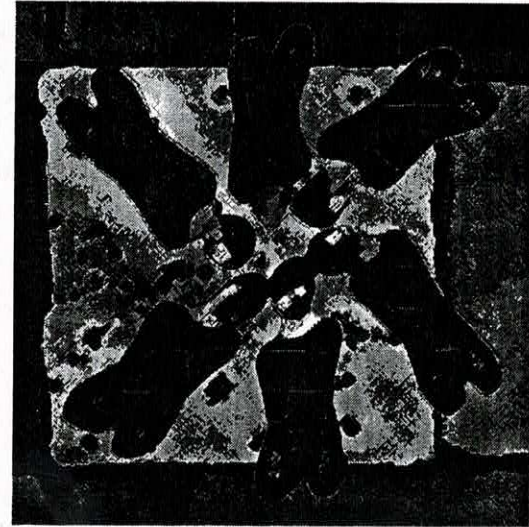


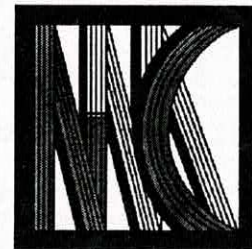


new music concerts presents

above &



beyond








above & beyond

Sunday November 15, 1998, Massey Hall

An evening featuring Canadian composers living abroad and the winning work of the 1998 Jules Léger Prize.



- e** *From a Familiar Darkness** (1996) ▼ dur. 12 min. Micheline Roi
Teri Dunn, soprano and the NMC Ensemble, Robert Aitken, conductor 
- m** *If Crumble* (1997) dur. 14 min. Eric Marty
Marie Bérard, violin, Paul Widner, cello, David Swan, piano 
- m** *Outside the box* ** (1998) ▼ dur. 12 min. Sean Varah
Doug Stewart, flute, Ray Luedeke, clarinet, David Swan, piano, Trevor Tureski, percussion, Fujiko Imajishi, violin, Paul Widner, cello. 
- a** *Pour un nuage violet* (1998) dur. 15 min. Barbara Monk Feldman
Fujiko Imajishi, violin and David Hetherington, cello 
- r** *reprise* *** (1997) dur. 22 min. Michael Oesterle
David Hetherington, solo cello and the NMC Ensemble, Robert Aitken, conductor 

Tonight's concert is being broadcast live on "Two New Hours" on CBC Radio Two.

New Music Concerts gratefully acknowledges the assistance of the following organizations:



The SOCAN Foundation

THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

*commissioned by New Music Concerts through the Ontario Arts Council, **commissioned by the Fromm Foundation, ***winner of the 1998 Jules Léger Prize. The presentation of the Léger Prize will be made in the Centuries Lounge of Massey Hall following the concert.

World Première

e
m
m
a
r
g
o
r
p

MICHELINE ROI

Micheline Roi was born in Ontario, Canada in 1963. She has studied with many remarkable composers: at Queen's University where she received her Bachelor of Music, at McGill University, where she received her Masters, and most recently at Stanford University and CCRMA, where she attended graduate composition seminars.

She has received awards and commissions from CAPAC, SOCAN, the Canada Council and the Ontario Arts Council. Her music has been performed and broadcast in Canada, the United States, the United Kingdom and in South America. Ms. Roi's "Of Experiential Fruit" for extended piano is featured on the CD, "Music of the Americas Vol. II" in a performance by the Canadian-Argentinean composer, Alcides Lanza. Another of her works, "Of Breath and Touch" for clarinet and percussion, is included on a recent CD by Toronto's Continuum ensemble. Aesthetically, she considers herself an "inclusionist," readily drawing on any and all stylistic idioms and twentieth century techniques to portray "emotive sound." Presently, Micheline is living and writing music in the San Francisco Bay Area.

From a Familiar Darkness

Sorrow leave me to myself,
Fear reveal me to myself,
Death lead me to myself
and I will dance forever
in the stillness.

"From a Familiar Darkness" is a secular prayer offered to hope at the height of despair. It is the continuation of the composer's exploration of rhythmic, harmonic and resonance continuums.

