



NMC

New Music Concerts Presents:

The Mouths That Roar

—An evening with Gabriel Dharmoo
and Janice Jackson

Friday January 10, 2020
The Music Gallery
918 Bathurst St.

49th Season
— 405th Event

Robert Aitken & Brian Current
Co Artistic Directors

19/20

→ **Acknowledgement**

We wish 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.

NMC—19/20

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The Mouths That Roar

An evening with Gabriel Dharmoo and Janice Jackson

Concert @ 7:30pm

49th Season
— 405th Event

January 10, 2020
(Friday)

The Music Gallery
918 Bathurst St.

Programme

Gabriel Dharmoo (Canada 1981)

Anthropologies imaginaires

(Intermission)

Janice Isabel Jackson (Canada 1962)

Voice Dance I (2017)

Marie Pelletier (Canada 1959)

Han No. 3 (1992)

Derek Charke (Canada 1974)

Oikos Ecos (2010)

Alice Ping Yee Ho (Hong Kong/Canada 1964)

Angst (2000)

James Rolfe (Canada 1961)

Pirate Song (2017)

Please join us for a post-concert chat with the performers, hosted by our co-artistic director Brian Current, and for complementary wine and cheese!

New Music Concerts

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

Norma Beecroft, Robert Aitken, Co-Founders

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Gabriel Dharmoo

(Canada b. 1981)

Anthropologies imaginaires

(2014)

GABRIEL DHARMOO is a composer, vocalist, improviser and researcher.

After studying with Éric Morin at Université Laval, he completed studies in composition and analysis at the Conservatoire de musique de Montréal with Serge Provost, graduating with two "Prix avec grande distinction", the highest honour to be awarded. His works have been performed in Canada, the U.S.A., France, Germany, the Netherlands, Switzerland, Spain, Estonia, Poland, Australia, Singapore and South Africa. He has received many awards for his compositions, such as the Canada Council for the Arts Jules Léger Prize for his chamber work *Wanmansho* (2017) and the Conseil Québécois de la Musique Opus Award for his opera *À chaque ventre son monstre* (2018). He was also awarded the Canadian Music Centre's Harry Freedman Recording Award (2018), the Mus-Can Student Composer Competition (2017), the SOCAN Jan V. Matejcek Award (2016), the Canada Council for the Arts Robert Fleming Prize (2011), the Fernand-Lindsay Prix d'Europe composition prize (2011) as well as 6 prizes from the SOCAN Foundation Awards for Young Composers.

Having researched Carnatic music with 4 renowned masters in Chennai (India) in 2008 and 2011, his personal musical style encourages the fluidity between tradition and innovation. He has participated in many cross-cultural and intertradi-

tional musical projects, many being led by Sandeep Bhagwati in Montreal (Sound of Montreal, Ville étrange) and in Berlin (Zungenmusiken, Miyagi Haikus).

As a vocalist and interdisciplinary artist, his career has led him to travel internationally, notably with his solo show "Anthropologies imaginaires" which was awarded at the Amsterdam Fringe Festival (2015) and the SummerWorks Performance Festival (2016). Gabriel has performed across Canada (Montréal, Québec, Toronto, Kitchener-Waterloo, Guelph, Vancouver, Victoria, Banff, Winnipeg,



Halifax, St. John's), Sydney (Australia), Istanbul (Turkey), Cardiff (Wales), Berlin and Köln (Germany), Oslo (Norway), St-Louis (USA) as well as Amsterdam and Utrecht (Netherlands). In 2013/14,



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a development grant from the Canada Council for the Arts allowed him to work with vocalists Phil Minton (UK) and Ute Wassermann (Germany), as well as yodel and overtone specialist Christian Zehnder (Switzerland) and beatboxer Shlomo (UK).

He is an associate composer at the Canadian Music Centre as well as a member of SOCAN, the Canadian New Music Network and the Canadian League of Composers. Since 2015, Gabriel is a PhD candidate at Concordia University's PhD "Individualized Program" with Sandeep Bhagwati (Music), Noah Drew (Theatre) and David Howes (Anthropology).

→ ***Anthropologies imaginaires***

Composer and performer Gabriel Dharmoo's musical practice defies pigeon-holing - and sometimes description - encompassing so much more than composition, performance, and vocal improvisation. His *Anthropologies imaginaires* is unpredictable, challenging, and fun, floating in the space between tradition and novelty, between cleverness and folly. In this solo vocal performance, Gabriel weaves his way in and out of characters, shape-shifting from one to another, drawing his audience into the fray. A video mockumentary runs concurrently, featuring "experts" who comment on the ancient vocal traditions Gabriel demonstrates, along with imaginary folklore - all brilliantly highlighting the amazing possibilities of the human voice. This truly memorable musical experience invites you to forget what you know and be a part of something singular.

