



20/21

50th
Anniversary
Season

New Music Concerts Presents

Cello Masterworks

Co-Artistic Directors
Robert Aitken and
Brian Current

50th Season
— 408th Event

Oct. 29, 20
Broadcast Online from
Koerner Hall

Land Acknowledgment

We acknowledge the diversity of the First Peoples of this area and 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.

Cello Masterworks

Online Broadcast - 8pm

Introduction - 7:15pm

50th Season

— 408th Event

Oct.29.20

Broadcast Online
from Koerner Hall

David Hetherington - Cello

Programme

Taylor Brook (Canada 1985)

Kaija Saariaho (Finland 1952)

Helmut Lachenmann (Germany 1935)

Sofia Gubaidulina (Russia 1931)

Elliott Carter (USA 1908–2012)

Thomas Demenga (Switzerland 1954)

Song for Solo Cello (2015)

Petals for Solo Cello and Electronics (1991)*

Pression for Solo Cello (1969)

Ten Preludes for Solo Cello (1974)

Figment 1 for Cello Alone (1994)

EFEU for Solo Cello (2010)

**Electronics performed by Adam Scime*

Artist Biographies

David Hetherington

— Cello



FOR MANY YEARS as 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.

Taylor Brook

— Canada 1985

Song for Solo Cello (2012)



Program Note

Song for Solo Cello is dedicated to Anssi Karttunen. This score was written during the Summer of 2015 in Smithers, British Columbia, for a recital at the Scandinavia House in New York City, Fall 2015. This piece is part of a series of short solo cello compositions written for Mr. Karttunen by alumni of the Creative Dialogue program in Santa Fe and Helsinki. This composition results from a collaboration with cellist Anssi Karttunen.

The project began when I sent him an object that would serve as inspiration for a solo improvisation, an improvisation to form the basis for my score. From the improvisation, I drew out collections of pitches as well as some playing techniques

and gestures that I then incorporated into the score. This method of working creates a dialogue between the performer and composer. In this way, the piece represents a compositional duet.

The title, *Song*, alludes to the melodic and sung character of this composition. Mr. Karttunen's improvisation contains a generally textural and gestural character, more concerned with sound worlds and global textures than melodies and musical phrases in the traditional sense. However, I heard a great deal of melodic potential in the improvisation, which was only being hinted at, and took this as the challenge and focus of the work.

— Taylor Brook

Taylor Brook Continued

Biography

Taylor Brook writes music for the concert stage, electronic music, music for robotic instruments, as well as music for video, theatre, and dance. Described as “gripping” and “engrossing” by the *New York Times*, Brook’s compositions have been performed around the world by ensembles and soloists such as the Ensemble Ascolta, JACK Quartet, Mivos Quartet, Nouvel Ensemble Moderne, Quatuor Bozzini, Talea Ensemble, and others.

Brook studied composition with Brian Cherney in Montreal, with Luc Brewaeys in Brussels, and with George Lewis and Georg Haas in New York. In 2008, he studied Hindustani music and performance with

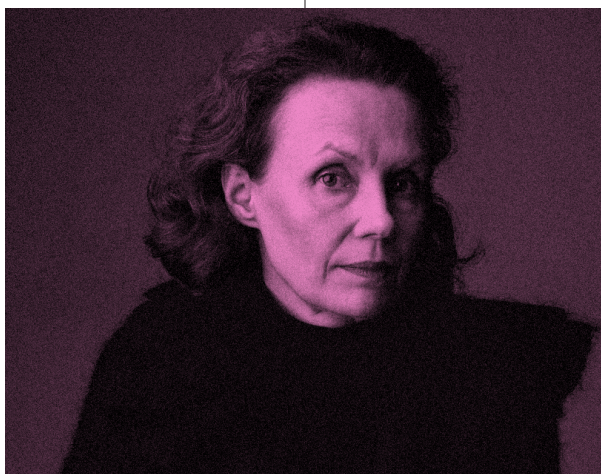
Debashish Bhattacharya in Kolkata. His music is often concerned with finely tuned microtonal sonorities. Current projects include an album-length work for TAK Ensemble, a viola concerto for Marina Thibeault with Turning Point Ensemble, and a concerto grosso for the Del Sol Quarter with the PARTCH Ensemble.