Micheline Roi

ERIC MARTY

Born in 1969, Eric Marty has been active as a composer both in Canada and the United States. Performed frequently in both countries, his works have won the recognition and support of the Canada Council for the Arts, the CBC, SOCAN, ASCAP, Jeunesses Musicales of Canada and Code d'accès. In 1998, the Canada Council honoured Marty with the Joseph S. Stauffer Prize in recognition of his achievements. His recent orchestral work, *Liquid With*, supported by the Canada Council, received awards from both SOCAN and ASCAP.

Marty has studied composition with Michel Longtin at the University of Montréal and with Bengt Hambraeus at McGill University. He is now a Ph.D. candidate in composition under Jorge Liderman at the University of California at Berkeley.

Marty recently co-directed the first West Coast Electroacoustic Exchange, in California, Oregon, Washington and British Columbia. He currently teaches acoustics and musicianship at the San Francisco Conservatory of Music. He also pursues creative activities at the center for New Music and Audio Technologies (CNMAT), in Berkeley, California.

If Crumble

"If Crumble" was commissioned by les Jeunesses Musicales du Canada for Trio Voltaire (Scott St. John, violin, Yegor Dyachov, cello and Audrey Andrist, piano). The commission was the result of the Jeunesses Musicales du Canada Commission Prize, awarded at the CBC Young Composers Competition in 1997, and was toured in Québec and New Brunswick by Trio Voltaire last spring. The work is a monody for three players.

Unconsciously potent, reason if pit up the why over tooth-it. its if crumble the, and ink flit sour without six its very tip or th-en.

Eric Marty

SEAN VARAH

Sean Varah (b. 1968) is a composer and cellist. He grew up in Vancouver, Canada, and studied cello with Judith Fraser (Vancouver Academy of Music), Tsyoshi Tsutsumi (University of Western Ontario) and Eric Wilson (UBC). He holds degrees from Stanford and Columbia University, where he received his Doctorate of Musical Arts. His composition teachers include Mario Davidovsky, Ross Bauer, and David Rakowski. In 1994, he designed and constructed the Harvard Computer Music Centre. He was its Associate Director and a lecturer at Harvard until 1997. Mr. Varah is currently a visiting scholar at Stanford University and lives in San Francisco.

His musical output is an even mix of instrumental works, and ones combining acoustic instruments with technology. In December 1993 he had his Carnegie Hall debut with *Burning*, for orchestra, commissioned and performed by the New York Youth Symphony. *Burning*, along with *Aria* (for tape and cello), competed in the final round of the Canadian Broadcasting Corporation's 1996 National Competition for Young Composers, where it received the National Arts Centre People's Choice Award. He has been commissioned by the CBC, the Fromm Foundation, the Canadian Electronic Ensemble, Shauna Rolston, Robert Cram, and several American chamber ensembles. He has received many awards, including two ASCAP Young Composer Awards, Meet the Composer, and grants from the Canada Council.

Outside the box

In my constant effort to avoid boring my audience, I must force myself to try new things and think "Outside the box" of my usual style. In my particular aesthetic, each piece

has its own inherent harmony and formal structure. But since each piece is different, I try to provide an introduction that is a road map to understanding the piece, and a preview of what is to come.

I start by using elements familiar to most audiences - classical phrasing and idiomatic writing for the instruments (no fancy overtones, no extended techniques, no gymnastics). Hopefully, the listener will find these things familiar enough to tolerate (or possibly enjoy) the stranger things I do with the structure and harmony in this piece.

"Outside the box" was made possible by a commission from the Fromm Foundation, and I'm honoured to have New Music Concerts give its world premiere.

Sean Varah

BARBARA MONK FELDMAN

Born in Québec, Canada in 1953, Barbara Monk Feldman studied composition with Bengt Hambraeus at McGill University in Montréal and Morton Feldman at the State University of New York in Buffalo, where she completed her Ph. D. studies in 1987. She has participated as guest composer in residence at universities in Canada and the United States and at the Hochschule der Künste in Berlin, where she has been living since 1994. Her music has been performed and broadcast in Japan, North America and Europe.

