New Music Concerts

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Sing, Ariel

Sunday January 20, 2002
Glenn Gould Studio
31st season • 253rd event

New Music Concerts
Robert Aitken, artistic director

2001 – 2002 season

in association with

TWO NEW HOURS

on CBC Radio Two

New Music Concerts presents

Sing, Ariel

Sunday January 20, 2002
Glenn Gould Studio
Illuminating Introduction 7:15 pm
Concert 8:00 pm
31st season – 253rd event

Programme

Earth Cycles (1987) **Alexina Louie** (b.1949)
for accordion and tape

Joseph Macerollo, accordion

Fei Yang (2001) **Hope Lee** (b.1953)
for accordion and string quartet
(World premiere)

Joseph Macerollo, accordion
Accordes String Quartet
Fujiko Imajishi and **Carol Fujino**, violins
Douglas Perry, viola, **David Hetherington**, cello

— Intermission—

Sing, Ariel (Op. 51, 1989-90) **Alexander Goehr** (b.1932)
for principal mezzo-soprano, five players and two sopranos
(Canadian premiere)

Patricia Green, mezzo-soprano solo
Jane Archibald and **Allyson McHardy**, sopranos
Rob Carli, saxophone & bass clarinet, **Stuart Laughton**, trumpet
Fujiko Imajishi, violin & viola, **Peter Paul Pavlovsky**, double bass
David Swan, piano, **Robert Aitken**, conductor

Tonight's concert is being recorded for broadcast on
Sunday February 3, 2002 at 10:05 pm
on **TWO NEW HOURS** on CBC Radio Two

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Notes

Alexina Louie
Earth Cycles (1987)

Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences—from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry and visual arts, combined with introspection and continuous composition, Alexina Louie has developed a uniquely personal style rooted in a blend of East and West.

In 1992, Juno Award-winning Louie was given the SOCAN Award for being the most frequently-performed Canadian composer, the second time she received the award since it was established in 1990. In 1994, she was presented with the Chalmer's Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*. Louie has also served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival, the 1996 Boris Brott Summer Music Festival and the 1999 Banff Arts Festival.

Alexina Louie is currently composer-in-residence at the Canadian Opera Company, for which she is developing a full-length opera with Tony Award-winning playwright David Henry Hwang (*M. Butterfly*). In 1997, Alexina Louie was awarded an honourary doctorate from the University of Calgary. A CBC Records compact disc comprised entirely of orchestral music by Louie was released in June, 1999. In November, 2001 Louie received the Order of Ontario, the province's highest and most prestigious honour.

Alexina Louie's *Earth Cycles* was commissioned by Joseph Macerollo in 1987 with the assistance of a grant from the Ontario Arts Council. Written for accordion and pre-recorded tape, it consists of three movements. Each uses as its stimulus a natural cycle, the perpetual motion of an ever-flowing stream, the continuous mysteries of the cycles of the moon, and the cycles of the seasons. The nervous, scurrying figures of the opening, *Flowing Stream*, are electronically echoed and cast themselves about in a rich sonic tapestry. *New Moon* takes the form of a duet with a pre-recorded vibraphone (performed by Beverley Johnston), ending with an extended series of trills and the rustling of wind chimes. The work concludes with *Spring Rounds*, a brief binary movement with a distinct melodic profile.

Hope Lee
Fei Yang (2001)

Hope Lee is a Canadian composer of Chinese origin. As a "cross-cultural explorer", her work often reflects her interdisciplinary interests and her views of creativity as an endless adventure of exploration, research and experimentation — a challenge to one's breadth and depth. 'Things change constantly and continuously' she says, 'therefore each work should be approached from a fresh angle. Growth is a natural phenomenon reflected in my compositional technique. Not unlike disciplined organic growth — a most fascinating phenomenon — it is the secret of life, the source of true freedom.'

