

2012-2013 Season Index: Cellos Galore | Generation 2012 | Korean Music Project | Ensemble SurPlus
Canadian Music Then and Now | 6 Hundred Year Anniversaries | Tribute to Gilles Tremblay

42nd season | 346th event

Sunday September 23, 2012

Betty Oliphant Theatre, 404 Jarvis St.

7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

CELLOS GALORE!

Programme:

James Rolfe (Canada 1961)

Worry (2001)

Timothy Ying solo violin David Hetherington, Paul Widner, Amy Laing, Mary-Katherine Finch,
Emmanuelle Beaulieu-Bergeron, Alastair Eng, Maurizio Baccante, Marie Gélinas, cellos
Robert Aitken, conductor

Gilles Tremblay (Canada 1932)

Cèdres en voiles (1989)

David Hetherington solo cello

Elliott Carter (USA 1908)

Double Trio (2011)

Trio One: Timothy Ying violin **Rick Sacks** percussion
Scott Good trombone **Trio Two:** James Gardiner trumpet
David Hetherington cello **Stephen Clarke** piano

— *Intermission* —

Bruce Mather (Canada 1939)

Pommard (2009)

David Hetherington, Paul Widner,
Amy Laing, Mary-Katherine Finch cellos

Michael Colgrass (USA/Canada 1932)

Mystic with a Credit Card (1978)

Scott Good solo trombone Rick Sacks synthesizer

James Rolfe

Winter* (2012)

Lawrence Wiliford tenor David Hetherington, Paul Widner, Amy Laing, Mary-Katherine Finch,
Emmanuelle Beaulieu-Bergeron, Alastair Eng, Maurizio Baccante, Marie Gélinas, cellos
Robert Aitken, conductor

* NMC Ontario Arts Council commission ** World premiere

James Rolfe Toronto composer James Rolfe (b. Ottawa, 1961) has been commissioned and performed by ensembles, orchestras, choirs, and opera companies in Canada, the USA, Europe, and New Zealand. He has been funded through The Canada Council for the Arts, The Ontario Arts Council, The Toronto Arts Council, The Laidlaw Foundation and CBC Radio. Awards include a Guggenheim Fellowship, the K. M. Hunter Music Award, the Louis Applebaum Composers Award, the Jules Léger Prize for New Chamber Music and SOCAN's Jan V. Matejcek Concert Music Award. Mr. Rolfe's first opera, *Beatrice Chancy*, received an extraordinary reception from audiences and critics for Toronto, Dartmouth, and Edmonton productions by The Queen of Puddings Music Theatre Company. In 2009, the same company produced *Inês*, which was nominated for a Dora Award. His masques *Orpheus and Eurydice* and *Aeneas and Dido* were premiered by The Toronto Masque Theatre in 2004 and 2007. *Elijah's Kite*, an opera for children, was premiered in New York in April 2006 by Tapestry New Opera Works with the Manhattan School of Music, and given its Canadian premiere before the Governor-General at Rideau Hall in October 2006. *Swoon* was premiered in December 2006 by the Canadian Opera Company, which has since commissioned a new opera. Mr. Rolfe's current projects include a music theatre work with writer André Alexis for Toronto's Tarragon Theatre, a dance theatre work for Coleman Lemieux Compagnie with choreographer James Kudelka, and pieces for Aventa Ensemble, Canadian Art Song Project, TorQ Percussion Quartet and Soundstreams Canada.

James Rolfe, *Worry* | The reaction to the 2001 terrorist attacks in the US brought back memories of growing up during the Cold War. I remembered the omnipresent atmosphere of fear and anxiety, faced with a faceless enemy who could strike at any second. I remembered my father, constantly aggravated by my mother's constant worrying: "Worry, worry, worry, all you ever do is worry!" Perhaps he was just as anxious, but unwilling to voice it. I remember the music of the time: high modernists like Xenakis, furiously uprooting all traces of the past, and those who embraced the past, like The Beach Boys, wistfully and longingly. And I remembered growing up in Ottawa, which like most cities at the time was obsessed with obliterating its past — in this case, following the dictates of urban planner Jacques Gréber, a disciple of Le Corbusier, as was Xenakis. As an anxious mind flits restlessly from one thought to the next, making its own unexpected connections, all these thoughts and musics circulate through *Worry*, which was written from one moment to the next, without thought as to its future. In hindsight it seems a kind of nostalgic homage to the modernism I grew up with, innocent of its bitter origins. *Worry* was commissioned by Continuum (Jennifer Waring, Artistic Director) and Numus (Jeremy Bell, Artistic Director) for Mark Fewer, violin, with the assistance of The Laidlaw Foundation.

James Rolfe, *Winter* | The Ottawa poet Archibald Lampman (1861-1899) wrote passionate poems about winter. His words are tailored to his late Victorian readers, yet they transcend their time with their beautifully effortless rhythm, phrasing, and imagery. They conjure up the winters of my Ottawa childhood: the cold crisp clear air, the quiet distances and solitudes. I wrote these songs during summer 2012 in Wellington, New Zealand, far away from Canada, which was having perhaps its warmest-ever winter. These poems became an incantation, connecting me to a magical season, distant in time and place—a homage to a season which seems to be destined for extinction. *Winter* was commissioned by New Music Concerts (Robert Aitken, Artistic Director) with the assistance of The Ontario Arts Council. Many thanks to Bob for asking, and to tenor Lawrence Wiliford for collaborating on the vocal writing. [J.R.]

Gilles Tremblay Composer, conductor and teacher, Gilles Tremblay was born in Arvida (Québec). From 1949 to 1954 he studied piano at the Montréal Conservatory with Germaine Malépart and earned a Premier Prix in piano in 1953. At the same time, he studied composition privately with Claude Champagne. Tremblay later attended Olivier Messiaen's celebrated analysis classes in Paris and was awarded a Premier Prix in 1957. During the same period, he also studied piano and compositional techniques with Yvonne Loriod. The following year he received a medal in ondes Martenot at the Paris Conservatory and a counterpoint diploma from the École Normale Supérieure de musique de Paris. Tremblay met a large number of other composers while studying in Europe. At Darmstadt he met Stockhausen and by 1959 he had taken up an internship with the French radio and television orchestra in Paris, under the direction of Pierre Schaeffer, and in the company of Amy, Boucourechliev, Ferrari, Mâche and Xenakis. In 1960 a grant enabled Tremblay to enroll in summer courses at Darmstadt, where he worked with Pierre Boulez and Henri Pousseur. During the 1960s, Tremblay was appointed professor of analysis and composition at the Montréal Conservatory. With the help of a Canada Council grant, in 1972 Tremblay traveled to the far East. He sat on juries for numerous international competitions and witnessed the performance of his works on every continent.

Gilles Tremblay | *Cèdres en voiles* is a threnody, a lament, as it is still in use in many countries, especially in the Middle East and in Greece. If "cedars" evokes Lebanon, the French word "voiles" is associated with two meanings: mourning (veils, sorrow) and hope (sail, wind, energy). The quarter-tones easily playable on the cello are widely used through a long ascent with double-strings. It forms the main act, towards almost unbearable limits, with hoarse timbres and gratings. Two other levels interrupt this progression: a laconic rhythm like an implacable march and opening of natural harmonic sounds, soft and sidereal, becoming more and more important. After a trance-like sequence on one sound (open D) the summit of the threnody is followed by a last opening of harmonic sounds: an echo of the Gregorian *Resurrection Alleluia*. Thus the word "voiles" (here sails) takes its hopeful meaning, the one of transmitting to the mast the strength of the wind. This work has been written at the request of my son Emmanuel, to whom it is dedicated. [G.T.]

Elliott Carter Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few foreign 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).

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Elliott Carter, *Double Trio* (Commissioned by the Arte Musica Foundation) | Brass instruments, especially the trumpet and trombone, recently interested me for use in chamber music because of their ability to play softly and use different kinds of mutes. Combining them with solo strings fascinated me so I wrote the *Double Trio*. This work was composed for the opening of the Montreal Museum of Fine Arts' Bourgie Concert Hall in September 2011. The *Double Trio* is dedicated to Pierre Bourgie [E.C.]

Bruce Mather Bruce Mather was born in Toronto, 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 completed a master's degree at Stanford University with Leland Smith and received his doctorate from the University of Toronto in 1967. Mather's music has been performed regularly throughout Canada and is frequently heard in the United States and Europe. He has been commissioned by numerous major orchestras and contemporary music organizations at home and abroad, including the Orchestre symphonique de Montréal, the National Arts Centre Orchestra, the Canadian Broadcasting Corporation, Radio France, the Société de musique contemporaine du Québec, Toronto New Music Concerts, the Esprit Orchestra, the Rouen Chamber Orchestra, Trio Basso (Cologne) and the Collectif musical international de Champigny (2e2m). Mather was appointed to the Faculty of Music at McGill University in 1966, and remained there for over thirty years, teaching analysis, advanced harmony, and composition. He also directed the institution's contemporary music ensemble.

Bruce Mather, *Pommard* | I attended a concert in Montreal of the cello quartet "Quatuor Ponticello" presented by the Ensemble contemporain de Montréal featuring four new works from young composers. I was very impressed by the playing of the quartet and expressed my enthusiasm to the director of the ECM, Véronique Lacroix. She replied "You should write a piece for them." She introduced me to one of the players and I immediately proposed to write a piece. I composed my piece without commission in the summer of 2009 and they gave the first performance on May 14, 2012. I think of this work as my first "string quartet." I have never written for the standard string quartet because, faced with the incredible repertoire of the 18th, 19th and 20th centuries I feel that the world does not need a string quartet by Bruce Mather. The string quartet ensembles seem to agree with me as I have never been commissioned or even invited to compose a quartet. *Pommard* takes its name from one of the great red wines of Burgundy. Thus it adds to the already long list of my works inspired by wines. [B.M.]

Michael Colgrass Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series and numerous ballet, opera and jazz ensembles. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60). He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions and the 1988 Jules Leger Prize for Chamber Music. He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.

Michael Colgrass | *Mystic with a Credit Card* is an excerpt from my brass quintet, *Flashbacks*, commissioned by the Canadian Brass in 1978 and premiered by them at Tully Hall in New York on 6 February 1979. In *Flashbacks*, I attempt to feature each of the quintet members in a way that fits the nature of their instrument. This excerpt for trombone features the instrument's broad emotional scope, which spans from gently expressive to barbaric. *Mystic with a Credit Card* gives the soloist a chance to demonstrate this range of qualities in a theatrical context. As well as playing, the trombone player speaks to the audience in an almost confessional way about feeling lost in a fast-changing multi-cultural society. I express this idea musically by showing the close stylistic relationship between East Indian music and Western blues, where the two styles can at times sound so similar that the stylistic identity of each becomes blurred. This mosaic of styles represents the blend of the divergent cultures in the soloist, whose feelings are never quite resolved. [M.C.]

Timothy Ying Timothy Ying performed for over 20 years as first violinist of the Ying Quartet. With the group he appeared in every major city in North America, and made tours abroad to Europe, the Far East and Australia. He performed at Carnegie Hall and the White House, and at numerous festivals including Aspen, Bowdoin, Caramoor, Norfolk, Ottawa, San Miguel, and Tanglewood. During this time the Ying Quartet also made a reputation for an unusually wide range of performance activities. At Symphony Space in New York City, they presented a multi year series which included collaborations with artists from a wide range of disciplines including dancers, actors, musicians from folk, world music and jazz backgrounds, video, computers and acoustic technology, a magician, and even a Chinese noodle chef. In addition to their performances in concert halls, the quartet regularly presented programs at less formal sites in the community including schools, hospitals, workplaces, and prisons. Although as a young person he was attracted to chamber music by the historic repertoire at the heart of the genre — the quartets of Haydn, Mozart, Beethoven, and Schubert — he developed a strong interest in the music of our time. In addition to regular performances of the works of living composers, he has commissioned and premiered new compositions by composers including Michael Torke, Kevin Puts, Carter Pann, Paquito D'Rivera, Ned Rorem, Daniel Kellogg, Augusta Read Thomas, Chen Yi, Jennifer Higdon, Patrick Zimmerli, Ralph Shapey, Bernard Rands, Sheila Silver, Tod Machover, Lei Liang, Lowell Liebermann, Sebastian Currier, Pierre Jalbert and Paul Moravec.

A winner of the prestigious Naumburg Chamber Music Award, he has also won a Grammy Award for Best Classical Crossover Recording and two Grammy Nominations for Best Chamber Music Recording. A recent collaboration with pianist and composer Billy Childs was nominated for a Grammy in the jazz category. He has also been the recipient of grants from the National Endowment for the Arts and from Chamber Music America. In addition to his performing activities, Timothy has been committed to the academic study of music. He holds degrees from the Juilliard School (BM), Western Illinois University (MA) and the Eastman School (DMA). He was a tenured faculty member at the Eastman School, where he served as chair of the Chamber Music department and was for seven years a Blodgett Artist-in-Residence at Harvard University. He currently teaches at the University of Toronto and at the Royal Conservatory.

David Hetherington David Hetherington received his musical training at the Royal Conservatory of Music and the University of Toronto and furthered his cello studies with Claus Adam, André Navarra and Paul Tortelier. He currently is the Assistant Principal Cellist of the TSO and teaches at the Glenn Gould School. Mr. Hetherington is a founding member of the Amici Chamber Ensemble which presents an annual series of concerts at Glenn Gould Studio in Toronto. With Amici he has recorded ten discs for Summit Records, Naxos, CBC records and ATMA Classique. Their first commissioned work, *Among Friends* by Chan Ka Nin, won a Juno award. He is also a founding member of the string quartet **Accordes** whose recording of Harry Somers' String Quartets received a Juno Award nomination in 2001. Accordes has also recorded works by several other Canadian composers such as Norma Beecroft, David Eagle, Harry Freedman, Hope Lee, Alexina Louie and Jean Papineau-Couture.

Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian premiere recording of Talivaldis Kenins' prize-winning cello sonata. He has been active in performing and recording much contemporary music and has recorded solo cello pieces by Alice Ho, Chan Ka Nin (CBC Records) and Elliott Carter (Naxos). In addition, he has collaborated personally with many other composers such as Brian Cherney, Henri Dutilleux, Heinz Holliger, Helmut Lachenmann, Magnus Lindberg and Alexina Louie for performances of their works for solo cello. Mr. Hetherington plays a cello made in 1695 by Giovanni Battista Grancino.

Scott Good Dr. Good is a trombonist and composer of orchestral, chamber, performance art and songs that have been successfully performed in North America, Europe and Asia; he is also a conductor. Scott works in various musical avenues. From August 2008 until September 2011, he was composer in residence with the

Vancouver Symphony Orchestra. He worked as curator for the Esprit Orchestra and continues within their Creative Sparks program. He was also artistic director of earShot concerts (97-02) and the Morpheus Contemporary Music Ensemble (92-95). He has served a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, the National Ballet Orchestra, and Orchestra London among others. He has extensive experience playing chamber music of both classical and modern traditions. As a soloist, he has performed on a number of programs and has appeared with the Vancouver Symphony, Esprit Orchestra, the Hard Rubber Orchestra and across Canada touring with L'Ensemble Contemporain de Montréal. Scott also performs with such diverse ensembles as the Glenn Buhr ensemble, Waterhole, the Human Remains, the Wood-choppers Association, and GUH. He has also participated in recording projects with many other bands, songwriters and jazz musicians.

