



22/23
A Season
of the New

New Music Concerts Presents

Misceo —
Between
Folklore and
Creation

Artistic Director
Brian Current

52nd Season
— 424th Event

Thurs, April 27th, 2023
Longboat Hall
103 Dovercourt Rd

Land Acknowledgment

We acknowledge that we are on the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples. Today Toronto is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands. We are grateful to have the opportunity to meet, work, and live on this island.

22/23 Concert Season

Artistic

Director

Brian Current

Duo Airs and Marina Thibeault: **Misceo — *Between Folklore and Creation***

FEATURING:

David Therrien Brongo — Percussion

Louis-Philippe Bonin — Saxophones

Marina Thibeault — Alto/Viola

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Apr. 27.23

Longboat Hall

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Program

7:15pm Pre-Concert Talk

7:45pm Young Artist Overture

Young Artist Overture: *Feral/Fluid* by Chelsea Komschlies (McGill) for 2 Bass Clarinets, performed by performed by Santiago Oviedo (RCM) and Andrew Neagoe (UofT)

8:00pm Misceo — *Between Folklore and Creation*

Luciano Berio (IT) *Naturale* (1985) for Viola, Percussion and electronics.

Melody McKiver (Anishinaabe) *Zaagi'idiwin Nagamonan* (2022) for Viola, Percussion and Saxophone.

Georges Aperghis (GRK/FRA) *Rasch* (2001) for Viola and Soprano Saxophone.

Iannis Xenakis (GRK) *Dmaathen* (1976) for Percussion and Soprano Saxophone.

Ana Sokolović (CAN) *Shower Song* (2022 version) for Viola, Percussion and Saxophone.



A Message from NMC Artistic Director Brian Current



NMC is thrilled to embark upon our 52nd season of bringing the world's adventurous music to Toronto. Once again we present our signature mixture of 20th century masterpieces in dialogue with brand-new commissioned works, all superbly performed by NMC's exceptional performers and guest artists.

This season we truly celebrate the new with no less than twelve world premieres by Canadian composers. We also continue our tradition of hosting visiting ensembles to keep us in touch with other musical centres with BRuCH, Standing Wave and Duo AIRS each bringing their own unique voices to our stages.

We also continue to celebrate our 50th anniversary with our signature Commissions for Distanced Ensemble, an exceptional documentation of musical creation in 2022, as well as the

