

48<sup>th</sup> season | 396<sup>th</sup> event

**Saturday October 6, 2018**

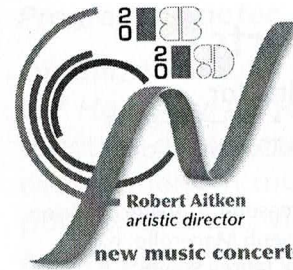
Betty Oliphant Theatre, 404 Jarvis Street, Toronto

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

**New Music Concerts** presents **Linda Bouchard's**

# murderous little world





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**New Music Concerts** presents

# murderous little world

experimental music theatre for voices, trumpet, piano, accordion and trombone

Commissioned and premiered by *Bellows and Brass*:

Guy Few, Eric Vaillancourt and Joseph Petric.

Poems from *Men in the Off Hours* by Anne Carson

Video by Yan Breuleux and Frédéric St-Hiliare | Director, Keith Turnbull

Roger Psutka, sound engineer | Sandor Ajzenstat, stage manager

Artistic Director and composer: Linda Bouchard

*Please join us for a post-concert reception, courtesy of New Music Concerts' Board of Directors*



# New Music Concerts

Robert Aitken, c.m., Artistic Director

157 Carlton Street, Ste. 203 • Toronto M5A 2K3 • 416-961-9594

e-mail: nmc@interlog.com • www.NewMusicConcerts.com

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## Programme notes

Organized around seven poems excerpted from *Men in the Off Hours* by Anne Carson, ***Murderous Little World*** brings together gifted artists from diverse experiences to create an evening length multimedia performance that fuses music, poetry, theatre, video art, and lighting. Three musicians-actors perform on trumpet, trombone, accordion and piano live against an electronic score integrated with video projections, both live and pre-recorded.

*Murderous Little World* takes as its inspiration the terse yet epic poetic work of Anne Carson. The poems conjure up a textured universe of “little worlds” that span continents, and ages of human existence. Carson’s phrases seem to be made up of fragments or artifacts and point to individuals’ searching for truth against waves of corruption and cruelty. Bouchard’s musical compositions bring to mind the title of Carson’s book, from which the poems are taken and the collegiality, competitiveness and brutality that this title implies. The music, like the poems, deals in fragments and strange juxtapositions to form a compelling set of concise, interrelated themes or motifs whose brightness and audacity lend themselves to the splashes of colour and light that is possible with current video projection technologies.

The musical and dramatic response to each poem is unique with each selection having an individual voice expressed through specific vocals – i.e. whispered, slow recitation, fully voiced, in a range of emotional pitches and vocal styles, etc. At the same time the three musicians/actors play live and move around the stage creating different dramatic interplay with the visuals. Live music is performed against an electronic score that is manipulated with MaxMSP using pre-recorded sounds of the musicians’ voices and their instruments in the form of a “hyper-trio”.

*Murderous Little World* has received support and funding from individuals through an Indiegogo Campaign 2012;



Matralab, Concordia University, Canada, residency Summer 2012; The Canada Council for the Arts Touring Grant 2011; Composers Assistance Program 2012, New Music USA; The Canada Council for the Arts Music Program 2004, 2006; Le Conseil des arts et des lettres du Québec 2007; Oboro Laboratoire Nouveaux Medias, Montréal Canada, Production Assistance Program 2005 and 2007; Composer Assistance Program, American Music Centre, USA 2005; Tesuque Foundation, USA 2005. *Murderous Little World* is a sponsored project of Fractured Atlas, a non-profit arts service organization. Tonight's the performance was made possible with the assistance of the Canadian Heritage Canada Arts Presentation Fund.

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Born in Québec, Canada, **Linda Bouchard** has been an active composer, orchestrator, conductor, and producer for over thirty-five years. Winner of both Composer of the Year from the Conseil Québécois de la Culture and the Joseph S. Stauffer Prize from the Canada Council for the Arts in 1999, Bouchard also received the Fleck Fellowship from The Banff Centre in 2015. Her honours in the United States include first prizes at the Princeton Composition Contest, the Indiana State Competition, and the National Association of Composers USA Contest and a Fromm Music Foundation Award from Harvard University.

