

New Music Concerts 2013-14 Season Index | Wolpe/Webern/Cage/Feldman | David Eagle  
Motion Ensemble | Jean-Pierre Drouet | Arditti Quartet | Jörg Widmann | New Beijing

43<sup>rd</sup> season | 354<sup>th</sup> event  
**Sunday October 6, 2013**  
Betty Oliphant Theatre  
404 Jarvis Street, Toronto

*New Music Concerts presents*

## Stefan Meets Anton & Morty Meets John

**2:30<sup>pm</sup> Symposium with Austin Clarkson**

Presented with the generous support of the **Mary-Margaret Webb Foundation**

**7:15<sup>pm</sup> Illuminating Introduction | 8:00<sup>pm</sup> Concert**

*Programme:*

**Anton Webern** (Austria 1883-1945)

*Konzert, Op.24* (1931-1934)

Les Allt flute Keith Atkinson oboe Max Christie clarinet Chris Gongos horn James Gardiner trumpet Ian Cowie trombone Stephen Sitarski violin  
Douglas Perry viola Stephen Clarke piano Robert Aitken direction

**Morton Feldman** (USA 1926-1987)

*Structures for String Quartet* (1951)

*Accordes:* Stephen Sitarski, Carol Lynn Fujino violins Douglas Perry viola David Hetherington cello

**Stefan Wolpe** (Germany/USA 1902-1972)

*Chamber Piece No.1* (1964)

Les Allt flute Keith Atkinson oboe Melissa Scott english horn Max Christie clarinet Fraser Jackson bassoon Chris Gongos horn James Gardiner trumpet  
Ian Cowie trombone Stephen Sitarski, Carol Lynn Fujino violins Douglas Perry viola David Hetherington cello Roberto Occhipinti bass Stephen Clarke piano  
Robert Aitken direction

**John Cage** (USA 1926-1987)

*String Quartet in Four Parts* (1949-1950)

1. Quietly flowing along | 2. Slowly rocking | 3. Nearly stationary | 4. Quodlibet  
*Accordes:* Stephen Sitarski, Carol Lynn Fujino violins Douglas Perry viola David Hetherington cello

**Anton Webern**

*Konzert, Op.24*

(reprise)

**Morton Feldman**

*Projection 5* (1951)

Dianne Aitken, Robert Aitken, Les Allt flutes James Gardiner trumpet Stephen Clarke piano  
Stephen Sitarski violin David Hetherington cello Roberto Occhipinti bass

**Stefan Wolpe**

*Concerto for Nine Instruments, Op.22* (1933-1934)

Revised edition by Austin Clarkson (world premiere) funded with the generous support of Daniel Cooper and the Blais Green Charitable Foundation  
Les Allt flute Max Christie clarinet Fraser Jackson bassoon Chris Gongos horn James Gardiner trumpet Ian Cowie trombone Stephen Sitarski violin  
David Hetherington cello Stephen Clarke piano Robert Aitken direction

**NB The complete program consists of an extended essay by Austin Clarkson including numerous music examples.  
It is available as a separate download from the Archive pages. Please see: 2013\_Stefan\_Wolpe.pdf**

43<sup>rd</sup> season | 355<sup>th</sup> event  
**Friday November 1, 2013**  
Betty Oliphant Theatre  
404 Jarvis Street, Toronto

*New Music Concerts presents*

# DAVID EAGLE ART OF INTERACTIVE ELECTRONICS

*Programme:*

**Jimmie LeBlanc** (Canada 1977)

*Lignes d'ombre* (2011)

Katelyn Clark harpsichord Julia Den Boer piano

**David Eagle** (Canada 1955)

*Fluctuare* (2009)

Robert Aitken flute David Eagle electronics

**Anthony Tan** (Canada 1978)

*Pose II - On the Shadows of Ideas* (2013)

Julia Den Boer piano

— *Intermission* —

**David Eagle**

*Unremembered Tongues* (2013)

Xin Wang soprano Douglas Stewart flute Elizabeth Raum oboe Max Christie bass clarinet Bardhyl Gjevori horn Robert Venables trumpet Timothy Ying violin

Douglas Perry viola Rachel Mercer cello Roberto Occhipinti bass Robert Aitken direction David Eagle electronics

World premiere – New Music Concerts / Canada Council commission

**Anna Pidgorna** (Ukraine/Canada 1985)

*The Child, bringer of light* (2012)

Rachel Mercer cello

**Hans Tutschku** (Germany 1966)

*Behind the Light* (2011)

Timothy Ying, Stephen Sitariski violins Douglas Perry viola Rachel Mercer cello Robert Aitken direction

**EAGLE** David Eagle's compositions range from solo, ensemble and orchestra pieces to electroacoustic works. Active as a composer and interpreter, he has developed various approaches to the performance of instrumental and computer music encompassing improvisation, sound spatialization, aleatory and multimedia collaborations. With the aim of enhancing live expression in interactive music, he performed and co-developed an instrument called the aXiO. Currently he is continuing in this area using motion sensors and touch surface tablets.

On faculty in the School of Creative and Performing Arts at the University of Calgary, he teaches composition, sonic arts and computational media design, and directs the Happening Festival of New Music and Media. He studied music at McGill University, the Hochschule für Musik Freiburg and the University of California at Berkeley (PhD 1992). In 2013 he was named a Fellow of the Royal Society of Canada.

David Eagle's works have been presented at New Works Calgary, New Music Concerts and New Adventures in Sound Art, Vancouver New Music, Winnipeg New Music Festival, International Computer Music Conferences in Banff, Hong Kong, Huddersfield and Perth Australia, the Cantai Festival in Taipei, Musica Scienza in Rome, Musicacoustica in Beijing, ISCM World New Music Days in Hong Kong, ZKM Piano+ Festival in Karlsruhe and the Mantis Festival in Manchester. Recent works are an octophonic sonic art work based on soundscapes of western Canada, *Passages and Scenes, Reflection and Memory; Waves and Points* for free-bass accordion and electronics, and *Two Forms of Intuition* for chamber orchestra and electronics premièred by the Windsor Symphony Orchestra in their 2012 Windsor Canadian Music Festival. Recent recordings are available on lightblue records - *Passages* - and on Centrediscs with New Music Concerts and composer Hope Lee - *Renew'd at Ev'ry Glance* and *Secret of the Seven Stars*.

*Fluctuare* is an interactive work for flute and computer in eight channels. The work may also be presented in four channels. Musical gestures on the flute are transformed through computer processing — just intonation and microtonal transposition and harmonization, delays, granularization — and octophonic sound spatialization creating a complex texture of multiple flute sonorities surrounding the audience. Instead of amplifying the flute, the microphone is used to bring the listener closer to the flute, revealing more of the subtle breath sounds and shifts in timbre. The composer participates in the performance by controlling the live processing at the computer. *Fluctuare* was composed for and is dedicated to Robert Aitken who premiered the work in the Happening Festival of New Music and Media in Calgary. — *David Eagle*

*"We are speaking about a waterfall of destruction unprecedented in the history of our species. In our lifetime half of the voices of humanity are being silenced."*

*Unremembered Tongues* is an interactive composition for solo soprano and ensemble with live electronics and octophonic sound projection. The initial inspiration came from thinking about the many forgotten and endangered languages that are disappearing in our relentlessly modernizing society and monoculture. Sonic evocation of these lost modes of expression is a main focus of the work. And listening to these languages as patterns in sound, with the awareness that there is meaning there that also has disappeared into the past, that too is part of the intent of the composition.

The languages used are Iwaidja and Kayardild from northern Australia, Latin, Blackfoot, Basque, Cree and Hawaiian. They were chosen for their sonic qualities, the vowel shapes and sound of the phonemes, and also for the cultures and histories that they represent. As well there are two passages of phonemes unrelated to these languages, instead an invented language. The work grows through a dialogue between the different languages and between the solo voice and the ensemble.

With microphones and computer processing one can listen more closely to the live musical gesture and then follow its transformation, as it moves into a kind of dream state, at times very close, at other times reflected in the distance as if in the past. The processed music is projected through eight speakers surrounding the audience creating layers of harmonized, delayed, filtered and granulated melodies, harmonies and sound events. These textures are shaped, spatialized, and transformed live during the performance with interaction from the composer. *Unremembered Tongues* was commissioned by New Music Concerts with the assistance of the Canada Council for the Arts. — *David Eagle*

**LEBLANC** Jimmie LeBlanc was born in 1977 in urban Quebec, Canada. Influenced by pop and jazz, he was first trained as a guitarist, and then completed his studies in classical guitar. He continued his education in composition and analysis at the Conservatoire de musique de Montréal, and is currently working on his doctorate at McGill University Schulich School of Music, honing his skills under the guidance of such composers as Brian Ferneyhough, Michaël Lévinas, and Philippe Leroux. His music has been played by Ensemble Contrechamps, Esprit Orchestra, Quatuor Bozzini, Pentaèdre, Trio Fibonacci, Les Enfants Terribles, Hwaum Chamber Ensemble, Kore Ensemble, Ensemble Contemporain de Montréal and Nouvel Ensemble Moderne (NEM).

As a guitarist, LeBlanc has performed as a finalist in the International Guitar Competition at Domaine Forget (2nd prize, 2000), and on Radio-Canada's program Jeunes Artistes in 2001. He was also the bass guitarist for Interférences Sardines, and has performed at various other venues. Jimmie LeBlanc has composed original music and sound design for theatre in Montreal (*Châteaux de la colère* 2005, *Blanc* 2008, *Judith* 2011). He also produced various soundtracks for commercials, TV and films at Apollo Studios in 2006-2007. In 2003, he scored short films for David Mollet's *Le Silence gourmand* and Gaudreault/Hizaji's *Continuum*. In addition to teaching guitar and composition, LeBlanc co-produced *Perdre Pied* (2006), a performance-opera realized with artist Olivia Boudreau and based on a text by Jean-Sébastien Lemieux. Jimmie LeBlanc is also the winner of the 2009 Jules Léger Prize for New Chamber Music for the work *L'Espace intérieur du monde*. He is now preparing the composition of a work for Esprit Orchestra, *Le Toucher de Psyché* (The Touch of Psyche).

... it's "writing like a knife"... simple, clear, sharp ideas... Electroacoustic textures composed of piano and harpsichord sounds without the attacks, sonic canvases, but of variable grain, on which take form - pose

themselves, very precise performative figures, too precise to avoid ambiguity, thus making us doubt our own volatile perception of these severances that, itself, operates on the matter... it is the game of the lines of the shadow...

