



20/21

50th
Anniversary
Season

New Music Concerts Presents

Anima

Co-Artistic Directors
Robert Aitken and
Brian Current

50th Season
— 407th Event

Oct. 18. 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.

Anima

Online Broadcast - 8pm
Introduction - 7:15pm

50th Season
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Sanya Eng - Harp
Ryan Scott - Percussion

Programme

Edmund Campion (USA 1957)

Bahaa El Ansary (Egypt 1991)

Norma Beecroft (Canada 1934)

Igor Santos (Brazil/USA 1985)

Kaija Saariaho (Finland 1952)

Losing Touch for Vibraphone
and Electronics (1994)

Atmosphere for Percussionit & Harp (2012)

Pas de Deux for Harp and Percussion (2013)

Anima for Harp and Percussion (2019)

Fall for Harp and Electronics (1991)

All electronics performed by Adam Scime

Artist Biographies

Sanya Eng

— Harp



SANYA ENG is one of Canada's most sought-after harpists of her generation, equally celebrated as a soloist, chamber, and orchestral musician. A dynamic and sensitive performer, she has been described as "an outstanding musical talent" (Jerusalem Post), "remarkably polished" (Globe and Mail) and "dazzling with her delicate and intense command of the harp" (Musical Toronto). She has been a featured soloist in many festivals and concert series throughout North America, Europe, Israel, Asia, and Africa, and has appeared as a guest soloist with distinguished ensembles such as the Toronto Symphony Orchestra, Les Violons du Roy, and the St. Lawrence String Quartet.

As an active chamber and orchestral musician, she performs regularly with ensembles such as the Canadian Opera Company, the Toronto Symphony Orchestra,

the Manitoba Chamber Orchestra, the National Arts Centre Orchestra, Esprit Orchestra, New Music Concerts, Soundstreams, Continuum, the Canadian Children's Opera Chorus, St. Michael's Boys' Choir, and the Toronto Children's Chorus. In addition, Sanya is passionately dedicated to New Music and has personally commissioned and premiered countless works by both Canadian and international composers. She has recorded for Naxos, Centrediscs, CBC Records, Canadian Art Song Project, hatART, ClassXdiscs, and Orange Mountain Music.

Ryan Scott — Percussion



LEADING CANADIAN percussionist Dr. Ryan Scott has been hailed as “Fierce and delicate...a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges” (Gramophone). As a marimba and multi-percussion soloist he has performed extensively in contemporary music festivals in Europe, Japan, China, Indonesia, South Africa, the UK and The Netherlands. He has also performed as guest soloist with the Esprit Orchestra, the National Arts Centre Orchestra, The Hyogo Performing Arts Centre Orchestra, The Austin Symphony and numerous other orchestras and chamber ensembles across North America.

Ryan is a stalwart figure in the Toronto contemporary music community and has performed in over 300 world premieres. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist

of the Esprit Orchestra and Percussionist in the Canadian Opera Company Orchestra since 1996, he is also a sought-after chamber musician and teacher. A core member of Continuum Contemporary Music (founded 1985), he also serves the organization as Artistic Director.

His live recording of three Maki Ishii percussion concertos with the Esprit Orchestra (Innova 809) elevated Ryan to international acclaim in 2011. He studied with Russell Hartenberger and Robin Engelman at the University of Toronto and serves on the faculty at the National Youth Orchestra of Canada. Ryan is married to harpist Sanya Eng, and lives in Toronto with their three children.

Edmund Campion

— USA 1957

Losing Touch for Vibraphone and Electronics (1994)



Program Note

Losing Touch for vibraphone and fixed electronics was composed in 1994. Composed at the IRCAM computer music center in Paris, *Losing Touch* uses a fixed electronic part made of vibraphone samples and vibraphone-like sounds working in synchrony with a live vibraphone virtuoso. The live musician receives an in-ear conductor signal that ensures split-second synchronization between the electronic and the acoustic world. A living musician inhabits and interacts with the real world, engaging the physical instrument with a subtle human touch. The live musician has a physical and mental limit. In contrast, the electronic world can endlessly execute any conceivable passage. Artificial by

nature, the electro-acoustic environment substitutes its lack of expressive ability with unlimited activity and color.

The human performer in *Losing Touch* begins the relationship with the electronic world in a naïve spirit, a spirit of mutual cooperation. As the piece nears its end, the electronics push beyond the limits of human performance. Ultimately, the live soloist, being robbed of the more expressive aspects of performance, "loses touch." By the end, the machine and human occupy different worlds, and the illusion of cooperation is shattered. The composition is dedicated to composer John Harbison.

