



21/22
Crossing
Over

New Music Concerts Presents

Not Alone

Artistic Director
Brian Current

51st Season
— 412th Event

Oct. 28. 21
Broadcast Online from
Koerner Hall

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.

21/22 Concert Season

Artistic Director

Brian Current

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Online Broadcast - 8pm

Introduction - 7:15pm

Taylor Long - Videography

Dennis Patterson - Audio Engineer

51st Season

— 412th Event

Oct.28.21

Broadcast Online
from Koerner Hall

Programme

George Lewis (USA)

Leslie Newman - Flute

Adam Scime - Electronics

Emergent for Flute and Electronics (2014)

Malin Bång (SWE)

Aysel Taghi-Zada - Violin

Adam Scime - Electronics

Purfling for Violin and Electronics (2011)

Michel van der Aa (NLD)

Rob MacDonald - Guitar

Adam Scime - Electronics

Auburn for Guitar and Electronics (1994)

Rebekah Cummings (CAN)

Amahl Arulanandam - Cello

Adam Scime - Electronics

Forget for Cello and Electronics (2016)

Bruno Mantovani (FRA)

Rick Sacks - Percussion and Electronics

*Le Grand Jeu for Percussion
and Electronics* (1996–1997)

Luigi Nono (ITA)

Maeve Palmer - Soprano

Adam Scime - Electronics

*La Fabbrica Illuminata for Soprano
and Electronics* (1964)

TEXT

Sources:

1. Workers at the Italsider-Geno plant, union contracts (elaborated by Giuliano Scabia)
2. Giuliano Scabia (developments of the second fragment of the second scene of *Un diario italiano*, entitled *Sogno incubo. 5 donne*)
3. Cesare Pavase (fragment from *Due poesie a T.*)

The lines and phrases for the soloist are highlighted in boldface type.

1.

factory of death they called it

workers' exposure

to burns

to toxic fumes

to massive batches of molten steel

workers' exposure

to blistering heat

for eight hours the worker only gets paid for two

workers' exposure

to flying debris

"human relations" to accelerate production

workers' exposure

to accidental falls

to blinding light

to high-volume current

how many MAN-MINUTES to die?

2.

And they don't stop

HANDS

attacking

RELENTLESS

how empty the hours

To the BODY

naked they grab

dials faces

and they don't stop

they stare

THEY STARE

eyes immobile

eyes

hands

evening circling the bed

all my nights

but barren orgasms

ALL of the city

from the dead

LIVING

we

continually

PROTESTS

the crowd gathers, they talk of the DEAD MAN

the cab they call the TOMB

production times are compressed

factory like a concentration camp

KILLED

(Giuliano Scabia)

3.

the mornings will pass

the anguish will fade

it will not be this way forever

you will recover something

(Cesare Pavese)



Artist Biographies

Leslie Newman — Flute



“To play as powerfully, as sensitively and as flawlessly as flutist Leslie Newman did... is to write the book on stamina and musical excellence. Bottom line: one of the highlights of the season.” This is how critics have described Leslie who, since her Toronto Symphony Orchestra debut at the age of eighteen, performing Carl Nielsen’s formidable Flute Concerto under the baton of Sir Andrew Davis, has developed a loyal audience with her lyricism, technical command and musical integrity.

Leslie is the principal flute with the Hamilton Philharmonic Orchestra, a post she has held since 2008. As guest principal flute, she has played with the Hallé Orchestra under Kent Nagano, the Bournemouth Symphony, the BBC National Orchestra of Wales, the Canadian Opera Company Orchestra, National Ballet Orchestra and Esprit. She has toured through Brazil, Argentina, Japan, Europe and the U.S. with Sir Simon Rattle and the City of Birmingham Symphony Orchestra.

Amahl Arulanandam — Cello



With interests from baroque to metal, Toronto cellist Amahl Arulanandam is known for his musical versatility and ability to adapt to many genres. At home in studios, clubs, and halls, Amahl hopes to convey that musical expression is beyond labels.

