



22/23
A Season
of the New

New Music Concerts Presents

BRuCH: Chansons Madecasses

Artistic Director
Brian Current

52nd Season
— 422nd Event

Wed., Feb. 22, 2023
Harbourfront Theatre
231 Queens Quay W.

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.

22/23 Concert Season

Artistic

Director

Brian Current

BRuCH:

Chansons Madecasses

BRuCH Ensemble:

Claudia Chan — Piano

Ella Rohwer — Cello

Marie Heeschen — Soprano

Sally Beck — Flute

52nd Season

— 422nd Event

Feb.22.23

Harbourfront Theatre

231 Queens Quay W.

Presented in partnership with the Goethe-Institut, Toronto.



Program

7:15pm Conversation with Composers and Guests

7:45pm Young Artist Overture:

Young Artist Overture: *Toccata* for Piano (1998) by Philippe Manoury performed by pianist Megaria Halim (UWO).

8:00PM Chansons Madecasses: Performed by BRuCH Ensemble

Maurice Ravel

Chansons Madecasses (1926)

Julien Jamet

Visage de l'écho (2015)

Feliz Macahis

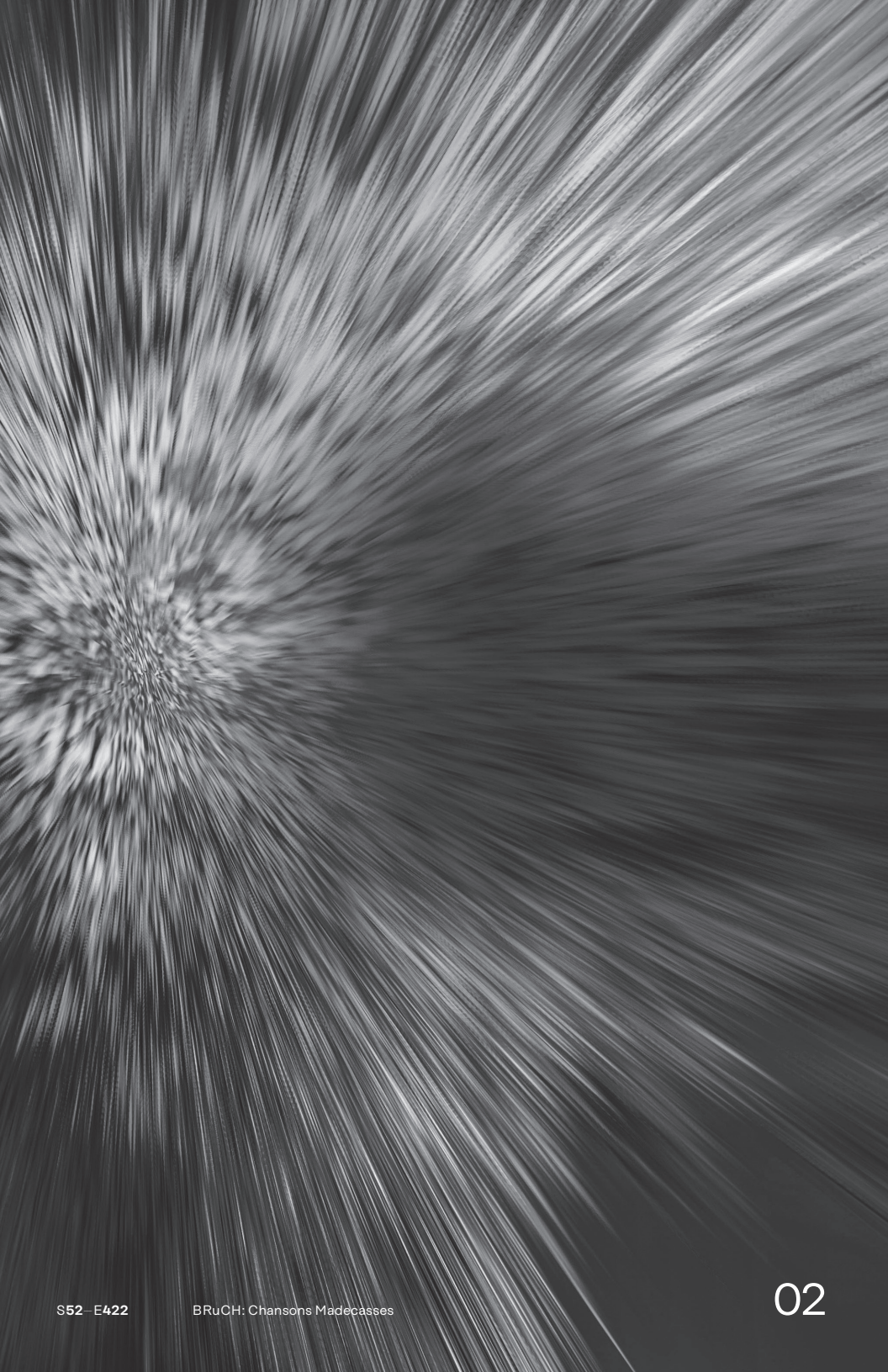
nag lalang manta salunay (2020)

Huihui Cheng

Pandora's box (2021)

Matthias Krüger

Wie ein Stück Fett (Redux) (2016)



A Message from NMC Artistic Director Brian Current



NMC is thrilled to embark upon our 52nd season of bringing the world's adventurous music to Toronto. Once again we present our signature mixture of 20th century masterpieces in dialogue with brand-new commissioned works, all superbly performed by NMC's exceptional performers and guest artists.

This season we truly celebrate the new with no less than twelve world premieres by Canadian composers. We also continue our tradition of hosting visiting ensembles to keep us in touch with other musical centres with BRuCH, Standing Wave and Duo Airs each bringing their own unique voices to our stages.