Brook is the technical director of TAK Ensemble and a 2020 Guggenheim fellow.

Kaija Saariaho

— Finland 1952

Petals for Solo Cello and Electronics (1988)



Program Note

Petals for solo cello was written abruptly in a few days, but evidently after a long unconscious preparation. The material stems directly from *Nymphéa* for string quartet and electronics. The name of the piece is derived from this relationship.

The opposite elements here are fragile coloristic passages which give birth to more energetic events with clear rhythmic and melodic character. These more sharply focussed figures pass through different transformations, and finally merge back to less dynamic but not the less intensive filigration.

In bringing together these very opposite modes of expressions I aimed to force the interpreter to stretch their sensibilities.

— Kaija Saariaho

Biography

KAIJA SAARIAHO is a prominent member of a group of Finnish artists who are making a worldwide impact. She studied in Helsinki, Fribourg and Paris At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working with tape and with live electronics. This experience influenced her approach to

Kaija Saariaho Continued

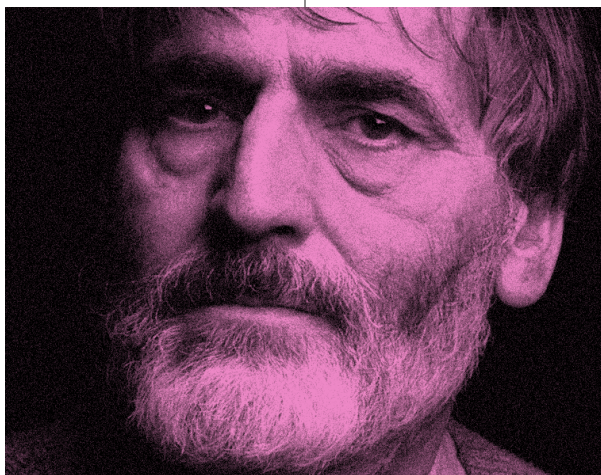
writing for orchestra, with an emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990) suggest her preoccupation with colour and texture. Although much of her catalogue comprises chamber works, she has turned increasingly to larger forces and broader structures, such as *Orion* (2004), *Laterna Magica* (2008), and *Circle Map* (2008). Her detailed notation often uses harmonics, microtonality, and detailed continuum of sound extending from pure tone to unpitched noise – all features found in one of her most frequently performed works, *Graal Théâtre* for violin and orchestra (1994). In 2015, Gerald Finley and the Los Angeles

Philharmonic Orchestra, conducted by Gustavo Dudamel, premiered *True Fire* for baritone and orchestra. After the nineties, Saariaho turned to opera, with outstanding success: *L'Amour de Loin* (2000), *Adrian Mater* (2006), *Emilie* (2010) and the oratorio *La Passion de Simone* (2006). Her opera *Only the Sound Remains* was premiered in March 2016 at The Dutch National Opera. Saariaho has claimed the major composing awards: Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, Polar Music Prize. In 2015 she was the judge of the Toru Takemitsu Composition Award. Kaija Saariaho's harp concerto *Trans* was premiered in August 2016 by Xavier de Maistre and The Tokyo Symphony Orchestra, conducted by Ernest Martínez-Izquierdo at the Suntory Hall, Tokyo.

Helmut Lachenmann

— Germany 1935

Pression for Solo Cello (2012)



Program Note

This piece arose in relation to ideas about an 'instrumental *musique concrète*', a music for which the acoustic qualities are organized in such a way that the actual situation of the making of sound, the mechanical conditions and oppositions in the experience of music are involved. Thus, instrumental alienation logically arises from the necessity to range the energetic conditions in which sound is made and to link them in different groups.