- Edmund Campion

Edmund Campion Continued

Biography

EDMUND CAMPION is currently Professor of Music Composition and Director at the Center for New Music and Audio Technologies at the University of California, Berkeley.

As a 2016 Guggenheim Fellow, Mr. Campion composed for the Contemporary Gugak Orchestra, an ensemble of 50 musicians performing on ancient Korean instruments. In 2015, the Ensemble Intercontemporain co-commissioned Campion and audiovisual artist Kurt Hentschläger for the 25-minute, *Cluster X*. The multi-media work was premiered at the Philharmonie de Paris in October of 2015 and toured the United States. In 2012, while Composer in Residence with the Santa Rosa Symphony, Campion was commissioned for *The Last Internal Combustion Engine*, written for full orchestra, Kronos Quartet and electronics. The piece was premiered as part of the opening season of the new Green Music Center and featured the use of the CNMAT Spherical Loudspeaker Array. Joshua Kosman of the San Francisco Chronicle called the piece “a vivid and richly imagined concerto.”

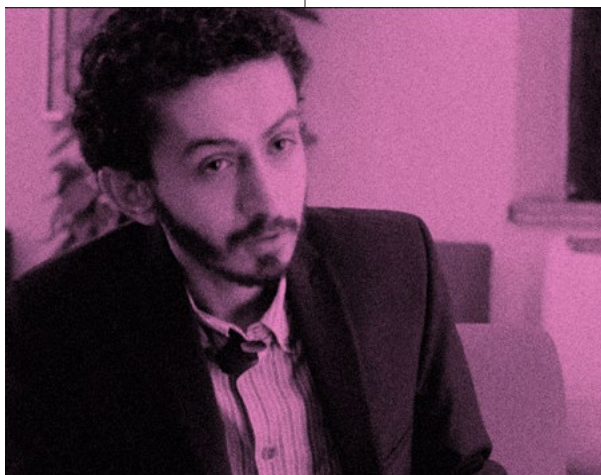
Edmund Campion’s music explores relationships between sound and space—creations that often involve the careful mixing of acoustic instruments with emerging computer technologies. Born in Dallas, Texas in 1957, he studied

composition at the University of Texas and Columbia University and he spent several years in France studying with composer Gérard Grisey. In 1993 he was selected to work at IRCAM where he composed the piece *Losing Touch*, a mainstay in the repertoire for percussion and electronics. He has been commissioned by major American and French cultural institutions including, IRCAM, Radio France, the French Ministry of Culture, the Fromm Foundation, and the Koussevitzky Music Foundation. His works are heard in concert halls worldwide and a monograph CD by the San Francisco Contemporary Music Players is available on Albany records. Les Percussion des Strasbourg sextet released a recording of *Wavelike* and *Diverse* on their 50th Anniversary CD collection.

Bahaa El Ansary

— Egypt 1991

Atmosphere for Percussionist and Harp (2012)



Program Note

TV program out of my door, very loud,
Sellers sell, People fight, Mom hits her kid,
Man kills his wife, Cars, Motorbikes,
TokTok(s), wedding party just by my
window, people hate each other,

- You have to adapt to that! - I don't have to!
- You have to accept that! - I don't have to!

Atmosphere has a message, that if you ask me to adapt to that *Atmosphere* for months, I ask you to adapt for it and live it for just a few minutes!

— Bahaa El Ansary

Biography

"**ONE OF THE** young voices who play a part in shaping Egypt's cultural future." *BBC Radio3*.

Bahaa El-Ansary is a composer and improviser from Egypt, born in Cairo, 1991. He studied composition at The Academy of Arts in Cairo, Conservatoire de Bordeaux, Conservatoire de Boulogne-Billancourt. In 2019 he obtained with distinction a Master of Arts in Opera Making & Writing from the world-renowned Guildhall School of Music & Drama in collaboration with Royal Opera House. He also participated at The 46th International Summer Course for New Music in Darmstadt.