Passionate about the music of our time, Amahl has performed with ensembles such as Soundstreams, New Music Concerts, Caution Tape Sound Collective, Thin Edge

New Music Collective, Music in the Barns and Esprit Orchestra. He has had the opportunity to work with leading composers such as Salvatore Sciarrino, Ana Sokolovic, Luna Pearl Woolf, and Brian Current. Amahl has wholly embraced the bizarre sounds the cello has to offer and takes special pleasure in playing on areas of the instrument other than the strings.

Aysel Taghi-Zada — Violin



Aysel Taghi-Zada is a passionate violinist devoted to the performance of classical and contemporary music. She has collaborated with some of the most distinguished composers and musicians from North America and Europe such as Philip Glass, Brian Current, Salvatore Sciarrino, Chris Paul Harman, Kevin Lau, Mark Fewer, Pierre Leroux, David Geringas

and Pascale Beaudin. She is frequently invited to perform with contemporary ensembles such as Tapestry Opera, New Music Concerts, Freesound Ensemble, Thin Edge New Music Collective and Soundstreams Canada, and she recently participated in Continuum Contemporary Music's Hatch Summer Performance program as an emerging artist.

Rob MacDonald — Guitar



While he plays the most ubiquitous instrument in the world, guitarist Rob MacDonald digs incessantly to find some of the least known repertoire. This focus comes from a keen interest in composers who generally risk-taking things too far – and occasionally offer listeners a glimpse into new worlds of sound. He teaches at the University of Toronto.

Rick Sacks — Percussion



Rick Sacks began freelancing in Manhattan performing with ensembles including The New Orchestra, Newband, The New Jersey Percussion Ensemble and The Composer's Ensemble. After teaching at Bennington College for two years, Rick began traveling to Toronto to perform with the Canadian Opera Company, on film tracks, in modern dance works and with the contemporary and avant-garde groups Arraymusic, Aventa, Art of Time, Glass Orchestra, New Music Concerts, Ensemble Noir, Red Sky

Performance, The Evergreen Club Gamelan and many others. He has toured extensively throughout Africa, Asia and Europe with these groups and has worked with such masters as Pierre Boulez, Henry Brant, George Crumb, Heinz Holliger, Mauricio Kagel, Udo Kasemets, Helmut Lachenmann, Witold Lutoslawski, Charles Wuorinen, Terry Riley and James Tenney. He was Artistic Director of Arraymusic from 2011 to 2016 and Array's Technical Director from 2016-17.

Maeve Palmer — Soprano



Canadian soprano Maeve Palmer has been described as a “triple-threat (...) and talented coloratura” (Opera Canada) and “virtuoso singer” (WholeNote) Maeve is a recent alumna of the prestigious University of Toronto Opera School where she studied with Prof. Lorna MacDonald. She is an alumna of the Rebanks Fellow of the Rebanks Family Fellowship and International Performance Residency Program at the Glenn Gould School, and the Soprano Sidgwick Scholar program with Orpheus Choir of Toronto (2015-18). Previously she studied at University of

Toronto, (MMus '17, BMus '15) with Mary Morrison, O.C.

Maeve is the second prizewinner of the 2017 Eckhardt-Gramatté National Music Competition, and is a finalist of the 2020 Vancouver Opera Competition (postponed). Maeve has performed as a soloist in concert with New Music Concerts, 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, among others.

Adam Scime — Electronics



As an award-winning young composer and performer living in Toronto, Adam Scime has been praised as “a fantastic success” (CBC) and “Astounding, the musical result was remarkable” (icareifyoulisten.com). Adam’s work is widely known for its coloristic exploration and innovative sonic experimentation. His music is regularly

commissioned, performed, and recorded in Canada and abroad by esteemed soloists, organizations, and ensembles. He is the Music Director of FAWN Chamber Creative where he has conducted many world-premiere operas and is an in-demand double bassist specializing in contemporary music.



