



22/23
A Season
of the New

New Music Concerts Presents

Re-Sequencing Berio:

A Film/Concert Spectacular

Artistic Director
Brian Current

52nd Season
— 423rd Event

Thurs. Mar. 30th, 2023
Paradise Theatre
1006 Bloor St W

Land Acknowledgment

We acknowledge that we are on the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples. Today Toronto is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands. We are grateful to have the opportunity to meet, work, and live on this island.

22/23 Concert Season

Artistic

Director

Brian Current

Re-Sequencing Berio: A Film/Concert Spectacular

Featuring:

Amanda Smith

— Director

Patrick Hagarty

— Director

Christene A. Browne

— Director

Jonah Zapparoli

— Director

Émilie Girard-Charest

— Composer

Juro Kim Feliz

— Composer

Gabriel Dharmoo

— Composer, Voice,
Electronics

Amahl Arulanandam

— Cello

Guy Few — Trumpet

Xin Wang — Soprano

Cheryl Duvall — Piano

52nd Season

— 423rd Event

Mar.30.23

Paradise Theatre

1006 Bloor St W

Program

7:15pm Conversation with Composers

7:45pm Young Artist Overture

Young Artist Overture: *Elegy for the Unconscious* by Danial Derkakhshan (UWO) and Mohammed Sahbzamani for flute and electronics performed by Sophie Lanthier (UofT).

8:00PM Re-Sequencing Berio

Patrick Hagarty, Director Luciano Berio (IT) *Sequenza XIV* for Cello (2002), performed by Amahl Arulanandam, cello.

Émilie Girard-Charest, Composer *Idiosyncrasies II* (World Premiere) for Cello (2022), performed by Amahl Arulanandam, cello.

Amanda Smith, Director *few words for a woman...without worry*: Luciano Berio (IT) – *Sequenza III* for Solo Voice (1965), performed by Xin Wang, soprano.

Gabriel Dharmoo, Composer *Lip Service* (World Premiere) for solo voice and electronics (2022), performed by Gabriel Dharmoo, voice.

Intermission

Christene A. Browne & Jonah Zapparoli, Directors Luciano Berio (IT)- *Sequenza X* for Trumpet (1984), performed by Guy Few, trumpet.

Juro Kim Feliz, Composer *Kina-i-ngátan* (World Premiere) for Trumpet and Electronics (2022), performed by Guy Few, trumpet.

A Message from NMC Artistic Director Brian Current



NMC is thrilled to embark upon our 52nd season of bringing the world's adventurous music to Toronto. Once again we present our signature mixture of 20th century masterpieces in dialogue with brand-new commissioned works, all superbly performed by NMC's exceptional performers and guest artists.

This season we truly celebrate the new with no less than twelve world premieres by Canadian composers. We also continue our tradition of hosting visiting ensembles to keep us in touch with other musical centres with BRuCH, Standing Wave and Duo Airs each bringing their own unique voices to our stages.

