

NMC



New Music Concerts Presents:

Serious Smile

Photography provided by
Dahlia Katz

Thursday February 13, 2020
Harbourfront Theatre
231 Queen Quay W

49th Season
— 406th 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.

Serious Smile

Concert @ 8pm

—

49th Season

— 406th Event

February 13, 2020

(Thursday)

Harbourfront Theatre

231 Queens Quay W

Pre-concert chat

@ 7:15

hosted by Brian Current

Programme

Brian Current Direction and Curation

Sandor Ajzenstat Stage Direction

Arun Srinivasan Lighting Design

Adam Scime Technical Director

Daniel Tapper Technical Assistant

Alexander Schubert (Germany 1969)

Serious Smile (2014)

Eve Egoyan Piano

Nikki Joshi Drum Kit

Amahl Arulanandum Cello

Brian Current Conductor

Adam Scime — Electronics

Corie Rose Soumah (Canada 1996)

Litanies pour un retour (2018)

Wallace Halladay Saxophone

Jenifer Stephen Tuba

Nikki Joshi Percussion

Stephen Clarke Piano

Erika Raum Violin

Aysel Taghi-Zada Violin

Amahl Arulanandam Cello

Shannon Wojewoda Double Bass

Brian Current Conductor

Please be advised there will be some strobe lighting design in Alexander Schubert's Serious Smile. If you are sensitive to strobe effects, we invite you to enter the hall for the second piece on the first half.

Programme cont'd

Brandon Chow (Canada 1993)

Regnvejr I Skoven (2018)

Charlotte Mundi Soprano

Erika Raum Violin

Adam Scime Electronics

(Intermission)

Keiko Devaux (Canada 1982)

Salt (2010)

The Rolston String Quartet

Luri Lee Violin 1

Emily Kruspe violin 2

Hezekiah Leung viola

Jonathan Lo cello

György Ligeti (Hungary/Austria 1923-2006)

Chamber Concerto (1969-70)

Trista Durie Flute

Keith Atkinson Oboe

Anthony Thompson Clarinet

Michelle Verheul Clarinet, Bass Clarinet

Christopher Gongs Horn

Vanessa Fralick Trombone

Stephen Clarke Piano, Celeste

Wesley Shen Harpsichord, Organ

Erika Raum Violin

Aysel Taghi-Zada Violin

Sheila Jaffe Viola

Amahl Arulanandam Cello

Shannon Wojewoda Double Bass

Brian Current Conductor

Please join us for a post-concert reception in the lobby with the performers and composers and with music provided by sound artist Maks.

A Message from NMC

Co-Artistic Director Brian Current



Welcome to Serious Smile :)

Our job as curators is to scour the globe for the greatest pieces and to bring them to our audiences through the greatest possible performances, all in the context of our magnificent 21st-century Toronto.

This evening continues our founding Artistic Director Robert Aitken's legacy of excellence in presentation, while showcasing the future of what NMC might look like. We bring you world-class innovative technology alongside performances by Toronto's top musicians and a proud development of the young Canadian voices of Corie Rose Soumah, Brandon Chow and Keiko Devaux.

While we are certainly questioning the idea of authority, gender and Eurocentricity in contemporary classical music – and are pivoting the organization with this in mind - we also believe that, where appropriate, it is still important to perform masterworks from the late

20th Century as it reminds us how composers felt after the witnessing the calamity of World War II.

In this spirit we present the textural wonder of Ligeti's *Chamber Concerto*. In fact, the last time it was performed professionally in Toronto, it was conducted by Robert Aitken in 1973 at the outset of NMC.

Over the coming seasons, audiences will see a gradual change in the organization. Our new general manager Adam Scime has already been outstanding in refreshing the look and the feel of NMC through new design work and a hundred changes throughout the organization including an exciting rebranding process to be unveiled soon.

Exciting times are ahead for NMC, and we thank you for being part of it.

