



23/24
NMC's
53rd
Season

New Music Concerts Presents

Ensemble Made in Canada: *Mosaïque* and Beyond

Artistic Director
Brian Current

**Director of Operations
and Communications**
Emily Schimp

53rd Season
— 433th Event

Wed, Jun. 12, 2024
Trinity St. Paul
427 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.

23/24 Concert Season

**Artistic
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Ensemble Made in Canada: *Mosaïque and Beyond*

FEATURING:

Elissa Lee — Violin
Sheila Jaffé — Viola
Trey Lee — Cello
Philip Chiu — Piano
Wesley Hardisty — Fiddle

53rd Season
— 433rd Event

Jun.12.24
Trinity St.Paul
427 Bloor St. W

Program

7:15pm Pre-Concert Discussion

7:45pm Young Artist Overture

Argot I (1979) from *Due pezzi per violino solo* by Franco Donatoni. Performed by Tiffany Tsai (Glenn Gould School, RCM).

8:00pm Main Show

Franco Donatoni (IT) *Ronda* (1984)

Linda Catlin Smith (CAN) *Das Rosen-Innere* (2024 World Premiere) for Cello and Piano.

Sandeep Bhagwati (IND/GER) *Stele IX for Wilhelm Killmayer* (2017) for 2 Violins, Cello and Piano.

Vivian Fung (CAN) *Shifting Landscapes* (2018)

Nicolas Gilbert (CAN) *Ilôts* (2018)

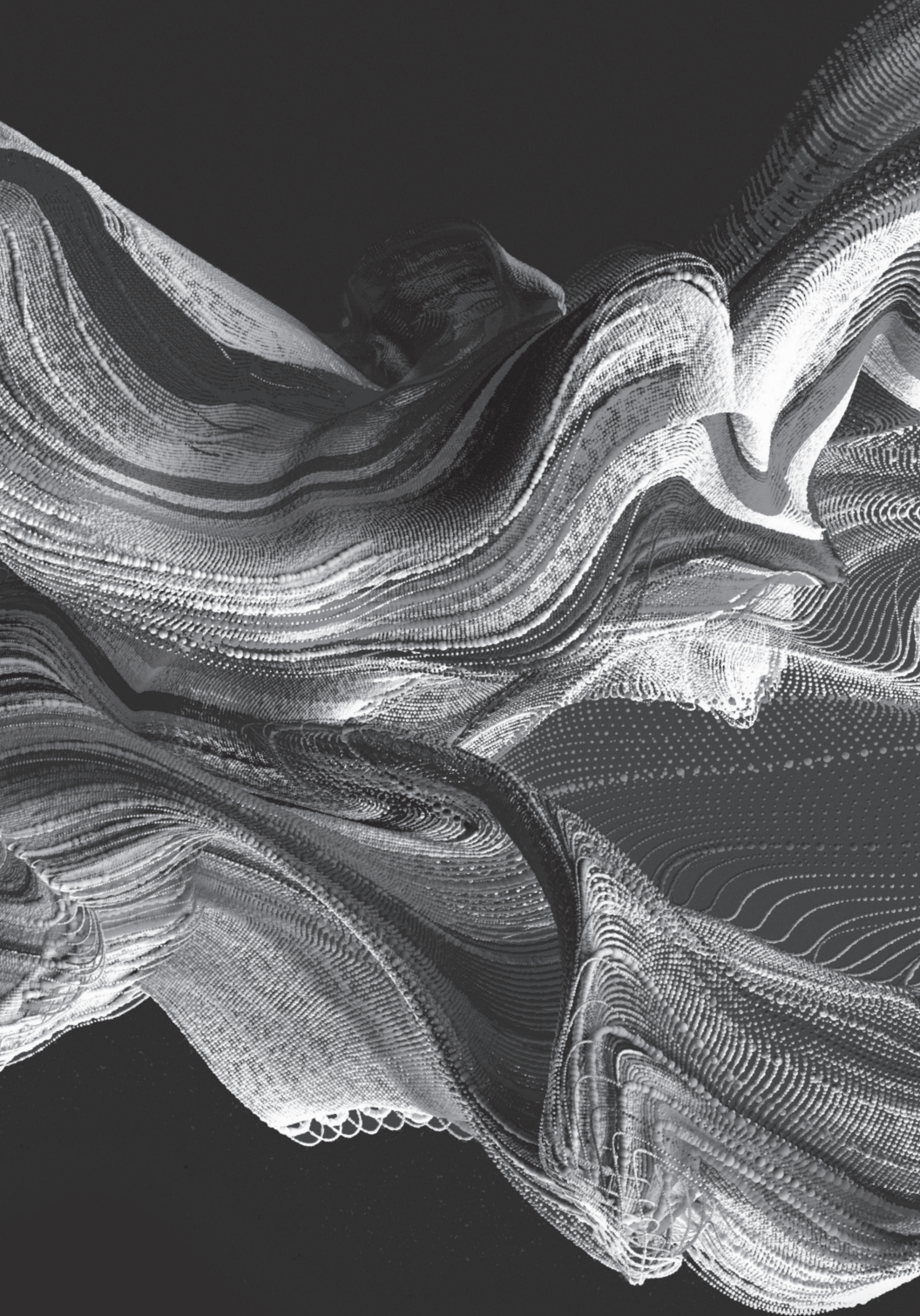
Nicole Lizée (CAN) *Bessborough Hotel* (2018)

Samy Moussa (CAN) *Orpheus in Nunavut* (2018)

Ana Sokolović (SBA/CAN) *Splendor Sine Occasu* (2018)

Caroline Shaw (USA) *Thousandth Orange* (2018)

Wesley Hardisty (DENE), arrangement by Carmen Braden (CA) *Road to Wesleyville* (2023) for Métis Fiddle, Violin, Viola, Cello and Piano.



A Message from NMC Artistic Director, Brian Current & Director of Operations & Communications, Emily Schimp



Welcome to our 53rd season, a journey through music without bounds.