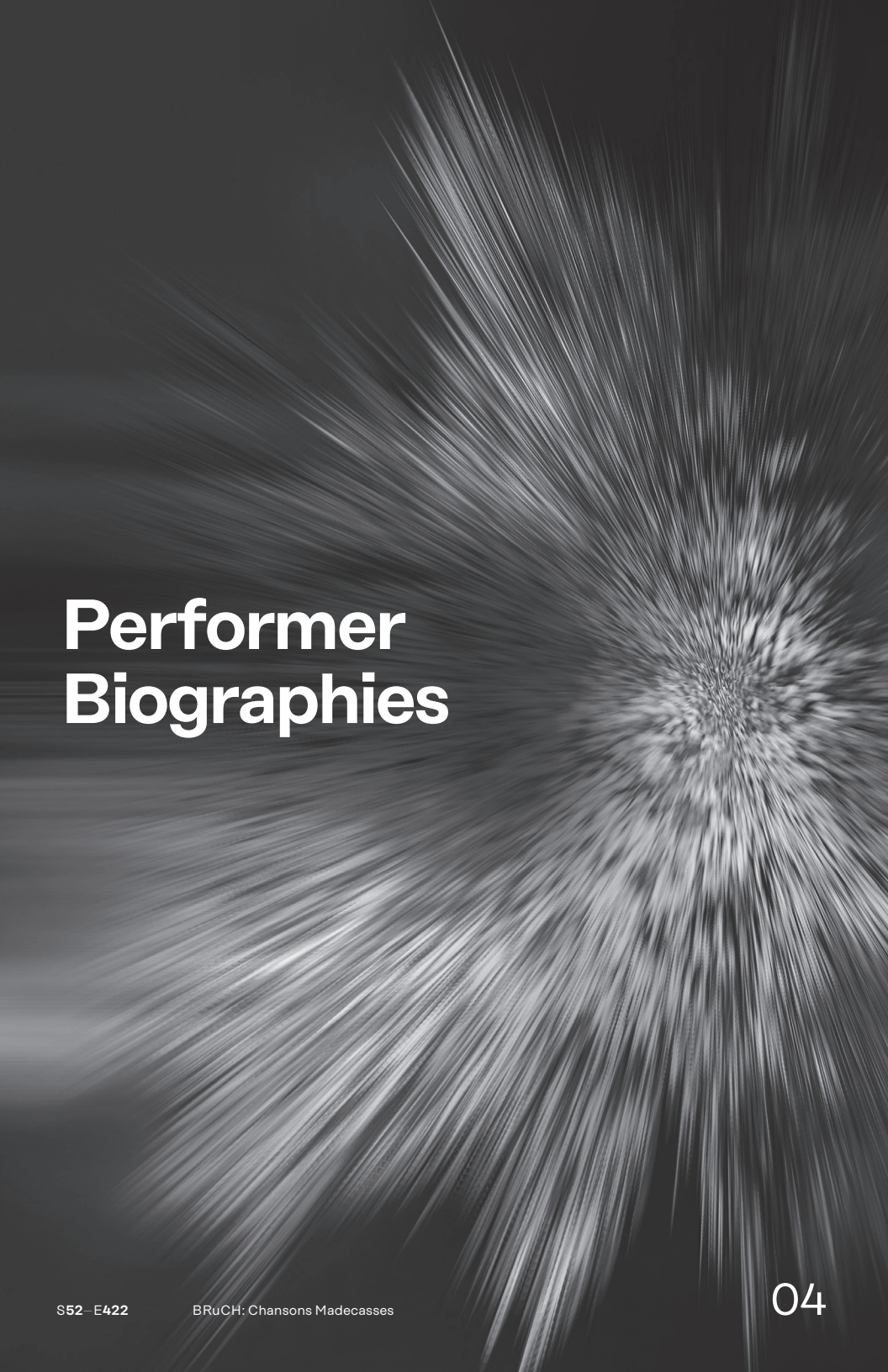
We also continue to celebrate our 50th anniversary with our signature Commissions for Distanced Ensemble, an exceptional documentation of

musical creation in 2022, as well as the unmissable Re-Sequencing Berio, a hybrid concert experience combining brand new music films of canonic Berio Sequenzas juxtaposed with live performances of new commissions.

Finally, we are making a major push towards fostering the next generation of creators and performers with the establishment of the empowerment program Makeway, which encourages emerging musical creators of all backgrounds to design, produce and lead their own projects.

As always, all performances are hosted in a lively and welcoming atmosphere with conversation aplenty. No matter where you come from, if you love adventurous music, you will always have a home at NMC. Let's ignite something miraculous, together.

- Brian Current, Artistic Director



Performer Biographies

Megaria Halim



Megaria is a collaborative pianist currently based in London, Ontario. She graduated with MMus in Literature and Performance at the University of Western Ontario in 2019 under Prof. John Hess. She is now in her final stages of her DMA in collaborative piano at the University of Western Ontario with Dr. Angela Park.

Having an interest in both traditional and contemporary, solo, and chamber repertoires, she has been exploring various repertoires from across different periods and styles. She is especially keen on works by contemporary composers and have regularly collaborated with and performed works by living composers. Megaria is also the pianist in Trio Moyer, a clarinet, viola, and piano ensemble formed by like-minded musician friends passionate in performing and exploring different works of chamber music.

To Megaria, sharing music is one of the biggest things she is passionate about. Performance offers her a unique and precious way of sharing music with others. As a performer, she is given this

privilege to serve as a bridge between the composer and the audience. At the same time, through the re-creation and re-interpretation of the works, she is able to communicate certain intents and ideas to others. Having opportunities to explore different types of music ranging from the classical repertoire to contemporary compositions, she realized that the various ways through which composers and performers convey their artistic intent is not limited to just the melodies, harmonies, or other conventional musical structures. In fact, ways of communicating musical intent could exist even in aspects not restricted to sounds.

Therefore, she is very excited about exploring and experimenting with the different ways in which various sounds, timbre and gestures are being used in the compositional and performance processes. Megaria hopes to continue working with more living composers in understanding their artistic intent and to collaborate with different artists in the process of bringing a new musical work to life.

BRuCH



The four members of BRuCH, Sally Beck (flute), Ella Rohwer (cello), Claudia Chan (piano) and Marie Heesch (voice) met whilst studying at the Hochschule für Musik und Tanz Köln.

Previous to founding the ensemble in 2013, all four musicians had worked separately within the field of contemporary music. They now work together to continue taking this interest forward. As an ensemble, BRuCH are dedicated to the interpretation of contemporary works from the 20th and 21st centuries and work regularly with young composers, including Julien Jamet, Ricardo Eizirik, Gordon Kampe, Simon Steen-Andersen, Huihui Cheng, Feliz Macahis and Matthias Krüger.