Sincerely,



Artist Biographies

Photography provided by
Dahlia Katz

NMC—19/20 Concert Season

04

Alexander Schubert

(Germany b. 1979)

—*Serious Smile* (2014)

ALEXANDER SCHUBERT was born in 1979 in Bremen and studied bioinformatics in Leipzig and Multimedia Composition with Georg Hajdu and Manfred Stahnke in Hamburg. During his studies he has worked as a musician and composer in a variety of different environments. In addition, Schubert worked at the ZKM (Centre for Art and Media) in Karlsruhe for one year.
 He's a professor at the Musikhochschule Hamburg and the artistic head of the electronic studio at the conservatory in Lübeck and was a guest professor at Folkwang University in 2016. Mainly he's working as a freelance composer.

Schubert's interest explores cross-genre interfaces between acoustic and electronic music. The most characteristic feature of his work is the combination of different musical styles (like hardcore, free jazz, popular electronic music, techno) with contemporary classical concepts. He incorporates these influences based on his personal experience rather than theoretically approaching the topic. Schubert has participated in his youth and early career in all above-mentioned genres both in groups and as a solo artist.

Furthermore performance pieces are a major focus in his work. The use of the body in electronic music and the transportation of additional content through gestures are key features in his pieces, which aim at empowering the performer and at

achieving a maximum of energy. The constant aim to pursue the search for the highest intensity in a musical performance is a driving force in his work - and this always in a subjective and barely ever conceptual way. This also leads to the regular questioning of the border between notated and improvised music. Several pieces can be understood as highly structured improvisations.

Since 2009 he focuses on sensor-based gestural composition in both his writing and research activities (as a PhD student). In this work field he is contributing to international



conferences and researches with various institutes worldwide. The combination of aesthetic, technical and scientific aspects of this interdisciplinary approach have encountered a very positive reception. His technical training as a computer scientist is the basis for a fearless dealing with technology in general and sensors in particular.

→ ***Serious Smile***

In *Serious Smile* four musicians are equipped with sensors, that capture their movement and let them shape the electronics and processing in real time. After several solo pieces involving motion detection this works tries to examine the interplay between augmented musicians. Musically it departs from the sort of hardcore / free jazz aesthetic pursued in several previous pieces - but moves the material and interaction in a slightly different direction. While the focus in the approaches was an acoustical extension and merging of the acoustic instrument, *Serious Smile* draws the attention to the artificial and inhuman qualities of electronics and technical interaction. It also plays with mechanical and digital forms of representations. Both performance codes and used musical material can be considered as highly digital.
- Alexander Schubert

Corie Rose Soumah (Canada b. 1996)

— *Litanies pour un retour* (2018)

CORIE ROSE SOUMAH draws inspiration and creates her music for common places such as bus stops and waiting rooms. Her pieces mainly seek the middle ground between aggressiveness and fragility.

Winner of a SOCAN Foundation Award, Corie Rose's works have been performed by the string quartet Flux, choir Les voix parallèles, ensemble Paramirabo, percussion sextet Sixtrum and Orkest de Ereprijs. She also participated to the "24th Young



composer meeting" in the Netherlands, "highSCORE festival" and "soundSCAPE festival" both in Italy. Also passionate about the encounter between music and other artistic forms, she contributed to several multidisciplinary projects with students from L'École supérieure de Ballet du Québec and students from the Conservatoire d'art dramatique de Montréal as well as the actor Yves Desgagnés.

Corie Rose holds a bachelor degree in composition from the Conservatoire de musique de Montréal where she studied with Nicolas Gilbert and Jimmie Leblanc.