Bouchard's works are heard regularly. Ensembles and performers who have performed Bouchard's music include the Montréal Symphony Orchestra, Toronto Symphony Orchestra, Royal Concertgebouw Orchestra, Vancouver Symphony Orchestra, the Orchestre Métropolitain, the National Arts Centre Orchestra, Oregon Bach Festival Orchestra, Bang on a Can, New York New Music Ensemble, Absolute Music Group, Hard Rubber Orchestra, Standing Wave, San Francisco Contemporary Music Players, Ear Play, California E.A.R. Unit, Addleds, Kronos Quartet, Bozzini Quartet, Evergreen Club Contemporary Gamelan, New Music

Concerts, Array Music, Continuum, Ives Ensemble, Nouvel Ensemble Moderne, SMCQ, ECM, Bellows and Brass, Ellen Ruth Rose, Aron Kallay, Vicki Ray, Kevin McMillan, Paul Hillier, Dora Ohrenstein, and François Houle.

Her works have been recorded on both sides of the Atlantic Ocean: in Canada by the CBC Label (Orchestre Métropolitain), Analekta (SMCQ), Marquis Classics (National Arts Centre Orchestra), and CMC (Standing Wave); in Germany by ECM (Kim Kashkashian and Robyn Schulkowsky); and in the United States by CRI (several artists) and Bang on a Can.

Bouchard went to the United States in 1977 to study composition with Henry Brant. She lived in New York City from 1979 to 1990, where she composed, led new music ensembles, and made orchestral arrangements for The Washington Ballet, Orchestra of St. Luke's, and various churches in the New York metropolitan area. She was assistant conductor for New York Children's Free Opera from 1985 to 1988 and guest-conducted Orchestra of St. Luke's, the American Dance Festival, the New York New Music Ensemble, the Absolute Music Group, and The New Music Consort. In 1991, Bouchard returned to Montreal in time for the world premiere of her composition "Elan" with the Orchestre Métropolitain during the New Music America Festival. She was composer-in-residence from 1992 to 1995 with the National Arts Centre Orchestra in Ottawa, Canada, where she composed several orchestral works and curated new music events. In 1997, she moved to San Francisco, where she currently resides with her husband and son.

In 2001, Bouchard was invited to participate at IRCAM's "Stage d'Informatique Musicale" in Paris. Since then, she has been increasingly interested in how our traditional artistic practices are influenced by the integration of new technologies. In 2005, Bouchard founded New Experimental Music, Art and Production (NEXMAP), a nonprofit arts

## BIOGRAPHIES

### Bellows and Brass

**Joseph Petric** was the first accordionist to offer an official concert debut in major halls on both sides of the Atlantic – the Kennedy Centre Washington and St. John's Smith Square London. He has appeared in some of the world's major venues including London's Southbank Centre, Blauesalle (Brussels), Seiji Ozawa Hall (Tanglewood), Bridgewater Hall (Manchester), Tel Aviv's Israeli Opera, Bunka Kaikan Hall Tokyo and the Berlin Philharmonie. With more than 250 works written for him, including 13 concertos, Petric appearances are in demand at international festivals including Quebec's Festival Domaine Forget, Agora Festival IRCAM, Tokyo Spring among others. A JUNO nominee and Prix Opus winner for best concert and best recording, his discography contains 32 titles. His book *The Concert Accordion – Contemporary Perspectives* was published by Augemus Press Germany 2017.

**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 the ensembles Few Mara duo, Bellows and Brass, Few and Fewer, Spirit 20, Sounding Thunder and Project Aria. He has been a guest at many festivals including The Festival of the Sound, Tanglewood, Takefu International Music Festival, Oregon Bach Festival, Sweetwater, 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 and MSR Classics labels. He is a sessional lecturer at Wilfrid Laurier University, Ontario, Canada, where he coaches chamber music and teaches trumpet. Guy Few is a Yamaha artist.

After receiving a first prize from the Quebec Conservatory in Hull and winning the National Arts Center Orchestra Bursary, **Eric Vaillancourt** made the encounter that would shape his future career. Alain Trudel, immediately recognizing his talent, took Vaillancourt on as his only private student and within a few years he became Trudel's assistant at the Conservatoire de Musique de Montreal. He is a member of Ottawa's Cathedral Brass and is featured as a soloist on their latest CD. He can also be seen on the documentary, "Trombone: The Voice of God" and on Angèle Dubeau's "la Fête de la musique" on Radio-Canada. Vaillancourt is a founding member of Fusion, an ensemble that concentrates on the music of our time and will be featured as a soloist with the group in Alexina Louie's *Ricochet*. His love for Baroque music led him to play sackbut on tour with Les Idées Heureuses.