*Lignes d'ombre* (Lines of the Shadow) is a title proposed by my friend and poet Jean-Sebastien Lemieux, who can always better name than me the sources of my inspiration! — *Jimmie LeBlanc*

**Tan** Anthony Tan is a Chinese-Malaysian composer born in Canada now residing in Germany. His music has been performed by Ensemble Recherche, Les Cris de Paris, Ensemble Cairn, L'Orchestre de la Francophonie Canadienne, Ensemble Moderne Academie, Le Nouvel Ensemble Moderne, the New Orford String Quartet, Toca Loca, and the Rubbing Stone Ensemble. He has presented his music at ICMC, Matrix, Voix-Nouvelles at Fondation Royaumont, Domain Forget, Acanthes, the National Arts Centre Composer's Program and the Academie Internationale de Composition du Blanc-Mesnil. Also involved with music for contemporary dance, he has written for the Merce Cunningham School, Tangente, and the Bravo!FACT dance movie commissions. Awards include a 2012 Stipendium from the Experimental Studio, the 2011 Giga-Hertz Prize from the ZKM and Experimental Studio, laureate of the International Competition for live-electronics of the Hamburg Klangwerkstage, and the Médaille d'or in piano from the Royal Conservatory of Music.

Anthony is currently pursuing the Meisterklasse at the Hochschule für Musik Carl Maria von Weber Dresden with Mark Andre and Franz Martin Olbrisch. Additionally, he holds a Ph.D. (ABD) from McGill University in Montreal, under the supervision of John Rea (Composition), and Steven McAdams (Psychoacoustics). From 2009 to 2010 he studied mixed music with Philippe Leroux and the analysis of electroacoustic music with Robert Normandeau at the University of Montreal. Anthony draws upon past experiences as a DJ, studies in biological sciences, and eastern metaphysics as artistic influence. Further, the interplay between poetic intent and musical structure remains a central question in his work.

## Anthony Tan

### *Pose II – On the Shadows of Ideas*

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This second work within the *Pose* series deals with the relationship between music and memory. I intended to explore how the hierarchical structure of music influences our ability to perceive, understand, and recall music. Some theorists state that the repetitive, and nested structures of music contribute to the mental organization of musical sounds. Certain musical organizations lead to memory reinforcement, while others lead to memory sabotage. Further, in the middle ages and renaissance, before the commonality of the printed word, the art of memory represented an important skill for rhetoric, philosophy and mysticism. This skill required the memorizer to visualize each 'object' to be memorized, place it within a specific location of a theatre or hall, and then make it memorable by linking a striking emotional context to the object. To sequentially recall these objects, the memorizer simply had to 'walk' through this visual theatre, and observe the objects in order. I believe this process sounds extremely similar to music composition. For what do we do as composers but take musical objects, place them within a location in space, and give it some emotional context? Therefore, music's communicability may rest on its ability to engender memorable acoustic objects within the mind of the listener. Thus, this work models the process of one attempting to memorize a list of objects. As repetition, contextualization, visualization are all techniques one uses to memorize, I attempt to present musical objects in the same manner.

The title of the work comes from a text by Giordano Bruno, *De Umbris Idearum* (The Shadow of Ideas) – a treatise that presented a system of memorization through mnemonic, psychological and hermetic magic. My deepest gratitude goes to everybody at the SWR Experimentalstudio for the commission and assistance in the completion of this work. Further, I am grateful for the technical guidance received from Gary Berger and Simon Spillner for this piece. *Pose II* was premiered by Julia Den Boer on October 12, 2013 at the SWR Experimentalstudio's matrix13 festival in Freiburg, Germany.

— Anthony Tan

La nature est un temple où de vivants piliers  
Laisser parfois sortir de confuses paroles;  
L'homme y passe à travers des forêts de symboles  
Qui l'observent avec des regards familiers.  
Comme de longs échos qui de loin se confondent  
Dans une ténébreuse et profonde unité,

Vaste comme la nuit et comme la clarté,  
Les parfums, les couleurs et les sons se répondent.  
Il est des parfums frais comme des chairs d'enfants,  
Doux comme les hautbois, verts comme les prairies,  
- Et d'autres, corrompus, riches et triomphants,  
Ayant l'expansion des choses infinies,  
Comme l'ambre, le musc, le benjoin et l'encens,  
Qui chantent les transports de l'esprit et des sens.  
— *Correspondances*, Baudelaire

"We ought, then, to set up images of a kind that can adhere longest in memory. And we shall do so if we establish similitudes as striking as possible; if we set up images that are not many or vague but active (imagines agentes); if we assign to them exceptional beauty or singular ugliness; if we ornament some of them, as with crowns or purple cloaks, so that the similitude may be more distinct to us; or if we somehow disfigure them, as by introducing one stained with blood or soiled with mud or smeared with red paint, so that its form is more striking, or by assigning certain comic effects to our images, for that, too, will ensure our remembering them more readily." — *Ad Herennium*, Cicero

**PIDGORNA** Anna Pidgorna (b. 1985) is an emerging composer and media artist who combines her interests in sound, visual arts and writing to create works that are dramatic and picturesque. Cherishing close connections with performers, Pidgorna particularly enjoys working with voice, solo instruments and small chamber groups, and has a special love for opera. Her fascination with Ukrainian folksong took her on a journey through Ukrainian villages in the fall of 2012, with generous funding from the Canada Council for the Arts. Her folksong research inspired several of her works, including her chamber opera *On the Eve of Ivan Kupalo* and *Bridal Train*, a recent commission by Thin Edge New Music Collective. Pidgorna is a recipient of two SOCAN Foundation Emerging Composers' awards and has taken part in composition workshops at Carnegie Hall with Kaija Saariaho, Ottawa's National Arts Centre with Gary Kulesha and Chen Yi, and Toronto's Soundstreams with R. Murray Schafer and Juliet Palmer. Her *Light-play through curtain holes* will represent Canada at the ISCM World New Music Days 2013 in Vienna. Pidgorna holds a MMus from the University of Calgary, where she studied with David Eagle, and a BA from Mount Allison University.

## Anna Pidgorna

### *The Child - bringer of light*

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This work was inspired by Carl Jung's archetype of the Child, which appears in myriad myths and stories. The Child is born in unusual circumstances, as if from mother nature herself. He finds himself alone and struggles against the darkness within and around him to bring light into the world.

*The Child - bringer of light* was commissioned by Carnegie Hall and premiered by Paul Dwyer as part of the Kaija Saariaho and Anssi Karttunen Professional Training Workshop at Zankel Hall, Carnegie Hall, New York City on March 12, 2012. This will be the first time that the piece is amplified and diffused through a multi-channel speaker system. — *Anna Pidgorna*

**TUTSCHKU** Hans Tutschku was born 1966 in Weimar. He has been a member of the "Ensemble for intuitive music Weimar" since 1982. He studied the composition of electronic music at the College of Music in Dresden. Beginning in 1989 he had several opportunities to participate in concert cycles of Karlheinz Stockhausen where he refined his knowledge of the art of the sound direction. He undertook further studies in Sonology and electroacoustic composition at the Royal Conservatoire in the Hague (Holland) in 1991/92. In 1994 he began a year of studies at IRCAM in Paris. He was a guest professor of electroacoustic composition in Weimar in 1995/96 and in 1996 participated in composition workshops with Klaus Huber and Brian Ferneyhough. He taught electroacoustic composition at IRCAM in Paris from 1997-2001 and from 2001 to 2004 at the Conservatory of Montbéliard. In May 2003 he completed a doctorate (PhD) with Professor Dr. Jonty Harrison at the University of Birmingham. During the spring term 2003 he was the Edgar Varèse Guest Professor at the Technical University in Berlin. Since September 2004 Hans Tutschku has been working as composition professor and director of the electroacoustic studios at Harvard University. He is the winner of many international composition competitions, including awards from Bourges, CIMESP Sao Paulo, the Hanns Eisler prize, the Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar.

*Behind the light* is a reflection on reflections. What surfaces are capable of reflecting incoming light? How does this alter colour and how do the qualities of the reflections change the visual atmosphere? Behind the light is an exploration of the relationship between source and multiplication. I took the flickering quality of sunlight on a river, the neutral atmosphere of light tubes in a hallway, or the moving shadows created by a burning candle, and re-imagined them in the musical world. They inspired relationships between sonic atmospheres and the explorations of a string quartet and electronics. I'm interested in concepts of verticality and horizontality: the quartet and electronics often develop their individual wanderings for short periods of time, but are then resynchronized by strong vertical events. The electronics were composed of shorter sequences, recorded with the Chiara Quartet, and then manipulated in the studio. The work was premiered on November 16, 2011 by the Chiara Quartet at Sanders Theatre, Cambridge Maine. — *Hans Tutschku*

## SOLOISTS

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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.

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Canadian harpsichordist **Katelyn Clark** specialises in historical performance and experimental music on early keyboards. With a repertoire spanning from the 14th-century to the music of today, she has performed as a soloist and collaborative musician across Europe and Canada, appearing at such diverse festivals as the Vancouver New Music Festival, Musica Antigua de Barcelona, and Festival Medièval d'Elx. A leading performer of contemporary harpsichord music, Katelyn has premiered over 100 solo and chamber works and is actively expanding the modern harpsichord repertoire through commissions and collaborations with composers from Canada and abroad. She is a member of the Victoria-based ensemble Les Amusements de la Chambre, which focuses on Baroque and early Classical repertoire for keyboard and strings. Katelyn has been an artist in residence at the Banff Centre (Canada), NES (Iceland), OMI (USA), and studied with Christophe Rousset at the Accademia Musicale Chigiana in Siena, Italy. Originally from Victoria, British Columbia, Katelyn studied harpsichord and figured bass with Bob van Asperen at the Amsterdam Conservatory in The Netherlands. While in Amsterdam, she also studied modern harpsichord repertoire with the late Annelie de Man. After returning to Canada, Katelyn completed a doctorate in early music performance at McGill University with Hank Knox and Tom Beghin. She currently resides in Montréal.

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French-American pianist **Julia Den Boer** is based in New York where she enjoys a versatile career as a soloist, chamber musician and pedagogue. Julia holds a DEM from the Lyon Conservatoire de Région and a Bachelor of Music from McGill University, where she studied with Sara Laimon, Tom Plaunt and Anton Kuerti. She is currently pursuing her Doctoral studies at SUNY Stony Brook under the guidance of Gilbert Kalish, where she held the position of head piano teaching assistant for five years. She is on faculty at Bloomingdale School of Music and curates the East Bank Music series at Church of the Ascension in Brooklyn. A strong advocate for new music, Julia performs regularly in North America and Europe. She has had the opportunity to work with composers such as Martin Matalon, Heinz Holliger, Philippe Hurel, Philippe Manoury, Unsuk Chin and Ludger Brümmer and with conductors such as Alan Pierson, Denis Bouliane, Lorraine Vallaincourt and Frank Ollu. Her performances have been broadcasted on Q2, CBC Radio 2, the SWR and France Musique. Recent performances include the MATA Festival with Talea Ensemble, a solo recital at the Bohemian National Hall, Ear Heart Music at Roulette with Iktus Percussion, the International Computer Music Conference, the Klangspuren Festival in Austria, Matrix 11 at the SWR Studio in Freiburg, Live@CIRMMT Series in Montreal, Poets Out Loud at Lincoln Center, the Five College New Music Festival and Manifeste at IRCAM.

