



22/23
A Season
of the New

New Music Concerts Presents

MAKEWAY —
An Empowerment
Program for Early-
Career Creators

Artistic Director
Brian Current

52nd Season
— 425th Event

Sat, June 17th, 2023
St. George by the Grange
30 Stephanie St.

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

MAKEWAY: *An Empowerment Program for Early-Career Creators*

Co-presented in partnership with Arraymusic,
with support from The Azrieli Foundation.

FEATURING:

Rashaan Allwood — Composer

Rebecca Gray — Composer

Kalaisan Kalaiichelvan — Composer

Florence M. Tremblay — Composer

52nd Season

— 425th Event

June.17.23

St. George by the Grange
30 Stephanie St.

Program

7:30pm Conversation with Composers

8:00pm Main Show

Kalaisan Kalaiichelvan (CAN) *Ahata: Anahata* (2023) for eight cellos.

Rebecca Gray (CAN) *BUS OPERA* Excerpt (2023) for voices and ensemble.

Rashaan Allwood (CAN) *Deep Sea Sand* (2023) for soprano, violin, piano, and brass quintet.

Florence M. Tremblay (CAN) *Récréation* (2023) for string octet.

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



The Composers And Their Music

Kalaisan Kalaichelvan

— *Ahata:Anahata* for eight cellos



Program Note:

Nadam is the Sanskrit word for sound. It can be understood as anahata (unstruck); sound that is naturally produced and found in the world around us, or ahata; sound that is shaped by the efforts of humans. I have always been struck by the bustling landscape of Chennai; crude, chaotic, beautiful... the cacophony of traffic and the horns of auto rickshaws against the smooth lull of morning prayers and vendor chatter. How these multitudinous layers of aural density shift as I move through various elevations and communities within the city fascinates me.

This piece seeks to examine the duality between the ahata and the anahata in these vast human ecosystems, and how they are perpetually in dialogue with each other.

We begin with a pulsating rhythm like a solo conch ringing in the air before it is consumed and torn apart by a raucous soundscape, wild and untempered, eventually devouring itself and dissipating into the sea.

Biography:

Kalaisan Kalaichelvan is a composer and pianist based in Toronto, Canada. His compositional practice spans multiple disciplines, drawing from film, dance, theatre, installation and deals with themes of translation and transference.

Named by Ludwig Van as one of “six emerging Canadian composers to keep an eye on”, his music has been performed and premiered by renowned ensembles such as Pro Coro Canada, the Dior Quartet and Duo Concertante. Kalaisan is a 2021 Fellow of the Sundance Composers lab and is one of the awarded grantees of the Sundance Institute’s Art of Practice Fellowship. He has held residency at the Banff Centre for Arts and Creativity and was an alumna of the Canadian Film Centre as as one of the 2021 Slight Music residents. He was also recently awarded the Creativity Connection Fellowship with Toronto Metropolitan University and was one of the six composers commissioned by the Canadian League of Composers to write for Pro Coro Canada under their PIVOT

Kalaisan Kalaihelvan Continued

program. In 2022, Kalaisan has scored feature films that have premiered at the Toronto International Film Festival (“This Place”), Santa Barbara International Film Festival (“Junglefowl”) and the Fantasia Film Festival (“The Protector”).

Kalaisan has been mentored by esteemed composers and music leaders such as Christopher Mayo, James O’Callaghan, Michael Zaugg, Felipe Lara and Suzanne Farrin. He has had the opportunity to work with artists and institutions such as the Banff Centre for

Arts and Creativity, Canadian League of Composers, Canadian New Music Network, Nuit Blanche TO, Screen Composers Guild of Canada, Tuckamore Festival and VIFF.

Kalaisan’s music is defined by its genre-bending boldness, its refined classicism and musical ingenuity. Having worked across various disciplines and communities of thought, Kalaisan seeks to bring together incongruous institutions to build novel structures that reflect his artistic upbringing.

Rebecca Gray — *BUS OPERA Excerpt* (2023) for voices and ensemble



Program Note:

Welcome to the wonderful world of *BUS OPERA*! This story follows an alienated Millennial as their anxieties, hopes and identities collide over the course of an overnight bus trip.

I have long been fascinated by the intimacy of a sleeping bus at 3am, and the simultaneous connection and anonymity of public transit. I've always felt that bus sleep is simply the weirdest sleep, and I wanted to depict the melding of inner and outer worlds that occurs as one loses sensation in one's neck and arms for the 20th time.

BUS OPERA alternates between dreams and real life on the bus, and broadly the world of singing occurs in dreams, and the bus world is spoken text. The protagonist is split into three identities, sung by different singers.