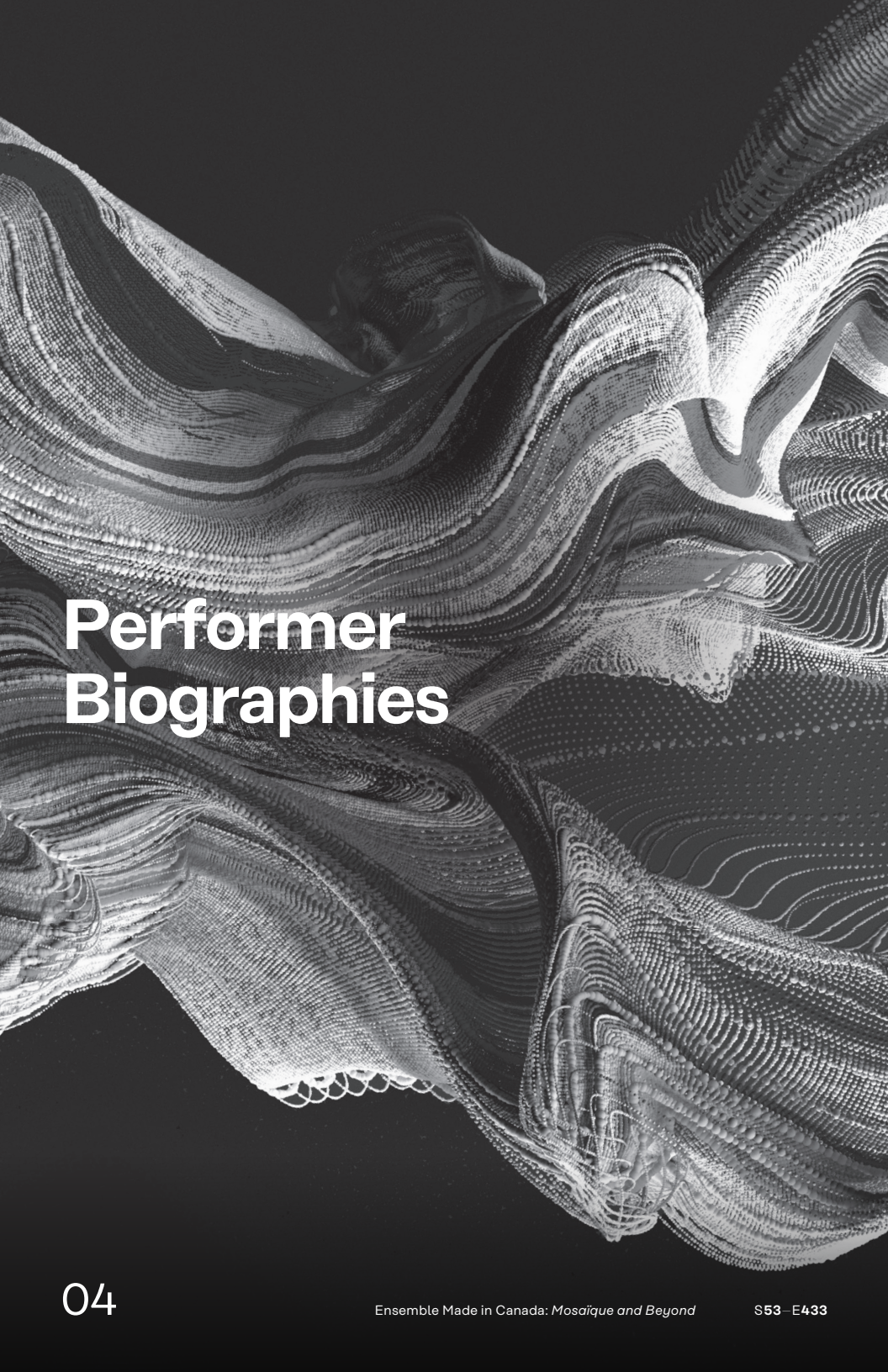
We are thrilled to present a captivating season that merges modern art, classical music and cutting-edge technology. At the core of our season lies our biennial Future Resonance Festival, uniting musical cultures and creating a sonic experience unique to Toronto. Whether you're a lifelong music enthusiast or simply crave adventurous sounds, our performances are designed to engage and inspire across generations.

Discover outstanding performances by celebrated ensembles like Śabdagatitara, Ensemble Made in Canada and the Turning Point Ensemble.

From the latest in musical technology to cross-cultural collaborations, our series champions exceptional compositions from established masterpieces to the latest in exciting new international voices, all performed by our outstanding musicians.

At NMC, we're more than just a concert venue – we're a welcoming community where music lovers from all backgrounds find their place. No matter where you come from, if you share a passion for adventurous music, you will always have a home at NMC.

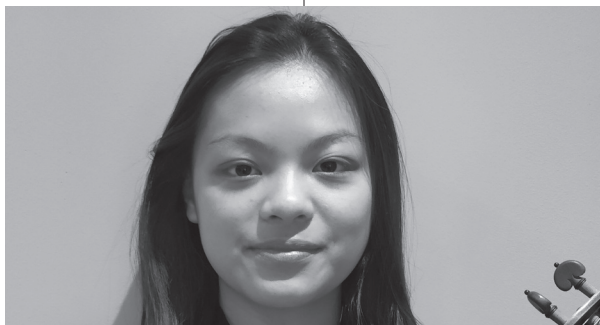
-Brian Current, Artistic Director & Emily Schimp, Director of Operations and Communications



Performer Biographies

Tiffany Tsai

– *Violin*



Biography:

Currently finishing her first year of the Artist Diploma Performance Program (Violin), Tiffany is a developing musician who plans to pursue a career as a violinist. She has been fortunate enough to have had lessons and masterclasses from artists such as Jinjoo Cho, Timothy Ying, and Almita Vamos, in addition to her current teachers.

Some of the most recent examples of her dedication to music include being a recipient of the 2022 Hnatyshyn Foundation Developing Artist Grant—an opportunity that she recognizes as an honor, as well as being a part of the Gould’s Wall Opera debut in the summer of 2022.

Ensemble Made in Canada



Biography:

Ensemble Made In Canada is rapidly gaining recognition as Canada's premier piano quartet. The members of the group have been forging outstanding individual careers and bring together a wealth of experience having already appeared at prestigious festivals such as Marlboro, Ravinia, Orford, Verbier, Prussia Cove, Pablo Casals and Evian. EMIC has performed for Winnipeg Virtuosi, Montreal Pro Musica, SUNY New Paltz, Stratford Music Festival, Ottawa Chamberfest, Parry Sound Festival of the Sound, Jeffery Chamber Music Series, Lindsay Concert Productions,

Almonte in Concert, Women's Musical Club of Toronto, Kawartha Concerts, including multiple work cycles for the Kitchener-Waterloo Chamber Music Society. EMIC has provided master classes, chamber music coachings, and lectures at universities across Canada and in the United States and have also participated in outreach programs for public schools in Ontario. The group is grateful for support from FACTOR, the Canada Council for the Arts and the Ontario Arts Council. EMIC has been Ensemble-in-Residence at Western University since 2014.

Elissa Lee

– *Violin*



Biography:

Winner of the 23rd Eckhardt-Gramatté Strings Competition, Elissa Lee has appeared as a soloist with top orchestras across Canada. She has held positions as second concertmaster in both the Oslo Philharmonic Orchestra and the WDR Sinfonie Orchester. Now enjoying a busy freelance career, Elissa tours frequently the greatest concert halls and festivals in Europe. She has performed as Concertmaster with the Rundfunk Orchester München, the Swedish Radio Orchestra, the Klangverwaltung Orchestra in Munich, and Festival Strings Luzern, and in leading positions with the Mahler Chamber Orchestra, the Komische Oper Berlin, the Stockholm

Philharmonic Orchestra and Luxembourg Philharmonic and the Canadian Opera Company. She has also been a guest of world renowned Chamber of Orchestra of Europe, and the Berlin Philharmonic Orchestra and has worked under the baton of Claudio Abbado, Simon Rattle, Nikolaus Harnoncourt, Bernard Haitink and Daniel Harding. As a chamber musician she has performed with Louie Lortie, Augustin Dumay, Anton Kuerti, Pascal Devoyon, Kevin Fitzgerald, Lawrence Lesser, and Shauna Rolston and has been a frequent participant of Open Chamber Music in Prussia Cove, England. Elissa Lee joined Ensemble Made In Canada in 2010, which performs concerts and tours throughout Canada and the United States.

Sheila Jaffé

– Violin



Biography:

Canadian violinist and violist Sheila Jaffé is praised for her versatility and expression on the instrument. She is equally comfortable and compelling in recital, chamber music, and orchestral positions, and is committed to excellence in every capacity. She has performed across North America and Europe as a chamber musician, orchestral player and soloist. Very much in demand in chamber music circles, she has performed in numerous international festivals, including Domaine Forget in Quebec, IMS Prussia Cove in England, Toronto Summer Music and Ottawa Chamberfest. She helped found the Rosebud Chamber Music Festival in Alberta, where the Rosebud String Quartet was formed. The quartet now performs regularly in and around Toronto, and will be playing in Albuquerque this summer. Sheila completed her studies in violin at the Université de Montréal and the Hanns

Eisler Hochschule für Musik in Berlin, Germany before moving to Toronto to join the viola section of the Canadian Opera Company in January 2015. Since then, she has become an integral part of Toronto's musical community and has performed with several established ensembles in the city. She performs regularly with several contemporary music organizations, as well as chamber music and recital series'. Sheila also holds the position of principal viola of the Canadian Opera Company Orchestra and the National Ballet Orchestra, and is regularly invited as guest concertmaster of several regional orchestras. Her debut album recorded with pianist Huw Watkins will be coming out in fall 2022 as well as the Rosebud String Quartet's first album of Haydn quartets and a Mozart quintet with guest violist Steven Dann. Sheila plays on a Francesco Gobetti violin (1710-15) and a Raymond Schryer viola (2006) on generous loan from Canimex.