This constitutes an offer to the listener (and not a rejection, the way this piece in particular is always one-sidedly interpreted): the offer to listen in the sense of listening differently. To experience a musical

coherence in the light of a thus consciously designed concept of material should mean: to experience oneself.

— Helmut Lachenmann

Biography

Helmut Lachenmann was born in Stuttgart in 1935 and studied there at the Musikhochschule between 1955 and 1958. His interest in the current avant garde was reinforced by his first visit to the Darmstadt Ferienkurse in 1957, where he met Luigi Nono, with whom he studied in Venice between 1958 and 1960. Stockhausen was added to the pedagogical mix three years later, when Lachenmann attended the

Helmut Lachenmann

Continued

Cologne New Music Course. In 1966 Lachenmann embarked on his own academic career, lecturing first on music theory at the Stuttgart Musikhochschule and subsequently teaching at the Ludwigsburg Pädagogische Hochschule and the Musikhochschule in Hanover, before returning to live in Stuttgart in 1981.

When Lachenmann's music began to be performed in the early 1960s, first at the Venice Biennale and at Darmstadt, his works appeared to fit comfortably into the aesthetic of the post-Webern serialists, in particular revealing the influence of Nono's *pointilliste* techniques. From the late 1960s onward, however, Lachenmann began to look for a new approach to the problems of musical language and syntax. In a series of works, beginning with *temA* (1968), *Pression* for solo cello (1969), and *Air* for percussionist and orchestra (1969), he started to exploit a new, alienated sound world that treated instrumental technique in a radically unconventional way.

Throughout the 1970s and 1980s, with scores such as the string quartet *Gran Torso* (1972), *Salut für Caldwell* for two guitars (1977), and *Mouvement (vor der Estarrung)* for chamber orchestra (1984),

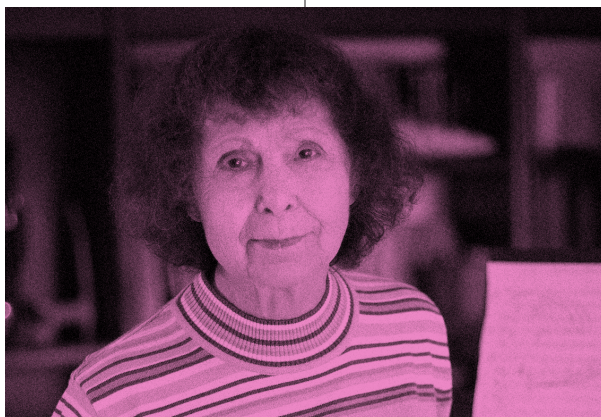
Lachenmann continued to question many of the basic assumptions about the function of music and the expectations made of it, backing up his musical achievement with the vigorous polemics of his writing and lectures. Always, though, the pressure of tradition remained a background presence in his explorations, sometimes even emerging as audible points of reference in his scores. In his most recent pieces, Lachenmann has begun to pick up recognizable elements of a post-serial language which reveal the tradition from which his music evolved.

Since 1983, Lachenmann has been a featured composer at numerous festivals and concert series in Germany and abroad, including the Holland Festival in Amsterdam, Ars Musica in Brussels, Musik der Zeit in Cologne, Festival d'Automne in Paris, Wien Modern in Vienna, and Tage für neue Musik in Stuttgart and Zurich. He is a member of the Akademien der Künste in Berlin and of the Akademien der Künste in Hamburg, Leipzig, Mannheim, Munich, and Brussels.

