

48th season | 401st event

Sunday April 28, 2019

Betty Oliphant Theatre, 404 Jarvis Street

7:15^{pm} Introduction | 8:00^{pm} Concert

New Music Concerts presents

LUMINARIES

Louise Bessette solo piano

Patricia Green mezzo soprano

New Music Concerts Ensemble

Robert Aitken and Brian Current direction

New Music Concerts wishes to acknowledge the diversity of the First Peoples of this area and to honour the stewardship of the Mississaugas of the New Credit, the Anishinaabe, the Iroquois-Haudenosaunee and the Huron-Wendat. Today Toronto is still home to many Indigenous Peoples from across Turtle Island and around the world and we are grateful to have the opportunity to meet, work and live on this land.

New Music Concerts

Robert Aitken, c.m., Brian Current, co-Artistic Directors

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

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LUMINARIES

Programme:

Pierre Boulez (France 1925-2016)

Le Marteau sans maître (1953/55)

Patricia Green mezzo-soprano Robert Aitken alto flute Rob MacDonald guitar
Douglas Perry viola Rick Sacks vibraphone Ryan Scott xyloimba David Schotzko percussion

Brian Current conductor

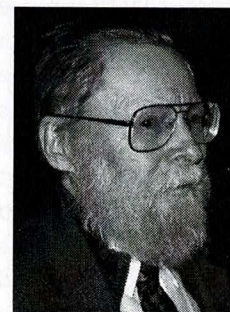
— Intermission —

Gilles Tremblay (Canada 1932-2017)

Envoi (1983)

Louise Bessette solo piano Douglas Stewart, Dianne Aitken flutes Dominic Desautels, Max Christie clarinets
Christopher Gongos horn James Gardiner, Steven Woomert trumpets Ian Cowie, David Pell trombones
Erika Raum, Corey Gemmell violins Jesse Dietschi contrabass Rick Sacks, Ryan Scott, David Schotzko percussion
Robert Aitken conductor

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



Roger D. Moore (November 16, 1939 – March 21, 2019)

It is with sadness that New Music Concerts notes the passing of our good friend and generous patron Roger D. Moore. He will be sorely missed in the music community, where he was well known for his love and support of chamber music and opera, commissioning new works and attending nearly every performance. Roger recently agreed to sponsor Patricia Green's participation in tonight's presentation of *Le Marteau sans maître* by Pierre Boulez. We are proud to dedicate this performance to him. Roger, you are alive in our hearts and ears.

Paul Hodge recording engineer | Sandor Ajzenstat stage manager
PLEASE TURN OFF YOUR CELL PHONES AND OTHER DEVICES!

Born in Montbrison in the Loire department of France, the son of an engineer, **Pierre Boulez** studied harmony and analysis at the Conservatoire de Paris with Olivier Messiaen, and privately with Andrée Vaurabourg and René Leibowitz during the turbulent years of 1943-46. It was through Leibowitz that Boulez was first made aware of Arnold Schoenberg's serial method of composition and discovered a keen interest in the music of Anton Webern. He began his performing career in the late 1940s as music director of the Renaud-Barrault theatre company in Paris, which provided him the opportunity to tour internationally and absorb transformative cultural influences in North and South America.

As a young composer in the 1950s he quickly became a leading figure in avant-garde music, playing an important role in the development of integral serialism and controlled chance music through his conversations with John Cage and Karlheinz Stockhausen. In 1954, with the financial backing of Barrault and Renaud, he established a series of contemporary music concerts in Paris which became known as the Domaine musical. In 1959 Boulez left Paris for Baden-Baden at the invitation of the South-West German Radio orchestra. He moved into, and eventually bought, a large hillside villa there, which was his main residence for the rest of his life. In 1970 Boulez was asked by President Pompidou to return to France and set up an institute specializing in musical research and creation that was to become the Institut de Recherche et Coordination Acoustique / Musique (IRCAM), first opened in 1977, from which he founded and directed the Ensemble Intercontemporain, a virtuoso ensemble devoted to the performance of twentieth-century music. From this time onwards he pioneered the electronic transformation of instrumental music in real time. The first piece he completed at IRCAM was *Répons* (1980-1984).