Philip Chiu

– *Piano*



Biography:

"A pianist-painter who transforms each musical idea into a beautiful array of colours" (La Presse), Philip Chiu is acclaimed for his brilliant pianism, sensitive listening, and a welcoming stage presence that eschews the hermit-pianist image in favour of openness, authenticity, and connection with audiences. Inaugural winner of the Mécénat Musica Prix Goyer, Philip has become one of Canada's leading musicians through his infectious love of music and his passion for creation and communication.

Philip concertizes extensively as soloist and chamber musician and has performed solo recitals, concerti and chamber music concerts in most major venues across Canada, as well as in France, Japan and the United States. Chamber music partners have included James Ehnes, Emmanuel Pahud, Régis Pasquier, Noah Bendix-Balgley, Bomsori Kim, Johannes Moser, and the New Orford String Quartet; he also has a long-standing violin-piano duo with Jonathan Crow. Philip is a veteran touring artist of Prairie Debut, Jeunesses Musicales

Canada, and Debut Atlantic, having toured the country 14 times with their generous support.

His most recent solo album *Fables* is part of an upcoming triptych (ATMA), presenting original commissions from distinguished composers such as Barbara Assiginaak, Odawa composer and recipient of the Order of Ontario, alongside the music of Ravel and Debussy. Other recent recording projects include John Burge's *24 Preludes for Solo Piano* (Centrediscs), as well as a recording/concert project with Pentaèdre honouring the music of Jacques Hétu (ATMA) recognized by Le Devoir as "A useful disc, superbly performed." Also released in 2021: *Tapeo* (ATMA) with cellist Cameron Crozman offers colourful Spanish music and *Night Light* (Leaf Music) with flautist Lara Deutsch.

Philip has recorded for Warner Music, ATMA Classique, Analekta, Leaf Music and CBC Music. He can be heard on BBC Radio 3, France Musique, ICI Musique, and CBC Music.

Philip Chiu Continued

In addition to his performing activities, Philip created the Collaborative Piano Program at the Domaine Forget International Academy and consulted for national and international competitions as a recognized expert in collaborative piano. He regularly juries provincial, national, and international competitions, including the Concours OSM and the Montreal International Music Competition.

He is grateful for the support of Mécénat Musica, the Sylva Gelber Music Foundation, and the Canada Council for the Arts. Philip also wishes to thank his teachers and mentors; notably, Marc Durand, Jenny Regehr, Susan Steele, and the late Peter Longworth.

Philip is represented by Andrew Kwan Artists Management.

Trey Lee – Cello



Biography:

Hailed a “Miracle” by Gramophone, Trey Lee enralls audiences with his virtuosity that combines intellectual sophistication with profound depth of emotions. His concerto debut at Carnegie Hall won him a standing ovation, with The New York Times critic Anthony Tommasini declaring him “the excellent cellist...with enveloping richness and lyrical sensitivity.”

The late Lorin Maazel praised him as “a marvelous protagonist...a superb cellist” after conducting Trey as soloist with the Philharmonia Orchestra of London. In his performance with the Netherlands Philharmonic at the Royal Concertgebouw Hall, Trey was acclaimed by the critics as a “Star Musician.”

As a soloist, Trey has also collaborated in the last few seasons with Mikko Franck and the Philharmonic

Trey Lee Continued

Orchestra Radio France, Leonard Slatkin and the Detroit Symphony Orchestra (DSO) in their inaugural tour of China, Vladimir Ashkenasy and the Mantova Chamber Orchestra, and Umberto Benedetti Michelangeli at the Teatro del Verme in Milan. Other notable musicians with whom Trey works include: conductors Vassily Sinaisky, Juanjo Mena, Yuri Bashmet, Hannu Lintu, Santtu-Matias Rouvali, and Dima Slobodeniouk; and ensembles Moscow Soloists, BBC Philharmonic, Beethoven Orchestra Bonn, Trondheim Soloists; and chamber orchestras of London UK, Stuttgart, Munich and Romanian Radio.

Trey is often invited as a featured artist at major events around the world, such as the launch of The IMAGINE Project with Yoko

Ono, Hugh Jackman and ABBA's Bjorn Ulvaeus to celebrate the 25th anniversary of the United Nations Convention on the Rights of the Child at the UN General Assembly Hall. As artistic director, he has spearheaded several music festivals, including the Musicus Fest, the Hong Kong International Chamber Music Festival, and, most recently, the Reimagine Music Festival of Malaysia.

He is a regular guest at festivals around the world, including Kuhmo, Banff, Marlboro, Seoul Spring, and the Australian Festival of Chamber Music. On stage, Trey partners with many of today's most sought-after stars such as Julia Fischer, Vilde Frang, Pekka Kuusisto, Bruno Canino, Vladimir Mendelssohn, Alexander Sitkovetsky and the Borodin

Quartet. Trey has also given the world premiere of Bright Sheng's latest cello concerto dedicated to him, *The Blazing Mirage*, inspired by UNESCO World Heritage site of Dunhuang.

Trey is a laureate of major international competitions, including First Prize at the International Antonio Janigro Cello Competition, and major prizes at New York's Naumburg and Helsinki's Paulo International Competitions. Several albums in collaboration with EMI have been released, and have topped the classical charts. In addition, he can be heard as the featured soloist on the original EMI-released soundtrack recording for the Sundance Festival featured film "The Drummer." His other albums include Bright Sheng's *The Blazing Mirage* under Naxos and *The Dream of Red Chamber Suite* with the National Chinese Orchestra Taiwan. Trey has been featured by the Financial Times, CNN, China's CCTV, and Italy's *Il Corriere Della Sera*.

Trey attended Juilliard's Pre-College Division, Harvard University (where he received his Bachelors in Economics), the New England Conservatory, Madrid's Escuela Superior de Música Reina Sofia, the Cologne Musikhochschule, and studied with Frans Helmerson, Laurence Lesser, Bernard Greenhouse, and Ardyth Alton.

Trey's cello is the 1703 "Comte de Gabriac" by Matteo Goffriller previously played by the Canadian cellist Kristine Bogyo, and is currently based in Berlin, Germany.

Wesley Hardisty

– *Fiddle*



Biography:

Wesley Hardisty is a vibrant Fiddle player, composer, and collaborator from the Northwest Territories. From Fort Simpson, Wesley is a member of the Dene Nation. He has performed nationally and internationally from Seattle to Iqaluit. He's played on folk festivals, fiddle music festivals, Indigenous-focused performances, including multiple tours of the NWT as a featured performer and supporting artist. He also performed for Canada Scene and Northern Scene in Ottawa, Vancouver 2010 Winter Olympics, and has two original albums and multiple commissions. Wesley has been part

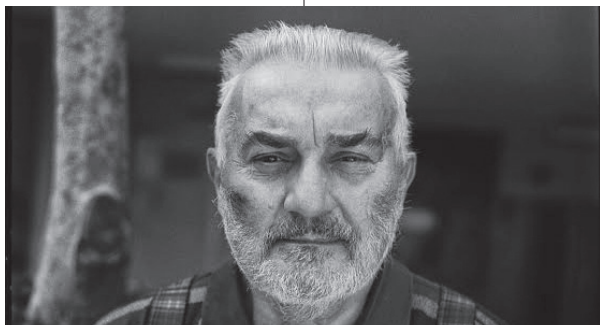
of the Kole Crook Fiddle Association as a student, and now as an instructor. He attended the Gulf Island School of Performing Arts, and was formally in the Northern Arts and Cultural Centre Mentorship Program being mentored by acclaimed violinist/producer/composer Jesse Zubot. Wesley is sought-after as a collaborator with fiddle players, singer-songwriters, and classical ensembles. Wesley values community connections, and has made it a priority to perform for elders, and to be a mentor in youth mentorship from the training program's that he went through as a student. Notably he is an Artistic Ambassador for the Downie-Wenjack Fund.