Lawrence Wiliford Lauded for his luminous projection, lyrical sensitivity, and brilliant coloratura, American-born Canadian tenor Lawrence Wiliford is in high demand in concert, opera and recital repertoire ranging from works by Monteverdi to contemporary composers. Critics have acclaimed him as an “amazing tenor” (Vancouver Sun) having “exceptional power throughout his range” (Boston Globe) and as a “phenomenal” and “matchless artist” (Globe & Mail). Mr. Wiliford has collaborated with conductors such as Richard Bradshaw, Jane Glover, Bernard Labadie, Yannick Nézet-Séguin, Trevor Pinnock, Helmuth Rilling and Pinchas Zukerman. He has been recognized in particular for his interpretation of Bach and other composers of the Baroque period. A dedicated recitalist, Mr. Wiliford also champions English and North American art song, a passion that has led to engagements across North America and at the Aldeburgh Festival in England. He has recorded on the ATMA Classique & NAXOS labels and released his debut solo recording *Divine Musick*: the late works for tenor and harp by Benjamin Britten.

Highlights from Mr. Wiliford's 2012-2013 season include return engagements with Tafelmusik and the National Arts Centre Orchestra for Mozart's Requiem, Calgary Symphony and Symphony Nova Scotia in performances of Handel's *Messiah*, Vancouver Chamber Choir for Bach's Mass in B Minor and Colorado Symphony for Mendelssohn's *Elijah*. He also returns to Pacific Opera Victoria in the title role Benjamin Britten's *Albert Herring*. Debuts this season include appearances with Louisiana Philharmonic, in Handel's *Messiah*, with North Carolina Master Choral in Bach's *Johannes Passion* and with the National Symphony of Mexico in Bach's Mass in B Minor. In addition to his performing schedule, Mr. Wiliford is co-artistic director of the Canadian Art Song Project.

Robert Aitken World renowned Canadian flutist, composer and conductor Robert Aitken has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 70 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years. In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

GENERATION 2012

SUNDAY NOVEMBER 11, 2012 AT 8^{PM}

The Music Gallery, 197 John Street

Ensemble contemporain de Montréal

Véronique Lacroix direction

Véronique Mathieu solo violin Nicolas Gilbert host

Programme:

Gabriel Dharmoo (Québec 1981)

Ninaivanjali (2012)

Marielle Groven (Nova Scotia 1984)

Animaris Currens Ventosa (2012)

Riho Esko Maimets (Ontario 1988)

Beatitude (2012)

Annesley Black (Ontario 1979) -

Jenny's last rock (2012)

The Generation project has devoted itself to presenting Canadian works to the public in an inviting and stimulating manner to encourage a better understanding of the creative process. First called Workshops and Concerts from 1993 to 1999 then renamed in 2000 for its first Canadian tour, Generation has featured, over the years, dozens of young talented composers such as the now well established personalities Ana Sokolovic, Jean-François Laporte, Nicole Lizée, Louis Dufort, Nicolas Gilbert, André Ristic, Gordon Fitzell, Paul Frehner and Pierre Klanac.

Annesley Black – Jenny's last rock

Annesley Black was born in Ottawa in 1979. She began her studies in electronic music and jazz guitar at Concordia University, and continued her musical education in composition with Brian Cherney at McGill University in Montreal, followed by composition studies with York Hoeller and Hans-Ulrich Humpert (electronic music) in Cologne and Mathias Spahlinger, Orm Finnendahl (electronic music) and Cornelius Schwehr (film music) in Freiburg, Germany. Her pieces have been performed internationally by ensembles such as the Hessian Radio Orchestra, ensemble mosaik, Ensemble Modern, ensemble ascolta and Nouvel Ensemble Modern.

Jenny's last rock — Curling, like all sports, and like music, is composed of singular irreversible, non-repeatable instants that occur inside a specific space designed for select individuals to be witnessed by numerous spectators and perceived as the exceptionally virtuosic movement of objects, humans and body-parts through time and space. In this piece, field-recordings done in Tweed, Ontario of the Land O' the Lakes curling club and interviews with Randy Kline (retiree and avid amateur curler) are combined with samples of a singular professional curling shot (from three different audience perspectives) by Canadian curling goddess Jennifer Jones as well as recordings from musicians attempting to recreate the concrete sound-world of curling, reproduced by means of cassette-tape-playbacks, instrumental transcriptions and temporal structures. Momentary attempts and the ensuing failure or success from private and public, professional and amateur and athletic and musical spheres are captured and reproduced in a contrapuntal web. The various mediums of reproduction enforce one central theme of this piece: the inherent problems and possibilities when making carbon-copies of non-repeatable material bound to a certain time and space. [A.B.]

Gabriel Dharmoo - Ninaivanjali

Born in Québec City in 1981, **Gabriel Dharmoo** studied composition at the Conservatoire de musique de Montréal with Serge Provost and finished his studies with a "Prix avec grande distinction", the highest honor to be awarded, in both composition (2006) and analysis (2007). Having researched South Indian Carnatic music with four renowned masters in Chennai (India) in 2008 and 2011, his recent work is strongly focused on integrating elements of this music to his personal style. Along with his work as a composer, Gabriel develops his musical identity as a vocal improviser and Carnatic music cellist.

Ninaivanjali is a Tamil expression meaning “In memory of”, used to pay tribute after someone’s death. The piece is dedicated to ghatam virtuoso N. Govindarajan, my Indian rhythm teacher, who passed away in May 2012. In addition to being an excellent teacher, fully devoted to sharing his knowledge, Govind was an endearing and admirable man, full of goodness and joie de vivre. For this work I was inspired by the three main sound sources of South Indian Carnatic music: melody – flexible, sophisticated and ornate; rhythm – complex and subdivided; and drone – stable harmonic reference point in the background. All melodies, with the exception of the last, are freely inspired from the behaviour of the lines in Carnatic music. The final melody is directly based on the section in Sree raga from Patnam Subramaniam Iyer’s Navaragamalika, a work that has marked my last trip to India in 2011. As a background for these melodies, I merged the concepts of rhythm and drone to create rhythmic drones built from camouflaged rhythmical patterns I learned from Govind. [G.D.]

Marielle Groven – *Animaris Currens Ventosa*

Marielle Groven is an Atlantic Canadian composer currently based in Berlin. As both pianist and electronics projectionist, she has performed with various ensembles and soloists including the Medea Electronique Instant Synthesis Ensemble, the Contemporary Keyboard Society, Xenia Pestova, Pascal Meyer, and the Murray Street Band. Throughout her studies she has had the opportunity to study with a variety of important composers in the context of private lessons, masterclasses, and summer courses, including Martin Matalon, Pierluigi Billone, Brian Ferneyhough, John Adams, Liza Lim, Franck Bedrossian. She completed a Masters Degree in Composition at McGill University with Jean Lesage and Brian Cherney and is currently studying at the Hochschule für Musik “Hanns Eisler” of Berlin with Wolfgang Heiniger and Hanspeter Kyburz.

Animaris Currens Ventosa — For this piece I was inspired by the work of Theo Jansen. Jansen is a kinetic sculptor who for over 20 years has been designing and building large “Strandbeests” (beach creatures) from recycled materials operating on wind energy. Many of Jansen’s creatures, seem to move and “breathe” with the fluidity of delicate sea creatures in spite of their massive size. *Animaris Currens Ventosa* is one of the earlier generations of Jansen’s creatures with large fin-like sails on its head that channel the wind energy to its body propelling its (dozens of) legs forward. Ultimately, Jansen intends to release a herd of these creatures into the wild. Besides being an incredibly poetic gesture, I was deeply moved by the larger implications of this. How might the fate of an organism, whose primary source of energy (wind) and whose creator (humanity) also threaten its survival, resonate with the fragile state of our own existence? I wanted to capture the incredible force within that fragility, that tension that is only just holding their beautiful skeletal structures intact, in sound. [M.G.]

Riho Esko Maimets - *Beatitude*

Riho Maimets was born in Toronto in 1988 and started composing while enrolled in the Claude Watson Arts program at Earl Haig Secondary School at the age of 15, under the instruction of Alan Torok. He completed undergraduate studies in composition at the Estonian Academy of Music and Theatre in Tallinn, Estonia, as a pupil of Helena Tulve and René Eespere, while enhancing his connection to his Estonian heritage. Through his music, Riho, who has also worked as a church organist, seeks to provide spiritual nourishment to the listener. Riho just finished composing a work for the Stenhammar String Quartet, which was performed in Sweden in May 2012. He has also composed a significant amount of choral music which has been performed by groups in Estonia, such as the Tartu Academic Women’s Choir, Tallinn Chamber Choir and the vocal ensemble Heinavanker (“Haywain”). He completed his Master’s degree at the University of Toronto under Christos Hatzis and he is currently studying with David Ludwig at the renowned Curtis Institute of Music in Philadelphia.

Beatitude — When I wrote *Beatitude* I was, and to a large extent still am, somewhat obsessed with human tragedies through the ages, and humanity’s ability to overcome them. The historical background from which contemporary society has come into existence is full of suffering, and wounds which are felt through countless generations. Beauty, purity and love are in stark contrast to the darker sides of society, where suffering, evil and hate prevail. I believe that the beauty of music can sometimes be so powerful, that it consoles us in an inexpressibly deep way. [R.M.]

Concert 1: Sunday December 9, 2012 @ 2:30^{pm}

42nd season | 348th event

Korean Music Project

Yiho Ahn pansori singer **Najung Jin** gayageum
Kilyong Chae daegeum **Sori Choi** janggu & buk

Programme:

Traditional

Traditional

Klaus Huber (Switzerland 1924)

Sangnyeongsan from *Yeongsanhoesang*

Pansori **Sea Palace Song**

Rauhe Pinselspitze * (1992)

— *Intermission* —

Traditional

Inwon Kang (S. Korea 1989)

Traditional

Chongseonggok

From the silence II * (2012)

Gueum Sinawi

Concert 2: Sunday December 9, 2012 @ 8^{pm}

42nd season | 349th event

The Korean Story

Sukhi Kang and his Class

Programme:

Sukhi Kang (S. Korea 1934)

Nong * (1970)

Robert Aitken flute **Gregory Oh** piano

Shinuh Lee (S. Korea 1969)

Chorale Fantasy (III-V) * (2007/8)

II. Building up the finest amour around a man... IV. A brimful living chalice of despair and horror astonishment V. Chorale: 'Lord, have mercy'

Adam Sherkin piano

So Jeong Ahn (S. Korea/Canada 1956)

Secret of the Garden * N (2012)

Dianne Aitken flute **Max Christie** bass clarinet **Rick Sacks** percussion **Erica Goodman** harp **Joseph Macerollo** accordion
Stephen Sitarski violin **Virginia Barron** viola **David Hetherington** cello **Robert Aitken** direction

— *Intermission* —

Jongwoo Yim (S. Korea 1966)

Episode * (2009)

Max Christie clarinet **Stephen Sitarski** violin **Gregory Oh** piano

Sukhi Kang

The Myth * (2008)

Dianne Aitken flute Max Christie clarinet Ian Cowie trombone Rick Sacks percussion Gregory Oh piano
Virginia Barron viola David Hetherington cello Robert Aitken direction

Unsuik Chin (S. Korea 1961)

Gougalon * (2009)

Scenes from a Street Theatre:

I. Prologue - Dramatic Opening of the Curtain • II. Lament of the Bald Singer
III. The Grinning Fortune Teller with the False Teeth • IV. Episode between Bottles and Cans
V. *Circulus vitiosus* - Dance around the Shacks • VI. The Hunt for the Quack's Plait

Dianne Aitken flute Keith Atkinson oboe Max Christie clarinet James Gardiner trumpet Ian Cowie trombone
Rick Sacks, Ryan Scott percussion Adam Sherkin, Gregory Oh, piano Stephen Sitariski, Carol Lynn Fujino violin
Virginia Barron viola David Hetherington, Peter Cosbey cello Adam Scime contrabass
Robert Aitken direction

* Canadian premiere | * World premiere | N Ontario Arts Council commission

KLAUS HUBER was born in Bern, attended school in Basel and a teacher training college in Kusnacht (Zurich). Between 1947 and 1949 he studied music (violin and school music) in Zurich. From 1947 to 1955 he studied composition under Willy Burkhard, and from 1955 to 1956 with Boris Blacher. From 1960 to 1963 he taught at Lucerne Conservatory, and from 1964 to 1973 he led the composition class at Musikakademie Basel (Basel Music Academy). In 1966, 1968 and 1972 he also taught composition seminars at the Gaudeamus Foundation in Bilthoven (Netherlands). In 1969 he founded the Boswil International Composition Seminar, and in 1970 he won the Beethoven Prize of the City of Bonn. Between 1973 and 1990 he taught composition at Freiburg im Breisgau School of Music. In 1978 he won the Basel Arts Prize. From 1979 to 1982 he was president of the Swiss Musicians' Association. In 1983 he made a revelatory visit to Nicaragua. Since 1984 he has played a more flexible role as guest professor. Huber is a member of the Akademie der Schönen Künste, the Akademie der Künste Berlin and the Freien Akademie der Künste Mannheim.

Klaus Huber (Switzerland 1924)

Rauhe Pinselspitze * (1992)

Rauhe Pinselspitze (Rough Brush), composed by Klaus Huber in 1992, was presented to Isang Yun, a long time friend of the composer, in celebration of Yun's 75th anniversary. The premiere performance was given by Yi Ji-young in 1993 at Schauspielhaus Berlin, Germany. This short piece based on Korean music tradition is originally written for Gayageum (Korean plucked instrument) and Buk (Korean drum), though Huber also wrote a version of the piece for cello pizzicato. A Gayageum has 12 strings that can be tuned in any way. Klaus Huber decided to tune the Gayageum in 6th tones. Huber's dedication of this work reads: "I dedicate this work to my beloved friend Isang Yun who has continuously struggled with a stubborn courage and patience on his 75th birthday. I appreciate the times I was able to spend with Isang Yun who strove to conquer the limits of pedagogy and integrate the comprehensive humanism of the western musical world with the Korean traditional cultural heritage. Viva Isang Yun!"

INWON KANG was born in 1989 in Seoul, Korea. He graduated in Gayageum performance at Gukak National middle school in 2008 and also studied composition at the Korea National University of Arts Preparatory School. He received his Bachelor's degree in composition at the Korea National University of Arts in 2012 and continued studies for a master's degree. He participated in the 44th Internationale Ferienkurse für Neue Musik in 2008. His works were performed at the Creative Gugak (Korean traditional music) Festival in 2011 and his *Ekphrasis* was performed by Ensemble Timf at the Klangspuren festival in Schwaz, Austria. He has attended masterclasses with Unsuik Chin since 2007 and with Toshio Hosokawa at the Tongyeong International Music Festival in 2012.

Inwon Kang (S. Korea 1989)

From the silence II * (2012)

In this piece I attempted to get away from the sounds that are usually expected from the combination of these three instruments. To do this, I replaced the distinctive sound of these Korean traditional instruments with extended techniques to create a new combination of sounds. I moved the Janggu drum away from its role of rhythmic accompaniment and found untraditional ways to write for the Gayageum and Daegeum so that these three ancient instruments become new instruments. All the sounds emerge from silence and are generated in a variety of ways.

