



48<sup>th</sup> season | 398<sup>th</sup> event

**Sunday December 2, 2018**

Betty Oliphant Theatre, 404 Jarvis Street, Toronto

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

**New Music Concerts** presents

# Michael Koerner's Choice





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

New Music Concerts Ensemble | Robert Aitken direction

Ben Heppner special guest

John Hess piano Max Christie bass clarinet

David Hetherington cello Accordes string quartet

Jonathan Krehm and Evonne Tan tai chi chuan players

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# Michael Koerner's Choice

*Programme:*

**Elliott Carter** (USA 1908-2012)

**Rigmarole** (2011)

Max Christie bass clarinet David Hetherington cello

**Igor Stravinsky** (Russia/USA 1882-1971)

**Octet** (1922-23, rev.1952)

1. Sinfonia 2. Tema con variazioni 3. Finale

Les Allt flute Max Christie clarinet Fraser Jackson, Peter Lutek bassoons  
James Gardiner, Steve Woomert trumpets Ian Cowie, David Pell trombones

**R. Murray Schafer** (Canada b.1933)

**String Quartet No.6, "Parting Wild Horse's Mane"** (1993)

**Accordes:** Steven Sitarski, Carol Lynn Fujino violins Rory McLeod viola  
David Hetherington cello | Jonathan Krehm, Evonne Tan tai chi chuan players

—Intermission—

**Charles Ives** (USA 1874-1954)

**Selected Songs** (1922)

Memories – A: Very Pleasant; B: Rather Sad • The Circus Band  
In Flanders Fields • He is There! • Tom Sails Away • At the River  
Ben Heppner tenor John Hess piano

**Darius Milhaud** (France 1892-1974)

**La Création du monde** (1923)

Les Allt, Dianne Aitken flutes Keith Atkinson oboe Max Christie, Michelle Verheul clarinets  
Fraser Jackson bassoon Peter Lutek saxophone Chris Gongos horn  
James Gardiner, Steve Woomert trumpets Ian Cowie trombone Stephen Clarke piano  
Ryan Scott percussion Rick Sacks timpani Steven Sitarski, Carol Lynn Fujino violins  
David Hetherington cello Roberto Occhipinti contrabass Robert Aitken direction

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

Paul Hodge recording engineer | Sandor Ajzenstat stage manager  
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# New Music Concerts

Robert Aitken, c.m., Artistic Director

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**Elliott Carter** (USA 1908-2012)

**Rigmarole** (2011)

Elliott Carter was born in New York City on 11 December 1908 and died there in 2012. Carter began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. With the explorations of tempo relationships and texture that characterize his music, Carter is recognized as one of the prime innovators of 20th-century music. The challenges of works such as the Variations for Orchestra, Symphony of Three Orchestras, and the concertos and string quartets are richly rewarding. In 1960, Carter was awarded his first Pulitzer Prize for his visionary contributions to the string quartet tradition. Stravinsky considered the orchestral works that soon followed, Double Concerto for harpsichord, piano and two chamber orchestras (1961) and Piano Concerto (1967), to be "masterpieces". Elliott Carter was the recipient of the highest honours a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. Hailed by Aaron Copland as "one of America's most distinguished creative artists in any field," Carter received two Pulitzer Prizes and commissions from many prestigious organizations.

New Music Concert's partnership with Elliott Carter has been a long and productive one, beginning in 1977 with a performance of his Double Concerto among other works and followed by a series of portrait concerts with the composer in attendance in 1983, 1990, 1998, 2006. Only inclement weather in New York City in 2010 prevented his attending our 102nd birthday tribute. Since his demise we have honoured his memory by programming a late work of his every season in December. Carter's program note for this latest installment is concise:

*Rigmarole* was composed for the cellist Fred Sherry and the bass clarinetist Virgil Blackwell for my 103rd birthday concert on December 8, 2011 in New York City. — Elliott Carter

**Igor Stravinsky** (Russia/USA 1882-1971)

**Octet** (1922-23, rev. 1952)

Igor Stravinsky was born June 17, 1882 in Oranienbaum, Russia and died April 6, 1971 in New York City. Son of an operatic bass, he decided to be a composer at age 20 and studied privately with Nikolay Rimsky-Korsakov (1902-08). His *Fireworks* (1908) was heard by the impresario Sergey Diaghilev, who commissioned Stravinsky to write the *Firebird* ballet (1910); its dazzling success made him Russia's leading young composer. The great ballet score *Petrushka* (1911) followed. His next ballet, *The Rite of Spring* (1913), with its shifting and audacious rhythms and its unresolved dissonances, was a landmark in music history; its Paris premiere caused an actual riot in the theatre, and Stravinsky's international notoriety was assured. In the early 1920s he adopted a radically different style of restrained Neoclassicism. From 1954 he employed the compositional technique of serialism. His later works include *Agon* (1957) — the last of his many ballets choreographed by George Balanchine — and *Requiem Canticles* (1966).

