Stockhausen’s influence can also be seen in Huber’s exploitation of space and the incorporation of extraneous elements, such as vocal utterances in instrumental music, as a means of heightening expression. His period of study with Luigi Nono in 1967-1968 was even more influential on Huber. Nono encouraged Huber to seek a more thorough-going means of eradicating tonality, through a study of psychology in order to better understand human responses.

Auf Flügeln der Harfe is inspired by the poem of Heinrich Heine, *Auf Flügeln des Gesanges*, using the same title, but substituting the word “harp” for “voice”. Employing the harp as a starting point conceptually, this composition for concert accordion actually avoids the stereotype figurations that have been frequently utilized. Instead, the basic figure that reoccurs throughout the piece and borrowed from harp technique is the harp *bisbigliando*. The repetitive note patterns build up horizontally to various vertical chord formations. Dynamic extremes range from notes as *pppp* into silent air pressure to *ffff* with exaggerated bellow exertion, the frequency of which leads to extreme physical player exhaustion. The expressivity of air-generated tones requires an extremely differentiated dynamic range and a temporal separation of bellow and key rhythms. Wave patterns move linearly (12345) or organically in Fibonacci numerical relationships (12358 etc.) in order to supply the DNA of the creative process. The form is a continuous time-line of 47 eighth note lengths always grouped together in new ways: accordion plus composition as breathing box.

— N.A. Huber (1985), translation by Ina Henning

Hope Lee ~ Secret of the Seven Stars (2011)

Hope Lee is a Canadian composer of Chinese origin. As a “cross-cultural explorer”, her work often reflects her interdisciplinary interests and her views of creativity as an endless adventure of exploration, research and experimentation; a challenge to one’s breadth and depth. “Things change constantly and continuously” she says, “therefore each work should be approached from a fresh angle. Growth is a natural phenomenon reflected in my compositional technique. Not unlike disciplined organic growth -

a most fascinating phenomenon – it is the secret of life, the source of true freedom.”

Hope Lee received formal music training at the McGill University in Montréal and at the Staatlich Hochschule für Musik Freiburg, Germany as a recipient of a DAAD scholarship and a Canada Council Grant. Her main teachers in composition are Bengt Hambraeus, Brian Cherney and Klaus Huber. During this period, she also attended the Darmstadt Ferienkurse für Neue Musik and the Durham 1979 Oriental Music Festival in England. Both events were important in shaping her musical development. Between 1987-90, she studied Chinese traditional music and poetry, as well as computer music in Berkeley, California. Hope Lee has been invited to the first International Woman Composers Conference in Berlin, to the Künstlerhaus Boswil in Switzerland, Die Hoege in Germany as artist-in-residence, visiting composer at the Dresdner Musikfestspiele, Queen's University and University of Calgary and engaged as visiting professor at the Wuhan Conservatory of Music in China.

Since 1979, Lee has researched into ancient Chinese poetry, music history, theory, and in particular the ideology, philosophy and notation of *guqin* (Chinese 7-string zither) music. The knowledge absorbed and material collected have integrated and become an important part of her creative voice and up-to-date, she has completed ten pieces in a projected eleven-piece cycle: *In the Beginning was the End* (accordion, harpsichord, 1989), *Hsieh Lu Hsing* (guzheng, di/shao/erhu, 1991), *entends, entends le passé qui marche...* (piano and tape, 1992), *Tangram* (bass clarinet, harpsichord and tape, 1992), *Voices in Time* (large ensemble, tape, electronics, 1992-94), *arrow of being, arrow of becoming* (string quartet with optional live electronics, 1997), *Fei Yang* (string quartet, accordion, 2001), *Parting at Yang Kuan* (er hu, guzheng, marimba, 2004), *four winds from heaven* (women's choir, 2005) and *and the end is the beginning* (accordion solo, 2008). The complete catalogue of Lee's works is published by Furore-Verlag in Germany.

... a starry night...vast peace, majesty of the universe...the puny individual below, gazing... dreaming, longing...distant place and time...awe and wonder...heartbroken, suffering...

Secret of the Seven Stars is the tenth piece in the *Voices in Time* cycle for various ensembles based on Lee's study of classical Chinese literature, poetry and legends, the ideology, philosophy and notation of guqin music. With each work representing a dynasty, this cycle is a personal reflection and musical transformation of the voices of poets, musicians, philosophers, heroes and heroines, whose lives and work have threaded the cultural tapestry of an ancient civilization.

Thanks to the Canada Council Grants to Professional Musicians, Classical Music of All World Cultures Program which provided me the opportunity to participate workshops at the Tomatis Listening Centre in 2008 as part of my research into Music and Healing and to formalize the concept of the last three pieces in the cycle; thanks also to the Alberta Foundation for the Arts for providing funds for both the preparation of performance material and for traveling to the world premiere in Toronto and the European premiere in Germany.

— Hope Lee

Performer Biographies

German born **Ina Henning** maintains a busy career in three different fields, music performance, music pedagogy and music therapy. Starting out as a freebass accordionist in Trossingen (Germany), she finished her undergraduate studies as a double major in accordion and piano performance in 2004. Shortly afterwards she won two stipends with the German Academic Exchange Service (DAAD) to study in North America, completed a Master's Degree in Performance in 2006 and is currently a doctoral student with Prof. Joseph Macerollo at the University of Toronto. She obtained another Master of Arts Degree in Music Therapy at the Faculty of Applied Sciences in Heideberg (Germany) in 2008. Artistic appearances include Carnegie Hall, NY and recent performances with the Stuttgart State Opera, the Radio Symphony Orchestra Stuttgart and the New Vocal Soloists Stuttgart. Last year she was offered a teaching position at the University of Education in Ludwigsburg (Germany).

Joseph Macerollo pioneered the acceptance of the concert accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts and taught history of music, analysis, and the interpretation of contemporary music courses. As an administrator, he serves on the board of directors of New Music Concerts and The Classical Accordion Society of Canada and Off Centre Music Salon. He is a founding member of the International Accordion Society headquartered in Finland. Previous organizational accomplishments include The International Accordion Symposium 1975, Soundscape Canada 1981, LUMINA Project 1989, The International Accordion Festival 1993. In 1997, he produced R. Murray Schafer's *Princess of the Stars* at Wildcat Lake, Haliburton. In 2001 and 2006 he produced R. Murray Schafer's *Palace of the Cinnabar Phoenix* in the Haliburton Forest and Wildlife Reserve and in 2002 and 2005 he produced R. Murray Schafer's *The Enchanted Forest*. He has won numerous awards and citations, including the Lifetime Achievement Award from the Toronto Musicians' Association in 2009.

As a performer, he has appeared with major orchestras such as the Toronto Symphony, McGill Chamber Orchestra, National Arts Centre Orchestra, Victoria Symphony, Kitchener-Waterloo Symphony, Edmonton Symphony Orchestra, and such major ensembles as Nexus Percussion Ensemble, Orford String Quartet, Purcell String Quartet and countless ensembles of variable combinations. He has concertized extensively throughout North America, Europe, Asia and Australia. In 1998 he joined Quartetto Gelato and continued until 2002. He performed R. Murray Schafer's Accordion Concerto with the Edmonton Symphony Orchestra on May 14, 2011.

Macerollo has commissioned over 200 works by Canadian composers ranging in style from traditional to theatrical where he has gained as a performer respect for the instrument in all venues. Hope Lee has composed four major works for the instrument: *In the Beginning Was the End* for accordion and harpsichord; *Fei Yang* for accordion and string quartet; *Voices in Time* for chamber group and tonight's work, *Secret of the Seven Stars*.

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.

Ryan Scott is an acclaimed marimba and multi-percussion soloist who has performed extensively in North America, Europe, Japan, Indonesia and Africa. He also plays with the Canadian Opera Company Orchestra, the Esprit Orchestra, the National Ballet of Canada Orchestra, the Toronto Symphony Orchestra, the Composers' Orchestra, New Music Concerts, the Bob Becker Ensemble, Soundstreams Canada, Continuum, Ensemble Noir, ArpaTambora and is a member of the Evergreen Club Contemporary Gamelan. He has collaborated numerous times with violist Rivka Golani, and has been a guest artist several times with NEXUS. He has made CDS for Centrediscs, CBC Records, hatART and NAXOS. Mr. Scott is currently writing a series of works for the Marimba, the first of which was premiered by the composer on CBC Radio's Two New Hours.

Mr. Scott received a Bachelors and Masters degree in music from the University of Toronto where he studied with Russell Hartenberger and Robin Engelman. Mr. Scott performs exclusively on Marimba One and uses Zildjian cymbals. Highlights of this season include the Canadian premiere of *You Are (Variations)* by Steve Reich in October, and a world premiere of a Marimba Concerto by Erik Ross with the Esprit Orchestra in May.

A native of Mainland China, Canadian Soprano **Xin Wang** completed her Bachelor degree at the University of Winnipeg before moving to Toronto, where she graduated from both the Opera division and the Artist Diploma Programme at the University of Toronto's Faculty of Music. Xin Wang has distinguished herself as a dynamic and captivating performer of contemporary music, having sung works by Canadian and international composers Alice Ping Yee Ho, Petar Klanac, Fuhong Shi, José Evangelista, James Rolfe, Ana Sokolovic, Jürg Wytttenbach and many more. Ms. Wang has performed with many of Ontario's best known presenters of contemporary music, including Queen of Puddings Music Theatre, Tapestry New Opera New Works, New Music Concerts and Soundstreams Canada, which presented *Pimootewin*, the first Cree opera. Composed by Melissa Hui with a libretto by Thompson Highway, Xin premiered and toured this production to Northern Ontario. Ms. Wang appeared at the Montreal Contemporary Music Festival in February 2011 to re-create her role in a concert version of "Beauty Dissolves in a Brief Hour", a production by Queen of Puddings featuring music by Petar Klanac, Fuhong Shi and John Rea. When offstage, Xin Wang is a passionate voice teacher. Teaching since 2001, her students range from amateurs to those in university pursuing careers in music, from teenagers to retired seniors. She treasures immensely the collective process of discovering and owning one's voice.

41st season | 340th event
Sunday October 30, 2011
Betty Oliphant Theatre, 404 Jarvis St.
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

WUORINEN PERCUSSION SYMPHONY

Programme:

Erik Ross (Canada 1972) *Leviathan* (2007)
Joseph Petric accordion

Chris Paul Harman (Canada 1970) *Sonatine* (2011)
Robert Aitken flute | **Simon Fryer** cello

Eric Morin (Canada 1969) *In Praise of Folly* (2010) (World Premiere)
Joseph Petric accordion | **Penderecki String Quartet:**
Jeremy Bell, Jerzy Kaplanek violins **Christine Vlajk** viola **Jacob Braun** cello
The Penderecki Quartet is represented by Richard Paul Concert Artists

— *Intermission* —

Charles Wuorinen (USA 1938) *Percussion Symphony* (1976)
for 24 players (Canadian Premiere)

MALLET INSTRUMENTS: Mark Duggan, Russell Hartenberger, Mark Mazur,
Richard Moore, Rick Sacks, David Schotzko, Ryan Scott.