Hope Lee received her formal music training at McGill University in Montréal and at the Staatlich Hochschule für Musik in Freiburg, Germany. Her main teachers in composition are Bengt Hambraeus, Brian Cherney and Klaus Huber. During this period, she also attended the Darmstadt Ferienkurse für Neue Musik and the Durham 1979 Oriental Music Festival in England. Both events were important in shaping her musical development. Between 1987–90 she carried out studies on Chinese traditional music and poetry, as well as computer music in Berkeley, California.

Hope Lee's work has been presented at various international music festivals and have won many awards. Her more prominent works include her *Ballade of Endless Woe* (vocal quartet, percussion ensemble, 1978-79), *Onomatopoeia* (chamber orchestra with children's choir, 1979-81), *Melboac* (harpsichord, 1983), *In A Mirror of Light* (early music ensemble, synthesizer/sampler and tape, 1988) and *Voices in Time* (large ensemble, tape, electronics, 1992-94). The complete catalogue of Lee's works is published by Furore-Verlag in Germany.

Fei Yang (2001)
Programme note by Hope Lee

Since 1979, I have been studying Chinese music, medieval and classical poetry, in particular the ideology, philosophy and notation of *ch'in* (Chinese 7-string zither) music. The knowledge absorbed and material collected have been integrated and become an important part of my creative voice and to-date, seven pieces in a projected 11-piece cycle are completed. The cycle draws upon musical, poetic, literary and historical elements selected from eleven dynasties, spanning 5000 years of Chinese civilization. Through re-interpreting and re-defining the past which must have shaped our own existence, they are expressed in a contemporary musical idiom to reflect the present. All the compositions have incorporated Chinese poetry and *ch'in* music: the intonation of a classical poem was transcribed as melodic line, fragments of *ch'in* music is quoted or used as formal punctuation, the rhythmic material derived from both sources was used at micro-rhythmic and macro-rhythmic levels. In many works, accordion has been used to resemble the Chinese sheng, a wind instrument used widely in both folk and ceremonial music. *Fei Yang* (Chinese: driven by the wind) is the seventh piece of this cycle. It summarizes many musical ideas and material of the six completed works and serves as a turning point.. Like rice paper absorbing ink, various ideas and events permeated and emerged while I was working on *Fei Yang:*

> *...the ch'i of heaven and earth combine to create wind. The ch'i and winds of the cosmos are thus correct, and the twelve pitches become fixed.*
>
> History of the Han

> *Music is the means by which the sage stirs heaven and earth, moves the ghosts and spirits, shepherds the multitude of men, and completes the natures of all diverse things.*
>
> Feng-Su T'ung-I

> *Music is fundamentally nonrepresentative, exhibiting pure form not as an embellishment, but as its very essence.*
>
> Benedetto Croce

> *Within itself, music is unique in that form and matter are inseparable. Outside itself, music is the art that links together the infinitely diverse impulses of the cosmos—the perpetual flux—a world in flux, within which is the unity of a reasonable order.*
>
> Walter Pater

A large part of *Fei Yang* was completed during the four weeks stay at Die Höge Artists Colony in Germany where I was a composer-in-residence in 2000. The beautiful summer countryside filled with the whispers of the wind in the forest, and the artistically stimulating environment had been a great inspiration to me. *Fei Yang* was commissioned by the Canadian Broadcasting Corporation and New Music Concerts in Toronto. I am very grateful to New Music Concerts for the support over the years. My two most ambitious works in this projected 11-piece cycle have been written for New Music Concerts ensemble: *Voices in Time* in 1994 and this evening's *Fei Yang*. With the unusual instrumentation and unconventional writing style of my works, it would be very difficult for me to realize my musical ideas without New Music Concerts and its wonderful musicians.

Alexander Goehr
Sing, Ariel (1989-90)

Alexander Goehr was born in Berlin in 1932 and is the son of the conductor and Schoenberg pupil Walter Goehr. As a student at the Royal Manchester College of Music in the early 1950s he became a key figure in the celebrated 'Manchester School' of post-war British composers, along with Harrison Birtwistle and Peter Maxwell Davies. In 1955-56 he joined Olivier Messiaen's masterclass in Paris and attended the summer music courses in Darmstadt. After returning to England he eventually found work as a BBC producer and broadcaster, and was a director of the Music Theatre Ensemble. In 1971 he was appointed Professor of Music at Leeds University, and was subsequently appointed to the composition chair at Cambridge in 1976. His students there included Robin Holloway, George Benjamin and Thomas Adès. In a long association with the Tanglewood Music Center, Boston, he was guest composer in 1987, and composer-in-residence in 1993. Alexander Goehr is an honorary member of the American Academy and Institute of Arts and Letters.