— Inwon Kang

SUKHI KANG majored in composition at the National University of Seoul College of Music. He continued his studies at the Advanced Music School of the Hanover Theatre and Conservatory and at the Technical University of Berlin. He was one of the first composers to present his electronic music in Korea. From 1969 until 1992, he organized a festival of new music in Seoul, the Pan Music Festival. He participated at all the important European festivals devoted to new music both as composer and journalist and reported his impressions on Korean radio and magazines. He also became the president of the International Society for Contemporary Music (ISCM) in Korea. In his book *Begegnungen mit der Welt-Musik* (Encounters with the Music of the World), he described his practices and experiences in Europe, comparing and analyzing Korean and European cultures. In 1980, Kang returned to Europe for two years: he worked at the Electronic Music Studio in Cologne and at the Electronic Studio of Berlin's Technical University. He has been a professor of composition at the National University of Seoul and Keimyung University, Daegu. He was also the musical director for the Olympic Games in Seoul in 1988 and composed computer music for the opening of the Olympics. In 1995 he published another book, *Analysis of Contemporary Music*. Currently he is a distinguished eminent professor of Keimyung University and an honorary member of the International Society for Contemporary Music.

Sukhi Kang (S.Korea 1934)

Nong ✨ (1970)

During his residence in Germany, Sukhi Kang experienced a major shift in his interests from the initial stage of incorporating Korean traditional elements into his composition toward the more logical stage. This means that he began to realize the necessity to develop more sophisticated types of technique in order to express the Korean elements with more accuracy by using Western musical instruments. To this end, he concentrated on developing various types of relevant infrastructures, such as sound conditioning, melodies, and grace notes. His first work in Germany, *Nong* [in which he had tried to transfer the technique of Gayageum to the notation system of the flute], represented such efforts to make the most of the Korean elements with such types of infrastructures. *Nong* is often regarded as an excellent example of combining Korean idioms with Western harmony.

— Hooshik Hwang

Sukhi Kang

The Myth ✨ (2008)

The Myth for seven players is written in the form of fragments. Several of these fragments are also used in their mirror form. The fundamental sonority of the piece is the combination of vibraphone and piano. This work was composed for the ensemble MD7. *The Myth* was composed for a concert celebrating the hundredth birthday of Dr. Lee Hye Gu, a renowned scholar of Korean music.

— Sukhi Kang

SHINUH LEE started her career as a composer when she took her first composition lessons with Unsuk Chin. Lee studied composition with Sukhi Kang at Seoul National University, and later with Michael Finnissy at the Royal Academy of Music, the University of London, and the University of Sussex in the United Kingdom. While she studied in the UK, Lee won a number of prizes from various competitions and music festivals, which include the Musical Times Composers' Competition, Cornelius Cardew Composers' Competition and was a finalist at ISCM World Music Days, Gaudeamus Composers' Competition and Leonard Bernstein International Jerusalem Composing Competition. After returning to Korea, she received the Korean Composition Award, AhnEakTae Composition Award, Grand Prize for the Korean Race Composition Award, Nanpa Music Award and the Young Artist Today Award from the Ministry of Culture and Tourism in Korea. She is now Professor of composition at Seoul National University where she is the music director of the Pathway Concert Series and Studio 2021, a new music series at the College of Music.

Shinuh Lee (S. Korea 1969)

Chorale Fantasy (III-V) ✨ (2007/8)

Since I wrote my orchestral piece *Psalms 20* (1994/96, revision 1998), messages from the Bible have been the most important elements and themes in my works. Since then, I've written many pieces that were inspired by various parts of the Bible. However, I felt it was unfulfilling to express such huge Biblical messages and inspirations in small pieces and in such a short amount of time. So, I moved to write pieces for piano in a series (11 pieces and 1 hour in duration). I had been considerably influenced by Messiaen's *Vingt Regards sur l'Enfant-Jesus*. It amazed me how Messiaen effectively expressed his Catholic faith by connecting his theological views with his music. My *Chorale Fantasy 'Comfort, Comfort my people,'* takes a similar structure to *Vingt Regards sur l'Enfant-Jesus*. A chorale melody in 'Sinfonia' is the theme of the piece, and this melody is transformed into two different modal harmonies in II and V, meant to imply sin. These three chorale melodies are linked to Bach's chorale *Christ lag in Todesbanden* and are used as symbolic devices for Redemption. For the title of each piece I quoted from *The Screwtape Letters* of C.S. Lewis. I wanted to expand my musical ideas and expressions through the vivid and flowing sentences of Lewis.

Movements III-V are being performed this evening — dark, weird and virtuosic pieces that inspire human sin.

III. Building up the finest amour around a man...

Furthermore, since they did not think it worthwhile to retain the knowledge of God, he gave them over to a depraved mind, to do what ought not to be done. They have become filled with every kind of wickedness, evil, greed and depravity. They are full of envy, murder, strife, deceit and malice. They are gossips, slanderers, God-

haters, insolent, arrogant and boastful; they invent ways of doing evil; they disobey their parents; they are senseless, faithless, heartless, ruthless. — *Romans 1:28-31*

IV. A brimful living chalice of despair and horror astonishment

There is no one righteous, not even one; there is no one who understands, no one who seeks God. All have turned away, they have together become worthless; there is no one who does good, not even one. Their throats are open graves; their tongues practice deceit. The poison of vipers is on their lips. Their mouths are full of cursing and bitterness. Their feet are swift to shed blood; ruin and misery mark their ways, and the way of peace they do not know. There is no fear of God before their eyes. — *Romans 3:10-18*

V. Chorale: 'Lord, have mercy'

"Woe to me!" I cried. "I am ruined!" — *Isaiah 6:5*

— *Shinuh Lee*

SO JEONG AHN studied composition with Sukhi Kang at Seoul National University, with Witold Szalonek at Hochschule der Künste Berlin and musicology at Technical University in Berlin, Germany. Since participating as a guest composer in the courses for electronic music by Prof. Thomas Kessler (1999) and for algorithmic composition by Prof. Hanspeter Kyburz (2000) at the Basel Electronic Studio in Switzerland, she has been engaged in live-electronic music. Her compositions have been performed at various music festivals and concerts in Asia, Europe and North America. She was a prize winner at the Martirano Composition Competition 2007 at the University of Illinois and the Tsang Houei Hsu Composition Award 2006 in Taiwan. Since 2001 she has lived in Toronto working as a freelance composer. Recent performances include *COOL!* (2012) for 6 players and live electronics commissioned and premiered by the New Music Ensemble of the Glenn Gould School; *LOL* (2011) for piano and electronics commissioned by Yukiko Sugawara and premiered at the ECLAT Festival in Stuttgart, Germany; *Conflux* (2009) for trio at the Weimarer Frühjahrestage für zeitgenössische Musik; and *SUB* (2008) for 14 instruments and sampler commissioned and premiered by New Music Concerts.

So Jeong Ahn (S. Korea/Canada 1956)

Secret of the Garden * N (2012)

Whispering monologues of the roots in the frozen soil longing for spring, the chubby flesh of the succulent fruit reaching its groping hand in the air to climb the vine, the spellbinding fragrance from an uncertain corner, and finally the feast of a gorgeous mixture of colors... the secret of the garden becomes unlocked when our senses open.

When I was commissioned by New Music Concerts to compose a new work for this special Festival of Korean Music an image of a transplanted perennial or a shrub in a garden instantly occurred to me as an emigrated and immigrated composer.

The image of transplanted growth in new soil and the metaphoric resemblances between composition and gardening were the starting points for this piece. I offer my special thanks to the Ontario Arts Council for their generous support. — *So Jeong Ahn*

JONGWOO YIM graduated from the Seoul National University where he studied composition with Prof. Sukhi Kang, in the Netherlands at the Institute of Sonology (Hague Royal Conservatory), and composition with Klaas de Vries at Rotterdam Conservatory. Subsequently he studied with Philippe Manoury, Marco Stroppa and Denis Lorrain at the department of SONVS, Conservatoire National Supérieur de Musique de Lyon, and also joined the Cursus annuel 2001-2002 for composition and computer music at IRCAM in Paris. Yim has worked with well-known contemporary music interpreters such as Daniel Kientzy (MetaDuo), Jean-Pierre Robert, Laurent Bomont, Soomin Lee, Seoul Philharmonic Orchestra, New Asia String Quartet, EnsembleTIMF and Trio Haan etc. His works have been performed at numerous international competitions and festivals such as Gaudeamus, Resonance, Agora, SICMF, ISCM World Music Days, ACL New Music Festival, Alea III, Nova Musica, Faroese Art Festival etc. Currently, he is Professor of Composition, Professor Responsible for New Media Music and director of CREAMA (Center for Research of Electro-Acoustic Music & Audio) at Hanyang University in Korea.

Jongwoo Yim (S. Korea 1966)

Episode * (2009)

Several different images of paintings by Klee and Miro have influenced the musical textures of this work, suggesting the configuration of the material into small musical sections. Michael Ende's children's book, *Trödelmarkt der träume*, fairy tales and fairy tale images in the paintings of Klee all inspired the textures and iconic fragments of this work, providing a background narrative to its composition. — *Jongwoo Yim*

UNSUK CHIN was born in Seoul, Korea (1961). She studied composition with Sukhi Kang at Seoul National University and won several international prizes in her early 20s. She studied with György Ligeti in Hamburg 1985-88. In 1988 Unsuk Chin moved to Berlin, where she worked for years as a freelance composer at the Electronic music studio of the Technical University of Berlin, realizing seven works. Her first large orchestral piece, *Troerinnen*, was premiered by the Bergen Philharmonic Orchestra in 1990. In 1991, her breakthrough work *Acrostic Wordplay* was premiered by the Nieuw Ensemble — since then it has been performed in 15 countries in Europe, Asia and North America. Chin's collaboration with the

Ensemble Intercontemporain, which has led to several commissions from the latter, started in 1994 with *Fantaisie mécanique*. Since 1995, Unsuk Chin is published exclusively by Boosey & Hawkes. In 1999, Chin began an artistic collaboration with Kent Nagano, who has since premiered five of her works. Unsuk Chin was a featured composer in the 2009 Suntory Summer Festival in Tokyo which celebrated the 40th anniversary of the Suntory Music Foundation. The festival culminated with the world premiere of *Šu*, a concerto for Chinese sheng and orchestra. The work was commissioned by Suntory Hall International Programme, ZaterdagMatinée, the Los Angeles Philharmonic and the Essen Philharmonie, and was composed for sheng virtuoso Wu Wei. The world premiere featured the Tokyo Symphony Orchestra conducted by Kazuyoshi Akiyama.

Unsuk Chin (S. Korea 1961)

Gougalon ✱ (2009)

The title derives from Old High German. Inherent in it are the following meanings: to hoodwink; to make ridiculous movements; to fool someone by means of feigned magic; to practice fortune-telling.

The title refers to a Proustian moment I experienced — entirely unexpectedly — during my first sojourn in China: in 2008 and 2009 I visited Hong Kong and Guangzhou, among other places. The atmosphere of the old and poor residential neighborhoods with their narrow, winding alleys, ambulatory food vendors, and market places — all this not far from supersized video screens, ultramodern buildings, and glittering shopping centers — brought to mind long forgotten childhood experiences. It reminded me very much of Seoul of the 1960s, of the period after the Korean War and before the radical modernization. Of conditions that no longer exist in today's (South) Korea. I was particularly reminded of a troupe of entertainers I saw a number of times as a child in a suburb of Seoul. These amateur musicians and actors traveled from village to village in order to foist self-made medicines — which were ineffective at best — on the people. To lure the villagers, they put on a play with singing, dancing, and various stunts. (I still recall that the plots almost always had to do with unrequited love, and that the performance inevitably ended with the heroine's suicide.) This was all extremely amateurish and kitschy, yet it aroused incredible emotions among the spectators: this is hardly surprising, considering that it was practically the only entertainment in an everyday life marked by poverty and repressive structures. Entertainment electronics and toys (not to mention art) were of course unknown. Therefore, the whole village was present at this "big event," a circumstance from which others also desired to profit: fortune-tellers, mountebanks, and traveling hawkers. Among these were also wig dealers from whom young girls could earn some money for their families by sacrificing their pigtails.

Gougalon does not refer directly to the dilettante and shabby music of that street theater. The memories described above merely provide a framework, just as the movement headings are not intended to be illustrative. This piece is about an "imaginary folk music" that is stylized, broken within itself, and only apparently primitive.

— © Unsuk Chin (translation: Howard Weiner)

Pianist and composer **Adam Sherkin** is a dynamic and versatile musician who commands a multi-dimensional approach to performance and composition: a fusion of classical lineage and modern imagination.

A native of Toronto, Adam graduated from the Glenn Gould School of the Royal Conservatory and the Royal College of Music, London. He has appeared in performance at the Four Seasons Centre, the Toronto Centre for the Arts, St Martin-in-the-Fields (London), Covent Garden and the Royal Albert Hall. Adam's works have been premiered at the Glenn Gould Studio, The Luminato Festival, the Spotlight Festival (Waterloo), the King's Lynn Festival (Norfolk), The Bridgewater Hall (Manchester), The Warehouse and the National Portrait Gallery in London. Adam is an associate of the CMC and current artistic director of The Sixth Sphere, a contemporary music series based at the Academy of Spherical Arts in Toronto. Centrediscs recently released his debut album *As At First*, a collection of his own solo piano music.

In 2006, Sngkn Kim founded the **KOREAN MUSIC PROJECT** to further the breadth and creativity of Korean music and culture. The Project's primary goal has been and continues to be an expansion of the range and context of the traditional and modern musical repertoire. In line with these goals, the **KOREAN MUSIC PROJECT** has fostered diverse workshops and collaborations with many composers and artists from Korea and around the world. The **KOREAN MUSIC PROJECT** Ensemble has represented the Project's efforts; performing the highest quality compositions that showcase the juxtaposition of Korean traditional and modern music in contemporary performance. The Ensemble consists of young performers who specialize in both traditional and modern Korean music. As a part of the ensemble, these performers actively engage in the diversification of the Korean musical repertoire through collaboration with many composers and performers. The Ensemble has performed regularly since 2005 in domestic venues such as the Korean Traditional Performing Arts Center and at the Tongyeong International Music Festival as well as abroad in Germany (Dusseldorf, Karlsruhe, Freiburg), France (Strasbourg) and Belgium (Brussels).