Their concert programmes are crafted from music of the 20th and 21st Centuries, delivered through the unusual instrumentation of the ensemble (piano, flute, cello and voice). From 2014-2016 BRuCH was supported by the Werner Richard - Dr. Carl Dörken Stiftung. In the same year BRuCH won 2nd prize at the Karlsruher International Competition for Contemporary Music. They have appeared at Acht Brücken Festival Cologne, the Zeitgenuss Festival Karlsruher, the Euregio Musikfestival, TripClubbing concert series

for the Philharmonie Köln and in the Gewandhaus Leipzig. Since 2016, they have been supported by a scholarship from the German Music Competition (Deutscher Musik Wettbewerb) and from the Marie-Luise Imbusch Stiftung. BRuCH has worked with David Smeyers, Robert Winn, Christoph Pregardien on artistic interpretation and also with Helmut Lachenmann on his work *temA*, which they were later invited to record for West German Radio (WDR). BRuCH has been recorded for Southwest German Radio (SWR), North German Radio (NDR) and German Radio (Deutschlandfunk).

In 2018, they were named Ensemble-in-Residence at the Folkwang University of the Arts in Essen where they completed the Konzertexamen Excellence programme in the class of Prof Barbara Maurer. In 2020, BRuCH received a "Reload. Stipendium für freie Gruppen" (scholarship for freelance ensembles) from the German cultural foundation and with it, launched their own concert series in Cologne in 2021, "BRuCH +XX", focusing on female composers and musicians in contemporary music. They continue to regularly commission and perform new works.

Claudia Chan

— *Piano*



Hailed as the new "Ambassador for New Music" (The Ottawa Citizen) and proclaimed "dazzling" (Classicagenda) and "brilliant" (Piano News), pianist Claudia Chan is known as one of the foremost young interpreters of contemporary music and has been praised for a "piano playing that moves seemingly effortlessly between often hair-raising (but never self-indulgent) virtuosity and sublime sound development" (Fono Forum). Her thoughtful interpretations of music from Brahms to Boulez and beyond have been heard in major concert halls in Canada, the US, Italy, France, Germany, Austria, and South Korea, as well as on the Canadian Broadcasting Corporation, Radio France, and all major German radio stations. From 2017-2020, Claudia was Artist-in-Residence of the contemporary music department at the famed Fondation Royaumont in France, where she organised and presented concerts, interdisciplinary projects, and gave a series of lecture-recitals on contemporary piano music. For her work, she has been featured in

an episode of CBC's Next! as one of 8 up-and-coming young musicians from Canada, been profiled by the Huffington Post, and awarded grants from the Canada Council for the Arts, Ontario Arts Council, Deutscher Akademischer Austauschdienst, Deutscher Musikrat, and the Dörken Stiftung.

Since relocating to Germany, she has been heard as soloist and chamber musician at the Wittener Tage für neue Kammermusik, Acht Brücken Festival (Cologne), Tongyeong

International Music Festival (South Korea), the MATA Festival (New York City), the Klangspuren Schwaz Festival, the Festival Musica Strasbourg, the 21C Festival (Toronto), the Ottawa International Chamber Music Festival, the New Creations Festival (Toronto), the Sommerliche Musiktage Hitzacker, and PianoCity Milan and founded the award-winning new music quartet BRuCH, who have been invited to play at major festivals and profiled by the Westdeutscher Rundfunk and Deutschlandfunk. She has given masterclasses and workshops at

Claudia Chan Continued

conservatories and universities across Canada, the United States, France, and Germany. Claudia has worked closely with such composers as Helmut Lachenmann, Rebecca Saunders, Georg Friedrich Haas, Philippe Leroux, Hans Thomalla, Unsuk Chin, Johannes Schöllhorn, Oliver Schneller, Vassos Nicolaou, Brian Current, and Alice Ho, and been the dedicatee of works by many young, exciting composers.

Also active as a conductor, Claudia has been appointed musical director of the premiere of a new chamber opera from Georg Friedrich Haas at the Konzert Theater Bern in Switzerland in 2022. She completed her undergraduate studies at The Glenn Gould School of The Royal Conservatory, studying with David Louie and John Perry, her Master's of Music at the Hochschule für Musik und Tanz Köln with Prof. Dr. Florence Millet, graduated

with highest honours from the Master's of New Piano Music in the class of Prof. Pierre-Laurent Aimard, after which she obtained a Konzertexamen with Distinction in contemporary chamber music with BRuCH, under the direction of Prof. Barbara Maurer, as the ensemble-in-residence at the Folkwang Universität der Künste in Essen. In fall 2018, Claudia joined the piano faculty of the Hochschule für Musik und Tanz Köln. Her debut solo CD, "Thoughts about the Piano", featuring music by Elliott Carter, Iannis Xenakis, Philippe Leroux and pieces commissioned for her by Annie Hui-Hsin Hsieh, Matthew Chamberlain and Mael Bailly, was released on B Records (France) in March 2021 to much acclaim, being named CD of the week by Radio

France, and awarded 5 stars from Diapason, Classica, and Fono Forum shortly thereafter.

Ella Rohwer

— Cello



Ella Rohwer was born in Cologne, Germany and took her first cello lessons aged 5 at the Rheinische Musikschule, Cologne. At the age of 9 she took part in the Jugend Musiziert music competition for the first time, in the chamber music category. This was so successful that it led to performances in the Kölner Philharmonie and recordings for radio. The next year she competed again in the competition and won numerous prizes. Ella attended the Humboldt-Gymnasium, on a special course for musically talented children. She passed her school leaving exam in 2007 and became a young student with H.C. Schweiker at the Hochschule für Musik und Tanz Köln in 2006. She began to study for her Bachelor/Diploma there in 2007.

Ella was a member of the NRW Contemporary Music Ensemble from 2005-2009 and appeared as a soloist with them in 2008 for a WDR produced recording. During her studies Ella's interest in contemporary music deepened and she appeared numerous

times with the conservatoire ensemble 20/21 with whom she made recordings for Deutschlandfunk. Ella played as a soloist for the 2011/12 season of a theatre production in Theater Bonn. Her passion for music extends to teaching and as a teacher of contemporary music she has travelled to the European Academy of Music and Performing Arts in Mülheim. Since 2014 Ella has been a scholarship holder with the Werner Richard – Dr. Carl Dörken Stiftung.

In 2012 she graduated with distinction and began studying on the Masters course at the University of Arts, Essen, in the class of Prof. Christoph Richter. From 2014 to 2015 she was a scholarship holder at the International Ensemble Modern Academy. Ella has also taken part in international masterclasses with David Geringas, Wen Sinn Yang, Wolfgang Böttcher, Miklós Perényi, Wolfgang Emmanuel Schmidt, Jens Peter Maintz and Gerhard Mantel, as well as chamber music courses with Ida Bieler and Michael Denhoff.