Stravinsky started composing the Octet for Wind Instruments in Biarritz, France, in late 1922 and finished the work in Paris on May 20, 1923. The three movements of the Octet, cast in the very traditional forms of a sonata, theme and variations and a rondo finale, displays a shift in his previously folkloristic approach towards a



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consciously neoclassical aesthetic, presaged in his *Pulcinella* ballet of 1919/20 and culminating in his 1951 opera *The Rake's Progress*. Stravinsky discussed the genesis of the Octet in conversation with Robert Craft in the following excerpt from their 1968 "conversation book" *Dialogues and a Diary*:

The *Octuor* began with a dream in which I saw myself in a small room surrounded by a small group of instrumentalists playing some very attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any feature of it the next day, but I do remember my curiosity—in the dream—to know how many the musicians were. I remember too that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octuor*, which I had had no thought of the day before, though for some time I had wanted to write an ensemble piece—not incidental music like *Histoire du Soldat*, but an instrumental sonata.

Stravinsky also discussed the aesthetic implications of his unique instrumentation of the work in a 1924 article for the journal *The Arts*:

Wind instruments seem to me to be more apt to render a certain rigidity of the form I had in mind than other instruments—the string instruments, for example, which are less cold and more vague. The suppleness of the string instruments can lend itself to more subtle nuances and can serve better the individual sensibility of the executant in works built on an 'emotive' basis. My Octet is not an 'emotive' work but a musical composition based on objective elements which are sufficient in themselves. [...] The reasons why I composed this kind of music for an octet of winds are the following: First, because this ensemble forms a complete sonorous scale and consequently furnishes me with a sufficiently rich register; second, because the difference of the volume of these instruments renders more evident the musical architecture. And this is the most important question in all my recent compositions. I have excluded from this work all sorts of nuances, which I have replaced by the play of these volumes.[...] This sort of music has no other aim than to be sufficient in itself. In general, I consider that music is only able to solve musical problems; and nothing else, neither the literary nor the picturesque, can be in music of any real interest. The play of the musical elements is the thing. — Igor Stravinsky

### **R. Murray Schafer** (Canada b.1933) *String Quartet No.6, "Parting Wild Horse's Mane"* (1993)

R. Murray Schafer has achieved an international reputation as a composer, an educator, environmentalist, scholar and visual artist. Born in Sarnia, Ontario, in 1933, he was raised in Toronto. Schafer entered the Royal Conservatory of Music and the University of Toronto in 1952 to study with John Weinzweig. His casual contact with Marshall McLuhan on campus in that period could arguably be singled out as the most lasting influence on his development. He went to Vienna in 1956. After two years he went to England, studying informally with composer Peter Racine Fricker. While in Britain Schafer supported himself by writing (resulting in a book, *British Composers in Interview*) and by the preparation of a performing edition of Ezra

Pound's opera *Le Testament* (1920-1) broadcast by the BBC in 1961. Returning to Canada in 1961, he directed the Ten Centuries concerts, and began teaching, first (1963-65) as artist-in-residence at Memorial University, and then (1965-75) at Simon Fraser University. At SFU, with grants from UNESCO and the Donner Canadian Foundation, he set up the World Soundscape Project for the study of the relationships between people and their acoustic environment. Schafer moved in 1975 to a farm near Maynooth, Ontario, but has remained affiliated with the project. He purchased a farmhouse near Peterborough in 1987.

Schafer's early works reveal debts to Weinzweig, the neoclassicism of Stravinsky and 'Les Six'. The *Minnelieder*, with its Mahlerian atmosphere, was in Schafer's opinion his first important achievement. In the early 1960s Schafer drew on serialism, also drawing on the language, literature, and philosophy of ancient cultures, leading to an exploration of the mythology and symbolism of modern life. That resulted in a succession of studies on the urban themes of alienation and psychoneurosis.