The Bus Protagonist (tenor) physically exists on the bus, and operates in the real world.

The Dream Protagonist (soprano) sings in the dream worlds, while the Shadow (countertenor) acts as an inner voice that comments, cajoles and ultimately comforts the Protagonist in

both the dream and real world.

The queers on the bus go round and round until the three of them finally sing together in the final trio.

Biography:

Rebecca Gray is a soprano, composer and improviser passionate about performing and creating fresh, complex and inclusive new works. As a soprano, she has performed with Pacific Opera Victoria, Esprit Orchestra, Tapestry Opera, Opera Q, and is a member of FAWN chamber creative. She loves contributing to Canada's queer opera scene as a performer and composer, and has presented interdisciplinary work at the Atlantic Music Festival, the Banff Centre, Westben Centre and Chateau La Napoule in France. She participated in the Canadian League of Composer's PIVOT mentorship program, and participated in Soundstreams' Young Composer Workshop in 2021. Together with her sister Rachel, she won the Mécénat Musica Prix 3 Femmes and will compose *Raccoon Opera*, a fable of the housing crisis, for 2023.

Rashaan Allwood

— *Deep Sea Sand* (2023)

for soprano, violin, piano, and brass quintet



Program Note:

Cold Water Corals are a type of coral reef found in deep parts of the ocean and are found in the Pacific, Atlantic and eastern Arctic oceans of Canada. This piece gets its name from the connection between brass quintets and the chorales of Bach, while also inspired by Canada's coral reefs.

The following words are expressed in fragments throughout the composition by the brass quintet players. The fragmentation ranges from phonemes to several words at a time. In the text, the reader is searching for what remains of these reefs, in a dream where they have been destroyed by natural disasters. The fragmented text represents the fragments of the reef that remain. After realizing that the bleached reef is dead, the reader wakes up, and ponders what future lies ahead in reality.

Biography:

Rashaan Rori Allwood is a multitalented musician based out of Toronto, currently pursuing a PhD in Composition. He holds a Bachelor's degree in Piano Performance and a Master's degree in Organ Performance. Rashaan is the recipient of the 2022 Marilyn Mason Award in Organ Composition from the American Guild of Organists, who commissioned him to compose a new piece for solo organ to be premiered in Washington in 2022. Rashaan was also one of the ICOT call for scores winners for short Piano works by Canadian composers in 2020. Rashaan is now the director of music at St. Ansgar Lutheran Church, Toronto where he regularly premieres his own new works, and organizes performances for choir and instrumentalists. As a soloist, he has toured across Europe, and performed at St. Paul's Cathedral in London, UK, St. Nikolai-Kirche in Leipzig, Germany and St. Pierre's Cathedral in Geneva, Switzerland.

Florence M. Tremblay — *Récréation* (2023) for string octet



Program Note:

Récréation celebrates the intrinsic value of recreational pursuits in our lives and the profound importance of engaging in activities simply for the sake of enjoyment, without the pressure of turning them into careers or striving for professional achievements. In a world often driven by productivity and achievement, this composition serves as a gentle reminder to find solace and inspiration in leisurely activities that spark delight and curiosity, recognizing that such endeavors are essential to a balanced and creative life.

It is worth noting that the root of the word "récréation" differs from that of the English word "recess." While "recess" in English conveys a formal break in activity or a period of school holidays, "récréation" in French emphasizes the playful and enjoyable aspect of the break. This underscores the importance placed on pleasure and personal rejuvenation in the French understanding of "recreation".

And this goes beyond mere entertainment; by taking breaks, indulging in activities that activate untapped regions of our minds, and allowing ourselves to let go of stress, we not only replenish our energy, but come back to our work with a renewed perspective. As artists, we manifest our inner world into tangible existence, crafting realities from our imagination. However, to give life to such a profusion of creations, we need to keep drawing from outside and engage with what other artists and other fields have to offer. It is in immersing ourselves in diverse and random sources seemingly unrelated to our work that we allow our minds to absorb, refine, and nurture ideas that can later come to life in the form of art.

Biography:

Florence M. Tremblay holds a graduate diploma in composition from the Conservatoire de musique de Montréal (CMM) and a bachelor's degree in cello from the Conservatoire de musique de Rimouski. She is currently pursuing

Florence M. Tremblay Continued

a master's degree in instrumental composition at the CMM in Nicolas Gilbert's class. In addition to her work as a composer and producer, she also acts as assistant director of the ensemble Paramirabo, manager and cellist at the Orchestre symphonique de la Côte-Nord and substitute player at the Orchestre symphonique de l'Estuaire.