2012-2013 Season Index: Cellos Galore | Generation 2012 | Korean Music Project | Ensemble SurPlus
Canadian Music Then and Now | 6 Hundred Year Anniversaries | Tribute to Gilles Tremblay

42nd season | 349th event
Saturday January 19, 2013
The Music Gallery, 197 John St.
7:15 Introduction | 8:00 pm Concert

New Music Concerts & The Music Gallery present

Ensemble SurPlus

Programme:

Claus-Steffen Mahnkopf (b.1962) *Hommage à Daniel Libeskind*

Vol. II (2010/2011) for flute (piccolo and bass flute), oboe
(english horn), clarinet (bass clarinet), violin, viola and cello

Dániel Péter Biró (b.1969) *Gam Zera* (also the seed) (World Premiere, 2009–2012)

for contralto, alto flute, clarinet, percussion, piano,
violin, cello, double bass and live electronics

– *Intermission* –

Cornelius Schwehr (b.1953) *'poco cantabile'* (2012)

for flute, clarinet, percussion, piano, cello and contrabass

Dieter Mack (b.1954) *Yonsei* (2010)

for flute (bass flute and piccolo), oboe (english horn), bass clarinet (clarinet in b flat),
alto saxophone (soprano saxophone), horn, percussion, piano, violin, viola, cello and double bass

Ensemble SurPlus: Noa Frenkel contralto | Liz Hirst flute
Nicola Miorada clarinet | Christian Kemper oboe
Andreas Stark saxophone | Delphine Gauthier-Guiche horn
Olaf Tzschope percussion | Sven Thomas Kiebler piano
Stefan Häussler violin | Bodo Friedrich viola | Beverley Ellis cello
Sven Kestel bass | Erich Wagner conductor

EXPERIMENTALSTUDIO of SWR: Reinhold Braig sound-direction
and programming | Kirk McNally sound-direction

Claus-Steffen Mahnkopf was born in Mannheim in 1962. He studied composition with Brian Ferneyhough, Klaus Huber and Emanuel Nunes, piano with James Avery and music theory with Peter Förtig, as well as musicology, philosophy, etc. with Jürgen Habermas and sociology with Ludwig von Friedeberg. In 1993 Mahnkopf received his Ph. D. with a dissertation on Arnold Schönberg. Alongside his compositional activity, he has published over 120 essays, written five books and edited a further ten. In these, he treats not only subjects from the area of contemporary music, but also composer-personalities such as Wagner and Cage as well as the musical philosophy of Adorno. In 1995 he was a major participant in the founding of the Gesellschaft für Musik und Ästhetik (Society of Music and Aesthetics). Mahnkopf's musical roots lie deeply in German-Austrian art music. His central point of reference is Beethoven, and for the twentieth century, Alban Berg. He has been strongly influenced by the avant-garde of high modernism and is also internationally oriented, thanks to his non-German teachers. After many years of activity as an instructor in music theory, Claus-Steffen Mahnkopf became Professor of Composition at the Academy of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig in 2005.

Claus-Steffen Mahnkopf (*1962) *Hommage à Daniel Libeskind*

Every now and then one experiences a moment of artistic awakening. In 2000, it was for me the Jewish Museum in Berlin by Daniel Libeskind, which was still under construction and therefore purely architectural and not yet functioning as a museum. Since childhood I had dreamed of such an architecture. Slanted walls, transverse beams, asymmetrical proportions, overcoming any alleged classical ideals. Resolutely non-utilitarian, these were pure *buildings*: imaginative, bold, daring,

unprecedented, structurally rigid and non-ornamental yet without the Mannerist attributes typical of the anti-classical attitude. Zaha Hadid had employed a similar strategy to avoid the 90-degree angle. Alone, the Jewish Museum is a work not of mere avoidance of convention but the very definition of a new and a unique style. It is the combining of a plurality of resistive lines in three-dimensional space, which can be made visible as a line in order to indicate or to define spaces while the surface contradicts these forces. The Jewish Museum has such an internal complexity and substance in its architecture that it overcomes its intended use and can be appreciated as itself regardless of its actual use. Were it to remain empty we could go there just for the sake of the architecture and what it tells us. And of course I identified with it personally, because in 1988, when the Jewish Museum was first designed, I had composed my piano piece *Rhizom - Hommage à Glenn Gould*, which operates in a similar manner interpreting the scattered vectors of pick-up sticks.

Libeskind's building inspired not only my Libeskind-Cycle, but also the octophonic sound installation *void – mal d'archive*, in which I processed concrete sounds from within the museum. This work is the first of a subsequent Void-Cycle, which includes ten pieces which together form a work of music theatre. The orchestra piece *humanized void* also partly refers to this building.

The Ensemble recherche had commissioned me at the beginning of 2001 to write a sextet. I drew up a plan of 63 miniatures with every conceivable ensemble combination from solo to sextet; these miniatures are divided into three books that are played individually or in sequence (in the latter case, they fill about one hour). These miniatures can also be overlaid and overlapped. Thus the idea of chamber music is enhanced, because this work cannot be conducted as it is totally dependent on the dynamic interactions between the musicians.

Volume I was created in 2002 for the ensemble recherche on commission from the WDR [West German Radio] and consists of 17 miniatures. Its basic idea consists of sustained tones without any expression and without any parametric change (“dinamica statica”). These tones can be “upgraded” through expressive nuances or “devalued” by modifying the pitch content to devolve into noise. Another gambit is to win superior points through a clever series of miniatures, so that the work does not fall apart in a disjointed puzzle.

Volume II was composed in 2010/2011 for the Ensemble SurPlus (with support from the Ernst von Siemens Music Foundation). It consists of 25 miniatures. It is centered upon a lengthy cello solo which lasts more than 12 minutes which is flanked by a collection of miniatures. Occasionally these consist of only one stationary chord (reiterated eight times) so that in this centre, and thus in the middle of the cycle as a whole, the music comes to a state of stasis. While in the first book each miniature is designed individually, in the second these miniature units are borrowed from the first book and transformed. The same procedure is used in the third book.

Volume III was written in 2010/2012 and was commissioned by the Ensemble Aventure (with support from the Ernst von Siemens Music Foundation) and contains 21 miniatures. It starts with a violin solo (as the first book began with a viola solo). At a certain point the miniatures closely follow each other without overlapping, forming a cohesive river of form. This, and the increasing size of the ensemble creates a growing form. From the 55th miniature onwards the viola is prominent in each section, running like a red thread through the end of this cycle which draws to a close with the sextet in its full formation.

As with any of my many “Hommage” works my aim is to find a connection point between the art of the dedicatee and that of my own music. Ostensibly, this is a deconstructive procedure; for Libeskind it involves the aesthetics of fragmentation, and for me it is the 63-part system, a poetic equivalent to the cool expressivity of Libeskind's ingenious construction which serves as the blueprint through which musical tones evolve in a slowly-moving harmonic development from one side to the other. Furthermore, the evolution of the expressive figures – more selectively than dramatically – are again always groundless in themselves (“dinamica statica”) like frozen architecture.

– Claus-Steffen Mahnkopf (Translation: Daniel Foley)

Dániel Péter Biró is Associate Professor of Composition and Music Theory at the University of Victoria. After studying in Hungary, Germany and Austria Dr. Biró completed his PhD in composition at Princeton University in 2004. His dissertation was a comparative study of early notational practices in examples of Jewish Torah trope, tenth century plainchant from St. Gallen and Hungarian laments. He researched Hungarian folk music at

the Academy of Science in Budapest and Jewish and Islamic chant in Israel and the Netherlands. Awarded the Hungarian Government's Kodály Award for Hungarian composers, his compositions have been commissioned by Harvard University, the Stuttgart Opera, the Neue Vocalsolisten, the German Radio (Hessischer Rundfunk), the City of Darmstadt, Vancouver New Music and have been performed around the world. In 2006 he was a featured composer and lecturer at the Darmstadt International Summer Courses for New Music and in 2008 at the International Messiaen Music Week. In 2010 he was awarded the Gigahertz Production Prize for Electronic Music by the Center for Art and Media in Karlsruhe, Germany. In the fall of 2011 he was Visiting Professor at Utrecht University in Utrecht, Netherlands. From 2010–2012 he was a faculty member at the Matrix Academy for Electronic Music of the Experimental Studio in Freiburg, Germany, at the Tedarim Academy in Israel and the First International Symposium of New Music and Computer Music in Curitiba, Brazil. Dániel Péter Biró is co-editor of *Bela Bartók's String Quartets; Tradition and Legacy in Analytical Perspective* (Oxford University Press) and *Search – Journal for New Music and Culture* (Online Music Journal). He is co-founder of the Ensemble Tsilumos.

Dániel Péter Biró (b.1969) *Gam Zera* (also the seed) (2009–2012)

Gam Zera (Also the Seed) was written in 2009–2012. The composition is based on the Hebrew Bible text from the chapter of *Mishpatim* (Laws) in the book of Exodus as well as a section from the Book of Jeremiah. In Jewish tradition, the *Haftarah* text is to be read in the synagogue in the same week that the book of *Mishpatim* (Laws) is read. The English translation of the text is the following:

Then he said to Moses, "Come up to the Lord, with Aaron, Nadab, and seventy elders of Israel, and bow low from afar. Moses alone shall come near the LORD; but the others shall not come near, nor shall the people come up with him."

Moses went and repeated to the people of the LORD and all the rules; and all the people answered with one voice, saying, "All the things that the LORD has commanded we will do!" Moses then wrote down all the commands of the LORD.

Early in the morning, he set up an altar at the foot of the mountain, with twelve pillars for the twelve tribes of Israel. He designated some young men among the Israelites, and they offered burnt offerings and sacrificed bulls as offerings of well-being to the LORD. Moses took one part of the blood and put it in basins, and the other part of the blood he dashed against the alter. Then he took the record of the covenant and read it aloud to the people. And they said, "All that the LORD has spoken we will faithfully do!" Moses took the blood and dashed it on the people and said "This is the blood of the covenant that the LORD makes with you concerning all these commands."

Then Moses and Aaron, Nadab and Abihu, and seventy of the elders of Israel ascended; and they saw the God of Israel.

So will I never reject the offspring of Jacob and My servant David; I will never fail to take from his offspring rulers for the descendants of Abraham, Isaac, and Jacob. Indeed I will restore their fortunes and take them back in Love.

English translation from Etz Haim: Torah and Commentary, David L. Lieber, Jules Harlow, eds. (New York: Rabbinical Assembly, 2001).

In combining these texts within the composition, relationships between ancient mythical ritual and textual hermeneutics are examined. As in much of my recent work, I have continued to incorporate Hebrew number symbolism (gematria) to form musical structure. Gematria not only serves to structure musical parameters such as pitch, rhythm, meter, tempo, etc. but also to organize phonetics, musical meaning, electronic spatialization and processing. Simultaneously, sonorous and formal connections are created between the sections of Torah and Haftarah text, one existing as phonetic ritual and the other as an extended chorale.

I am grateful to the members of the Ensemble Surplus, Noa Frenkel, Reinhold Braig, Kirk McNally, Detlef Heusinger, and the staff of the Experimental Studio and for their assistance in the creation of this composition. *Gam Zera* was commissioned with generous funding from the Canada Council for the Arts and the Ernst von Siemens Music Foundation.

— Dániel Péter Biró

Cornelius Schwehr (b.1953, Freiburg/Breisgau) is a German composer with a significant body of chamber works

as well as music for theatre, film and radio plays, an opera, and solo and orchestral pieces. From 1975 to 1981 he studied music theory with Peter Förtig, composition with Klaus Huber and guitar with Denise Lavenchy at the University of Music, Freiburg, and from 1981 to 1983 he took composition classes with Helmut Lachenmann at the Hochschule for Music and Performing Arts. From 1981 to 1995 he lectured at Freiburg, Karlsruhe and at the Winterthur Conservatory. Since 1995 he has been professor of composition, music theory and film music at Freiburg.

Besides a various number of chamber music works, several solo music works and orchestral works, and one opera Schwehr has written numerous music works for theatre, film, and radio plays. The current work (concerning all genres) deals (once again) with following question posed by Schwehr: "What can we learn from tradition and what of its aspects — for good reason — we can still live for and practice? This is not a trivial question, it rather touches the nerve of composing, as I take it and, in fact, can't be answered finally but should be asked insistently again and again."

Cornelius Schwehr (b.1953) *'poco cantabile'* (2012)

The piece starts out with an anguished and distraught traditional harmonic cadence (a disturbance expressed rhythmically by meter and rhythm constantly and abruptly reverting into one another) and arrives at its end in an harmonic structure whose symmetrical aspects negate all traditional harmonic procedures. The transition between them, the middle part, is a kind of idyll in which a nervous wreck of a melody exhibits a completely dysfunctional relationship with its own accompaniment. This harmonic structure crosses over, opposes, and envelops the set character of the piece, initially rather cautiously, gradually becoming more musical and almost dance-like. The increasingly abstract harmony and on a more concrete level the rhythmic expectations do not cancel each other out; at best they illuminate each other reciprocally, in the twilight. And so as the beginning evokes a bygone harmonic reality and foreshadows its own ending (in the shadow of a German *Zweifachen* folk dance), *poco cantabile* can no longer reconstruct this ancient music.

— *Cornelius Schwehr* (Translation: Daniel Foley)

Dieter Mack was born in Speyer in 1954 and studied composition, piano and music theory in Freiburg. After various teaching positions he was appointed professor of music theory at Freiburg University in 1986. Beginning in 2003 he taught composition at the Music High School in Lübeck. Numerous study trips abroad led him most often to Indonesia (over 9 years), where he studied Balinese gamelan music. In 1982 he founded his own gamelan ensemble. In 1988 he became a guest professor of music education and composition in Indonesia and from 1992–95 continued there as a long-term DAAD Lecturer at the Universitas Pendidikan Indonesia in Bandung. From 1996–2007, funded by the Ford Foundation, he worked as a consultant in an ethnomusicological and music education research project at the UPI Bandung. He is currently a visiting professor at the Art Academy ISI Surakarta, chairman of the music selection committee of the DAAD [German Academic Exchange Service] and member of the Music Advisory Board of the Goethe Institut.

Dieter Mack (b.1954) *Yonsei* (2010)

Yonsei emerged after a lengthy period of composing various solo and orchestral works. I then happily returned to the realm of chamber music, which in varying degrees (number of players, choice of instruments) has marked the last 20 years of my work significantly. Aspects of the collective ensemble and the musical "individuals" within it and the dynamics of the relationships between these two extremes run through this series of chamber music works as a *leitmotif*. In *Yonsei* they are important, but rather on a secondary level. The title refers to the name of the South Korean university in Seoul where the piece was composed during my time as guest professor in the autumn of 2010.

Formally, *Yonsei* is based on a short rhythmic cell, which was developed and extended into various rhythmic layers and structuralizing levels, mostly using augmentation techniques. A double augmentation then became the starting point for a further group of new rhythmic layers, with micro-rhythmic elements that have a speech-like character, though no specific text is intended. For me, this abstract rhetorical aura couched in an imaginary language is an important element of expression in this composition.

— *Dieter Mack*

Founded in 1992 in Freiburg, the Ensemble SurPlus has set itself the task of performing new compositions and of supporting non-mainstream composers, regardless of style, intellectual and technical difficulty. This spirit of radical openness toward the “new” was instigated by the founder, conductor, pianist, and artistic director of the ensemble, James Avery, who passed away in March 2009. This spirit is being continued by the musicians of the ensemble and was fundamental for the realization of many projects, which had previously been considered practically impossible, such as avant-garde and experimental compositions of the “New Complexity” (Mark Andre, Aaron Cassidy, Frank Cox, Chaya Czernowin, Claus-Steffen Mahnkopf, Mathias Spahlinger and many others). SurPlus has a reputation for its extreme formats – concerts with 22 World Premières, and unusual instrumentation, such as a piece for seven pianos etc.

Immediately after its debut the ensemble was invited to take part in the Darmstädter Ferienkurse für Neue Musik. The first performance of a chamber opera at the Archipel Festival in Geneva soon followed and was received enthusiastically by the press. Since then, the ensemble has been performing all over Europe, Asia and North America. It has appeared at many of the important international centres for contemporary music, such as musica viva, Münchener Biennale, Wien Modern, März-Musik (Berlin), Flandern Festival, Eclat (Stuttgart), Beijing Modern Music Festival, Villa Medici (Rome), Sound Ways (St. Petersburg), Lucero Festival (Paris), Two Days and Two Nights of New Music (Odessa) and Tage für Neue Musik (Zürich).

As Ensemble in Residence, SurPlus regularly participates in exchange projects with the up-and-coming generation of composers. These include June in Buffalo (New York, U.S.A.), Stanford University (California, U.S.A.), Harvard University (Mass., USA) and the Summer Academy at Schloss Solitude (Stuttgart). SurPlus is continuing this fruitful international dialogue.