Described as a “pure chamber musician” (Globe and Mail) creating “moments of pure magic” (Toronto Star), Canadian cellist **Rachel Mercer** has demonstrated her love for sharing music through performance since she was three years old. Deeply rooted in chamber music, she brings to each performance a spirit of collaboration and a sense of the magic of the moment, whether playing in a small ensemble or with a full 80-piece orchestra. Winner of the 2009 Canada Council Musical Instrument Bank Competition, Rachel was awarded the use of the 1696 Bonjour Stradivarius cello from 2009-2012. As the grand prize winner of the 2001 Vriendenkrans Competition in Amsterdam, Rachel made her European debut in the Concertgebouw and has appeared as a soloist across Canada, in Europe, the United States, Balkans and Israel. A member of the award-winning Aviv String Quartet from 2002-2010, Rachel toured regularly on five continents. Currently based in Toronto, Rachel is cellist of Ensemble Made In Canada, the Mercer-Park Duo, the Seiler Trio, and is Artistic Director of the “5 at the First” Chamber Music Series in Hamilton. Rachel has given masterclasses at schools, conservatories and universities across North America, South Africa and in Israel and can be heard on the Naxos, Dalia Classics and EnT-T record labels. Her second solo CD of the complete Bach Suites will be released on Pipistrelle in March 2014.

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**Xin Wang** has distinguished herself as a dynamic and captivating performer of contemporary music, having sung works by Canadian and international composers Alice Ping Yee Ho, Petar Klanac, Fu Hong Shi, Jose Evangelista, James Rolfe, Ana Sokolovic, Jürg Wyttenbach and many more. Ms. Wang has performed with many of Ontario’s best known venues for contemporary music, including the Queen of Puddings Music Theatre, Tapestry Opera New Works, New Music Concerts and Soundstreams Canada, which presented *Pimootewin*, the first Cree opera. Composed by Melissa Hui with libretto by Thompson Highway, Xin premiered and toured this production to Northern Ontario. Xin performed Abigail Richardson’s *Sanctuary Songs*, which won the 2009 Dora Award for Best New Musical/Opera. Her performance of Aaron Gervais’ *Sensational Revolution in Medicine* at the SHIFT Festival 2009 won Mr. Gervais the SOCAN AWARDS’ first prize in the vocal category. When offstage, Xin Wang is a passionate voice teacher. Teaching since 2001, her students range from amateurs to those in university pursuing careers in music, from teenager to retired seniors. She treasures immensely the collective process of discovering and owning one’s voice.

43<sup>rd</sup> season | 356<sup>th</sup> event  
**Sunday January 19, 2014**

The Music Gallery  
197 John Street, Toronto

*New Music Concerts and  
The Music Gallery present*

## From Atlantic Shores

**Motion Ensemble:** Karin Aurell flutes Richard Hornsby clarinets Nadia Francavilla violin  
Andrew Miller contrabass D'Arcy P. Gray percussion/electronics Helen Pridmore soprano

*Programme:*

<b>Jérôme Blais</b> (NS)	voice, flute, clarinet, violin, contrabass, percussion	<i>Le Miroir d'Argent</i> (2012)
<b>Paul Steffler</b> (NB/NF)	I. True Delicacy   II. Envy Circle of Fire   III. Benevolence and Peace with Many violin, clarinet, percussion	<i>Book of Manners</i> (2009)
<b>Kevin Morse</b> (NB)	voice, flute, contrabass; text by George Frederick Scott	<i>The Unnamed Lake</i> (2013)
<b>Lucas Oikle</b> (NS)	voice, flute, clarinet, violin, contrabass, percussion, electronics – WORLD PREMIERE	<i>Skyglow</i> (2013)
— <i>Intermission</i> —		
<b>Derek Charke</b> (NS)	voice, clarinet	<i>Blizzard; Between the Ships and the Shore</i> (2009)
<b>Sandy Moore</b> (NS)	voice, clarinet	<i>Tout Passe</i> (2009)
<b>Anthony Genge</b> (NS)	flute, clarinet, contrabass, percussion	<i>Motion</i> (2005)
<b>WL Altman</b> (NB)	voice, flute, clarinet, violin, contrabass, percussion, electronics	<i>Variations on a Theme by McCartney</i> (2009)

**How** do you put together an artistically solid programme where the theme is regional? This concert features works by 8 Atlantic Canadian composers, written over a 10-year period for Motion Ensemble (or members thereof). Stylistically, the music ranges from "treatments" of pop or folk music to neo-romantic; with a brief stop at jazzy hoquet on the way by. The timespan and variety of styles will give you a fascinating peek into the world of New Music, Atlantic style.

**Jérôme Blais** (NS) *Le Miroir d'Argent* (2012)

**Jérôme Blais** was born in 1965. After studying Music Theory at McGill University, he pursued and obtained in 1995 a Master's degree in Compositional Techniques at the University of Montreal where in 2004 he completed his doctoral studies with Michel Longtin and Reno De Stefano. His research dealt with the integration of improvisation into the compositional process. Jérôme Blais' works have been performed by such professional ensembles as the Ensemble contemporain de Montréal, Musica Nova, the Quasar Saxophone Quartet, the Bozzini String Quartet, Bradyworks as well as the Arraymusic and Continuum ensembles of Toronto. Since the fall of 2004, he is Professor of Composition and Music Theory at Dalhousie University in Halifax.

*Le Miroir d'Argent* was composed for the 2012 Ok.Quoi?! Festival. It is part of a larger collection in progress entitled *Le Tombeau de Barbeau*, due to be performed in 2015. *Miroir* is inspired by numerous versions of a very old folk song that made its way to the new world and was eventually collected by musicologist/folklorist Marius Barbeau (as well as others); in particular a version by Gaspesian singer François St.-Laurent (thanks to the Canadian Museum of History).

**Paul Steffler**, born Toronto in 1954, studied music at McGill University, Montreal and Berklee College, Boston. He migrated east to St. John's NL in 1976 where he has played in a broad spectrum of ensembles – blues, big band jazz, country and contemporary new music. He has written and performed music for numerous theatre and film productions as well as for ships' horns in the renowned *Harbour Symphony*. His musical passions are diverse: trained in the classics and the late 20th Century European avant-garde, he also has an enduring attraction to the many genres of popular, traditional and hybrid music worldwide.

Steffler's work is based on "The Book of Manners: A Guide to Social Intercourse", published in 1854. The book meticulously breaks down the various aspects of human interaction and charts the course for an ideally virtuous and rewarding life. This prompted Steffler to imagine a piece of music in which the instrumentalists were characters in a sort of moral counterpoint. The three pieces presented here are part of a larger collection.

**Kevin Morse** (b. 1980) joined the Department of Music at Mount Allison University as a faculty member in 2011. Born and raised in Chiang Mai, Thailand, he earned an undergraduate degree in music from Mount Allison and a master's degree in composition from the University of Western Ontario. His composition teachers have included David Myska, Peter Paul Koprowski, Omar Daniel, W.L. Altman, and James G. Code. In 2006, Kevin Morse was one of four composers invited to participate in Tapestry Opera Works summer Composer-Librettist Laboratory. He was subsequently commissioned by Tapestry to write two short operas: *The Shaman's Tale*, for large-scale puppets (with librettist Krista Dalby) and *The Colony*, about the Queen of the Amazon Ants and her nemesis, an exterminator (with librettist Lisa Codrington), both of which premiered at Toronto's Harbourfront Centre as part of Opera to Go 2008.

Kevin Morse's *The Unnamed Lake* borrows its title from the Frederick George Scott poem of the same name. The work uses imagery from the natural world to explore deeper spiritual meaning. The work is an excellent example of the composer's talent for setting texts.

**Lucas Oikle** (b. 1991) received his Bachelor of Music in Composition from Acadia University, where he studied with award-winning composer Derek Charke and composer, performer and conductor Dinuk Wijeratne. He was the 'Featured Student Composer' of the Nova Scotia Youth Orchestra's 12/13 season and his chamber piece *The Great Firewall of China* was recently selected from over 100 submitted scores to be performed by the TEMPO New Music Ensemble in College Park, Maryland. He is currently pursuing a M.Mus. in composition at the University of British Columbia.

*Skyglow* is a term used to describe one of the most visible facets of light pollution: urban glare. The piece was inspired by Oikle's recent short stays in rural Tokushima, urban Tokyo and Osaka in Japan as well as Shanghai, China. The key sonic image is that of frogs singing at night.

**Derek Charke** (NS) *Blizzard* | **Sandy Moore** (NS) *Tout Passe*

The pieces by Derek Charke and Sandy Moore are also from a collection: in this case ten pieces composed for the 2010 Shattering the Silence Festival in Wolfville, NS. All were based on French texts found at the Grand-Pré National Historic Site. The themes have to do with the Expulsion of the Acadians in the mid eighteenth-century. The premiere performance was a CMC New Music in New Places event at Grand-Pré during the Festival.

**Derek Charke** (b. 1974) won the 2012 Juno Award for Classical Composition of the Year for his work *Sepia Fragments* and the 2013 ECMA Award for Classical Composition of the Year for *Between the Shore and the Ships*. Derek's compositions increasingly pair electroacoustic elements, many derived from environmental sounds, with acoustic instruments. Ecological sound as an artistic statement on environmental issues has become an impetus for many works, and his interest in the Arctic has like-wise played a role in many of his compositions. His music bridges a divide between this play of pure sound, collecting natural and environmental sound, and a continuation of the western "classical" tradition, albeit with contemporary and popular influences. Charke is associate professor of music theory and composition at Acadia University School of Music in Wolfville, Nova Scotia.

**Sandy Moore** (b. 1944) has composed music and designed sound scores for numerous dance, theatre, and film companies as well as orchestrations for Symphony Nova Scotia with Upstream Music Ensemble. He has worked on a number of projects with Mocean Dance including *Vestige* choreographed by Gwen Noah, and Live Art Dance Productions' presentation, *Velocipede*. In 2004 he was nominated for a Genie Award for Thom Fitzgerald's film, *The Wild Dogs*.

**Anthony Genge** (b. 1952) worked as a jazz performer for a number of years before studying classical composition formally with Morton Feldman, Rudolf Komorous and Martin Bartlett. Genge earned his PhD at SUNY Buffalo in 1984. Genge's more than 50 compositions have been commissioned and performed by many leading soloists and ensembles. His music has been performed extensively throughout Canada, the United States, and many countries in Europe and in Japan, and is available on several recordings. He was a first-prize winner in the CBC Young Composers Competition. Anthony Genge currently lives in Antigonish, Nova Scotia where he teaches in the Music Department of St. Francis Xavier University.

