

# East & further East

Sunday March 3, 2002  
du Maurier Theatre Centre  
31<sup>st</sup> season • 254<sup>th</sup> event

## *New Music Concerts*

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## *New Music Concerts*

Robert Aitken, artistic director

**2001 – 2002 season**

*New Music Concerts and the  
Evergreen Club Contemporary Gamelan present*

# East & further East

Sunday March 3, 2002  
du Maurier Theatre Centre  
Illuminating Introduction 7:15 pm  
Concert 8:00 pm  
31<sup>st</sup> season – 254<sup>th</sup> event

*Programme:*

*Crosscurrents* (2001) Dieter Mack (b. 1954)  
for gamelan  
*World premiere* (NMC/Evergreen Club commission)

*Samagaha* (1985) Burhan Sukarma  
for gamelan

*A Light Snow* (1997) Linda Catlin Smith (b. 1957)  
for gamelan

*all the green around you* (2002) Michael Oesterle (b. 1968)  
for solo violin, 10 brass instruments and gamelan  
Mark Fewer, solo violin • Robert Aitken, conductor  
*World premiere* (Evergreen Club/Canada Council commission)

—Intermission—

*Wantilan* (1989) Dieter Mack  
for alto flute and percussion  
Robert Aitken, flute • Rick Sacks, percussion  
*Canadian premiere*

*Angin* (1988) Dieter Mack  
for 21 wind instruments and 3 percussionists  
Robert Aitken, conductor  
*Canadian premiere*

## *Evergreen Club Contemporary Gamelan*

Andrew Timar (Suling) • Bill Brennan • Bill Parsons  
Blair Mackay (Artistic Director) • Graham Hargrove  
Mark Duggan • Paul Houle • Rick Sacks

## *New Music Concerts Ensemble*

*Flutes* Doug Stewart • Dianne Aitken • Leslie Allt  
*Oboes* Mark Rogers • Karen Rotenberg *Eng. Horn* Keith Atkinson  
*Clarinets* Max Christie • Ray Luedeke • Michelle Verheul  
*Saxophones* Don Englert • Jeff King • Rob Carli • Peter Lutek  
*Horns* Joan Watson • Gary Pattison  
Chris Gongos • Wendy Limbertie  
*Trumpets* Jim Gardiner • Jim Spragg • Mike White  
*Trombones* Jerry Johnson • Jan Owens • Peter Collins  
*Percussion* Blair Mackay • Rick Sacks • Mark Duggan  
Robert Aitken, *conductor*

Tonight's concert is being recorded for future broadcast by  
**TWO NEW HOURS** on CBC Radio Two with host Larry Lake



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CLASSICS. AND BEYOND.

**The Evergreen Club** is dedicated to the development of contemporary music for gamelan as well as the study and performance of Indonesian music in the Sundanese tradition. The group was formed in 1983 by composer Jon Siddall and has performed numerous world premieres of works by leading composers including Walter Boudreau, John Cage, Lou Harrison, James Tenney, Gilles Tremblay, John Wyre and Evan Ziporan in addition to its presentation of traditional Sundanese music. Based in Toronto, Evergreen is Canada's first professional gamelan and has toured extensively in Canada and internationally from Japan to Europe.



The contemporary works written for Evergreen Club highlight the solo gamelan as well as gamelan-plus — extended to include guest soloists, guest ensembles, solo and ensemble dance, or auxiliary media such as live accompaniment to film and works for tape and gamelan. The resulting repertoire reflects an intermingling of cultural sensibilities within a global perspective.

The Evergreen Club has presented world premieres for gamelan and gamelan-plus by leading composers such as: Walter Boudreau, John Cage, Lou Harrison, James Tenney, Gilles Tremblay, John Wyre and Evan Ziporan. Other projects have included: live gamelan accompaniment to the screening of "balifilm" by Swiss/Canadian filmmaker Peter Mettler, "Aneh Tapi Nyata" for gamelan, three dancers and nonet by American composer Evan Ziporan and a large contribution to the soundtrack of "The Ice Storm", a film by Ang Lee with music composed by Mychael Danna.

Since Claude Debussy first stood transfixed by the shimmering, metallic timbres of the Javanese gamelan he encountered at the first "World's Fair" in Paris in 1889, the popularity of the gamelan has increased to such an extent that hundreds of these ensembles can now be found throughout the Western world. Canadians have proved particularly sensitive to the charms of their magical art. Montrealer Colin McPhee was so moved by what he heard from early recordings that he dwelt in Bali during the 1930s and devoted the remainder of his life to the understanding and promotion of Balinese music. A later generation of Canadian composers including Gilles Tremblay, Claude Vivier, Jose Evangelista and our own Robert Aitken have traveled to Indonesia and returned transformed by their experience.