DRUMS: Nick Coulter, Haruka Fujii, Beverley Johnston, Ed Reifel, Steve Wassmansdorf.

UNPITCHED PERCUSSION: John Thompson, Tim Francom, Julie Strom, Andy Morris,
Greg Samek, Joel Cormier, Dean Pomeroy.

KEYBOARDS: Adam Sherkin, Stephen Clarke, Wesley Shen, Devon Fornelli (inside).

Charles Wuorinen, conductor | **Rick Sacks**, répétiteur

Erik Ross (Canada 1972) *Leviathan* (2007)

Erik Ross composes for all musical media and he has written for productions that include electronics, theatre, film and dance. He has written works for artists and ensembles such as the Esprit Orchestra, the Memphis Symphony, the Vancouver Symphony, Tapestry New Opera, Hannaford Street Silver Band, Evergreen Club Contemporary Gamelan, the Gryphon Trio, the Aldeburgh Connection, and Toca Loca. He has had live performances of his works in Australia, Canada, England, Japan, Latvia, Thailand, and the United States. He holds a Doctor of Music degree from the University of Toronto where he was a two-time recipient of the John Weinzweig Scholarship. He recently completed a large choral work for the Canadian Chamber Choir. Upcoming pieces include operatic projects with librettists Alexis Diamond, Phoebe Tsang and James Wilson, as well as a double concerto for saxophonist Wallace Halladay and percussionist Ryan Scott for the 30th anniversary season of the Esprit Orchestra.

LEVIATHAN

This piece has the distinction of being the reason that I finally switched from PC to Mac. My computer and backup hard drive crashed in a divine manner three days before this piece was due. After exhaustive recovery efforts, I managed to get a single unmixed, unmastered, and somewhat muffled version of my initial audio. We tried to work with this initial version, but it proved unworthy and the piece underwent two transformations to reach its current state. As with all things, sometimes something is salvaged. I found that the initial audio's warmth and underwater quality gave it an otherworldly character that inspired me to add in layers of opposing high metallic sounds to balance it with the diverse sonority of the accordion. The title of the piece refers to the gigantic mythological underwater creature who was considered by some to be one of the demons of hell.

Leviathan is dedicated to and was commissioned by Joseph Petric with the generous assistance of the Ontario Arts Council. It was premiered at the 2009 Ottawa International Chamber Music Festival.

— Erik Ross

Chris Paul Harman (Canada 1970) *Sonatine* (2011)

Chris Paul Harman was born in 1970 in Toronto where he studied classical guitar, cello and electronic music with Barton Wigg, Alan Stellings and Wes Wraggett, respectively. His works have been performed by many ensembles and orchestras in Canada and abroad, including the Asko Ensemble, the CBC Radio Orchestra, the Esprit Orchestra, the Montreal Symphony Orchestra, the New Music Concerts Ensemble, the Noordhollands Philharmonisch, the Seoul Philharmonic Orchestra, the Tokyo Symphony, and the Toronto Symphony Orchestra. In 1986, Mr. Harman was a finalist in the CBC Radio National Competition for Young Composers. In 1990, he was the Grand Prize Winner in that same competition for his work *Iridescence*, which was the selected work in the category for Composers under 30 years of age at the 1991 International Rostrum of Composers in Paris. At the International Rostrum of Composers in 2004, his Concerto for Oboe and Strings was chosen as a Recommended Work in the general category. As a result, both works have been broadcast in some 25 countries. In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week. The same year, his work *Amerika* was awarded the Jules Léger Prize and was short listed for the Prix de Composition de la Fondation Prince Pierre de Monaco. In 2007, Mr. Harman's work *Postludio a rovescio* – commissioned and premiered by the Nieuw Ensemble of Amsterdam – was awarded the Jules Leger Prize for New Chamber Music for that year. Since 2005, Mr. Harman has served as Assistant Professor of Composition at the Schulich School of Music of McGill University in Montreal.

SONATINE

Sonatine was commissioned in 2011 by the Women's Musical Club of Toronto with the support of Roger D. Moore. The work is dedicated to flutist Robert Aitken and cellist Simon Fryer.

Sonatine is a reworking of the G-major Sonata for two flutes (or two violins), TWV 40-101, by Georg Phillip Telemann. The work continues my search for a musical language that is consonant but not tonal (in the sense of the common practice period). The concise four-movement structure suggests neoclassicism, as does the retention of fragments of Telemann's original material, sometimes rendered in sequences and in formal repetitions.

The first movement introduces a chain of fanfare-like figures with irregular rhythms. The second movement is a modified ternary form, with two adagio episodes framing an animated central section. The parlando quality in the third movement underlines a capricious dialogue between the two instruments, punctuated by frequent silences. The fourth and final movement evokes the feeling of a gigue, again, with irregular rhythms. The work's overall duration is approximately nine minutes.

— Chris Paul Harman

Eric Morin (Canada 1969) *In Praise of Folly* (2010)

Eric Morin has received many diplomas for his musical studies. He was notably honoured in composition with a Grand Prize from the Montreal Conservatory of Music and a doctorate degree from University of Montreal. Between 1996 and 1998 he lived in Paris, studying composition with Gérard Grisey and taking courses in 20th century musicology at IRCAM. In May 2000 Eric Morin was appointed an Affiliate Composer with the Toronto Symphony Orchestra for two seasons. Since 2000 he has taught composition and orchestration at Laval University in Quebec City, where he now holds tenure. Eric Morin has received considerable recognition for his creative work, including multiple awards from both the SOCAN and CBC Young Composers contests, the Robert Fleming Prize in 1999 and the 2003 Jules-Leger Prize for New Chamber Music. He has composed music for orchestra, various chamber ensembles, for film, dance, theatre and digital audio. His music is programmed by prestigious musicians across Canada and internationally. He has received grants from The Canada Council for the Arts, Quebec's Council for the Arts and Literature and many other foundations.

IN PRAISE OF FOLLY

a story of thoughts and music from the Renaissance
(based on the essay by Erasmus)

From the composer to his friend the interpreter, health!

These last days, I mused over some of our common studies. I finally resolved to make some sport with a musical praise

of folly. "But who the devil put that in your head?" you'll say. The first thing was not that my surname of Morin comes so near the word *Moriae* (folly, in ancient Greek). I rather conceived you would approve this exercise of wit, as you are delighted with such kind of mirth and amused by the whole course of the human life. And though such is the excellence of your judgment that it is ever contrary to that of the people's, yet such is your incredible affability and sweetness of temper that you both can and delight to carry yourself to all men a man of all hours. Wherefore you will not only with good will accept this music, but take upon you the defence of it, for as much as being dedicated to you, it is now no longer mine but yours.

For sure, many wranglers will cavil that this music is lighter than it ought to a musician like you, that I simply steer back to the music of the Renaissance, and, in the text, bite angrily at everything. But I would have them whom the foolery of the music and the words may offend to consider that the same thing that has been often practiced even by great composers. For what injustice is it that when we now allow every course of life its recreation, that today's composers only should have none? Especially when such piece is not without its serious matter, and where foolery is so handled that the listener that is not altogether deaf may reap more benefit from it than from some sluttish or illegible music. For as nothing is more trifling than to treat of serious matters triflingly, so nothing carries a better grace than to discourse of trifles seriously. Let other men judge of what I have composed, but unless an overweening opinion of myself may have made me blind in my own cause, I have praised folly, but not altogether foolishly. And now to say somewhat to that other cavil, of biting. He that spares no sort of men cannot be said to be angry with anyone in particular, but the vices of all. And if anyone shall say he is hit, he will discover either his doubt or his guilt. I have so moderated my style that the understanding listener will easily perceive my endeavours were rather to make mirth than bite. In the end, if there be anyone that is yet dissatisfied, let him at least remember that it is no dishonour to be discommended by Folly.

But why do I run over these things with you, so excellent an artist that no musician better defends composers and their works? Farewell for now, my best eloquent Petric, and stoutly defend your *Moriae*.

By a river,
the Ides of July 2010.

— Eric Morin

In Praise of Folly was commissioned by Joseph Petric with partial funding from the Canada Council for the Arts.

Charles Wuorinen (USA 1938) *Percussion Symphony* (1976)

Charles Wuorinen (b. 1938, New York) is one of the world's leading composers. His many honors include a MacArthur Foundation Fellowship and the Pulitzer Prize (the youngest composer to receive the award). His compositions encompass every form and medium, including works for orchestra, chamber ensemble, soloists, ballet, and stage. Wuorinen has written more than 250 compositions to date. His newest works include *It Happens Like This*, a dramatic cantata on poems of James Tate premiered at Tanglewood in August 2011, *Time Regained*, a fantasy for piano and orchestra for Peter Serkin, James Levine and the MET Opera Orchestra, Eighth Symphony for the Boston Symphony Orchestra, and *Metagong* for two pianos and two percussion. He is currently at work on an operatic treatment of Annie Proulx's *Brokeback Mountain* to a libretto by the author. (Wuorinen's *Haroun and the Sea of Stories* based on the novel of Salman Rushdie was premiered by the New York City Opera in Fall 2004.) Wuorinen has been described as a "maximalist," writing music luxuriant with events, lyrical and expressive, strikingly dramatic. His works are characterized by powerful harmonies and elegant craftsmanship, offering at once a link to the music of the past and a vision of a rich musical future. Both as composer and performer (conductor and pianist) Wuorinen has worked with some of the finest performers of the current time and his works reflect the great virtuosity of his collaborators. His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (Charles Wuorinen Series), John Zorn's Tzadik label, and a CD of piano works performed by Alan Feinberg on the German label Col Legno. Wuorinen is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

PERCUSSION SYMPHONY

The work is in three large movements, fast-slow-fast, in the traditional manner. But after Movement I, and again after Movement II, there is a quiet interlude. These "Entr'actes," as I call them, are transcriptions (reworkings) of the early Dufay setting (ca. 1430) of Petrarch's *Vergine bella*. The first is in moderate tempo, finalis on D, with pitched instruments only. The second is a slower reading of the same music, finalis now on E-flat, and with non-pitched instruments added. There are several considerations that prompted me to include these transcriptions. First, although there is no direct musical link between them and my own music, there do exist certain melodic affinities—especially between Entr'acte II and the

last movement. Also, I have a long-standing avocation of “reworking” old music, and here for the first time I decided to incorporate the fruits of my “hobby” side by side with my “own” contribution—not collage but an integrated juxtaposition. However, the most compelling motive was to provide the relief afforded by light-textured and simple (but sophisticated) diatonicism, as a contrast and foil to the denser, louder contrapuntalities of the main movements. In this sense, the transcriptions stand outside the body of the Symphony itself, although they are always to be included in it.