Marie Heeschen

— Voice



Marie Heeschen captivates her audience with her sensually flowing and at the same time versatile voice. The soprano has been demonstrating her playfully natural stage presence since 2016 as a permanent ensemble member at Theater Bonn, where she has already succeeded in roles such as Musetta (*La Bohème*), Susanna (*The Marriage of Figaro*) or that of Ella in the world premiere of James Reynolds' "Ghost Knight". In past seasons, the Hamburg-born singer has also appeared as Papagena in Mozart's "Magic Flute," Atalanta in Handel's "Xerxes," Poppea in "Agrippina," and as the vocally exalted Tussy in Jonathan Dove's latest opera, "Marx in London," which received an enthusiastic international press response.

In addition to her operatic activities, the versatile singer is also interested in other genres of classical music. With her chamber music ensemble paper kite, featuring two violins and basso continuo, Marie Heeschen has set herself the goal of reviving the lesser-known cantata repertoire of the German and Italian

Baroque. In 2017, the ensemble's first CD, *felice un tempo*, which was awarded the Biago Marini Prize in 2013, was released by Coviello Classics. In addition to a world premiere recording by Giovanni Legrenzi, sonatas and cantatas by Giovanni Bononcini and Domenico Scarlatti can be heard here; the second has been released by the same label in early June 2021 under the title "Abend-Andacht" (Evening Devotions) and deals with music and texts from the 30 Years War. But the curious singer is also dedicated to new music: her ensemble BRuCH, founded in 2013 with Sally Beck (flute), Ella Rohwer (cello) and Claudia Chan (piano), focuses on the interpretation of impressionist works in combination with music of the 20th and 21st centuries.

As a soloist, Marie Heeschen has performed at Konzerthuset Kristiansand, the Elisabethzaal Antwerp, the Händelfestspiele Halle, the Oude Muziek Fest Utrecht, the Acht-Brücken-Festival in Cologne and the Kölner Philharmonie. Her repertoire includes classical-romantic works and oratorios, as well as works such

Marie Heeschen Continued

as György Kurtag's Kafka Fragments and Arnold Schoenberg's Pierrot Lunaire. In the 2021/22 season she was heard at Theater Bonn as Adele in "Fledermaus", as well as Zerlina (Don Giovanni) and in a world premiere by Moritz Eggert, among others, and as Gilda (Rigoletto) at Opera Hedeland (DK).

Marie Heeschen studied singing with Christoph Prégardien and Lioba Braun in Cologne. She completed further studies in new music and chamber music with David Smeyers and Barbara Maurer in Essen, among others. Master classes and lessons with Klesie Kelly-Moog, Ruth Ziesak, Martin Kränzle and Jil Feldman complemented her education.

Sally Beck — Flute



Sally Beck was born in Suffolk, UK where she began learning the flute and piano at an early age. Whilst still at school she studied at the Junior Royal Academy of Music and played with the National Youth Orchestra of Great Britain. She studied for her bachelor degree in flute performance at the Royal Academy of Music where she was the winner of the Elton John and Winifred Disney Scholarships. Sally then spent time as a Resident Artist on the Career Development

Residency at the Banff Centre in Canada before moving to Cologne to study on the master degree program at the Hochschule für Musik und Tanz Koeln. She subsequently studied in the Contemporary Music class at the Hochschule für Musik und Tanz Köln where she played with Ensemble 20/21 and founded the Ensemble for New Music BRuCH and on the Konzert Examen programme with Barbara Mauer at the Folkwang University of the Arts in Essen.

Sally Beck Continued

Sally has played principal piccolo for Orquesta Filarmonica de Santiago in Chile and appeared with BBC National Orchestra of Wales, Beethoven Orchester Bonn, WDR Funkhaus Orchester, Neue Philharmonie Westfalen and Klassische Philharmonie Bonn, London Contemporary Ensemble and the London Steve Reich Ensemble. As a chamber musician she has appeared in Acht Bruecken, TripClubbing, Salon Festival, Koelner Musik Nacht, Bristol Festival, Norfolk and Norwich Festival and Darmstadt Festival for Contemporary Music. With the flute duet, Duo Noble, Sally won second prize in the Alexander & Buono International flute competition and they have given numerous concerts for the Yehudi Menuhin's "Live Music Now". Their arrangements of Saint-Saen's Carnival of the Animals has been published by Barenreiter.

In 2022 Sally can be seen appearing as flute playing Mina in the mobile children's opera in the premier season of "Mina oder der Reise zum Meer" by Anno Schreier produced by Theatre Bonn. Sally has been on the teaching faculty at the Hochschule Für Musik und Tanz Köln since 2016. She also works as an examiner of Grade Exams for the Associated Board of the Royal Schools of Music.



The Composers And Their Music

Philippe Manoury

— *Toccata for Piano*



Program Note

The Passacaglia for Tokyo was written in 1994 for piano solo and 18 instruments. In 1999, at the request of pianist Ichiro Nodaïra, who performed the premiere, I extracted a work for piano solo. It is actually the last sequence of this Passacaille in which the orchestra acts as a "resonator" around the solo part. This extremely virtuosic part therefore stands on its own.

The old form of the Passacaglia caught my interest because it combines a basic structure that never changes with a discourse that is in constant evolution. An ostinato, sometimes central, sometimes axial, represents the core of the entire composition. Different constructions form around it, following various paths. The "motif" of the Passacaglia itself is always placed symmetrically, like the famous second piece of the variations for piano by Anton Webern. Each new element is thus at an equal distance from this central note. But here, each of the other notes represents a new center for another construction and so on. Only the

space in which the elements are placed is constantly moving. I love mirrors, especially when they are distorting. The result is a series of structures, one on top of the other, giving the musical texture a density in constant proliferation.

— Philippe Manoury

Biography

Philippe Manoury is regarded as one of the most important French composers, in addition to being a researcher and forerunner in the field of live electronics. Despite in-depth training as a pianist and composer—he was instructed by Max Deutsch (a student of Schoenberg's) and Michel Philippot, among others—he considers himself to be self-taught. "The composition must be born from an inner longing, and requires no preconditions." Accordingly, he began his first compositional experiments on his own in parallel to his first lessons in music, and, at the age of 19, his works were already being performed at major festivals for new music. His breakthrough culminated with the premiere of his piano

Philippe Manoury Continued

piece *Cryptophonos* in 1974, interpreted by Claude Helffer.