Born in Germany in 1954, **Dieter Mack** studied composition, theory and performance at the Musikhochschule in Freiburg where his teachers included Klaus Huber and Brian Ferneyhough. Mack's ethnomusicological studies have taken him to South India and Japan and especially Bali, Indonesia where his lifelong interest in gamelan music began. He went on to work at the Experimental Studio of the Heinrich Strobel Foundation and has taught at music academies in Freiburg, Trossingen and Basel and at the University of Freiburg. In 1982 founded a Balinese Gamelan Ensemble at the Musikhochschule Freiburg where he has been a professor of music theory and ear training since 1986. In 1988 the Goethe-Institut presented a South-East Asian tour entitled "Portrait of Dieter Mack" and his music was performed at the World Music Days of the ISCM in Hong Kong. In 1991 he served as composer in residence at the Wellington (New Zealand) School of Music. Mr. Mack has lectured extensively on composition, music education and ethnomusicological research in Indonesia and from 1992-1995 was a guest lecturer there, under the auspices of DAAD (the German Academic Exchange Service) at IKIP-Bandung where he also served on the national committee for curriculum planning. He currently serves as a consultant for a research project of the IKIP Bandung sponsored by the Ford Foundation involving documentation of traditional musical cultures of Indonesia and a didactic follow-up. Mack is joint leader of the CATUR YUGA project, a cultural exchange between Bali (Indonesia), Basel (Switzerland) and Freiburg (Germany).

**Dieter Mack** (b. 1954) *Crosscurrents* (2001)  
programme note by Dieter Mack

To compose for instruments of another culture is not an easy task. On the one hand, one might even refuse to think about it; and on the other hand, a composer may just try to compose in the original musical language of that culture in question. Both extremes seem not to be the ultimate solution, but the first position seems to me more understandable compared with the second, although this might be a typical European position.

As a composer who has lived quite a while in the local surroundings of Balinese and Sundanese music, I endeavoured to find another solution. Traditional instruments have a peculiar character (especially the tuning), timbre and technique but also something that goes

beyond the local musical impacts of their respective origin. And it is especially this tension between these two poles that makes the compositional process a real challenge. How can I compose an autonomous music (based on my cultural consciousness) using instruments from another culture, without misusing those instruments?

Although the piece has many soloistic aspects (for the *suling* in particular), the collective group consciousness is a main feature of the musical expression, coming out only during the process of realisation. In other words, one of the main elements of this music may only begin to be felt after a comparably long phase of preparatory rehearsals. If therefore the score looks quite complicated, it is up to the players to find a solution that is convenient for everyone. This means that certain deviations are possible due to the collective concept, but only after every player has managed his respective part.

**Burhan Sukarma** *Samagaha* (traditional)

**Burhan Sukarma** was born and raised in the village of Karawang in Sunda. He played a variety of musical instruments during his student years, and after moving to the regional capital, Bandung, in the late 1960's, began to study the *suling* (end-blown bamboo flute). Since that time he has become a master musician on the *suling* and other instruments of the gamelan degung ensemble, and has appeared on the majority of traditional and contemporary *suling* recordings produced in West Java. From 1972-1986 he was famous as principal musician at Radio Republik Indonesia (RRI) in Bandung. He has toured France, the Netherlands, Belgium, Switzerland, Germany, Saudi Arabia, Canada, and the United States. He currently records for MTR and Jugala recording companies in Indonesia. A resident of the United States since 1988, he has taught at the University of Washington, San Jose State University, UC Santa Cruz, and UC Berkeley, while continuing to direct his own gamelan ensemble, *Pusaka Sunda*.

**Linda Catlin Smith** grew up in New York, and lives in Toronto. She studied at SUNY at Stony Brook and at the University of Victoria. Her works have been performed by many ensembles and soloists both in Canada and on tour, including Arraymusic, CBC Vancouver Orchestra, Duke Trio, Evergreen Club Gamelan, Ergo,

Kitchener-Waterloo Symphony, les Coucous bénévoles, Modern Quartet, Penderecki Quartet, Vancouver New Music, Eve Egoyan, Colin Tilney, the Sabat/Clarke Duo and many others. She was Artistic Director of Arraymusic in Toronto from 1988–1993 and is a member of the unusual performance collective, URGE. Her lecture "Composing Identity: What is a Woman Composer?" is published in Musicworks #80. Linda recently finished composing an opera commissioned by Tapestry New Opera and has just released "Memory Forms" (on the Artifact Music label), a new CD of her work featuring performances by Sabat/Clarke, Arraymusic, The Burdocks and CBC Radio Orchestra.