Though initially considered a rising star of the avant-garde, Goehr's later works evolved a highly individual use of the serial method, an openess to tonal references and the use of familiar musical materials. In part this attitude was due to his friendship with the adamantly Socialist composer Hanns Eisler, whose hostility to the tenets of the Darmstadt school proved to have a considerable influence on Goehr's development. He believes that "compositional imagination and technique have to be modified by social considerations."

Goehr's music has been performed by some of the world's leading performers, including the conductors Boulez, Dohnanyi, Dorati, Haitink, Knussen, Ozawa and Rattle, and solo executants Barenboim, Du Pré, Karine Georgian, Ogdon, Parikian, Peter Serkin, Ricci and Tabea Zimmermann.

Sing, Ariel was composed for the 1990 Aldeburgh Festival, where Goehr was Composer-in-Residence. This cantata on texts selected by Sir Frank Kermode marked a turning point in the composer's approach to vocal writing. The work takes Auden's invitation to Ariel (the ambiguous nature-spirit from Shakespeare's *Tempest*) to "sing forth, of life, love and death" as its starting point, and goes on to use the words of English, and several American, poets from Renaissance times to the 20th century to paint its portrait.

Robin Holloway tells us in the notes for the 1992 recording featuring Lucy Shelton that the "song-cycle certainly contains elements of drama. The mixed ensemble lends a touch of cabaret, and the principal singer is backed by two sopranos who occasionally move from their usual position among the instruments either to support, or else rebuke and even defy her. This visual drama is a surface manifestation of the underlying sense that the cycle tells a kind of life-story, not in narrative but via a cento of lyrical moments whose whole, greater than the sum of its parts, describes a basically downward-tending curve through a particular life, thence ramifying outwards to life in general."

Texts

Sing, Ariel
Text arranged by Sir Frank Kermode

Sing, Ariel, sing,
Sweetly, dangerously
Out of the sour
And shiftless water,
Lucidly out
Of the dozing tree,
Entrancing, rebuking
The raging heart
With a smoother song
Than this rough world,
Unfeeling god.
0, brilliantly, lightly
Of separation, of bodies, and death,
Unanxious one, sing!

W. H. Auden, 'The Sea and the Mirror' (1)

He ceast, and then gan all the quire of birds
Their divers notes t'attune unto his lay...

Spenser. Fairie Queen II

Tell her that sheds
Such treasure in the air,
Recking naught else but that her graces give
Life to the moment,

I would bid them live
As roses might, in magic amber laid,
Red overwrought with orange, and all made
One substance and one colour
Braving time.

Ezra Pound, 'Envoi' (1919)

Such a sacred and home-felt delight,
Such sober certainty of waking bliss
I never felt till now...

Milton, 'Comus'

Rose-cheeked Laura, come
Sing thou smoothly with thy beauty's
Silent music, either other
Sweetly gracing.

Lovely forms do flow
From concent divinely framed;
Heaven is music, and thy beauty's
Birth is heavenly.

These dull notes we sing
Discords need for helps to grace them;
Only beauty purely loving
Knows no discord,

But still moves delight,
Like clear springs renewed by flowing,
Ever perfect, ever in them -
selves etemal.

Thomas Campion

Such sober certainty of waking bliss
I never heard...

Milton, 'Comus'

O you are well-tun'd now!
But I'll set down the pegs that make this music,
As honest as I am.