Following two years of teaching at Brazilian universities, his compositional interest in mathematical models brought Philippe Manoury to the Paris Institut de Recherche et Coordination Acoustique/ Musique (IRCAM). He worked there from 1981 together with the mathematician Miller Puckette on a programming language for interactive live electronics (very well-known today under the name MAX-MSP). Between 1987 and 1991, he composed *Sonus ex machina*, a cycle focusing on the real-time interaction between acoustic instruments and computer-generated sounds—a topic that continues to influence his artistic work and theoretical texts.

Alongside pieces for large orchestras such as *Sound and Fury*, the violin concerto *Synapse* (2009), and *Echo-Daimónon* for piano, electronics, and orchestra (2012), recent years have also seen the premieres of Philippe Manoury's string quartets (*Stringendo* and *Tensio*, both 2010; *Melencolia*, 2013; *Fragmenti*, 2016) and instrumental works with electronics (*Partita I* for viola, 2007; *Partita II* for violin, 2012; *Le temps, mode d'emploi* for two pianos, 2014). The moment of interaction characterises his approach—not only in smaller works or compositions featuring electronics, but also with large orchestras: he turns them into a sound laboratory where new interactive possibilities are tested, expanding music theatre as a form.

In June 2022, Philippe Manoury celebrated his 70th birthday, which was and will be honoured with numerous concerts throughout the year. Among the many events, the Paris Percussion Group performed *Silex* for twelve percussionists at the Auditorium de Radio France in May. In addition, the orchestral works *États d'alerte* and *Ring* were performed with the Orchestre National de Radio France under Cristian Măcelaru and the Orchestre de Paris under Lin Liao respectively.

Philippe Manoury has received numerous awards for his work. In 2014, he was named *Officier des Arts et des Lettres* by the French Ministry of Culture. Philippe Manoury is a member of the honorary committee of the French-German Fund for Contemporary Music/ *Impuls Neue Musik*. In summer 2015, he was elected as a member of the Berlin Akademie der Künste.

Maurice Ravel

— *Chansons Madecasses*



Program Note

Ravel was commissioned by the famous American music patron, Elizabeth Sprague Coolidge, to compose a song cycle for voice, flute, cello and piano. Ravel chose the poetry of Evariste Parnay, an eighteenth century disciple of Jean-Jaques Rousseau. These Madagascan Songs have an exotic eroticism about them as well as a strongly anti-colonial political stand. This was strong enough to provoke some reaction at a time when French troops were fighting in Morocco. Musically the composer described it as a *sort of quartet where the voice is the principal instrument...simplicity dominates*. Like most composers, Ravel had serious problems with his muse and this work had to compete for his attention with the violin sonata that he had been struggling with for two years, which was to take another two years to finish. After several postponements, the work was finally premiered in the American Embassy in Rome in May 1926.

Ravel treats his voluptuous text with great simplicity; instead of sensuously curving lines and caressing instrumental textures, he casts his spell on the incantatory name of the beloved – Nahandove. The repetitions of this magical name linger on the air much longer than the burning embraces and piercing kisses. The sighs of the flute and cello are all the more potent for the sparseness of the instrumentation.

Once you have heard it, you never forget the great warcy of *Aoua!* that opens the savage second song. The assault of the voice, combined with violent dissonance in the piano, has a shocking power. The story of the treachery of the whites and their brutal fate is told, as a sorrowful flute mourns amongst the primitive *ostinato* in the piano part. The dramatic acceleration of the tempo, along with upward transpositions of the rhythmic fever, leads to the terrible climax and the final appalled sadness at the betrayal and the threat to liberty.

Maurice Ravel Continued

The last song is a gentle hymn to the erotic languor of the exotic island, achieved with the simplest of effects; a murmured wisp of a melody in the flute, single notes dropping from the piano, the sensuous weaving of the voice, a brief rhythmic interlude for the slow dance, the gentleness of the caressing wind leading to the final matter-of-fact instruction.

– Helen Dawson, West Cork Music

Biography

Maurice Ravel, (born March 7, 1875, Ciboure, France—died Dec. 28, 1937, Paris), French composer. At age 14 he was admitted to the Paris Conservatoire. Completing his piano studies, he returned to study composition with Gabriel Fauré, writing the important piano piece *Jeux*

d'eau (completed 1901) and a string quartet. In the next decade he produced some of his best-known music, including *Pavane pour une infante défunte* (1899), the *String Quartet* (1903), and the *Sonatine for piano* (1905). His great ballet *Daphnis et Chloé* (1912) was commissioned by the impresario Sergey Diaghilev. Other works include the opera *L'Enfant et les sortilèges* (1925), the suite *Le Tombeau de Couperin* (1917), and the orchestral works *La Valse* (1920) and *Boléro* (1928). Careful and precise, Ravel possessed great gifts as an orchestrator, and his works are universally admired for their superb craftsmanship; he has remained the most widely popular of all French composers.

– Rollo H. Myers

Julien Jamet — *Visage de l'écho*



Program Note

Commissioned by ACHT BRÜCKEN Musik für Köln supported by the Ernst von Siemens music foundation
Being asked to write an « Hymn for a

nonexistent country » I envisioned a country with a special physical property. In my imaginary country, the echo - instead of being simply a delayed reflection of sound - repeat, transform,

Julien Jamet Continued

generate figures and feedback noises - it has a life of its own. Most of the piece is centered around a single pitch, sung by the soprano, which triggers the echo again and again. The Flute, Cello and Piano shows the different faces of the echo. We hear shadows of sounds, fleeting figures, motives, ritournelles but also stranger things.

Later in the piece, spoken voices start to appear. The musicians simply recite the text in a soft speaking voice - each player starting from a different sentence. This event triggers a situation reversal : the voice, accompanied by the flute, now moves away from the repeated pitch whereas on the contrary cello and piano freezes respectively on a trill and a register.

In the last section, the mass of spoken voices submerge everything and the music is reduced to scattered interventions.

The text is from Jacques Roubaud (1932 -), a poet member of the Oulipo (Ouvroir de littérature potentielle).

– Julien Jamet

Biography

Born in 1979 in Paris, Julien Jamet started out as a guitarist in various rock and jazz bands before studying harmony with Jean-Michel Bardez and beginning to compose in 2006.