**Linda Catlin Smith** (b.1957) *A Light Snow* (1997)  
programme note by Linda Catlin Smith

At an exhibit of the work of Jasper Johns at the Museum of Modern Art in NY, there was a series of paintings titled "Usuyuki", which were of very delicate lines in subdued range of hues. Johns had thought the word referred to a type of female character in Japanese theatre, but later learned that the word means 'a light snow'. This work is dedicated to the members of the Evergreen Club Gamelan.

**Michael Oesterle** was born in Ulm, Germany, in 1968. He immigrated to Canada in 1982, and since 1996 has been living in Montréal. He studied composition at the University of British Columbia and at Princeton University. To date, he has produced over 50 works, many of which have received awards, such as the Gaudeamus Prize, the Grand Prize at the 12th CBC Radio National Competition for Young Composers, and the Jules Léger Prize for New Chamber Music. Oesterle's works have been performed throughout North America and Europe by prominent ensembles and soloists including the Ensemble InterContemporain (Paris), SMCQ, Quatuor Bozzini, Nouvel Ensemble Moderne (Montréal), the Berlin Radio Symphony Orchestra, soprano Karina Gauvin, the Winnipeg Symphony Orchestra, the Chicago Civic Orchestra, les Percussions de Strasbourg, the Montréal Symphony Orchestra, Ensemble Modern (Frankfurt), and period-instrument groups l'Orchestre Baroque Montréal and l'Orchestre J.B. Vuillaume (Paris). In 1997 Michael Oesterle founded the Montréal based Ensemble KORE with pianist Marc Couroux, and he was recently appointed composer-in-residence with l'Orchestre Métropolitain du Grand Montréal.

**Mark Fewer** first gained national recognition upon winning the Canadian Music Competition at the age of ten, and went on to graduate with the University of Toronto's highest award, the Eaton Scholarship. Now he is brightening the world's musical stage as a soloist, chamber musician and recording artist. Mr. Fewer is often invited to serve as guest concertmaster with orchestras across Canada and internationally. He is a founding member of the Duke Trio, a member of the newly formed chamber ensemble Art of Time, and the new music ensemble Continuum. He is on the faculty of the Glenn Gould Professional School at the Royal Conservatory of Music, and his most recent appointment is as Music Advisor to the Scotia Festival of Music.

**Michael Oesterle** (b.1968) *all the green around you* (2002)  
programme note by Michael Oesterle

The title for this piece is a quote from the poem *Before Summer Rain* by Rainer Maria Rilke. In this poem, nature is a force for remembered emotion, a nostalgic state layered over reasoned response. We see how a single voice in nature can trigger a deluge of memories, both fearful and reassuring.

In *all the green around you* this voice is represented by the solo violin which acts as the trigger for the colours in the ensemble. The Gamelan and Brass are, in essence, the response of nature. Like the forests of Emily Carr, they reveal a sense of nature infused with a greater spirit.

*all the green around you* was commissioned by the Evergreen Club Contemporary Gamelan with financial assistance from the Canada Council for the Arts.

**Before Summer Rain**  
By Rainer Maria Rilke

*Suddenly, from all the green around you,  
something - you don't know what - has disappeared;  
you feel it creeping closer to the window,  
in total silence. From the nearby wood*

*you hear the urgent whistling of a plover,  
reminding you of someone's Saint Jerome:  
so much solitude and passion come*

*from that one voice, whose fierce request the downpour will grant. The walls, with their ancient portraits, glide away from us, cautiously, as though they weren't supposed to hear what we are saying.*

*And reflected on the faded tapestries now: the chill, uncertain sunlight of those long childhood hours when you were so afraid.*

**Dieter Mack Wantilan (1989)**

programme note by Dieter Mack

*Wantilan* was composed in 1988. "Wantilan" is the Balinese term for an open performance hall, normally in the middle of a village (or attached to a temple) where various types of performances may take place (music, dance, cock-fighting, political meetings etc.). Concerning this composition, the term has a purely personal and anecdotal character.

During the late 80s and early 90s I was continuously involved in studying and experimenting with formal structures that are quite similar to those in Javanese and Balinese music. This does not mean that *Wantilan* is an imitation of a certain Indonesian music. Special relations and dependencies between a basic melody and a rhythmical counterpoint stand in the foreground.