The Composers And Their Music

George Lewis

— *Emergent*



Program Note

This work, written for Claire Chase's Density 2036 project, addresses Edgard Varèse's avowed preference for sound-producing machines over sound-reproducing ones by productively conflating the two. The combination of relatively long digital delays, interactive digital spatialization, and timbre transformation transforms the fully scored flute material into a virtual, quasi-improvisative orchestral space, creating a dance among multiple flutists following diverse yet intersecting trajectories in which nonlinearity is invoked and uncertainty is assured. Rather than presenting the redundant truism of a composer "working with time," this work is created in dialogue with my deliberate misprision of Varèse's stated intention for his 1958 *Poème électronique* to introduce "a fourth [dimension], that of sound projection" to music. Varèse's statement seems to obliquely invoke the notion of spacetime, an interpretation supported by a 1968 account of one of the composer's dreams that suggests the related notion of

quantum teleportation as well as the sound of my piece: "He was in a telephone booth talking to his wife, who was at the time in Paris. His body became so light, so immaterial, so evanescent that suddenly, limb by limb, he disintegrated and flew away toward Paris, where he was reconstructed, as though all his being had become spirit."

— George Lewis

Biography

George E. Lewis is an American composer, performer, and scholar of experimental music. He is renowned for his work as an improvising trombonist and considered a pioneer of computer music, which he began pursuing in the late 1970s. In the 1980s he created *Voyager*, an improvising software he has used in interactive performances. He is the Edwin H. Case Professor of American Music at Columbia University. A fellow of the American Academy of Arts and Sciences, Lewis's other honors include a MacArthur Fellowship (2002) and a Guggenheim Fellowship (2015). A member

George Lewis Continued

of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's creative work has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, International Contemporary Ensemble, and others. His

widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) received the American Book Award, and in 2015, Lewis received the degree of Doctor of Music (DMus, honoris causa) from the University of Edinburgh.

Malin Bång — *Purfling*



Program Note

In *Purfling*, each part of the violin-making process is aiming towards one sole goal—to create the most beautiful and balanced violin timbre possible. In *Purfling*, I would instead like to give attention to the fascinating sounds that already appear while the instrument is being constructed. My method was to discreetly observe the activities during the violin making, and to record everything going on; from the noisy and brutal sounds during the tree falling, to the contrasting

focused atmosphere in the violin maker's studio with sounds from small saws, rasps, and gouges. The violin is our guide through the process, in a continuous interaction with its own inception. The fragile wooden sounds are enhanced by a contact microphone attached to the frog of the bow, and a small microphone that is inserted into the violin body.

— Malin Bång

Malin Bång Continued

Biography

Malin Bång's music is an exploration of movement and energy. She defines her musical material according to their amount of friction to create a spectrum of unpredictable and contrasting actions, ranging from the intimate and barely audible to the harsh and obstinate. In her work she often incorporates acoustic objects to explore a rich sound world and to suggest that a musical content can be shaped by anything valuable to the artistic purpose.

Malin Bång is residing in Stockholm, Sweden and is the composer in residence and a founding member of the Curious

Chamber Players. Her work includes music for instrumental ensembles, orchestra, electronic music based on field recordings, and instrumental performance pieces. Lately, she has specifically explored the mixed, amplified instrumental ensemble extended with acoustic objects in collaboration with the members of Curious Chamber Players. Malin Bång is a regular visiting professor at academies in Sweden and abroad and from the autumn 2018 senior lecturer at the composition department at Göteborg Academy of Music and Drama. In 2020 she is one of the lecturers at Darmstädter Ferienkurse.

Michel van der Aa — *Auburn*



Program Note

Auburn is an early work in which Van der Aa tried to feature the guitar's intimate character as well as its rougher side. The

title 'Auburn' (reddish-brown) stands for the extreme and the traditional aspects of the instrument respectively. The contrast is excellently realized, partly with the help

Michel van der Aa Continued

of the electronic component, which again derives its sounds from the instrument itself. The work has a rhapsodic beginning, with broken chords and ostinato patterns. Here as before Van der Aa shows his skill in building a fascinating discourse from the simplest material. Almost unnoticed the soundtrack creeps in. Its long-drawn strips of sound strips gain prominence, until after five minutes a spectacular lurch brings change. Next comes a motoric section in which the guitarist works like a percussion player to keep up with the relentless pace of the electronic rhythm box. In the epilogue, the guitar resumes its sweet, melodious role, but the electronic backdrop – a synthetic mixture of bowed strings, adds a touch of the surreal.