In 2007, he became an auditor at the Conservatoire National Supérieur de Musique et de Danse de Paris in the

class of Gérard Pesson, then a student of Jean-Luc Hervé at the Conservatoire de Boulogne-Billancourt. He then studied with Johannes Schöllhorn at the Hochschule für Musik und Tanz Köln.

Julien Jamet's works have been performed in France and Germany by the ensembles Court-circuit, Chrysalide, Garage, Handwerk, Musikfabrik, Instant Donné, BRuCH and in the festivals Acht Brücken Musik für Köln, in front Festival Aachen, Wittener Tage für neue Kammermusik, Bregenz Festival, Quincena Musical De San Sebastián, Festival d'automne à Paris.

Si l'essence et sans fard (2012-2013), for chamber orchestra, commissioned by the WDR, was premiered in April 2013 by the WDR symphony orchestra at the Wittener Tage für neue Kammermusik conducted by Emilio Pomarico. In 2014, *Difference is spreading*, commissioned by the ensemble MusikFabrik, was premiered at the Festival d'Automne in Paris by Musikfabrik. In 2015 he began a collaboration with the ensemble BRuCH. *Visage de l'écho* (2014/2015), commissioned by Acht Brücken and the Siemens foundation, was premiered on April 30, 2015 at the Acht Brücken Musik für Köln Festival and recorded in October by the WDR. In 2017 he collaborated with trumpeter Marco Blaauw to write a piece for double-pavillon trumpet. *Glossomanie*, commissioned by Acht Brücken and the Siemens Foundation, was premiered on May 2, 2017 in Cologne.

Feliz Macahis

— *nag lalang manta salunay*



Program Note

The collaboration with Ensemble BRuCH is part of my artistic research project *d:ua:ta* dedicated in exploring the potential of Philippine epic in redefining the notion of narratives in contemporary music. The concept of “role” has emerged. In the process, I ask if it’s possible to find relationships between the portrayed women in the story, and the women performing the piece. Perhaps something in their personality or something from the way they speak and what they say: *nag lalang man ta salunay...* (“the lady said thus:...”)

– Feliz Macahis

Biography

Feliz Anne Reyes Macahis studied composition from 2004 to 2009 with Jonas Baes and Josefino Toledo at the University of the Philippines in Quezon City, graduating with a Bachelor’s degree *Magna cum laude*. She went on to obtain a Master of Composition in 2011 from

the University of Memphis, where she studied composition with Kamran Ince and analysis with John Baur. From 2014 to 2018, she studied composition with Oliver Schneller and electronic music with Joachim Heintz at the Hannover Hochschule für Musik, Theater und Medien, graduating with a second Master’s degree. She is currently working on an Artistic Doctorate at the Graz Universität für Musik und Darstellende Kunst, under the direction of Beat Furrer and Christian Utz.

Alongside her studies, she has participated in composition masterclasses led by Stefano Gervasoni, Lee Hyla, Sandeep Bhagwati, Perluigi Billone, and Michael Jarrell, also allowing her to work with ensembles such as Musik Fabrik, Wet Ink, Neue Vocalsolisten, Schwerpunkt, and Chambre d’écoute.

Her works have been performed at international festivals, including KunstFestSpiele Herrenhausen (Hannover), Die Zukunft beginnt um 19.15 Uhr! (Freiburg), Impuls (Graz),

Feliz Macahis Continued

Mise-en Festival (New York), ZKM Globale: Next Generation 6.0 (Karlsruhe), International Choral Kathaunmixw (Powell River, Canada), Divertimento Ensemble International Workshop for Young Composers (Bobbio, Italy), Etchings (Auvillar, France), Duong Dai Festival (Ho Chi Minh), and the Manila Composers Lab in Quezon City.

Her interactive installations have been presented in venues such as the Kulturzentrum Faust, Sprengel Museum, Kunstraum Tosterglope, and the Zentrum für Kunst und Medientechnologie (ZKM).

In 2014, Reyes Macahis was awarded a prize in the “Neue Musik und China” Composition Competition, a project organised by the Konfuzius-Institut of the University of Hamburg, the Deichtorhallen Sammlung Falckenberg, and Trio Catch.

In 2017, she was awarded first prize in the “NEUE SZENEN IV” Composition Competition, an initiative of the Deutsche Oper Berlin. She has received grants and commissions from the Musica AntiquaNova Foundation (Argentina), the Manila Composers Lab (financed by the Ernst von Siemens Musikstiftung), the Conseil des Arts et des Lettres du Québec, Canada Arts Council, and the Hannoversche Gesellschaft für Neue Musik. In 2018, she participated in Royaumont Voix Nouvelles.

In 2019-20, Linea Ensemble invited her to undertake a composition residence. Finally, IRCAM and the Royaumont Foundation, with support from the ULYSSES Network, commissioned a new work, to be premiered in 2021. Her works are published by BabelScores.

Huihui Cheng — *Pandora's box*



Program Note

Pandora's Box continues the series of music drama pieces which I compose since 2016.

The mythological sealed vessel of Pandora's Box, whose contents want to be explored, arouses our curiosity. We want to possess it, fill it,

Huihui Cheng Continued

increase its contents, and experiment with it. But that is not enough for us. We want its content to develop, to grow, to stimulate our attention anew through the unexpected. We give it independence, an artificial will. Through this we reach a new level, we are partners, enrich each other and become bigger together. We challenge each other. But what happens when we lose control? What if the vessel no longer holds, bursts, or releases everything? What is then left? Hope?

Musically, I would like to explore an intensive, Organic and overflowing energy; compressing the massive musical and lyrical information to a minimalistic musical direction. From chaos to pure, bring the audience an unpredictable movement.

– Huihui Cheng

Biography

Huihui Cheng, born in 1985 in Wu-Chang, China, began playing the piano at a young age and composing at the age of nine. She received piano and composition lessons from Weiping Xie in Wu-chang, who trained her to enter the middle school of the National University for Music in Beijing at the age of 14, a college for musically gifted children, under professor Lin Zhu. She studied composition at the Central Conservatory of Music Beijing with Guoping Jia, as well as with Caspar Johannes Walter, Marco Stroppa, Martin Schüttler, Piet Mayer (electronic music) and at the State College of Music and Performing Arts in Stuttgart.

In 2015-2016 she attended the IRCAM Cursus in Paris, under Héctor Parra and Grégoire Lorieux.