In parallel with his activities as a composer Boulez became one of the most prominent conductors of his generation. In a career lasting more than sixty years he held the positions of chief conductor of the New York Philharmonic and the BBC Symphony Orchestra, music director of the Ensemble Intercontemporain and principal guest conductor of the Chicago Symphony Orchestra and the Cleveland Orchestra. He made frequent guest appearances with many of the world's other great orchestras, including the Vienna Philharmonic, the Berlin Philharmonic and the London Symphony Orchestra. He was particularly known for his performances of the music of the first half of the twentieth century and the Second Viennese School as well as that of his contemporaries, such as Ligeti, Berio and Carter.

Pierre Boulez (France 1925-2016)

Le Marteau sans maître (1953/55)

I. avant "l'Artisanat furieux"

II. Commentaire I de "Bourreaux de solitude"

III. "l'Artisanat furieux"

IV. Commentaire II de "Bourreaux de solitude"

V. "Bel édifice et les pressentiments" version première

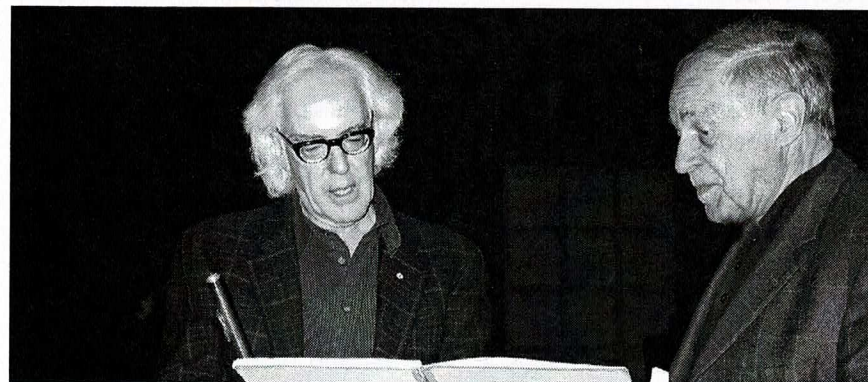
VI. "Bourreaux de solitude"

VII. après "l'Artisanat furieux"

VIII. Commentaire III de "Bourreaux de solitude"

IX. "Bel édifice et les pressentiments" double

Le Marteau sans maître ("The Hammer Without a Master") was first performed in 1955 at the Donaueschingen Festival under the direction of Hans Rosbaud, to whom the work is dedicated. The original 1954 version consisted of six movements, which was expanded to nine in a subsequent revision. The unique scoring of this seminal work, informed by non-Western music Boulez had been studying at the time, explores a gradient of transformative sonorities that passes through the breathing of the voice and flute, the monodic profiles of the flute and viola, the plucked sounds of viola and guitar, the struck resonances of the guitar and the xylo-rimba and the pitched to un-pitched progression of the vibraphone and percussion instruments. The nine sections are all scored differently; four include the voice while the remainder are purely instrumental. The five instrumental pieces are organized in a prelude and postlude to the first vocal piece and three commentaries on the third vocal piece. Boulez chose three poems written in 1934 by the surrealist poet René Char (1907-1988) for his libretto. Texts by Char also feature in two previous works by Boulez, *Le Visage nuptial* (1946-47) and the first of the three versions of *Le Soleil des eaux* (1948). Though the composition of the work uses numerous serial techniques Boulez often displays a considerable degree of freedom in his choice of pitch materials while maintaining his earlier procedure (pioneered in Messiaen's 1949 piano work *Mode de valeurs et d'intensités*) in which not only pitch but other musical parameters - duration, dynamics, timbre and attack - are rigorously organized.



Robert Aitken with Pierre Boulez, recipient of the 2002 Glenn Gould Prize, at Glenn Gould Studio. Photo: André Leduc

L'artisanat furieux

La roulotte rouge au bord du clou
Et cadavre dans le panier
Et chevaux de labours dans le fer à cheval
Je rêve la tête sur la pointe
de mon couteau le Pérou.

Bourreaux de solitude

Le pas s'est éloigné
le marcheur s'est tu
Sur le cadran de l'imitation
Le Balancier lance sa charge
de granit réflexe.

Bel édifice et les pressentiments

J'écoute marcher dans mes jambes
La mer morte vagues par dessus tête
Enfant la jetée promenade sauvage
Homme l'illusion imitée
Des yeux purs dans les bois
Cherchent en pleurant
la tête habitable.