The main movements are written using adaptations of methods I have described elsewhere. Beyond this, and the fact that their surfaces seem to me quite immediate and straight forward, little need be said about these movements but that they, along with the Entr’actes, follow a pitch-centric scheme which is taken from the work’s twelve-tone set. Accordingly, the first movement proceeds from a centering on G-natural (the pitch class zero of the whole work) to end on a “split” between C and G. C having provided the lower fifth, the upper complement to G is introduced as the pitch level of Entr’acte I: D-natural. Movement II begins by referring to D, but finally ends centered on the tritone-related A-flat. Following the pattern of the first Entr’acte, the second now occurs at the upper fifth, this time E-flat. The last movement also begins at this pitch, winding its way back from E-flat, ultimately to reach the initial G-natural, the work’s origin.

— Charles Wuorinen

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 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. In November he will return to Ljubljana, Slovenia to curate and conduct a series of concerts featuring music by Elliott Carter for Festival Slowind 2011.

Principal Cello of the Regina Symphony Orchestra, **Simon Fryer** is an artist of considerable versatility, at home with the demands of the music of our time and those of historical performance, with collaboration and solo recital. Artistic Director of the Women’s Musical Club of Toronto, Simon is also in demand for his teaching, coaching and masterclass skills. Appearances as soloist in Canada with the Esprit Orchestra and the Da Capo Chamber Choir are complemented by performances as guest Principal with the Hamilton Philharmonic and internationally with the Orqestra Sinfonica de Tenerife and the UK’s Northern Sinfonia. Formerly a member of the Juno-winning Penderecki String Quartet and the Toronto Symphony Orchestra, Simon collaborates regularly with musicians such as the Silver Birch String Quartet, Duo Concertante and flutist Robert Aitken. His discography of over 20 recordings includes the solo CD, *Music of a life so far...*, acclaimed as “a fascinating collection” by the Toronto Star. He will shortly release a CD of Victorian English Sonatas with pianist Leslie De’Ath. Now teaching at the Regina Conservatory for the Performing Arts Simon has previously held faculty positions at Wilfrid Laurier University, the University of Toronto, the Glenn Gould School and the Casalmaggiore International Festival in Italy. Active as chamber musician, orchestral player and soloist in more than thirty countries on six continents, he performs on an instrument completed in 1998 by Masa Inokuchi.

Laureate of the BBC3 Radio and CBC National Radio Auditions, JUNO nominee and Prix Opus winner 2009, first instrumentalist recipient of the Friend of Canadian Music Award 2005, and honoured as Ambassador of Canadian Music by the CMC at the National Arts Centre in 2009, **Joseph Petric** has commissioned and championed more than 220 works for presenters such as Columbia Artists, Jeunesses Musicales, Debut Atlantic, England’s John Lewis Partnership, New Music Concerts, the Société de Musique Contemporaine de Québec and the Tanglewood Festival. His performances of contemporary works have been described as “riveting” (Gramophone) “miraculous” (Winnipeg Free Press), and “extraordinary... eloquent, in the most moving of all the Sequenzas” (Boston Globe). After his acclaimed European and American debuts in London and Washington, Petric recorded for Radio BBC3, French State Radio, and appeared at venues such as London’s Southbank Centre, Die Yjsbrekker, Bridgewater Hall Manchester, IRCAM, Seiji Ozawa Hall, Austria’s Hohenems Schubertiade and the Tel Aviv Opera. Generous financial support from New York’s Koussevitsky Foundation, Swedish Reikskonserter, the CBC, the OAC and the CAC has been integral to Petric’s unique contribution of 12 concertos from Canadian composers to the accordion concerto canon. As a concerto soloist he has appeared with the BBC Orchestra, the Toronto Symphony Orchestra, Camerata Nordica of Sweden, l’Orchestre Symphonique de Quebec, the CBC Vancouver Chamber Orchestra,

and the Concertante di Chicago, Symphony Nova Scotia, Victoria Symphony, Montreal's Nouvel Ensemble Moderne, among others. His critically acclaimed discography of 32 CD titles includes recordings of the Berio Accordion Sequenza (Naxos), the Koprowski Accordion Concerto with the Toronto Symphony (CBC5000 Series), and titles on 13 other labels including Analekta, ATMA, Astrila, CBCMusicaViva, Chandos, and Centrediscs labels among others. Future engagements include the world premieres of works by Alice Ho with Toronto's Amici Series, the American premiere of Linda Bouchard's *Murderous Little World* in Seattle, San Francisco and Los Angeles, Hans Zender's version of *Die Winterreise* with Montréal's Nouvel Ensemble Modern, 2012-2013 repeat European tours, invitations to Jerusalem, Moscow and the 2013 Montreal New Music Festival.

Celebrating their 25th anniversary season, **The Penderecki String Quartet** has become one of the most celebrated chamber ensembles of their generation. The Quartet's performing schedule takes them annually to concert stages across the Americas, Europe and Asia. The four Penderecki musicians (now originating from Poland, Canada, and USA) bring their varied yet collective experience to create performances that demonstrate their "remarkable range of technical excellence and emotional sweep" (Toronto, Globe and Mail). Recent concert appearances include New York City's Weill Hall at Carnegie Hall, Los Angeles' REDCAT at Disney Hall, and Amsterdam's Concertgebouw. The PSQ appears extensively in Canada, participating in this country's foremost concert series such as the Ottawa Chamber Music Festival, Festival of the Sound, the Banff Centre, and Toronto Luminato Festival. Their 25th anniversary season is a highly active one with appearances at festivals in Brazil, USA, Spain, Ukraine, Germany, Poland, China, and guest teaching at the Hong Kong Academy, Indiana University at Bloomington, and their partner university in Osnabrück, Germany.

To this day the Quartet is a devoted champion of the music of our time, having premiered over 100 new works from composers in Canada and abroad. This anniversary season sees the Quartet with eight world premieres funded by the Canada Council and the Ontario Arts Council for composers Glenn Buhr, Michael Matthews, John Burge, Piotr Grella-Mozejko, Jeffrey Holmes, Marc Sabat, Eric Morin, Norbert Palej, as well as the Canadian premiere of Krzysztof Penderecki's String Quartet No.3 at Vancouver New Music. The Penderecki String Quartet is in quartet-in-residence at Wilfrid Laurier University in Waterloo, Ontario.

Rick Sacks holds a master's degree in percussion from SUNY Stony Brook. He performs with Arraymusic, the Glass Orchestra, New Music Concerts, Aventa, Red Sky Performance, the Evergreen Club Gamelan and others. Rick has toured worldwide with these groups. He also works as a composer/designer in contemporary dance and theatre. He has performed with Desrosiers, Dancemakers, Le Groupe de la Place Royale, Bill James, Carbon 14, and TDT and Theatre Gargantua. He created the compositions for CanStage's *Midsummer Night's Dream in the Park* at High Park, *Midsummer Night's Dream* at Passe Muraille, the hit show *Sibs* (Tarragon), and the award-winning children's show *Danny, King of the Basement* (Roseneath). His most recent work as co-composer/music director of Red Sky's *Tono* won the 2010 Dora award for best sound design/composition. Rick is Arraymusic's artistic director.

Rick took part in the first recording of Wuorinen's *Percussion Symphony* with the New Jersey Percussion Ensemble under Raymond DesRoches' direction for the Nonesuch label in 1978.

His own performance pieces mix percussion, theatre and movement in unique ways for soloist and large ensemble exploring a mix of new technologies and traditional theatrical devices. He has recently completed *World on a String*, a 50,000 word interactive web-based SciFi and *The MetaMOOphosis*, a permanent installation of interactive theatre based on Kafka's *Metamorphosis* (see *High Wired* - University of Michigan Press). All can be found at **Rik's Café Canadian**, a World Wide Web site focusing on Toronto's rich cultural resources at www.rifax.com

41st season | 341st event
Sunday December 11, 2011
Betty Oliphant Theatre, 404 Jarvis St.
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

THE WORLD OF GLOBOKAR

Programme:

Elliott Carter (USA 1908)

(Canadian premiere, performed on the occasion of Carter's 103rd birthday)
Robert Aitken flute **Max Christie** bass clarinet **Erica Goodman** harp

Trije glasbenicki (2011)

Vinko Globokar (France 1934)

James Gardiner, André Dubelsten, Michael White trumpets **Max Christie** clarinet
Joan Watson, Christopher Gongos, Bardhyl Gjevori horns **Ian Cowie, David Pell** trombones
Scott Irvine tuba **Rick Sacks, Trevor Tureski, Mark Duggan** percussion;
Vinko Globokar direction

Fluide (1967)

Globokar

Vinko Globokar solo trombone and direction
Robert Aitken flute **Max Christie** bass clarinet **Peter Lutek** bassoon
Wallace Halladay saxophone **James Gardiner** trumpet
Rebecca Van der Post violin **Roberto Occhipinti** contrabass
Richard Moore cimbalom **Gregory Oh** keyboards
Joseph Macerollo accordion **John Gzowski** electric guitar
Thomas Kessler sound engineer

Eppure si Muove (2003)

— *Intermission* —

Globokar

James Gardiner, André Dubelsten trumpets
Joan Watson horn **David Pell** trombone **Scott Irvine** tuba

Discours VII (1987)

Globokar

Vinko Globokar solo alhorn
Alhorn generously provided by **Swiss Club Toronto**

Cri des Alpes (1986)

Globokar

Group I: James Gardiner, Joan Watson, Ian Cowie, Scott Irvine
Group II: Robert Aitken, Max Christie, Peter Lutek, Wallace Halladay
Group III: Roberto Occhipinti, Gregory Oh, Joseph Macerollo, John Gzowski
Group IV: Rick Sacks, Trevor Tureski, Mark Duggan, Richard Moore
Vinko Globokar direction

Eisenberg (1990)

The World of Globokar is presented in cooperation with: the University of Toronto in conjunction with Vinko Globokar's residence as the Michael and Sonja Koerner Distinguished Visitor in Composition; The Music Gallery; Toronto New Music Projects; and Continuum Contemporary Music.

Elliott Carter (USA 1908) *Trije glasbeniki* (2011)

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 of the classical music tradition. He recently received the Prince Pierre Foundation Music Award and is one of only a handful of living composers elected to the Classical Music Hall of Fame. Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking String Quartet No. 2. Igor Stravinsky hailed Carter's Double Concerto for harpsichord, piano, and two chamber orchestras (1961) and Piano Concerto (1967), as "masterpieces."

Of his creative output exceeding 130 works, Carter composed more than 40 pieces in the past decade alone. This astonishing late-career creative burst has resulted in a number of brief solo and chamber works, as well as major essays such as *Asko Concerto* (2000) for Holland's ASKO Ensemble. Some chamber works include *What Are Years* (2009), *Nine by Five* (2009), and *Two Thoughts About the Piano* (2005-06), now widely toured by Pierre-Laurent Aimard. Carter continues to show his mastery in larger forms as well, with major contributions such as the opera *What Next?* (1998), Boston Concerto (2002), *Three Illusions for Orchestra* (2004), called by the Boston Globe "surprising, inevitable, and vividly orchestrated," Flute Concerto (2008) and a piano concerto, *Interventions* (2008), which premiered on Carter's 100th birthday concert at Carnegie Hall with James Levine, Daniel Barenboim, and the Boston Symphony Orchestra (December 11, 2008).