### Direction and Production

**Keith Turnbull** – Director, dramaturge and producer committed to contemporary and new work in both theatre and opera, Turnbull was artistic director of the Manitoba Theatre Centre; of Second Stage, Neptune Theatre; and founding artistic director of the NDWT Co. with which he started a First Nations theatre company from which emerged many of Canada's most noted native performers and writers. He is the past Artistic Director/Executive Producer of Banff Theatre Arts and has taught extensively throughout Canada. He has directed over eighty plays and has directed opera/music theatre for Cultural Industries (Toronto), Music Theatre Wales, Peteå Chamber Opera (Sweden), Vale of Glamorgan Festival (Cardiff & Swansea), UK in NY



Festival (New York) and Vancouver Opera. Turnbull is Canada's most experienced producer and director of contemporary opera. For Banff Theatre Arts he directed works by Aperghis, Maxwell Davies, Finnissy, Kagel, Menotti, Stravinsky, Weill, and Zimmermann; produced works by Antheil, Berg, Birtwistle, Daugherty, Henze, Nyman and Vivier and directed the world premieres of *Boiler Room Suite* (Doolittle), *Ubu* (Toovey), *Kafka's Chimp* (Metcalf) and *Zurich: 1916* (Butterfield). In Montreal he recently directed José Evangelista's *Exercices d'Opera* and Isabelle Panneton's *L'Arche*.

**Roger Psutka** is an accomplished Audio Engineer and Technical Director currently based in Kitchener. His expertise was instrumental in the successful premiere of *Murderous Little World* at NUMUS in February 2011. He is currently the audio engineer and tour manager for Dean Brody and sound engineer at Earshot. Other collaborations include *Our Lady Peace*, Chantal Kreviazuk, Remy Shand, Simple Plan, Treble Charger, Sheryl Crow, Butterfly Boucher, Sarah McLachlan and Bare Naked Ladies. Well versed in many aspects of the entertainment business he has also worked with Blue Man Group in Toronto and Orlando and is the live sound engineer at "Self Employment."

**Sandor Aizenstat** attended the Ontario College of Art (1979–84) studying under Udo Kasemets. He began his association with the Toronto new music community in 1981, programming the summer concert series at the Music Gallery. Over the years, Sandor has worked as a freelance lighting designer, stage manager, audio engineer, producer, or technical director with many Canadian artists and arts organizations including New Music Concerts and the Music Gallery. At the Ontario College of Art, Sandor was introduced to sound sculpture by Nobuo Kubota and studied digital electronics for art with Norman White. He continues to make electronic sculptures which have been exhibited internationally.

## Video Collaborators

**Yan Breuleux** - From video productions and artistic performances for multi-screen immersive displays to the development of interactive online projects, Breuleux is a creative force in the field of experimental animation and specializes in immersive visual music. His series of videos entitled ABC Light, co-produced with composer Alain Thibault (PURFORM), received honorable mention at Ars Electronica. He recently collaborated on the development of *Ars Natura*, an immersive panorama video project, and the Digital Factory (SAT). His work as a performance artist has been extensively presented in Canada, Europe and Japan and as part of major festivals specialized in digital & media arts such as Ars Electronica, ISEA, Transmediale, Dissonanze, TransArt, MixedMedia and Elektra. His on-line projects have been presented in the Musée du Québec, Musée de Rimouski as well as the New Museum of Contemporary Art of New York.

**Frédéric St-Hilaire** has been involved in the electronic art scene for the last ten years. While studying filmmaking, he started experimenting with video and found his passion: the use of video in scenographic contexts. His work brought him to collaborate on multiple projects with musicians, composers, directors, and choreographers. The video images that he creates are regularly presented in artistic events in Canada and abroad.

Text from *Men in the Off Hours* by **Anne Carson**, used with permission.

All rights reserved by Anne Carson. GRIFFIN POETRY PRIZE 2001.

Publishers: Vintage Canada, Jonathan Cape (UK), Alfred A. Knopf (USA), Cape/Random House (Australia).



organization that explores this evolving artistic landscape. She acted as artistic director until January 2016. In 2014, Linda wrote a score for Detour Inc., a San Francisco-based startup that creates unique and innovative documentary tours all over the world. Her score is used for architecture tours in San Francisco, Berlin and London. During the fall 2015, she received a Fleck Fellowship Award at the Banff Center and was also invited as a Master Instructor for their music program. Linda was a Visiting Professor at UC Berkeley during the Spring 2016. In 2017, she received the Davidson Award from the Victoria Symphony Orchestra in Canada. She also received a multiyear grant from the Canada Council for the Arts to research and create. Her project titled "Live Structures" will unfold over the next two years in partnership with Matralab at Concordia University in Montreal. For the past ten years Linda has been creating multimedia work while continuing to compose music for the concert hall. Her works *Murderous Little World*, *All Caps No Space* and *Identity Theft* have been performed in North America to critical acclaim.