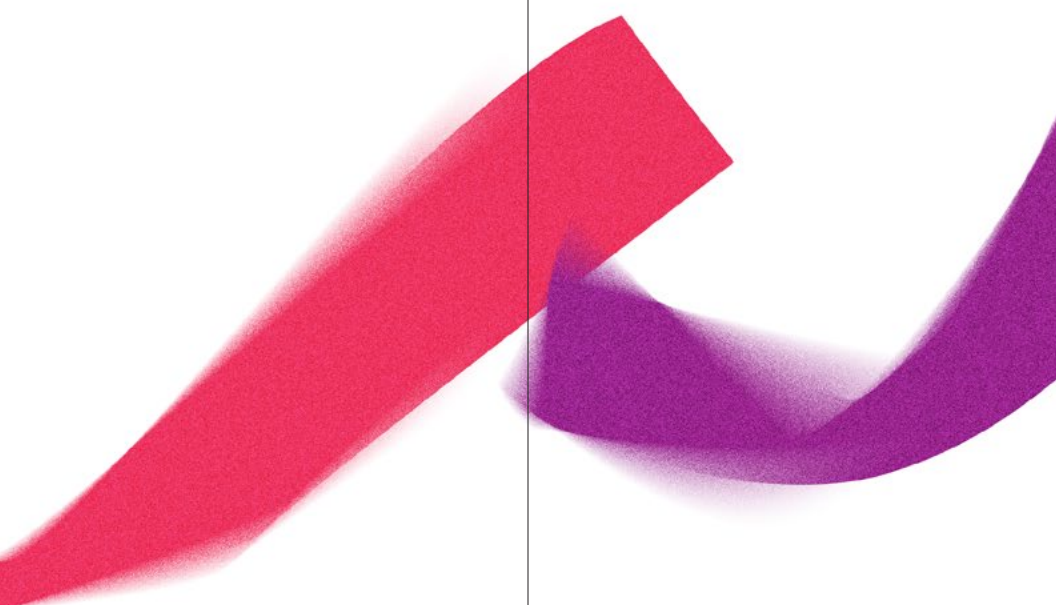
Bahaa has been a Composer-in-Residence of The Royal Opera House &

Bahaa El Ansary Continued

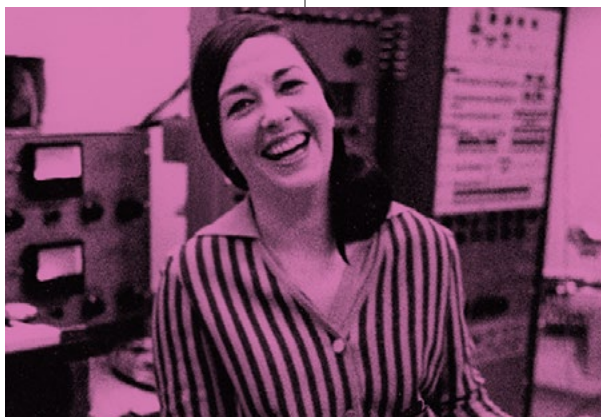
Shubbak Festival, ROH-Shubbak composers' residency in London, Summer 2017, and a Composer-in-Residence with Ensemble Le Balcon at Fondation Singer-Polignac, 2019-2020. At many prestigious festivals and venues, Bahaa's music has been performed throughout Europe and in the UK, Singapore, Lebanon, Egypt, and the US. And his works are published by DONEMUS.

A composer who is rooted with Arabic music, Bahaa's work is influenced by a list

of master composers' technique such as György Ligeti, Iannis Xenakis, and John Cage, as well as many of the Spectral Music school and Avant-Garde music techniques. However, all materials in his music are related to Arabic music. Bahaa is composing what he calls "Energetic Music".



Norma Beecroft — Canada 1934 *Pas de Deux* for Harp and Percussion (2013)



Program Note

Pas de Deux, a term borrowed from the world of ballet, is a dance between two individuals, in this case mature persons, strangers drawn together by mutual interests and chemistry. The 'dance,' after the initial encounter between the two, endeavours to encapsulate an evolving relationship, real or imaginary, with its many vicissitudes and life-altering moments. *Pas de Deux* was inspired by the incredible talents of Sanya Eng, harpist and her husband, percussionist Ryan Scott, both of whom are virtuosos of the first order. It was commissioned by Sanya and Ryan, and I wish to thank the Canada Council for its generous support of this work.

- Norma Beecroft

Biography

NORMA MARIAN BEECROFT was born in Oshawa, Ontario, on 11 April 1934. The second of five offspring, Norma has enjoyed an active life in music, as a composer, producer, broadcaster and administrator. Concurrent with her composing life, Beecroft has enjoyed a long association with the world of broadcasting. She was first attracted to the then-new world of television and joined the CBC in 1954 as a script assistant for music programs, and later music consultant. After her European studies, she returned to CBC, working as a script assistant 1962-3, then successively as talent relations officer 1963-4, national program organizer for radio 1964-6, and producer 1966-9. In 1969 she resigned from CBC, and began a freelance career as

Norma Beecroft Continued

producer and commentator on contemporary music. She was the host of the weekly series "Music of Today" for many years, and her freelance productions included many documentaries commissioned by the CBC on major Canadian composers of the latter 20th Century, including John Weinzwieg, Harry Somers, Harry Freedman, Barbara Pentland, Jean Coulthard-Adams, Bruce Mather, and Gilles Tremblay.