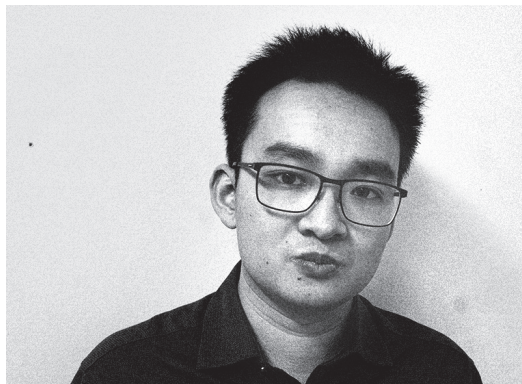
→ ***Litanies pour un retour***

This piece for nine musicians evokes fragility and clumsiness through isolated, broken or fused figures that are all inspired from monotonous fragments of an ordinary life. Afternoon dust, natural pulsations of the body, heart beats or breath, are what constitute these small musical moments. The piece is intended to be a fragile journey accompanied by common and humble sound objects of everyday life. *Litanies pour un retour* is a turbulent lullaby, but also a reflection on intimacy and beauty that we find in our daily actions.

- Corie Rose Soumah

computer music and followed masterclasses led by Philippe Leroux, Marc Andre and Alex Mincek. His recent piece, *Regnvejr I Skoven*, was awarded a 2018 SOCAN Foundation Prize.

Brandon Chow began his university music education at the University of Victoria, Canada, in 2012. His compositions won awards at the



Brandon Chow (Canada b. 1993)

— *Regnvejr I Skoven* (2018)

The music of **BRANDON CHOW** has been performed by members of Victoria Symphony, Turning Point Ensemble, and Land's End Chamber Ensemble. He studied electronic music with Dr. Andrew Schloss and composition with Drs. Rodney Sharman and Dániel Péter Biró. In 2016, his orchestral work, *Tilikum*, was commissioned and premiered by the Greater Victoria Youth Orchestra. In 2017 he participated in the CCRMA workshops in

Greater Victoria Performing Arts Festival and the Langley Pulse Music Festival. His music has been performed by members of the Civic Orchestra of Victoria, Victoria Symphony, Turning Point Ensemble, Land's End Chamber Ensemble, and the University of Victoria Sonic

Lab contemporary music ensemble. He studied percussion with William Linwood, conducting with Ajtony Csaba, electronic music with Dr. Andrew Schloss, and composition with Drs. Rodney Sharman and Dániel Péter Biró. He participated in the 2015 SALT festival, where his music was read by Ensemble Tsilumos and he was mentored by Samir Odeh-Tamimi. In 2016, his orchestral work, *Tilikum*, was premiered by the Greater Victoria Youth Orchestra in commemoration of their 30th Anniversary. In 2017 he

participated in the CCRMA workshops in computer music and followed masterclasses led by Philippe Leroux, Marc Andre and Alex Mincek at Royaumont Académie Voix Nouvelles. His recent electroacoustic piece, *Regnvejr I Skoven* was premièred at the University of Victoria in April, 2018. This piece was awarded a SOCAN Pierre Mercure Prize. Current projects include *Grey Waters*, an electroacoustic piece based on shortwave radio broadcasts, as well as *Werthers Gesang*, a work for SATB solo that was workshopped by Klangforum Heidelberg in May, 2018.

→ *Regnvejr I Skoven*

Combining acoustic sounds with live electronic sounds, this piece examines the systematized distortions of recurring musical fragments, as if looking out into the world through a rain-soaked window. Simultaneously, the work examines not only the permeability of images but also the permeability of memory. How do we interpret the events which shape our current identities and circumstances?

Drawing from the poetry of Jens Peter Jacobsen, *Regnvejr I Skoven* is inspired by the naturalist perspective of art and its usage of observation and the scientific method to heighten artistic expression. About 150 years after Jacobsen's poem, I marvel at the oasis of sonic possibilities which can now be realized through computer music technology and signal processing. In this piece, I experiment with the sudden changes of acoustic space, the vocal properties given to the instruments through convolution, and the systematic granulation of acoustic sounds to produce effects which are on one hand artificial but on the other, mysteriously natural, almost like rain...