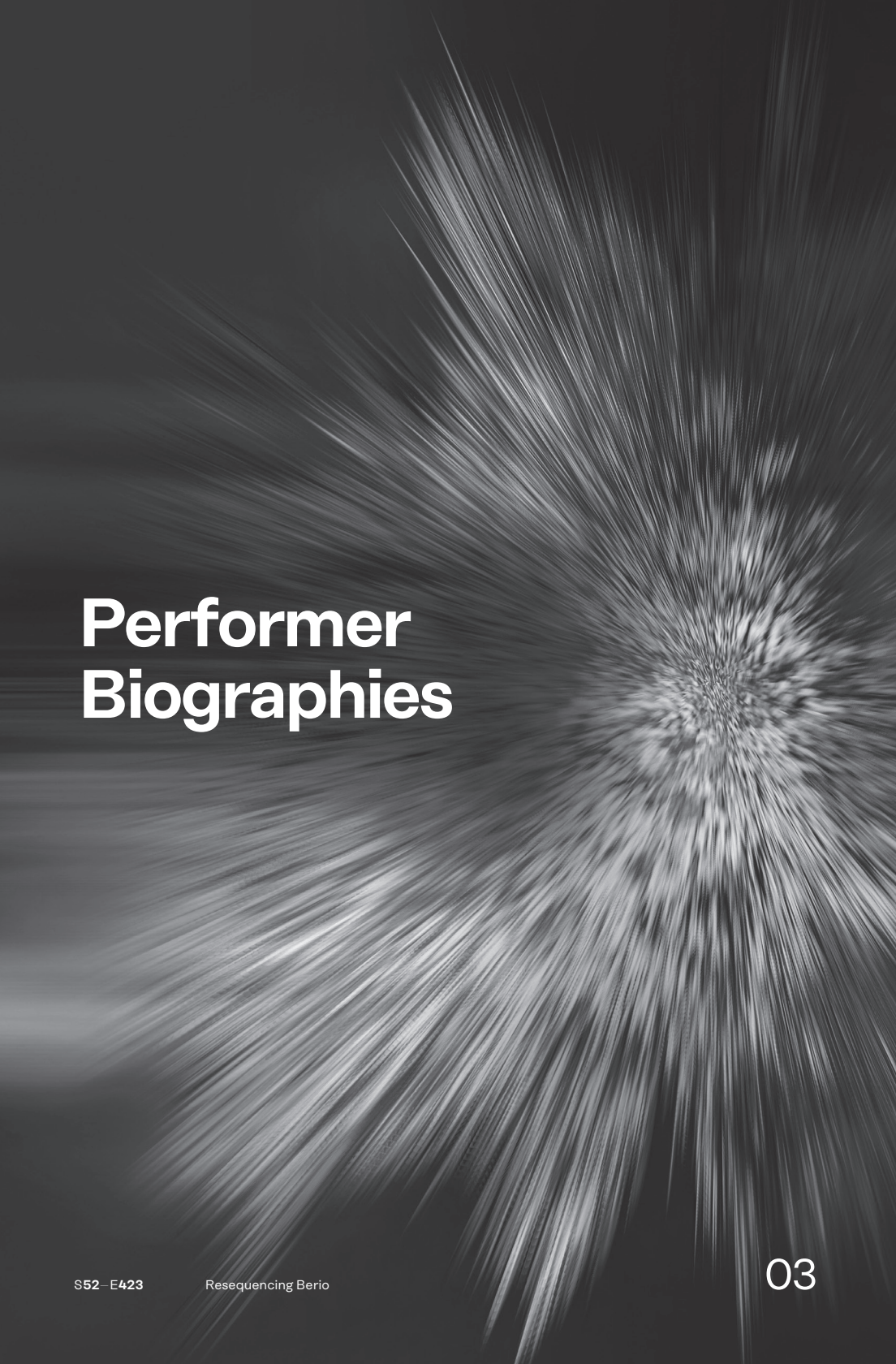
We also continue to celebrate our 50th anniversary with our signature Commissions for Distanced Ensemble, an exceptional documentation of musical creation in 2022, as well as the unmissable Re-Sequencing Berio,

a hybrid concert experience combining brand new music films of canonic Berio Sequenzas juxtaposed with live performances of new commissions.

Finally, we are making a major push towards fostering the next generation of creators and performers with the establishment of the empowerment program MAKEWAY, which encourages emerging musical creators of all backgrounds to design, produce and lead their own projects.

As always, all performances are hosted in a lively and welcoming atmosphere with conversation aplenty. No matter where you come from, if you love adventurous music, you will always have a home at NMC. Let's ignite something miraculous, together.

- Brian Current, Artistic Director



Performer Biographies

Sophie Lanthier

— *Flute*



Sophie Lanthier is a Toronto-based freelance flutist with a devoted interest in contemporary and orchestral repertoire. A dynamic and expressive performer, she is committed to discovering and programming works that represent the growing diversity of the contemporary flute repertoire, with a vested interest in flute music by female composers.

Highlights of the 2022-23 concert season include performing in the world premiere of Tapestry Opera's *Gould's Wall*, a concert with Iranian singer Shahkar Bineshpajoo, and engagements with New Music Concerts, the Niagara Symphony Orchestra, Ontario Philharmonic, and Oakville Symphony Orchestra.

Lanthier currently attends the University of Toronto as a Doctor of Musical Arts student, studying with Leslie Newman. She holds a Bachelor of Music degree in Flute Performance with Honours from the University of Toronto, an Artist Diploma from the Glenn Gould School, and a Master of Music degree from Northwestern University. Her primary teachers include Nora Shulman, Susan Hoepfner, and John Thorne.

Outside of her formal academic studies, Lanthier has attended the Tafelmusik Baroque Summer Institute, Centre d'Arts Orford, and has participated in the Continuum Ensemble's HATCH Ensemble in 2019 and the National Academy Orchestra of Canada's 2020 and 2021 seasons.

Amahl Arulanandam

— Cello



With tastes ranging from baroque music to death metal, Toronto-based cellist Amahl Arulanandam is known for his musical versatility and ability to adapt to many different genres. Feeling at home in studios, small clubs and large concert-halls, Amahl hopes to convey that musical expression is beyond genres and labels.

Amahl is quickly becoming known as a strong advocate for the music of our time, performing with ensembles such as Soundstreams, New Music Concerts, Tapestry Opera, FAWN Chamber

Creative, Thin Edge New Music Collective, Freesound collective and Music in the Barns as well as regular appearances at the 21C Music Festival. In his time with these ensembles, he has had the opportunity to work closely with leading composers such as Salvatore Sciarrino, Ana Sokolovic, Luna Pearl Woolf, Bekah Simms and Brian Current and has been involved in the Toronto, Canadian and World premieres of dozens of new works.

Amahl takes special pleasure in playing on areas of the cello other than the strings.