Genge's *Motion* was inspired in part by a set of pieces found in the Bamberg Codex, a late thirteenth-century manuscript that is one of the earliest examples of music intended for instrumental performance. The composer uses hoquet techniques to manipulate a number of machine-like repeating ostinato patterns.

**WL Altman** (b. 1959) studied under composers Monte Keene Pishny-Floyd in Canada; and Sydney Hodkison and Randall Snyder in the USA. Altman, who won the Murray Adaskin Composition award in 1986, utilizes Ableton's Live software in his interactive works. Recent works include *icidici*, premiered in Montréal by the Bozzini Quartet; *Collision*, premiered by cellist Norman Adams at the Music Room in Halifax; *Bush Burning*, recorded by CBC Toronto by Motion Ensemble; and a collaborative music-video project with inmates at Dorchester Penitentiary entitled *Humming and Drumming*. Since 2007, Altman has worked as performer/composer in the duo Sbot N Wo, performing collaborative interactive works in Sackville, Saskatoon, Charlottetown and various locations in Japan, the U.K. and Europe.

Altman's *Variations* was composed for Ok.Quoi?! 2009 as part of Motion's "Rock Music Re-Imagined" project which featured other pieces based on or inspired by pop music. Altman strips the original material down in his unique bare-bones fashion to create new textures which will ultimately reveal the source. He uses Ableton Live to treat the original recording.

## PERFORMER BIOS

**Karin Aurell** played in the Norrköpping Symphony Orchestra, Sweden, for many years. Since moving to Canada's East coast in 2001, she has been performing with Motion Ensemble, Trio Arkaède (with Isabelle Fournier and Julien LeBlanc) and with the newly formed wind quintet Ventus Machina. She is passionate about performing new music, and has collaborated with many of the composers in the region. Karin also teaches flute at Mount Allison University and at Université de Moncton.

Violinist **Nadia Francavilla** is both an accomplished recitalist and outstanding chamber musician. She was a member of both Quatuor Arthur-LeBlanc and Quatuor Bozzini with whom she made frequent tours in Canada, the United States, Europe and Japan. A graduate of McGill University, she received solid musical training under the direction of Mauricio Fuks, Raphael Druian and Joseph Silverstein. Diversified, the journey of this artist reflects her commitment towards many different forms of musical creativity. Her participation in different contemporary music ensembles also demonstrates her great interest towards music of our time. She is currently musician in residence at the University of New Brunswick where she has worked on solo projects, given masterclasses and lectures and integrated herself into the Fredericton music scene. Ms. Francavilla is also a violin teacher at the Université de Moncton.

**D'Arcy Philip Gray** grew up in rural Nova Scotia, attended McGill University and the Juilliard School and is now a most versatile percussionist and electronic musician. Recent solo projects have taken him to Amsterdam, Toronto, Columbus GA and Nashville. Throughout his career he has premiered numerous solo percussion works. In the past, Gray has taught percussion and music technology courses at McGill, been a member of the Merce Cunningham Dance Company and has performed with the Montréal Symphony and the National Arts Centre Orchestra of Canada. He has written a number of articles on percussion and electronic music, most recently for the Leonardo Music Journal. D'Arcy Philip Gray is a Yamaha Clinician, a Sabian Artist and teaches percussion at Dalhousie University.

**Richard Hornsby** studied clarinet at the University of Toronto and Indiana University. Richard is Director of Music at the University of New Brunswick, and Director of the UNB Music Camp. He has played with the Toronto, National Arts Centre, Indianapolis and Hamilton Symphonies. Richard has been heard with the Canadian Saxophone Quintet, New Music Concerts, and on numerous CBC broadcasts. He is founder and director of the New Brunswick Summer Music Festival.

**Andrew Reed Miller**, founder of Open Arts and Motion Ensemble, was born in New York and now lives in Saint John. He has been a professional musician for 25 years. Andrew teaches for NBYO's Sistema NB and Université de Moncton. Miller is principal bass of Symphony NB, Atlantic Sinfonia, has been heard on numerous CBC broadcasts and has toured with Canadian Opera Company, the National Arts Centre Orchestra and the Royal Winnipeg Ballet. Recently Miller studied Max/MSP programming at Harvestworks in New York. "Miller is a superb player, a master and a creative inventor....." -Stephen Pedersen, *The Chronicle Herald* (Halifax), Jan 17 2011.

**Helen Pridmore** has a voice acclaimed as “haunting and powerful” (*American Record Guide*) with “pure tone and inspiring musical intelligence” (*Halifax Chronicle-Herald*). Helen made her NYC solo debut in December 2012, performing the music of John Cage with the American Symphony Orchestra at Carnegie Hall. Other recent events include performances of Philippe Leroux’s *Voi(Rex)* with Ensemble 1534 at the National Arts Centre, Ottawa and at the Music Gallery, Toronto; and Michael Finnissy’s major work *Whitman*, with the composer at the piano, in Victoria, BC. She launched her solo CD *Janet*, recently released on the Canadian Music Centre’s Centrediscs label, with a tour to Seattle, Vancouver, Victoria, Edmonton and Calgary in 2013.

## **MOTION ENSEMBLE**

Motion Ensemble is a professional chamber music group based in New Brunswick, Canada. Their repertoire is an eclectic mix of post-classical and experimental music. Motion’s music often utilizes electronics or visual media. The group has been presenting its own concerts since 1998, in Fredericton, Sackville and Saint John; they also have reached thousands of school children through their educational projects.

For its tenth anniversary season, Motion Ensemble presented a ten-hour installation of *Aus den Sieben Tagen* by Karlheinz Stockhausen and was presented by Western Front (Vancouver), E.C.C.S (Edmonton), The Music Gallery (Toronto) and La Chappelle Historique du Bon-Pasteur (Montréal). The group made its USA debut in New York at Tonic in 2003 and has appeared at the Ottawa International Chamber Music Festival, Scotia Festival of Music, Montreal’s Jusqu’aux Oreilles, Sound Symposium in Newfoundland, NUMUS (Kitchener), Ensemble contemporain de Montréal, New Works Calgary, New Music North (Thunder Bay), Five Penny New Music Festival (Sudbury) and many others in Manitoba, Saskatchewan and Ontario. They have been heard on CBC Radio and TV and have recorded CDs of Veronika Krausas (self produced) and John Cage (on New York label Mode Records).

Over 80 works have been premiered by Motion Ensemble written by composers across Canada: André Cormier, Michael Oesterle, Martin Arnold, Allison Cameron, Ian Crutchley, Sergio Barroso, Emily Doolittle, Moiya Callahan, Alcides Lanza, Jim O’Leary, Anthony Genge, WL Altman, Tim Brady, Richard Gibson, Bruce Mather, Alice Ho, Michael R. Miller, Tim Bowlby, Andrew R. Miller, Richard Kidd, D’Arcy P. Gray, Joel Miller, Laura Hoffman, Veronika Krausas, Robert Bauer and James Code. In addition to Canadian work, Motion has performed the Canadian premieres of works by Europeans such as William Engelen, Christopher Mayo, György Kurtág, Kunsu Shim, Kaija Saariaho, Peter Maxwell Davies and Donnecha Dennehy; and Americans Elliott Sharp, Larry Nelson, Peter Blauvelt and Beth Wiemann.

43<sup>rd</sup> season | 357<sup>th</sup> event  
**Sunday March 2, 2014**  
The Music Gallery  
197 John Street, Toronto

**7:15<sup>pm</sup> Introduction**  
**8:00<sup>pm</sup> Concert**

New Music Concerts *and* The Music Gallery *present*

## a percussive evening with **Jean-Pierre Drouet**

*Programme:*

**Mauricio Kagel** (1931-2008)

(2 solos from) *Exotica* (1972)

**Giorgio Battistelli** (b.1953)

*Il Libro Celibe* (1976)

**Vinko Globokar** (b.1934)

*Toucher* (1973)

**Vinko Globokar**

*Ombre* (1989)

**Frederic Rzewski** (b.1938)

*To the Earth* (1985)

**Abdul Alafrez** (b.1949)

*Abdulisations* (2013)

**Georges Aperghis** (b.1945)

*Corps à corps* (1978)

### Programme notes by Jean-Pierre Drouet

This concert is set on the very imprecise, meandering border between music and theatre though it does not separate them. It includes a broad range of composers whose music has become quite well known.

In several of the works presented, the voice of the musician is heavily involved through singing, speech, or both; in others, it is the gesture and its relation to sound and objects that dominate. In all cases, the starting point is to support the creation of music, but allowing one foot to stride to the somewhat fuzzy theatrical side of the border while remaining rooted in the music with the other! — *Jean-Pierre Drouet*

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#### **Mauricio Kagel**

(2 solos from) *Exotica*

These are short pieces in which the choice of instruments is left to the performer, with the proviso to use only exotic instruments from an unfamiliar and a distant culture ... Only the rhythms and nuances are fixed; the pitches are merely suggested. For the vocal part, specified the same way, the words are missing: the interpreter is asked to imagine a language that sounds exotic...!

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#### **Giorgio Battistelli**

*Il Libro Celibe*

A large antique hardcover book serves both as score and instrument; each page turned reveals a microcosm of sound; their sequence form the components of a musical poem. A sleight of hand conjures the conclusion.

Seven instruments are chosen by the interpreter to reproduce the 13 vowels and diphthongs of the French language, the consonants of each syllable being formed through all possible means of touching the instruments. The text, excerpts from “The Life of Galileo” by Bertold Brecht, circulates between the voice of the performer, coupled in simultaneous translation with the instruments, or through the instruments themselves by turns.

A percussionist engages in a dialogue with his conscience and must comply as best he can. A brutal external phenomenon burst into his thoughts, and gradually takes control of the musician. He accepts, reluctantly at first, then grows more and more attracted to the risk as his consciousness deteriorates. Fascinated, he follows the intruder farther and farther away, and then...

A tribute to Mother Earth on a Greek hymn attributed to Homer. Four clay pots, well tuned and particularly resonant, two sticks of very thin wood, and the voice of the narrator-percussionist are the only instruments called for in this pagan “prayer”.

One who vanished westwards told us:  
Great pictures have hardly any forms  
Great music has hardly any sounds  
Great magic has hardly any effects.  
Can we not assume that  
A great score has hardly any notes?

— Abdul Alafrez

A fight on several levels: between man and instrument, instrument and voice, onomatopoeia and meaningful text, struggle and surrender... A tragicomic clash with a small puzzle solved at the end.