Shakespeare, 'Othello'

Old Lecher with a love on every wind,
Bring up out of that deep considering mind
All that you have discovered in the grave,
For it is certain that you have
Reckoned up every unforeknown, unseeing
Plunge, lured by a softening eye,
Or by a touch or a sigh,
Into the labyrinth of another's being:

Does the imagination dwell the most
Upon a woman won or woman lost?
If on the lost, admit you turned aside
From a great labyrinth out of pride,
Cowardice, some silly over-subtle thought
Or anything called conscience once;
And that if memory recur, the sun's
Under eclipse and the day blotted out.

W. B. Yeats, 'The Tower'

Across the street a tenor whine
- the voice too thick, piano thin -
Praises die schöne Mullerin
Who, as he shrieks, ist sein, ist sein;

I slam the window down, to hear
Your absence in the settling dust,
Wondering at the Miller's lust:
Wandering echoes in my ear...

In the dim song of distances
The river silently unwinds,
Your soft mill tirelessly grinds
The mixture of your joys and his;

I hear the laughing overshot
Wheel and its merry, whispered splashing,
The moan of softening, the mashing
Pestle gentle in your pot.

Cold as millstone, the wide bed,
Unheeded, all my unground grain
Heaped up in waste, or spilled in pain
In full sight of the still unfed.

J. Hollander 'When Song will not Do' (2)

With woeful measures wan Despair
Low sullen sounds his grief beguiled,
A solemn, strange and mingled air.
'Twas sad by fits, by starts 'twas wild.

Collins, 'Ode to the Passlons'

Thus I, faltering forward,
Leaves around me falling.
Wind oozing thin through the thorn from norward
And the woman calling.

Thomas Hardy

... rebuke
The raging heart
With a smoother song...

W.H. Auden, supra.

There is so much to celebrate:
The crescent moon at morning
Which fades like fat
In a frying-pan, the frail
Unfocused greens of the spring
The sound of squeaky shoes
When doves are beating overhead,
Flamingos
With polio legs, elephants

With laddered trunks.
Swallows
In their evening dress.
Performing like Fred Astaire...
I give you this prophetic book...

Craig Raine, 'The Prophetic Book' (3)

I see them all,
so excellently fair!
I see, not feel, how beautiful they are...

Coleridge, 'Dejection Ode'

...my unground grain
Heaped up in waste,
or spilled in pain...

Hollander, supra.

The time of year has grown indifferrent,
Mildew and summer and the deepening snow
Are both alive in the routine I know.
I am too dumbly in my being pent.

The wind attendant on the solstices
Blows on the shutters of the metropoles,
Stirring no poet in his sleep, and tolls
The grand ideas of the villages.

The malady of the quotidian...
Perhaps, if summer ever came to rest
And lengthened, deepened, comforted, carressed
Through days like oceans in obsidian.

Horizons full of night's midsummer blaze;
Perhaps, if winter once could penetrate
Through all its purples to the final slate,
Persisting bleakly in an icy haze;

One might in turn become less diffident -
Out of such mildew plucking neater mould
And spouting new orations of the cold.
One might. One might. But time will not relent.

Wallace Stevens, 'The Man whose Pharynx was Bad' (4)

...unanxious one, sing
To man, meaning me,
In Love or out...

W.H. Auden, supra.

I squeezed up the last stair to the room in the roof
And lay on the bed there with my jacket off.
Seeds of Light were sown on the failure of evening.
The dew came down. I lay in the quiet, smoking.

That was a way to live - newspaper for sheets,
A candle and spirit stove, and a trouble of shouts
From below somewhere, a town smudgy with traffic!
That was a place to go, that emaciate attic!

For (as you will guess) it was death I had in mind,
Who covets our breath, who seeks and will always find;
To keep out of his thought was my whole care, Yet
down among sunlit courts, yes, he was there,

Taking his rents; yes, I had only to look
To see the shape of his head and the shine of his book,
And the creep of the world under his sparrow-trap sky,
To know how little slips his immortal memory.

So it was stale time then, day in, day out,
Blue fug in the room, nothing to do but wait
The start of his feet on the stair, that sad sound
Climbing to cut me from his restless mind

With a sign that the air should stick in my nose like bread,
The light swell up and turn black - so I shammed dead,
Still as a stuck pig, hoping he'd keep concerned
With boys who were making the fig while his back was turned;

And the sun and the stove and the mice and the gnawed paper
Made up the days and nights when I missed supper,
Paring my nails, looking over the far-below street
Of tramways and bells. But one night I heard the feet.