I am very grateful to Robert Pond for his invaluable expertise in realizing the electronics, and to the performers Jessica Wagner and Natalie Dzbik whose virtuosity and enthusiasm for new music played a critical role in the genesis of this work.
- *Brandon Chow*

Keiko Devaux (Canada b. 1982)

Salt (2018)

KEIKO DEVAUX is a contemporary music composer based in Montréal. Her works have been performed in Canada, France, Germany, and Italy by various ensembles including Le Nouvel Ensemble Moderne, Ensemble musica assoluta, Ensemble Arkea, Quartetto Prometeo, and Ensemble Wapiti among others. She composes regularly for diverse ensembles, as well as collaborating with choreographers and filmmakers.

Her approach embraces a love of electroacoustic sounds and methodology by manipulating and distorting acoustic sound with digital tools, and then transcribing or re-translating these interpretations back into musical notation and the acoustic realm. Her interests include emotional experience and affect, auto-organizational phenomena in nature and living beings, as well as 'genre-blurring' by layering and juxtaposing contrasting melodic/harmonic skeletal elements of highly

contrasting sonic sources. The distortion of the temporal, frequency, and timbral attributes allows the blurring between traditional tonal sounds and more electroacoustic-inspired 'noise' gestures. She has received numerous prizes and awards, including the Prix Jan V. Matejcek for New Classical Music (2019), the Rotary Club Siena Award for distinction in her master courses with Salvatore Sciarrino (2018), the OUM composition prize (2016 and 2018), and the Jury and Public prizes of the Accès Arkea competition (2017). Her composition *Ebb* premiered by the *Nouvel Ensemble Moderne* was nominated as *Création de l'année* for the 2017-2018 Opus awards, and her work *Ombra* was a finalist for the Prix du CALQ - Oeuvre de la relève à Montréal in the same year. In 2019 she won the inaugural Azrieli Commission for Canadian Music, at \$50,000 the largest of its kind in Canada and one of the largest in the world.

From 2016 to 2018, she was the composer in residence with *Le Nouvel Ensemble Moderne* (Montréal). From 2020 to 2022, she is in residence with the NAC Orchestra (Ottawa) as a Carrefour composer. She is an associate composer with the Canadian Music Centre, president of the board of directors of *Codes d'accès*, and past organizer of the *Montréal Contemporary Music Lab*.

Originally from British Columbia, she began her musical career in piano performance studies as well as composing, touring, and recording several albums in independent rock bands. She holds a Bachelor's of Music (*Écriture*) and a Master's of Music in instrumental composition from the *Université de Montréal*. She has also studied with Maestro Salvatore Sciarrino at *l'Accademia Musicale Chigiana* in

Siena, Italy (2017-19). She is currently completing her doctorate in music composition and creation at *Université de Montréal* under the direction of Ana Sokolovic and Pierre Michaud.

→ **Salt**

Salt absorbs experiences and memories of experience cumulatively, like a sponge. Its form is built around two incidents: an online conversation interrupted by a strangely beautiful technological glitch, and a conversation



about two nostalgic melodies, whose momentary passage through my consciousness later distorted in my memory and became interwoven, dialoguing with each other. In this way, *Salt* principally becomes a piece

of music describing a conversation about music. I incorporated two further elements less formally and on a more micro-gestural level: the screaming calls of the European common swift, which I heard repeatedly outside my window while writing the piece, and rhythmic durational cells aimed to build and release tension. *Salt* pursues my interest in translating 'echoic memories' or memories of listening into music, using idiomatic melodic and harmonic sensibilities that are disrupted, distorted, and blurred.

Salt was composed during a composition master class with Maestro Salvatore Sciarrino at the Chigiana Academy in Siena. It was premiered in July 2018 by Quartetto Prometeo.

- Keiko Devaux

György Ligeti (Hungary/Austria 1923/2006)

— *Chamber Concerto* (1969-70)

GYÖRGY LIGETI was a Hungarian-Austrian composer of contemporary classical experimental music. Born in Transylvania, Romania, he lived in the Hungarian People's Republic before immigrating to Austria in 1956. He became an Austrian citizen in 1968. In 1973 he became professor of composition at the Hamburg Hochschule für Musik und Theater, where he worked until retiring in 1989.