Born in Arviva, Québec in 1932, **Gilles Tremblay's** musical studies began in earnest as a piano student of Germaine Malépart at the Conservatoire de musique du Québec à Montréal from 1949-54, where he earned a premier prix in 1953. He also studied composition privately with Claude Champagne and had a decisive meeting with Edgard Varèse in New York at this time. He continued his studies in Paris (1954-61), where his teachers included Olivier Messiaen (analysis), Yvonne Loriod (piano), and Maurice Martenot (inventor of the ondes Martenot). He also attended Stockhausen's summer courses at Darmstadt, where he became interested in electro-acoustic techniques and befriended Pierre Boulez and Henri Pousseur among others.

The furious craftsmanship

The red caravan on the edge of the nail
And corpse in the basket
And plowhorses in the horseshoe
I dream the head on the point
of my knife Peru.

Hangmen of solitude

The step has gone away,
the walker has fallen silent
On the dial of Imitation
The Pendulum throws its instinctive
load of granite.

Stately building and presentiments

I hear marching in my legs
The dead sea waves overhead
Child the wild seaside pier
Man the imitated illusion
Pure eyes in the woods
Are searching in tears
for a habitable head.

Tremblay returned to Québec in 1961. He taught musical analysis at the Centre d'arts Orford and at the Conservatoire de musique du Québec, at Québec City. Beginning in 1962 until his retirement in 1997 he taught composition at the Conservatoire de musique du Québec à Montréal, engendering a profound influence on an entire generation of composers. Among his pupils are Serge Arcuri, Raynald Arseneault, Yves Daoust, François Dompierre, Michel Gonneville, Marc Hyland, Ramon Lazkano, Robin Minard, Éric Morin, Silvio Palmieri, Micheline Coulombe Saint-Marcoux, André Villeneuve, Claude Vivier and Wolf Edwards. He also served as chairman (1982-88) and artistic director (1986-88) of Montréal's Société de musique contemporaine du Québec.

Tremblay's music has been performed by many distinguished ensembles, including 2e2m, Domaine musical, the Evergreen Club Gamelan Orchestra, the Montréal Symphony Orchestra, the National Arts Centre Orchestra, le Nouvel Orchestre Philharmonique de Radio France, l'Orchestre National de France, the Orchestre Symphonique de Québec, the SMCQ Ensemble, Vancouver New Music Society and, on 27 occasions, New Music Concerts. He died on August 4, 2017, at Côte-des-Neiges-Notre-Dame-de-Grâce.

Gilles Tremblay (Canada 1932-2017)

Envoi (1983)

concerto pour piano et quinze instrumentistes (1982-83)

The piano is the core of *Envoi*. It is the piano that throws off the ideas and launches the music right from its opening solo. The rest of the work is the consequence of this initial gesture, hence the title (*Envoi* = send off).

The piano acts as, of course, a "piano-orchestra", which both calls out and responds to the orchestral instruments: xylophones, crotales, gongs, trombones (in the medium and low registers), a voluble clarinet ... the points of contact being similarities in timbre and attack which are multiple and occur at varying degrees. The piano imitates orchestral tenuto sounds by less obvious means. Such is the case with the slow horn melody, in which the low sonorities of the piano converge by different harmonic relationships toward the principal melodic axis (F#). Emission, reception, identity (mimetic) and otherness (contrast) are the axes of concerted interplay. The relationships are those of fusion or dialogue rather than marked rivalry between antagonists - an aesthetic to be rejected.

Paradoxically, for this could seem surprising given the language being used, I would refer to the spirit of the Mozart concerti because of the multiplicity of ideas (some sections have up to eight themes), which are completely integrated within the form. Balance is created through the completeness of these exchanges. This one-movement concerto is organized using three strongly differentiated, yet related materials:

1. Groups of instruments, split into all registers using transpositions on the 3rd and 7th harmonics, are treated as a large rhythmic circle (which I call "tala", an analogous word in Indian music);

2. A fluid network, with permuted formants, can be used to create waves, giving birth to a melodic sign (neuma). This "low-high-low" (the *torculus*) becomes more and more important;