Schafer's involvement in music education led to his booklets, *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When Words Sing*, and *Rhinoceros in the Classroom*. As the 'father of acoustic ecology' Schafer has been concerned about the damaging effects of noise on people, especially dwellers of the 'sonic sewers' of the city. Of the various publications Schafer released after his work with the World Soundscape Project, the most important is *The Tuning of the World* (1977) where he summarizes his soundscape research, philosophies, and theories. Schafer's search for a 'hi-fidelity' soundscape led to his move to an Ontario farmhouse, which then inspired a series of 'natural-environment' works. The first was *Music for Wilderness Lake*, for twelve trombones. His soundscape interest is also reflected in the works employing spatial distribution of the performers, the most ambitious being *Apocalypse*, which calls for 500 performers. While Schafer's focus in the 1970s was his soundscape work, in the 1980s it was *Patria*, a 12-part cycle of musical/theatrical works begun in 1966. Schafer's rural environment allowed him to work with communities in Maynooth and Peterborough, remarkable models for how artists could integrate into the societies of which they find themselves members. Schafer founded the Maynooth Community Choir, with whom he wrote and produced the music theatre piece *Jonah*. He chose his rural home near the Peterborough area to work on artistic projects with this community.

Besides his works as a composer, dramatist, music educator, music journalist, and in the new field of soundscape studies, Schafer has made significant contributions to the humanities as musicologist/literary scholar, creative writer, and visual artist. His *E. T. A. Hoffmann and Music* is the first book-length study on the subject and his *Ezra Pound and Music* is a major achievement of musical and literary scholarship. His diversity belies generalizations of style; his work could be described as a synthesis of 20th-century avant-garde techniques with the 19th-century romantic spirit. He received the Canadian Music Council's first Composer of the Year award in 1977 and the first Jules Léger Prize for New Chamber Music in 1977. In 1980 he was awarded the Prix International Arthur-Honegger; in 1985 he received the Banff CA National Award in the Arts, and in 1987 he became the first recipient of the \$50,000 triennial Glenn Gould Award. In 2005 Schafer was awarded the Walter Carsen Prize by the Canada Council for the Arts, followed by the Governor General's Performing Arts Award for Lifetime Artistic Achievement in 2009. In 2013, he was made a Companion of the Order of Canada "for his contributions as an internationally renowned composer of contemporary music, and for his groundbreaking work in acoustic ecology". — *Encyclopedia of Music in Canada* [edited]



The [Sixth] quartet was originally inspired by watching my wife, Jean, do T'ai Chi exercises while we were vacationing in Costa Rica. T'ai Chi ch'uan is a set of physical exercises that employs flowing and rhythmic movements with carefully prescribed stances and positions suggesting modes of attack and defense. In origin it dates back to medieval China, and although it is a martial art its real inspiration derives from Taoist philosophy where T'ai Chi (the "Great Ultimate") consists in effecting a balance between the yang (active) and the yin (passive) principles of life.

The T'ai Chi ch'uan set I used as my model contains a total of 108 moves. Each move is accompanied by a motif or cluster of motifs drawn from the previous five quartets. In fact, there is scarcely an extraneous note in the work that does not come directly from one of the previous scores — the only real exception being the motif for the move entitled "Ward Off Monkey," which will appear in the seventh quartet. Though these fragments of material have been connected differently, much will sound familiar to those who know the other works. Several methods for binding the quartets together have already been employed, and this is merely one of the more meticulous.

I have always been interested in taking models from other realms of experience and applying them to music. In this case we have a kinaesthetic model with its own structure of repetitions and variations guiding the shape of the music. The work could be performed with or without the T'ai Chi movements, that is, as an accompaniment to them or as an abstract parallel in sound alone.

The Sixth Quartet was commissioned by Michael Koerner for his wife, Sonja. The Koerners were to become generous patrons of my music over the following years, commissioning *Shadowman* and *Four-Forty* as well as assisting in the production of *The Princess of the Stars* and *The Palace of the Cinnabar Phoenix*. — R. Murray Schafer

## Charles Ives (USA 1874-1954)

### Selected Songs (1922)

Born in Danbury, Connecticut on 20 October 1874, Charles Ives pursued what is perhaps one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives's vast output has gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought a highly personalized musical expression through the most innovative and radical technical means possible. A fascination with bi-tonal forms, polyrhythms, and quotation was nurtured by his father who Ives would later acknowledge as the primary creative influence on his musical style. Studies at Yale with Horatio Parker guided an expert control over large-scale forms. Ironically, much of Ives's work would not be heard until his virtual retirement from music and business in 1930 due to severe health problems. The conductor Nicolas Slonimsky, music critic Henry Bellamann, pianist John Kirkpatrick (who performed the Concord Sonata at its triumphant premiere in New York in 1939), and the composer Lou Harrison (who conducted the premiere of the Symphony No. 3) played a key role in introducing Ives's music to a wider audience. Henry Cowell was perhaps the most

significant figure in fostering public and critical attention for Ives's music, publishing several of the composer's works in his *New Music Quarterly*. In 1947, Ives was awarded the Pulitzer Prize for his Symphony No. 3, according him a much deserved modicum of international renown. Soon after, his works were taken up and championed by such leading conductors as Leonard Bernstein and, at his death in 1954, he had witnessed a rise from obscurity to a position of unsurpassed eminence among the world's leading performers and musical institutions.