Auburn is written for amplified, classical guitar. It is however possible to perform the piece on an electric or semi-acoustic guitar as well.

– Michel van der Aa

Biography

Michel van der Aa, winner of the 2015 Johannes Vermeer Award and 2013 Grawemeyer award, is a truly multidisciplinary figure in contemporary music. A unique voice, he combines composition with film and stage direction and script-writing. Classical instruments, voices, electronic sound, actors, theatre, and

video are all seamless extensions of his musical vocabulary.

Van der Aa's musical materials are hard to tease apart, constantly switching between stasis and high energy, concrete and abstract, acoustic and electronic, pure' and processed, brand new and half-remembered. Many of them are as visual as they are aural. The possibilities of digital and audio-visual technology often feature, not as a surface gloss to his work but at the core of his artistic outlook. Winner of numerous awards for his innovative work, van der Aa is a regular guest of the world's most prestigious festivals and concert halls including Barbican Centre, Opera de Lyon, Berliner Festspiele, Venice Biennale, Donaueschinger Musiktage, Festival d'Automne à Paris, LA Philharmonic New Music Series, Lincoln Centre Festival, Holland Festival, and Tokyo Suntory Summer Music Festival. In August 2017, van der Aa was composer-in-residence at Lucerne Festival, where a variety of his works including *Blank Out* and *The Book of Disquiet* received performances.

Michel van der Aa is published by Boosey & Hawkes, and his stage works are managed by Intermusica. Many of his works are released on Disquiet Media, an independent multimedia label for his own work. Van der Aa's projects are developed and produced by the doubleA foundation.

Rebekah Cummings

— *Forget*



Program Note

Forget is about trying and failing to let go of an impossible relationship within the realm of my mind. This relationship is portrayed from several distinct angles: playful infatuation, utter frustration and torment, and nostalgic longing. The electronic track is comprised of pre-recorded cello samples (performed by Evan Lamberton), along with samples of my own voice based on the phrase, “I’m trying to forget you.” These samples are chopped up, manipulated and interwoven to create an intricately entangled duet of sorts between voice and cello that circles around relentlessly in my head. The live cello plays the role of the person I’m desperately trying to forget — enticing and unobtainable — while the recorded cello samples represent the mix of idealistic, tainted memories that I simply can’t shake or silence.

— Rebekah Cummings

Biography

Rebekah Cummings, a composer, performer, and visual artist based in Hamilton, Ontario passed away on March 23, 2019, after a brief and courageous battle with cancer.

Throughout her life, Rebekah delighted in creativity in its various forms and loved to cultivate it in others. The arts, in all their gloriously diverse forms, were her constant companion. A Balkan-infused flair is present in many of Rebekah’s works due to a deep-rooted fascination with her Bulgarian heritage and themes of life, growth, process, and transformation are at the heart of her creative expression in both her art and music. Because of her lifelong delight in sound, be it from a cutlery drawer, a tree, a human voice, or musical instrument, Rebekah had a special affinity for electroacoustic composition. She had begun to delve into the creation of a set of hybrid electroacoustic songs, but was unable to record an album due to terminal cancer.

Bruno Mantovani

— *Le Grand Jeu*



Program Note

After *Double Jeu* for membranophones and tape (Aujourd'hui Musiques festival, 1996), after *Moi, Jeu... <i> for solo marimba (Présence 1999, Radio France), Le Grand Jeu* is the third section of the Suite Ludique, a cycle of percussion pieces that I began four years ago for soloist Jean Geoffroy. The work juxtaposes seven different sections, unified by certain recurrent timbres (meshes in the bass, cells in the congas transformed by various methods...) and by easily identifiable principles of articulation (momentum, projections...). Throughout the sixteen minutes that make up the piece, the discourse oscillates incessantly between writing inspired by the electroacoustic universe (abrupt and unpredictable dynamics...), and allusions to "popular" music (funk, techno...). These clear reference points for the listener are the dramatic pillars of the piece.