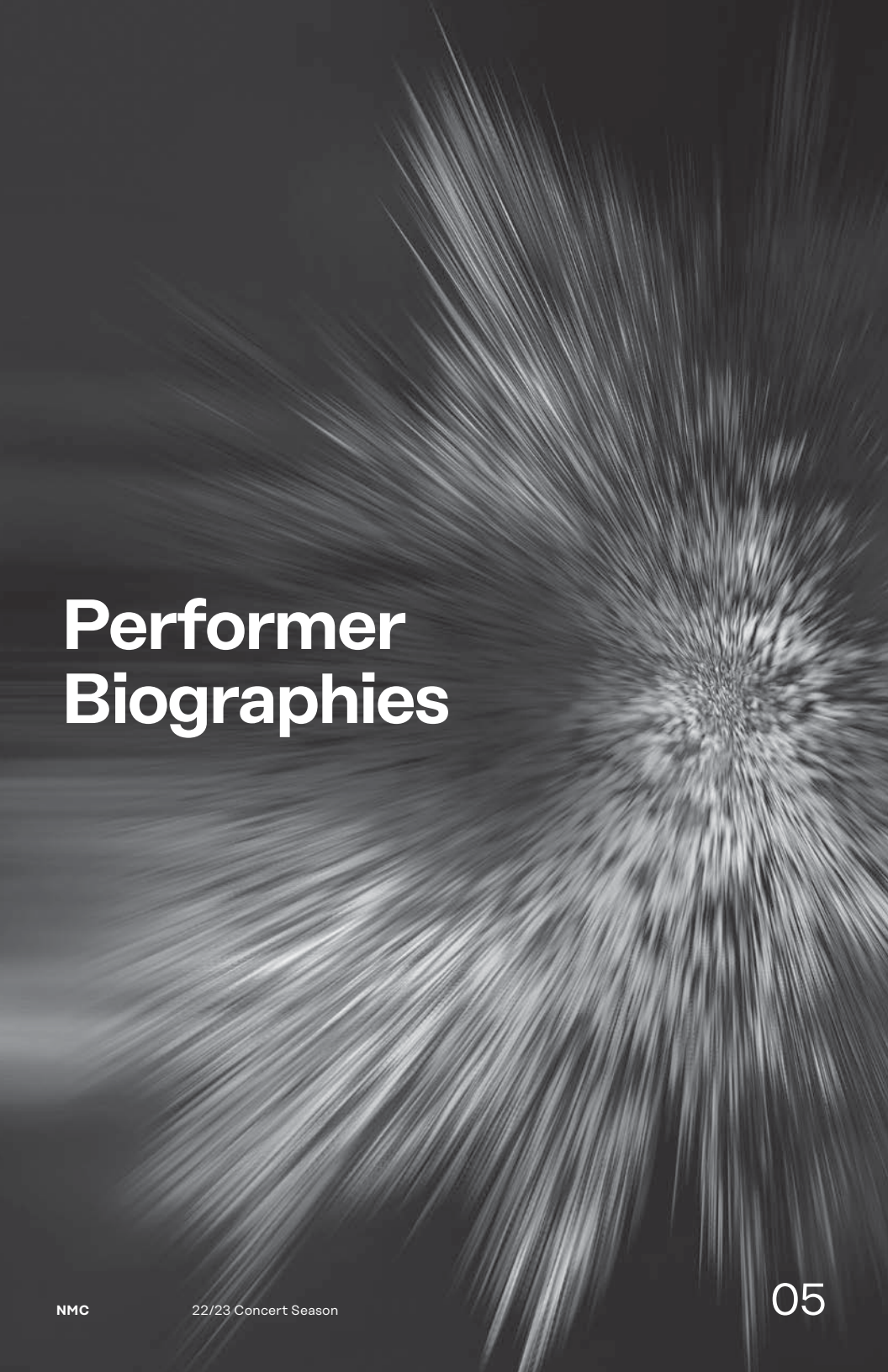
unmissable Re-Sequencing Berio, a hybrid concert experience combining brand new music films of canonic Berio Sequenzas juxtaposed with live performances of new commissions.

Finally, we are making a major push towards fostering the next generation of creators and performers with the establishment of the empowerment program MAKEWAY, which encourages emerging musical creators of all backgrounds to design, produce and lead their own projects.

As always, all performances are hosted in a lively and welcoming atmosphere with conversation aplenty. No matter where you come from, if you love adventurous music, you will always have a home at NMC. Let's ignite something miraculous, together.

- Brian Current, Artistic Director





Performer Biographies

Misceo



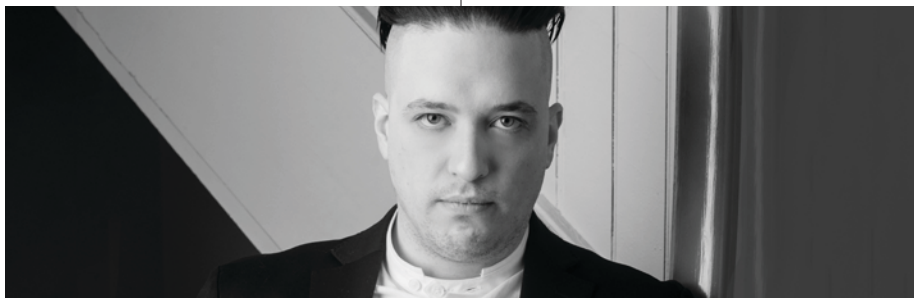
United by a passion for chamber music and innovative concerts, Misceo is a special project bringing together three acclaimed musicians on the classical music scene in Canada : Marina Thibeault (Alto), Louis-Philippe Bonin (Saxophones) and David Brongo (Percussion). Either presented as a trio or deconstructed in duos, Misceo's unique programs have been designed to highlight the richness and quality of the classical music repertoire of the 20th and 21st centuries. The trio is also actively involved in commissioning Canadian composers to encourage promising composers to write works

written specifically for this ensemble. In short, Misceo offers a refreshing and dynamic concert experience to audiences curious to discover the hidden facets of the viola, saxophone and percussion.

The trio is strongly committed to reaching new audiences and bringing classical music to those who have limited access to cultural activities. In this sense, each member has had the opportunity to work with incredible organizations including El Sistema, The Society for the Arts in Healthcare Settings and ArtStarts.