In 1922 Ives self-published a volume of art songs for voice and piano with the title of *114 Songs*. He made 500 copies, and when they ran out, he printed 1000 more, distributing them to friends and musicians. The publication included an essay in the form of a postface, in which Ives explained his motivation for his uncharacteristic promotion of his own works:

Various authors have various reasons for bringing out a book, and this reason may or may not be the reason they give to the world; I know not, and care not. It is not for me to judge the world unless I am elected. It is a matter which lies between the composer and his own conscience, and I know of no place where it is less likely to be crowded . . . . Some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. Some for kindlings; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all—I have merely cleaned house. All that is left is out on the clothes line; but it's good for a man's vanity to have the neighbours see him—on the clothes line.

For some such or different reason, through some such or different process, this volume, this package of paper, uncollectable notes, marks of respect and expression, is now thrown, so to speak, at the music fraternity, who for this reason will feel free to dodge it on its way-perhaps to the waste basket. It is submitted as much or more in the chance that some points for the better education of the composer may be thrown back at him than that any of the points the music may contain may be valuable to the recipient. — Charles Ives

### "Memories" — by Charles Edward Ives (1874 - 1954)

#### A. *Very Pleasant*

We're sitting in the opera house;  
We're waiting for the curtain to arise  
With wonders for our eyes;  
We're feeling pretty gay,  
And well we may,  
"O, Jimmy, look!" I say,  
"The band is tuning up  
And soon will start to play."  
We whistle and we hum,  
Beat time with the drum.

We're sitting in the opera house;  
We're waiting for the curtain to arise  
With wonders for our eyes,



A feeling of expectancy,  
A certain kind of ecstasy,  
Expectancy and ecstasy... Sh's's's.

*B. Rather Sad*

From the street a strain on my ear doth fall,  
A tune as threadbare as that "old red shawl,"  
It is tattered, it is torn,  
It shows signs of being worn,  
It's the tune my Uncle hummed from early morn,  
'Twas a common little thing and kind 'a sweet,  
But 'twas sad and seemed to slow up both his feet;  
I can see him shuffling down  
To the barn or to the town,  
A humming.

"The Circus Band" — by Charles Edward Ives (1874 - 1954)

All summer long, we boys  
dreamed 'bout big circus joys!  
Down Main street, comes the band,  
Oh! "Aint it a grand and glorious noise!"

Horses are prancing, knights advancing;  
Helmets gleaming, pennants streaming,  
Cleopatra's on her throne!  
That golden hair is all her own.  
Where is the lady all in pink?  
Last year she waved to me I think,  
Can she have died? Can! that! rot!  
She is passing but she sees me not.

"In Flanders Fields" — by John McCrae (1872 - 1918)

In Flanders fields the poppies blow;  
Between the crosses, row on row  
That mark our place; and in the sky  
The larks still bravely singing fly,  
Scarce heard amidst the guns below.

We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.

Take up our quarrel with the foe:  
To you from falling hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

"He Is There!" — by John McCrae (1872 - 1918)

Fifteen years ago today  
A little Yankee, little yankee boy  
Marched beside his granddaddy  
In the decoration day parade.  
The village band would play  
those old war tunes,  
and the G. A. R. would shout,  
"Hip Hip Hooray!" in the same old way,  
As it sounded on the old camp ground.

That boy has sailed o'er the ocean,  
He is there, he is there, he is there.  
He's fighting for the right,  
but when it comes to might,  
He is there, he is there, he is there;  
As the Allies beat up all the warlords!  
He'll be there, he'll be there,  
and then the world will shout  
the Battle-cry of Freedom  
Tenting on a new camp ground.  
For it's rally round the Flag boys  
Rally once again,  
Shouting the battle cry of Freedom.

Fifteen years ago today  
A little Yankee, with a German name  
Heard the tale of "forty-eight"  
Why his Granddaddy joined Uncle Sam,  
His fathers fought that medieval stuff  
and he will fight it now;  
"Hip Hip Hooray! this is the day,"  
When he'll finish up that aged job.

That boy has sailed o'er the ocean...

There's a time in ev'ry life,  
When it's do or die, and our yankee boy  
Does his bit that we may live,  
In a world where all may have a "say,"  
He's conscious always of his country's aim  
which is Liberty for all,  
"Hip Hip Hooray!" is all he'll say,  
As he marches to the Flanders front.

That boy has sailed o'er the ocean...