## Biographies

French-born avant-garde percussionist and composer **Jean-Pierre Drouet** is a familiar figure in modern European experimental music, having worked with storied figures like Luciano Berio and Karlheinz Stockhausen as well as creating his own inimitable multi-media extravaganzas. Born October 30, 1935 in Bordeaux, Drouet originally studied piano until an accident forced him to switch to percussion while still a student. He studied at the conservatories of Bordeaux and Paris in the percussion class of Félix Passerone, a pupil of René Leibowitz, and the composition class of André Hodeir. He also travelled to India, where he deepened his knowledge of non-European percussion instruments such as the Tabla and especially the Zarb (Persian drum) which he studied with Jamshid Chemirani. A turning point in his career arrived in the late 1950s, as Drouet explained to New Music Concerts:

*I accepted a tour with Luciano Berio to the USA because of my love for jazz. I wasn't interested by contemporary music at that time (1959), and didn't know Berio's music, not even his name. During the tour I discovered the new music they were organizing at that moment, and after a month talking music every day with Berio and Cathy Berberian, playing these beautiful pieces, and running as much as I could from one jazz club to another, I realized that jazz didn't need new drummers as much as new music needed me, as Luciano told me very gently all the time. I changed everything that I thought before and followed that crazy Italian!!*

Besides his solo improvisations and work with collaborators ranging from the British jazz-rock guitarists John McLaughlin and Fred Frith to the avant-garde French saxophonist Louis Sclavis, Drouet has also written extensively for the theatre, the ballet, and the concert stage. His early collaborations with Mauricio Kagel and Georges Aperghis have been followed with further stage appearances, including engagements with the Zingaro equestrian theatre presentation of *Bartabas* (original music for the films *Mazeppa* and *Chamane*), ballet scores for choreographer-director François Verret and performances featuring the musical machines of Claudine Brahem. His album releases include *Solo*, *En Public a Banlieues Bleues*, *Improvisations*, *Les Variations d'Ulysse*, and *Parcours*.

Born in 1931 in Buenos Aires, Argentina from a Jewish family with both Russian and German origins, **Mauricio Kagel** proved to be one of the most versatile, creative, and witty composers to come of age in the second half of the twentieth century. He studied piano, theory, violoncello, organ, singing, and conducting in Argentina and was self-taught as a composer. Kagel also studied philosophy and literature extensively during his college years, and his career eventually included film and drama. After having served in the early 1950s as advisor to the Agrupación Nueva Musica of Buenos Aires and one of the founders of the Cinémathèque Argentine, he took a position in Colón as conductor of the Chamber Opera and Theater. In 1957 Mauricio Kagel moved to Germany to explore electronic music. In 1960 he founded the Kölner Ensemble für Neue Musik and from 1960 until 1964 taught as Professor at the Internationale Ferienkurse für Neue Musik in Darmstadt. The 1960s found Kagel in the United States, where he undertook a lecture tour and taught briefly at the University of Buffalo. He then returned to Europe, where he lectured at the Berlin Film and Television Academy before succeeding Stockhausen as the director of the Institute of New Music at the Rheinische Musikschule. He was also a familiar presence at the West German Radio electronic music studio, and produced several of his own films and plays which often utilize musical forms as their underlying structures; likewise, his concept of "instrumental theatre" insists on the importance of not only the musical sounds produced but also all the physical actions executed by the players. He died in Cologne on September 18, 2008 after a long illness, at the age of 76.

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**Giorgio Battistelli** studied the piano, the history of music and composition at L'Aquila Conservatory in Italy. In 1975, in Cologne, he followed the composition seminars of Karlheinz Stockhausen and Mauricio Kagel. In 1978 and 1979, in Paris, Gaston Sylvestre and Jean-Pierre Drouet initiated him into the technique and performance of music theatre, a genre further developed with Sylvano Bussotti. The works of Battistelli, all imbued with symbolism and theatricality, partake of opera, monodrama, ballet, scenic concert and music theatre, embodying texts of authors such as Homer, Schiller, Pierre Louÿs, Antonin Artaud, Pier Paolo Pasolini and Federico Fellini. Battistelli reinvented the vocal and scenic work through research into form and an experimental approach as well as a pronounced taste for provocation. His compositions have been premiered and taken up throughout Europe but also in the United States and have established his international renown. *Il libro celibe* was written at beginning of his career as a composer and reflects his fascination with alchemy, psychology, and Marcel Duchamp's "Bachelor Machines".

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**Vinko Globokar** was born in Anderny, France. In 1947 he moved to Yugoslavia, where he played jazz trombone until 1955, at which point he relocated to Paris to attend the Conservatoire de Paris where he studied composition with René Leibowitz and trombone with Andre Lafosse. In 1965, he moved to Berlin and began composition lessons with Luciano Berio, whose *Sequenza V* he later performed. In the later 1960s he worked with Karlheinz Stockhausen on some of his compositions from the cycle *Aus den sieben Tagen*, and co-founded the free improvisation group New Phonic Art. From 1967 to 1976 he taught composition at the Musikhochschule in Cologne. In 1974, he joined IRCAM as the director of instrumental and vocal research, a post which he occupied until 1980. After leaving IRCAM, he conducted a number of high profile orchestral groups, including the Warsaw Philharmonic, the Tokyo Philharmonic Orchestra, the Finnish Radio Symphony Orchestra, the Westdeutscher Symphonie, and the Jerusalem Symphony Orchestra, among others. From 1980 until 2000, he directed 20th century music performance at Scuola di Musica di Fiesole near Florence. In 2002, Globokar was bestowed with the Prešeren Award for his life-time work.

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**Frederic Rzewski** is among the major figures of the American musical avant-garde to emerge in the 1960s, and he has been highly influential as a composer and performer. Born in Westfield, Massachusetts, he earned his B.A. in music at Harvard, and later received an M.F.A. from Princeton, where he had the privilege of studying with Roger Sessions and Milton Babbitt. A Fulbright scholarship allowed him to travel to Florence in 1960 to study for a year with Luigi Dallapiccola. Since then, except for a five-year period in the 1970s, he has mainly

lived in Europe. He first came to public attention as a performer of new piano music, having participated in the premieres of such monumental works as Stockhausen's *Klavierstück X* (1962). In 1966, he founded, with Alvin Curran and Richard Teitelbaum, the famous ensemble Musica Electronica Viva (MEV). MEV combined free improvisation with written music and electronics. During the 1970s his socialist proclivities began to direct his artistic course. *Attica*, which includes the recitation of a prison letter, and *The People United Will Never Be Defeated*, a virtuosic set of piano variations, are his most well-known works of the period. In 1977, he was made professor of composition at the Royal Conservatory of Liège, Belgium, and has continued to teach there since.

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Initiated to magic at an early age by father, **Abdul Alafrez** (b. 1949) studied architecture at the École Nationale des Beaux-Arts in Paris in his youth. In 1971 he appeared as a magician in many shows, noted for their special effects and grand illusions. He also participates in fashion shows while continuing to present his traditional evenings of magic. Since 1995 he has incorporated new imaging technologies (holograms, lasers) in his presentations. He is the author of articles and books on magic and the designer of virtual models for the Méliès exhibits of the French Cinémathèque. In 2011 he formed the MAGIMACHINES magic percussion duo with Jean-Pierre Drouet.

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**Georges Aperghis** was born in Athens, Greece, on December 23, 1945. His father Achilles, a sculptor, and his mother Irene, a painter, gave him a rich artistic background in post-war Greece and allowed him great freedom, providing the basis for what has become a highly original, independent career as a composer. Mainly self-taught, Aperghis divided his interest between painting and music. By 1963, he had decided to give up painting and settled in Paris to continue studying music. His earliest works show the influence both of serialism and of Xenakis, and he soon gravitated towards the work of John Cage and Mauricio Kagel and towards the theatre. In 1971, Aperghis composed *La tragique histoire du nécromancien Hieronimo et de son miroir*, his first attempt at music theatre, demonstrating a fascination with the relationship between music, words and the stage, which he continues to explore today. A prolific and unfailingly inventive composer, Aperghis has produced over 100 works, highly personal and unclassifiable, serious but not lacking in humor, following tradition but free of institutional constraints.

*Le Corps à corps* ("neck and neck") takes a race car track as its setting. The performer plays many different roles: the driver, the sports commentators, the audience, and even the car itself.

43<sup>rd</sup> season | 358<sup>th</sup> event  
**Thursday March 20, 2014**  
Jane Mallett Theatre  
27 Front Street East, Toronto

New Music Concerts *and* Music Toronto *present*

an evening with the



*Programme:*

**ELLIOTT CARTER** (1908-2012)

String Quartet No. 5 (1995)

**HILDA PAREDES** (b. 1957)

*Cuerdas del destino* (2007-8)

**BRIAN FERNEYHOUGH** (b.1943)

*Dum Transisset I – IV* (2006)

**HELMUT LACHENMANN** (b.1935)

Quartet No. 3 (*Grido*) (2000-1)

**7:15<sup>pm</sup> Illuminating Introduction | 8:00<sup>pm</sup> Concert**

Single tickets call 406.366.7723 | [www.stlc.com](http://www.stlc.com)

**ELLIOTT CARTER**

String Quartet No. 5 (1995)

Written for tonight's performers, American composer Elliott Carter's Fifth (and final) Quartet is in one continuous movement. The sections break down as follows:

*Introduction – Giocoso – Interlude 1 – Lento espressivo – Interlude 2 – Presto scorrevole – Interlude 3 – Allegro energico – Interlude 4 – Adagio sereno – Interlude 5 – Capriccioso*

Elliott Carter writes: "One of the fascinations of attending rehearsals of chamber music, when excellent players try out fragments of what they later will play in the ensemble, then play it, and then stop abruptly to discuss how to improve, is that this pattern is so similar to our inner experience of forming, ordering, focussing and bringing to fruition — and then dismissing — our feelings and ideas. These patterns of human behaviour form the basis of the Fifth Quartet. Its introduction presents the players one by one, trying out fragments of later passages from one of the six short, contrasting ensemble movements, at the same time maintaining a dialogue with each other. Between each of the movements, the players discuss in different ways what has been played and what will be played. In this score the matter of human cooperation with its many aspects of feeling and thought was a very important consideration."

**HILDA PAREDES**

*Cuerdas del destino* (2007-8)

Mexican composer Hilda Paredes has lived in London since the 1970s and is married to Irvine Arditti. She has taught at universities in Mexico, the United States and Europe. Her Third Quartet will be premièred during the Arditti's 40th anniversary season this year.

"*Cuerdas del destino* is my second work for the medium," Hilda Paredes writes. "In this work I have treated the string quartet as a mega instrument, in contrast with my first string quartet (1998) in which I treated the instruments as characters that propose and characterize their own material. In *Cuerdas del destino*, the concept of consequence

is the principle from which all materials develop by creating the direction, dramaturgy and structure of the work. The choice of the title ('Strings of Destiny') derives from this.