David Therrien Brongo

— *Percussion*



Multi-percussionist based in Montreal, David Therrien Brongo has a career as a performer, educator and researcher. He is the recipient of numerous awards, including the Fourth Prize (Guy Soucie Prize) at the prestigious Concours Prix d'Europe 2021. He is principal percussionist of Ensemble Paramirabo and principal timpanist-percussionist of Orchestre de l'Agora as well as co-artistic director of Duo AIRS. David Brongo regularly performs with the Orchestre Métropolitain, the Nouvel Ensemble Moderne, Sixtrum and the Ensemble

Contemporain de Montréal (ECM +). Active on the international scene, David has performed in England, Denmark, Spain, Mexico, France and across Canada. Holding degrees from the University of Montreal and the Superior School of Music of Catalonia in Barcelona, he is now pursuing his doctoral studies at the Schulich School of Music of McGill University. His research is funded by the Social Sciences and Humanities Research Council (SSHRC). David Therrien Brongo is an artist endorser of Dream Cymbals and Gongs.

Louis-Philippe Bonin

— Saxophones



Louis-Philippe Bonin holds a Master's degree (M.MUS) from the University of Montreal. After finishing his curriculum in Montréal, he took extensive courses with Timothy McAllister, University of Michigan, where he undertook a specialist degree in saxophone performance. He attends numerous events such as the World Saxophone Congress (France, Scotland), the Jean-Marie Londeix International Saxophone Competition (Thailand), the Saxophone European University (France) and the Arosa Saxophone Course (Switzerland) where he refined his knowledge on the saxophone repertoire and pedagogy with the great European Masters.

He is regularly invited to perform either as a soloist or chamber musician

with the Duo AIRS or the Ensemble SaxoLogie with organisations such as the Orchestre Symphonique de Montréal (OSM), the Société de Musique Contemporaine (SMCQ), Code d'Accès, Groupe Le Vivier and La Chapelle Historique du Bon-Pasteur. In 2020, his first solo album "Une auto, un boulevard, un vélo et de la neige" is released by ATMA Classique.

As of now, Louis-Philippe is a saxophone teacher at the Saint-Laurent College in Montréal, the Rimouski Conservatoire of Music, the "Camp Musical du Saguenay Lac Saint-Jean" and CAMMAC. Louis-Philippe is a YAMAHA and KEY LEAVES endorsing artist.

Marina Thibeault

— *Alto/Viola*



Renowned for her “rich and deep sound as well as her virtuosity and exceptional enthusiasm” (The Strad), violist Marina Thibeault invests the musical scene with an ever renewed fervor as a chamber musician, concert artist and soloist. Convinced that one must “undergo everything, experience everything, face all obstacles, all contradictions” (Pierre Perrault), she

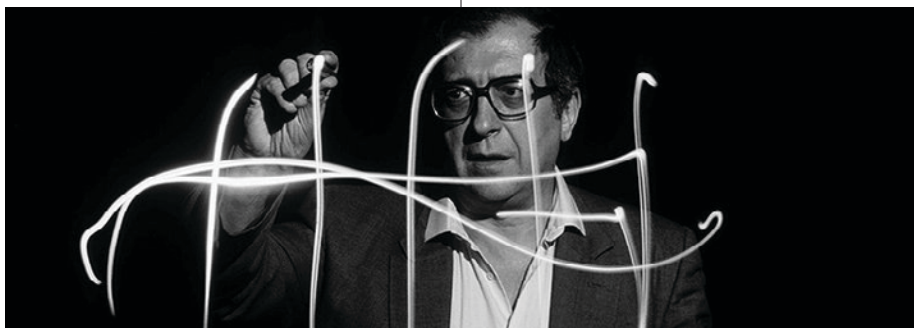
sails through the sometimes tumultuous waves of a carefully curated repertoire, approaching old and new works with the same commitment. Through her practice, she constantly questions the traditional place of the performer in order to embody a poetic approach as well as a quest to surpass herself physically and spiritually.



The Composers And Their Music

Luciano Berio

— *Naturale* (1985) for Viola, Percussion and electronics



Program Note by Luciano Berio (translated from Italian):

Luciano Berio was born into a family with significant musical roots in the Liguria region of Italy. Berio's musical research is characterized by his attainment of an equilibrium between a keen awareness of tradition and a propensity to experiment with new forms of musical communication. In his various creative phases the composer invariably tried to relate music to various fields of knowledge: poetry, theatre, linguistics, anthropology and architecture. His interest in the multiple expressions of human musicality led him to return again and again to various repertoires of the oral tradition.