"Tom Sails Away" — by Charles Edward Ives (1874 - 1954)

Scenes from my childhood are with me,  
I'm in the lot behind our house upon the hill,  
A spring day's sun is setting,



mother with Tom in her arms  
 is coming towards the garden;  
 the lettuce rows are showing green.  
 Thinner grows the smoke o'er the town,  
 stronger comes the breeze from the ridge,  
 'Tis after six, the whistles have blown,  
 the milk train's gone down the valley  
 Daddy is coming up the hill from the mill,  
 We run down the lane to meet him  
 But today! In freedom's cause Tom sailed away  
 for over there, over there!  
 Scenes from my childhood  
 are floating before my eyes.

**"At The River" — by Robert Lowry (1826 - 1899)**

Shall we gather at the river,  
 Where bright angel feet have trod,  
 With its crystal tide forever  
 Flowing by the throne of God?  
 Gather at the river!  
 Yes, we'll gather at the river,  
 The beautiful, the beautiful river,  
 That flows by the throne of God.  
 Shall we gather? Shall we gather at the river?

**Darius Milhaud (France 1892-1974)**

**La Création du monde (1923)**

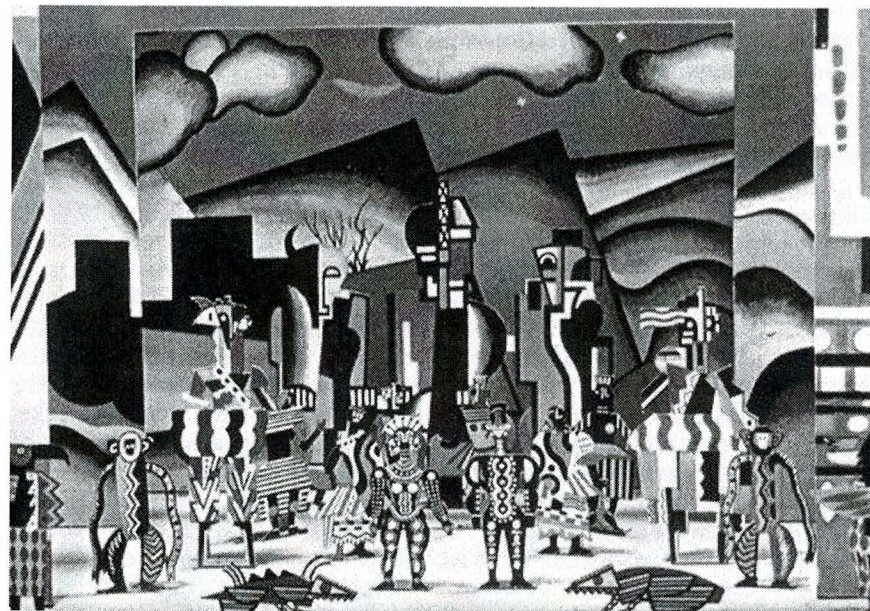
Born in Marseille to a Jewish family from Aix-en-Provence, Milhaud began as a violinist, later turning to composition instead. Milhaud studied in Paris at the Paris Conservatory where he met his fellow group members Arthur Honegger and Germaine Tailleferre. He studied composition under Charles Widor and harmony and counterpoint with André Gedalge. He also studied privately with Vincent d'Indy. From 1917 to 1919, he served as secretary to Paul Claudel, the eminent poet and dramatist who was then the French ambassador to Brazil, and with whom Milhaud collaborated for many years, setting music for many of Claudel's poems and plays. While in Brazil, they collaborated on a ballet, *L'Homme et son désir*. On his return to France, Milhaud composed works influenced by the Brazilian popular music he had heard, including compositions of Brazilian pianist and composer Ernesto Nazareth. *Le bœuf sur le toit* includes melodies by Nazareth and other popular Brazilian composers of the time, and evokes the sounds of Carnaval. The invasion of France by Nazi Germany forced the Milhauds to leave France in 1940 and emigrate to the United States, where he found a teaching post at Mills College in Oakland, California. From 1947 to 1971, he taught alternate years at Mills and the Paris Conservatoire, until poor health, which caused him to use a wheelchair during his later years (beginning in the 1930s), compelled him to retire. He also taught on the faculty of the Aspen Music Festival and School. A genial and non-doctrinaire teacher, his students were numerous and included notable American musicians (Dave Brubeck, Burt Bacharach, Steve Reich and Phillip Glass) and Canadian composers (Jean Coulthard, Walter Buczynski, Harry Somers and Bruce Mather). He died in Geneva at the age of 81, and he was buried in the Saint-Pierre Cemetery in Aix-en-Provence.