"As in many of my recent works, the instrumental treatment in this piece is as important for defining the character of the material, as those harmonic, rhythmic and dynamic parameters. From the introductory opening, two contrasting materials follow each other: glissando tremolo and pizzicato. A third, on a white note harmony played *col legno tratto*, interrupts the discourse between the other two. Consequently, the first section of the piece grows out of this white note harmony and develops slowly into microtonal harmony. The dramatic treatment of these three materials sets up the principles, which develop throughout the piece.

"Each of the four main sections of the piece is defined by their harmony, instrumental colour and gestures. In the second section a combination of harmonics, *col legno battuto* and left and right hand pizzicati, interact. The rhythmic and percussive character of the third section grows out of the *col legno battuto* and left hand pizzicati, which appeared in a different context in the second section.

"Each section is linked to the next one by a transition in which toneless sounds (*ton/loss*) prevail. In the last transition into the fourth section there is further development of the subtle bow pressure of the toneless sounds into various different possibilities produced by varying bow pressures. This leads to the climax of the quartet, which acts as a link into the last section, built out of elements previously heard but in a different more rhythmic and virtuoso character."

**BRIAN FERNEYHOUGH**  
*Dum Transisset I - IV* (2006)

"What can a specific notation, under favourable conditions, hope to achieve?" asks the famously complex English composer Brian Ferneyhough of his famously complex notated scores. "Perhaps simply this: a dialogue with the composition of which it is a token such that realm of non-equivalence separating the two (where, perhaps, the 'work' might be said to be ultimately located?) be sounded out, articulating the inchoate, outlining the way from the conceptual to the experiential and back." Ferneyhough encourages a dialogue between composer and performer — and, in the case of his *Dum Transisset I - IV*, he opens a dialogue between composers whose lives span five centuries.

Ferneyhough, a resident of California since 1987, writes: "In common with many of his contemporaries, the Renaissance composer Christopher Tye wrote a number of polyphonic compositions for viol consort which were among the most notable of his time. For some years I have been taking selected pieces from this collection as the basis for new works, the most recent of which, four movements for string quartet, takes the four consort pieces based on the plainchant fragment *dum transisset sabbatum* as the starting point for highly contrasted re-imaginings. The subtitles I have given the movements are *Reliquary*, *Totentanz*, *Shadows* and *Contrafacta*.

"In *Reliquary*, the fleeting fragments of Tye's original materials are heard only as grace-note figures inside a containing structure not derived from Tye at all. Only in the second half of the movement do these figures begin tentatively to come into focus. *Totentanz*, with its rapidly mutating techniques and textures, is a 'black scherzo,' suggested by church frescos representing Death dancing with his victims. *Shadows* allows the reference materials to come to the fore in many different forms, but always veiled and fluidly immaterial, a luminously shadowy dream sequence.

"Since the plainchant fragment around which the Tye pieces were composed is not a particularly profiled or memorable one, I permit myself — perhaps somewhat irreverently — to suggest a series of possible 'improvements'. Since none of these attempts proves particularly stable, the work fades into a slightly perplexed and anxious attempt to re-propose Tye materials as the remedy for the onset of chaos."

**HELMUT LACHENMANN**  
Quartet No. 3 (*Grido*) (2000-1)

"What I want is always the same," says German composer Helmut Lachenmann. "I want a music which, in order to be grasped, does not require a privileged intellectual training, but can rely uniquely upon its compositional clarity and logic; a music which is at the same time the expression and the aesthetic form of a curiosity able to reflect everything, including the illusion of progressiveness." Lachenmann, one of the most influential European composers of the late 20th and early 21st centuries, was awarded a 2004 Royal Philharmonic Society Award for his Third Quartet.

Helmut Lachenmann writes: “For me, composing means, if not ‘solving a problem’, then indeed ecstatically grappling with a traumatic dilemma: to confront the technical challenges of composition — perceived and adopted — so as to bring about a resolution. While this situation, per se, is not new to me, it nonetheless remains alien, for it is in this that I lose myself, and in so doing truly find myself again. I know that sounds enigmatic, yet in different ways, every problem, every ‘traumatic dilemma’, embodies the categorical question of the possibility of authentic music. This concept of authenticity has become questionable because of music’s ubiquity and ready availability; administered on a global scale in a civilisation which has been flooded and saturated by music (auditory consumerist magic) and which, because it has become standardised, has been dulled. That questionability is an unconsciously recognisable and suppressed collective reality. It is the exterior of our repressible — yet no less real — inner longing for liberated space for the perceptive soul: for ‘new’ music.

“My Third String Quartet reacts to this situation under even more difficult circumstances. With the two preceding works for the same instrumental combination, I faced the game of ‘coming to grips’, each time with a different background of experience and certainly with different inner preconditions. And now? What does Robinson Crusoe do if he believes his island to be developed? Does he settle down anew, returning in a self-established ambience to the lifestyle of bourgeois contentment? Should he heroically tear down the establishment again? Should he leave his nest? For he who seeks the way, what is one to do once the path through the impassable has been trodden? He reveals himself and writes his Third String Quartet, because the appearance of self-satisfaction is deceptive. Pathways in art don’t lead anywhere and most certainly not to a ‘destination’. For this goal is nowhere else but here — where friction between the creative will and its processes turns the familiar into the foreign — and we are blind and deaf. *Grido*, (‘Shout’ or ‘Cry’ in Italian), is a personal dedication to the [then] present members of the Arditti Quartet (Graeme, Rohan, Irvine, Dov). It also satisfies a request from Irvine Arditti for me to write a louder piece than my two previous quartets.”

*Programme notes by Keith Horner*

#### **Arditti String Quartet:**

Irvine Arditti, Ashot Sarkissjan, violins,  
Ralf Ehlers, viola, Lucas Fels, cello.

Founded by violinist Irvine Arditti in 1974 while he was a student at the Royal Academy of Music in London, the Arditti Quartet has established itself as one of the world’s foremost chamber ensembles dedicated to contemporary music. The Arditti Quartet enjoys a world-wide reputation for its interpretations of contemporary and earlier 20th century music. Several hundred string quartets and other chamber works have been written for the ensemble. These works have left a permanent mark on 20th century repertoire, giving the Arditti Quartet a firm place in music history.

The Quartet’s extensive discography now features over 190 CDs. 42 CDs were released as part of the ensemble’s series on Naive Montaigne. The quartet has recorded for more than 20 other CD labels and together this CD collection is the most extensive available of quartet literature in the last 40 years. The ensemble has received many prizes, including several Deutsche Schallplatten Preis and two Gramophone Awards for the best recording of contemporary music in 1999 (Elliott Carter) and 2002 (Harrison Birtwistle). The Arditti received the prestigious Ernst von Siemens Music Prize in 1999 for ‘lifetime achievement’ in music. In 2004 they were awarded the ‘Coup de Coeur’ prize by the Academie Charles Cros in France for their exceptional contribution to the dissemination of contemporary music. The complete archive of the Arditti quartet is housed in the Sacher Foundation in Basle, Switzerland.

Born in London in 1953, **Irvine Arditti** began his studies at the Royal Academy of Music at the age of 16. He joined the London Symphony Orchestra in 1976 and after two years, at the age of 25, became its Co-Concert Master. He left the orchestra in 1980 in order to devote more time to the Arditti Quartet which he had formed while still a student. Irvine Arditti has given the world premières of a plethora of large scale works especially written for him. He has appeared with many distinguished orchestras and ensembles. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dutilleux. Irvine Arditti has also built an impressive catalogue of solo recordings. His recording of Cage’s *Freeman Etudes* for solo violin, as part of his complete Cage violin music series for American label Mode, has made musical history. The series is now complete.

**Ashot Sarkissjan** was born on the 26th of February 1977 in Yerevan, Armenia. He is laureate of the international competitions in Lublin and Mainz. Since 2002 Ashot Sarkissjan has been a member of Ensemble Intercontemporain (EIC) in Paris, where he worked with many composers including Pierre Boulez, Gyorgy Kurtag and Brian Ferneyhough. Ashot joined the Arditti Quartet in June 2005. His violin is by Stephan von Baehr, 2002.

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**Ralf Ehlers** started playing the viola at age 12, in his home town of São Paulo, Brazil. Six years later he won the 1989 international competition Sul América and went on to give recitals across South America and to play concertos with some Brazil's leading orchestras. Ralf continued his studies in Detmold, Germany, with Nobuko Imai, and at the Salzburg Mozarteum in Austria with Thomas Riebl, where he discovered his passion for chamber music. In 2003, Ralf was given the opportunity to combine his two passions — chamber music and contemporary music — by joining the Arditti Quartet. Ralf plays a viola which he made himself in 2005.

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Born in Lörrach in 1962, **Lucas Fels** received his first cello lessons from Rolf Looser in Basle and Zurich. He subsequently studied in Freiburg with Christoph Henkel, in Amsterdam with Anner Bijlsma and in Fiesole/Florence with Amadeo Baldovino. As founding member of the highly renowned Ensemble Recherche, which specialises in new Music, Lucas Fels has been actively involved in the development of contemporary chamber and ensemble music. Ensemble Recherche has premiered around four hundred works since its foundation in 1985.