Pour un nuage violet

"*Pour un nuage violet*" was commissioned by the Festival Nieuwe Muziek in Middleburg, the Netherlands in 1998. As in other works of recent years, I approach musical time as though it were a canvas. My focus is the unmeasurable aspect of time. For example, the combined instrumental shading in the registral colour cannot be notated: instead, it must be intimated by the notation. Although the durations of this registral shading are sometimes infinitesimal, their repetition and variation over a certain length of time lends emphasis to the perception of time as a musical substance in itself and as something that works against the traditional flow of time through harmony and counterpoint. My goal is an interaction of the shading of musical colour on musical time that is similar to the interaction of light on canvas.

The formal structure of the music consists of the alternation between synchronized and unsynchronized sections. The unsynchronized sections begin when one of the two fixed durations of silence (of either 12 or 21 seconds) occurs in one of the instruments. At the end of the unsynchronized sections, a free duration of silence occurs in at least one part in order for the performers to re-synchronize.

Barbara Monk Feldman

MICHAEL OESTERLE

Born and raised in Ulm (Germany) in 1968, Michael Oesterle immigrated to Canada in 1982. He studied composition at the University of British Columbia (Vancouver) and Princeton University (New Jersey). He attended various composition workshops including Voix Nouvelles (Royaumont), June in Buffalo, the Darmstädter Ferienkurze and Forum 96 at the Université de Montréal. His teachers have included Louis Andriessen and Brian Ferneyhough. Oesterle's works have received several prizes, including the Gaudeamus Prize ('95, Amsterdam) and the Grand Prize at the 12th CBC Radio National Competition for Young Composers ('97, Ottawa). He currently lives in Montréal.

Oesterle has received commissions from Quatuor Euterpe (Montréal), The Little Chamber Music Series That Could (Vancouver), l'Ensemble Intercontemporain (IRCAM, Paris), l'Ensemble Orchestral Contemporain (Lyon), the Winnipeg Symphony Orchestra, and the 1999 Berliner Musik Biennale for the Berlin Rundfunk Sinfonie Orchester. Mr. Oesterle will be honoured this evening with the presentation of the 1998 Jules Léger Prize for chamber music.

reprise

"reprise" is scored for cello solo and eight instruments and has a duration of 22 minutes. The piece was written for cellist Laura McPheeters and Wallace Leung, who conducted the premiere of the work last April in Vancouver with the Little Chamber Music Series That Could Ensemble. "reprise" was commissioned with the assistance of the Canada Council for the Arts.

Michael Oesterle

NEW MUSIC CONCERTS ENSEMBLE

DOUGLAS STEWART	flute	KEITH ATKINSON	oboe
RAYMOND LEUDEKE	clarinet	KATHLEEN MCLEAN	bassoon
CHRISTOPHER GONGOS	horn	JAMES SPRAGG	trumpet
JERRY JOHNSON	trombone	TREVOR TURESKI	percussion
DAVID SWAN	piano	FUJIKO IMAJISHI	violin
MARIE BÉRARD	violin	CHRISTOPHER REDFIELD	viola
PAUL WIDNER	cello	ROBERTO OCCHIPINTI	bass
ROBERT AITKEN	conductor		

BIOGRAPHIES

TERI DUNN soprano

Ottawa-born soprano Teri Dunn is a graduate of the University of Toronto, where she recently completed her Master of Music degree in Vocal Performance as a student of Mary Morrison. While attending the University, Ms. Dunn gave several solo recitals and appeared as a soloist with the University of Toronto Symphony Orchestra in Sir Ernest MacMillan's "Ode: England", and Felix Mendelssohn's "Midsummer Night's Dream". In 1997, she made her Toronto Symphony Orchestra debut in the Made in Canada Festival of Canadian Music. Recent engagements include a guest appearance in works by Edward Laufer and John Hawkins in the University of Toronto New Music Festival, "Elijah" with Pax Christi Chorale, and the role of Pace in Caldara's "Vaticini di Pace" with Aradia Baroque Ensemble at the Mississauga Centre for the Performing Arts. She has also appeared with Bob Becker on the Classical Cabaret series, with Arbor Oak Trio, and in a special concert tour of music of the French baroque, directed by Hervé Niquet.