In 1922, while performing in New York, Milhaud often enjoyed long evenings in Harlem nightspots, noting that in "some of their shows, the singers were accompanied by a flute, a clarinet, two trumpets, a trombone, a complicated percussion section played by one man, a piano, and a string quintet." In his memoirs Milhaud described his impressions at the time:

The new music was extremely subtle in its use of timbre: the saxophone breaking in, squeezing out the juice of dreams, or the trumpet, dramatic or languorous by turns, the clarinet, frequently played in its upper register, the lyrical use of the trombone, glancing with its slide over quarter-tones in crescendos of volume and pitch, thus intensifying the feeling; and the whole, so various yet not disparate, held together by the piano and subtly punctuated by the complex rhythms of the percussion, a kind of inner beat, the vital pulse of the rhythmic life of the music. The constant use of syncopation in the melody was of such contrapuntal freedom that it gave the impression of unregulated improvisation, whereas in actual fact it was elaborately rehearsed daily, down to the last detail.

— Darius Milhaud, *Ma Vie Heureuse*

Upon his return to France in April of 1923, he immediately began collaborating with the artist Fernand Léger and the author Blaise Cendrars on a jazz-inspired ballet that Rolf de Maré had commissioned for his Ballets Suédois (Swedish Ballet) with a scenario based on African creation myths. The ballet would premiere at the Théâtre des Champs-Élysées on October 25, 1923, the same venue that had hosted the epochal premiere of Stravinsky's *Le Sacre du printemps* with the legendary Ballets Russes ten years previously. *La Création du monde* opened to mixed reviews. Léger's cubist costumes were impressive (including a trio of 25-foot tall African gods — see illustration below) but were difficult to dance in. The music however, consisting of six sections played continuously, has stood the test of time and remains among Milhaud's most often performed works.





## BIOGRAPHIES

**Michael M. Koerner** is President of Canada Overseas Investments Limited which he founded in 1958 and which was an early Canadian venture capital participant focussing on low technology opportunities which included developing cable TV franchises, integrated mini steel mills, monopolar electric cells to convert chemicals and even cheque printing. He was also an early participant in the oil sands industry starting with Great Canadian Oil Sands, Sun Oil Co. of Canada, Suncor Energy, where he was active as a director and two terms as Chairman. He also served as a director of several companies including CAE Industries, Pratt & Whitney Aircraft, Finning International and JP Morgan Canada. He is currently serving on the boards of funds in the Strathbridge organization. Mr. Koerner was educated in England and Canada and did his higher education at the Massachusetts Institute of Technology where he majored in chemical engineering, after which he received an MBA from the Harvard Business School. Mr. Koerner is a life trustee of his alma mater, MIT, and has at various times been on the Executive Committee and Chairman of its Investment Committee. Mr. Koerner has been active in Toronto cultural organizations. He is currently Chancellor of the Royal Conservatory of Music and a Trustee of the Art Gallery of Ontario, of which he is a past president. He serves as a director and treasurer of the Ontario Arts Foundation and as director and secretary-treasurer of the Ontario Cultural Attractions Fund. In prior years he served on the boards of the Toronto Symphony, the National Ballet of Canada and the National Ballet School, the Bata Shoe Museum and, for nearly four decades, New Music Concerts from which he retired with Emeritus status in 2016. Mr. Koerner is a member of the Order of Canada and also a recipient of Honorary Doctor of Laws degrees from Queen's University, Kingston and the University of British Columbia, Vancouver. Mr. Koerner is married to Sonja Novak, who was born in Lima, Peru, and attended Wellesley College outside of Boston. They had three daughters and have twelve grandchildren, one of whom graduated from MIT with much better grades than his grandfather.

Clarinetist **Max Christie's** career is defined by excellence and versatility. As comfortable in the soloist's role as he is in the orchestra, he is a gifted chamber musician as well an insightful experienced interpreter of the most important modern and contemporary works. Mr. Christie has performed and toured with the National Ballet Orchestra, where he holds the principal clarinet chair, as well as with the Canadian Opera Company, Esprit Orchestra and the Toronto Symphony Orchestra. He has appeared as soloist with the TSO, the Calgary Philharmonic, Esprit Orchestra, Kitchener Waterloo Symphony and the Windsor Symphony. He has recorded and performed with the most prominent contemporary music ensembles in the country, including Toca Loca, Soundstreams, Continuum Contemporary Music, Array Music and New Music Concerts. His recording of Elliott Carter's music, including the solo work *Gra*, is available on the Naxos Label. *The Spawn of Abe*, a double concerto with oboe by MC Maguire, was released on the

Innova label. He recorded with David Occhipinti on the disc *camera*, and with Patricia O'Callaghan on her release of the songs of George Gershwin. He has also recorded the music of Harry Somers and Rudolph Koumorous. Contemporary solo performances include the works by Gavin Bryars, Anders Hillborg, Heather Schmidt and Michel Gonneville.