3. Accumulation of intervals that evolve in a spiral (found in the two toccatas). Subsidiary material is grafted onto this or diverges from it in capricious meanderings. Throughout this, sympathetic harmonic resonances create a non-tempered universe - a bridge between sound and silence, open to the elsewhere, an essential part of the concerto form. Finally, a long progression of appearances by the clarinet goes across the work. Appearances, projections, openings and cross currents are the leading forces which create the form. — *Gilles Tremblay*

PERFORMER BIOGRAPHIES

Acclaimed for "singing with a poignancy and molten resonance," mezzo-soprano **Patricia Green**'s active career boasts an international presence in chamber ensembles, operas, and oratorios with numerous orchestras and ensembles in Europe and North America. Green has worked with conductors Pierre Boulez, Reinbert de Leeuw, Leonard Slatkin, Julian Wachner, Christopher Butterfield, Nicole Paiement, Alex Pauk, Bill Linwood, Alain Trudel, Peter Eotvos, and Pascal Rophé in halls such as the Concertgebouw, Zankel Hall, Glenn Gould Studio, Glazunov Hall and the Kennedy Centre. Known for remarkable versatility and exceptional musicianship, she has created over 30 world premieres and worked with acclaimed composers such as Pierre Boulez, R. Murray Schafer, György Ligeti, Lasse Thoresen, David Del Tredici, Pascal Dusapin, Lori Laitman, Shulamit Ran, George Walker, Christopher Butterfield, Emily Doolittle, Hilary Tann, Kati Agocs, Alice Ho and Laura Schwendinger. Look for her three solo recordings on the award-winning Blue Griffin label and nine other recordings on Albany Records, Newport Classics, and Naxos. A passionate educator, Ms Green has taught masterclasses across China, in Italy, the U.S. and Canada. She teaches at the summer opera program, La Musica Lirica, in Novafeltria, Italy. In 2018, she gave concerts across China, and in 2019, created the first International Institute for Voice and Piano in Xuzhou, China. She has been a tenured Professor of Voice at the University of Western Ontario since 2007.

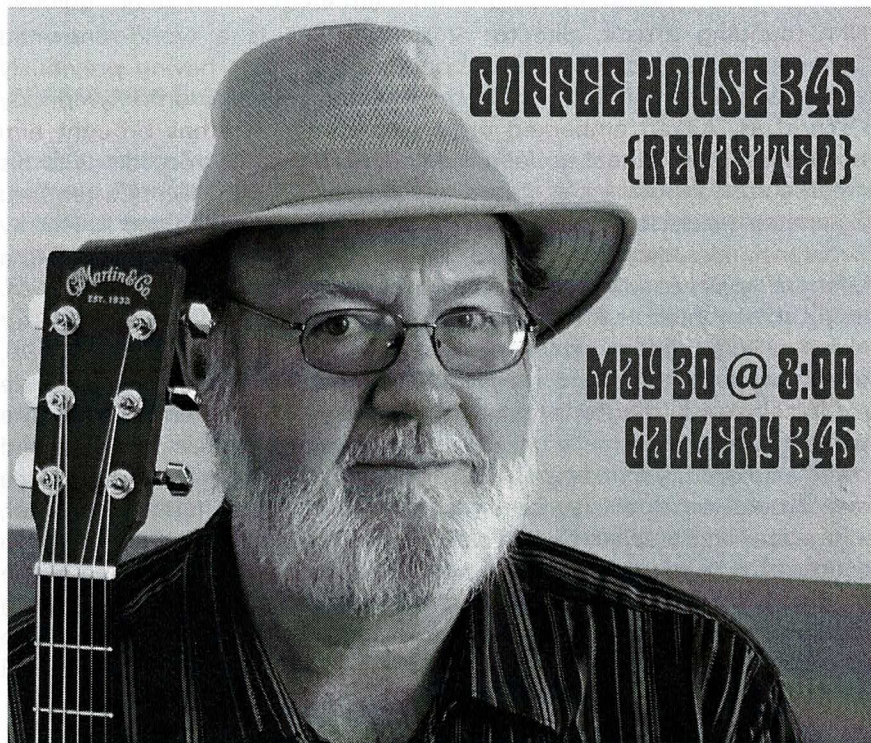
A versatile musician and a piano wizard, **Louise Bessette** is much in demand as a concert artist in Europe, America, and Asia. She has recorded a wide variety of repertoire both as a soloist and with chamber ensembles, appearing the world over with distinguished orchestras and by invitation to