Janice Jackson (Canada b. 1962) *Voice Dance* (2017)

JANICE JACKSON has sung over 230 world premieres, many works written specifically for her, and performed with contemporary music ensembles and in modern music festivals and concert halls around the world - Beijing, Paris, Avignon,



Vienna, Amsterdam, Hamburg, Torino, Toronto, Montreal, New York, Berlin, Cape Town, Johannesburg and more. In practicing her craft, Jackson has worked extensively as an improviser, and mastered a wide range of extended vocal techniques.

She has also taken part in many visual arts based projects either as a recording artist for sound sculptures, a muse for art film, a participant in performance art projects, and music based art gallery installations. She is the Artistic Director of the Halifax based contemporary vocal music society Vocalypse Productions, a presenter of contemporary voice projects, from improvisation to new

opera and contemporary art song. Her duo, Newfangled, with pianist Barbara Pritchard focuses on new Canadian compositions for voice and piano. Together with 2 Persian musicians she performs in the Teleet trio, which combines western and middle-eastern instruments in exotic arrangements of international folk songs.

In 2019 she created and premiered a performance art piece called *Voice Dance II - Tectonic Shift*, with metal smith John Little's fantastical sound sculpture in Upstream Music's Open Waters Festival. In 2018 - 2019 she performed extensively throughout France in *CO2 Cycle de Lieders*, a multimedia project by Belgian composer Patrick Defossez, which combined stunning live video graphics with rare and exotic instruments. In 2018, Jackson was honored with the Friends of Canadian Music Award through the Canadian League of Composers and the Canadian Music Centre. She has also received an Established Artist Award from the Creative Nova Scotia Leadership Council and an award from the Lieutenant-Governor of Nova Scotia for her contribution to Nova Scotian culture. Jackson continues to gain support for her activities through grants from the Canada Council for the Arts and Arts Nova Scotia.

→ ***Voice Dance***

Voice Dance I is a composition of 5 short miniatures for solo voice based on a short melody which came to me during a period of extensive improvising. The piece uses extremes in pitch, repeated motives and audible breaths as expressive tools. Only one movement is word based, the others use vowels only. Is it an abstract piece or does it convey something which is not directly expressed? You decide.

Marie Pelletier (Canada b. 1959) *Han No. 3* (1992)

Composer and librettist, **MARIE PELLETIER** has composed since 1984 over sixty musical works. A graduate of the University of Montreal (Bachelor of composition with Serge Garant and Master of theory and composition with Massimo Rossi), she possesses the ability of both musical composition and drama. Most of her works have been heard either on the radio or during concert-performances not only in Canada but also abroad: United-States, Ireland, Italy, Switzerland, Belgium, China, etc. For over fifteen years, Marie Pelletier has been interested in music from above and beyond Western culture. This research has influenced her writing which in essence integrates East Indian and Asian compositional influences.

→ ***Han No. 3***

Han No. 3 is a highly dramatic work for solo soprano that uses syllables from East Indian musical notation. This piece represents the composer's fascination with vocal idioms from non-Western cultures - such as India and Tibet - yet maintains some classical bel canto passages.

Derek Charke (Canada b. 1974) *Oikos Ecos* (2010)

DEREK CHARKE is a JUNO and four-time ECMA award-winning composer and flutist. He has a catalogue of over 100 available works. He has had various high profile commissions and performances, including several by Canada's major symphony orchestras, Duo Turgeon, Cheng2 Duo, Land's End Ensemble, WIREDI, cellist Jeffrey Zeigler, the Kronos Quartet, and the St. Lawrence String Quartet, as well as an impressive list of other performers and organizations. His music is eclectic, often defying categorization due to wide-ranging influences. Described as minimalist and post-minimal, modernist, inventive, rich textured, full of colour, and imbued with drama and rhythmic vitality, his compositions often incorporate tonality and/or modality, electronics and soundscapes, explorations of contemporary instrumental techniques, and improvisation. He attempts to speak to a wide-ranging audience. Derek is currently a professor of music at Acadia University in Wolfville, Nova Scotia where he teaches composition and music theory. He also heads AEMS, the Acadia Electroacoustic Music Studio. As a professional flutist he actively performs as a soloist, chamber & studio musician, and new music improviser. He is a member of the Charke ~ Cormier Duo, a flute and guitar duo, and an associate composer of the Canadian Music Centre.

→ ***Oikos Ecos***
Oikos / Ecos translates from its Greek and Latin roots as our house—and more particularly, in the ecological sense, as our planet earth. Text for this work is derived from my own gut reactions to headlines from one moment in 2009. For example, my reaction to the headline: "British family sues over Whistler gondola collapse", was: "we live in litigious times". I think of the work as reflection on our current time and place in history, as well as a commentary on our own social media commentaries. The musical line is torn between melodious, at times highly virtuosic coloratura writing for the singer, and more abstract improvisations with the soundtrack. In this way a clear distinction between pre-recorded material, live processed material, and the actual singing voice is deliberately blurred. *Oikos / Ecos* was premiered by Janice Jackson on January 22, 2010, in Denton Hall, at the 2010 Acadia New Music Festival.