SurPlus performs both in traditional concert settings, as well as in interactive projects involving experimental installations, improvisation and instrumental theatre. The instrumentation can vary from duo to large scale ensemble, at times also utilizing live electronics in cooperation with the Experimentalstudio of the SWR. Numerous CD productions and live recordings document the ensemble’s enormous versatility. The ensemble regularly commissions compositions and is supported, among others, by the Ernst von Siemens Musikstiftung.

Experimentalstudio Freiburg des SWR

The Experimental Studio of the SWR in Freiburg is the link between compositional idea and technical implementation. Annually several composers and musicians are invited to enjoy a creative discourse with Studio technicians, sound designers, editors and directors and are able to augment their creative work with the equipment of the experimental studio. Apart from the creation of new works, the Studio is very active as a production team. Now, with 40 years of presence in the international music business, it has established itself as one of the the leading resources for ambitious works with live electronics and has performed continuously at major opera houses as well as in almost all the major festivals (Berlin Festival, Vienna Festival, the Festival d’Automne à Paris, Biennale Venice, etc.). At the 1993 Salzburg Festival the work of the experimental studio was experienced for the first time in a performance of Nono’s *Prometeo*.

Outstanding productions in the history of the experimental studio includes works by such major composers as Pierre Boulez, Karlheinz Stockhausen, Cristóbal Halffter, Vinko Globokar and Luigi Nono; the latter virtually created his entire late works in close association with the studio and its employees. Nono’s “tragedy of listening” *Prometeo* has been realized by the Experimental Studio more than fifty times since its first performance in 1984. Of the younger generation in particular Mark Andre, Chaya Czernowin, José María Sánchez-Verdú, Brice Pauset and Georg Friedrich Haas may be mentioned as those composers whose pioneering works have been produced in co-production with the experimental studio. Outstanding musicians who have collaborated with the studio include Maurizio Pollini, Claudio Abbado, Gidon Kremer, Jörg Widmann, Irvine Arditti and Roberto Fabbriciani.

For its exemplary work the Experimental Studio has been awarded many international prizes including the prestigious Annual Prize of the German Record Critics for their productions of the works of Luigi Nono. Detlef Heusinger was appointed artistic director of the experimental studio in 2006, succeeding Hans Peter Haller and André Richard.

2012-2013 Season Index: Cellos Galore | Generation 2012 | Korean Music Project | Ensemble SurPlus
Canadian Music Then and Now | 6 Hundred Year Anniversaries | Tribute to Gilles Tremblay

42nd season | 350th event

Sunday February 3, 2013

Betty Oliphant Theatre, 404 Jarvis St.

7:15 Introduction | 8:00 pm Concert

Past, Present and Future
Canadian Music
Then and Now

Programme:

R. Murray Schafer (Canada 1933)

Trio for flute, viola and harp (2011)

Robert Aitken flute Jonathan Craig viola Erica Goodman harp

John Weinzwieg (Canada 1913-2006)

Interplay  (1998)

1. Reflections 2. Clang Clang Clang 3. Reverie 4. Flippant 5. Soliloquy (piccolo solo) 6. Repartee
7. Serenade in Blue (tuba solo) 8. Waltz 9. Pas-de-deux 10. They're off! 10. Intrusions 12. Forward March

Robert Aitken piccolo Scott Irvine tuba Stephen Clarke piano

Adam Scime (Canada 1982)

In The Earth And Air   (2013)

Carla Huhtanen soprano Rick Sacks percussion Stephen Clarke piano
Christopher Wilshire, Véronique Mathieu violins Jonathan Craig viola
Rachel Mercer cello Roberto Occhipinti contrabass Robert Aitken direction

— Intermission —

Brian Harman (Canada 1981)

En Masse   (2013)

Dianne Aitken flute Peter Stoll clarinet Wallace Halladay tenor saxophone
Rick Sacks percussion Christopher Wilshire violin Rachel Mercer cello
Roberto Occhipinti contrabass Robert Aitken direction

Brian Cherney (Canada 1942)

Die klingende Zeit (1993-94)

Douglas Stewart solo flute Peter Stoll clarinet Rick Sacks percussion Stephen Clarke piano
Christopher Wilshire violin Jonathan Craig viola Rachel Mercer cello Robert Aitken direction

 World premiere |  New Music Concerts commission

SCHAFER Born in Sarnia, Ontario in 1933, R Murray Schafer has gained an international reputation not only for his work as a composer, but also as an educator, researcher, writer, ecologist, and visual artist. A highly prolific composer, Schafer has produced works in every musical genre, from opera to music theatre, to chamber and orchestral music, by way of pieces for choir and a variety of soloists. The richness and depth of works such as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), the World Soundscape Project, and the twelve-part work for music theatre *Patria*, illustrate the wide range of Schafer's artistic interests. His eleven string quartets are among his most significant works. The composer's celebrated book, *The Tuning of the World* (1977), documents the results of the World Soundscape Project — research that brings together the social, scientific, and artistic aspects of sound and which introduced the notion of sonic ecology. A number of Schafer's compositions and writings have become reference points for the evolution of music and musical thought during this and the past century. He has received commissions from countless organizations and has

been recognized with a number of prestigious prizes. Schafer was the first recipient of the Glenn Gould Prize, and was also awarded the Molson Prize for his contribution to the arts; he holds six honorary doctorates from universities in Canada, France, and Argentina. His autobiography "My Life on Earth and Elsewhere" was published by The Porcupine's Quill in 2012.

Trio for flute, viola and harp (2011)

R. Murray Schafer's Trio for flute, viola and harp was commissioned by the Trio Verlaine (Lorna McGhee, flute, David Harding, viola and Heidi Krutzen, harp) and was premiered at the Music on Main series in Vancouver on March 16, 2011. The first movement is predominantly lyrical, full of cascading figures and overlapping rhythms. The effect is a very fluid, almost impressionistic texture, with ebb and flow living, breathing organism rather than three separate voices. The opening flute motive is especially important as it reappears in various guises in both the first and second movements. Its first statement is delicate and lyrical in the flute and undergoes many later transformations and inversions — at times passionate and emphatic, or in the viola solos, mournful and hesitant until, at the end of the movement, it returns with joyful exuberance. The tonal language is full of rich sonorities and unusual, otherworldly colors (such as high viola harmonics above the flute).

The second movement opens with an incredible sense of hush — as if entering a sacred space. Murray himself was surprised by what he described as the "hymn-like" nature of the opening — an element that returns throughout the movement only to be interrupted by more active rhapsodic passages — as if the two are in a struggle with each other. At the end of the movement, although there is again the sense of hush, there is no resolution. The lack of resolution in the second movement acts as a kind of a pivot or hinge, creating a sense of anticipation before entering into the third movement.

The third movement is characterized by its wild, folk-like rhythms and driving ostinatos. Constantly shifting meters create an edgy, impulsive quality. The primary feeling of this movement is visceral — it is a dance. There is a brief moment of respite, where the flute sings a bluesy, whimsical riff over an ostinato in viola and harp, but then the wild opening material returns and drives the piece at break-neck speed to its conclusion. — *Lorna McGhee*

WEINZWEIG Born in 1913 to Polish-Jewish immigrants, John Weinzweig became a noted Canadian composer, educator and advocate. Weinzweig's early musical training led to an interest in composition and he spent between 1934-37 studying at the University of Toronto with Healy Willan, Leo Smith, and Sir Ernest McMillan. Following the completion of his education in Toronto, Weinzweig moved to Rochester, NY to study with Howard Hanson at the Eastman School of Music. There he was first introduced to serial compositional techniques. For the remainder of his career, Weinzweig continued to use serialism as the governing structure behind his compositions even when he experimented with other musical ideas.

Following a decade long tenure at the CBC (1941-51), Weinzweig's compositional interests returned to concert music. In 1951, Weinzweig, along with Harry Somers and Samuel Dolin, founded the Canadian League of Composers. Aside from establishing the CLC in the early 1950s, John Weinzweig also joined the Faculty of Music at the University of Toronto in 1952 where he taught generations of Canadian composers. Although the late 1950s began a period of decreased compositional output for Weinzweig, he became a determined advocate for Canadian music. Weinzweig, along with fellow composer John Beckwith, presented a brief to the Canada Council in 1957 which led to the formation of the Canadian Music Centre in the same year. From 1973-5 Weinzweig acted as the president of CAPAC, the Composers, Authors, and Publishers Association of Canada.

From the late 1970s until his death in 2006, John Weinzweig's compositional output increased dramatically. He moved away from chamber, orchestral, and dramatic works and towards solo works for instruments. In the 1990s, Weinzweig further explored vocal and theatrical works. Weinzweig received a number of awards recognising his advocacy, pedagogy, and compositions including the Order of Canada (1974), the Canada Council Medal (1978), President Emeritus of the CLC (1981), the Molson Prize (1981), The Roy Thomson Hall Award (1991), the Toronto Arts Award for Music (1998), and in 2004 at the age of 91, the SOCAN life achievement award. Weinzweig remained an active voice at SOCAN and CLC meetings until 2004 and continued to compose until shortly before he passed away in 2006. He is remembered as the Dean of Canadian Composers, as his advocacy, pedagogy, and compositional style changed the face of music in Canada.— *Erin Scheffer*

Interplay for piccolo, tuba and piano (1998)

Weinzweig's music has long been celebrated for its natural affinity for the colours of wind instruments, which have often been featured as soloists in the series of twelve *Divertimenti* that have marked the stages of a creative career that spans over half a century. The first of these was composed in 1946 for flute and string orchestra and the twelfth (from 1998) was scored for woodwind quintet and strings. It is with these works in mind that he described his composition which was composed for New Music Concerts and premiered during "Robert Aitken at Sixty" at the 1999 Massey Hall New Music Festival:

In retrospect, those intimate voices, the woodwinds, dominated my solo repertoire. I had served them well. Then I heard a high-pitched voice at my door. It was a Piccolo begging to join my woodwind family. I pondered its sonic personality; so unvocal, ranging from piercing to shrill, it seemed at odds with the intimate voices. Perhaps, by removing it from the orchestral environment I might discover a more serene temperament. Finally, during the summer of '98, I sensed a solution: three disparate voices, combining the agility of the Piccolo, the articulate power of the Tuba and the Piano's orchestral spectrum set in a series of dialogues.

— John Weinzweig

SCIME As a young composer and performer living in Toronto, Adam Scime's work has received many awards including The Socan Young Composer's Competition, and The Karen Keiser Prize in Canadian Music. Adam was also appointed Composer in residence with the GamUT contemporary ensemble for the 2010/2011 concert season, a residency that saw the commissioning of two new works, and one new installation. In March of 2011, New Music Concerts premiered Adam's trio, *After the riot* for flute, double bass and piano for a concert celebrating the music of the prominent late English composer Jonathan Harvey. Recently, Adam's orchestral piece *Mirage* was selected as the winning entry in the Esprit Orchestra composition competition. *Mirage* was subsequently performed as part of Esprit's regular 2011/12 season and broadcast on CBC Radio. In November of 2012, Adam's work was featured in the Music Gallery's Emergents concert series. In early 2012, the premiere of Adam's new Opera, *Rob Ford: An Operatic Life* attracted an audience of over 800 people, and was received with much critical praise.

In addition to his activities as a composer, Adam also works frequently as a freelance double bassist specializing in new music, making regular appearances performing with the Arraymusic Ensemble and with New Music Concerts. Adam has been awarded a full fellowship as a Doctoral student in composition with Gary Kulesha at the University of Toronto. Previous to his current position at U of T, Adam studied composition at The University of Western Ontario, where his teachers included Peter Paul Koprowski and Paul Frehner.

In The Earth And Air for soprano & ensemble (2013)

"Strings in the earth and air make sweet music" — James Joyce

As I began the search to find text for this piece, I decided that the crux of the poetry must directly relate to my compositional approach. It came as no surprise that I gravitated naturally to the poetry of the Imagists. Originating in America during the early part of the twentieth century, Imagism favored precision of imagery, a clear and defined syntax, and the attempt to isolate a single image to expose its fundamental nature. In the poetry of the Imagists I found a direct relation to my own compositional process. Throughout each movement of this piece, the hierarchy of musical parameters are defined by an attempt to isolate a single idea, and reveal its essence. Simple musical materials are juxtaposed in order to express a luminous abstraction in a similar manner to the way in which the Imagists created a clear and sharp language in their poetry.

In the four movements of this piece I have used poetry from James Joyce's *Chamber Music*, Ezra Pound's *Ripostes*, and one poem by Brandon Pitts, from his collection *Pressure to Sing*. Placing texts by Pound and Joyce, two prominent Imagists, together in a single work seemed appropriate due their similar approach to the Imagist movement. Pound was even known to have admired Joyce's *Chamber Music* for its delicate temperament. To complement the texts by Pound and Joyce, I searched for an appropriate text by a living Canadian poet. The poem *Loved Creatures* by Brandon Pitts proved to be a most fitting companion to the texts I chose by Joyce and Pound.

I would like to thank the Ontario Arts Council for their assistance with the commissioning of this work. I would also like to send my deepest thanks to Bob Aitken and New Music Concerts for their continuing faith in emerging composers and contemporary Canadian music. — Adam Scime

IN THE EARTH AND AIR

1st Movement - Interwoven Arms

Of that so sweet imprisonment
My soul, dearest, is fain-
Soft arms that woo me to relent
And woo me to detain.
Ah, could they ever hold me there
Gladly were I a prisoner!
Dearest, through interwoven arms
By love made tremulous,
That night allures me where alarms
Nowise may trouble us;
But sleep to dreamier sleep be wed
Where soul with soul lies prisoned.

James Joyce (Chamber Music - XXII)

2nd Movement - Loved Creatures

There is a softness
That comes from the cradle of affection
A certain exuberance,
spilling out
from underneath the unconditional blanket
All I know
Is that she is loved
And loved creatures are precious

Brandon Pitts (Pressure To Sing)

3rd Movement - You Are Violets

The tree has entered my hands,
The sap has ascended my arms,
The tree has grown in my breast-
Downward,
The branches grow out of me like arms.
Tree you are,
Moss you are,
You are violets with wind above them.
A child -so high- you are,
And all this folly to the world.

Ezra Pound (Ripostes - A Girl)

4th Movement - Voice of Winter

Sleep now, O sleep now,
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart
The voice of the winter
Is heard at the door.
O sleep, for the winter
Is crying "Sleep no more."
My kiss will give you peace now
And quiet to your heart-
Sleep on in peace now,
O you unquiet heart

James Joyce (Chamber Music - XXXIV)

Carla launched her career in Italy and France, singing at Teatro La Fenice (Venice) in Gershwin's *Lady, Be Good!* and Cherubini's *Anacréon* in 2000-01. She sang Angelica in Handel's *Orlando* and the title role in Purcell's *Fairy Queen* in Marseille, also performing in Aix-en-Provence, Tarascon, Toulon, Avignon and Chartres. Carla debuted in the UK at Garsington Opera and with London's Mostly Mozart series at the Barbican. Other European highlights include Bernstein's *Candide* with the BBC Concert Orchestra and the Valletta festival in Malta, and a concert tour of the UK the Welsh National Opera Orchestra and in Germany with the Royal Philharmonic Orchestra. One of Now! Magazine's Top Ten Theatre Artists of 2008 and a 2010 Dora Award nominee, she performs regularly with Opera Atelier and Tapestry New Opera in Toronto. Much in demand as an interpreter of modern and contemporary music, she has sung concerts featuring the works of Crumb, Rehnqvist, Leroux, and Scelsi. Recent projects include Mozart's *Blonde* with Edmonton Opera, Ana Sokolovic's *Svadba* with Queen of Puddings, Brian Current's *Airline Icarus*, a Saariaho/Canadian Composers concert with Nu:BC and a recital at Brody House in Budapest. Upcoming: a Talisker Players concert of Scott Good and Walter Buczynski and performances with Tapestry New Opera. She will return as Papagena in *The Magic Flute* and *Blonde* in *Abduction from the Seraglio* for Opera Atelier in their 2012/2013 season.