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**Bellows & Brass** is a trio comprised of three of Canada's most successful soloists: Guy Few (trumpet, piano), Joseph Petric (accordion) and Eric Vaillancourt (trombone). A powerful and engaging ensemble, Bellows and Brass have consistently drawn full houses and positive audience response in their presentations for such series and festivals as Community Concerts (Columbia Artists, USA), Debut Atlantic Encore (Atlantic provinces, Canada), Chappelle de Bon Pasteur (Montreal, Canada) and The Winnipeg Contemporary Music Festival (Winnipeg, Canada). Individually these three artists have been invited to perform as concerto soloists with numerous orchestras throughout North America including the Orchestra of Saint Luke's, the Boston Modern Orchestra Project, the Oregon Bach Festival Orchestra and the Toronto Symphony Orchestra. In this ensemble they are committed to making music that is

challenging, pleasing and above all, fun. With their unusual and rich combination of instruments and sounds they move effortlessly within and between genres. Their concerts have been described as "vividly emotional ... passionate ... a revelation." The Bellows and Brass performance of composer Linda Bouchard's *Murderous Little World* received rave reviews by the LA Times.

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**Anne Carson** was born in Toronto, Ontario on June 21, 1950. With the help of a high school Latin instructor, she learned ancient Greek, which contributed to her continuing interest in classical and Hellenic literature. She attended St. Michael's College at the University of Toronto and, despite leaving twice, received her BA in 1974, her MA in 1975 and her PhD in 1981. She also studied Greek metrics for a year at the University of St. Andrews in Scotland.

Since bursting onto the international poetry scene in 1987 with her long poem "Kinds of Water," Carson has published numerous books of poetry, including *Float* (Alfred A. Knopf, 2016); *Red Doc* (Alfred A. Knopf, 2013); *The Beauty of the Husband: A Fictional Essay in 29 Tangos* (Alfred A. Knopf, 2001), winner of the T.S. Eliot Prize for Poetry; *Autobiography of Red* (Alfred A. Knopf, 1998); and *Short Talks* (Brick Books, 1992). Also a Classics scholar, Carson is the translator of *Electra* (Oxford University Press, 2001), *If Not, Winter: Fragments of Sappho* (Knopf, 2002), and *An Oresteia* (Faber and Faber, 2009), among others. She is also the author of *Eros the Bittersweet* (Princeton University Press, 1986). Reviewers have praised the range of Carson's verse, consistently describing her poetry as inventive, visionary, and highly unique. Scholars often discuss the influence of her academic history; Roger Gilbert has noted, "unlike many academic poets she deploys her scholarly voice as a dramatic instrument whose expressive power lies partly in its fragility."



Her awards and honors include the Lannan Literary Award, the Pushcart Prize, the Griffin Poetry Prize, a Guggenheim fellowship, and the MacArthur Fellowship. She was also the Anna-Maria Kellen Fellow at the American Academy in Berlin, Germany. Carson was the Director of Graduate Studies in Classics at McGill University and taught at Princeton University from 1980-1987. She has also taught classical languages and literature at Emory University, California College of the Arts, the University of California, Berkeley, and the University of Michigan. She currently teaches in New York University's creative writing program.

*Our next event:*

## GENERATION 2018

**Sunday November 11, 2018 @ 8**

*(note: no 7:15 introduction)*

**Ensemble contemporain de Montréal | Véronique Lacroix** direction

**Gabriel Dharmoo** concert host

The Music Gallery at 918 Bathurst, 918 Bathurst Street

the**MusicGallery** | **918**  
Toronto's Centre for Creative Music BATHURST

*Programme:*

**James O'Callaghan** (BC/QC b.1988) *New Work* (2018)

**Thierry Tidrow** (ON/AB b.1986) *New Work* (2018)

**Patrick Giguère** (QC b.1987) *New Work* (2018)

**Sophie Dupuis** (NB/ON b.1988) *New Work* (2018)





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