

48th season | 402nd event

Sunday May 26, 2019

Betty Oliphant Theatre, 404 Jarvis Street

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

New Music Concerts presents

iridescence

Matthias McIntire violin | Andréa Tyniec violin | Maeve Palmer soprano

New Music Concerts Ensemble | Robert Aitken 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.



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Programme:

Matthias McIntire (Canada b.1986)

Cathedral Grove (and the Gray Jay) (2018)

Matthias McIntire solo violin with electronics

Samuel Andreyev (Canada b.1981)

Iridescent Notation (2017) Canadian Premiere

Maeve Palmer soprano Dianne Aitken flute Peter Stoll clarinet Melissa Scott oboe
David Schotzko percussion Stephen Clarke piano/celesta Lynn Kuo, Felipe Luzuriaga violins
Douglas Perry viola David Hetherington cello Jesse Dietsche contrabass
Robert Aitken direction

— *Intermission* —

Ana Sokolović (Serbia/Canada b.1968)

Evta (2017)

Andréa Tyniec solo violin Dianne Aitken flute Max Christie clarinet
Kathleen McLean bassoon Bardhyl Gjevori horn Stuart Laughton trumpet
David Schotzko percussion Stephen Clarke piano Lynn Kuo, Matthias McIntire violins
Douglas Perry viola David Hetherington cello Jesse Dietsche 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
PLEASE TURN OFF YOUR CELL PHONES AND OTHER DEVICES!

New Music Concerts

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

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Matthias McIntire (Canada b.1986)

Cathedral Grove (and the Gray Jay) (2018)

Matthias McIntire is a composer, violinist, violist, electronic musician, improviser, and music educator active across a broad spectrum of contexts. Currently pursuing his DMA in Composition at the University of Toronto with Christos Hatzis and Eliot Britton. Matthias' compositions have been recognized with numerous awards and achievements. Matthias has performed or presented his music nationally and internationally in venues that include the Canadian Music Centre (Toronto), the Lunenburg Academy of Music Performance (Nova Scotia), the Eckhardt-Gramatté Competition (Manitoba), and the San Francisco Centre for New Music. This years' activity has included a TEDx-UofT talk and performance, the premiere of his *Little Worlds* for woodwind quintet in San Francisco by The One Found Sound Quintet, and the premiere his one act opera/theatre work *Lover's Dusk*, a monodrama for baritone, string quartet and owl, in Nova Scotia.

Performance highlights include performing as guest second violinist with the St. Lawrence String Quartet, as well as playing chamber music with Paul Kantor, David Hetherington, Steven Dann, Livia Sohn, and members of the Miro Quartet. He has also performed with such artists as Dave Douglas, Vijay Iyer, Okkyung Lee, and Aoife O'Donovan at the Banff International Workshop in Jazz and Creative Music. He is currently based in Toronto and can be seen performing with such ensembles as Tapestry Opera, New Music Concerts, Din of Shadows, and the Toronto Concert Orchestra. Equally comfortable in his roles as composer and performer, in classical, new music, and improvised music settings, Matthias is establishing a varied career that keeps him "on his toes."

Cathedral Grove (and the Gray Jay) is a sonic depiction and emotional encapsulation of ancient forests in California and BC. "Cathedral Grove" is the name of at least two specific stands of trees that I know of. One in Muir Woods (some redwoods just north of San Francisco), and some cedars and Douglas firs near Nanaimo on Vancouver Island in British Columbia.

When I'm in Cathedral Grove, or some similar place, I sink into a sense of enclosure, space, and quiet. I notice wind and sunlight filtering through leaves. I hear rivers, birds, and the ambience of the forest. I am exhilarated by the sheer size and age of the trees. I get a sense of a larger timescale. In *Cathedral Grove (and the Gray Jay)*, I aim to capture some of this rich texture of sounds and sights, and my internal reactions to them.

I chose to feature the Gray Jay so prominently because of an amazing experience I once had on a hike. A frenzy of Gray Jays descended upon my hiking group and, eventually, we had them eating peanuts right out of our hands. I was able to take some recordings of their squawks, whistles, and even flapping wings (!), all of which ended up in the piece. The live electronics serve to create the texture and feeling of the forest as I have described it, as well as expand the gestures of the solo violin.

This piece is dedicated to my Gram, Jane Smick.

— *Matthias McIntire*

Samuel Andreyev (Canada b.1981)

Iridescent Notation (2017) Canadian Premiere

For nearly 20 years, **Samuel Andreyev** has been slowly and patiently creating an intense and perfectionistic body of work. *Musicworks* magazine has said that his “meticulously framed moments feel like portals to alternate dimensions”. At 22, Andreyev left his native Canada to pursue studies in composition and oboe in Paris. After completing a masters degree at the Conservatoire de Paris, he studied electroacoustics at IRCAM. Subsequently, he was awarded a one year residency at the Casa de Velázquez, Spain. Since returning to France in 2013, he has traveled extensively, maintaining an intensive composing, performing and lecturing schedule throughout Europe, Canada and the United States.