HARMAN Brian Harman, born in Montréal in 1981, is a composer, pianist, teacher and arts promoter. Harman's works are frequently inspired by extra-musical elements, such as human speech, architecture, modern dance and technology, with recent works exploring concepts of ritual in music. He has written for a wide variety of media: orchestra, wind ensemble, choir, chamber ensembles, song cycle, solo piano, theatre, modern dance, film music and live electronics. Harman received his Doctor of Music in Composition from McGill University in 2012, where he studied with Prof. Denys Bouliane, exploring music-architecture relationships in his research. He received his Masters degree from McGill, and his Bachelor of Music from the University of Toronto. Among his previous composition teachers are Brian Cherney, Larisa Kuzmenko, and Chan Ka Nin.

Harman is an associate composer with the Canadian Music Centre, and has participated in various workshops and residencies, including Impuls (Graz, Austria, 2013), Rencontres de Nouvelle Musique (Domaine Forget, 2007), the National Arts Centre Composers Programme (Ottawa, 2006), and the Canadian Contemporary Music Workshop's String Quartet session (Toronto, 2006). He has received grants for his compositions and research from the Canada Council for the Arts, the Ontario Arts Council, the SOCAN Foundation, the Conseil des Arts et des Lettres du Québec, and the Fonds de Recherche sur la Société et la Culture.

En Masse for ensemble (2013)

Much of my recent compositional work has been inspired by elements of ritual in music — most notably, music associated with ceremonies, celebrations, rites of passage and other communal events, as well as music related to routine human activities, quirky personal habits and the vocalizations that accompany repetitive physical actions. Rituals, in all their forms, define us and our beliefs, since they make up so much of our daily lives. We express ourselves through the rituals we perform. *En Masse* uses and manipulates “ceremonial” musical material from the past. It portrays a ritualistic communal procession, evoking group singing and incantation. The work was commissioned by New Music Concerts with the generous assistance of the Canada Council. — *Brian Harman*

CHERNEY 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. 1967) and musicology (Ph.D. 1974). 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, the history of Canadian music, and twentieth-century analysis. In 2005 he was the recipient of an Outstanding Teaching Award from the Faculty and was chair of the Theory Department from 2002-5.

Since 1960 Cherney has written more than one hundred pieces, including concertos for violin (1963), oboe (1989) and piano (1990), chamber concertos for viola, flute, and cello, music for orchestra, and much chamber music, as well as for solo instruments and choir. Many of his works were published by the Québec publisher Éditions Doberman-Yppan. He is also the author of a monograph on the music of the Canadian composer Harry Somers, commissioned by the Canadian Music Centre and published by the University of Toronto Press in 1975. Recently, he and Toronto composer John Beckwith co-edited a collection of essays on the life and music of Canadian composer John Weinzweig, which was published in January 2011 by Wilfrid Laurier University Press.

In April of 2006, Cherney was the Michael and Sonja Koerner Distinguished Visitor in Composition at the Faculty

of Music, University of Toronto. In recent years, his pieces have been performed by such groups as The RIAS Kammerchor (*Die Niemandrose*), the Hilliard Ensemble and the Tafelmusik Choir (*An Unfinished Life*), the Molinari Quartet (String Quartet No. 6), and the Trio Fibonacci (*Musiques nocturnes*). A recent piece for choir and percussion ensemble (*Sérénade triste*) was performed in May 2012 in Montreal by VivaVoce and Sixtrum.

Die klingende Zeit for ensemble (1993-94)

Die klingende Zeit was commissioned by the Pierrot Ensemble with the aid of a grant from The Canada Council. I began writing the piece in October 1993 and finished it at the beginning of February, 1994. *Die klingende Zeit* is scored for seven performers: flute (doubling alto flute), clarinet (doubling bass clarinet), percussion (1 player), piano, violin, viola and cello. The title (which may be freely translated as “The Music of Time”) is a reference to the ways in which the passage of time has been made audible in the West since the invention of the mechanical clock during the Middle Ages. At first, bells were rung to signal the hours of prayer (“canonical hours”) in monasteries and churches but with the invention of smaller clocks suitable for use in the home in the early fifteenth century, the sound of bells and chimes marking the passing of time became part of domestic life. The invention of the “repeater watch” by Daniel Quare during the 1680s made it possible for the owner of such a watch to “hear” the time upon demand: by pushing a special slide piece on the side of the watch, one could cause the watch to “chime” the hours and quarter hours (and later, minutes) by means of a system of tiny metal rods and hammers. In the twentieth century, the “repeater” mechanism has been sufficiently miniaturized to be placed in wristwatches made by leading Swiss watch manufacturers such as Blancpain and Patek Philippe.

In my piece, *Die klingende Zeit*, the twenty-four-hour day has been divided into four quarters, each representing a six-hour period reduced in real time (i.e. chronological time) to six-and-a-half minutes. The first section, representing one quarter, begins at 12:00 noon (imagined time) and is followed by a second section representing 18:00 hours to midnight, and a third section representing midnight to 06:00 hours (dawn). The fourth quarter — 06:00 hours to 12:00 noon — does not exist in the piece, only in the imagination. Thus the total length of the piece is nineteen-and-a-half minutes ($3 \times 6\frac{1}{2}$). At the appropriate places during these three sections (representing three of the four quarters of the twenty-four-hour cycle), the “canonical hours” are “chimed”, using various instrumental resources (usually involving percussion instruments) and at certain places, the current “time” in the twenty-four-hour cycle (proportioned in scale to the four cycles of the chronological time of the piece) is rung in the manner of a “minute repeater” watch (using percussion instruments and/or piano). As the music unfolds, allusions are made to existing music having to do in some way with time: e.g. Ravel’s piano piece *La Vallée des cloches*, the movement entitled “Nacht” from Schoenberg’s *Pierrot Lunaire* and the song “Um Mitternacht” from Mahler’s *Fünf Lieder nach Rückert*. Thus, on one level, the piece is about time made “audible” but on another level it is about the way we experience music during the passage of chronological time. The “chiming” of “time(s)” during the piece is thus intended to be a symbol of a deeper preoccupation with the experiential time of music. (For instance, at a deeper structural level, each six-and-a-half minute section is based on a cycle of seven durations which I call “breathing rhythms”, ranging from six seconds (chronological time) to thirty seconds and the proportions of these seven durations govern the proportions of the seven larger structural units of the piece [which are superimposed on the three six-and-a-half minute units mentioned above]).

However, on another level, the piece is also a kind of chamber concerto for flute (doubling alto flute) and small ensemble. Thus, the flute is given a leading role during certain sections of the work. I did this as a special tribute to the founder, director and wonderful flautist of the Pierrot Ensemble, Robert Cram, to whom *Die klingende Zeit* is dedicated.

— Brian Cherney

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Canadian Music Then and Now | 6 Hundred Year Anniversaries | Tribute to Gilles Tremblay

42nd season | 351st event
Saturday April 6, 2013
Gallery 345 @ 8^{pm} | 345 Sorauren Avenue

Six Hundred Year Anniversaries

Programme:

John Cage (USA 1912-1992)

Ryoanji (1983)

Robert Aitken flutes Rick Sacks percussion

John Cage (USA 1912-1992)

Etudes Australes No. 31 (1974)

Stephen Clarke piano

Barbara Pentland (Canada 1912-2000)

Commenta (1981)

Erica Goodman harp

Witold Lutosławski (Poland 1913-1994)

Dance Preludes (1954)

Max Christie clarinet Stephen Clarke piano

Conlon Nancarrow (USA / Mexico 1912-1997)

Selected Studies

for player piano (recording)

John Weinzweig (Canada 1913-2006)

Belaria (1992)

David Hetherington cello

Henry Brant (Canada / USA 1913-2008)

Mobiles 2 (1932, rev. 1984)

for solo flute and six spatially dispersed accompanying instruments

Robert Aitken solo flute Max Christie clarinet Stephen Clarke piano Erica Goodman harp
Joseph Macerollo accordion Rick Sacks percussion David Hetherington cello Brian Current conductor

CAGE John Cage was born on September 5, 1912 in Los Angeles, California and died in New York City on August 12, 1992. The son of an inventor, Cage enrolled at Pomona College in Claremont as a theology major in 1928, where he encountered the work of artist Marcel Duchamp, the writer James Joyce, the philosophy of Ananda Coomaraswamy and the music of Henry Cowell. In 1930 he dropped out, eventually deciding to study composition with Cowell (1933) and Arnold Schoenberg (1933-35), both known for their radical innovations in music, though Cage's major influences lay in various East and South Asian cultures. Through his studies of Indian philosophy and Zen Buddhism in the late 1940s, Cage came to the idea of aleatoric or chance-controlled music, which he started composing in 1951. Cage was also a pioneer of the prepared piano, for which he wrote numerous dance-related works and a few concert pieces. The best known of these is *Sonatas and Interludes* (1946-48). He was also instrumental in the development of modern dance, mostly through his association with choreographer Merce Cunningham, who was also Cage's romantic partner for most of their lives. In October 1961, Wesleyan University Press published *Silence*, a collection of Cage's lectures and writings on a wide variety of subjects, including the famous *Lecture on Nothing* that was composed using a complex time length scheme, much like some of Cage's music. *Silence* was Cage's first book. He went on to publish five more. In the early 1960s Cage began his lifelong association with C.F. Peters Corporation. Edition Peters soon published a large number of scores by Cage, and this, together with the publication of *Silence*, led to much higher prominence for the composer than ever before. Cage's work from the sixties features some of his largest and most ambitious, not to mention socially utopian pieces, reflecting the mood of the era yet also his absorption of the writings of both Marshall McLuhan, on the effects of new media, and R. Buckminster Fuller, on the power of technology to promote social change. New Music Concerts' 1982 performance of one such work, *ROARATORIO*, attracted capacity audiences to Convocation Hall over two evenings despite a massive snowstorm.

Cage was elected to the American National Academy and Institute of Arts and Letters and received innumerable awards

and honors both in the United States and in Europe. He was commissioned by a great many of the most important performing organizations throughout the world, and maintained a very active schedule. He is universally recognized as the initiator and leading figure in the field of indeterminate composition by means of chance operations. Arnold Schoenberg said of Cage that he was an “inventor — of genius”.

PENTLAND Barbara Pentland (January 2 1912–5 February 2000) was one of the pre-eminent members of the generation of Canadian composers who came to artistic maturity in the years following World War Two. Born in Winnipeg, Pentland suffered from a heart disorder which significantly limited both her physical and social activities during her childhood. As a result, she devoted much of her time from an early age to academic pursuits and other intellectual activities. At the age of 9 she began studying the piano in her native city at the Rupert’s Land Girls’ School. She soon developed an interest in music composition, but her early ventures into this area were strongly discouraged by both her teacher and her relatively wealthy and conservative family who viewed the pursuit as an eccentric hobby that was “too exciting for a delicate child”. Despite her family’s objections, Pentland continued to compose privately as a young teenager. She finally was encouraged in this pursuit by one of her teachers, the organist and conductor Frederick H. Blair, who taught her piano and music theory while she attended boarding school in Montreal from 1927-1929. She then studied composition with family approval in Paris in 1929 with Cécile Gauthiez while attending a finishing school in that city. She then returned to her native city where she studied under Hugh Bancroft (organ) and Eva Clare (piano) from 1930–1936 and embarked on a career as a concert pianist.

In 1936 Pentland entered the graduate music program at the Juilliard School in New York City where she studied 16th-century counterpoint with Frederick Jacobi and modern composition techniques with Bernard Wagenaar through 1939. During these years, her own compositions took on a language that was primarily neoclassical, showing the influence of Paul Hindemith, Igor Stravinsky, and later Aaron Copland; the latter of whom she studied with at the Tanglewood Music Center during the summers of 1941 and 1942.

Pentland’s compositional language began to shift away from neoclassicism in 1955 when she encountered the work of Anton Webern for the first time while visiting Darmstadt. Although she was never to become a strict serial composer, in Webern’s manner, she did adapt elements of his style and technique into her new “free atonal” musical language. It is the work of this period which is regarded as her finest, being described by musicologist David Gordon Duke as music that “drew on the textures and organizational principles of the Webern school but was suffused with a lyricism that was expressly individual.” Though Pentland was recognized by scholars and many fellow composers as one of the most significant figures in 20th century Canadian music, her work was rarely popular with audiences or a broad spectrum of performers. Despairing of any productive reconciliation between new ideas and the commercial-driven values of choirs and orchestras, she wrote her last works almost invariably for members of a loyal coterie of performers in Vancouver and elsewhere who celebrated the quality as well as originality of Pentland’s work. Her final years were clouded with ill health, and at the time of her death in the winter of 2000 she had been unable to compose for almost a decade.

LUTOSŁAWSKI Born in Warsaw on the 25th of January 1913, Witold Lutosławski died there on the 7th of February 1994. Lutosławski first studied piano at the age of 6 and later studied violin from 1926 to 1932. Private lessons in theory and composition with Witold Maliszewski began in 1928; he also studied mathematics from 1931 to 1933, at the University of Warsaw. He continued in Maliszewski’s composition class at the Conservatory after graduating in 1932, and studied piano with Jerzy Lefeld, receiving diplomas in piano performance in 1936 and in composition in 1937.

He considered his *Symphonic Variations* to be his composing debut, begun in 1936 and premiered in 1938. The Second World War interrupted Lutosławski’s artistic career, and he spent the occupation in Warsaw earning a living playing piano in cafés with the composer Andrzej Panufnik. *Variations on a Theme of Paganini* for two pianos (1941) is his only surviving work from this period. Lutosławski married Maria Danuta Bogusławska, née Dygat, in 1946. They settled permanently in Warsaw, where he was on the Polish Composers’ Union board of directors and a co-organiser of the Warsaw Autumn International Festival of Contemporary Music, which debuted in 1956; the 2013 edition of the festival will feature the winning work from the Composition Competition for Witold Lutosławski’s 100th Birthday. He gave international guest lectures on his own work during the 1970s and 1980s, though he never took a permanent position in a music academy.

Lutosławski’s compositions include classics of 20th-century music. Musicologists divide his work into periods. The early works of his neo-classical period include *Symphonic Variations* (1938), *Symphony No. 1* (1947) and *Overture for Strings* (1949). *Little Suite* (1950) and *Concerto for Orchestra* (1954) show Lutosławski’s interest in Polish folklore. His dodecaphonic period using the serial technique began with *Five Songs* (1957) and includes *Musique Funebre* (1958). *Venetian Games* (1961) began Lutosławski’s next period, with controlled aleatorism introducing chance elements into a composition’s rhythmic structure while strict organisation of dynamic levels is maintained. The *Symphony No. 2* (1967) and *Livre pour Orchestre* (1968) summarise developments in this two-phase formal model in which the introductory part is followed by development of the composition’s main idea. In *Mi-Parti* (1976) he added a typical structural concept, with interlocking themes creating a “chain” structure, a formal principle evident in three numbered compositions titled *Chain*.