— July 2011, Reprinted by kind permission of Boosey & Hawkes.

Trije glasbeniki (Three musicians) was composed as a gift to the Slovenian musicians that have organized a large festival of my music in November, 2011 in Ljubljana. It is a piece for Harp, Flute and Bass Clarinet, and is dedicated to the three musicians (Erica Goodman, harp; Robert Aitken, flute; Virgil Blackwell, bass clarinet) who will present the World Premiere at this festival.

— Elliott Carter, March 17, 2011

Vinko Globokar was born in Anderny, France. In 1947 he moved to Yugoslavia, where he played jazz trombone until 1955, at which point he relocated to Paris in order to study at the Conservatoire de Paris. At the Conservatoire, he studied composition with René Leibowitz (a noted student of Arnold Schoenberg) and trombone with Andre Lafosse. In 1965, he moved to Berlin and began composition lessons with Luciano Berio, whose *Sequenza V* he later performed. In the later 1960s he worked with Karlheinz Stockhausen on some of his compositions from the cycle *Aus den sieben Tagen*, and co-founded the free improvisation group New Phonic Art. From 1967 to 1976 he taught composition at the Musikhochschule in Cologne. In 1974, he joined IRCAM as the director of instrumental and vocal research, a post which he occupied until 1980. After leaving IRCAM, he conducted a number of high profile orchestral groups, including the Warsaw Philharmonic, the Tokyo Philharmonic Orchestra, the Finnish Radio Symphony Orchestra, the Westdeutscher Symphonie, and the Jerusalem Symphony Orchestra, among others. From 1980 until 2000, he directed 20th century music performance at Scuola di Musica di Fiesole near Florence. Globokar's music is notable for its spontaneity, energy, and innovative use of unorthodox instrumental and compositional techniques. His timbral palette is extremely diverse, and his pieces employ an often astounding array of extended techniques.

Vinko Globokar *Fluide* (1967)

I have always been very attracted to the many similarities which exist between wind instruments and the human voice. The fact that they both use the breath as a tone generator make them more "human" than other instruments. Between them there is an extraordinary potential for transformations of timbre and, with the help of mutes, the reproduction of nearly every shade of vowel sounds in gradations from tone to noise and back again. In this case it is possible to develop a whole catalog of progressive transformations beginning with the simple continuous noise of blowing into the instrument and progressing towards its "normal" tonal quality. *Fluide* is a realm through which the nine wind instruments travel. They move gradually from the region of noise to their normal tone, adapt themselves to the percussion players, approach the zone of the human voice, and attempt to divide themselves and form a multi-voiced ensemble.

— Vinko Globokar

Globokar *Eppure si Muove* (2003)

Traditionally the “Concerto” involves the interaction of three elements: the soloist, the orchestra and the conductor. The soloist is considered more important than the orchestra which is relegated to an accompanying or subordinate role. The dialogue between these two is not a direct one as the conductor intervenes in this relationship. Normally the soloist only comes to the final rehearsal after the orchestra, with the help of the conductor, has learned the work. In *Eppure si Muove* I turn this tradition on its head, as the soloist also takes over the role of the conductor, performing directly with the musicians, conducting while playing or playing while conducting. For once the composer is to blame for putting the conductor out of work! — V.G.

Globokar *Discours VII* (1987)

Discours VII is part of a series of works exploring the similarities between spoken language and instrumental music, all based on the central idea of how to apply and transfer the elements and even the rules of the “spoken” and the “played” and vice versa. The preceding works (*Discours II* to *VI*) explore amongst other things the phonetic aspect (the analogy between vowels and consonants and the sounds or noises produced by five trombonists), the influence of poetic text on the inventiveness of five oboists, the different ways to approach a discourse between three clarinetists (explanatory, imperative, interrogative...) or the analogy between a theatrical act and a musical one, applied to a string quartet, etc... . in the same way that *Discours VII* attacks the problems posed by spatialisation of sound, the mobility of the sound sources and the different degrees of communication between five people. The tuba is static, a point of reference and utters speeches filled with meaning. On the other hand, the four other members of the ensemble develop and comment on these discourses, although from time to time they pay no attention to them. Finally, the dispersed members reunite into a quintet and break into a rondo finale. — V.G.

Globokar *Cri des Alpes* (1986)

A heavy metal rock concert with the crowd howling with enthusiasm; A policeman who hates Arabs; An old woman who has lost her dog; A group of Japanese tourists who appear and are astonished at these goings on. — V.G.

Globokar *Eisenberg* (1990)

The score of the work is a formal skeleton, an open book for an abstract collection of instrumental timbres. The 16 musicians are divided into 4 groups, and are given the choice to choose instruments from the following categories: archaic instruments (Tibetan trumpet, tromba marina, alphorns etc.); melodic instruments (trumpet, saxophone, violin...), polyphonic instruments (accordion, synthesizer, guitar...); and percussive instruments. To supplement the graphic notation of the score the musicians are provided with a catalogue of words to stimulate their imagination and guide their performance (cascades, wind, crumbling, mooing, growl, drunk, misty, etc...) *Eisenberg* (Iron Mountain) was the name of a 16th century steel smelting town in Slovenia, later called Seisenberg and known today as Zuzemberk. It was in this village that I composed this work which is divided into eight sections with the following descriptive titles: Lava; Block; Screw; Blade; Machine; Fusion; Electricity; Explosion. — V.G.

41st season | 342nd event
Sunday January 29, 2012
Enwave Theatre, 231 Queens Quay West
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents
Legends

Programme:

Thomas Kessler (Switzerland 1937)

Salzburg Quintet (2011)

Canadian Premiere

Keith Atkinson oboe **Max Christie** bass clarinet
Peter Lutek bassoon **Chris Gongos** horn **Gregory Oh** piano

Omar Daniel (Canada 1960)

Mehetapja (2011)

World Premiere, NMC commission

Xin Wang, Carla Huhtanen sopranos **Erica Iris Huang** mezzo-soprano
Dianne Aitken flute **Keith Atkinson** oboe **Max Christie** bass clarinet
Fraser Jackson bassoon **Chris Gongos** horn **Rick Sacks** percussion
Erica Goodman harp **Timothy Ying, Carol Lynn Fujino**, violins
Douglas Perry viola **Liza McLelland** cello **Peter Pavlovsky** contrabass
Gregory Oh piano **Robert Aitken** direction

— *Intermission* —

Jeffrey Ryan (Canada 1962)

The Whitening of the Ox (2011)

World Premiere, NMC / Turning Point Ensemble co-commission

Tyler Duncan baritone **Dianne Aitken** flute **Keith Atkinson** oboe
Max Christie clarinet **Fraser Jackson** bassoon **Chris Gongos** horn
James Gardiner trumpet **David Pell** trombone **Rick Sacks** percussion
Erica Goodman harp **Timothy Ying, Carol Lynn Fujino**, violins
Douglas Perry viola **Liza McLelland** cello **Peter Pavlovsky** contrabass
Robert Aitken direction

Thomas Kessler was born in 1937 in Zürich. After studies in German and Romanic linguistics at the Universities of Zürich and Paris he studied composition with Heinz Friedrich Hartig, Ernst Pepping and Boris Blacher in Berlin where he founded his own electronic studio in 1965. In the following years he was director of the Berlin Electronic Beat Studio and musical director of the Centre Universitaire International de Formation et de Recherche Dramatiques in Nancy, France. From 1973 until 2000 he taught composition and theory at the Basel Music Academy and created the well-known electronic studio there. Together with Gerard Zinsstag he founded the festival Tage fuer Neue Musik in Zürich and the live-electronic music festival ECHT!ZEIT with Wolfgang Heiniger in Basel. As a composer of numerous instrumental chamber music, orchestral music and live-electronic music compositions, he is interested in the interactions between musicians and electronics. Thomas Kessler lives in Basel and Toronto.

Thomas Kessler: Salzburg Quintet

I suppose that every sound that we have experienced in our lives leaves some trace in an enormous biological data bank stored somewhere in our memory. We would soon become mad if all these sounds, symphonies, scales, wrong and correct melodies continuously could bubble out again, like in our media. We protect ourselves from the overwhelming flood of memory through the instinctive ability of forgetting. And yet we need memory to comprehend music as something more than a meaningless succession of sounds. It would be impossible to appreciate even a melody if we immediately forgot

every tone as soon as it ends. And without the presence of memory it would be impossible to conceive of inventing something new, or to compose music.

In my **Salzburg Quintet** I have composed a conscious forgetting by recording phrases from Mozart's Piano Quintet K452 with each instrument separately and subjecting them to electronic transformations that render them unrecognisable. No one should know that these sounds were derived from Mozart. Nonetheless there remains a trace, a presentiment of something familiar differing from abstract and non-referential electronic material. I sought to evoke such memories from the depths of our memory by live-electronic means.

Each musician is assigned their own independent live-electronic computer setup in which these sounds are stored. The individual MSP programs for each musician allow them to control and transform these sources. The amplitude (envelope) of the real instruments activate the stored samples which exactly follow the dynamic playing of the musicians. A reciprocal dialogue is formed between the instrumental and electronic sources, a path from the unknown to the known, from premonition to reminiscence. Through these real-time electronic interpolations a sense of familiarity with the original sources is evoked. They become more and more clear until emerging briefly in a literal quotation, only to disappear again in the depths of our memory.

I have followed the process I applied in my orchestral work **Utopia**, in which I equipped a symphonic ensemble with 71 laptop computers in order to transform the sound of the traditional instruments through an electronic component. The same principle of completely independent voices is applied to the five instruments of my **Salzburg Quintet**. The piece, commissioned for the Biennale Salzburg and premiered on March 26 2011 by the Österreichisches Ensemble für Neue Musik, is dedicated to Heike Hoffman, artistic director.

— *Thomas Kessler*

Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Léger Award for New Chamber Music for **Zwei Lieder nach Rilke**, a previous NMC commission. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers. His compositional endeavors extend to electroacoustic music as well. His innovative work **The Flaying of Marsyas** has been performed many times since its creation in 2001, and his **Annunciation** for electronics and string quartet has been performed over twenty times with the Penderecki String Quartet. Daniel has been invited to the Ars Musica festival in Belgium to realize this work with the Kryptos Quartet.

Daniel has an ongoing interest in the ancient folk music of Estonia. Several recent works refer directly to these 'Runo-songs', including his recent Esprit Orchestra commissioned Violin Concerto, written for his wife Erika Raum. Omar Daniel currently holds the position of Associate Professor at the Department of Music Research and Composition at the University of Western Ontario.

Omar Daniel: Mehetapja (Husband-Killer)

- I. **Emal ol hulka tüttareida...**(a mother had many daughters...)
- II. **Kui Meeli Mehele viidi...**(when Meeli was taken to be wed...)
- III. **Tuli homme, uusi päeva...**(The next day came, a new day...)
- IV. **Meeli läks joosetes kaevu juurde...**(Meeli ran to the well...)

Ancient, pre-Christian Estonian 'Runo-songs' (Regilaul) depict many activities and rituals of the rural peoples

who composed them and passed them down: work, harvest, love, games, cooking, death, the natural world.