The methods used to create the electronic part (entirely pre-recorded) are extremely numerous. I tried to achieve maximum diversity of the sound palette available to me by using varied techniques,

ranging from editing recorded elements to sound transformation with Audiosculpt or GRM tools software, from synthesis through frequency modulation to mixing with Logic Audio. The program "Super Collider" was of capital importance in my work, notably for the sections using granular synthesis. In these sections, percussion rolls and electronic sounds function on a principle of analogy and fusion, while at other moments in the piece, I instead tried to dissociate the instruments from the "tape" with regards to timbre (but not on that of vertical alignment).

Le Grand Jeu was premiered on September 29, 1999 by Abel Billard at the Saint Germain auditorium in Paris, as part of the musical season of Ircam, and is dedicated to Philippe Hurel.

— Bruno Mantovani

Biography

Bruno Mantovani was born on October 8, 1974. After receiving five first prizes from the Paris Conservatory (analysis, aesthetics, orchestration, composition, music history)

Bruno Mantovani

Continued

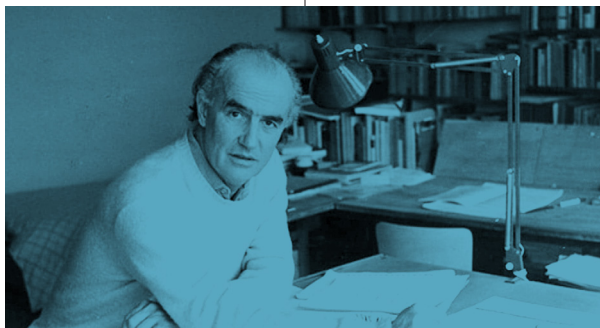
and attending the computer music Coursus at Ircam, he began an international career. His works have been performed at the Concertgebouw in Amsterdam, the Philharmonie in Cologne, the KKL in Lucerne, La Scala in Milan, Carnegie Hall and Lincoln Centre in New York, the Cité de la musique and the Salle Pleyel in Paris. Faithful to his preferred performers, he collaborates with prestigious soloists (Jean-Efflam Bavouzet, Alain Billard, Jean-Guihen Queyras, Antoine Tamestit, Tabea Zimmermann), conductors (Pierre Boulez, Sir Andrew Davis, Peter Eötvös, Laurence Equilbey, Gunter Herbig,

Emmanuel Krivine, Susanna Mälkki, Jonathan Nott, Pascal Rophé François-Xavier Roth), ensembles (Accentus, Intercontemporain, TM+) and orchestras (Bamberg Symphony, BBC Cardiff, Chicago Symphony, WDR Cologne, La Chambre Philharmonique, Frankfurt Radio Orchestra, Liège Philharmonic, BBC London, Lucerne Academy, Orchestre de Paris, Paris Opera Orchestra, Philharmonic Orchestra of Radio France, Sarrebrücken Radio Orchestra, Czech Philharmonic, NHK Tokyo, RAI Turin, Sinfonia Varsovia, RSO Vienna).

He is the headmaster of the Paris Conservatory since September 2010.

Luigi Nono

— *La fabbrica illuminata*



Program Note

La fabbrica illuminata (*The illuminated factory*) is a composition for voice and four-track magnetic tape dedicated to the factory workers at the Italsider steel plant in Genoa-Cornigliano, with texts by (and elaborated by) Giuliano Scabia and a fragment of *Due poesie a T.* by Cesare Pavese. Although it was written expressly for the opening concert of the Prix Italia 1964, it was not performed on that occasion because the administration of the Rai found the strong political bias of the texts to be offensive to the Italian government. The first public performance consequently took place in Venice on September 15, 1964, during the XXVII International Festival of Contemporary Music – La Biennale, with mezzo-soprano Carla Henius as soloist and Nono as sound director.