Naturale was composed in 1985 and was originally intended and performed as a dance piece. The work is nourished by the contrast between a highly refined transcription of folk songs and the raw, natural voice of a folk singer. The piece re-employs themes of Sicilian folk songs

first used by Berio in *Voci*. *Naturale* pairs its live players with a series of tracks on tape, consisting of raw field recordings of Peppino Celano, indigenous to Palermo in Sicily, singing the complex *abbagnate* [street vendor cries] of the region.

The liberties Berio took in his transcription of the folk songs found in *Naturale* hint at larger elements of his philosophy of sound. He describes: "I'm not an ethnomusicologist, just a pragmatic egoist. I tend to be interested only in those folk techniques and means of expression that I can in one way or other assimilate without a stylistic break, and that allow me to make a few steps forward in the search for a unity underlying musical worlds that are apparently alien to one another."

Biography:

Luciano Berio (1925-2003), was an Italian musician, whose success as theorist, conductor, composer, and teacher placed him among the leading

Luciano Berio Continued

representatives of the musical avant-garde. His style is notable for combining lyric and expressive musical qualities with the most advanced techniques of electronic and aleatory music.

Berio studied composing and conducting at the Conservatorio Giuseppe Verdi in Milan, and in 1952 he received a Koussevitzky Foundation scholarship at Tanglewood, Massachusetts, where he studied under the influential composer Luigi Dallapiccola. With another leading Italian composer, Bruno Maderna, he founded (1954) the Studio di Fonologia Musicale at Milan Radio. Under Berio's direction until 1959, it became one of the leading electronic music studios in Europe. There he attacked the problem of reconciling electronic music with *musique concrète* (i.e., composition using as raw material recorded sounds such as storms or street noises rather than laboratory-created sounds). Berio and Maderna also founded the journal *Incontri Musicali* (1956–60; "Musical Encounters"), a review of avant-garde music.

In all his work Berio's logical and clear constructions are considered highly imaginative and poetic, drawing elements of style from such composers as Igor Stravinsky and Anton Webern. *Serenata I* (1957), his last major serial piece, was dedicated to Pierre

Boulez. *Différences* (1958–59, revised 1967) contrasts live and pre-recorded instruments. His *Sequenza* series (1958–2002) includes solo pieces for flute, harp, female voice (*Sequenza III* [1966] was written for performance by his former wife, soprano Cathy Berberian), piano, and violin that incorporate aleatory elements. Other compositions include *Laborintus II* (1965) and *Sinfonia* (1968), which incorporate a wide range of literary and musical references. *Sinfonia* also gathers a large performance force using an orchestra, organ, harpsichord, piano, chorus, and reciters. Berio's *Coro* (1976) is written for 40 voices and 40 instruments. Among his later pieces are the orchestral work *Formazioni* (1987) and the operas *Outis* (1996) and *Cronaca del luogo* (1999). In addition to composing, Berio also taught at a number of institutions, including the Juilliard School in New York City (1965–71) and Harvard University (1993–94) in Cambridge, Massachusetts. In 1996 he received the Japan Art Association's Praemium Imperiale prize for music. And in 2000 he became president and artistic director of the Accademia Nazionale di Santa Cecilia, posts he held until his death.

-Amy Tikkanen, *Encyclopaedia Britannica*

Melody McKiver

— *Zaagi'idiwin Nagamonan* (2022) for Viola, Percussion and Saxophone



Program Note by Melody McKiver:

As an Anishinaabe composer and trained ethnomusicologist, I have long held an interest in the works of Frances Densmore. Born in Red Wing, Minnesota in 1867, Densmore spent her career "catching" almost 3600 wax cylinder recordings of songs from numerous Indigenous nations. The Anishinaabe (Ojibwe) people, referred to by Densmore as the Chippewa, reside on both sides of the nation-state border in a region centered around the Great Lakes, and Densmore studied us extensively. Densmore's work was supported by the Bureau of American Ethnology, and her Anishinaabe song transcriptions were frequently referenced by "Indianist" composers in the twentieth century working in both the United States and Canada. Scholarship from Clark and Troutman shows that despite Densmore's belief in her objectivity, she drew many paternalistic conclusions about

Indigenous people's capacity to preserve our own musics. Densmore also engaged in federal land deals, contributing to the theft and dispossession of Indigenous lands. Many of the songs "caught" between 1907-1911 and transcribed by Densmore in Chippewa Music Volume I (1910) and II (1913) remain in common Anishinaabe musical practice today. Some of these songs, especially the Midewiwin songs, have ceremonial use and protocols and I choose to not further circulate them. I limit my explorations to the "love songs" that have more social use. I view these compositions as an abstraction of an abstraction; Western notation practices do not sufficiently capture the nuances of Anishinaabeg musical practices and there are discrepancies between the transcribed Anishinaabemowin and the English translations.

