

New Music Concerts presents

A Portrait of Linda Bouchard

Sunday May 26, 2002 • Glenn Gould Studio

New Music Concerts

157 Carlton • Suite 203 • Toronto m5a 2k3

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New Music Concerts

Robert Aitken, artistic director

2001 – 2002 season

in association with

TWO NEW HOURS

on CBC Radio Two

New Music Concerts presents

A Portrait of Linda Bouchard

Sunday May 26, 2002 • 8:00 pm

Glenn Gould Studio • Introduction @ 7:15

Robert Aitken, flute • Accordes string quartet

New Music Concerts Ensemble

Linda Bouchard and Henry Brant, conductors

31st season — 257th event

Programme:

Le Scandale (1989/2002) [Ⓞ12']

Linda Bouchard (b. 1957)

Fujiko Imajishi, violin, Doug Perry, viola, David Hetherington, cello,
Peter Pavlovski, bass, Erica Goodman, harp, Trevor Tureski, percussion
Linda Bouchard, conductor

(World Premiere of Revised Version)

Pourtinade (1983) [Ⓞ9']

Linda Bouchard

TIRADE DE PIOCHE • L'ABANDON ETROIT • NOMADE • LE MASSACRE - OUTIL
GERBE • LE MASSACRE - OUTIL • TIRADE DE PIOCHE • PACTE • TIRADE DE PIOCHE

Doug Perry, viola, Trevor Tureski, percussion

Ghosts and Gargoyles (2001) [Ⓞ20']

Henry Brant (b. 1913)

Robert Aitken, solo flute, Camille Watts, Shelley Brown,
Nina Martini-Dorey, Amy Hamilton, Chris Little, Maria Pelletier,
Dianne Aitken, Les Allt, flutes, Ryan Scott, jazz drummer
Henry Brant, conductor

(World Premiere, New Music Concerts commission)

—Intermission—

Traces (1996) [Ⓛ10']

Linda Bouchard

Accordes string quartet: Fujiko Imajishi & Carol Fujino, violins,
Doug Perry, viola, David Hetherington, cello

Unity (1997) [Ⓛ9']

Akiko Murakami (b. 1968)

Max Christie, clarinet, David Hetherington, cello
(*Canadian Premiere*)

NEIGES (2002) [Ⓛ17']

Linda Bouchard

Robert & Dianne Aitken, flutes, Fujiko Imajishi & Carol Fujino, violins,
Doug Perry, viola, David Hetherington, cello, Peter Pavlovski, contrabass,
Trevor Tureski & Ryan Scott, percussion, Erica Goodman, harp
Linda Bouchard, conductor

(*World Premiere, New Music Concerts / Canada Council commission*)

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

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French Canadian **Linda Bouchard** has composed over 50 works in a variety of genres, from orchestral and chamber works to dance scores, concerti, and vocal pieces. Her works have been heard extensively on both sides of the Atlantic and have been recorded by the CBC (*Elan*) and Analekta (*Compressions*) in Canada, ECM (*Pourtinade*) in Germany, and CRI (*Lung Ta, Black Burned Wood*) in the US. A full compact disc of orchestral works called *Exquisite Fires* was released in 1998 on the Canadian label Marquis Classics. Her works *Icy Cruise, Revelling of Men, Triskelion* and *Fanorev* have all won SOCAN awards in Canada. Her honors in the US include first prizes in the Princeton Composition Contest with *Elan*, the Indiana State Competition with *Fanorev* and the National Association of Composers USA Contest with *Ma Lune Maligne*.

She lived in New York City from 1979 to 1990 where she composed, led new music ensembles and made orchestral arrangements for the Washington Ballet, the St. Luke's Orchestra and various churches in the Metropolitan area. In 1988, she created her own performing ensemble called "ABANDON" for which she wrote: *Muskoday, Possible Nudity, Le Scandale, Minotaurus* and *Propos IV*. She also was Assistant Conductor for the New York Children's Free Opera from 1985 to 1988. She guest conducted the St. Luke's Orchestra, the American Dance Festival, the New York New Music Ensemble, the Absolute Music Group and the New Music Consort. In 1990, she returned to Canada for the premiere of her first orchestral work *Elan* which was commissioned by the New Music America Festival held in Montréal. Her next commission was for the opening of the Musée d'Art Contemporain de Montréal with a piece for two ensembles spatially separated (*Ire*). From 1990 to 1992 she was guest conductor for the Atelier de Musique Contemporaine of l'Université de Montréal, and served as artistic coordinator of FORUM 91 for le Nouvel Ensemble Moderne.

From September 1992 to August 1995, Linda Bouchard held the position of Composer in Residence for the National Arts Centre (NAC) Orchestra in Ottawa. During her residency, she composed several works for the orchestra and organized 20th Century Music events such as the first Orchestral Workshop and the summer music festival, Atonal Departure. In 1993 she led the NAC Orchestra in an innovative Young People's Concert dedicated to the music of this century and conducted the first Double-Take Concert. In early 1994 she served as musical director and conductor for the NAC performance of Mauricio Kagel's *Variété*. Ms. Bouchard was music director for the 20th-Century Songs Integration Program at the Banff Center in 1994. She returned as Guest Artist to give master classes in composition in 1995. She conducted the premiere of her *Pilgrim's Cantata* at the Oregon Bach Festival in 1996. Ms. Bouchard received the Prix Opus as "Composer of the Year" by the Conseil Québécois

Linda Bouchard

de la Culture and she won the Joseph-S. Stauffer Prize from the Canada Council for the Arts for her outstanding contributions in music (1997). She was one of the featured composers at the Other Minds Festival (1998) in San Francisco where she led the SF Contemporary Music Players in the West Coast premiere of her *Ductwork*.