Step after step they mounted with confidence,
Time shrank. They paused at the top. There was no defence.
I sprawled to my knees. Now they came straight at my door.

This, then, the famous eclipse? The crack in the floor

Widening for one long plunge? In a sharp trice,
The world, lifted and wrung, dripped with remorse.
The fact af breathing tightened into a shroud.
Light cringed. The door swung inwards. Over the threshold

Nothing like death stepped, nothing like death paused,
Nothing like death has such hair, arms so raised.
Why are your feet bare? Was not death to come?
Why is he not here? What summer have you broken from?

Philip Larkin, 'Unfinished Poem' (5)

Thou hast nor youth nor age
But as it were, an after-dinner's sleep,
Dreaming on both.

Shakespeare, Measure for Measure

The palm at the end of the mind,
Beyond the last thought, rises
In the bronze distance,

A gold-feathered bird
Sings in the palm, without human meaning
Without human feeling, a foreign song.

You know then it is not the reason
That makes us happy or unhappy.
The bird sings. Its feathers shine.

The palm stands on the edge of space.
The wind moves slowly in its branches.
The bird's fire-fangled feathers dangle down.

Wallace Stevens, 'Of Mere Being' (6)

Without human meaning,
Without human feeling, a foreign song.

Wallace Stevens, supra.

All's in deep sleep and night; thick darkness lies
And hatcheth o'er thy people;
But hark! What trumpet's that? What Angel cries
Arise! Thrust in thy sickle.

Henry Vaughan, 'Corruption'

The rock of autumn, glittering,
Ponderable source of each imponderable,
The weight we lift with the finger of a dream...

Wallace Stevens, 'An Ordinary Evening in New Haven' (7)

... brilliantly, lightly,
Of separation,
Of bodies and death,
Unanxious one, sing
To man, meaning me,
As now, meaning always,
In love or out,
Whatever that mean,
Trembling he takes
The silent passage
Into discomfort.

W.H. Auden, supra.

We acknowledge the use of the following copyright materials: (1) W.H. Auden, "The Sea and The Mirror", from "The Time Being", Faber & Faber (1945); John Hollander, "When Song Will Not Do", from "In Time and Place", John Hopkins University Press (1986); (3) Craig Raine, "The Prophetic Book", London Review of Books, 20 September 1984; (4) Wallace Stevens, "The Man Whose Pharynx Was Bad", from "Collected Poems", Faber & Faber (1955); (5) Philip Larkin, "Unfinished Poems", from "Collected Poems", edited by Anthony Thwaite, Faber & Faber (1988), c 1988, The Estate of Philip Larkin; (6) Wallace Stevens, "Of Mere Being" and (7) "An Ordinary Evening in New Haven", both from Collected Poems, op. cit.

Artists

Joseph Macerollo is a consummate musician, performer, educator and organizer. As an educator, he pioneered the acceptance of the accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts and taught history of music, analysis, and the interpretation of contemporary music courses. As an administrator, he served on the board of directors of New Music Concerts, Pro Arte Orchestra and The Classical Accordion Society of Canada Inc., as well as the Canadian Music Centre (Ontario Region), Mississauga Music Council, Mississauga Civic Centre Opera and Guelph Performing Arts Centre. He is a founding member of the International Accordion Society headquartered in Finland. As an organizer the realization of a week-long International Accordion Celebration in 1993 represented his ultimate achievement, a masterful integration of the classical accordion into the musical life of Toronto.

As a performer, he has appeared with major orchestras such as the Toronto Symphony, National Arts Centre Orchestra, Kitchener-Waterloo Symphony, McGill Chamber Orchestra, Victoria Symphony, major ensembles such as the Nexus Percussion Ensemble, Orford String Quartet, Purcell String Quartet, and countless ensembles of variable combinations. He has concertized extensively throughout North America and has traveled and toured most major capitals of Europe. In 1998 he joined the renowned Quartetto Gelato with whom he has performed in hundreds of concert engagements around the world.