She regards her particular use of electronic music as an extension of vocal and/or instrumental sounds rather than a contrast of timbres. Her musical aesthetic was first influenced by the music of Debussy, then later by her teachers Weinzwieg, Petrassi and Maderna, and during her

European years, she was impressed by the work of Karlheinz Stockhausen. Beecroft has long been active in the promotion of Canadian and contemporary music in addition to her broadcasting and composing career. She was President in 1956-7 of Canadian Music Associates (the Toronto concert committee of the Canadian League of Composers), and in 1965-8 President of Ten Centuries Concerts. In 1971, she co-founded (with Robert Aitken) New Music Concerts, and was its President and General Manager until 1989. For her service to Canadian music, in 1996 she was awarded a Doctor of Letters, honoris causa, from York University, Toronto.

Igor Santos

— Brazil/USA 1985

Anima for Harp and Percussion (2019)



Program Note

“Voice is a particular sound made by something with a soul; for nothing which does not have a soul has a voice”

- Aristotle, *De Anima* (Book II)

Anima highlights the anthropomorphic properties of both harp and percussion through an interplay between instruments and performer vocalization. For each non-linguistic utterance and articulation there exists an instrumental equivalent, and a continuum between voice and instrument is established at every point. Orchestrated as

such, the piece dramatizes the instruments as entities with physical—organic—bodies, in search of some kind of “soul”.

The work is written and dedicated to friends Ben Melsky and Kyle Flens.

- Igor Santos

Biography

DESCRIBED AS “otherworldly and mysteriously familiar” (*Chicago Classical Review*), and as “exciting and clear... with a striking boldness” (*Luigi Nono Competition Prize*),

Igor Santos Continued

Igor Santos' music has been performed internationally, by leading musicians such as Ensemble Intercontemporain, Ensemble Dal Niente, Ensemble Modern, Alarm Will Sound, eighth blackbird, POING, the American Composers Orchestra, and The Florida Orchestra.

Igor has earned degrees in Music Composition from the University of Chicago (Ph.D. 2018), the Eastman School of Music (M.A. 2012), and the University of South Florida (B.M. 2010). Additional studies include workshops and festivals such as Mizzou (2018), Impuls (2017), Time of Music (2017), ManiFeste (2015),

Fontainebleau (2010), among others. Igor has won first prizes in the Luigi Nono International Competition and the RED NOTE Competition, second prize in the Salvatore Martirano Award, and was also awarded Best Sound Design from Theatre Tampa Bay.

A native of Curitiba, Brazil, Igor is currently based in Chicago, IL. In addition to writing concert music, he serves as Technical Director for Ensemble Dal Niente, and composes for theater productions throughout the US and Europe.

Kaija Saariaho

— Finland 1952

Fall for Harp and Percussion (1991)



Program Note

Fall for solo harp and electronics is the sixth and second last part of Saariaho's ballet music *Maa* (meaning land or earth in Finnish), which in its totality is scored for seven instruments and Electronics. Throughout the ballet, each instrument (flute, percussion, keyboards, harp, violin, viola, and cello) performs a series of solo pieces and come together only in the last part. Saariaho creates general themes of passing from one state to another; opening doors, gates, falling, and crossing the Water. *Fall* is an adventurous and virtuoso piece for harp. The title is meant to evoke

the idea of falling into an underworld, and the overall shape of the piece follows this idea: starting from a high register and gradually falling into the low rumblings of the harp throughout the piece.

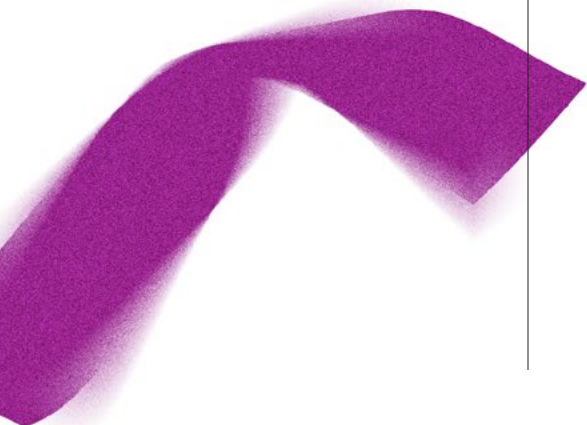
Biography

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.



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Featuring cellist David Hetherington

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Introduction - 7:15pm

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