Samuel Andreyev’s popular YouTube channel (and associated podcast), devoted to modern and contemporary music analysis, currently reaches over 20,000 subscribers. Altogether, his interviews and lectures have been viewed millions of times around the world. As an oboist, he has frequently performed his own work, and also premiered works by other composers. He is currently professor of analysis and harmony at the Strasbourg Center of the University of Syracuse. Andreyev’s catalogue includes vocal, solo, chamber, ensemble and orchestral music. His scores are published by Alphonse Leduc (France), Edition Impronta (Germany) and Resolute Music Publications (USA). Also a poet, he is the author of two books, including *The Relativistic Empire* (Bookthug). His most recent portrait CD, *Music with no Edges*, was released by Kairos Records (Vienna) in October 2018. He lives in Strasbourg, France, one kilometre from the border with Germany.

Iridescent Notation is a “portrait” in sound of the British poet Tom Raworth. His poetry is marked by extreme rapidity of thought, sudden departures, disjunction and short, deliberately open-ended phrases which lend themselves to multiple readings. Often, self-reflexive observations about the acts of writing and reading are woven into the texts. I selected five contrasting poems spanning the poet’s entire career, from his *Collected Poems* (Carcanet Press), treating each one in a highly independent way, and using analogous musical process to highlight their jumpy, quick-fire quality. The score is highly gestural and collage-like, and – above all – never straightforwardly narrative or illustrative.

— *Samuel Andreyev*

Iridescent Notations – Texts

1. There are Forty-seven Pictures of her Walking out of Central High

anemone gloam and i’m walking (time) survival
 kit survives ‘droves of them leaping every night to the coast’
 head aches (the delicate poem to express my grief escapes me)
 being them to know and nobody RED EAGLE comes to break
 the formal CRIES THE clarity of time
 the women i love DREAM still three monkeys lean
 back and towards one white one black one brown
 down the stair trip (them) pulsing with the day
 a fraction second lag is how you know you built the bridge

— *Nicht Wahr, Rosie?*, Poltroon Press, 1979

2. Moonshine

the plastic back
 of chairs – the
 of chairs – the
 look at that
 my moment
 what it should have
 storm of static
 with one line clear

— *Moving*, Cape Goliard, 1971

3. No Hard Feelings

something called obstructing
 then in a sudden falsetto

mutual friends : the social pressures
 burn you with gasoline
 thick rain : a broken sky
 shows through from beneath
 intimately with some part
 you say was driven
 gradually throwing arguments
 through right notes right stuff
 objects dimly above variations
 whir on the refrigerator
 different if almost caught
 details pour out to sea
 running to move the dial
 from your face
 in another exercise in denial
 receiving his full attention

— *Caller*, Edge Books, 2006

4. Come Back, Come Back, 0 Glittering and White!

life is against the laws of nature, this we know
 from nothing bangs again the heart each time
 shadow and light push back across the lawn
 the grass that feels them both of equal weight
 and memory keeps going, clutching the straws
 of similarity in taste or scent
 flickering in laminates or spiralling through tracks
 the perfume of you was and keeps on going

— *Lion Lion*, Trigram Press, 1970

5. Sharpening Aggravation of Perception

whole giant discovery falls heavily
 outside language move dances
 evenly those moments
 sets travel away
 groundless in area float
 farmhands of posting
 functions not mirror-operated
 memories smash to understood

— *Structure from Motion*, 2013

Canadian soprano **Maeve Palmer** has been described in recent reviews as a “brilliant young soprano” and “virtuoso singer”. She is an alumna of the Masters of Music at the University of Toronto, where she studied under Mary Morrison, O.C. and is now studying with Lorna MacDonald at the University of Toronto Opera School. With U of T Opera this season, Maeve is performing as Greta Fiorentino in Kurt Weill’s *Street Scene*, and as Sandrina and Serpetta (alternating nights) in Mozart’s *La Finta Giardiniera* and will feature as the soprano soloist in Honneger’s *King David* with Chorus Niagara. Maeve has performed as a soloist in concert with Opera Atelier, Off-Centre Music, Tapestry Opera, Chorus Niagara, Hamilton Philharmonic Orchestra, Orpheus Choir of Toronto, and on tour with the Eckhardt-Gramatté National Music Competition. World premieres include Nicole Lizée’s *Malfunctionlieder* for soprano, piano, and degraded video, Alice Ping Yee Ho’s *Three Songs of the Tang Dynasty*, Robert Taylor’s *Opticks*, and Tyler Versluis’ *Five Poems* for soprano, celli, and harp.