When Nono received the commission from the Rai he had been working with Scabia on *Un diario Italiano* (*An Italian Diary*) of which *La fabbrica illuminata* was planned to be an episode. The motivating impulse behind the original, subsequently abandoned project was the composer's

view of the musical stage as a vehicle for addressing pressing social and political issues, which was inspired by both the Soviet avant-garde (including such authors as Vsevolod Emil'evic Mejerchol'd) and the political theater of Erwin Piscator. *An Italian Diary* should therefore have constituted Nono's second "stage event" after *Intolleranza '60* (1961).

In May 1964 Nono, along with Scabia and Marino Zuccheri, the technician for the Rai Phonology Studio in Milan, went to the Italsider steel plant in Genoa to collect materials on the working and living conditions of the laborers there. They recorded industrial noises and sounds of the men at work, while Scabia wrote down some of the words, orders, and factory slang he heard and came away with union publications that would be useful for assembling the text.

Much of the musical and literary material that had already been generated for *An Italian Diary* was adopted and adapted for this new composition. Working with Scabia, Nono replaced some of the choral texts with new ones based on the

Luigi Nono Continued

material collected at the Italsider plant, while a fragment of the second scene (*Sogno incubo. 5 donne*) became the basis of the third section (*Giro del letto*). Thus *La fabbrica illuminata* assumed the contours of an autonomous composition.

For the tape Nono used selections of music sung by the Rai of Milan directed by Giulio Bertola, "thematic" improvisations sung by mezzo-soprano Carla Henius, voices and noises from the Italsider plant, and was combined and electronically modified often beyond recognition. Nono described it thus: "No camouflage, no mirror images. No industrial arcadia. No popular or populist naturalism." The live solo voice then intersects with the tape during performance to create a dialogue with the recorded text.

La fabbrica illuminata consists of four episodes:

1. *Coro iniziale* (Opening chorus)
[*Chorale I, II, III, and IV*]
2. Solo tape
3. *Giro del letto* (Circling the Bed)
4. *Tutta la città* (All of the City) + Finale

The episode is choral, with live interpolations of the live solo voice; the second episode, for tape alone, consists of factory noises and workers' voices; in the third episode (Part II) the live soloist interacts with the electronic material and Carla Henius's deconstructed and highly elaborated recorded improvisations; and in the fourth episode (Part II and Finale) the soloist dialogues with the recorded voice and chorus, then the work concludes with a monodic section organized according to the well-known "latin square" technique, in this case generating a series of intervals in the order of 2- 2+ 3- 3+ 4.

– Luca Cossettini

Biography

An Italian composer born January 29, 1924 in Venice who died May 8, 1990 in Venice. Luigi Nono studied composition with Gian Francesco Malipiero at the Venice Conservatory (1941-1946). There then began a long friendship with Bruno Maderna; he met Luigi Dallapiccola, connected with the musical tradition of Venice and the madrigalists, discovered Schönberg and Webern with Hermann Scherchen (1948), then, from 1950, followed the classes of Edgard Varèse and Karl Amadeus Hartmann in Darmstadt, where he later taught. At first imbued with a flexible, lyrical serialism (*Variazioni canoniche*, 1950; *Incontri*, 1955; *Il canto sospeso*, 1956), his music makes use of expressive and technical means. Using the tools of the Studio of Phonology of the Rai in Milan and employing stage action, Nono placed his political and human commitment at the heart of his output (*Intolleranza* 1960; *La fabbrica illuminata*, 1964; *Al gran sole carico d'amore*, 1977). His encounter with Massimo Cacciari marked an æsthetic crossroads. Nono experimented with micro-intervals and real-time electronics (Freiburg studio): *Prometeo* (1985) *Découvrir la subversion* (1987). A profound investigation of the listening process led him to use extreme dynamics, on the fringes of silence, as in *Fragmente-Stille*, an *Diotima* (1980) and *Omaggio a György Kurtág* (1986).

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