Her piece *L'individu est une espèce* won her the Grand Prize as well as the first prize in the "Large Ensemble" category at the 2022 edition of the SOCAN Young Canadian Composer Awards. In the same year, she was commissioned by the Concerts aux Îles du Bic choir for her piece *Elle nous survivra*, as well as by the Orchestre symphonique de Drummondville for a video project with a woodwind sextet. In August 2022, thanks to grants from the CALQ and the CMADQ Foundation, she produced a dance and music show at the Jardins de Métis in which she played her own music and commissioned works from two other composers. Since arriving in Montreal in 2018, she has performed with the Orchestre

symphonique de l'Agora, sung with the St-Andrew and St-Paul choir and the Arts-Québec vocal ensemble, taught at the Père Lindsay Music Camp, and participated in productions by the young Montreal opera company BOP. More recently, she co-founded La Société régionale des musiques rares, an organization that supports and produces new music outside the major urban centers, specifically in the Bas-Saint-Laurent region.

In her compositions, Florence likes to create bridges with her various fields of interest and seeks collaborations with artists of all kinds. She has worked with visual artists, poets, a herbalist and dancers and draws inspiration from these encounters as well as from the theories she studies in her anthropology courses. In 2022, her music was performed at the Conservatoire de musique de Montréal, the Domaine Forget, the Reford Gardens and the chamber music festival Concerts aux Îles du Bic.



The Performers

Maria Fuller

— *Conductor in partnership with Tapestry Opera's Women in Musical Leadership Program.*



Biography:

Canadian conductor Maria Fuller is a rising star on the international conducting scene. Hailed as an artist of "subtle control, careful focus and thorough professionalism," by The Chronicle Journal, and as "fiery and dynamic," by The Walleye Magazine, Maria demonstrates unparalleled energy and infectious joy in her music-making. Maria performs internationally as a conductor, pianist, and trumpeter, and is admired for her diversity of repertoire and breadth of accomplishments. She is also an acclaimed vocal coach and collaborative pianist, an award-winning composer, and sought after orchestral arranger.

In 2019, Maria was awarded the David Efron Conducting Fellowship at the renowned Chautauqua Institute, in New York, and began a two-year position as the Resident Conductor and Chorus Director of the Thunder Bay Symphony

Orchestra and Chorus. In that same season, she represented Canada in the inaugural La Maestra International Conducting Competition (Paris), and was subsequently invited to compete in competitions in Portugal and Turkey. For the 22/23 season, Maria joins the Women in Musical Leadership program, a fellowship through whom she assists, and guest conducts over 25 orchestras and opera companies across Canada. This season also marks the start of her role as the founding Music Director of Ammolite Opera Association in Calgary, Alberta.

Last June, Maria conducted *Carmen* with Saskatoon Opera, where she received the following review: "Conductor Maria Fuller had the orchestra and ensemble at the best the Saskatoon Opera has seen in years." Last fall she assisted Timothy Vernon at Pacific Opera Victoria on *Carmen*, and Tyrone Paterson at Manitoba Opera

Maria Fuller Continued

on La Cenerentola. This season, Fuller looks forward to working on the Royal Conservatory of Music production of *A Little Night Music* as repetiteur and cover conductor, and to her debuts with the Victoria, Kingston, and Winnipeg symphonies. This season she will assist at the National Arts Centre Orchestra, as well as at the Nova Scotia and Hamilton Symphonies. This April, Maria was to represent Canada in the Ferit Tüzün 1st International Conducting Competition in Turkey, but due to the recent tragedy, this engagement has been postponed.

Prior to conducting, Maria performed with several orchestras as soloist, pianist, and trumpeter. She has also studied, competed and worked extensively as a solo pianist, collaborator, and opera coach. Several highlights include her album, "Great Southern Land," which was released under the Navona Recording Label with Yamaha Artist Philip Chase Hawkins, and her recording of "Der Erlkönig" with Canadian bass baritone Philippe Sly, which has made her a YouTube sensation. Often compared with the Jessye Norman and Fischer-Dieskau/Gerald Moore renditions available online, her rendition is played at major conservatories across the world. In 2016, Maria was selected as apprentice

vocal coach at the Banff Centre, and in 2020 she won the keyboard placement for the National Youth Orchestra of Canada. Her involvement with the Franz Schubert Institute and the Mozarteum has garnered her recital appearances across Austria, including at the Beethoven Haus. Maria has performed for pianist Lang-Lang, Lee Kum-Sing, André Laplanté, Julius Drake, Helmut Deutsch, and for singers Robert Holl, Barbara Bonney, Elly Ameling.