The Composers and Their Music

Franco Donatoni

— *Ronda* (1984)



Program Note:

Composed in 1984, Franco Donatoni's *Ronda* is a striking example of his mature style, characterized by the continuous transformation of musical material. This chamber work for piano quartet (violin, viola, cello, and piano) exemplifies Donatoni's intricate yet flexible compositional approach. Premiered by Quatuor Ivaldi on June 24, 1984, at the La Rochelle Festival, the piece was commissioned by the French Ministry of Culture and dedicated to Patrick Szersnovicz.

Ronda showcases Donatoni's mastery in creating a dynamic interplay between the instruments, resulting in a rich and engaging soundscape. The 14-minute composition features his signature process-based technique, where musical ideas are organically developed and transformed. This method balances structural rigour with expressive spontaneity, making *Ronda* a captivating work that highlights the composer's innovative spirit and profound influence on contemporary music. — BC.

Biography:

Born in Verona on 9 June 1927, Franco Donatoni began playing violin at the age of seven and, upon completing his secondary education, devoted himself entirely to music. He studied composition with Ettore Desderi at the Conservatorio Giuseppe Verdi in Milan, and with Lino Liviabella at the Conservatorio Giovanni Battista Martini in Bologna. He received a degree in choir conducting in 1950 and in composition in 1951. He continued his composition studies with Ildebrando Pizzetti at the Accademia di Santa Cecilia in Rome, receiving his degree in 1953. He participated in the Darmstadt summer courses in 1954, 1956, 1958, and 1961.

Franco Donatoni's early compositions were heavily inspired by the work of Bartók, Hindemith, and Stravinsky. Following an encounter with Bruno Maderna in 1953, he traveled to Darmstadt, where he embraced serialism and met Karlheinz Stockhausen and John Cage. *Musica* (1955), *Composizione* (1955), *Tre improvvisazioni* (1956), and *Quartetto* (1958) are all marked by the influence of Webern, Boulez, and Stockhausen.

Franco Donatoni Continued

In 1960-1961, Donatoni was still focusing his research on musical material, composing chamber music pieces such as *For Grilly* (1960) and symphonies such as *Sezioni* (1961) and *Puppenspiel I* (1961). In the years that followed, however, under the influence of John Cage and Franz Kafka, Donatoni's work was characterized by a tendency toward negativism and self-destruction. Fleeing and even seeking to break down the ego, Donatoni's style took a stance of personal retreat from the internal logic of composing. Thus, in *Quartetto IV - Zrcadlo* (1963), *Asar* (1964), and *Black and White* (1964), this experimentation with the abnegation of composition led him to a complete desacralization of creativity. This reflection on the latent virtualities of musical substance, and its ability to withstand certain modifications, took form in *Babai for harpsichord* (1964) and *Divertimento II for strings* (1965) and led him to define "modifying principles" - *Souvenir*, 1967 – which were either accidental – *Orts*, 1969 – or arrived at through serialism - *Etwas ruhiger im Ausdruck*, 1967. *Gli estratti* (1969-1975), *Solo for ten strings* (1975) and *Duo pour Bruno* for orchestra (1974-1975) are both examples of these different approaches to manipulating musical material.

After a period of silence and clinical depression, the death of Maderna in 1973 rekindled Donatoni's desire to compose. He evolved a witty, imaginative style, reconciling himself with expressiveness, lyricism, and the whims of invention. *Spiri* (1978) embodies this newfound serenity.

Donatoni's last pieces signaled his progressive return to vocal composition – *L'ultima sera*, 1980; *De près*, 1981;

In cauda; Atem (1985) – and new gestural work, which features above all in his chamber music of this period – *Spiri* (1980), *The Heart's Eye* (1981), *Arpège* (1986) - as well as the influence of jazz – *Hot, Blow* (1989).

Franco Donatoni taught harmony and counterpoint notably in Bologna and Milan, and was a regular participant in the summer courses at Darmstadt. A professor of composition at the conservatories of Turin and Milan, as well as at the *Accademia Chigiana* in Siena and the *Accademia Santa Cecilia* in Rome, he exerted tremendous influence among the younger generation of Italian composers. He also gave seminars in Switzerland, France, Spain, the Netherlands, Israel, and Australia (the Italian Institute of Culture in Melbourne) and in the United States (University of California, Berkeley).

A series of concerts was dedicated to him in 1990 at the *Settembre Musica* Festival, and in 1992 at the *Milano Musica* Festival.

In 1985, Franco Donatoni was appointed *Commandeur dans l'Ordre des Arts et des Lettres* by the French Ministry of Culture; he was also a member of the *Accademia Filarmonica Romana* and the *Accademia Santa Cecilia* of Rome.

Donatoni's work is published by Zanibon in Padua, Schott in London, Boosey & Hawkes in London, Suvini Zerboni in Milan (from 1958 to 1977) and Casa Ricordi in Milan (since 1977).

Franco Donatoni died on 17 August 2000 in Milan.

Biography provided by © Ircam-Centre Pompidou, 2008

Linda Catlin Smith — *Das Rosen-Innere* (2024 World Premiere) for Cello and Piano.



**Commissioned by Doina Popescu for a future
'celebration of life'. *Dedicated to Doina Popescu.***

Program Note:

Das Rosen-Innere (2024) was commissioned by Doina Popescu. She asked me to write a short work for cello and piano, and asked that I use the Rilke poem Das Rosen-Innere as a point of departure. This is a rare occurrence for me – to create a work based on a text without the text appearing in the work either spoken or sung, but rather as a

background of inspiration. The poem is very beautiful; in particular, I was struck by the notion of an inner, (an inner voice? an inner state of being?) which I imagined in the cello, and the open roses, with their looseness, which I was imagining in the loose tumbling of the piano opening moments. I'm grateful to Doina for inspiring me with this poem.

Linda Catlin Smith Continued

The Inner Rose

by: Rainer Maria Rilke

Where is there for this inner
an outer? Upon which hurt
does one lay such fine linen?

And which heavens are
reflected within them,
upon the interior seas
of these open roses,
these carefree ones, see:
how loose in looseness
they lie, as if a trembling hand
could never tip them over.

They can hardly hold themselves
erect; many allow themselves
to be filled all too full and flow
over from inner space
into the days, which, ever
more and more full, close in
upon themselves,
until the entire summer becomes
a chamber, a chamber in a dream.