Mezzo-soprano **Patricia Green** has gained international acclaim for her expressive voice, noted for its three-octave ease in diverse repertoire. She sang her acclaimed European debut at the 1997 MUSICA Festival, (Strasbourg, France) in Ligeti's *Requiem* with L'Orchestre de Radio-France and then went on to open MUSICA in 2000, performing Dusapin's *Melancholia*. She made her Concertgebouw debut in 1998 with the Dutch Radio Philharmonic in Ligeti's *Requiem*. Ms. Green has performed extensively at the Kennedy Center with the Theatre Chamber Players, as well as with the National Symphony, the Washington Chamber Symphony and Washington Choral Arts. She recently toured France, England and Canada with Autumnleaf Performance in *Kopernikus* by Claude Vivier. Her performance of two new oratorios in Haifa, Israel for the opening of Terrace Gardens of the Bahà'i Faith in May 2001 was heard live by 4000 international audience members and broadcast to over sixty countries on television.

Chamber music and oratorio have led her to sing with organizations such as the Cathedral Choral Society, the Posthoornkerk Concerts (Amsterdam), Continuum (London), the Library of Congress Concerts, the Bethlehem Bach Society, the Toronto Symphony's Massey Hall New Music Festival, the United States Holocaust Memorial Museum Chamber Music series, Vancouver New Music, the Wolf Trap Festival, the Scotia Festival of Music, and the Michoacan Tri-National Arts Festival in Mexico.

Ms. Green has appeared with conductors Leonard Slatkin, Peter Eötvös, Zoltan Pesko, Sir David Willcocks, Reinbert de Leeuw, Pascal Rophé and Gustav Meier. As a performer of new music sought after by composers, she has worked with G. Ligeti (*Requiem*), R. M. Schafer (Amente Neufe, Spring Child), P. Dusapin (*La Melancholia*, Aks), and S. Ran (*O, the Chimneys*), among others. She has also premiered the works of many young composers.

Ms. Green's performances have been nationally broadcast on television and radio in Holland, France, Canada and the United States. She has recordings on Newport Classics (JS & CPE Bach), Albany Records (T. Myron), and Live Unity Productions (Thoresen and Shakhidi). Ms. Green received the Artist Diploma from the Peabody Conservatory, and the George Castelle Prize. She is a member of the Voice Faculty at Michigan State University.

Hailed as "abundantly gifted and vocally elegant", soprano **Jane Archibald** brings to the stage a striking presence, intuitive musicality, and an exceptionally beautiful voice. A native of Nova Scotia, Ms. Archibald's solo oratorio performances have included works by Orff, Brahms, Mozart, Fauré, Bach, Handel, Vivaldi and Tremblay, with such ensembles as Symphony Nova Scotia and Denmark's Ars Nova Chamber Choir with the Elmer Iseler Singers. She made her Toronto recital debut at the CBC Glenn Gould Studio last March and has been a prize winner at many distinguished music competitions.

Ms. Archibald has collaborated in a number of contemporary music productions including several at Massey Hall's NUMUFEST 2001 as well as Sirens and Echoes, the two most recent productions of Queen of Puddings Music Theatre. Ms. Archibald made her Roy Thomson Hall debut this November in "The Next Generation", part of the prestigious International Vocal Recital series.

Mezzo-soprano **Allyson McHardy** is "a singer to watch" in the words of the San Francisco Chronicle's Joshua Kosman, who continued his praise noting that in the title role of *L'Italiana in Algeri* "her singing was warm and forthright, her command of coloratura fearless and her stage demeanour never less than charismatic". Now an alumna of the prestigious Merola Program of the San Francisco Opera, Ms. McHardy began her 2001/02 Season fresh from her second summer at Tanglewood, where she sang Concepcion in *L'Heure espagnole* under the baton of Seiji Ozawa. She was in Amsterdam for Henze's *Venus und Adonis* for Vara Radio at the Concertgebouw and looks forward to Zerlina in *Don Giovanni* for Arizona Opera in the fall followed by featured roles in the COC productions of *Boris Godunov* and *Giulio Cesare*. Ms. McHardy debuted with the Minnesota Orchestra in Honegger's *Jeanne d'Arc au bûchet* conducted by Helmuth Rilling and her most recent recording is Harry Somers' *Serinette* released on the Centredisc label.