A particularly famous Runo-song is 'The Song of Meeli', which forms the basis of my **Mehetapja**.

The archetype of 'Husband killer' in Nordic poetry and song is rather well represented throughout northern Norway, Sweden, Finland, Estonia. As is the case with all folk-song, the details may change from region to region or over time, but the essential storyline remains the same: a young woman is taken to be wed, kills her husband shortly after the wedding, flees into the forest, begs the natural world for shelter, and eventually disappears. Often there is a reason for the murder: the young woman has defended herself against a violent husband, for instance. However, in the Runo-song 'The Song of Meeli', the motive for the crime seems to be only that she misses her family. So, there appears to be no moral

ground for her crime, even though the character of Meeli is, I believe, a sympathetic one. One of the most interesting structural characteristics of the 'Song of Meeli' version of the fable is the amount of time spent describing Meeli's time in the forest after the crime: she begs for shelter (forgiveness) from trees, rocks, hills, bogs, streams—the sacred icons of her world. Finally, she finds refuge somewhere, and we are not certain if she is dead or has become part of the natural world.

My **Mehetapja** uses principles of Estonian Runo song, as well as some actual material. Runo songs are often sung in groups, using call and response, homophonic or heterophonic textures. As well, they use rigorously metered, copious amounts of text set to short, endlessly repeated phrases. I didn't assign the singers to specific characters in a consistent way. Rather, the three female voices take on the personas of the characters in a collective way, sharing the story with each other in the spirit of ancient Runo-song.

— *Omar Daniel*

Praised for his "strong personal voice" (Globe and Mail), "masterful command of instrumental colour" (Georgia Straight), and "superb attention to rhythm" (Audio Ideas Guide), **Jeffrey Ryan** has emerged as one of Canada's leading composers. His music has been performed and broadcast across Canada and internationally, including commissions for the Vancouver Symphony, Toronto Symphony, Cleveland Orchestra, New Music Concerts and Turning Point Ensemble, Aventa Ensemble, Arditti Quartet, Tokyo Quartet and Tapestry New Opera. Recordings of Ryan's music have garnered multiple JUNO and Western Canadian Music Award nominations, all for Classical Composition of the Year. Recently Naxos Records chose an all-Ryan programme with the Vancouver Symphony and the Gryphon Trio to launch its Canadian Classics series. Ryan's growing discography includes recordings by musica intima, the Canadian Chamber Choir, clarinetist Cris Inguanti, pianist Rachel Kiyo Iwaasa, the Thunder Bay Symphony, the Hannaford Street Silver Band and the Penderecki String Quartet. Based in Vancouver, Ryan is Composer Advisor for Music Toronto, and was the Vancouver Symphony's Composer Laureate for the 2008/09 season, after serving as the VSO's Composer-in-Residence from 2002 to 2007. Jeffrey Ryan holds degrees from Wilfrid Laurier University, the University of Toronto and The Cleveland Institute of Music.

Jeffrey Ryan: The Whitening of the Ox

1. Overhead Thunder Clouds
2. Ungovernable As My Heart
3. To The End of the World
4. A Seed Planted in Me
5. Fade To Winter
6. Nothing Has Changed
7. A Circle Bending
8. White Shadows Without Shape
9. The Gate of My Home
10. Echoes of Light Shining

The story of the oxherd taming his wild ox comes from Zen Buddhism, and provided the inspiration for several different series of images, including a set of ten drawings by 15th-century Japanese monk Tenshō Shūbun. In these images, the ox, representing the untamed mind and ego, is gradually brought under control by the oxherd. In the process, the ox turns progressively whiter until it becomes transparent and vanishes, and a perfect circle is achieved. Centuries later, these images inspired Canadian poet K.V. Skene to write a set of ten poems as a contemporary response to these images and this story. When I discovered these poems in an issue of *Descant*, I was drawn to the richness and the musicality of her poetry, that evoked her inspiration in language both timeless yet thoroughly of our own time.

The half-hour journey of this work takes us from chaos to order, complexity to simplicity, frenetic to focused, dark to light. The multi-layered first movement, **Overhead Thunder Clouds**, opens with scattered energy, a large-ranging vocal line depicting the oxherd's inner duality, and an instrumental emphasis on lower register and darker colours. As the music proceeds from song to song, the oxherd meets, faces, and forges a relationship with the ox, frequently represented by the solo bassoon. By the fifth song, **Fade to Winter**, the oxherd is able to untie and embrace the ox, which both frightens and liberates him, and in the sixth song, he wonders whether he made the right choice in undertaking this journey, fearing that **Nothing Has Changed**. But as the ox disappears, the oxherd finds a new sense of calm, release and detachment, culminating in the warm colours, simplicity and cohesion of the final song, **Echoes of Light Shining**. **The Whitening of the Ox** was commissioned by New Music Concerts (Toronto) and Turning Point Ensemble (Vancouver), with the generous assistance of the Canada Council for the Arts and the Deux Mille Foundation.

— *Jeffrey Ryan*

Vocal Soloists

British-Columbia-born and New York-based baritone **Tyler Duncan** enjoys international renown for bringing consummate musicianship, vocal beauty and interpretive insight to recital, concert, oratorio and operatic literature. Frequently accompanied by pianist Erika Switzer, he has given acclaimed recitals in New York, Boston, Paris and Montreal, as well as throughout Canada, Germany, Sweden, France and South Africa. He is a founding member on the faculty of the Vancouver International Song Institute. Recently released on the CPO label is his Boston Early Music Festival recording of the title role of John Blow's **Venus and Adonis**. Forthcoming recordings are Bach's **St. John Passion** with Portland Baroque under Monica Huggett and a DVD recording of Handel's **Messiah** with the Montreal Symphony under Kent Nagano with CBC television. Awaiting release on the ATMA label are recordings of works by Purcell, and Carissimi's oratorio **Jepthe** with Les Voix Baroque.

Mezzo-soprano **Erica Iris Huang** emerged on Toronto's music scene with acclaim for her "gorgeous big voice, seamless from top to bottom, dramatic, and highly expressive." (Howard Dyck). Praised for her stage presence of warmth and character, Erica has captivated audiences with her sensitivity and vocal timbres in new music repertory. She was featured in Igor Correia's **Three Great Songs of Range** which won the 2008 Karen Kieser Prize, "gave the best singing of the evening as the sympathetic Aunt Adelaïde" (Globe and Mail) in Charles Wilson's **Kamouraska** with Opera In Concert in 2009 and made her New Music Concerts debut in 2011 with the premiere of Paul Steenhuisen's **Supplice and Demand**, performed with an "intense beautiful opacity" (Globe And Mail). Erica has given numerous performances with the Aldeburgh Connection and will be featured in their concert series based on Schubert and the Esterházy in March 2012.

From early to modern repertoire, **Carla Huhtanen** has performed with Grand Teatro La Fenice, BBC Concert Orchestra, festival d'Aix, Opera Atelier and Garsington Opera. She has been praised for her "vivid, fine-toned, accurately placed coloratura" (Independent), and her "clarity of tone and smoothness of line...matched only by her exquisite acting" (Opera Now). Much in demand as an interpreter of contemporary music, she has performed the work of Saariaho, Salonen, Leroux, Scelsi, Cage and Crumb, and numerous premieres of Canadian and American works such as Moravec's **Blizzard Voices** with Opera Omaha and Ana Sokolovic's opera **Svadba** with Queen of Puddings. Upcoming engagements include Saariaho's **Leino Songs** with Soundstreams, Brian Harman's **Sewing the Earthworm** with Canadian Art Song Projects and Lully's **Armide** at the Royal Theatre of Versailles.

A native of Mainland China, Canadian Soprano **Xin Wang** completed her Bachelor of Arts degree at the University of Winnipeg before moving to Toronto, where she graduated from both the Opera division and the Artist Diploma Programme at the University of Toronto's Faculty of Music. Xin Wang has distinguished herself as a dynamic and captivating performer of contemporary music, having sung works by Canadian and international composers Alice Ping Yee Ho, Petar Klanac, Fu Hong Shi, José Evangelista, James Rolfe, Ana Sokolovic, Karin Renquist, Jürg Wyttenbach and many more. Ms. Wang has performed with many of Ontario's best known presenters of contemporary music, including the Queen of Puddings Music Theatre, Tapestry Opera New Works, New Music Concerts and Soundstreams Canada.

41st season | 343rd event
Saturday March 10, 2012
Glenn Gould Studio, 250 Front St. W.
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

Peter Eötvös' Picks

Programme:

Zoltán Jeney (Hungary 1943)

Heraclitian Fragments (1997/2004)

Robert Aitken flute **Keith Atkinson** oboe **Peter Stoll** clarinet
Kathleen McLean bassoon **Christopher Gongos** horn
André Dubelsten trumpet **Scott Good** trombone **Timothy Ying**,
Carol Lynn Fujino violins **Douglas Perry** viola **Liza McLellan** cello
Troy Milleker contrabass **Rick Sacks** percussion **Peter Eötvös** conductor

Peter Eötvös (Hungary 1944)

Psy (1996)

Robert Aitken flute **Liza McLellan** cello **Richard Moore** cimbalom

Eötvös

Octet (2008)

Robert Aitken flute **Peter Stoll** clarinet **Kathleen McLean**,
Peter Lutek bassoons **James Gardiner**, **Michael Fedyshyn** trumpets
Ian Cowie, **Scott Good** trombones **Peter Eötvös** conductor

— *Intermission* —

Eötvös

Windsequenzen (1975/87)

Robert Aitken solo flute **Keith Atkinson** oboe/english horn
Peter Stoll, **Gary Kidd** clarinets **Michele Verheul** bass clarinet
Scott Irvine tuba **Joseph Macerollo** accordion **Troy Milleker** contrabass
Rick Sacks percussion **Peter Eötvös** conductor

Igor Stravinsky (Russia/USA 1882-1971)

Octet (1923/52)

[musicians: same as Eötvös Octet]

Composer, conductor and teacher: the Hungarian **Peter Eötvös** combines all three functions in one very high-profile career. He was born in Transsylvania, received diplomas from Budapest Academy of Music (composition) and Hochschule für Musik in Cologne (conducting). Between 1968 and 1976 he performed regularly with the Stockhausen Ensemble. From 1971 to 1979 he collaborated with the electronic music studio of the Westdeutscher Rundfunk in Cologne. In 1978, at the invitation of Pierre Boulez, he conducted the inaugural concert of IRCAM in Paris, and was subsequently named musical director of the Ensemble InterContemporain, a post he held until 1991. Since his Proms debut in 1980 he has made regular appearances in London.