Das Rosen-Innere

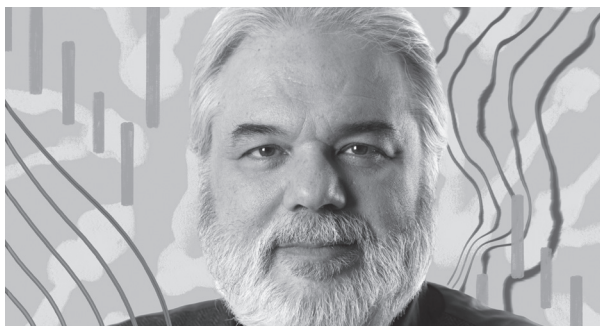
Wo ist zu diesem Innen
ein Außen? Auf welches Weh
legt man solches Linnen?
Welche Himmel spiegeln sich drinnen
in dem Binnensee
dieser offenen Rosen, dieser
sorglosen, sieh:
wie sie lose im Losen
liegen, als könnte nie
eine zitternde Hand sie verschütten.
Sie können sich selber kaum
halten; viele ließen
sich überfüllen und fließen
über von Innenraum
in die Tage, die immer
voller und voller sich schließen,
bis der ganze Sommer ein Zimmer
wird, ein Zimmer in einem Traum.

Biography:

Linda Catlin Smith grew up in New York and lives in Toronto. She studied music in NY, and at the University of Victoria. She taught composition for many years at Wilfrid Laurier University in Ontario (1999-2020) and continues to teach privately. Her music has been commissioned, performed and/or recorded by: Goeyvaerts Trio, Psallentes, Tafelmusik, Victoria, Kitchener-Waterloo and Vancouver Symphony Orchestras, Arraymusic, Thin Edge Collective, Continuum, Tapestry New Opera, Via Salzburg, Evergreen Club Gamelan, Exaudi, and the Penderecki and Bozzini string quartets, as well as by soloists including Eve Egoyan, Philip Thomas and Elinor Frey. She has had performances at the Tectonics Festival in Glasgow (2017), Huddersfield Festival (2017), Principal Sound Festival (London, 2018) and Louth Contemporary Music Festival in Ireland (2019, 2023). The BBC Proms commissioned a new orchestral work (Nuages) premiered in 2019 by the BBC Scottish Orchestra. Several solo discs of her music have been released: Thought and Desire, with Eve Egoyan, Ballad (Eve Egoyan and Andrew Smith), Meadow with Louth Contemporary Music Society; and five recordings: Dirt Road, Drifter, Wanderer, Among the Tarnished Stars (with Messiaen's Quartet for the End of Time) and Ballad, on the 'another timbre' label. Some of her works are now available through Composers Edition.

Sandeep Bhagwati

— *Stele IX* for Wilhelm Killmayer (2017) for 2 violins, cello and piano.



Program Note:

Of my teachers in composition, Wilhelm Killmayer was the only one who taught me in the only manner which I as a stubborn young man full of myself would accept to be taught – by example, by exposure to interesting works, and by oblique references to the other arts. He knew that direct advice or instruction (be it aesthetical or technical) would make me react in a contrarian way - and so he constantly surprised me with literary books to read, paintings to look at, theatre performances to which he invited me two hours before they started. He frequently discussed his own artistically idiosyncratic life, and the lessons he had learned from the example of other artists.

When Killmayer died in August 2017, a few days before his 90th birthday, we had not really been able to speak to each other for about a decade due to his gradual descent into mental oblivion. But each time we did meet we still felt near to each other – and his attitude his work still affords the single most

important artistic guidance for me. I could not come to his funeral: I had to be with my family at the time. But one morning I woke up, wrote this piece and sent it as my contribution to the event.. In this piece, I condense my memories of Killmayer's music in an almost direct imitation of his style - an act we know as the sincerest form of flattery, and maybe also of grief.

Biography:

Sandeep Bhagwati was born in Bombay in 1963 and is a composer, poet, multimedia artist, festival director, publicist and researcher.

His multi-media concert installations, his music theatre works (among them three operas), orchestra and ensemble compositions, his chamber music and improvisation scores are performed worldwide at leading festivals and venues, too numerous to list here. In 2014, the "Time of Music Festival" in Viitasaari, Finland showed a retrospective of his works. In 1991, he won the European Composition Prize

Sandeep Bhagwati Continued

awarded by the Academy of Arts Berlin, and in 1997 and 2003 the Ernst-von Siemens award for festivals he founded, the A•Devantgarde Festival in Munich (active since 1991), and the KlangRiffe Festival in Karlsruhe (2003). He has been composer-in-residence at the Beethoven Orchestra Bonn, the Darmstadt Initiative for New Music and Education, the Turku Music Academy, and the California Institute for the Arts.

He has also curated a long-term collaborative project between prominent musicians of the Hindustani tradition and the Ensemble Modern Frankfurt, and has toured with it to Concertgebouw Amsterdam, Venice Biennial, HKW Berlin, World New Music Festival Stuttgart and the National Center for the Performing Arts in Mumbai.

While in Germany, he published many articles on new music and the arts in quality weeklies and dailies such as *Süddeutsche Zeitung*, *Die Zeit*, *Neue Zürcher Zeitung*, and wrote a large number of radio features and radio plays for German public radio stations.

After studies at the Mozarteum Salzburg, Music University of Munich and the IRCAM Paris, he freelanced for a decade before he accepted a position as professor of composition at Karlsruhe Music University (Germany). From there he moved to Montréal as the Canada Research Chair for Inter-X Arts and founded *matralab*, a node for research-creation in the performing arts he directs at Concordia University since 2007. He was a guest and visiting professor at Heidelberg University, University for the Arts Berlin, Flame University Pune and has lectured and taught master-classes at many universities and conservatories

worldwide. His academic work is published with academic publishers such as Springer, Routledge, Delatour and Schott.

His current research focus lies on generative and tactile and audio scores for moving musicians, on artificial intelligence driven improvisation software, on inter- and trans-traditional musicking, and on new presentation formats for digitally informed performance.

After many creative collaborations with traditional musicians around the world he has founded and directs three ensembles of trans-traditional new music in Berlin (Ensemble Extrakte), Montréal (Ecstasie of Influence) and Pune, India (Ensemble Sangeet Prayog) and is about to embark on a collaborative project with indigenous Tao singers on the Pacific island of Lan Yu near Taiwan, sponsored by the Music University of Vienna.

Apart from dispersed works on curated albums of other musicians, Bhagwati has so far published 2 monographic CDs: "Dhvani Sutras" (2016) with Ensemble Sangeet Prayog Pune and "Treatises" (2017) with Ensemble Extrakte Berlin. Several CD projects will appear in 2019, such as a multi-album with 5 different complete recordings of his "Miyagi Haikus" cycle, an electronica album called "Iterations" in collaboration with Gebrüder Teichmann, a album with an a cappella work sung by the Neue Vocalsolisten Stuttgart "Atish-e-Zaban" and an live-album called "...et je reverrai cette ville étrange", a trans-traditional re-imagining of the eponymous score by Claude Vivier.

He has also published an artist book of poems called "Niemandsländhymnen – A Treize of Terze Rime" (en/fr).

Vivian Fung

— *Shifting Landscapes* (2018)



Program Note:

Shifting Landscapes is a reflection of Alberta's wide prairie fields, open skies, and ever-changing landscape, shaped by evolving skylines and influx of people, as well as melting glaciers and growing wildfires. It is a land of opportunity and growth, and my birthplace and childhood home.

Biography:

JUNO Award-winning composer Vivian Fung has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her "one of today's most eclectic composers" and *The Philadelphia Inquirer* praises her "stunningly original compositional voice." Her newest compositions run the gamut from the orchestral piece *Parade*, a ROCO commission reflecting on San Francisco's Lunar New Year festivities; to the daring *Ominous Machine II*, a powerhouse work for two pianos and two percussion;

to her *Flute Concerto: Storm Within*, a challenging work commissioned and premiered by Vancouver Symphony Principal Flutist Christie Reside.

Current and upcoming presentations of Fung's work include the National Repertory Orchestra's performance of *Prayer*, her critically acclaimed elegy for the pandemic. Fung's composition *Aqua*, inspired by Chicago's Aqua Tower, is on the program for the city's annual Grant Park Music Festival.