Ligeti is widely heralded as one of the most important avant-garde composers in the latter half of the twentieth century and one of the most innovative and influential among progressive figures of his time. He stood with Boulez, Berio, Stockhausen, and Cage as one of the most innovative and influential among his contemporary progressive figures. His early works show the influence of Bartók and Kodály, and like them, he studied folk music and made transcriptions from folk material.

Restricted in his musical style by the authorities of Communist Hungary, it was only when he reached the west in 1956 when Ligeti could fully realize his passion for avant-garde music and develop his innovative compositional techniques. After experimenting with electronic music in Cologne, his breakthrough came with the orchestral work *Atmosphères* (1961), for which he used a technique he later dubbed micropolyphony. This unique manner of working with pitches represents a process forged from chromatic cluster chords void of conventional melody, pitch, and rhythm. These elements have the potential

to grow into monumental timbres and textures – an ingenious process that yielded new sonic possibilities for the composer. These techniques were used in many of his works of this time including the orchestral work *Apparitions* (1958-59), and his *Chamber Concerto* (1969-70). In his later works, Ligeti abandons the chromatic landscape of micropolyphony and returns to consonant harmonic fields and even quotation and collage elements.

Ligeti is best known to the public through the use of his music in film soundtracks. Although he did not directly compose any film scores,

excerpts of pieces composed by him were taken and adapted for film soundtrack. The sound design of Stanley Kubrick's films, particularly the music of *2001: A Space Odyssey*, drew from Ligeti's work and also contained pieces by other classical composers. Ligeti is a towering figure in the twentieth century avant-garde and his work continues to inspire experimental artists well into the contemporary era. He died in Vienna in 2006.

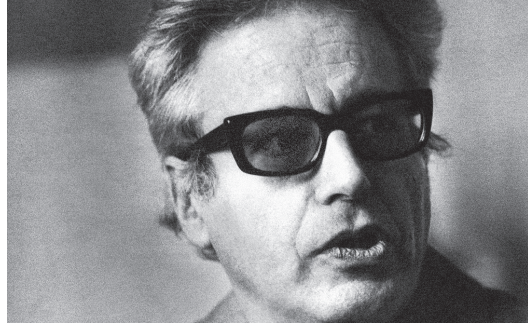
→ **Chamber Concerto**

The *Chamber Concerto* is a work for winds, piano, harpsichord, and strings by György Ligeti. Composed between 1969 and 1970, the work was premiered on October 1, 1970 by Friedrich Cerha, to whom the piece is dedicated, and the ensemble Die Reihé.

In 1941, Ligeti entered the conservatory in Kolozsvár. After the war, he resumed his studies at the music academy in Budapest, graduating in 1949. He remained there teaching until his escape in 1956. In the West he met Karlheinz Stockhausen, attended some of the influential summer festivals at Darmstadt, and worked in the electronic studio of West German Radio in Cologne. In the 1960s Ligeti began working with pure sonority in new ways. He composed the landmark *Atmosphères* in 1961, and he became famous when this piece was used (without his permission) in Stanley Kubrick's *2001: A Space Odyssey* in 1968. The following year he began work on the *Chamber Concerto*.

In describing his *Chamber Concerto* Ligeti remarks, "The four movements contrast in character. The first is polyphonic and contains micropolyphonically interwoven lines that merge together to form a

homogeneous texture. The second movement is homophonic and static, the third mechanical in the manner of a clockwork mechanism (my 1962 *Poème symphonique* for one hundred



metronomes serves as a model here), and the fourth movement is an insanely virtuosic presto." This four-movement piece is a concerto inasmuch as all thirteen players are virtuoso soloists and are all treated as equals. We are not dealing with the usual type of concerto in which soli and tutti alternate, but with a piece for thirteen concertante soloists. The voices always develop simultaneously, but in varying rhythmic configurations and generally at differing speeds.