From 1985-1988 he was Principal Guest Conductor of the BBC Symphony Orchestra. He was appointed First Guest Conductor at the Budapest Festival Orchestra from 1992-1995, First Guest Conductor at National Philharmonic Orchestra (Budapest) from 1998-2001, Chief Conductor of the Radio Chamber Orchestra of Hilversum from 1994 to 2005, First Guest conductor of the Stuttgart Radio Symphony Orchestra 2003-2005, and Göteborg Symphony Orchestra from 2003. Other orchestras he has worked with include the most important Radio Orchestras in Europe, the Royal Concertgebouw Orchestra, Berlin Philharmonic Orchestra, Munich Philharmonic Orchestra, London Philharmonia, Los Angeles Philharmonic and New Japan Philharmonic Orchestra. He has also worked in opera houses including La Scala Milan, the Royal Opera House Covent Garden and La Monnaie Brussels, Festival Opera Glyndebourne, Theatre du Chatelet Paris, with directors including Luca Ronconi, Robert Altman, Klaus-Michael Grüber, Robert Wilson, Klaus Lehnhof and Ushio Amagatsu.

In 1991 he founded the International Eötvös Institute and Foundation for young conductors and composers. From 1992-98 he was professor at the Hochschule für Musik in Karlsruhe, and from 1998-2001 at Cologne's Hochschule für Musik. He returned to his post at the Musikhochschule Karlsruhe in 2002. He is member of the Akademie der Künste in Berlin, Szechenyi Academy of Art in Budapest, Sächsische Akademie der Künste in Dresden, and the Royal Swedish Academy of Music.

His many compositions (e.g. **Atlantis, zeroPoints, Shadows, Jet Streams**) and operas (**Three Sisters, Le Balcon, Angels in America**) are regularly performed throughout the world. His works have been recorded by BIS, BMC, DGG, ECM, KAIROS, col legno and his music is published by Editio Musica (Budapest), Ricordi (Munich), Salabert (Paris) and Schott Music (Mainz).

Peter Eötvös Psy for flute, cello and cimbalom (1996)

What good times those were! I was seventeen years old, and Gagarin took off. The world had no outer limits. In 1961, excited by the Big Bang theory, I wrote a piano piece with the title "Kosmos." It was a glance into the infinity surrounding us. 32 years later, a retrospect, looking inwards, into the personal psyche of those days. A fragment from the orchestral work "Psychokosmos," adapted for three instruments, has the brief title PSY. " — Peter Eötvös

Peter Eötvös described his composition, **Psychokosmos** (1993) for cimbalom and orchestra as an "Introspection into the unknown inner infinity." This title, which essentially covers a cimbalom concerto, is a twofold retrospection into the 33 years of the composer's career to that point. On the one hand, it is a subtle allusion to the compositional idea that the composition is basically a summary of Eötvös' thoughts and sketches matured through many decades. On the other, it is a reference to the piano work **Kosmos**, which was inspired by Gagarin's 1961 space voyage, and in which the 17-years-old composer formed the illusion of the "outer infinity" into sounds. The **Psychokosmos** orchestra's acoustic space unfolds from short motifs, germinal tunes and joint sounds through countless plays with tones. In this space, all musical action seems to become timeless, since the listener is literally stupefied by the surrounding gush of sounds. The trio version called **Psy** (dedicated to Márta Fábrián) written in 1996 for flute/piccolo, cello and cimbalom, shows the **Psychokosmos**'s most important musical ideas in an environment more puritan than the orchestral version. This is not a transcription (the trio version is much shorter, and accordingly, all events are quicker and denser), but a paraphrase conveying the original work's spirit in a more succinct and more virtuoso manner, in which the focus is on the instrumental and melodic virtuosity instead of the orchestral work's acoustic bravuras. The cimbalom (which may be replaced by piano, harp or marimba) is a solo instrument in the Baroque sense of the word. Although its presence is always accented, its role in the musical events alternates between solo and tutti tasks. It introduces and elaborates the main motifs, sometimes drawing back to create the harmonic background with its constantly moving melody-vines behind the parts of the cello and the flute (which is changed to piccolo in the middle section). — *Tünde Szitha*

Peter Eötvös Octet for for wind instruments (2008)

Commissioned by the Reina Sofia School of Music in Madrid
and written in memory of Karlheinz Stockhausen.

The number "eight" is connected in several ways with Stockhausen, whose eightieth birthday would have been in 2008. In his electronic music (e.g. **Octophonie**) Stockhausen used mainly eight-channel technique.

The **Octet** is a musical realisation of the radio play "Embers" by Samuel Beckett.

The special composition of the wind ensemble (flute, clarinet, two bassoons, two trumpets, two trombones) enables players of the similarly instrumented **Octet** by Stravinsky to widen their repertoire.

— *Peter Eötvös*

Peter Eötvös Windsequenzen (1975/87)

1. Windstille I • 2. Drei Sequenzen des Bergwindes • 3. Sieben Sequenzen des Wirbelwindes
4. Sequenz des Morgenwindes • 5. Vier Sequenzen des Seewindes – Nordwind
6. Vier Sequenzen des Seewindes – Südwind • 7. Ost-Westwind • 8. Windstille II

The Windsequenzen (Wind Sequences) date from the "exploratory" period of the 70s, when my interest

was centred on transferring the laws of nature into sound. I started to work on it in 1975, and was working on it continuously until 2002. I consider its present form "final." — Peter Eötvös

The **Windsequenzen** is based on a natural law, and so too this work is "nature itself," and not merely an illustration of nature. Although the whole composition and the picturesque titles of certain movements suggest some kind of programme, these are later additions, and played no role in the gestation of the piece. If, however, we are to seek the inspiration for this poetic work in the external world, we have to refer to the composer's time spent in Japan. Peter Eötvös spent six months in Japan in 1970, at the Osaka World Expo, as a member of Karlheinz Stockhausen's ensemble. **Windsequenzen** was composed partly on the inspiration of the Japanese natural world (the rain, wind, bamboo reeds and stones), but, according to the composer, far more important is the influence of Zen Buddhism. The basic idea and philosophical background of the work is none other than one of the opposite pairs of Zen: calm in motion, motion in calm.

To form the Zen paradox into a composition Peter Eötvös made use of the most basic acoustical phenomena: the harmonic series and what is known as the phenomenon of "difference tones." This piece too, then, is based on intervals, but this time on the relationship between the most natural intervals, the harmonics. As we know, the harmonics are formed by the integer multiples of the frequency of the fundamental. If two notes of a different frequency sound together, the sum and difference tone can also be heard (that is, the frequencies are added and subtracted, and the two resulting frequencies are heard together with the two original pitches).

Peter Eötvös has chosen two fundamentals for each movement of the composition, and has ascribed 3 harmonic series to them in such a way that the distance between the harmonics (the difference tone) should remain constant, and always result in the fundamental itself. For example, if the composer links the 5:4 difference model to the fundamental, he works with the 1st, 6th and 10th harmonics, then the 2nd, 7th and 11th harmonics, the 3rd, 8th and 12th harmonics, and so on. The resulting sound is apparent motion, since the scale used in the movement runs on the harmonic series, but the difference is constant, so the system itself is unmoving, stationary. The vertical difference between the two harmonics always expresses the fundamental. The rhythm and metre are controlled by two opposing forces: one produces gradual change (like the "triangle" waveform familiar from electroacoustics), and the other sudden changes (like the electro-acoustic "square wave" sound).

This introduction merely illustrates how consistent is the composition of **Windsequenzen** and is a detailed description of the starting point for the composer. But what remains a mystery — for it almost certainly depends on the individual's capability — is how this rigorous intellectual construction acquires poetic content, and becomes a music which is at times meditative, and at other times of sensual beauty. In the "cast" of the work the series of chords formed from harmonics is played mostly by the flute/alto flute, English horn doubling oboe and the clarinet; in the final movement the accordion takes on this role. The fundamentals — that is, the difference tones born of the harmonics — are played by the tuba, the double bass or the bass clarinet. The bass drum and the "wind" parts (oral imitation of the whistling of the wind) articulate the temporal flow of certain movements. The motion — superficially — is continuous; the system, however, remains constant, unchanged. The crystallisation of the paradox into music is perfect. **Windsequenzen** is nothing less than Zen become music. — Zoltán Farkas

Born in Szolnok, Hungary in 1943, **Zoltán Jeney** is considered one of the leading personalities of the experimental art movement that evolved in Hungary in the 1970s and 80s. From 1961–1968 he undertook composition studies with Ferenc Farkas at the Ferenc Liszt Academy of Music in Budapest and postgraduate studies with Goffredo Petrassi at the Accademia Nazionale di Santa Cecilia in Rome. In 1970, in collaboration with Péter Eötvös, Zoltán Kocsis, László Sáy, Albert Simon and László Vidovszky, he co-founded the New Music Studio Budapest. Since 1986 he has served as a professor and, since 1995, the director of the composition department at the Liszt Academy of Music. In his early compositions he made frequent use of non-musical basic materials such as text quotations, chess match moves, solitaire game moves, telex text rhythms and other systems. Between 1975 and 1984 he sang in the choir of Schola Hungarica, conducted by László Dobszay and Janka Szendrei. Becoming acquainted with Gregorian chant significantly influenced his thinking about music and composing. From the 1980s onwards he began once again to employ counterpoint methods reminiscent of the Baroque and pre-Baroque periods, and in addition there appeared in his music an archaic style of tone production that in its declamation and melodic profile drew on both Gregorian traditions and those of

Hungarian folk music. Although in a technical sense all his works pass on and sum up the basic principles developed in the previous decades, today in his art the emotional freedom and sensitive directness that in his youthful works were hidden behind severe constructions now come across openly.

Zoltán Jeney Heraclitian Fragments (1997/2004)

Written for the Klangforum Wien, this piece is the last of a series of works inspired by the poems of the great Hungarian contemporary poet, Dezső Tandori. The compositional ideas and methods found in the poems induced me to elaborate similar, corresponding musical methods. It's obvious that these correspondences are more conceptual than concrete, i.e. the same ideas or methods are concretised differently in music than in poems.

The first piece of the series, **Heraclitus in H** for any number of instruments and players (1980), is based on the poem inscribed upon Heraclitus's commemorative column. The poem itself gives a task to the reader: "Try to say at the first reading how many lines are [in the poem]." The poem is written vertically and each line contains only one letter so the task is impossible. Similarly the task given in the piece is also impossible to solve. A seemingly simple, but in fact a quite intricate melody and an instruction are given: "Play the melody or listen to it as being played by someone else. Then try to replay it by heart."

The last piece of the series — **Heraclitian Fragments** — has no more a poetical reference but develops further the idea of the pure poetical formulation of Heraclitus's philosophical statement: nothing is reproducible. Broken parts of the original melody hidden in scales, chords, heterophonic and polyphonic developments and quotations from the other pieces of the series are the material of the piece. And this material — despite the apparent continuity of the formal development — also breaks into fragments. —

Zoltán Jeney

Igor Stravinsky was born June 17, 1882 in Oranienbaum, Russia and died April 6, 1971 in New York City. Son of an operatic bass, he decided to be a composer at age 20 and studied privately with Nikolay Rimsky-Korsakov (1902–08). His **Fireworks** (1908) was heard by the impresario Sergey Diaghilev, who commissioned Stravinsky to write the **Firebird** ballet (1910); its dazzling success made him Russia's leading young composer. The great ballet score **Petrushka** (1911) followed. His next ballet, **The Rite of Spring** (1913), with its shifting and audacious rhythms and its unresolved dissonances, was a landmark in music history; its Paris premiere caused an actual riot in the theatre, and Stravinsky's international notoriety was assured. In the early 1920s he adopted a radically different style of restrained Neoclassicism — employing often ironic references to older music — in works such as his **Octet** (1923). His major Neoclassical works include **Oedipus rex** (1927) and the **Symphony of Psalms** (1930) and culminate in the opera **The Rake's Progress** (1951). From 1954 he employed the compositional technique of serialism. His later works include **Agon** (1957) — the last of his many ballets choreographed by George Balanchine — and **Requiem Canticles** (1966).