Cheng has invented a new playing technique for the piano, using water and gloves, in her piece "Messenger" and has explored the combination of visual elements and costume as an extended acoustic and visual object in her piece "Me Du Ca." She collaborated with the ISMM research team at IRCAM (CoSiMa) and engineer Benjamin Matuszewski on participatory settings using the audience's smartphones. She also collaborates with artists from different domains such as poets, visual artists, video artists, and costume designers.

Cheng has been a fellow of the Kunststiftung Baden-Württemberg, Schloss Wiepersdorf, Künstlerhaus Schöppingen in Germany; Camargo Foundation, Royaumont Foundation and GMEM in France, and the German academie Villa Massimo-Casa Baldi in Italy. She has also attended academies of the SWR Vocal Ensemble and the Akademie Musiktheater Heute. Her works have been performed at the Beijing Modern Music Festival, Berlin Chinese Culture Festival, Munich Biennale, Tongyeong International Music Festival in Korea, Wien Modern Festival, Darmstadt Ferienkurse, Eclat Festival Stuttgart, Klangzeit, and Rainy Days Festival Luxemburg. She won first prize at the International Isang Yun Competition, and with her work "Me Du Ça", she won the ZKM Giga-Hertz Production Prize in 2016.

Matthias Krüger

— *Wie ein Stück Fett (Redux)*



Program Note

For soprano, alto flute, prepared cello and prepared grand piano — The audience is invited to start reading the text not before the beginning of the piece, i.e. only after the first sound emerges from the cello.

“At times I emerge with a start from the half-light of this reverie and see again for a moment the moonlight lying on the humped cover at the bottom of the bed like a large, bright, flat stone, only to grope my way blindly once more after my departing consciousness, restlessly searching for the stone which is tormenting me, the one which must lie hidden somewhere in the debris of my memory and which looks like a lump of fat.

The end of a rainwater pipe must once have reached the ground beside it, I imagine, bent at an obtuse angle, its rim eaten away by rust, and I furiously try to force such an image into my mind in order to beguile my startled thoughts and lull them back to sleep. I do not succeed.

Again and again, again and again, with idiotic persistence, tireless as a shutter blown by the wind against the wall at regular intervals, an obstinate voice inside me keeps insisting, That is something else, something quite different, that is not the stone that looks like a lump of fat. There is no escape from the voice.

A hundred times I object that that is all beside the point, but, although it goes silent for a little while, it starts up again, imperceptibly at first, with its stubborn. Yes, yes, you may be right, but it’s still not the stone that looks like a lump of fat. I am slowly filled with an unbearable sense of my own powerlessness. I do not know what happened after that. Did I voluntarily give up all resistance, or did my thoughts overpower me and bind me?

All I know is that my body is lying asleep in bed and my senses are detached and no longer tied to it. Who is this T, now? is the question that suddenly occurs to me; but then I remember that I no longer possess an

Matthias Krüger Continued

*organ with which I can ask questions;
and I am afraid that the voice will start
up again with its endless interrogation
about the stone and the lump of fat.
So I turn away."*

(Gustav Meyrink, *The Golem*, 1913,
translated by Mike Mitchell)

Biography

Composer Matthias Krüger was born in Ulm and grew up in Brussels and Trier. He studied music composition at Cologne's Hochschule für Musik und Tanz, at Columbia University in New York City, as well as French language in Cologne and Sorbonne University in Paris. He is currently a doctoral candidate at Hamburg's University of Music and Theatre, spending the upcoming year at the Cursus for Composition and Computer Music at the IRCAM in Paris. His principal composition teachers include Krzysztof Meyer, Fabien Lévy and Johannes Schöllhorn. He attended festivals such as the Darmstadt International Summer Courses for New Music 2010 and impuls Academy 2011 in Graz and drawn inspiration from master classes and personal encounters with composers like Hans Abrahamsen, Mark André, Georges Aperghis, Chaya Czernowin, Georg Friedrich Haas, José-María Sánchez-Verdú and Vladimir Tarnopolski as well as the Composition Seminar of New York University with Nils Vigeland.

He has received numerous awards and scholarships, including from DAAD, the German National Academic Foundation, Berlin's Mendelssohn competition in 2013, Cologne's B.A. Zimmermann award in 2015, the Chevillon-Bonnaud

composition prize of the 12th Orléans International Piano Competition in 2016 as well as a nomination for the 2018 Gaudeamus Award (Utrecht, NL) and repeated nominations for the Young Artists' Promotion Award of Northrhine-Westphalia (D). Supported by the Arts Foundation of Northrhine-Westphalia he spent the Fall of 2015 as an Artist-in-Residence in Istanbul/Turkey and travelled to Aotearoa-New Zealand in 2018 on a two-month research grant to gain a deeper insight into kaupapa Māori, kapa haka and taonga puoro. Between 2014 and 2018 he worked part-time at the Institute of Musicology of Bonn University (D). Among other residencies, he spent the summer of 2020 at a three-months residency at the Cité Internationale des Arts in Paris.

His musical interests revolve primarily around the in-between of the abstract magic of sonic structures and the concrete confrontation with one's own body, yearnings and obsessions; it focuses on the musician as a human being who is confronted with their personal limits and uncertainties, working their way through them in constant, not least physical agitation in an ever-lasting quest for identity and redemption.

He received commissions from WDR (Musik der Zeit), Westfalen Classics 2017, NewTalents Biennale Cologne 2014, and Young Euro Classic Berlin 2013, among others, as well as from soloists Xavier Larsson Paez (saxophone), Claudia Chan (piano) and Krisztián Palágyi (accordion). Matthias' music has been performed by the Klangforum Wien, the WDR Symphony Orchestra, ensemble Recherche, ensemble Aventure (Freiburg

Matthias Krüger

Continued

both), ensemble ascolta (Stuttgart), ensemble inverspace (Basel, CH), Ma'alot wind quintet, ensemble hand werk, mam. manufaktur für aktuelle musik, Ensemble BRuCH , Fukio Ensemble (all Cologne), IEMA ensemble (Frankfurt), Slagwerk Den Haag and Oerknal (both The Hague), PluralEnsemble (Madrid), and Meitar Ensemble (Tel Aviv), as well as soloists like Werner Dickel, Neus Estarellas Calderón, Patrick Stadler and Imri Talgam, among others, in Austria, France, Germany, Israel, Italy, the Netherlands, Poland, Spain, Sweden, Switzerland, the US, Canada, China and Japan, as part of festivals such as ECLAT Stuttgart, Donaueschinger Musiktage, Kasseler Musiktage, Gaudeamus Muziekweek (Utrecht), Festival de Royaumont, Nuova Consonanza (Rome), Shanghai New Music Week, Northwestern University New Music Conference, and Mallorca Saxophone Festival, and in venues such as Konzerthaus Berlin, WDR Funkhaus Cologne, Palau de la Música Catalana

Barcelona, and Carnegie Hall New York.