*Wantilan* is based on a gong cycle that is repeated eight times (the sixth repetition is of double length while the seventh is only half; the inner proportions are always the same). The melodic basis is a cantus firmus-like melody. The first cycle establishes three levels which, together with the basic melody, appear throughout the following cycles in always changing relations and combinations. All levels are present in each cycle.

In connection with a workshop at the Art Academy STSI in Bandung/West Java a second version for Sundanese instruments and 14 players was created. The original version was choreographed by the Indonesian dancer and choreographer Juju Masunah.

**Dieter Mack Angin (1988)**

programme note by Dieter Mack

The basic idea of *Angin* was already four years old before the actual compositional process started. It was in 1984 that I had the (somewhat utopian) idea of a "resonant and drone-like sound environment" that, beside its "physiological" component, is connected with "river-like" sound-streams (the first central chord and the chord series of the central *fff*- section goes back to these beginnings).

At that time, it was clearly obvious to me that such a simple idea is not enough to become a whole independent composition. On the other hand, I was already concerned with various precise compositional processes, which in a not yet clear way included physiological aspects of the players as structural devices, for example, their breathing. For a variety of reasons almost four years passed before I was able to realise this idea in the form of this work.

In most of my recent works, colotomic principles (formal separation, or the marking of such sections) started to become a major aspect of concern. It cannot be denied that this is due to my playing and listening experience of Balinese, Javanese and Sundanese music. At least it was obvious for my own work that a static additive juxtaposition of sections (though balanced in itself) can be more convincing and functional with a peculiar overall colotomic organisation. Within that, this colotomic structure starts to become the "real" conductor of the piece. Therefore, such ideas ask for a special way of rehearsing the music, including a new way of listening to one another, without the interference or participation of the conductor. The term "Angin" means wind and breath in Indonesian language.

The revision in 1997 made some substantial changes for the central section in its instrumentation and voicing. Also one bar was added for practical reasons.

*please join us again for our next event*

# MUSIC Speaks

with Robert Aitken

Saturday March 9th, 2002 at 4:00 pm  
at the MacLaren Art Centre  
37 Mulcaster St. in downtown Barrie, Ontario

Information 705 720-1044 • Admission \$10

On the eve of his departure for Korea where he will be a featured artist during the Tongyeong International Music Festival **Robert Aitken** will discuss and perform some of the many works written especially for him by such composers as Toru Takemitsu, Gilles Tremblay and Elliott Carter, along with modern classics by Debussy, Varèse and Somers and several works of his own which extend the limits of flute technique. This is a rare opportunity to get "up close and personal" with one of the world's great musicians.

## Our Season Continues at Glenn Gould Studio

Saturday April 13, 2002

### *The Music of György Kurtág*

Soprano: Ingrid Attrot  
New Music Concerts Ensemble  
Robert Aitken conductor

Works by György Kurtág (b.1926):

- Woodwind Quintet* Op.2 (1959)  
*Bagatelles* Op.14d (1981) flute, double bass, piano  
*[Scenes from a Novel]* Op.19 (1979-1982)  
soprano, cimbalom, violin, double bass  
*Officium Breve In Memoriam*  
*Andreae Szervanszky* Op.28 (1988-1989) string quartet  
*Hommage a R. Sch.* Op. 15d (1990)  
clarinet (bass clarinet), viola, piano  
*Four Capriccios* Op. 9 (1959-1970, revised 1993)  
soprano and 14 players (North American premiere)

Sunday May 26, 2002

### *A Portrait of Linda Bouchard*

Robert Aitken, solo flute  
Accordes String Quartet  
New Music Concerts Ensemble  
Linda Bouchard and Henry Brant, conductors

- Le Scandale* (1989) Linda Bouchard  
violin, viola, cello, bass, harp, percussion  
*Unity* (1997) Akiko Murakami (b.1968) clarinet, cello  
*Ghosts and Gargoyles* (2001) Henry Brant (b.1913)  
solo flute, eight flutes  
(New Music Concerts commission, World premiere)  
*Traces* (1996) Linda Bouchard string quartet  
*New work* (2001/2) Linda Bouchard  
2 flutes, string quintet, percussion, harp  
(New Music Concerts/Canada Council commission, World premiere)

Glenn Gould Studio • 250 Front Street West • 416 205-5555

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203-157 Carlton Street • Toronto M5A 2K3 • 416-961-9594

e-mail: nmc@interlog.com

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