Lutosławski began his conducting career in 1963 and conducted actively for the rest of his life, including engagements with the BBC Symphony Orchestra, London Sinfonietta, Orchestre de Paris, the Los Angeles Philharmonic Orchestra, San Francisco Symphony Orchestra as well as two memorable appearances in Toronto with the New Music Concerts ensemble. His last appearance conducting his own music took place in Toronto on October 24, 1993 just a few months before his death and is available on the Naxos label [NAXOS 8.572450]. Lutosławski remains that rare composer with a distinctly defined, individual style in his works, despite differences in his various periods and constant development of his musical

language. He found his path among aesthetic crossroads of the 20th century's second half, and pursued it with determination and a refined, evolving artistic sensibility. His music balances form and content, intellect and emotion. He belonged to no "school" of composition, did not succumb to trends and fashions. While not upholding traditions or joining avantgarde revolutions, he was both avantgarde and traditional and holds an enduring place among the 20th century's great composers.

NANCARROW Conlon Nancarrow (October 27, 1912 – August 10, 1997) was a United States-born composer who lived and worked in Mexico for most of his life. Nancarrow is best remembered for the pieces he wrote for the player piano. He was one of the first composers to use musical instruments as machines, making them play far beyond human performance ability. He lived most of his life in relative isolation, not becoming widely known until the 1980s. Nancarrow was born in Texarkana, Arkansas. He played trumpet in a jazz band in his youth, before studying music first in Cincinnati, Ohio and later in Boston, Massachusetts with Roger Sessions, Walter Piston and Nicolas Slonimsky. In Boston, Nancarrow joined the Communist Party. When the Spanish Civil War broke out, he traveled to Spain to join the Abraham Lincoln Brigade in fighting against Francisco Franco. He was interned by the French at the Gurs internment camp in 1939. Upon his return to the United States in 1939, he learned that his Brigade colleagues were having trouble getting their U.S. passports renewed. After spending some time in New York City, Nancarrow moved to Mexico in 1940 to escape this harassment. He visited the United States briefly in 1947 but became a Mexican citizen in 1956. His next appearance in the U.S. was in San Francisco for the New Music America festival in 1981. He traveled regularly in the following years. In 1985, he consulted a lawyer about the possibility of returning to his native country. He was told that he would have to sign a statement swearing that he had been "young and foolish" when he embraced Communism, which he refused to do. Consequently, he continued living in Las Águilas, Mexico City, until his death at age 84. Though he had a few friends among Mexican composers, he was largely ignored by the Mexican musical establishment.

Nevertheless, it was in Mexico that Nancarrow did the work he is best known for today. He had already written some music in the United States, but the extreme technical demands they made on players meant that satisfactory performances were very rare. That situation did not improve in Mexico's musical environment, so the need to find an alternative way of having his pieces performed became even more pressing. Taking a suggestion from Henry Cowell's book *New Musical Resources*, Nancarrow found the answer in the player piano, with its ability to produce extremely complex rhythmic patterns at a speed far beyond the abilities of humans.

Temporarily buoyed by an inheritance, Nancarrow traveled to New York City in 1947 and bought a custom-built manual punching machine to enable him to punch the piano rolls. He also adapted the player pianos, increasing their dynamic range by tinkering with their mechanism and covering the hammers with leather (in one player piano) and metal (in the other) so as to produce a more percussive sound. Nancarrow's first pieces combined the harmonic language and melodic motifs of early jazz pianists like Art Tatum with extraordinarily complicated metrical schemes. His later works were abstract, with no obvious references to any music apart from Nancarrow's. Many of these later pieces (which he generally called studies) are canons in augmentation or diminution (i.e. prolation canons). While most canons using this device, such as those by Johann Sebastian Bach, have the tempos of the various parts in quite simple ratios, like 2:1, Nancarrow's canons are in far more complicated ratios.

Having spent many years in obscurity, Nancarrow benefited from the 1969 release of an entire album of his work by Columbia Records as part of a brief flirtation of the label's classical division with modern avant-garde music. In 1976-77, Peter Garland began publishing Nancarrow's scores in his *Soundings* journal, and Charles Amirkhian began releasing recordings of the player piano works on the 1750 Arch label. Thus, at age 65, Nancarrow started coming to wide public attention. He became better known in the 1980s and was lauded by György Ligeti as one of the most significant composers of the century. In 1982 he received a MacArthur Award which paid him \$300,000 over 5 years. This increased interest in his work prompted him to write for conventional instruments, and he composed several works for small ensembles. The complete contents of Nancarrow's studio, including the player piano rolls, the instruments, the libraries, and other documents and objects are now in the Paul Sacher Foundation in Basel.

WEINZWEIG Born March 11, 1913 to Polish-Jewish immigrants, John Weinzweig became a noted Canadian composer, educator and advocate. Weinzweig's early musical training led to an interest in composition and he spent between 1934-37 studying at the University of Toronto with Healey Willan, Leo Smith, and Sir Ernest MacMillan. Following the completion of his education in Toronto, Weinzweig moved to Rochester, NY to study with Howard Hanson at the Eastman School of Music. There he was first introduced to serial compositional techniques. For the remainder of his career, Weinzweig continued to use serialism as the governing structure behind his compositions even when he experimented with other musical ideas.

Following a decade long tenure composing film scores for the CBC (1941-51), Weinzweig's compositional interests returned to concert music. In 1951, Weinzweig, along with Harry Somers and Samuel Dolin, founded the Canadian League of Composers. Aside from establishing the CLC in the early 1950s, John Weinzweig also joined the Faculty of Music at the University of Toronto in 1952 where he taught generations of Canadian composers. Although the late 1950s began a period of decreased compositional output for Weinzweig, he became a determined advocate for Canadian music. Weinzweig, along with fellow composer John Beckwith, presented a brief to the Canada Council in 1957 which led to the formation of the Canadian Music Centre in the same year. From 1973-5 Weinzweig acted as the president of CAPAC, the Composers, Authors, and Publishers Association of Canada.

From the late 1970s until his death in 2006, John Weinzweig's compositional output increased dramatically. He moved away from chamber, orchestral, and dramatic works and towards solo works for instruments. In the 1990s, Weinzweig further explored vocal and theatrical works. Weinzweig received a number of awards recognising his advocacy, pedagogy, and compositions including the Order of Canada (1974), the Canada Council Medal (1978), President Emeritus of the CLC (1981), the Molson Prize (1981), The Roy Thomson Hall Award (1991), the Toronto Arts Award for Music (1998), and in 2004 at the age of 91, the SOCAN life achievement award. Weinzweig remained an active voice at SOCAN and CLC meetings until 2004 and continued to compose until shortly before he passed away in 2006. He is remembered as the Dean of Canadian Composers, as his advocacy, pedagogy, and compositional style changed the face of music in Canada.

BRANT Henry Brant was born in Montreal, Quebec, Canada of American parents on September 13, 1913. The son of a professional violinist, Brant played violin, flute, tin whistle, piano, organ, and percussion at a professional level and was fluent with the playing techniques for all of the standard orchestral instruments. Henry Brant began composing at the age of eight, and studied first at the McGill Conservatorium (1926–29) and then in New York City (1929–34). He spent four years at the Juilliard School, during which time he wrote his first large ensemble work, *Angels and Devils*, a 1931 concerto for ten flutists. Decades later New Music Concerts commissioned a companion piece called *Ghost and Gargoyles* for solo flute, flute octet and jazz drummer which was premiered in Toronto in 1992 under Brant's direction with Robert Aitken as soloist.

During World War II Brant found work as a composer and conductor for documentary films made by the U.S. Office of War Information and the Department of Agriculture. He composed, orchestrated, and conducted for radio, film, ballet, and jazz groups. The stylistic diversity of these professional experiences would also eventually contribute to stylistic polyphony of his mature works. He also wrote for various radio network series of classical music and taught at Columbia University and at the Juilliard School and from 1957 to 1980 he was on the faculty of Vermont's Bennington College. In the mid-1950s Brant felt that "single-style music...could no longer evoke the new stresses, layered insanities, and multi-directional assaults of contemporary life on the spirit." In pursuit of an optimal framework for the presentation of a music which embraced such a simultaneity of musical textures and styles, Brant made a series of experiments and compositions exploring the potential for the physical position of sounds in space to be used as an essential compositional element.

Brant began exploring these ideas in earnest in the 1950s, and his 1953 work *Antiphony 1*, which premiered at a performance hall in New York City with five groups of musicians, marked the first instance when he was finally able to achieve what he considered a three-dimensional sound. In addition to his works for the concert hall, he was active as an orchestrator for many Hollywood productions including the Elizabeth Taylor movie *Cleopatra* (1963), one of many collaborations with composer Alex North. He also worked as orchestrator for composers Virgil Thomson, Aaron Copland, George Antheil, Douglas Moore, and Gordon Parks. From 1981, he made his home in Santa Barbara, California where he died on April 26, 2008 at the age of 94. Brant's definitive book on orchestration "Textures and Timbres: An Orchestrator's Handbook" was published posthumously by Carl Fischer in 2009.

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.

Clarinetist **Max Christie** is recognized as one of Canada's most adept performers of contemporary music. He has recorded the works of Harry Somers, Brian Current, Melissa Hui, Rudolph Komouros, Brian Cherney and many other prominent composers. His CD of the MC McGuire double concerto for Clarinet and Oboe, *Spawn of Abe*, has just been released and his performance of *Gra* for solo clarinet by Elliot Carter, is available on the Naxos label. He is a sought-after collaborator whose facility on all the members of the clarinet family has become his calling card. Mr. Christie is a member of Continuum Contemporary Music, the New Music Concerts Ensemble, and is the principal clarinet of the National Ballet Orchestra. He teaches and coaches at the University of Toronto and privately.

Pianist **Stephen Clarke** has performed in festivals in Europe, Canada and the U.S., among these the Donaueschinger Musiktage and the Berliner Festwochen. He has appeared as a soloist with the Los Angeles Philharmonic New Music Group, the Toronto Symphony Orchestra, the Orchestra of the S.E.M. Ensemble and the Merce Cunningham Dance Company. He

also plays in a duo with violinist Marc Sabat and has worked with a number of ensembles. Recordings include works by Giacinto Scelsi (Mode Records). Mr. Clarke studied composition at the University of Toronto and has written works for various ensembles.

Brian Current has conducted a wide range of contemporary repertoire from Ligeti and Varèse to George Benjamin and Magnus Lindberg. He has championed numerous works by living composers, including commissioned premieres by Andrew Staniland, Robert Lemay, Linda C. Smith and Omar Daniel. Through his international work as a composer he has brought many previously unheard pieces to Canada, including music by Akira Nishimura, Enno Poppe, Fabien Levy and Stefan Niculescu. He also seeks to seamlessly include electronics into performances and has commissioned and programmed works that feature the orchestra performing alongside new technology.

Brian's mission as a conductor is to improve the dialogue between listeners and composers. Through a stage manner that is friendly and engaging, audiences are encouraged to listen for features common to 21st century music such as texture, colour or irregular rhythms. Examples from the orchestra are often used. To this end, in 2008 Brian created the large-scale work *A Young Person's Guide to New Music for Symphony Orchestra*, in which a narrator describes aspects of 21st century music while the orchestra demonstrates in real time. He is also regularly involved with educational activities and gives talks to groups of music teachers and specialized visits to school orchestras. Since 2007 Brian has been the director of the New Music Ensemble of the Glenn Gould School (Royal Conservatory), which is active in performing works for large ensembles in venues throughout Toronto. Students are encouraged to commission and perform new works throughout their professional careers.

A native of Toronto, **Erica Goodman** is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Interlochen, Michigan) and the Curtis Institute of Music (Philadelphia). Already a concert performer in her teens, Ms. Goodman played under the baton of Igor Stravinsky when he recorded in Toronto. While at Curtis, she was a concerto soloist with the Philadelphia Orchestra. She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe. Ms. Goodman made her New York debut as a soloist with the National Arts Centre Orchestra during that orchestra's American debut concert at Lincoln Centre in 1972.

Recent concerts include: The Tanglewood Music Festival, U.S.A.; Wigmore Hall, London; The Royal Palace, Stockholm; The Yatsugatake Music Festival, Japan; The Canadian Embassy, Washington, D.C. As Canada's foremost studio harpist, Erica Goodman has played in hundreds of radio and TV productions, commercials and film scores. In addition, Ms. Goodman has performed on stage and national television with such stars as Percy Faith, Tony Bennett, Henry Mancini, Hagood Hardy and Gene DiNovi. Ms. Goodman can be heard on several recordings for the BIS, Marquis, Opening Day and CBC labels with such artists as Robert Aitken, Paul Brodie, James Campbell, the Amadeus Ensemble and in solo concert. In 1980, Erica Goodman won the Grand Prix du Disque Canada for her recording, *Flute and Harp* with Robert Aitken. In 1995, she won a Juno for her solo album, *Erica Goodman Plays Canadian Harp Music*. Now Magazine selected her as Best Classical Musician in its 1996 "Best of Toronto" readers' poll. She continues to be an active member of the music scene in Toronto.

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

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. 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.

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. 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.

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Michel Gonneville *Volées* (2010)

Carillons d'oiseaux (pour Gilles Tremblay)

Silvio Palmieri *Prélude XI : Elevazione* (2010)

Disperate vibrazioni raschiano il silenzio, à Monsieur Gilles Tremblay

Gilles Tremblay *Traçantes (auprès, au loin...)* (1976)

Gilles Tremblay *Musiques de l'eau* (2008)

— *Intermission* —

Walter Boudreau *Les Planètes* (1983-1998-2011)

I. Mercure II. Le Soleil III. Re-Mercure IV. Vénus V. Terre
VI. Re-Soleil VII. Mars VIII. Jupiter IX. Saturne X. Uranus
XI. Neptune XII. Pluton XIII. L'espace, l'infini

LOUISE BESSETTE January 1986 marked a turning point in the career of Louise Bessette. Since winning the First Prize at the Concours International de Musique Contemporaine in Saint-Germain-en-Laye (France), she has gone on to become recognized as a leading light in the interpretation of twentieth-century music. Most notably, she has added to her list of accomplishments both the First Prize and the Special Prize for Piano at the Rotterdam 1989 International Gaudeamus Competition for Contemporary Music and the 1991 Flandre-Québec Award in recognition of her contribution to contemporary music. The Conseil Québécois de la Musique awarded her the Prix Opus 1996-1997 in the category conductor or soloist of the year for her recital devoted to the *Vingt Regards sur l'Enfant-Jésus* by Olivier Messiaen. In January 2010, she received two Prix Opus: Performer of the year and Musical event of the year for Automne Messiaen 2008. In January 2013, Bessette was declared the winner of the Prix Opus for "Concert of the Year-Montreal" as well as "Concert of the Year-Modern and Contemporary" for her extraordinary 30-year Career Celebration of last March, presented by Société de musique contemporaine du Québec (SMCQ), in collaboration with Chapelle historique du Bon-Pasteur. The multi-faceted three-part concert included four world premieres written for the occasion, along with music by her signature composer, Olivier Messiaen. An exceedingly appealing performer, Louise Bessette has made a personal hallmark of offering inspired, energetic interpretations of the finest in original music, whether in recital or as a soloist with orchestras or chamber formations.