many first-rate festivals. She has premiered works written especially for her by such esteemed Canadian creators as Serge Arcuri, Simon Bertrand, Lorraine Desmarais, François Dompierre, José Evangelista, Anthony Rozankovic, and Raoul Sosa, to name only a few. With remarkable talent, passion and determination, she has forged a career path that is unique in Canada. On April 26, 2019, Louise Bessette received the Governor General's Performing Arts Award, Lifetime Artistic Achievement Award for Classical Music. Louise Bessette received her ninth Opus Prize from the Conseil québécois de la musique in 2018. In 2016, she was honoured by the University of Western Ontario (London, Ontario) where she received the degree of Doctor of Music, honoris causa, to celebrate her accomplishments as an internationally recognized performer and leading light in the interpretation of 20th and 21st century music and for her significant impact in the contemporary world of classical piano. She has been a Professor of piano at the Conservatoire de musique de Montréal since 1996.

NMC founding artistic director **Robert Aitken** is a world-renowned Canadian flutist, composer and conductor. In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has brought him boundless international acclaim. He has more than 70 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Mauricio Kagel, Gilles Tremblay, John Beckwith and R. Murray Schafer 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, upon bestowing the award, the jury of the prestigious Walter Carsen Prize for Excellence in the Performing Arts declared: "A masterly force in the world of contemporary Canadian music, Robert Aitken has demonstrated over half a century a tireless commitment to its development, performance and promotion in every corner of the globe. As a flutist, composer, interpreter and teacher, he is a distinguished innovator and continues to exert a strong influence on upcoming generations." Robert Aitken is one of three finalists for the 2019 Muriel Sherrin Award "Celebrating outstanding achievements in music or dance and a global commitment to the arts." The award is administered by the Toronto Arts Foundation and results will be announced at the Mayor's Arts Lunch on May 8.

In-coming co-artistic director **Brian Current** studied music at McGill University and UC Berkeley (PhD 2002). His music, lauded and broadcast in over 35 countries, has been awarded a Guggenheim Fellowship, the Barlow Prize for Orchestral Music (USA), the Premio Fedora (Italy) for Chamber Opera, and a Selected Work (under 30) at the International Rostrum of Composers in Paris. Brian's pieces have been programmed by all major symphony orchestras in Canada and by dozens of professional

orchestras, ensembles and opera companies worldwide. His music appears on ten commercial recordings, including three albums devoted exclusively to his works on the Centrediscs and Naxos labels. The Naxos recording of his opera *Airline Icarus* earned him a 2015 Juno Award for Best Classical Composition of the Year. Current is also an in-demand guest conductor and regularly leads orchestral programs of contemporary music. He has championed nearly one hundred works by Canadian composers. Brian has been the main conductor of the Continuum Ensemble since 2011 and has guest conducted with symphony orchestras and ensembles in Canada, the USA and Italy. Dedicated to education, since 2007 Dr. Current has been director of the New Music Ensemble of the Glenn Gould School at The Royal Conservatory. In 2016 he won the inaugural Azrieli Commissioning Competition, at \$50,000 the largest of its kind in Canada, and in 2018 his *Shout, Sisyphus, Flock* won the Jules-Leger Prize for New Chamber Music.



As a parting gift to New Music Concerts before riding off into the sunset, David Olds and some of his talented musical friends will celebrate in song his 20 years as general manager. Tickets (\$60, two for \$100) include complimentary food and drink, with proceeds to benefit New Music Concerts. A charitable receipt will be issued for the CRA allowable portion. Call 416.961.9594 for reservations.

Our next event:

iridescence

Sunday May 26, 2019 @ 8 | Introduction @ 7:15

New Music Concerts Ensemble, Robert Aitken direction

Matthias McIntire violin | Andréa Tyniec violin | Maeve Palmer soprano

Betty Oliphant Theatre | 404 Jarvis Street

Programme:

Matthias McIntire (Canada b.1986) *Cathedral Grove (and the Gray Jay)* (2018)

solo violin with electronics

Samuel Andreyev (Canada b.1981) *Iridescent Notation* (2017)

soprano and ensemble

Ana Sokolovic (Serbia/Canada b.1968) *Evta* (2017)

solo violin and ensemble



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