For many years the Toronto Symphony Orchestra's Assistant Principal Cellist, **David Hetherington** is a founding member of the Amici Chamber Ensemble which presents an annual series of concerts at Mazzoleni Hall in Toronto. With Amici he has recorded twelve discs for Summit Records, Naxos, CBC records and ATMA Classique. Their first CD won a Juno award for Chan Ka Nin's "Among Friends". In 2013 Amici won a Juno award for their recording "Levant", and their most recent recording "Inspired by Canada, Notre Pays" was released in November of 2017. In addition to the Amici Chamber Ensemble, Mr. Hetherington is also a founding member of the string quartet Accordes, which performs regularly for New Music Concerts, Soundstreams Canada and other contemporary music organizations. In 2001, the Canadian Music Centre, through Centrediscs, released Accordes' recording of Harry Somers' String Quartets, for which it received a Juno Award nomination. Accordes has also recorded works by several other Canadian composers such as Norma Beecroft, David Eagle, Harry Freedman, Hope Lee, Alexina Louie and Jean Papineau-Couture. Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian première recording of Talivaldis Kenins' prize-winning cello sonata. Mr. Hetherington plays a cello made in 1695 by Giovanni Battista Grancino. David currently teaches cello at the Glenn Gould School, coaches the National Youth Orchestra of Canada and is Music Director of the Interprovincial Music Camp.

**Accordes** evolved out of a string quintet that was formed in 1975 to perform John Beckwith's *Musical Chairs*, a commission from the Toronto Symphony Women's Committee. Frequently heard on CBC radio, they have performed on the Roy Thomson Hall Chamber Music Series and constitute the core string players of the New Music Concerts series. This concentration on contemporary music has allowed Accordes to give Canadian, and sometimes world, premieres of works by such composers as Elliott Carter, Ben Johnston, Peter Paul Kropowski, Brian Cherney, Peter Michael Hamel, Michael Tippett, Henri Dutilleux, György Kurtág, Jörg Widmann, Ann Southam and Hope Lee. They have recorded extensively for the Canadian Music Centre label Centrediscs, including discs devoted to the music of Harry Freedman (*Spirit Song*), Harry Somers (Somers String Quartets, nominated for a JUNO award in 2001) and Alexina Louie (*Dénouement*). Their recording of NMC co-founder Norma Beecroft's Amplified String Quartet with Tape was nominated for a JUNO in 2004. Internationally, Accordes travelled to Cologne with Robert Aitken in 2004 to perform a program of Lithuanian music including works by Balakauskas, Kutavicius and *The Oriental Elegy* by Raminta Šerkšnytė, a NMC commission. More recently in 2013, under the auspices of Soundstreams, they travelled to Taiwan to perform Tan Dun's *Ghost Opera* and to Beijing for the Beijing Modern Music Festival.



Ms. **Evonne Tan** is a certified Instructor of the International Wu Style Tai Chi Chuan Federation and a Canadian Wushu Judge. In 2006 she achieved the Level 7 Martial Artist Achievement Award from the Confederation of Canadian Wushu Organizations. She is currently the Director of Marketing, Wu's Tai Chi Chuan Academy, Toronto. She enjoys being part of the organizing committee for martial arts championships and was one of the lead organizers for the Traditional Tai Chi section - 1998 & 2006 Pan American Wushu Championship in Toronto, Canada. Ms. Tan is the eldest female disciple of Grandmaster Eddie Wu (Head of the Wu Family & Gate Keeper of the Wu Style).

**Jonathan Krehm**, President of Wu's Tai Chi Chuan Academy and of the International Wu Style Tai Chi Chuan Federation is the most senior Disciple of Grandmaster Wu Kwong Yu (Eddie). He is a past President of the Canadian Tai Qi Quan Federation. He has been a student and teacher at Wu's Tai Chi Chuan Academy in Toronto for 41 years. He has competed in tournaments in Canada, England, Hong Kong, China, Singapore, Sweden and the USA for more than 30 yrs. He was Grand Champion of the Swedish Tai Chi Chuan Championships in 2006 and of the Singapore Wu Style Tai Chi Chuan Championships in 2007. Besides his regular teaching in Toronto he gives workshops and teaches in Greece, Tahiti, Ukraine, France and the USA.