Sofia Gubaidulina

— Russia 1931

Ten Preludes for Solo Cello (1974)



Program Note

Grigory Pekker, professor at the Novosibirsk Conservatory in Russia, had initially invited Sofia Gubaidulina to contribute to a collection of pedagogical etudes by contemporary composers for his cello students, however the *Ten Études* he received proved far more ambitious than what he had in mind and he neglected her contribution. “I examine it this way” the composer surmised: “these were distinctively *my* etudes for future pieces.” It would be another three years before the cellist Vladimir Tonkha premiered the work under the title of *Ten Preludes*. They are nevertheless veritable etudes, formally constructed from a close technical consideration of the instrument, as the composer explained: “I examined these

etudes as not only a sampling of various types of sounds [on the cello] but the idea of a two-part form fascinated me. Say, from one type of transition to another.” Eight of the ten studies pair two juxtaposed techniques together, but there are two (nos. 4 and 6) that explore different elements of just one technique, and one (no. 5) that explores three elements:

Prelude 1. *Staccato - legato* (broken and smooth); Prelude 2. *Legato - staccato* (smooth and broken); Prelude 3. *Con sordino - senza sordino* (muted and normal); Prelude 4. *Ricochet* (bouncing the bow); Prelude 5. *Sul ponticello - ordinario - sul tasto* (bowed near the bridge, bowed normally, bowed near the fingerboard); Prelude 6. *Flagioletti* (harmonics); Prelude

Sofia Gubaidulina

Continued

7. *Al taco - da punta d'arco* (at the frog of the bow, at the tip); Prelude 8. *Arco - pizzicato* (bowed and plucked); Prelude 9. *Pizzicato - arco* (plucked and bowed); Prelude 10. *Senza arco* (without the bow).

"These miniatures, which evoke polar opposites in the sphere of sound production on a string instrument, are little scenes in which the heroes are: 1) certain aspects of string instrumentation, 2) methods of sound production, and 3) various bowings . . . In almost all of the pieces the opposites interact in pairs."

– Sofia Gubaidulina

Biography

Sofia Gubaidulina was born in 1931 in Tschistopol, in the Tatar Republic of the USSR. She studied composition and piano at the Kazan Conservatory, graduating in 1954. In Moscow she undertook further studies at the Conservatory with Nikolay Peyko until 1959, and then with Shebalin until 1963. She was awarded with a Stalin fellowship. Her music was deemed "irresponsible" during her studies in Soviet Russia, due to its exploration of alternative tunings. She was supported, however, by Dmitri Shostakovich, who in evaluating her final examination encouraged her to continue down her "mistaken path". However, she was allowed to express her modernism in various scores she composed

for documentary films. In 1979, she was blacklisted as one of the "Khrennikov's Seven" at the Sixth Congress of the Union of Soviet Composers for unapproved participation in some festivals of Soviet music in the West.

Gubaidulina became better known abroad during the early 1980's through Gidon Kremer's championing of her violin concerto *Offertorium*. Her prominence as a composer increased during the ensuing years, and by the late 20th century she had become a well-established international figure. Since the arrival of greater freedom under the Gorbachev regime in 1985 religious themes became an overwhelming preoccupation, culminating in a commission from the Internationale Bachakademie Stuttgart project to write a piece for their millennial Passion 2000 project in commemoration of J.S. Bach. Her contribution was the monumental *Johannes-Passion*. In 2002 she followed this with the *Johannes-Ostern* ("Easter according to John"), commissioned by Hannover Radio. The two works together form a "diptych" on the death and resurrection of Christ, her largest work to date. Following the collapse of the Soviet Union, Gubaidulina migrated to Germany in 1991 where she lives in a small village outside Hamburg. She is a member of the musical academies in Frankfurt, Hamburg and the Royal Swedish Academy of Music.

Elliott Carter

— USA 1908–2012

Figment 1 for Cello Alone (2019)



Program Note

The idea of composing a solo cello piece had been in the back of my mind for many years, especially since so many cellists had been urging me to do so. When Thomas Demenga asked me for this at my 85th birthday concert in Basel (in 1994) for a concert he was giving sponsored by the Naumburg Foundation in New York, I soon set to work. Thomas Demenga had already impressed me greatly when he played some of my chamber works at my 80th birthday concert in Badenweiler, Germany and

especially by his wonderful recording of these works for ECM, New Series.