OUR NEXT CONCERT

Please join us again on **Sunday March 3 at 8:00** at the du Maurier Theatre at Harbourfront Centre for *East and Further East*. New Music Concerts joins with the **Evergreen Club Gamelan** for an enchanting evening of exotic delights. The gamelan will perform traditional Sundanese music and *A Gentle Rain* by **Linda C. Smith** along with a new work by German composer and ethnomusicologist **Dieter Mack** written especially for this concert.

The New Music Concerts ensemble will also perform several works by Mack, including *Angin* which requires a wind orchestra the likes of which we have not assembled since our Messiaen concert with Yvonne Loriod back in 1995. NMC and the gamelan join forces for the premiere of Jules Léger Prize winner **Michael Oesterle**'s *all the green around you*, a work commissioned by Evergreen featuring violinist soloist **Mark Fewer**. Tickets are $20/10 from the Harbourfront Box office, 416 973-4000. There will be an Illuminating Introduction at 7:15.

—David Olds, general manager

New Music Concerts

Robert Aitken, c.m., artistic director

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Winning WORKS

The SOCAN Foundation

congratulates the following winners of the
2001 SOCAN Awards for Young Composers

SIR ERNEST MACMILLAN AWARDS (works for 13 performers or more)
FIRST PRIZE ($2,000): GEOF HOLBROOK, 23, Verdun, Que. – *Faith in Gravity*, for 17 instruments
SECOND PRIZE: Not awarded
THIRD PRIZE ($750 each): Shared by SCOTT GOOD, 29, Toronto, Ont. – *Concerto for Orchestra*; and VINCENT CHEE-YUNG HO, 25, Calgary, Alta. – *Nighthawks – Concerto for Violoncello and Orchestra*

SERGE GARANT AWARDS (works for three to 12 performers)
FIRST PRIZE ($2,000): ANDRÉ RISTIC, 28, Montreal, Que. – *Quatuor à cordes – Après une lecture de Piskounov*
SECOND PRIZE ($1,000): CHRISTIEN LEDROIT, 25, London, Ont. – *Elementalities*, for flute, vibraphone and tabla
THIRD PRIZE ($500): ERIK ROSS, 28, Toronto, Ont. – *Ire*, for string quartet, vibraphone and crotales

PIERRE MERCURE AWARDS (for solo or duet)
FIRST PRIZE: ($2,000): CHRISTIEN LEDROIT, 26, London, Ont. – *Shards*, for piano and electronics
SECOND PRIZE ($1,000): MATTHEW RIZZUTO, 28, Montreal, Que. – *Perseveration Kids*, for piano
THIRD PRIZE ($500): ELDRITCH PRIEST, 26, Toronto, Ont. – *This work offers no name*, for piano

GODFREY RIDOUT AWARDS (choral/vocal works)
FIRST PRIZE ($2,000): PATRICK SAINT-DENIS, 26, Montreal, Que. – *Ex motus*, for soprano and 10 instruments
SECOND PRIZE ($750 each): Shared by ANDREW STANILAND, 24, Toronto, Ont. – *13 Images*, for soprano and clarinet; and ANNE NIKITIN, 24, Montreal, Que. – *Small Hands*, for soprano and six instruments
THIRD PRIZE: Not awarded

HUGH LE CAINE AWARDS (electroacoustic works)
FIRST PRIZE ($1,500 each): Shared by MATHIEU LAFONTAINE, 28, Montreal, Que. – *Labyrinthe*; and PIERRE ALEXANDRE TREMBLAY, 26, Montreal, Que. – *Au Croisé, le silence, seul, tient lieu de parole*
SECOND PRIZE: Not awarded
THIRD PRIZE ($500): ARIEL SANTANA, 28, Montreal, Que. – *1973*

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