These three pieces within *Zaagi'idiwin Nagamonan* are an exploration deriving from the transcriptions of the musical

Melody McKiver Continued

gifts of Waabojiig, Gichi-Makwa, and Gaagige-Binesi. This work was commissioned by Duo Airs. Miigwech.

I. Waabang Miinawaa is continued from Densmore's transcription of "Love Songs No. 163 sung by Wabeziic". He was part Cree and originally from the Pembina band, but married a Chippewa woman and lived at the village of Sandy River on the Red Lake reservation.

II. Bakaanizi Babaamenimag is continued from Densmore's transcription of "No. 137. "I Do Not Care For You Any More" sung by Ki'tcimak'wa ("Big Bear")". Gichi-Makwa (spelled in contemporary orthography) assured Densmore that he was the best singer on the White Earth Reservation. Gichi-Makwa was the first Anishinaabe singer recorded by Densmore.

III. Gaa-ani-waawaasiboyed is continued from Densmore's transcription of "No. 165. "In Her Canoe" sung by Gage'bines". Gaagige-Binesi was a young man in Red Lake, identified by Densmore as a "mixed-blood" of possible Afro-Indigenous identity. He shared a number of love songs.

Biography:

Melody McKiver's (they/them, do not use any other pronouns) musical work integrates electronics with Western classical music to shape a new genre of Anishinaabe compositions. A proud member of Obishikokaang Lac Seul First Nation, Melody is currently Assistant Professor of Indigenous Music (tenure-track) with the Desautels Faculty of Music at the University of Manitoba and a member of the Mizi'iwe Aana Kwat (LGBTQ2S+ Council) within the Anishinaabe Nation of Treaty #3. They

are the 2020 recipient of the Canada Council's Robert Flaming Prize awarded annually to an exceptionally talented young Canadian composer, and a recurring invited participant in the Banff Centre for the Arts' Indigenous Classical Music gatherings.

A frequent performer across Turtle Island, Melody has performed at the National Arts Centre, Luminato Festival, Vancouver's Western Front, and the Toronto International Film Festival. They have shared stages with Polaris Prize winners Lido Pimienta, Tanya Tagaq, and Jeremy Dutcher, and performed with acclaimed filmmaker and musician Alanis Obomsawin. As a composer, Melody has a growing body of chamber and choral works. Notably, they were commissioned by Soundstreams and Jumbles Theatre to compose Odaabaanag, a string quartet responding to Steve Reich's Different Trains, drawing on interviews conducted with Anishinaabe elders from Melody's. Melody has scored several films and was invited to the Berlinale Talents Sound Studio as a music and composition mentor for the 2020 Berlin International Film Festival. Additional commissions have included Cluster Festival, Marina Thibeault, Duo AIRS, Brandon University, Megumi Masaki, Carnegie Mellon University, and TORQ Percussion with the Elora Singers. Upcoming projects include a setting of Métis author Katherena Vermette's poem river woman for the Elora Singers and TORQ Percussion Quartet, and a full-length album in 2023. Melody holds an MA in Ethnomusicology from Memorial University and a BFA in Music and Indigenous Studies from York University.

Georges Aperghis

— *Rasch* (2001) for Viola and Soprano Saxophone



Program Note:

Aperghis' work is characterized in particular by a questioning of languages and meaning. His compositions, whether instrumental, vocal or for stage, explore the borders of the intelligible, he likes to create twisted tracks which allow him to keep the listener active.

This is the case with *Rasch*, originally composed for violin and viola and transcribed several times by the composer himself by substituting the violin part for the voice or the saxophone. The composer considers his work as a Presto. According to him: "they are bursts of notes played by the saxophone and the viola. They may sound like lines, but they are more like entanglements, like a game of ping-pong between the protagonists.