Figment, for cello solo, presents a variety of contrasting, dramatic moments, using material derived from one musical idea.

— Elliott Carter

Biography

Elliott Carter (December 11, 1908–November 5, 2012) began to be seriously interested in music in high school and was encouraged at that time by Charles Ives.

Elliot Carter Continued

With the explorations of tempo relationships and texture that characterize his music, Carter was 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.

Thomas Demenga — Switzerland 1954 *EFEU* for Solo Cello (2010)



Program Note

Efeu (Ivy) was composed in 2010 as the required work for the Grand Prix Emanuel Feuermann Competition in Berlin. As befits a competition piece, this virtuoso work employs a plethora of both traditional and extended techniques, including arpeggios, harmonics, trilled passages, glissandos, double stops, tremolos, and simultaneous bowed and plucked passages. A paper clip attached behind the bridge of the D-string lends a distinctive drone to the twisting arpeggios that open the work; later on, in a tricky passage, the paperclip is

repositioned above the bridge while the performer performs a reversed bowed tremolo behind the bridge. The work has subsequently become a staple of the contemporary solo cello repertoire.

— Thomas Demenga

Biography

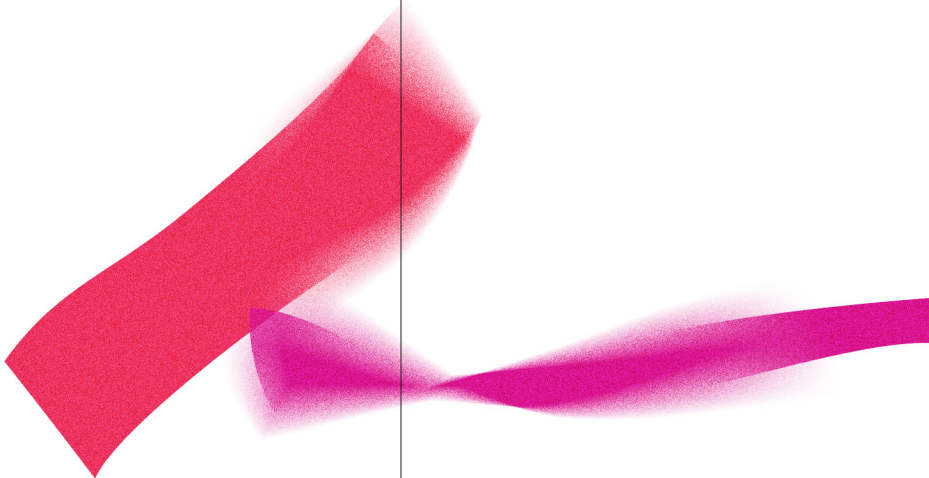
Thomas Demenga, born 1954 in Berne, Switzerland, studied with Walter Grimmer, Antonio Janigro, Leonard Rose and Mstislav Rostropovich, among others. Important chamber-musical influences were Claus

Thomas Demenga Continued

Adam, Felix Galimir and Robert Mann at the Juilliard School in New York.

As an internationally renowned soloist, composer and teacher, Thomas Demenga counts among the most outstanding cellists and musicians of our time. Thomas Demenga's artistic work is determined by intensive confrontation with different historical eras and styles of interpretation and composition. He dedicates himself with particular intensity to contemporary music and is also active as an improviser. Thus his individual voice as a composer and

interpreter of 20th and 21st century works (among them important premieres) gives a new and complementary dimension to both the historical performance practice of baroque music and his virtuoso interpretations of the classical and romantic repertoire. Demenga travels widely, giving master classes and appearing in cello congresses around the world. He is a well-known pedagogue, and has been instrumental in the training of many professional cellists.



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Love Songs — Nov.28.20

**A Chamber Opera by Ana Sokolovic
Featuring Xin Wang - Soprano
& Wallace Halladay - Saxophone**

Co-Presented with Tapestry Opera

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