As a composer, Maria writes for symphonic orchestra, smaller ensemble configurations, and for chorus and orchestra. Her piece for piano, trumpet and strings, "RESOLUTION" No. 1 from *Fractals*, won an award at the Women Composing for Trumpet Competition in 2020, and has since been performed by several orchestras. As an arranger, Maria's orchestral holiday music is performed across Canada, including her orchestral variety pops show called: "Holiday Pops Across the World," which features 14 different countries and is sung in seven languages.

Maria holds a Bachelor of Music degree in Piano from McGill University, a Masters of Music in Piano, an Artist Diploma in Operatic Coaching, and a Masters of Music in Orchestral Conducting, from the College-Conservatory of Music (CCM).

Kalaisan Kalaichelvan **— *Anahata* (2023) for eight cellos**

Conducted by Maria Fuller in partnership with Tapestry Opera's Women in Musical Leadership Program.

Paul Widner – Cello

Leana Rutt – Cello

Bryan Holt – Cello

Benjamin David Louwersheimer – Cello

Evan Lamberton – Cello

Shira Mani – Cello

David Liam Roberts – Cello

Emma Schmiedeke – Cello

Rebecca Gray **— *BUS OPERA Excerpt* (2023)** **for voices and ensemble**

Conducted by Maria Fuller in partnership with Tapestry Opera's Women in Musical Leadership Program.

Justin Massey – Saxophone

Stephen Sitarski – Violin

Paul Widner – Cello

Wesley Shen – Piano

Rebecca Gray – Soprano

Daevyd Pepper – Tenor

Ryan McDonald – Countertenor

Danlie Rae Acebuque – Baritone

Hillary Jean Young – Soprano

TBC – Actor

Rashaan Allwood — *Deep Sea Sand* (2023) for soprano, violin, piano, and brass quintet

Michael Fedyshyn – Trumpet
Bradley Cairns-Digel – Trumpet
Diane Doig – Horn
Cathy Stone – Trombone

Umberto Quattrociochi – Tuba
Stephen Sitarski – Violin
Wesley Shen – Piano
Maeve Palmer – Soprano

Florence M. Tremblay — *Récréation* (2023) for string octet

Stephen Sitarski – Violin
Aysel Taghi-Zada – Violin
Corey Gemmell – Violin
Emilie Gelinás Noble – Viola

Laurence Schaufele – Viola
Paul Widner – Cello
Bryan Holt – Cello
Jesse Dietschi – Double Bass

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

Directors Emeritus:

Mary Morrison, o.c., Michael Koerner, c.m.,
Austin Clarkson, Joseph Macerollo

Principal Donors (\$1,000+) Anonymous, Tim Moody & Doina Popescu, Edward Epstein, Elisabeth Frecaut & Paul Walty, John Beckwith & Kathleen McMorrow, Larry Beckwith, Laurence Packer, Mary Freedman, Morden Yolles, Robert Todd
Friends of NMC (\$500+) Anonymous, Chantal Perrot, Eliot Britton, John Rea, Peter Anson **NMC Supporters (up to \$500)** Alice Ping Yee Ho, Aiyun Huang, Andrew Staniland, Anonymous, Barbara Monk-Feldman, Barbara Thompson, Bruce Mather, Carmen Beligan, Catherine Drew, David Hetherington, David Jaeger, David Olds & Sharon Lovett, Don Hetherington, Eliot Britton, Erica Russell, Eve Egoyan, Fraser Jackson, George Bulat, Harcus Hennigar, James Bailey, James Harley, John Burge, Keith Atkinson, Keith Hamel, Kerrie Blaise, Leslie Allt, Linda Caitlin Smith, Maria Pelletier, Michel Gonneville, Nolan Hildebrand, Patricia Green, Paul Fehner, Richard Sacks, Scott Good, Scott Irvine, Sheree Spencer, Tim Brady, Yun Fei Jiang

Past Donors: Abigail Bakan, Adam Rosen and John Creson, Adam Seelig & Nomi Rotbard, Alan Torok, Albert Wong, Alisa Wood & Toivo Puhm, Amber-Rae Mels, Andrea Alexander, Andrew Paterson, Ann and Ross Eddie, Austin and Beverly Clarkson, Barbel Erhardt, Catherine 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 Perlman, Dewi Minden & Andrew Timar, Domenic Montagano, 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 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 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, Patrick Kelly, Patsy Chalmers and Kevin Olds, Paul Bates, Paul Taub, Penelope Tyndale, Rachel and Kevin Steffler, 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

Nicole Lizée's
Voyeur

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

June.25.2023

7:45PM

Digital Broadcast on New
Music Concerts' YouTube
Channel

Please consider supporting NMC by
visiting newmusicconcerts.com

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

416-961-9594
info@newmusicconcerts.com

Charitable # 11905 6448 RR0001