Xin Wang

— Soprano



Xin Wang was born in Yunnan, a South western province of China. She arrived alone in Canada at the age of 18 to study singing. Her path took her from Winnipeg to Toronto where she settled and build her vibrant life as a mother, teacher and performer.

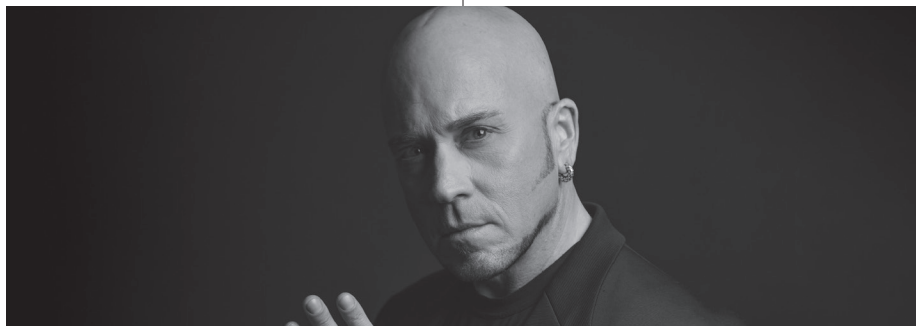
Xin is most interested in the mechanism of the singing body and is most stimulated by the learning of intricate music. This has led her to the world of contemporary repertoire.

These musical puzzles push her towards her threshold while build her up from within, leaving her never in the same place for long.

Sequenza III and Xin made their acquaintances in 2012. Since then, they have courted often, making mutual discoveries in every encounter. Sequenza III is the most significant work for Xin's self identity as a contemporary performer. Xin finds Amanda Smith's direction for Berio Sequenza III deeply freeing. Both artists thrive in simply dwelling with the fragmented and the absurd, among which, a most vivid 'present' is felt at all times.

Guy Few

— *Trumpet*



Guy Few's instrumental versatility and fearless interpretations have been noted by the international press, "Outrageous... simply phenomenal" (Le Devoir, Montreal) and "sheer brilliance" (L.A. Times). He has performed with many Canadian and US orchestras as both trumpet and piano soloist, remains a committed chamber artist in ensembles Few Mara duo, Spirit 20, Few and Fewer, Sounding Thunder, Project Aria and HEAT, and has been a guest at many festivals including The Festival of the Sound, Tanglewood, Takefu International Music Festival, Oregon Bach Festival, Stratford Summer Music, Elora Festival and Ottawa International Chamber Music Festival. A prolific recording artist, Guy has released CDs on numerous labels including S.N.E., Arsis Classics, CBC SM5000, Naxos, Hänssler Classics, MSR Classics and Centrediscs labels. Recording honours include JUNO finalist, (Canadian Concert Project/g27/Paetkau/MSR) and Best Classical Orchestral Album from Just Plain Folks Music Awards (Bacchanale/TCO/Kevin Mallon/MSR). Guy has

appeared on CBC-TV, CTV, BRAVO, TV5 and European television broadcasts and is heard regularly on CBC Radio, SiriusXM and NPR.

Guy's 2022/2023 highlights include R. Murray Schafer, "The Falcon's Trumpet" (OSO,

Rosemary Thomson, conductor), "Canadian Soundscapes" CD release (Centrediscs) and the World premiere of "Concerto for trumpet/piano and orchestra" by Boyd McDonald (KW Chamber Orchestra, Matthew Jones conductor). In March, 2023, Guy will present the World premiere of "Kina-ingátan" by Juro Kim Feliz to partner his filmed performance of Berio, Sequenza X ("Re-sequencing Berio," New Music Concerts, Toronto, Brian Current, AD).

As a traumatic brain injury survivor, Guy has created Mokuso, an inspirational speech with participatory meditations. He has presented Mokuso as a keynote speaker, workshop presenter, or in interviews for Saskatchewan Brain Injury Association, Brain Trust Canada Association, Bach and the Brain (OBF,

Guy Few Continued

USA), Surgery Grand Rounds (City Hospital, Saskatoon), Wilfrid Laurier University (Faculty of Music), Shelagh Rogers (CBC Radio), Sook-Yin Lee (CBC Radio, DNTO), The Globe and Mail and NPR (USA).

Guy has received assistance for education, intensive study and recording through the generous support of the Saskatchewan Arts Board, Ontario Arts Council, Canada Council for the Arts and FACTOR. He has been the recipient

of honours from the Kiwanis National Music Festival (Grand Prize Winner), CCA (Sylva Gelber Foundation Award) and the music industry (CAPACOA Touring Artist of the Year).

Guy is a sessional lecturer at Wilfrid Laurier University, Waterloo, Ontario, where he teaches trumpet and coaches chamber music. He is a gold medal graduate of WLU and holds a Fellowship Diploma from Trinity College, London, England.