Her eclectic repertoire has earned Louise Bessette numerous recital invitations at major music festivals, including the Festival de Musique Française de Laon (France), the Radio-France Festival Présences, the Festival Musica in Strasbourg (France), the Festival 38e Rugissants in Grenoble (France), the Festival Tivoli in Copenhagen, the Numus Festival in Århus, the Huddersfield (U.K.) Contemporary Music Festival, the Festival Nieuwe Muziek in Middelburg (Netherlands), the Festival International de Lanaudière (Québec) and the Festival International du Domaine Forget (Québec). Also to her credit are performances at the World Music Days, in Warsaw in 1992 and Mexico City in 1993.

Louise Bessette dedicated 2008 to the centenary of the birth of Olivier Messiaen. Her efforts and enthusiasm led to the organization of Automne Messiaen, which featured more than 50 performers, ensembles and organizations celebrating Messiaen in Montreal. In order to perform the *Quatuor pour la fin du temps*, a seminal piece in Olivier Messiaen's oeuvre, Louise Bessette formed an ensemble, now known on the name ARTEfact, with Simon Aldrich, Yegor Dyachkov, and Jonathan Crow. On December 10, 2008, the date of Messiaen's centenary, Louise Bessette performed the complete *Vingt Regards sur l'Enfant-Jésus* at the Chapelle historique du Bon-Pasteur in Montreal. Louise Bessette has made about twenty recordings. *Messiaen: Les oiseaux*, received an eloquent review by the Gramophone magazine in December 2009. Her double solo album on the Atma Classique label features her highly acclaimed performance of Messiaen's *Vingt Regards sur l'Enfant-Jésus*. As well, on chamber music recordings, she has joined forces with such outstanding artists as Angèle Dubeau, Marc-André Hamelin, the Quatuor Alcan, and the London-based Arditti Quartet. In Canada, Louise Bessette has recorded with SNE, CBC Records, Doberman-Yppan, Analekta, Atma Classique, Riche Lieu and Fonovox; in France for the Disques Montaigne and Salabert/Actuels labels, and in United States for Mode Records. Composers from all over the world send Louise Bessette their works, while others have created pieces especially for her, including Canadians Serge Arcuri, François Dompierre, Serge Provost, Raoul Sosa and André Villeneuve, and French composers Claude Ballif, Philippe Boivin, Bruno Ducol and Jacques Lejeune.

Born in Montréal, Louise Bessette began studying piano at the age of five. Admitted to the Montréal Conservatory in 1971, she studied with Georges Savaria and Raoul Sosa. She earned five first prizes, notably a First Prize in Chamber Music in 1979, and a First Prize for Piano in 1980. She subsequently perfected her skills with Eugene List in New York. In 1982, she set her sights on Paris, where her masters were Yvonne Loriod, Claude Helffer, Jay Gottlieb and Dominique Merlet. In addition to performing and recording, Louise Bessette has contributed to the advancement and dissemination of music by participating in the juries of numerous musical competitions, and by offering master classes in both France and Canada. In October 2007, she was invited to perform and teach young students at the 4th International Piano Festival of Shanghai. Furthermore, since fall 1996, she has been Professor of piano at the Montreal Conservatory of Music.

GILLES TREMBLAY received his early music training in Montreal from Jocelyne Binet, Edmond Trudel and Gabriel Cusson; later on, he attended the Conservatoire de musique de Montréal where he studied piano with Germaine Malépart and composition with Claude Champagne. In 1954, he took part in the first genuine new music concert organized in Montreal. He pursued his studies in Paris with Olivier Messiaen, Yvonne Loriod, Maurice Martenot and Andrée Vaurabourg-Honegger, receiving a First Prize in musical analysis as well as a First Medal in ondes Martenot at the Conservatoire de Paris. While in Europe he met Pierre Boulez, Iannis Xenakis and Karlheinz Stockhausen, and he was introduced to electroacoustic techniques through Pierre Schaeffer's Groupe de recherches musicales. Upon his return to Quebec, Gilles Tremblay undertook numerous activities, dividing his time between teaching — he was a professor at the Conservatoire de musique du Québec — lecturing and working for CBC radio where he hosted the Festivals series and took part in several programs with Fernand Ouellette. In spite of his busy schedule, he pursued his own research, composed music, received many commissions and dedicated much time to the sound installation for the Quebec Pavilion at Expo '67, which won him the Calixa-Lavallée Prize. Major works were composed in the following years, including *Fleuves* (1976), *Vers le Soleil* (1978) and *Compostelle I* (1978), a tribute to Messiaen on his 70th birthday, and more recently *Avec*, *Wampum symphonique* (1992) for soprano, bass, narrator, mixed choir and orchestra to commemorate the 350th anniversary of the founding of Montréal, the cello concerto *Les pierres crieront* (1998), *En partage* (2002) for viola and orchestra and the Enchanted Opera *L'eau qui danse, la pomme qui chante, et l'oiseau qui dit la vérité* (2004-2007). Acclaimed for its richness of sound and aesthetics, Tremblay's music has earned an international reputation and strongly influenced the development of music and contemporary art in Canada.

The incredible sounds of the overtones of the piano reveal a whole new dimension, fresh and virtually unexplored, hitherto evident only as a momentary superimposed decoration, not yet articulated within the inner substance of the music (Schumann - Schoenberg).

In order to incorporate certain elements into the pianistic language – to ‘compose’ them in the etymological sense of the word, I used non-tempered tones with a tempered instrument. This allows the listener to discover, experiment, and marvel at these vibrations as they trigger a thousand effects, and to think about the new relationship between sounds-natural-causes and their outcome.

Technically: at the keyboard a harmonic resonance is achieved by striking a note while a note related to the one being played is depressed without sounding. It is well known that complex sounds are composed of several harmonics that follow an arithmetic progression (1 -2-3-4-5 etc...). The closer the degree of relationship between the sounding and non-sounding tones the greater the intensity of the sympathetic resonance will be.

It goes without saying that the great refinement required in obtaining these tones implies an equally great sensitivity in the process of articulation for the sound with a real attack, every event becoming a new colour to create through aggregation, filtering, new types of attack or intensity, etc. ... The piano becomes an orchestra. All the pianistic language was influenced and enriched by this new graft. It was not, however, polarized by it (which would simply have become additional decoration) since it is part of the syntax to form a harmonious balance.

In *Phases* (the title refers to the process of time), an order of sounds and intervals gives rise to magmas that generate resonances and timbres. Intensities are influenced by the decreasing strength of the harmonics relative to the fundamental. The duration of each phrase is tied to the material used. Thus, the degree of “beating” (vibrato) of a C# (respectively, the 6th and 5th harmonics of A # and A natural) determine the tempo of the subsequent phase.

In *Réseaux* [Networks], a primary harmonic network establishes a sound field. The acoustic form of this field (its formant) is then developed from its intervals, giving rise to other networks which in turn undergo the same process. The original network, fertilized by the superposition of networks from its development, generates shocks (“clusters”) and fallouts (sprawls) that contain power, despite their verticality impact over time. The piano writing is here conditioned by the repercussion of the sound matter over time and then, reciprocally — once the time acquired — by a transformation of matter by this time.

Some features of the piano writing include: neumes, embracing the entire keyboard, that operate within a narrow register; successive events unfolding simultaneously; multitudes of events evoked by a single, tapering sound; cascades of notes that coagulate into clusters; accents filtered by their decays; counterpoints between resonance and silence, transforming their normal limits. The frontier of the ending becomes non-linear. Connections with what happens afterwards. The sounds stop but the music continues...

— Gilles Tremblay

Translation: Francine Labelle & Daniel Foley

Gilles Tremblay *Traçantes (auprès, au loin...)* (1976)

This piece was commissioned by the Festival of La Rochelle for the Piano Competition in 1976. It is composed in the form of a series of nine parts, mostly very short, with two being especially developed; these parts, within limits, can be linked at the discretion of the performer. They make substantial use of effects of resonance of the piano: the extensive use of the pedals and the exploitation of the sympathetic resonance of beats that arise between neighboring sounds. As always with Tremblay, large blocks of sound are opposed to isolated events. Nothing can better express the sense of the work than these few lines written by the composer: “So music, by blending with the present, somehow aligns itself with terrestrial motions and their play of shadow and light.”

— Claude Helffer

Translation: Daniel Foley & Francine Labelle

Gilles Tremblay *Musiques de l'eau* (2008)

Musiques de l'eau [Water Music] for piano is derived from an extract (transformed by additions and interpolations) from my opera *L'eau qui danse, la pomme qui chante et l'oiseau qui dit la vérité*. Its origin came from listening to water flowing; from the rustling, lapping and trilling of the stream a jet bursts

forth in a torrent. This listening soon becomes mesmerizing and after multiple splashes the imagination is surprised to hear distinct and continuous frequencies along with the echoes of their harmonic resonances... Opening a door to another world.

— Gilles Tremblay

MICHEL GONNEVILLE During the 30 years of his career as a composer, Michel Gonneville has complied with many commissions and worked on projects for local and international soloists and groups. He collaborated with artists of various disciplines, has been involved in many projects and with many societies connected with new music, served on juries, written analytical and general papers, given conferences and master classes in Canada and abroad. While composing his music, Gonneville strives to reconcile his inclination for research and for unheard syntactic combinations with what appears to him as fundamentals of music perception. He has developed a personal path rooted in techniques and models proposed by Stockhausen and Pousseur as well as by the post-modernists composers of Québec and elsewhere in the world. His works, prospective and expressive, often follow a strong narrative or dramatic form. An appreciated pedagogue, Michel Gonneville has taught composition and analysis at the Conservatoire de musique de Montréal since 1997.

Michel Gonneville *Volées* (2010)

Volées was composed at the request of the Société de musique contemporaine du Québec [SMCQ] to be included in the program of one of the group's concerts of the season, alongside the piano concerto *Envoi* by Quebec composer Gilles Tremblay. The concert was part of a year-long homage to Gilles Tremblay.

I studied under Tremblay, a renowned teacher and deeply original creator. With *Envoi* (1982), he produced an emblematic work blending rhythmic force, convincing improvisational interplay and extensive research of sound. I wanted to draw inspiration from certain passages of this work to make *Volées* a sort of reverential companion piece that can also function on its own.

Among the passages I retained is a sort of "chorale" of slow audible chords toward the end of the concerto that, here, became a slow progression of chords from low to high and whose fragments serve as a link between the sections and as a general introduction and conclusion. I also retained sequences that might call to mind imaginary birds. The most striking is probably the sequence of chords that are repeated rapidly in rising or falling groups, a sort of toccata that reminded me of the tapping of certain woodpeckers. There were also small phrases of four notes (three short and one long) that might evoke a robin, and echoing passages that I wanted to sound like a cross between the song of a hermit thrush and the call of a tree frog.

The four sections of the work grow ever shorter and are given poetic titles in the score for the performer to interpret: *Sonneries de grives-rainettes* (The Sounds of Thrushes and Tree Frogs), *Résonances de pics-chamanes* (The Echoes of Woodpeckers and Shamans), *Sonnailles aux deux merles insomniaux* (The Trilling of Two Sleepless Robins) and *Carillon éolien de jaseurs-antenne* (The Wind Chime of Waxwings and Antennae).

The work is dedicated with great admiration to the pianist who has brought it to life, Louise Bessette, a brilliant performer of works by Tremblay and by his teacher, Olivier Messiaen. The Tremblay-birdsong-Messiaen conjuncture was an obvious choice. As Louise had hoped, I also evoked bells and chimes, which determined the dominant sound and rhythmic structure of the four sections of the piece. The title, *Volées*, refers to both birds and bells.

— Michel Gonneville

SILVIO PALMIERI Silvio Palmieri's principal teachers were Gilles Tremblay and Clermont Pépin at the Conservatoire de musique du Québec in Montreal. His compositions have been performed by the Ensemble contemporain de Montréal with conductor Véronique Lacroix; Les événements du neuf conducted by Lorraine Vaillancourt; the SMCQ Ensemble; ARRAYMUSIC of Toronto; the Ondes Martenot Ensemble of Montréal; ondes Martenot performer Estelle Lemire, the soprano Natalie Choquette, the Claudel Quartet, pianists André Ristic and Marc Courroux, trombonist Alain Trudel, the Alizée flute ensemble, violinist Silvia Mandolini, soprano Chantal Lambert and the pianist Angela Tosheva in Montréal, Toronto, Paris, Rome and Milan. His works include

the opera *Elia*, incidental music for Shakespeare's *Hamlet*, a string quartet, the violin concerto *Versetto*, the trio *Versetti* and several preludes for piano. *Poesiole notturne I-II-III-IV* for soprano and chamber orchestra are based on poetry by Pasolini and are part of a larger cycle dedicated to the poetic universe of the Italian poet Pier Paolo Pasolini.

Silvio Palmieri *Prélude XI: Elevazione* (2010)

(Disperate vibrazioni raschiano il silenzio, à Monsieur Gilles Tremblay)

Desperate vibrations erode the silence.
To my master, wise king, my friend, Gilles Tremblay!

— Silvio Palmieri

WALTER BOUDREAU Composer and conductor Walter Boudreau has created over sixty works for various types of ensembles, as well as fifteen film scores and two ballets. His works have been performed in Canada, the United States, France, Belgium, Germany, Poland, and Finland. In 1998 he was awarded the prix Opus "Composer of the year" (Conseil québécois de la musique). Since 1988 Boudreau has been artistic director and principal conductor of the Ensemble de la Société de musique contemporaine du Québec (SMCQ). In 1990 he was appointed as the Toronto Symphony Orchestra's first composer in residence for a period of three years. Boudreau has directed various contemporary music groups. With Denys Bouliane, he assumed the artistic direction of the Millennium Symphony (2000) and the Montreal New Music Festival (MNM) (2003-05-07-09-11-13). Jointly, they received the prix Opus "Musical Event of the year." Among other distinctions, in 2003 Boudreau was awarded the Molson Prize by the Canadian Council for the Arts, quickly followed in 2004 by the Prix Denise-Pelletier for the performing arts (Prix du Québec).

Walter Boudreau *Les Planètes* (1983-1998-2011)

I. Mercure II. Le Soleil III. Re-Mercure IV. Vénus V. Terre
VI. Re-Soleil VII. Mars VIII. Jupiter IX. Saturne X. Uranus
XI. Neptune XII. Pluton XIII. L'espace, l'infini

Commissioned by Louis-Philippe Pelletier in 1983, *The Planets* were (finally) premiered by their sponsor on May 21, 1998 at the Chapelle historique du Bon-Pasteur in Montreal after traversing a long and winding road. Indeed, the creation of *The Planets* was compromised several times over the years for a variety of reasons completely beyond my control. I stopped its composition along the way to devote myself to other more pressing concerns. This work occupies a special place in my work, because the composition is spread over a very long period, with a "hole" of thirteen years between the time of conception and its completion.

As in all of the series of works subtitled *The Gnostic Circle*, the gist of the discourse focuses on an exploration of some musical analogies for the characteristics of the nine main planets of the solar system. (Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune and Pluto).

One would seek in vain for a programmatic or "cinematic" interpretation or direct references to symbolic and cultural icons usually associated with "cosmic" music...

"Calculated" at the time largely on the CYBER 7400 computer of the Computing Center of the University of Montreal, this music thrives and grows exclusively from structural premises encompassing a huge range of registers and sounds in which the delicate psychological balance between container and content, expression and impressions simultaneously serve as subject and object.

The Planets are very affectionately dedicated to Louis-Philippe Pelletier.

— Walter Boudreau