Furthermore his music has been featured on German radio stations such as Deutschlandfunk, Deutschlandradio Kultur, Deutschlandradio Kultur, HR 2, SWR 2, WDR 3 and KölnCampus. In June 2018 Deutschlandfunk has dedicated a portrait feature about his music. In January 2017 his composition LAL (First Draft) has been released on ensemble hand werk's first album "Kurzwele".

In October 2021 the CD label WERGO released his portrait CD AIN'T NUTHIN' BUT FAIRY DUST as part of the series "Edition Zeitgenössische Musik/Podium Gegenwart". The CD was longlisted in January 2022 for the German Record Critics' Award.

His scores are available through Babelscores Paris.

He is currently based between Cologne and Paris where he works as a composer.



New Music Concerts

Brian Current, Artistic Director

Emily Schimp, General Manager

Norma Beecroft, Robert Aitken, Co-Founders

Board of Directors:

Doina Popescu, President

George Bulat, Secretary/Treasurer

David Jaeger, Kerrie Blaise, Eliot Britton,

Erica Russell, Sheree Spencer

Emeritus Directors:

Mary Morrison, o.c., Michael Koerner, c.m.,

Austin Clarkson, Joseph Macerollo

Principal Donors (\$1,000+) Anonymous, Chantal Perrot, Tim Moody & Doina Popescu, Edward Epstein, Elisabeth Frecaut & Paul Walty, John Beckwith & Kathleen McMorro, Larry Beckwith, Mary Freedman, Morden Yolles **Friends of NMC (\$500+)** Laurence Packer, Peter Anson, Robert Todd **NMC Supporters (up to \$500)** Adam Seelig & Nomi Rotbard, Andrew Staniland, Anonymous, Barbara Monk-Feldman, Bruce Mather, Catherine Drew, David Hetherington, David Jaeger, David Olds & Sharon Lovett, Eliot Britton, Erica Russell, Eve Egoyan, Fraser Jackson, George Bulat, Marcus Hennigar, James Bailey, James Harley, Keith Atkinson, Keith Hamel, Kerrie Blaise, Leslie Allt, Maria Pelletier, Michel Gonneville, Nolan Hildebrand, Scott Good, Scott Irvine, Sheree Spencer, Tim Brady, Yun Fei Jiang

Past Donors: Abigail Bakan, Adam Rosen and John Creson, Aiyun Huang, Alan Torok, Albert Wong, Alice Ping Yee Ho, Alisa Wood & Toivo Puhm, Amber-Rae Mels, Andrea Alexander, Andrew Paterson, Ann and Ross Eddie, Austin and Beverly Clarkson, Barbara Thompson, Barbel Erhardt, Brendon Hemily, Brian McLean, Bruce Surtees, Catherine Moore-Broatman, Colleen Burke, Daniel Weinzwieg, Daralis Collins, Darlene Ferrans, David and Bernadette Palmer, David Eagle and Hope Lee, David Lidov, David Pertman, Dewi Minden, Dewi Timar, Domenic Montagano, Don Hetherington, Douglas Stewart, Dr. Janusz Djusksta, Earle Toppings, Edred Flak, Eleanor Engelman, Ellen Karp, Erica Goodman, Eve Wyatt, Glenn Hodgins, Glenn Yearwood, Gordon and Catherine Best, Grace Olds, Holly Nimmons, Ian Cowie and Linda Bronicheski, Jeffrey Smyth, Jennifer Taylor, Jennifer Waring, Jessie Isler, Joan Ruth Carsen, Joe Macerollo, Johannes Debus, John Burge, John Rea, John Stanley and Helmut Reichenbacher, Jonathan Krehm, Joseph Petric, Karim Visram, Kristi Allik and Robert Mulder, Laraine Herzog, Larry Lewis, Lawrence and Linda Cherney, Leslie Bates, Linda Caitlin Smith, Linda Johnston, Louis Pino, Luigi Bianchi, Maria and Abdul Labi, Mary and Les Wheatcroft, Mary McGeer, Mary Morrison, Max Christie, Melinda Moore, Melissa Hui, Michael Lee, Nancy Nourse, Nora Clarkson, Norma Beecroft, Patricia Green, Patrick Kelly, Patsy Chalmers and Kevin Olds, Paul Bates, Paul Frehner, Paul Taub, Penelope Tyndale, Rachel and Kevin Steffler, Ricks Sacks, Robbie Shaw, Robert Aitken, Robert Pritchard, Roger D. Moore, Roman Preobrazenski, Ryan Scott, Sam Marinucci, Sandor Ajzenstat, Scott McLeod, Sheryl Keith and Brian Powell, Sonya Popovich, Stanley Fefferman, Sterling Beckwith, Sy and Joann Potma, Theresa Verzuu, Thomas Kessler, Véronique Lacroix, Vicki Olds, Wallace Halladay, William Egnatoff, Xin Wang, Yvonne Kertesz

New Music Concerts Gratefully Acknowledges the Support of:



Canada Council
for the Arts

Conseil des arts
du Canada



Canadian
Heritage

Patrimoine
canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



TORONTO
ARTS
COUNCIL



FUNDED BY
THE CITY OF
TORONTO



The Michael and Sonja Koerner Charitable Foundation

Our Next Events

Re-Sequencing Berio:

a Film/Concert Spectacular

Duo Airs and Marina Thibeault:

Misceo – Between Folklore and Creation

For tickets visit newmusicconcerts.com
or call 416-961-9594

Mar.30.23

Paradise Theatre
1006 Bloor St W
Toronto, ON M6H 1M2
7:00PM Doors

Apr.27.23

Digital Broadcast
Longboat Hall
103 Dovercourt Rd
Toronto, ON M6J 3C2
7:00PM Doors

Please consider supporting NMC by
visiting newmusicconcerts.com

401 Richmond Street, St.
Suite 358
Toronto, Ontario, Canada
M5V 3A8

416 961 9594
info@newmusicconcerts.com

newmusicconcerts.com
Charitable # 11905 6448 RR0001