Cheryl Duvall

— *Piano*



Toronto-based pianist Cheryl Duvall has established herself as one of Canada's foremost contemporary music interpreters, immersing herself in a wide variety of compositional aesthetics and collaborative endeavours. In 2011, she co-founded the "adventurous and smartly programmed" (Musicworks Magazine) chamber group Thin Edge New Music Collective. Since their inception, they've commissioned over 70 works, mounted lavish multidisciplinary productions such as *Balancing On The Edge*, and collaborated with leading performers like Charlotte Mundy, Jason Sharp, Ensemble Paramirabo (with whom they recorded an album.) They're also widely noted for their direct engagement with composers, among them Linda Catlin Smith, Elliott Sharp, Barbara Monk Feldman, and Sarah Hennies. Their tours and residencies across Europe, and in Japan and Argentina have positioned them as ambassadors for Canadian

music abroad. Her lucid sense of contour, evocative sonic and emotional presence, and boundless versatility make her both a dynamic soloist and in-demand collaborator. Recently, Duvall has begun gathering commissioned works from cutting-edge artists such as Daniel Brandes (of the Wandelweiser collective), Kotoka Suzuki, James O'Callaghan, Emilie Lebel, and Anna Höstman, whose music is the subject of her debut solo recording, *Harbour* (Redshift Records). In 2016 her formidable skill was recognized with a nomination for the KM Hunter Award. She also made an acclaimed recording with *Bespoken*, and worked with the likes of stalwart choreographer Peggy Baker, cellist Paul Pulford, film composer Darren Fung, and Essential Opera. Duvall holds an Honours BMus and Diploma of Chamber Music from Wilfrid Laurier University, and a Master's of Piano Performance and Pedagogy from University of Toronto.



The Composers And Their Music

Danial Derkakhshan & Mohammed Sahbzamani — *Elegy for the Unconscious* (2020)



Program Note

Elegy for the Unconscious challenges listeners' perception of passing time by providing a sense of timelessness. The soundtrack and narration represent the unconscious mind from a Freudian view that the unconscious is timeless. In contrast, the flute represents the conscious mind in sophisticated thoughts, raising the question of why the conscious explores the unconscious.

Biography

Danial Derakhshan (1995) is a music composer and sound designer from Iran residing in Ontario, Canada. He began playing guitar at an early age; later, he

studied piano performance and is now completing his Master's degree in music composition at Western University under Paul Frehner. His recent compositional output explores musical time and stochastic synthesis utilizing repeated musical material at the level of large-scale form, loops, fragments, and micro-scale, providing a sense of timelessness and non-directionality. Danial's more recent pieces, such as *Non-Directed Time* (2023) and *Illusory Dreams* (2023), attempt to embody the philosophical concept of "pure becoming," which correlates with waiting and transforming through passing time.

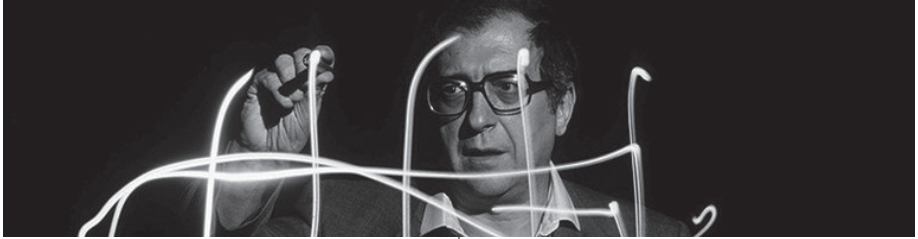


Biography

Mohammad Sahebzamani (1995) is a composer, sound designer, and multimedia artist from Tehran, Iran. As an artist, he began playing piano and painting at a young age and later earned a Bachelor's degree in music composition. His music combines audiovisual art, video art, literature, and poetry.

Luciano Berio

— *Sequenza XIV for Cello* (2002), *Sequenza III for Solo Voice* (1965), *Sequenza X for Trumpet* (1984)



Program Notes by Luciano Berio (translated from Italian)

Sequenza XIV for Cello (2002): All aspects of the piece live a double life. The strings are used, of course, with the bow and with different ways, even unprecedented, of direct contact with the hands, but the case of the cello is also used as if it were a percussion instrument. Traditional rhythmic modules of Sri Lanka (the country of origin of Rohan de Saram) are contrasted, assimilated and developed, which are elaborated in variable and differentiated duration proportions. There is a constant dialogue between the horizontal and vertical dimensions (between melody and harmony) and therefore also between sound and noise. *Sequenza XIV* develops an extremely unstable and diversified expressive climate but, I would say, is aware of the history of the cello which is one of the few instruments to have been crossed so deeply and for a long time by the history of music.

Sequenza XIV was written in 2002 for Rohan de Saram.