This piece continues to be one of Ligeti's most frequently performed works, and for good reason. The sonic landscape captivates both performers and listeners despite the clear unfolding complexity. The implementation of the polymetric nature of the music is a testament to the composer's genius: different tempi overlap in parallel construction with undulating soloistic flourishes. This produces the soaring and iridescent aura of sound so unique to Ligeti's voice. This work has become a towering masterpiece of the twentieth century and a hallmark of Ligeti's output.

Erika Raam

Known for her “lively temperament, energetic individuality and warm and communicative tone” (*Muzsika*, Budapest), violinist Erika Raam has a distinct musicality and tone. Playing professionally since the age of twelve, Ms. Raam quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Sweden, Austria, Germany, England, Italy and France. She has appeared as guest artist with orchestras including the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra

At home, Ms. Raam performs throughout Canada, having appeared with orchestras in cities such as Toronto, Calgary, Vancouver, Ottawa, Victoria, Halifax, Laval and Edmonton. Both a recitalist and chamber musician, some of her international highlights include the Beethoven Festival in Warsaw, the BargeMusic Festival in New York, and the Seattle Chamber Music Festival and most recently, the Festival Pablo Casals de Prades, France and the Clandeboye Festival, Ireland. Past invitations include the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Her performances are heard on an array of radio networks like CBC across Canada and the NPR in the USA.

Ms. Raam has been a member of the ARC Ensemble since its conception. ARC is a chamber group

specializing in the rediscovery of great 20th century composers and their music, with an emphasis on those whose lives were interrupted or even lost during the Holocaust. So far, they have released four CDs on the RCA Red Seal label, two of which were nominated for Grammy Awards. *The Strad Magazine* even gave her special



mention for her performance noting that she had them “hanging on to her every note”. Her other recordings include a partnership with internationally renowned pianist Anton Kuerti for a world premiere recording of Carl Czerny’s piano and violin works on the CBC Musica Viva label. She also recorded the Brahms Horn Trio and premiered *Pantheon*, a piece by esteemed composer (and mother), Elizabeth Raam, on the Arktos label.

Charlotte Mundi

Soprano Charlotte Mundy specializes in music that is new, daring and sublime. She has been called a “daredevil with an unbreakable spine” (*SF Classical Voice*). Recent performances include a set of music for voice and electronics

presented by New York Festival of Song, described as “an oasis of radiant beauty” by the *New York Times*; John Cage’s *Songbook* and Julius Eastman’s *Macle* with SEM ensemble in Poland and NYC; Xenakis’ *Akanthos* with Ensemble Échappé in NYC; and Henning Christiansen’s fluxus-era opera *Dejligt Vejr i Dag* with Apartment House in Copenhagen. She acted and sang in *A Star Has Burnt My Eye* at the BAM Next Wave Festival and danced while singing the music of Morton Feldman and Kaija Saariaho with New Chamber Ballet. She has given critically acclaimed performances of *Pierrot Lunaire*, *Le Marteau sans Maître* and *Three Voices*. Mundy “slays the thorniest material like it’s nothing” (WQXR) with TAK ensemble at venues such as the Library of Congress, Stanford University, Cluster Festival and the Music Gallery; she sings stratospheric microtonal lines with Ekmeles vocal ensemble at venues including The Metropolitan Museum and The Kitchen; she also performs regularly with the Brooklyn Art Song Society, including Messiaen’s *Poemes Pour Mi*, Saariaho’s *Quatre Instants*, and the world premiere of Kurt Rohde’s *It Wasn’t a Dream*. Born and trained in Toronto and currently based in NYC, she maintains close working relationships with many outstanding young Canadian composers including Taylor Brook, Ashkan Behazdi, and Zosha DiCastrì. Mundy was awarded the 2019 Jan DeGaetani prize for contemporary song performance from the Joy in Singing Competition.