Rasch is a true quasi-spiritual dialogue without words. For those who only know the composer through his musical theater, this is a great opportunity to discover his theater music.

Biography:

Georges Aperghis was born in Athens in 1945. He has lived and worked in Paris since 1963. His work is notably characterized by questioning languages and their meaning. His compositions, whether instrumental, vocal or for stage, explore the borders of the intelligible, he likes to create twisted tracks which allow him to keep active the listener (stories emerge but are suddenly refuted).

Aperghis' music is not strictly linked to any dominant musical aesthetics of the contemporary musical creation but follows on his century by a dialogue with other forms of art and an extreme open-mindedness to the other. This otherness is combined with innovation when he includes electronics, video, machines, automatons or robots to his performances. Aperghis works closely with groups of interpreters who are entirely part of the creative process. They are comedians (Edith Scob, Michael Lonsdale, Valérie Dréville, Jos Houben),

Georges Aperghis Continued

instrumentalists (Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger) or vocalists (Martine Viard, Donatienne Michel-Dansac, Lionel Peintre). From the 90's he shared new artistic collaborations with dance (Johanne Saunier, Anne Teresa De Keersmaeker) and visual arts (Daniel Lévy, Kurt D'Haeseleer, Hans Op de Beeck). The main european contemporary music ensembles have developed a working relationship with Aperghis through settled commissions that are

now part of their repertory (Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Intercontemporain, Vocalsolisten, the SWR choir).

Recent distinctions : the Mauricio Kagel Prize in 2011, the Golden Lion for Lifetime Achievement - Venice Biennale Musica 2015, the BBVA Foundation Award « Frontiers of Knowledge » in 2016 (category contemporary music), the Foundation Kaske-Munich in 2016, Grand Prix SACD 2018, Ernst von Siemens Music Prize 2021.

- Duo AIRS

Iannis Xenakis

— *Dmaathen (1976) for Percussion and Soprano Saxophone*



Program Note:

Dmaathen is an original work for oboe and percussion, arranged for saxophone with the composer's agreement. Xenakis uses the saxophone as a textural and harmonic element in addition to several flights of large intervals using the full range of the instrument. The writing for percussion is for its part very tribal, using a complex polyrhythm between the keyboards and the skins. *Dmaathen* draws in part its inspiration from Greek folklore and mythology and presents an extremely virtuoso dynamic tension charged with extreme groups of diverse sonorities, typical of the composer's musical language.

Biography:

Iannis Xenakis was born in 1922 in Romania into a Greek family. He spent his youth in Athens, where he completed his studies in civil engineering and became involved first against the German occupation and then against the British occupation. In 1947, after a terrible injury that left him partly

disfigured, he fled Greece and settled in France, where he worked for twelve years with Le Corbusier as an engineer and then as an architect.

In music, he first follows the teaching of Olivier Messiaen and, initially, takes a Bartókian path that tries to combine the resourcing in folk music with the conquests of the avant-garde. Then, he decides to break with this path and to take the path of "abstraction" which combines two elements: on one hand, references to physics and mathematics; on the other hand, an art of sound plasticity. He introduces notions of mass and probability, as well as sounds made of slipped, held or punctual sounds. This is also the time of his first experiments with concrete music. His first book, *Musiques formelles* (1963), analyzes his scientific applications - ranging from probability to ensemble theory to game theory and his first uses of the computer in the creative process.

- Duo AIRS

Ana Sokolović

— *Shower Song (2022 version) for Viola, Percussion and Saxophone*



Program Note by Ana Sokolović:

Shower Song (2021) for viola, saxophone and percussion is a re-invention commissioned by Duo AIRS of a piece for voice, electric guitar and percussion of the same title composed in 2002. The title of this work refers to the vocal part of the piece, which explores the kind of singing that we can allow ourselves, just for fun, when we are alone in the shower.