Alice Ping Yee Ho (Hong Kong/Canada b. 1964) *Angst* (2000)

ALICE HO is an acclaimed Hong Kong-born Canadian composer/pianist. She has received numerous national and international awards including the 2019 Johanna Metcalf Performing

Arts Prize, Louis Applebaum Composers Award, K.M. Hunter Artist Award, top prizes at 2014 Prince Edward Island Symphony Composers Competition and Kitchener Waterloo Symphony Friendship Orchestral Composition Competition, 2013 Dora Mavor Moore Award ("Outstanding Original Opera" for her opera "Lesson of Da Ji"), 2013 Boston Metro Opera International Composition Competition, Luxembourg Sinfonietta International Composition Prize, and International League of Women Composers.

A twice JUNO Award Nominee (2015 and 2018), she has an impressive discography released on the Centrediscs, Naxos, Marquis Classics, Blue Griffin, Electra, and Phoenix labels. She has four solo discs (Centrediscs/Naxos) devoted to music written for different genres. In 2020, she will be releasing her 5th CD for her children's opera "The Monkiest King" with the Canadian Children's Opera Company on Centrediscs/Naxos labels. This new opera with librettist Marjorie Chan is nominated for the 2019 Dora Mavor Moore Award's "Outstanding New Opera".

A noted classical pianist and an active advocate of contemporary music, she had performed in many new music festivals, including a solo piano recital recorded by CBC Radio 2 in which she premiered Tan Dun's solo piano work "Traces II".

→ ***Angst***
Angst is a reaction to the myth of the inferiority of women created by centuries of religious and philosophical viewpoints. The piece does not use a text. It uses phonemes in a primordial attempt to express the fear and anxiety that women encounter, and at the end, a realization of the power that each woman possesses.

The woman singing represents all women as she chants, screams, uses ritualistic gestures and literally turns her back on this old age belief. Sheets of newspapers are used to represent the established myth of the definition women that saturates our daily perceptions. Stories of the injustices done to women are literally torn to shreds and cut up during the performance. Large scissors are used at the end of the piece as an omen that women do have the power to change the fate of our world. As our protagonist's cuts through these images of daily life, she hopes to find a new place in the world and victory over fear. Finally, this piece can be seen as a ritual exorcism to rid women from all fear.

James Rolfe (Canada b. 1961) *Pirate Song* (2017)

Toronto composer **JAMES ROLFE** has been commissioned and performed by ensembles, orchestras, choirs, theatres, and opera companies in Canada, the USA, Europe, Asia, Australia, and New Zealand. His work has been recognized with a Guggenheim Fellowship, the K. M. Hunter Music Award, the Louis Applebaum Composers Award, the Jules Léger Prize for New Chamber Music, SOCAN's Jan V. Matejcek Concert Music Award,

a Chalmers Arts Fellowship, an Outstanding Choral Work Award from Choral Canada, and a 2019 Johanna Metcalf Performing Arts Prize.

Mr. Rolfe's operas have been performed in Toronto, Halifax, Vancouver, Banff, Edmonton, and New York. Beatrice Chancy, his first opera, played to sold-out houses and rave reviews in 1999; his most recent opera, *The Overcoat*, was premiered by Tapestry Opera with Canadian Stage and Vancouver Opera in 2018, and was nominated for 10 Dora Awards. Two solo CDs (*raW*, 2011, and *Breathe*, 2018, nominated for a JUNO Award) are available on Centrediscs. Mr. Rolfe is a composition instructor at the University of Toronto, and frequently acts as a mentor in master classes and workshops.

Upcoming projects include new works for Canadian Children's Opera Chorus (with writer Anna Chatterton); *Soundstreams* (with writer André Alexis); pianists Simon Docking and Barbara Pritchard; and Halifax's *Vocalypse* with Janice Jackson, as well as a song cycle with British poet and artist Sophie Herxheimer and a choral song cycle with poet Amanda Jernigan.

→ **Pirate Song**

Pirate Song (libretto by Chatterton) tells the true story of two 18th-century female pirates, Mary Read of England and Ann Bonny of Ireland. To go to sea, they disguised themselves as men, and mixed business with pleasure by becoming lovers in 1720 while aboard a pirate ship captained by Calico Jack Rackham. When attacked by the British crown later that year in Jamaica, the two women put up a fierce fight (unlike their male comrades who cowered in the hold), but were captured. Pirate

Song begins at their trial: the judge finds pirates Mary Read and Ann Bonny guilty, and asks if they have anything to say in their defence. Mary tells of her brutal pirate mother; Ann tells of abuse and abandonment by her lover Calico Jack Rackham, and how she found solace in Mary. The judge sentences both women to hang. They respond with a desperate duet in which they "plead the belly", claiming to be pregnant, which under English common law would postpone their hanging. Their request is granted, though their fate is merely suspended, as they are doomed to hang after their babies are born.

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