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Wallace Halladay

Canadian saxophonist Wallace Halladay captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in the performance of contemporary music, he has commissioned and premiered numerous works for saxophone. In addition to performances of concerti by Ibert, Schmitt, Glazunov, Denisov, Husa, Muldowney, Kancheli, Yoshimatsu, Scelsi and Donatoni, he has worked with composers Philippe Leroux, Michael Colgrass, Mauricio Kagel, Erik Ross and Scott Good on concerto premieres. Wallace inaugurated the *Intersections Series* with the Kitchener-Waterloo Symphony in an entire concert of music for saxophone and orchestra entitled "The Story of the Saxophone." As soloist with the Vancouver Symphony Orchestra, the *Globe and Mail* called him "phenomenal" and "so riveting...

that not much can compete against it." Wallace takes pride in the symbiosis and chemistry that come with working with great composers; he has worked with Mauricio Kagel, Helmut Lachenmann, Vinko Globokar, Magnus Lindberg, Oliver Knussen, Marco Stroppa, Philippe Leroux, Toshio Hosokawa, and Salvatore Sciarrino. Wallace recorded the two saxophone *Sequenzas* of Berio and the Colgrass concerto for NAXOS and is in demand as a performer with new music groups across Canada and the US. Wallace holds a doctorate from the Eastman School of Music, and studied at the Conservatorium van Amsterdam with Arno Bornkamp. He is Assistant Professor of Saxophone at the University of Toronto, where he directs the Contemporary Music Ensemble. Wallace was the 2009 recipient of the prestigious Virginia Parker Prize from the Canada Council for the Arts, being the only woodwind laureate in its 30-year history. Wallace is a Conn-Selmer Artist and plays Selmer (Paris) saxophones.

The Rolston String Quartet

With their much-anticipated debut recording, *Souvenirs*, released in November 2019, Canada's Rolston String Quartet continue to receive acclamation and recognition for their musical excellence. As the 2018 recipient and first international ensemble chosen for the prestigious Cleveland Quartet Award from Chamber Music America, their accolades and awards precede them. In 2016, a monumental year, they won First Prize at the 12th Banff International String Quartet Competition (BISQC), Grand Prize of the 31st Chamber Music Yellow Springs Competition, and Astral's National Auditions. That same year, they were also prizewinners at the 2016 Bordeaux International String Quartet Competition and the inaugural M-Prize competition. There is no wonder they were named among CBC Radio's "30 Hot Canadian Classical Musicians Under 30" in 2016.

In the 2017-18 season, they tipped the 100-concert milestone with performances throughout Canada, United States, Belgium, Germany, Italy, and Israel. Highlights included the Smithsonian, Kennedy Center for the Performing Arts, Koerner Hall, and the Esterhazy Palace. An even busier 2018-19 season included debut performances at Carnegie Hall in New York and Wigmore Hall in London, as well as performances at Freer Gallery, Chamber Music Houston, two major tours in Canada under the Prairie Debut and Debut Atlantic touring networks, and three European tours with dates in Leipzig, Berlin, Lucerne, Heidelberg, Barcelona, Graz, and other centres. As *Ludwig van Toronto* states, "they

performed with a maturity and cohesion rivaling the best string quartets in the world."

Rolston String Quartet completed a two-year term as the Yale School of Music's fellowship quartet-in-residence in spring 2019. They have also served as the graduate quartet-in-residence at Rice University's Shepherd School of Music and have participated in residencies and fellowships at the Académie musicale de Villecroze, Aspen Music Festival, Banff Centre, McGill International String Quartet Academy, Norfolk Chamber Music Festival, Robert Mann String Quartet Institute, St. Lawrence String Quartet Seminar, and the Yehudi Menuhin Chamber Music Festival.



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We look forward to seeing you during our 2019/20 season!

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New Music Concerts

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

Norma Beecroft, Robert Aitken, Co-Founders

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