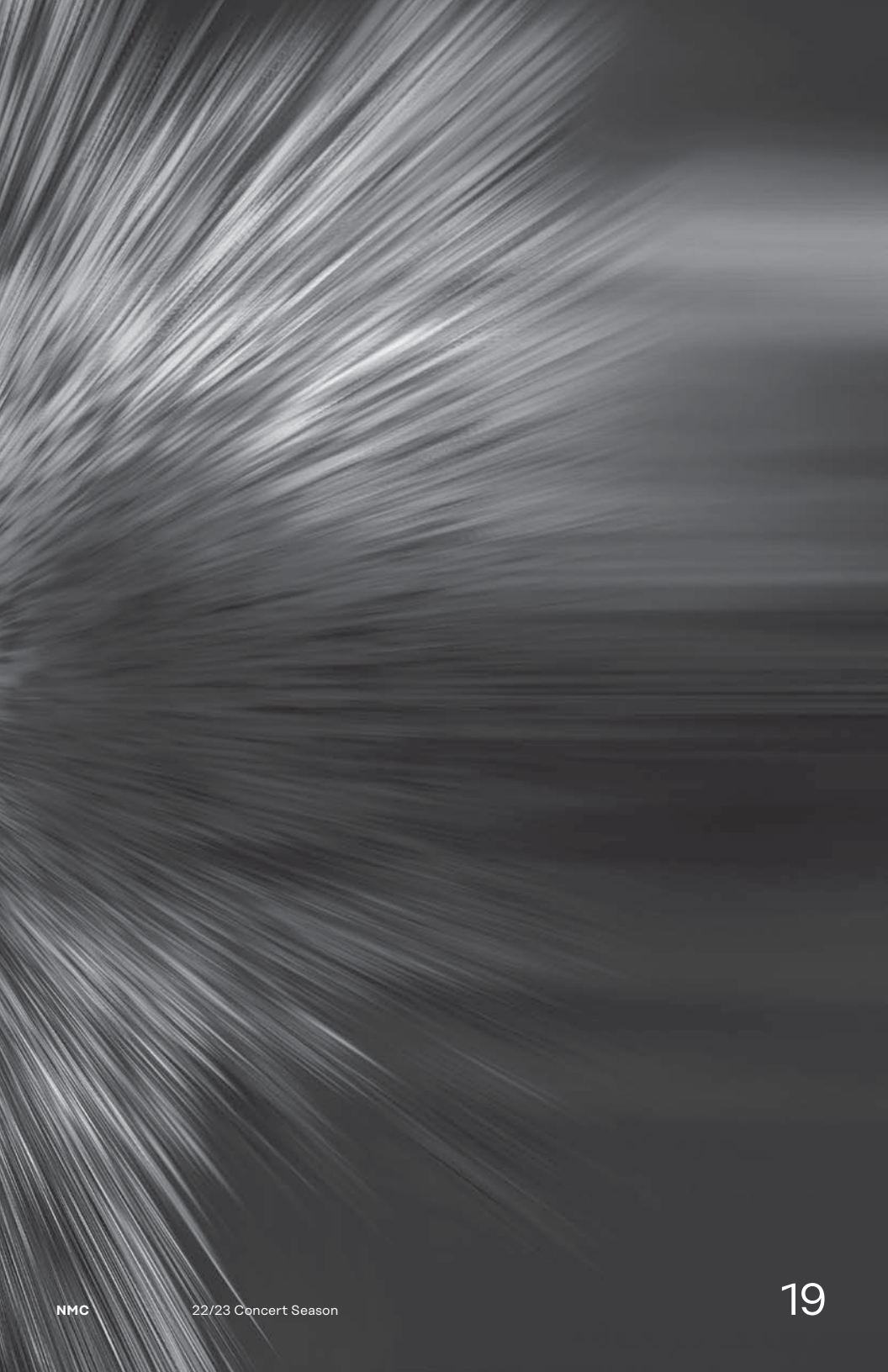
The composer retained from the first version only the title and the playful atmosphere of the first part to which she added a more introspective second part.

Biography:

An important figure in contemporary music, Quebec-based composer Ana Sokolović has distinguished herself internationally through her imaginative, rhythm-driven music, with repertoire

that ranges from critically acclaimed operas and orchestra works to powerful solo and chamber pieces.

Originally from Serbia, Sokolović writes music infused with Balkan rhythms and influenced by multiple artistic disciplines. She recently won two back-to-back JUNO Awards for “Classical Composition of the Year”: in 2019 for *Golden Slumbers Kiss Your Eyes* for countertenor, chorus, and orchestra; and in 2020 for her violin concerto *Evta*. Her four operas have been performed internationally, including at the Royal Opera House, Covent Garden, San Francisco Opera, and Festival d’Aix-en-Provence; and her 2010 opera *Svadba* won the Dora Mavor Moore Award for “Outstanding New Opera.” She teaches composition at the University of Montreal.



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