Sequenza III for Solo Voice (1965): The voice carries always an excess of connotations, whatever it is doing. From the grossest of noises to the most delicate of singing, the voice always means

something, always refers beyond itself and creates a huge range of associations. In *Sequenza III* I tried to assimilate many aspects of everyday vocal life, including trivial ones, without losing intermediate levels or indeed normal singing. In order to control such a wide range of vocal behaviour, I felt I had to break up the text in an apparently devastating way, so as to be able to recuperate fragments from it on different expressive planes, and to reshape them into units that were not discursive but musical. The text had to be homogeneous, in order to lend itself to a project that consisted essentially of exorcising the excessive connotations and composing them into musical units. This is the "modular" text written by Markus Kutter for *Sequenza III*.

Give me a few words for a woman
to sing a truth allowing us
to build a house without worrying
before night comes

In *Sequenza III* the emphasis is given to the sound symbolism of vocal and sometimes visual gestures, with their accompanying "shadows of meaning", and the associations and conflicts suggested by them. For this reason *Sequenza III* can also be considered as a dramatic essay whose story, so to speak, is the relationship between the soloist and her own voice

Luciano Berio Continued

Sequenza III was written in 1965 for Cathy Berberian.

Sequenza X for Trumpet (1984):

The transformation and the overcoming of instrumental (or vocal) idiomatic performing aspects is often intrinsic to the musical development of my preceding Sequenzas. In Sequenza X for trumpet and piano resonance there are no timbral transformations nor cosmetics: the trumpet is used in a "natural" and direct way. Maybe it is exactly this nakedness that makes Sequenza X the most challenging of all.

Sequenza X was written in 1984 for Thomas Stevens.

Biography

Luciano Berio (1925–2003), was an Italian musician, whose success as theorist, conductor, composer, and teacher placed him among the leading representatives of the musical avant-garde. His style is notable for combining lyric and expressive musical qualities with the most advanced techniques of electronic and aleatory music.

Berio studied composing and conducting at the Conservatorio Giuseppe Verdi in Milan, and in 1952 he received a Koussevitzky Foundation scholarship at Tanglewood, Massachusetts, where he studied under the influential composer Luigi Dallapiccola. With another leading Italian composer, Bruno Maderna, he founded (1954) the Studio di Fonologia Musicale at Milan Radio. Under Berio's direction until 1959, it became one of the leading electronic music studios in Europe. There he attacked the problem of reconciling electronic music with musique concrète (i.e., composition using as raw material recorded sounds such as storms or street noises rather than laboratory-created sounds). Berio and Maderna also

founded the journal *Incontri Musicali* (1956–60; "Musical Encounters"), a review of avant-garde music.

In all his work Berio's logical and clear constructions are considered highly imaginative and poetic, drawing elements of style from such composers as Igor Stravinsky and Anton Webern. *Serenata I* (1957), his last major serial piece, was dedicated to Pierre Boulez. *Différences* (1958–59, revised 1967) contrasts live and pre-recorded instruments. His *Sequenza* series (1958–2002) includes solo pieces for flute, harp, female voice (*Sequenza III* [1966] was written for performance by his former wife, soprano Cathy Berberian), piano, and violin that incorporate aleatory elements. Other compositions include *Laborintus II* (1965) and *Sinfonia* (1968), which incorporate a wide range of literary and musical references. *Sinfonia* also gathers a large performance force using an orchestra, organ, harpsichord, piano, chorus, and reciters. Berio's *Coro* (1976) is written for 40 voices and 40 instruments. Among his later pieces are the orchestral work *Formazioni* (1987) and the operas *Outis* (1996) and *Cronaca del luogo* (1999). In addition to composing, Berio also taught at a number of institutions, including the Juilliard School in New York City (1965–71) and Harvard University (1993–94) in Cambridge, Massachusetts. In 1996 he received the Japan Art Association's Praemium Imperiale prize for music. And in 2000 he became president and artistic director of the Accademia Nazionale di Santa Cecilia, posts he held until his death.

-Amy Tikkanen, Encyclopaedia Britannica

Émilie Girard-Charest

— *Idiosyncrasies II* (World Premiere) for Cello (2022)



Program Note

For *Idiosyncrasies II*, I adopted a contemporary approach to the question of virtuosity, with its many challenges concerning timbres, rhythmic complexity and fine microintervallic writing. The score might appear highly complex, yet it is first and foremost the expression of a certain form of lyricism that transcends constraints and allows the cello to sing differently.

Biography

Émilie Girard-Charest is a cellist, a composer and an improviser dedicated to new music. As a chamber musician, both as soloist and member of various ensembles, she has taken part in the premiere of more than sixty new works and has worked closely with many composers, most notably Malcolm Goldstein, Maxime McKinley, Brice Catherin, Cecilia Arditto, Marc Sabat, Graciela Paraskevaidis, Enno Poppe and Jorge Diego Vazquez. Her own

compositions have been performed by several ensembles, namely Zukan trio, Novarumori, Qhirqhiña, Quasar, Continuum, Thin Edge New Music Collective, SuperMusique, Molinari Quartet and by the members of NO HAY BANDA.