Ana Sokolović (Serbia/Canada b.1968)

Evta (2017)

An important figure in contemporary music, the composer **Ana Sokolović** has distinguished herself both in Canada and internationally. Her works, infused with Balkan rhythms, are influenced by different artistic disciplines and seduce an ever-growing audience, drawing them into a vividly imagined world. Her success is revealed through prestigious collaborations with Canadian orchestras, leading artists on the musical scene, as well as many Quebecois chamber music ensembles. Her varied repertoire, which has received numerous awards and prizes, includes several productions of her operas, such as *Svadba* which “seems to invent a phonetic universe of the human heart” (*Le Monde*) and *The Midnight Court*, which was produced at the Royal Opera House Covent Garden. In addition to her activities as a composer, Ana Sokolović is also a professor of composition at the University of Montreal.

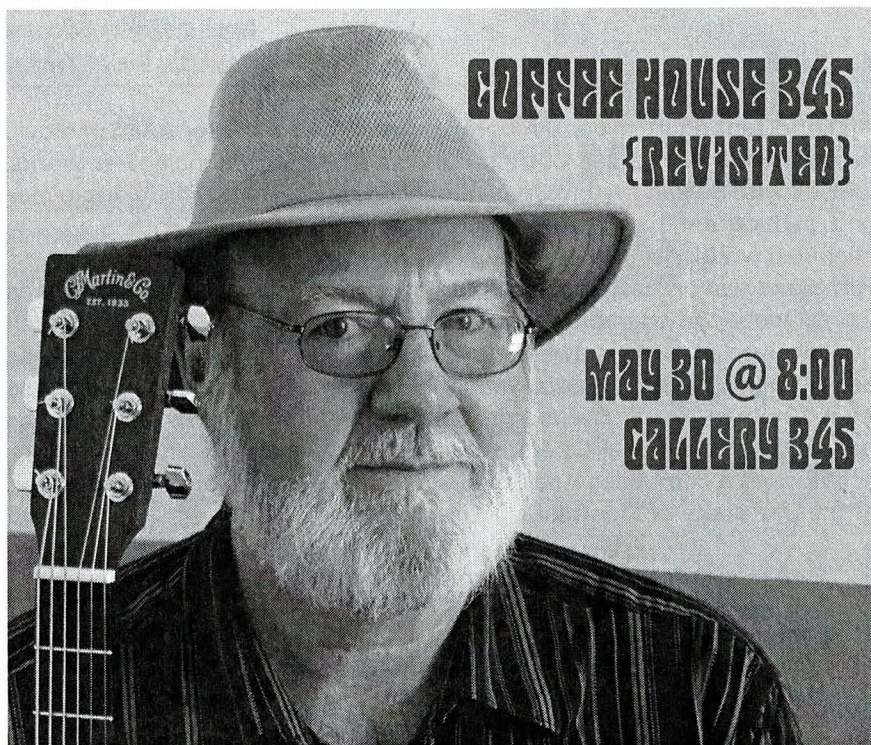
Evta means “seven” in the Serbian Roma language.

Each of the seven movements is inspired by the colours of the chakras and is associated with one of the notes of the scale: C/red, D/orange, E/yellow, F/green, G/blue, A/indigo and B/violet. The work is strongly inspired by gypsy violin music played in the Balkans.

Evta was commissioned by Ensemble contemporain de Montréal (ECM+) with funding from the Canada Council for the Arts.

— *Ana Sokolović*

Violinist **Andréa Tyniec** has created a versatile performance career as a soloist and as a collaborator with dance and theatre and is recognized as a promoter of contemporary music, particularly of Canadian new works. She has performed as a soloist internationally and across Canada with orchestras such as l'Orchestre Métropolitain de Montréal, the Calgary Symphony, the Münchener Kammerorchester (Germany) and I Virtuosi Italiani (Italy). Andréa premiered and recorded Ana Sokolović's violin concerto *Evta* (ATMA, 2019), and André Ristic's violin concerto *Projet d'Opéra* (ATMA 2013) with the Ensemble Contemporain de Montréal. Her latest performances include the launch of her meditation-concert "Forgiveness is Freedom", a radically novel concert and healing experience for brave audiences, which seamlessly joins a guided meditation on forgiveness to the performance of solo violin works. Highlights of the 2018-2019 season include solo performances of Peteris Vasks' violin concerto *Distant Light* with the Saskatoon Symphony Orchestra and Christos Hatzis' *Arabesque* violin concerto with Sinfonia Toronto.



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GALLERY 345

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.



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