Igor Stravinsky Octet for wind instruments (1923/52)

The Octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music ... I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose. — Igor Stravinsky

The result was a divertissement that equally exercises the listener's mind and the eight virtuoso performers. The first movement marks Stravinsky's rediscovery of sonata form. The second is the first of many Stravinsky variation sets to come. The quick finale yields a stately coda: cool, jazzy, syncopated. Aaron Copland attended the premiere in Paris and later wrote: "I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky ... now suddenly, without any seeming explanation, making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified. ... No one could possibly have foreseen ... that the Octet was destined to influence composers all over the world."

— Joseph Horowitz, courtesy of Boosey & Hawkes

41st season | 344th event
Friday April 27, 2012
Gallery 345 | 345 Sorauren Avenue
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

small is beautiful

a recital by **Yoko Hirota**

Programme:

Arnold Schoenberg (Austria/USA 1874-1951)

I. Sehr langsam II. Sehr rasch III. Langsam
IV. Schwungvoll V. Walzer

Fünf Klavierstücke (1923) [11']

Bruce Mather (Canada 1939)

Fantasy (1964/1967) [7']

François Morel (Canada 1926)

I. Asagao

Trinômes (2011) ** [9']

Robert Lemay (Canada 1960)

I. Lui II. Elle III. Never IV. Hiroshima

Hiroshima mon amour (1998) [10']

— *Intermission* —

Laurie Radford (Canada 1958)

Roiling (1997) [14']

Brian Cherney (Canada 1942)

six miniatures for piano

Nachtstücke (2011) * [14']

Brian Current (Canada 1972)

“Afflugat sol omnibus animalibus dei”

Sungods (2007) [9']

* World premiere ** Ontario premiere

*Professional management for Ms. Hirota is provided through Michael Gerard Management Group (www.mgmg.ca),
Michael Dufresne - President (mgerard@sympatico.ca).*

Having been praised by the press as “precise and keenly projective” and demonstrating “the highest level of proficiency,” Japanese-Canadian pianist **Yoko Hirota** is considered one of the leading interpreters of contemporary piano repertory of her generation. Born in Japan, Ms. Hirota began piano lessons at age four. She entered the State University of New York at Buffalo where she studied with Livingston Gearhart and received her Bachelor of Music and Master of Music degrees in piano performance. Yoko pursued her commitment to contemporary piano literature with the prominent Canadian pianist and pedagogue, Louis-Philippe Pelletier, at McGill University where she received her doctoral degree in piano performance in 1999.

In addition to studies in North America, grants from the Canada Council for the Arts allowed Ms. Hirota to study in Europe with renowned interpreters of contemporary piano music such as Gabor Csalog at the Bartók Music Conservatory and Gabor Eckhardt at Franz Liszt Academy of Music in Hungary, Herbert Henck in Germany and Florent Boffard, former pianist with L'Ensemble InterContemporain in France.

Ms. Hirota is a strong advocate of contemporary music, in particular music by Canadian composers. She has performed in recital across North America and has been the guest soloist with orchestras including the Sudbury Symphony for the world premiere of *Oiseau de Givre*, a concerto written for her Canadian composer Robert Lemay. She is also highly regarded for her contemporary chamber ensemble skills and has performed in numerous concert series including Silver Birch Concerts (Ontario) where she is a regular guest, the Domaine Forget International Music Festival (Quebec), the Many-One Concert Series (New York City) and the Ottawa International Chamber Music Festival (Ottawa). Ms. Hirota was invited by the notable ensemble, the Nouvel Ensemble Moderne (NEM), to Canadian premiere the challenging work, *Joy* (for 23 musicians and tape), by the renowned Finnish

composer, Magnus Lindberg. The Montreal Gazette gave special recognition of her performance.

Yoko Hirota's excellence in contemporary music interpretation is reflected in the many broadcasts of her performances on Société Radio-Canada, and the many awards she has received including winner of the SUNY/Buffalo's Baird Concerto Competition and semi-finalist at the Nutley Symphony Orchestra's Concerto Competition. At the 1996 Clara Liechtenstein Piano Competition (Montreal) the jury requested the creation of a Special Mention Prize in order to distinguish her excellence in the interpretation of twentieth century repertoire.

Ms. Hirota's professional activities also include recordings. Her first CD, "The Piano Music of Arnold Schoenberg with 17 Fragments," was released to critical acclaim and was listed as one of Essential Tracks by The Globe and Mail. Her latest CD "Small is Beautiful: Miniature Piano Pieces," a project made possible through prestigious grants from the Canada Council for the Arts and Ontario Arts Council featuring sixteen concise 20th and 21st century piano works, was released in 2009.

Ms. Hirota is a passionate educator. She is Professor of Piano and Chair of the Music Department at Laurentian University in Sudbury, Ontario, and co-founder and co-artistic director of 5-Penny New Music Concerts.

Arnold Schoenberg had a seminal influence over the course of music in the 20th century, particularly through his development of an unprecedented theory of composition in which unity in a work is provided by the use of a determined series, usually consisting of the twelve possible different semitones, their order also inverted or taken in retrograde form, and in transposed versions. Schoenberg's earlier compositions are post-romantic in character, followed by a period in which he developed his theories of atonality, music without a key or tonal centre. Born in Vienna in 1874, he spent his early career in Berlin, until the rise to power of Hitler made it necessary to leave Germany and find safety in America, where he died in 1951. With his pupils Anton Webern and Alban Berg, both of whom he outlived, he represents a group of composers known as the Second Viennese School.

Bruce Mather was born in Toronto on May 9, 1939, but has made Montréal his home since 1966 and is considered one of Québec's most important composers. He studied piano with Alberto Guerrero and composition with Oskar Morzwetz, Godfrey Ridout and John Weinzweig at the Royal Conservatory in Toronto and at the Faculty of Music at the University of Toronto, completing his Bachelor's degree in 1959. Post graduate studies took him to France where he worked with Darius Milhaud (composition), whom he had met previously at the summer course in Aspen, and Olivier Messiaen (analysis). Mather did his Masters at Stanford University with Leland Smith and received his doctorate from the University of Toronto in 1967. He has taught composition, analysis and harmony and was director of the Contemporary Music Ensemble at McGill University from 1966 to 2001. As a pianist, Mather actively promotes contemporary music and has performed widely with his wife Pierrette LePage as the Mather/LePage piano duo.

François Morel, born in 1926 in Montreal, belongs to an important group of quebecois composers born out of Claude Champagne's classes at the Montreal Conservatory of Music during the 50s. Unlike his colleagues, he chose not to continue his musical studies in Europe but instead decided to stay in Quebec. In October 1953, Leopold Stokoswki premiered his *Antiphonie* in Carnegie Hall, a work still frequently performed to this day. Ever since, his works have been performed in major European cities, in Russia, in Japan, in China as well as in the United States and South America, under the direction of such reputable conductors as Monteux, Ozawa, Mehta, Decker and Abbado. He was also highly involved in the Quebec music scene in producing events for the concert scene, recordings, theatre, radio and television. For over 25 years, he was a freelance composer and conductor for the Société Radio-Canada. Morel was a founding member of the Société de Musique de Notre Temps, of the Éditions Québec-Musique and the founder and artistic director for the Ensemble Bois et Cuivres du Québec. He taught analysis, composition and orchestration at the Faculty of Music of Laval University from 1979 until his retirement in 1997.

Robert Lemay has composed many works and received numerous international awards. His music, which often employs virtuoso performance techniques, is characterized by an imaginative and unconventional use of the concert hall space. Lemay holds a Doctor of Music degree in composition from the Université de Montréal where he studied under Michel Longtin and a master's degree from Université Laval with François Morel. He also studied at the State University of New York at Buffalo, and has worked with David Felder and taken part

in seminars with Brian Ferneyhough, Louis Andriessen and Donald Erb. In France he worked with François Rossé in Bordeaux and Georges Apergis at the ATEM in Paris. Presently Robert Lemay teaches at Laurentian University in Sudbury, Ontario. He is the President and the Co-artistic director of the 5-Penny New Music Concerts in Sudbury.

Laurie Radford creates music for diverse combinations of instruments and voices, electroacoustic music, and for performers in interaction with live computer-controlled signal processing of audio and video. His music has been performed and broadcast throughout North and South America, Europe and Asia. Radford studied composition, electroacoustic music and music technology in Canada at Brandon University, the University of British Columbia and McGill University. Further studies include residencies at The Banff Centre for the Arts (Canada), Les Ateliers UPIC (Paris) and the Darmstadt Ferienkurse für Neue Musik (Germany). Laurie Radford has taught electroacoustic music and composition at Concordia University (Montréal), Bishop's University (Lennoxville), McGill University (Montréal), the University of Alberta (Edmonton), the Domaine-Forget (Québec) and City University (London, UK). He is currently Senior Instructor in the Department of Music at the University of Calgary.

Roiling for piano (1997)

*....slivers of energy
riding the gusts earthward,
misshapen mirrors shattering with motor-like precision
into fragments of reflection;
snapping knives, translucent razor tongues,
cutting, inserting, prying, pecking, hammering, chiseling,
erupting into shards,
smeared over an earthly canvas;
crisp and clear,
a single blinding glint of tomorrow,
insistent, lingering, entreating, enthralling;
a roiling glaze strewn over eyes
squinting with ecstasy and abandon... — Laurie Radford, 1997*

Canadian composer **Brian Cherney** studied composition with Samuel Dolin at the Royal Conservatory of Music in Toronto from 1960 until 1963 and later with John Weinzweig at the University of Toronto. He received graduate degrees from the University of Toronto in both composition (Mus.M.'67) and musicology (Ph.D.'74). Since 1960, Cherney has written more than ninety pieces, including orchestral music, concertos, chamber music and music for solo instruments. His music has been performed and broadcast throughout Canada and also in Europe, the United States, South America and Japan. Since 1972 he has been on the staff of the Faculty of Music (now the Schulich School of Music) at McGill University in Montreal, where he teaches composition. From 2002 to 2005 he was Chair of the Department of Theory. Many of Cherney's works have been published by the Québec publisher Éditions Doberman-Yppan. He is also the author of a monograph on the music of Harry Somers, commissioned by the Canadian Music Centre and published by the University of Toronto Press in 1975, and co-editor with John Beckwith of *Weinzweig: Essays on His Life and Music* issued by Wilfrid Laurier University Press in 2011.