Ms. Dunn's upcoming engagements include Mendelssohn's "St. Paul" with the Toronto Mendelssohn Choir; and Bach's "Ich habe genug" with Aradia Baroque Ensemble.

In addition to her singing endeavours, Ms. Dunn is an active conductor and accompanist. She directs the Royal Conservatory Children's Choir, and works extensively with the Canadian Children's Opera Chorus as a conductor of Apprentice Chorus I, accompanist and vocal coach.

FUJIKO IMAJISHI violin

Violinist Fujiko Imajishi, winner of both the Montreal and Toronto Symphony competitions, came to Canada after graduating from the Toho University in Japan. She has studied with Lorand Fenyves, Ruggiero Ricci, Franko Gulli, and the Hungarian Quartet. Ms. Imajishi has performed as soloist with many leading Canadian Orchestras, including the Toronto Symphony, the Montreal Symphony and the Atlantic Symphony Orchestra. In addition to her long association with CAMERATA, she also performs in concert with the St. Andrews Consort, the Accordes String Quartet, and the Toronto Octet. Fujiko Imajishi has had vast experience in all aspects of music, and has been a member of the Toronto Symphony Orchestra, the Canadian Opera Company Orchestra and is concert master of the National Ballet Orchestra and the Esprit Orchestra. She is also active in the commercial recording scene in Toronto, appearing on albums with such artists as Hagood Hardy, Gordon Lightfoot and Moe Koffman. Ms. Imajishi rounds off her career with an active teaching programme.

DAVID HETHERINGTON cello

David Hetherington is a graduate of the Royal Conservatory of Music and the University of Toronto. He also studied with the renowned cellists Claus Adam, Andre Navarra and Paul Tortelier. A member of the Toronto Symphony since 1970, he has gained a reputation as both teacher and performer. He teaches cello at the Royal Conservatory and chamber music at the University of Toronto, where his chamber music ensemble, AMICI, is in residence. In addition to playing a series of concerts with international artists at the Glenn Gould Studio in Toronto, this popular chamber group toured Canada, Europe and Mexico. Mr. Hetherington is also a founding member of the string quartet, "Accordes", which often performs for New Music Concerts and has recorded for Centrediscs and the CBC.

NEW MUSIC CONCERTS BOARD OF DIRECTORS

AUSTIN CLARKSON *president*
ROBERT AITKEN *c.m. artistic director*
MARY MORRISON *o.c.*
MICHAEL KOERNER *c.m.*
JOSEPH MACEROLLO
MARVIN GREEN
DAVID OLDS
JEFFREY SMYTH