**Ben Heppner**, renowned operatic tenor, public advocate for the arts, and radio broadcaster. For almost three decades, Mr. Heppner has been among the most sought after musical talents in the operatic world. His command of the heroic repertoire of Wagner, Strauss and Verdi, among others - is second to none. He is widely appreciated for the depth of his interpretations, his musicality and his humanity. Heppner won the CBC Talent Festival in 1979 and the Metropolitan Opera auditions in 1988. His career has taken him from Vienna to Paris, Berlin, London, New York and beyond. He set new standards in some of the most demanding operatic roles including such as Wagner's Tristan, Verdi's Otello and the complex role of Benjamin Britten's Peter Grimes. Ben Heppner has released numerous recordings and has won three Juno and three Grammy awards. He has honorary doctorates and has been the recipient of the Governor General's Performing Arts Award. In 2008, he was promoted to Companion of the Order of Canada. Just last year, Ben received a lifetime achievement award from the Governor General Performing Arts Award. Five years ago Ben announced his retirement from the stage - but Canadians continue to hear his voice as host of CBC Radio's Saturday Afternoon at the Opera and Backstage with Ben Heppner. He offers the insights and stories that can only come from someone who has spent a lifetime as an engaged interpreter and performer.

**John Hess** is the recognized authority on contemporary opera and song in Canada. He has been involved with the creation of new productions for the Canadian Opera Company and has collaborated with virtually every contemporary opera company in Canada. He was the co-founder and co-artistic director of the Queen of Puddings Music Theatre, for which he was recently awarded a Ruby from Opera Canada together with Co-Artistic

Director Dáirine Ní Mheadhra. At the Banff Centre for the Arts, he served as Associate Artistic Director of the 20th Century Opera and Song program. John is equally in demand as a vocal coach and pianist. He works regularly with Ben Heppner in Canada and with many other Canadian singers and instrumentalists. John is heard regularly on CBC Radio and has recorded numerous CDs, including the complete vocal works of Canadian composer Harry Somers. As a member of the music faculty at the Western University, John directs the Graduate programs in Collaborative Piano. He holds a Doctorate in Musical Arts from the University of Michigan.

World renowned Canadian flutist, composer and conductor **Robert Aitken** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 70 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years. In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

Our next event:

## A Portrait of Toshio **HOSOKAWA**

Friday January 25, 2019 @ 8 | Introduction @ 7:15

New Music Concerts Ensemble | Robert Aitken flute & direction

Stephen Sitarski solo violin

Walter Hall, University of Toronto | 80 Queen's Park

Programme:

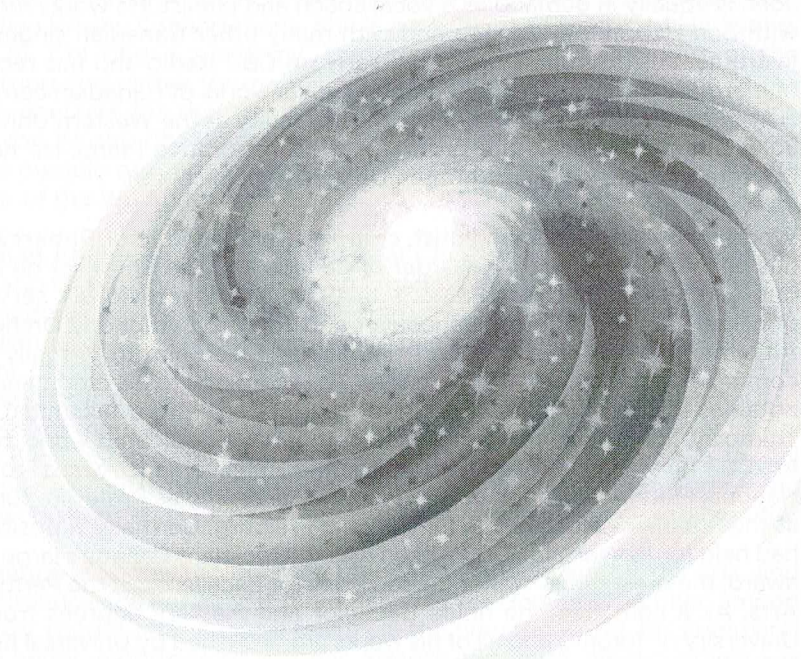
Toshio Hosokawa – *Hika Elegy* for solo violin and string orchestra; other works TBC

Klaus Huber – *Alveare vernat* for solo flute and string orchestra

Misato Mochizuki – *Chimera* for mixed ensemble

Presented in conjunction with the University of Toronto New Music Festival.





**Sunday January 20, 2019**

8:00pm Concert | 7:15pm Pre-Concert Chat | Koerner Hall

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