She has also released several albums, including *Intimités* (2022, Ambiances Magnétiques), *Impermanence* (with Violeta García, 2021, Inexhaustible Editions and Tour de Bras), *Enthousiasme viscéral* (with Sergio Castrillón, 2019, Mikroclimat), *Uncanny Valley* (with Marc Vilanova, 2017, audiotalaia) *Émilie préfère le chant* (2016, Ambiances Magnétiques), *Race with time* (with Mart Soo, 2016, Improtest Records), *Avec* (2016, Kohlenstoff Records) and *Musica in camera* (Quatuor d'occasion, 2014, &records).

Émilie maintains an active international touring schedule and has appeared herself in performance at numerous festivals in Canada (Festival

Émilie Girard-Charest Continued

de musique actuelle de Victoriaville, OFF Festival de Jazz, Festival de Jazz de Montréal, Festival de Jazz de Québec, Montréal/Nouvelles Musiques, Modulus Festival); the United States (Avant-Music Festival, New York); Belgium (Ars Musica); Austria (Klangspuren Schwarz and Impuls); Germany (Darmstadt Ferienkurse for Neue Musik and Donaueschingen Musiktage); Chile (Encuentro Internacional de Compositores); Argentina (Muchas Músicas and Sonido Presente); Estonia (Autumn Festival); Finland (MuTe Fest); Spain (Mixtur) and Macedonia (Macedonian Music Days) as well as in concerts in France, Russia, San Marino and Uruguay.

She has also taken part in various theatre, dance and performance art productions, such as *Rhinocéros* by Eugène Ionesco (Troupe Éponyme directed by Jocelyn Sioui), *Couloir et Chambres* by Philippe Minyana and *La fête à Jean* by Pierre-Luc Lasalle (Théâtre L'Instant, directed by André-Marie Coudou), *ADN* by Dennis Kelly (Conservatoire d'Art Dramatique de

Montréal, directed by Sylvain Bélanger), the Physical Theater Choir Project (Vicki Tansey), *The Sticks* (Andrew Tay) and *Le frottement du monde* (Sarah Bronsard).

Émilie holds a degree in cello (Denis Brott) and in composition (Michel Gonneville) from the Conservatoire de Musique de Montréal and a CoPeCo Master (Contemporary Performance and Composition) from the Hochschule für Musik und Theater Hamburg. She is now pursuing her doctoral studies under the supervision of Philippe Hurel and Laurent Pottier at the Conservatoire National Supérieur Musique et Danse de Lyon and at the Université Jean Monnet of Saint-Étienne.

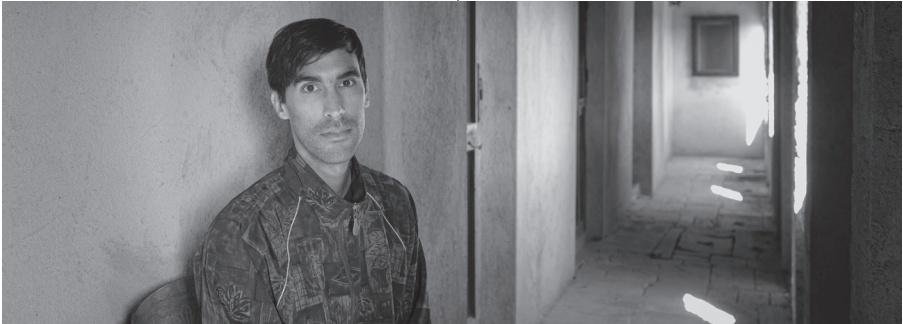
She has received numerous awards and grants in support of her composition career, most notably the Bourse de développement de carrière from the Foundation of the Conservatoire de Musique de Montréal (2014), the Prix d'Europe de Composition Fernand-Lindsay (2015) and the Robert-Fleming Prize of the Canada Arts Council.

Émilie plays a cello made by Angel Alvarez Verde.

Gabriel Dharmoo

— *Lip Service* (World Premiere)

for solo voice and electronics (2022)



Program Note

Lip Service explores the porosity between the voice and the body, between words and action.

Biography

Gabriel Dharmoo's artistic practice encompasses composition, vocal improvisation, drag, interdisciplinary performance and research. He explores voice, mixed-identity, brownness, queerness, imaginary culture, satire as well as the interplay between tradition and subversion. As a vocalist and interdisciplinary artist, his career has led him to travel internationally, notably with his solo show "Anthropologies imaginaires" which was awarded at the Amsterdam Fringe Festival (2015) and the SummerWorks Performance Festival (2016). As a composer, his works have

been performed in Canada, the U.S.A, France, Germany, the Netherlands, Switzerland, Spain, Estonia, Poland, Australia, Singapore and South Africa. He has received many awards for his compositions, such as the Canada Council for the Arts Jules Léger Prize for his chamber work "Wanmansho" (2017) and the Conseil Québécois de la Musique Opus Award for his opera "À chaque ventre son monstre" (2018). He has been developing his drag persona Bijuriya since 2018, working towards his 2022 solo production "Bijuriya," presented at Montréal Arts Interculturels, the Vancouver Queer Arts Festival, the Music Gallery in Toronto and Springboard Performance's Fluid Fest in Calgary. The drag music EP "Bijuriya Chamke" is available on all streaming platforms.