43<sup>rd</sup> season | 359<sup>th</sup> event  
**Friday April 18, 2014**  
Betty Oliphant Theatre  
404 Jarvis Street, Toronto

New Music Concerts *presents*

*a portrait of*

# Jörg Widmann

*Programme:*

***Liebeslied*** ✨ (2010)

Robert Aitken flute Cary Ebli oboe Max Christie clarinet Rick Sacks percussion Gregory Oh piano  
Stephen Sitarski violin Doug Perry viola David Hetherington cello Jörg Widmann conductor

***Fantasie*** (2005) Jörg Widmann solo clarinet

***Freie Stücke*** ✨ (2002)

Robert and Dianne Aitken flutes Cary Ebli oboe Max Christie, Anthony Thompson clarinets Fraser Jackson bassoon David Quackenbush horn  
James Gardiner trumpet Ian Cowie trombone Rick Sacks, David Schotzko percussion Stephen Sitarski, Corey Gemell violins Doug Perry viola  
David Hetherington cello Roberto Occhipinti bass Jörg Widmann conductor

— *Intermission* —

***Fünf Bruchstücke*** (1997) Jörg Widmann clarinet Gregory Oh piano

***Air*** ✨ (2005) Chris Gongos solo horn

***Dubairische Tänze*** ✨ (2009)

Robert Aitken flute Cary Ebli oboe Max Christie, Anthony Thompson clarinets Fraser Jackson bassoon David Quackenbush horn James Gardiner, Michael White trumpets  
Ian Cowie trombone Mark Tetreault tuba Rick Sacks, David Schotzko percussion Stephen Sitarski, Corey Gemell violins Doug Perry viola  
David Hetherington, Rachel Mercer cellos Roberto Occhipinti bass Jörg Widmann conductor

✨ *Canadian premiere*

## Jörg Widmann

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**Jörg Widmann** was born in Munich on 19 June 1973. He studied the clarinet at the Hochschule für Musik in Munich with Gerd Starke and later with Charles Neidich at the Juilliard School in New York (1994-1995). He additionally began to take composition lessons with Kay Westermann at the age of eleven and subsequently continued his studies with Wilfried Hiller and Hans Werner Henze (1994-1996) and later Heiner Goebbels and Wolfgang Rihm in Karlsruhe (1997-1999). Widmann's great passion as a clarinetist is chamber music and he regularly performs with partners such as Tabea Zimmermann, Heinz Holliger, András Schiff, Kim Kashkashian, and Hélène Grimaud. He has also achieved great success as a soloist in orchestral concerts in Germany and abroad. Several works have been dedicated to Widmann by fellow composers: in 1999, he performed the premiere of *Music for Clarinet and Orchestra* by Wolfgang Rihm in the musica viva concert series; in 2006, he performed *Cantus* by Aribert Reimann with the WDR symphony orchestra, and in 2009, at the Lucerne Festival, the world premiere of *Rechant* by Heinz Holliger. In 2001, Jörg Widmann was appointed as the successor to Dieter Klöcker as professor of clarinet at the Freiburg Staatliche Hochschule für Musik where he also took up the post of professor of composition in 2009. He was composer-in-residence of the Deutsches Symphonie-Orchester Berlin, the Cleveland Orchestra, the Salzburg Festival, the Lucerne Festival, the Cologne Philharmonic Orchestra, and the Vienna Konzerthaus.

Jörg Widmann has received numerous prizes for his compositions: the Belmont Prize for Contemporary Music from the Forberg-Schneider Foundation (1998), the Schneider-Schott Music Prize, the Paul Hindemith Prize (both in 2002), the Encouragement Award from the Ernst von Siemens Music Foundation, the Achievement Award from the Munich Opera Festival (both in 2003) as well as the Arnold Schönberg Prize (2004). In 2006, Widmann received the Composition Prize from the SWR Sinfonieorchester Baden-Baden und Freiburg as well as the Claudio Abbado Composition Prize from the Orchestra Academy of the Berlin Philharmonic Orchestra. In 2009, he received the Elise L. Stoeger Prize of the Lincoln Center Chamber Music Society, New York and in 2013, he was awarded the Music Award of the Heidelberger Frühling and the GEMA German Music Authors Award. He is a fellow of the Institute for Advanced Study in Berlin and a full member of the Bavarian Academy of Fine Arts, the Free Academy of the Arts in Hamburg and the German Academy of Dramatic Arts. He was composer-in-residence of the Deutsches Symphonie-Orchester Berlin, the Cleveland Orchestra, the Salzburg Festival, the Lucerne Festival, the Cologne Philharmonic Orchestra, and the Vienna Konzerthaus.

Jörg Widmann has composed a trilogy for large orchestra based on the principle of transferring vocal forms to orchestral writing. The trilogy consists of *Lied* (premiered in 2003 and recorded by Bamberg Symphony Orchestra and Jonathan Nott), *Chor* (premiered in 2004 by DSO Berlin and Kent Nagano) and *Messe* premiered by the Munich Philharmonic Orchestra under the direction of Christian Thielemann in June 2005. In 2007 Pierre Boulez and the Vienna Philharmonic premiered Widmann's orchestral work *Armonica*; Christian Tetzlaff and the Junge Deutsche Philharmonie premiered his Violin Concerto. 2008 saw the premieres of *Antiphon* with Paavo Järvi conducting Frankfurt Radio and of the piano cycle *Eleven Humoresques*, commissioned by Carnegie Hall New York for Yefim Bronfman, followed by the Symphony Orchestra of the Bavarian Radio and Mariss Jansons premiering *Con brio*. In March and April 2008 Widmann lived and worked in Dubai. This project was supported by the Siemens Arts Program and the Goethe Institute led to the world premiere of Widmann's *Dubairische Tänze* in Berlin in May 2009. The Cleveland Orchestra under their Music Director Franz Welser-Möst premiered Widmann's flute concerto, *Flûte en suite*, in May 2011, followed by the European premiere by the Berliner Philharmoniker and Sir Simon Rattle with soloist Emmanuel Pahud. String Quartets such as the Artemis, the Vogler, the Pacifica and the Minguet Quartets regularly perform his works.

Three music-theatre projects prove Widmann to be an outstanding composer for the stage: the opera *Das Gesicht im Spiegel* was chosen by the German magazine *Opernwelt* as the most significant first performance of the season 2003/04. *Am Anfang* (2009) is the result of a unique kind of collaboration between a visual artist and a composer; Widmann created the work together with Anselm Kiefer and conducted the world premiere on the occasion of the 20th anniversary of the Opéra Bastille in Paris. The most recent stage work *Babylon* (2011/12) is a commission by the Bayerische Staatsoper Munich. Jörg Widmann and philosopher Peter Sloterdijk in his first venture as librettist present a new interpretation of the Babylon myth in this musical-dramatic *Gesamtkunstwerk*.

### **Liebeslied** (2010)

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The ensemble piece *...umdüstert...* was composed around the same time as my cello concerto *Dunkle Saiten*. It is based on a comment on the subject of beauty made by Baudelaire towards the end of his life, "on one of the most interesting objects which human society has to offer," the face of a woman, which is at its most fascinating and attractive "when darkened by melancholy." Ten years later, I am now working in a similar manner on a new pair of compositions: on the subject of love. A poet's phrase, in this case the fragment of a poem by Schiller, provided the basis for my orchestral work *Teufel Amor*. The chamber music counterpart for this work is this purely instrumental love song free of any verbal associations. The composition deals in compressed form with the same subject matter as in *Teufel Amor*: the character of love as both paradise and a pit of snakes in the manner of a Janus face.

— Jörg Widmann

### **Fantasie** (2005)

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*Fantasie* for solo clarinet is my first real piece for my own instrument, the clarinet. With its eccentric virtuosity and its cheerful, ironic fundamental character, it reflects the experience with Stravinsky's *Three*

*Pieces for Solo Clarinet* of 1919 and the tonal innovations which did not appear in music before Carl Maria von Weber's clarinet concertos and takes them further in a new way. It is a little imaginary scene uniting the dialogues of different people in close proximity in the spirit of the *commedia dell'arte*. – Jörg Widmann

### **Freie Stücke** (2002)

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Following on several works for larger-scale forces focused on the mastering of a large-scale structure and musical flow, these pieces take their inspiration from the desire for concentration and reduction. The ten movements all display a high degree of disparity in all possible aspects. Each piece concentrates on a particular tonal phenomenon (pulse, shaky foundations, noise, monophony, structures with harmonics etc.), but all sections still remain interlocked. The ending (or its reflection) of each piece forms the initial point of the subsequent movement, thereby transforming disparate elements into a single narrative. Despite the brevity or reduction on the horizontal plane, the vertical plane of these pieces has become quite substantial by my standards: this is my first real ensemble work (for 9 wind players, 5 string players and 2 percussionists). – Jörg Widmann

### **Fünf Bruchstücke** (Five Fragments) (1997)

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After composing several pieces that dealt with the ebb and flow of coping with large-scale forms, in 1997 the idea of fragments began to fascinate me: reduction, implosion, concentration. My cherished instruments of clarinet and piano had become strangely unfamiliar to me; composing this work cast a new light on them. – Jörg Widmann

### **Air** (2005)

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The horn piece *Air* requires a highly virtuosic technique, as indeed it should since it was composed in 2005 as the compulsory piece for the 54th International Music Competition of the ARD. At the same time, however, it is completely oriented towards a simple vocal air – “air” in its literal meaning and in its handed-down meaning of “melody”. The sound material consists of various natural harmonic rows some of which are intersecting. This microtonal cosmos and the constant change of open and stopped playing create an exciting piece of nature on closeness and distance. – Jörg Widmann

### **Dubairische Tänze** (2009)

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- I. Zweifacher II. Valse mécanique III. Wiegenlied  
IV. Jeux d'eaux (improvisation for two percussionists)  
V. Valse bavaroise VI. Schlaflied VII. Ländler  
VIII. Vier Strophen IX. Marsch

Dubai was the envisaged destination of Jörg Widmann when he was sent to the desert as part of the Siemens Arts Program. The intention was to gather inspiration for a new composition in the cosmopolitan city on the Persian Gulf, but his *Dubairischen Tänze* sound far closer to his native Bavaria than the Middle East: Bavarian *Ländler*, *Zwiefache* and a substantial collection of other wittily alienated dances form a highly unorthodox, contemporary yet entertaining piece. Widmann writes about his composition:

My one month stay in Dubai raised the question in me: where I actually come from – even with regard to music. Just like it is natural to want to go to foreign parts of the world when at home, it is perhaps necessary to travel abroad in order to discover the familiar. My answer to that – be it consequence, substratum or counterquestion – is *Dubairische Tänze*. – Jörg Widmann

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**Christopher Gongos** is one of Canada's most respected horn players. Originally from Edmonton, Alberta, Christopher received his formal education at the University of Alberta where he earned his Bachelor of Music degree in Performance, as a student of Kay McCallister. He then pursued graduate studies at McGill University

where he studied with John Zirbel. He was a member of the National Youth Orchestra of Canada and a Fellow at the Tanglewood Institute. Additionally, he studied with Philip Farkas, Michael Holtzel and John MacDonald. Following his studies in Montreal, Christopher began his professional orchestral career as Principal Horn of the Kitchener-Waterloo Symphony. In Kitchener he gained valuable experience in chamber music performance as a member of the Canadian Chamber Ensemble. Christopher also served as Associate Principal Horn of the Winnipeg Symphony and as Second Horn of the Hamilton Philharmonic. In 1998 Christopher joined the Toronto Symphony Orchestra, where he holds the position of Associate Principal Horn. He continues to enrich his career with chamber music, new music and studio work.

**Gregory Oh** gained his notoriety as a “new music revolutionary,” but he is equally at home in the opera, theatre and indie rock. Holding graduate degrees from the University of Toronto and University of Michigan, Gregory is an acclaimed classical pianist whose repertoire spans five centuries. His recent work has seen him appear in places from the National Arts Centre to legendary techno club Berghain in Berlin, and the Festival International de Musique Actuelle de Victoriaville to the Wordless Music Series at the Lincoln Centre. Gregory is the artistic director of the Open Ears Festival and acclaimed new music group Toca Loca, and has served as contemporary music curator at Toronto’s Music Gallery. He has worked at San Diego Opera, the Canadian Opera Company and the Banff Opera Program. He teaches at the University of Toronto, is on faculty at the National Youth Orchestra of Canada, and is a resident artist at Soulpepper Theatre.