LORRAINE JOHNSON *general manager*
ALEXANDRA GUPPY *assistant*

New Music Concerts gratefully acknowledges the financial support of The Canada Council, The Province of Ontario through the Ontario Arts Council, The Toronto Arts Council, The Municipality of Metropolitan Toronto Cultural Affairs Division, The Government of Ontario through the Ministry of Citizenship, Culture and Recreation, Mrs H.S. Aitken, Amphion Foundation, Louis Applebaum, Banca Commerciale Italiano of Canada, Barclays Bank of Canada, Thomas G. Bata, Marcia Beach, John Beckwith, Norma Beecroft, Jessie W. Bird, The British Council, CAE Industries Ltd., Canada Trust, Canadian Imperial Bank of Commerce, Canadian Tire Corporation, Austin Clarkson, Beverly Clarkson, Helene Clarkson, The Max Clarkson Foundation, Mr. & Mrs. Max B.E. Clarkson, CN Rail, Co-Steel Inc., Composers and Authors Society of Hong Kong Ltd., Sibylle Dickstein, Michael Doleschell, Judith R. Draimin, Sorel Etrog, Lorand & Veronica Fenyves, First Marathon Securities Ltd., James D. Fleck, R.P. Fournier, Harry Freedman, Vera Frenkel Productions, Gerda Frieberg, Arthur Gelber, Goethe-Institut (Toronto), Grand and Toy Ltd., Morgan Harris, Sam Harrison, H.J. Heinz Company of Canada, Helix Investments Ltd., Barbara Ivey, Istituto Italiano di Cultura, The Jackman Foundation, The Japan Foundation, Linda & Gordon Johnston, George B. Kiddell, The Henry White Kinnear Foundation, Michael Koerner, The Koerner Foundation, The Laidlaw Foundation, Doring Lam, Doris Lau, John Lawson, Nathan & Bernice Leipziger, Dina Lieberman, D. Bain MacCaskill, Joseph Macerollo, Magna International Canada Ltd., Jan Matejcek, Matsushita Electric of Canada Ltd., Joanne Mazzoleni, Kathleen McMorrow, David Mirvish, The Mitsui Foundation, George Montague, Mary Morrison, Nabisco Brands Ltd., David Olds, Peter Oliphant, M.G. Oliver, Harvey Olnick, Mary Ellen Perkins, Petro-Canada Products Inc., Pioneer Electronics of Canada Inc., Sue Polanyi, Pratt and Whitney Canada Inc., Lisa Rapoport, Dr. Paul Rapoport, Redpath Industries Ltd., River Oaks Homes and Merrick Homes, Patricia Rideout, Royal Bank of Canada, Royal LePage Charitable Foundation, Royal Trust, Robert Sanderson, Michael J. Scott, Jeffrey Smyth, SOCAN, Ann Southam, Southam Inc., Eleanor Beecroft Stewart, Suncor Inc., Lawrence Tanenbaum Family Foundation, Terrance A. Sweeney, David Tamow, Teleglobe Canada Inc., James Tenney, The Harry and Florence Topper Charitable Foundation, Toronto-Dominion Bank, Toronto Life, Toronto Sun, Trans-Canada Pipelines, University of Toronto, Patricia Wardrop, Dr. Katherine M. Warne, W. Weinstein, The M. M. Webb Foundation, Harriet Bunting Weld, Michael J. Wiggan, Christine Wojnick, Joyce Zernans.



SOCAN salutes young composers

In its 1998 competition, The SOCAN Foundation has awarded cash prizes totalling \$17,500 to composers under 30. Warm congratulations to the winners.

THE SIR ERNEST MacMILLAN AWARDS

for compositions for orchestra:

Brian Current, Berkeley, CA

Roger Bergs, Toronto, ON

Inouk Demers, Ottawa, ON

THE SERGE GARANT AWARDS

for chamber works:

Scott Godin, Montreal, QC

Ana Sokolovic, Outremont, QC

Scott Godin, Montreal, QC

THE PIERRE MERCURE AWARDS

for solo or duet compositions:

Justin Mariner, Montreal, QC

Patrick Keeler, Winnipeg, MB

Chris Norman, Waterloo, ON

D. Andrew Stewart, Amsterdam, The Netherlands

THE HUGH Le CAINE AWARDS

for electroacoustic music:

Christian Bouchard, Montreal, QC

Gordon Fitzell, Vancouver, BC

Patrick Keeler, Winnipeg, MB

THE GODFREY RIDOUT AWARDS

for choral compositions:

Bruce Sled, Vancouver, BC

Craig Galbraith, Vancouver, BC

J. Peter Koene, Oshawa, ON

Jeff Toyne, Sault Ste. Marie, ON

Deadline for the next competition is May 1, 1999.

The SOCAN Foundation

41 Valleybrook Drive

Don Mills, Ont. M3B 2S6

Tel. (416) 445-8700; Fax (416) 445-7108

Toll-free: 1-800-557-6226

www.socan.ca

Montreal: 514-844-8377 • 1-800-797-6226

Vancouver: 604-669-5569 • 1-800-937-6226

Edmonton: 403-439-9049 • 1-800-517-6226

Dartmouth: 902-464-7000 • 1-800-707-6226