Juro Kim Feliz

— *Kina-i-ngátan* (𐄎𐄏𐄐𐄑𐄒𐄓)

(World Premiere) for trumpet and/or/without
electronic fixed media (2022)



Program Note

Featuring the voice of Goombine (Richard Scott-Moore).

The Filipino word “kinaingatan” [kee-nah-ee-ñah-tahn] refers to a prized object, warranting great care and attention. With Tranzac Club’s discovery of hidden Aboriginal objects in their storage rooms in 2022, lore man Goombine (Richard Scott-Moore, from the Yuin nation) spearheaded a ceremony to signify their repatriation back to Australia. He imparted words of wisdom, emphasizing the need to pass on stories with the hope that traditional cultures won’t disappear. Following a recorded interview with him, Musicworks published the article “Resequencing Resonances” that taps on musical repatriation among Canada’s music venues for its Fall 2022 issue.

As a 6.1 surround audio essay featuring Goombine’s recorded

interview, *Kina-i-ngátan* highlights reflections on cultural stewardship. Amidst Canada’s reconciliation agenda and mainstream politics, Goombine’s voice on stewardship goes beyond the immediacy of political borders. Colonized cultures either end up entirely erased or transformed to accommodate intrusions during times of duress. Knowing this, Goombine concludes that one should pass on their legacies: “You’re the storyteller of your time.”

This piece responds to Luciano Berio’s *Sequenza X* for trumpet and piano resonance, critiquing its use of piano resonance. *Sequenza X* highlights a soloist while treating the resonator as a mere tool to project the former. This runs akin to colonial forces usurping the voices of those they conquer. Stripped of their visibility, pianists were similarly relegated into footnotes of *Sequenza X*’s performance history. (For the record,

Juro Kim Feliz Continued

it is important to note that Zita Carno was the pianist of Thomas Stevens' 1984 world premiere). Countering this, Goombine's voice rises above any musical direction, reclaiming agencies once lost from colonial histories. The trumpet soloist then carves its own space, co-existing with this voice.

Kina-i-ngátan can exist either as a solo trumpet piece, as an audio essay, or both happening at the same time. This serves the fourth instalment of a series of works that idealizes homelands while disentangling oneself from it. As detachments happen in complex layers of uprooting, memories need not undergo distillation in order to weave new normalities.

Special acknowledgements go to Matthew Fava, the Tranzac Club (Toronto), and Musicworks Magazine who made the creation of this work possible. The creation of *Kina-i-ngátan* is also made possible with the financial support of the Canada Council for the Arts.

Biography

With music "[thriving] in the sustained tension, like the kinetic energy emanating from the corners of a frame, the opposing forces holding up a house" (Musicworks, 2022), Toronto-based composer Juro Kim Feliz has presented his music in festivals across Southeast Asia, North America, and Europe. Born and raised in the Philippines, he studied composition at the University of the Philippines and McGill University under Jonas Baes and Melissa Hui. He also sought mentorship from

composers Liza Lim, Dieter Mack, Linda Catlin Smith, and Japanese koto artists Hiroko Nagai and Masayo Ishigure.

Feliz was awarded with distinction ("Highly Commended") at the Ars Electronica Forum Wallis (2018; Switzerland) and nominated for the "Excellence Award in Music and Entertainment" at the Golden Balangay Awards (2019; Canada). Since winning the Goethe Southeast Asian Young Composer Award (2009; Malaysia), Feliz received commissions and performances from artists including Continuum Contemporary Music, Liminar, Ensemble x.y, Marilène Provencher-Leduc, Wesley Shen, and Renee Fajardo. His music is included in album releases: "Tunog Lata" (MusiKolektibo, 2023), "Mind & Machine Vol. 4" (Ravello Records, 2022), "Millennial Masters Vol. 7" (Ablaze Records, 2017), and independent synth-pop releases under the moniker "Grumpy Kitty Boy." Feliz is an associate composer of the Canadian Music Centre, and his works are published under Babel Scores.

Engagements with community radio as a producer at CKUT 90.3 FM Montreal (2015-2017) and the Canadian Music Centre Ontario Library Residency (2018-2020) led Feliz to produce a blog/podcast miniseries named *Nomadic Sound Worlds*, exploring Canadian contemporary music within present-day global migration.



The Directors and Their Work

Patrick Hagarty

— *Luciano Berio (IT) Sequenza XIV for Cello* (2002)



Director's Note

When I first heard this piece, I saw complex, elegant geometric shapes. I heard the building tension of an approaching train. I felt the dichotomy of city life. The stark, cold facade of it, churning with a storm of emotion below.