43<sup>rd</sup> season | 361<sup>st</sup> event  
**Wednesday May 21, 2014**  
Mazzoleni Hall, The Royal Conservatory  
273 Bloor Street West, Toronto

New Music Concerts *presents*

# NEW BEIJING

**Weiwei Lan** pipa | **New Music Concerts Ensemble** | **Robert Aitken** direction

*Programme:*

**CHEN Xiaoyong** (China 1955)

*Evapora* (1994)

Dianne Aitken flute Max Christie clarinet Gregory Oh piano Lynn Kuo violin David Hetherington cello Robert Aitken direction

## Solo works for pipa

1. *Lu Yao* 绿么 by **YANG Jieming**

2. *Farewell to My Concubine* 霸王卸甲 (traditional)

**JIA Guoping** (China 1963)

*Sparkling in the Vast* (2014)

Weiwei Lan pipa Dianne Aitken flute Max Christie clarinet Rick Sacks percussion  
Erica Goodman harp Roberto Occhipinti contrabass Robert Aitken direction  
(world premiere, RCM 21C commission)

— *Intermission* —

**CHEN Xiaoyong**

*Talking through Distance* (2014)

Robert Aitken flute Weiwei Lan pipa  
(world premiere, Roger D. Moore commission)

**QIN Wenchen** (China 1966)

*Pipa Words* 琵琶辞 (2006)

Weiwei Lan pipa

Alexina **LOUIE** (Canada 1949)

*Imaginary Opera* (2004)

Dianne Aitken flute Melissa Scott oboe Max Christie clarinet Jerry Robinson bassoon Rick Sacks, David Schotzko percussion Gregory Oh piano  
Lynn Kuo, Sonia Vizante violins Ivan Ivanovich viola David Hetherington cello Roberto Occhipinti contrabass Robert Aitken direction

**LAN Weiwei** (in Chinese 兰维薇) was born in Sichuan, China, 1980. She has pursued the career of a pipa-player for more than 20 years, and considered to be one of the finest pipa players in China. She has won a multitude of prizes since childhood. In recent years, Lan Weiwei has been invited to guest-perform in Germany, Belgium, Switzerland, Austria, Mongolia, Azerbaijan, Estonia, Canada, Mexico, Vietnam, Indonesia, etc. From the very start of her artistic career she has dedicated herself to introducing the traditional and folk music of China to the Western world. In addition, she has an intense passion for playing contemporary music of many different forms – solo pieces, ensemble music, and concertos with symphony orchestra etc. She has held recitals in Beijing, Freiburg, Taipei, etc. She has co-operated with various orchestras around China such as Beijing, Shanghai, Henan, Shanxi, Inner Mongolia, Hong Kong as well as in Taipei, Estonia, Freiburg and Toronto. Through her performing art pipa music has become a bridge between ancient and modern times as well as between the East and the West. Lan Weiwei teaches at the Central Conservatory of Music in Beijing, China.

**CHEN Xiaoyong** was born in Peking on 13 May 1955, where he first studied violin and then composition from 1980 until 1985 at the Central Conservatory. He completed studies immediately afterwards with György Ligeti in 1989 at the Academy of Music and Theatre in Hamburg. Xiaoyong Chen belongs to a small group of Chinese composers who have very recently aroused great attention on an international scale. Guest professorships have constantly taken him to Taiwan, Hong Kong and China since 1997. Since 1987 he has been a lecturer at the Asia-Africa Institute of the University of Hamburg and since 2006 he has been professor for composition at the Shanghai Conservatory of Music. In October 2010 Chen was appointed Guest Professor in the areas of New Music, Composition and Chinese Musical Culture at the Academy of Music and Theatre in Hamburg.

**CHEN Xiaoyong** (China 1955)

*Evapora* (1994)

The title *Evapora* comes from Latin and is of course the source of the word 'evaporate.' I have transferred this visual concept into an acoustical one: sound—echo—nothing, similar to clouds: slightly foggy—invisible. This composition is cast in three movements with differing characteristics. The sound material is used sparingly throughout the entire piece.

— Xiaoyong Chen

**CHEN Xiaoyong**

*Talking through Distance* (2014)

The composition *Talking through Distance* consists of ten consecutive movements with different characteristics. The independent movements create acoustic patterns and build up a new whole on a higher level. This principle also applies to both instruments, originating from divergent cultures, becoming one in a certain way.

Composing is a steadily progressing journey for me, and a reflection of my knowledge of observing and modeling reality afterwards. Both instruments are handled unconventionally. This particular way of structuring notes, sounds and silence gives us new impressions. *Talking through Distance* is comparable to a process from unfamiliarity to intimacy.

— Xiaoyong Chen

## Solo Works for Pipa

### 1. *Lv Yao* 绿么 by Yang Jieming

*Lv Yao* is a dance that was very well known in the royal family of the Tang dynasty 唐代. However, with the passage of time it vanished and its character now can only be imagined through references in Tang era poetry 唐诗. The composer lives in Xi'an 西安 which was formerly the capital of that great and prosperous dynasty. He adopted the structure of the Tang *Da-qu* 唐大曲 form of court music which consists of several paragraphs with gradual tempo changes: rubato-adagio-moderato-(allegro)presto-rubato 散—慢—中—快—散.

### 2. *Farewell to My Concubine* 霸王卸甲 (traditional)

The music is about a real historical event: the great battle in Gai-xia 垓下之战 in the year 202 BCE. The winner Liu Bang, King of the Han people 汉王刘邦 defeated his opponent Xiang Yu, the Conqueror of Chu 楚霸王项羽 with the most well-know tactic in Chinese history: an ambush from all sides 十面埋伏. While trapped in the tent of her lover, the Concubine Yu 虞姬 bade farewell to her Conqueror and her own life with a sword dance. King Liu Bang preserved the dignity of the valiant defeated hero by not chasing Xiang Yu down but allowing him to commit suicide by the Wu-Jiang river 乌江 where the Chu people were waiting for his triumphant return from the other side.

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**JIA Guoping** was born in 1963 in Shanxi, China. He completed his music studies at the Shanxi Jin opera academy in Taiyuan in 1984 and joined the music department at the cultural center in Luliang until 1987. From 1987 to 1991 he attended the Central Conservatory of Music in Beijing where he studied composition with Xiaoson Qu and Zhengmin Xu and was later appointed a lecturer in harmony and composition there. From 1994 to 1998 he studied at the Stuttgart Musikhochschule with Rolf Hempel and Helmut Lachenmann and participated in the 1996 Darmstadt festival. Since September 1998 he has been a professor for composition and analysis of new music at the Central Conservatory in Beijing. Guoping Jia has received several prizes and honors in China and in Germany for his compositions.

*Sparkling in the Vast* features and extends particular techniques of pipa playing, blending with the plucked sound of harp playing. Pipa and harp chase each other, sparkling in the flowing atmosphere created by the wind instruments and double bass. *Vast is endless silence, setting off and absorbing every sparkling shine.*

**QIN Wenchen** was born in Erdos, Inner Mongolia, China, where he had classes in Chinese folk music at an early age. In 1987 he began his studies in composition at the Shanghai Conservatory of Music. He studied under Xu Shuya and Zhu Jianer. After his graduation in 1992, he taught at the Central Conservatory of Music in Beijing. He went to Germany on a DAAD scholarship at the Folkwang Hochschule in Essen in 1998, where he graduated with distinction in 2001. His teacher was Nicolaus A. Huber. Since his return to Beijing in 2001 Qin is back as a teacher at the Central Conservatory of Music and he composes for many international patrons.

This piece was written for the composer's friend, Julian Yu, and was premiered by Lan Weiwei at the Shanghai Oriental Art Center in 2008. It begins solely with harmonics, creating a kaleidoscopic sound world resembling the colourful spectrums created by the sun shining through the morning dew. The momentum of the piece then builds as the musical streams converge into the tumbling sound world of a roaring river and heading towards the sea of tranquility, concluding this highly imaginative work in one continuous, uninterrupted 'breath'. The composer has presented the pipa in a different way with this piece, rethinking the concept of sound through the exploration of its timbral possibilities and extended techniques, especially that of harmonics, utilizing them to a new height.

Born in Canada of Chinese ancestry, **Alexina Louie** is one of Canada's most pre-eminent composers. Upon graduating from the University of California at San Diego with her Master's degree in composition, she realized that in order to find her musical voice, she felt compelled to explore her Chinese ancestry through the study of Asian legends and poetry as well as the music of Japan, China, and Indonesia. The result of the merging of Asian and Western musical elements in her compositions is a unique musical voice. One of the most in demand composers in Canada, she has written works for soloists, ensembles, orchestras, as well as music for television, dance, and film. Ms. Louie was invested as an Officer of the Order of Canada, the nation's highest civilian honour, in 2006. In addition, she is a multiple JUNO Award winner and has recently received her ninth JUNO nomination. Her expressive and personal style results in music that is powerful, communicative, and deeply human.

I. Prologue II. *By The River* III. *Frozen Rain* IV. *Pursuing The Dragon*

These "scenes from an imaginary opera" (an imagined ghost opera) reveal my long-standing pre-occupation with an integration of Eastern and Western approaches in my music. Much of my music develops from the philosophy of (extreme) contrast and balance rooted in the Chinese principles of Yin and Yang.

More specifically, one finds the influences of Japanese instruments such as the *hichiriki* (a small double reed instrument), the *shakuhachi* (a vertical bamboo flute), and the *sho* (a multiple-piped double reed instrument), which inspire the use of such devices as bending tones, control of vibrato, and dense chord clusters.

The *Prologue* reveals many of the compositional elements which are revisited in the following movements. *By The River* alludes to an imagined dramatic event, moving to a turning point near the end - a heightened emotion after a quiet and mysterious central section. The harmonies slowly but inexorably move to a quiet unison note. *Frozen Rain* is a compact atmospheric movement which explores the most ephemeral of sounds. *Pursuing The Dragon*, a "break out" movement, is a flash of virtuosic intensity heading toward a finale comprised of a flurry of Chinese opera gongs.

When I was a university student, my weekend habit was to attend Japanese samurai films in East End Vancouver with friends. These films, full of ritual, fantastic costumes, murder and suicides (*harakiri*), heightened drama, ghosts and demons, devotion, colourful battle scenes etc. left a strong impression on me. Over time, along with other influences, these memories infused my being and eventually helped to shape

my musical language. With this piece, I offer each listener the opportunity to create an opera of his or her own imagining.

*Imaginary Opera* was commissioned by Montreal New Music-Presences for Ensemble Court-Circuit through the assistance of Radio France and Radio Canada. — *Alexina Louie*