Fung's 2023/24 season officially begins with the world premiere of a work commissioned by the "Ligeti Etudes meets 18 Composers" project. A portrait album of her works featuring the Jasper String Quartet is due for release on Sono Luminus in October 2023. The world premiere of "*Songs for the Next Generation*" is set for May 2024 at the Kaufman Center in New York City.

Fung is currently at work on a new project about identity with soprano Andrea Nunez and Royce Vavrek, percussion works for Network for New

Vivian Fung Continued

Music and Ensemble for These Times, and a commission by Cape Cod Chamber Music Society.

Recent highlights include the digital world premiere of two operatic scenes based on Fung's oral family history in Cambodia with librettist Royce Vavrek. In other works, Fung has taken inspiration from travels in China, Vietnam, Spain, Indonesia and beyond.

She has received numerous awards and grants from institutions including ASCAP, the Simon Guggenheim

Foundation Fellowship and the Canada Council for the Arts. Her compositions have been performed by dozens of major ensembles worldwide. Recordings of her work have been released on the Naxos Canadian Classics, Telarc, Cédille, Innova, Signpost and Cédille Records labels.

Born in Edmonton, Canada, Fung began her composition studies with composer Violet Archer and received her doctorate from The Juilliard School in New York. She currently lives in California. Learn more at www.vivianfung.ca.

Nicolas Gilbert — *Ilôts* (2018)



Program Note:

Ilôts is designed as a voyage from the city of Montreal to the St-Laurent Gulf, passing alternatively through a few cities and across increasingly long stretches of countryside. What binds the work together is the St-Lawrence river

itself, represented literally by waves of sound. In the course of the piece, the very discursive, very human music of the cities will be eaten up by the landscape, which will become — and this is the paradox — something intimate and interior.

Nicolas Gilbert Continued

Biography:

Nicolas Gilbert (*1979) studied composition and analysis at the Conservatoire de musique de Montréal with composers Michel Gonneville and Serge Provost, and at McGill University, with composer John Rea.

His catalogue comprises about 40 chamber, vocal and orchestral works that have been performed in concert series and festivals in Montreal, Toronto, Chicago, Mexico, Lima, Paris, Lyon, London, Milan, Berlin, Amsterdam, Belgrade, Warsaw, Belgrade, Shanghai and many other cities around the world. He is recipient of numerous grants and awards including the 2008 “Composer of the year” Opus Prize awarded by the Quebec Music Council, ten SOCAN Awards for Young Composers, and the Third and Special Prizes in the 2006 Serocki International Competition (Poland). He has also received the Opus Prize for Best Premiere of the year in both 2007 and 2008. His work is regularly supported by the Canada and Quebec arts councils.

Performers of his music include the Orchestre Métropolitain, the Montreal Symphony Orchestra, the Vancouver Symphony Orchestra, the Edmonton Symphony Orchestra, the Estonian National Symphony Orchestra, the Polish Radio Orchestra, Ars Nova (Poitiers), Kaida (Amsterdam), ICE (Chicago), cellists Matt Haimovitz and

Benjamin Carat (Lyon), pianist Stanislaw Widulin (Berlin), clarinetist Thomas Piercy (New-York) and many Canadian contemporary music ensembles (SMCQ, Ensemble Contemporain de Montréal, New Music Concerts, Continuum, Nouvel Ensemble Moderne, Trio Fibonacci, Bozzini Quartet, Molinari Quartet, Bradyworks, etc.).

Since September 2013, Nicolas Gilbert has been composer in residence with the Orchestre symphonique de Laval. He was also the RBC Foundation Composer in residence with the National Youth Orchestra of Canada in 2011-2012, resident composer at the Chapelle historique du Bon-Pasteur in Montreal from 2003 to 2005 and president of the Codes d'accès concert society from 2002 to 2004. During the 2005-2006 season, he was in residence at GRAME (Lyon), working on a new piece for cello and electronics (commission : GRAME-CALQ). He is currently member of the artistic board of the Société de Musique Contemporaine du Québec and president of the Canadian Music Centre. Since September 2015, he has been teaching composition at the Conservatoire de musique de Montréal.

He is also active as an author of fiction and has published four novels : *Le recital* (2008), *Le joueur de triangle* (2009), *La fille de l'imprimeur est triste* (2011) and *Nous* (2013), with Leméac Éditeur.

Nicole Lizée

— *Bessborough Hotel* (2018)



Program Note:

For as long as I can remember there have been ghost stories linked to a number of locations in Saskatchewan. Saskatoon's iconic Bessborough Hotel might be the most infamous for its paranormal activity. There are three areas in the hotel reportedly haunted: the ballroom, the stairwell and the third floor - each with their own benevolent spectre. These phantoms make appearances in sonic form throughout the piece.

Biography:

Called "a brilliant musical scientist" (CBC), "breathhtakingly inventive" (Sydney Times Herald, Australia), and lauded for "creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation" (Winnipeg Free Press), award winning composer and video artist composer Nicole Lizée creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, Alexander McQueen, thrash metal, early video game culture, 1960s psychedelia and

1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology and captures these glitches, notates them and integrates them into live performance.

Nicole's compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, vintage board games, and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

In 2001 Nicole received a Master of Music degree from McGill University. After a decade and a half of composition, her commission list of over 50 works is varied and distinguished and includes the Kronos Quartet, Carnegie Hall, the New York Philharmonic, the BBC Proms, the San Francisco Symphony, the National Arts Centre Orchestra,

Nicole Lizée Continued

the Toronto Symphony Orchestra, l'Orchestre symphonique de Montréal, the Vancouver Symphony Orchestra, the Banff Centre, Bang On A Can, So Percussion, Eve Egoyan, stargaze, the Australian Art Orchestra, l'Orchestre Métropolitain du Grand Montréal, CBC, Radio-Canada, NYC's Kaufman Center, Joby Burgess/Powerplant, Music on Main, Darcy James Argue's Secret Society, Ben Reimer, Vicky Chow, Tapestry Opera, Standing Wave, Gryphon Trio, MATA Festival, TorQ Percussion, Fondation Arte Musica/Musée des beaux-arts de Montréal, E-Gré National Music Competition, Innovations en Concert, Continuum, Soundstreams, SMCQ, Arraymusic, Megumi Masaki, ECM+, and the Kitchener-Waterloo Symphony. Her music has been performed worldwide in renowned venues including Carnegie Hall (NYC), Royal Albert Hall (London), Muziekgebouw (Amsterdam) and Cité de la Musique (Paris) – and in festivals including the BBC Proms (UK), Huddersfield (UK), Roskilde (Denmark), Bang On a Can (USA), Classical:NEXT (Rotterdam), All Tomorrow's Parties (UK), Barbican's Sound Unbound (UK), Metropolis (Australia), Sydney Festival (Australia), X Avant (Canada), Luminato (Canada), Other Minds (San Francisco), C3 (Berlin), Ecstatic (NYC), Switchboard (San Francisco), Melos-Ethos (Slovakia), Casalmaggiore (Italy), and Dark Music Days (Iceland).

Nicole was recently awarded the prestigious 2019 Prix Opus for Composer of the Year. In 2017 she received the SOCAN Jan. V. Matejcek Award. In 2013 she received the Canada Council for the Arts Jules Léger Prize for New Chamber Music. She is a two time JUNO nominee for composition of the year. She is a Lucas Artists Fellow (California) and a Civitella Ranieri Foundation Fellow (Italy). In 2015 she was selected by acclaimed composer and conductor Howard Shore to be his protégée as part of the Governor General's Performing Arts Awards. This Will Not Be Televised, her seminal piece for chamber ensemble and turntables, placed in the 2008 UNESCO International Rostrum of Composers' Top 10 Works. Her work for piano and notated glitch, Hitchcock Études, was chosen by the International Society for Contemporary Music and featured at the 2014 World Music Days in Wroclaw, Poland. Additional awards and nominations include an Images Festival Award (2016), Dora Mavor Moore nomination in Opera (2015), Prix Opus nomination (2013), two Prix collégien de musique contemporaine, (2012, 2013) and the 2002 Canada Council for the Arts Robert Fleming Prize for achievements in composition.