Poems for **Nachtstücke** by Brian Cherney

(*Please note that the last text is not a poem but an excerpt from a short story by James Joyce.)

I
The last stroke of midnight dies.
All day in the one chair
From dream to dream and rhyme to rhyme I have
ranged
In rambling talk with an image of air:
Vague memories, nothing but memories.
"Broken Dreams", W.B.Yeats

(Interlude I)

"The simple, natural life is the ideal one—the wise person seeks to conform to the slow gentle rhythm of the universe."

—*Taoist belief*

II

[...] He, leading, swiftly rolled
In tangles, and made intricate seem straight,
To mischief swift. Hope elevates, and joy
Brightens his crest; as when a wandering fire,
Compact of unctuous vapour, which the night
Condenses, and the cold environs round,
Kindled through agitation to a flame,
Which oft, they say, some evil Spirit attends,
Hovering and blazing with delusive light,
Misleads the amazed night-wanderer from his way
To bogs and mires, and oft through pond or pool;
There swallowed up and lost, from succour far.

—*Paradise Lost, John Milton, Book IX, 631-42*

III

Swiftly walk over the western wave,
Spirit of Night!

Out of the misty eastern cave
Where, all the long and lone daylight,
Thou wovest dreams of joy and fear,
Which make thee terrible and dear, -
Swift be thy flight!

—*"To the Night", Percy Shelley*

IV

Abwärts wend ich mich zu der heiligen, unaussprechlichen, geheimnisvollen
Nacht. Fernab liegt die Welt - in eine tiefe Gruft versenkt - wust und einsam ist
ihre Stelle. In den Saiten der Brust weht tiefe Wehmut. In Tautropfen will ich
hinuntersinken und mit der Asche mich vermischen.- Fernen der Erinnerung,
Wunsche der Jugend, der Kindheit Träume, des ganzen langen Lebens kurze
Freuden und vergebliche Hoffnungen kommen in grauen Kleidern, wie
Abendnebel nach der Sonne Untergang.

—*Novalis, Hymnen an die Nacht, I*

[Aside I turn to the holy, unspeakable, mysterious Night. Afar lies the world -- sunk in a deep grave -- waste and lonely is its place. In the chords of the bosom blows a deep sadness. I am ready to sink away in drops of dew, and mingle with the ashes. -- The distances of memory, the wishes of youth, the dreams of childhood, the brief joys and vain hopes of a whole long life, arise in gray garments, like an evening vapor after the sunset.]

V

I seal myself upon thee with my might,
Abiding alway out of all men's sight
Until God loosen over sea and land
The thunder of the trumpets of the night.

—*"Laus Veneris", Swinburne*

VI

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns.

His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

—“*The Dead*” from *Dubliners* by James Joyce

Brian Current studied music at McGill University and UC Berkeley. His music, lauded and performed internationally, as well as broadcast in over 35 countries, has been awarded a Guggenheim Fellowship, the Barlow Prize for Orchestral Music (USA) and the Italia Premio Fedora for Chamber Opera. Brian’s pieces have been programmed by all major orchestras in Canada and also by the Indianapolis Symphony, the New York City Opera Vox Festival, the San Francisco Contemporary Music Players, the Oakland Symphony, the St. Lawrence String Quartet, the Warsaw National Philharmonic, the Nouvel Ensemble Moderne, the American Composers Orchestra (Carnegie Hall), Monday Evening Concerts (Los Angeles), the San Francisco Contemporary Music Players and the Royal Winnipeg Ballet. In April of 2011 Brian conducted his chamber opera *Airline Icarus*, in a fully staged production in Verbania, Italy.

41st season | 345th event
Friday June 1st, 2012
Gallery 345 | 345 Sorauren Avenue
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

Composers Play

Programme:

Brian Current (with **Adam Sherkin**):
Current – *Piano music for two* (1999) [10']

Bruce Mather (piano):
Mather – *D'après un cri* (1996) [12'];
Scriabin – *Poème Op.59, No.1* [2']; *Fragilité Op.51, No.1* [3']
Étude Op.65, No.1 [2'] (1910-1913)

Scott Good (trombone):
Good – *Dzunukwa's Aria* (2011) * [4']

John Beckwith (piano):
Beckwith – *March, March!* (2001):
Distant Bugle I – Single File – Distant Bugle II – Unfinished Rag [9']

Adam Scime (contrabass):
Oliver Knussen – *Turba* (1971);
Giacinto Scelsi – *Le Reveil Profond; C'est bien la nuit* (1972);
Heinz Holliger – *unbelaubte Gedanken zu Holderlins "Tinian"* (2002)

Adam Sherkin (piano):
Sherkin – *Daycurrents* (2009) [5']

Robert Aitken (flute):
Aitken – *Late notes from Berlin* (2010) ** [6']

Andrew Staniland (guitar), **Scott Good** (trombone) & **Adam Scime** (contrabass):
Improvisations on themes of Newfoundland composer Bill Brennan (2012) * [c.10']

* World premiere ** Canadian premiere

Robert Aitken – Between fishing and golfing in Nova Scotia, Bob found time to play in the Kentville Fire Department Band for almost every Strawberry, Fishing and Apple Blossom Festival in the province. After moving to Toronto at 16, this ensemble experience led him to write one of his most important pieces, a concerto for high school band featuring baritone horn and the captain of the football team playing triangle. A few years playing Be-Bop duets with bassoonist Norman Tobias led him right into the arms of John Weinzweig's composition class where he made himself at home and basically established friendships which have lasted a lifetime. His enthusiasm for contemporary music has never waned since that time and hopefully shows through tonight.

Late Notes from Berlin is an improvisation in memory of the late James Avery, a friend who appeared several times as pianist and conductor with New Music Concerts and passed away in 2009. It was first performed as a sequel to the original *Varèse Density 21.5* which features large numbers of A's, E's and E-flats as does James Avery's name. The review of the first performance in the *Badische Zeitung* said "Seine stupende Virtuosität stellte er nie zur Schua, sondern stets in den Dienst der ausdrucksstarken, vom warmen Flötenton beseelten Komposition." The actual meaning of the title will be explained at the concert. — *Robert Aitken*

John Beckwith – John Beckwith’s music has appeared on numerous earlier New Music Concerts programs, the most recent examples being *A New Pibroch* (2003) for Highland pipes, percussion, and strings; *Fractions* (2007) for microtonal piano and string quartet; and *Back to Bolivia* (2010) for four clarinets. His book, *Unheard Of: Memoirs of a Canadian Composer*, was published earlier this year by Wilfrid Laurier University Press.

In 2001 John Weinzwieg celebrated his eighty-eighth birthday. His birth date (11 March) being two days away from mine (9 March), we sometimes celebrated together on the 10th, and he and his wife Helen joined with other friends at our house for this occasion. I played a new work I had composed for him, a suite of four short pieces for the piano – the instrument with eighty-eight keys. I called it *March, March!* There are four short movements, whose titles are “Distant Bugle I,” “Single File,” “Distant Bugle II,” and “Unfinished Rag” in which an eleven-note series goes through a number of manipulations in twenty-two- and forty-four-note patterns. One of the pieces, “Single File,” calls for all eighty-eight keys to be struck, one at a time, with no repetitions. The final number is a rag, eighty-eight bars long, based on the earliest Canadian ragtime solo, *A Rag-Time Spasm*, by W. H. Hodgins. – *John Beckwith*

Brian Current – Brian Current’s relationship with the piano consists mainly of playing classic rock in the bars of glamorous suburban Ottawa during the 80s and early 90s. In learning this piece he has vowed to write easier music from here on in. Brian says “We’ll be playing excerpts from *Piano Music for Two*, written in 1999. It’s about the wash of sound created by a hall of piano practice rooms, with everyone playing different music. The piece explores connections between someone playing a Beethoven-like piece and someone playing a Schumann-like piece.” www.briancurrent.com

Scott Good – Since the age of 10, Scott has been menacing audiences with his trombone. Nowhere is safe, as he can be heard from concert stages to bars, churches and street corners. Dr. Good also likes writing music, and has done so for many groups across Canada. His music has been performed around the globe. He also enjoys kids, chess, beer, camping, philosophy, science, and long walks on the beach. Scott says “I will play (for the first time ever!) *Dzunukwa’s Aria* (unaccompanied trombone version) – from a piece I composed for Alain Trudel last year – originally with organ. About 4 minutes, but jam packed. It will have elements of performance art... probably.” www.scottgood.com

Bruce Mather – Bruce Mather was born in Toronto on May 9, 1939, but has made Montréal his home since 1966. He studied piano with Alberto Guerrero and composition with Oskar Morzwetz, Godfrey Ridout and John Weinzwieg in Toronto, receiving his Bachelor’s degree from the University in 1959. He subsequently worked with Darius Milhaud and Olivier Messiaen in France. Mather finished his Masters degree at Stanford University and received his doctorate from the University of Toronto in 1967. He taught composition, analysis and harmony and was director of the Contemporary Music Ensemble at McGill University from 1966 to 2001. As a pianist, Mather actively promotes contemporary music and has performed widely with his wife Pierrette LePage as the Mather/LePage piano duo. The composer writes, “*D’apres un cri* is based on the piano part of *Un cri qui durerait la mer* which Michel Ducharme sang in the concert for my 60th birthday.”

Adam Scime – Adam Scime is continually seeking new ways to become involved in the local new music community. He recently became a member of angelus novus, an established collective of composers who seek to promote the performance of electro-acoustic music and sound art. He was Composer in Residence with the GamUT contemporary ensemble for the 2010/2011 season, a residency that saw the commissioning of two new works, and one new installation. As a double bassist, Adam has attained the principal position with the UWOSO and the UTSO, and is currently an active free-lance performer in the greater Toronto area performing regularly with a variety of professional orchestras and ensembles. www.adamscime.com

Adam Sherkin – A native of Toronto, much of Adam's time proceeds with all strings fully attached. Blotches and squiggles of pencil (not ink!) are put to manuscript paper for much of the rest of his time. (Notational software is always used with discretion.) Adam is partial to a good day of sailing when the wind is right, a night of cooking when company at-table are grateful and, more recently, a season of gardening when friends' hands make labour light. However old-fashioned, Adam likes to drive. However tritely Canadian, Adam enjoys paddling a canoe. However unwieldy or un-modern, Adam still loves to read a real, heavy-paged, aged-spined, good, old hardcover book. www.adamsherkin.com

Daycurrents (2009) – In celebration of the Haydn bicentenary in 2009, this solo piano piece explores the various structures at play within sonata form. Through the development of monodic lines, archetypal pairings of 'Fast' and 'Slow' motion are combined in an overall sonata-allegro structure. The integration of narrative threads and recurring verses produces a shifting foreground, eventually receding to expose an underlying presence. This presence, (the starting point for *Daycurrents*), is none other than Haydn's musical cipher, 'B-A-D-D-G.' – *Adam Sherkin*

Andrew Staniland – Composer Andrew Staniland has firmly established himself as a moonlighting guitarist who is pretty good at rock, free improvisation, and jazz. His real bio and upcoming activities are available at www.andrewstaniland.com.