Biography

Hagarty is a Toronto based filmmaker, and long-time film industry veteran. Hagarty's auteur comedy shorts have tickled audiences at film festivals around the globe.

He's parlayed skills gleaned from his substantial set experience to become a versatile one-man-band shooter, editor, and drone pilot.

Hagarty creates artful and energetic videos for the Toronto arts, music and dance communities.

He frequently collaborates with his partner, accomplished dancer and choreographer, Jennifer Nichols.

Hagarty's catalogue of work can be viewed at: www.torch-head.com

Amanda Smith

— *few words for a woman...*
without worry: Luciano Berio (IT)
 – *Sequenza III for Solo Voice* (1965)



Biography

Amanda Smith is a Toronto-based stage director and Founding Artistic Director of FAWN Chamber Creative, with whom she commissions, develops, produces and directs new opera and experimental music performances.

Amanda's love of the creative process has led her to explore the use of devised creation in opera as a way to empower the performers and creative team, leading her to bring elements of these methods into her rehearsal style for all of her productions. Amanda is currently working on a Master's in Interdisciplinary Studies at York University, studying devised opera creation methods and their impacts in empathy for artists and audiences.

In 2020, Amanda was a Dora Award Nominee for "Outstanding Direction" on FAWN's new, devised opera-ballet Pandora, which also received a nomination for "Outstanding Production". Described as a "visionary" by LUDVIG VAN, Amanda has become known for breaking down

creative boundaries and drawing in new, young audiences.

Amanda's personal interest in underground electronic music led her to develop an extensive collaborative partnership with modular synth artist ACOTE. Their projects have been performed at the Banff Centre, the Aga Khan Museum, several Haus Musik productions, and numerous FAWN projects.

Amanda has directed and devised shows for Tafelmusik Baroque Orchestra, Opera Laurier, Opera Lyra Ottawa, the University of Toronto New Music Festival, Against the Grain Theatre, Cowtown Opera, the Iranian-Canadian Composers of Toronto and the Stratford Summer Music Festival. In 2020, Amanda focused her energy on developing a multimedia, online double-bill for the Glenn Gould Opera School, featuring Kurt Weill's *Seven Deadly Sins* and William Bolcom's *Lucrezia*, along with writing a new libretto adaptation of *Die Fledermaus* for Dalhousie University.

Christene A. Browne — *Luciano Berio (IT)- Sequenza X for Trumpet* (1984)



Director's Note

Prior to filming the performance, I researched and watched every performance of the piece that I could find online. None of the examples that I found came close to capturing the kinetic feel or the inherent tension that builds within the piece. This is what I wanted to do most; capture the kinetic elements and tension – the drama of the piece. I felt the best way to do this was to show every aspect of the performance in detail with close ups of fingers, valves and mouth etc. It was also important to have the camera move in such a way to highlight the tension and help build on it.

The piece is very physically demanding so, I also wanted to capture this by showing the tension that built up with Guy as he performed the piece. It was important to know how Guy performed the piece. This dictated the camera position and movement. Overall, I wanted to give the audience an intimate insight into the emotion of the piece and a better understanding of what it takes to perform it.

As always it was a pleasure working with my son Jonah Zapparoli on the piece. He is a very instinctive and talented DOP who always understands exactly what I want to capture intuitively. We have a shorthand of communication that develops more each time we work together.

Biography

Christene Browne is an award-winning filmmaker and novelist and librettist with over 30 years experience in the film and television industry. Her work which most often deals with marginalized communities has been sold and screened all over the world. Browne is the first Black woman to direct and write a dramatic feature film in Canada. She recently completed a short, animated documentary on famed novelist Austin Clarke and her third novel, a science fiction allegory that deals with climate change and race. She is currently developing an experimental animated film and her first opera, *Inertia*, a contemplation on love isolation and death.

Jonah Zapparoli

— *Luciano Berio (IT)- Sequenza X for Trumpet* (1984)



Director's Note

I had the pleasure of documenting this piece of music. The intimacy of only working with two subjects (Guy - Trumpet, Cheryl - Piano) was an interesting process. To me, *Sequenza X* felt like a piece played by an orchestra, while it was only a single trumpet. This allowed me to capture all the nuances and drama of Guy playing the piece using a mix of close up and wide shots. Capturing the changes in tempos, and the endurance displayed through Guy's performance seemed to be where the story unfolded.

Biography

Jonah is a Toronto-based freelance cinematographer/photographer/director whose work is informed by an international set of experiences obtained from traveling and documenting in locations ranging from Ghana, Finland, and Japan.

As his work is inspired by culture and community, he's had the opportunity to be Director of Photography for award-winning documentaries that focus on city-building and cultural identity. Music being one of his early passions, he finds himself documenting local/international artists through live performances, music videos, and behind the scenes content.

He also holds a Bachelor of Commerce from Humber College and continues to pursue projects that highlight the role that small businesses play in communities.

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