Nicole was the Composer in Residence at Vancouver's Music on Main from 2016-18.

She is a Korg Canada and Arturia artist.

Samy Moussa

— *Orpheus in Nunavut* (2018)



Program Note:

Orpheus's death....frozen.

Biography:

Born in Montréal in 1984 and now based in Berlin, composer-conductor Samy Moussa is one of the world's leading composers. Moussa's work has been performed by many of the world's most prestigious orchestras including Royal Concertgebouw Orchestra, London Symphony Orchestra and Los Angeles Philharmonic. He has also featured as Artist in Residence at Toronto Symphony Orchestra and works closely with Orchestre Symphonique de Montréal. The 2022/23 season saw the world premiere of his Trombone Concerto "Yericho" with Orchestre national de Lyon and trombonist Jörgen van Rijen, as well as the European premiere of his Second Symphony with BBC Scottish Symphony Orchestra and the BBC Proms 2023, whilst Moussa

himself made appearances as conductor with Musikkollegium Winterthur and Edmonton Symphony Orchestra. Upcoming highlights in the 2023/24 season include the world premieres of *Antigone*, an oratorio for female chorus and orchestra conducted by Erik Nielsen with Dutch National Opera & Ballet, and *Adgilis Deda*, a hymn for orchestra by Pittsburgh Symphony Orchestra to be conducted by Manfred Honeck.

In the 2023/24 season, Moussa conducts Orchestra della Svizzera italiana, as well as Royal Liverpool Philharmonic Orchestra and Bilbao Orkestra Sinfonikoa. Recent seasons have seen him take up the baton to lead a range of repertoire from Classical to contemporary music with Bayerisches Staatsorchester, RSO Wien, Toronto Symphony Orchestra, Vancouver Symphony Orchestra, MDR Sinfonieorchester Leipzig, Staatskapelle Halle and Zürcher Kammerorchester.

Samy Moussa Continued

Regularly programmed by the world's most prestigious orchestras, Moussa's works have been commissioned and performed by the likes of Wiener Philharmoniker, Bavarian Radio Symphony Orchestra, DSO Berlin, Dutch National Opera and Ballet, Dallas Symphony Orchestra and Brussels Philharmonic. This season sees even more premiere orchestras take up his work with performances by NDR Elbphilharmonie Orchester, Frankfurt Radio Symphony Orchestra and Cincinnati Symphony Orchestra. His works remain popular with internationally-renowned conductors such as Hannu Lintu, Manfred Honeck, Kent Nagano, Kevin John Edusei, Christian Thielemann, Christoph Eschenbach, Gustavo Gimeno and Fabien Gabel.

Moussa completed his undergraduate studies at Université de Montréal under José Evangelista and postgraduate studies at Hochschule für Musik und Theater München under Matthias Pintscher and Pascal Dusapin, undertaking masterclasses with Pierre Boulez and courses with Salvatore Sciarrino.

Ana Sokolović

— *Splendor Sine Occasu* (2018)



Program Note:

Each of the movements is inspired by a particular aspect of the nature in British Columbia: the landscape, the river, and the mountain range. The first part is a still observation of the beautiful landscape, the second part is faster, and depicts a river with its currents, and the third part depicts the abundance of mountain peaks.

Biography:

A key figure in contemporary music, composer Ana Sokolović was born in Belgrade, Serbia and is based in Montreal since 1992. With a background in the rhythmic universe of Balkan folklore, her music is coloured with playful images and inspired by differing artistic disciplines. Her vast repertoire is regularly performed both in Canada and internationally. Fourth most performed female opera composer in the world in the last

decade (according to Operabase), Sokolović's hears her works performed throughout Europe and North America. Her opera, *Svadba*, which "seems to invent a universal phonetics of the human heart" (*Le Monde*), has been performed more than fifty times. Her career as a composer has been marked by numerous awards and recognitions, including two consecutive JUNOs in the category of "Classical Composition of the Year". Sokolović's works have been recorded on more than twenty discs. In 2020, she joined the prestigious publishing house Boosey & Hawkes. The following year, she was appointed composer-in-residence at the Montreal Symphony Orchestra for three seasons. In 2022, Ana Sokolović was awarded the first Canada Research Chair in Opera Creation at l'Université de Montréal where she is also a professor of composition.

Caroline Shaw

— *Thousandth Orange* (2018)



Program Note:

Thousandth Orange begins with a very simple 4-chord progression. Nothing fancy. Nothing extravagant. Just something quite beautiful and everyday, that is enjoyed and loved and consumed and forgotten. Something you've probably heard before, in a pop song or a music theory class. While considering my love of Brahms' piano quartets and my memory of playing them—and more generally how our memories of beloved music evolve over time—I began thinking about the history of still-life paintings. Those bowls of fruit we see framed in museums—sort of lovely and banal, at first glance, but then richer when considered in the long story of humans painting things that they see, over and over and over again. There's a reason that Van Gogh painted

those vases of sunflowers again and again, or Caravaggio his fruit. Maybe after the tenth, or the hundredth, or the thousandth time one paints, or looks at, or eats, an orange (or plays a simple cadential figure), it is just as beautiful as the first time. There is still more to see and to hear and to love. More angles reveal themselves—more perspectives and corners and stories, more understanding—more appreciation of something that most would consider unremarkable. *Thousandth Orange* is about these tiny oblique revelations that time's filter can open up in a musical memory. The title also suggests a thousand different shades of the color orange, or the image of a thousand oranges, or perhaps a thousand ways of looking at an orange.

Caroline Shaw Continued

Biography:

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen

Simoneau's dance work "Delicate Power", tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyoncé's Homecoming, Tár, Dolly Parton's America, and More Perfect. Her favorite color is yellow, and her favorite smell is rosemary.

Wesley Hardisty

— arrangement by Carmen Braden, *Road to Wesleyville* (2023) for Métis Fiddle, Violin, Viola, Cello and Piano.



Program Note:

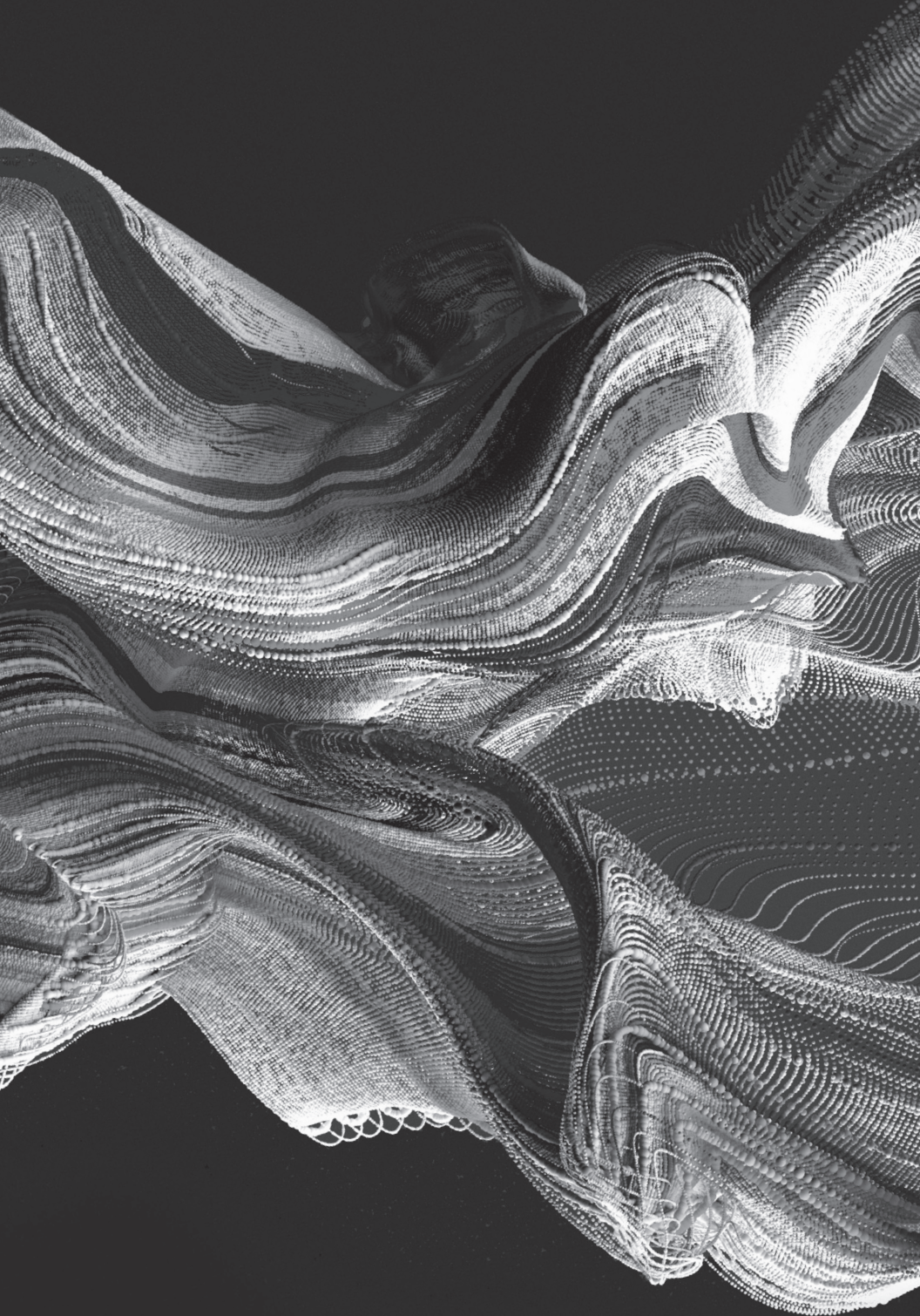
Road to Wesleyville is inspired by the traditional Métis style of fiddle repertoire, and classical arrangement.

Arrangement by Carmen Braden, commissioned by Ensemble Made in Canada with the support of the Canada Council for the Arts.

Biography:

Wesley Hardisty is a vibrant Fiddle player, composer, and collaborator from the Northwest Territories. From Fort Simpson, Wesley is a member of the Dene Nation. He has performed nationally and internationally from Seattle to Iqaluit. He's played on folk festivals, fiddle music festivals, Indigenous-focused performances, including multiple tours of the NWT as a featured performer and supporting artist. He also performed for Canada

Scene and Northern Scene in Ottawa, Vancouver 2010 Winter Olympics, and has two original albums and multiple commissions. Wesley has been part of the Kole Crook Fiddle Association as a student, and now as an instructor. He attended the Gulf Island School of Performing Arts, and was formally in the Northern Arts and Cultural Centre Mentorship Program being mentored by acclaimed violinist/producer/composer Jesse Zubot. Wesley is sought-after as a collaborator with fiddle players, singer-songwriters, and classical ensembles. Wesley values community connections, and has made it a priority to perform for elders, and to be a mentor in youth mentorship from the training program's that he went through as a student. Notably he is an Artistic Ambassador for the Downie-Wenjack Fund.



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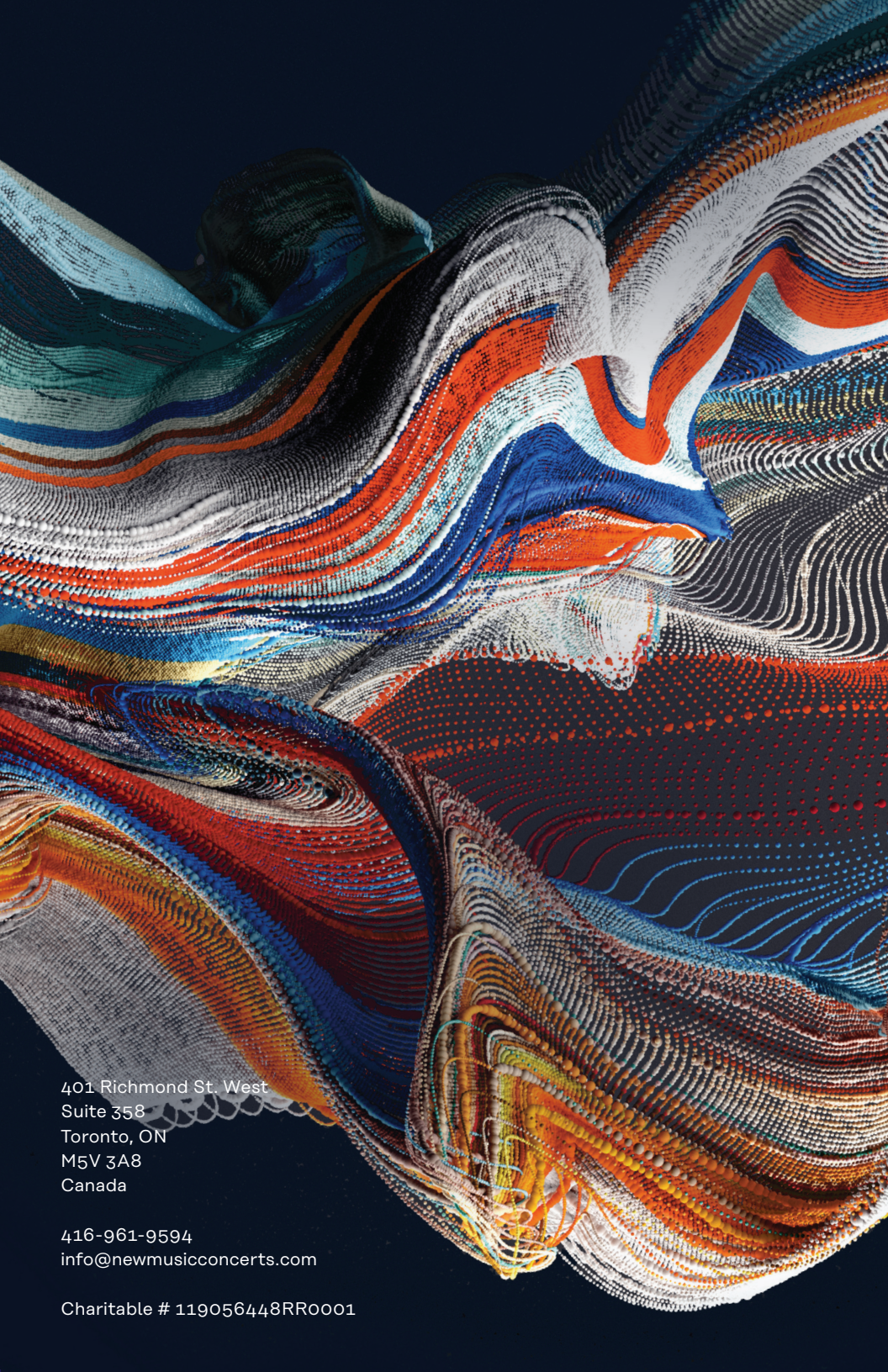
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