In 2000, she was the featured composer at two of the most prestigious Canadian Contemporary Music Festivals: the Winnipeg Symphony New Music Festival and the Vancouver New Music Festival, where she conducted the premiere of her latest orchestral work *The Open Life* with the Vancouver Symphony. She also conducted the Vancouver New Music Ensemble and the Standing Wave Ensemble. Her theatrical fashion show *Musique Défilé* was premiered by the Nouvel Ensemble Moderne in Montreal in February 2000 and was performed in June at the International Arts Festival in Singapore. She was guest conductor of the San Francisco Contemporary Music Players in 1982 for the premiere of *Revelling of Men*. She returned as guest conductor in February 1998 and October 2000. She is currently living in San Francisco and is completing several composition projects including an opera, *The House of Words*.

Linda Bouchard: *Le Scandale* (1989/2002)

The original version of *Le Scandale* (1989) was constructed around a principle of total mobility that really took its source in *Pourtinade*. Therefore, the same principles were applied: each section is an entity into itself, and the order in which the sections are played are determined by the conductor and can be different for every performance. There is also a fair amount of improvisation and interplay asked of each player. I wrote this piece for the Abandon Ensemble, a mixed sextet I had formed with some of the best new music musicians in New York City. They had been playing my music for many years and were used to working with one another.

Le Scandale was one of many works using what I called "flexible structures". As a composer, this technique gives me the opportunity to exploit many different aspects of an instrumental group and to develop a wide variety of musical material. Even more importantly, these pieces let me address some questions that have always fascinated me: "is abstract music perceived in abstract terms or is music registered in a linear (exposition-development-conclusion) type of discourse like the spoken language? Does the live interaction of the instrumentalists influence the delivery of a piece and therefore its impact on the audience?" These questions fascinated me in the 80's and they still interest me today.

The revisions brought forth for this performance of *Le Scandale* are mostly cosmetic: I wrote the piece straight through from beginning to end. In other

words, I decided the order of the sections, wrote in the many soli where there had been improvisations and made decisions that would have been made live by the instrumentalists in the original version. By choosing this traditional notation and a score that is fairly familiar, I felt confident that the spirit of the music would remain intact with an ensemble that will live with my music for a couple of weeks before the performance.

In the process of making this piece more practical and more user friendly (*Le Scandale* has only been performed by ABANDON Ensemble, so far), I realized how challenging the piece still is. I am grateful to have had the opportunity to revise this piece so it has a life of its own, beyond the specific group for whom it had been written.

The original version had been composed with the help of a grant from the Canada Council for the Arts. —LB.

Linda Bouchard: *Pourtinade* (1983)

POURTINADE for viola and percussion is a collage of condensed statements, each of them an individual entity and related to one another stylistically and structurally. The order of the five sections and four transition segments is left to the decision of the performers. It is suggested in the score to alternate each section with a transitional segment. It is possible to repeat sections and segments twice but not in successive order. Therefore, the duration of the performance can possibly fluctuate between 2 minutes to 25 minutes.

In POURTINADE the instrumentalists have more than interpretive freedom, they are given control over the dramatic flow of the piece. The experience for the audience and for the players changes according to the juxtaposition of the abstract imagery between sections

The movements are entitled:

- GERBE (bunch or spray)
- LA MEUTE (the pack of wolves)
- RESSAC-ROMPU (broken undertow)
- L'ABANDON ETROIT (narrow abandon)
- BRUINE-DERISION (sarcastic drizzle)
- TIRADE DE PIOCHE (pick's tirade)
- PACTE (the deal)
- NOMADE (nomad)
- LE MASSACRE - OUTIL (massacre as a tool)

New Music Concerts

2002-2003 season preview

Programs subject to change without notice

November 3, 2002 • The Music Gallery
Carte Blanche à Philippe Manoury

French composer **Phillipe Manoury** curates a concert of chamber and electroacoustic works by himself and others

November 14, 2002 • The Music Gallery

November 14, 2002 • The Music Gallery

Generation 2002

L'Ensemble contemporain de Montréal directed by Véronique Lacroix

Louis Dufort: New work (2002)

Nicole Lizée: New work (2002)

Marci Rabe: New work (2002)

Patrick Saint-Denis: New work (2002)

December 1, 2002 • The Music Gallery

Without/Above/Beyond/Enactments

Stefan Wolpe Centenary Concert

Stefan Wolpe: *Enactments* for 3 pianos
(newly edited for publication by Austin Clarkson)

Geoffrey Palmer: String Quartet No.3, "Without, above, beyond" (1999)

January 10 or 12, 2003 • Location TBA

Touchdown in the Baltics

works by Bronius Kutavicius, Osvaldas Balakauskas,
Talivaldis Kenins, Erkki-Sven Tüür and Peteris Vasks

February 21, 2003 • The Music Gallery

East-West I: Occident/Orient

with Guy Pelletier & Kohei Nishikawa

Hugues Leclerc: New work • Hiroyuki Yamamoto: New work
plus two collective works for double duo (2 flute/2 percussion)

March 23, 2003 • Glenn Gould Studio

Pioneers

Jean Stilwell, soprano, Michael Grey, Highland Pipes, Accordes quartet

John Weinzweig: New work for 4 violins and mezzo plus early work

Harry Freedman: New work for string quartet plus early work

John Beckwith: *A New Pibroch* for Highland pipes, strings and drum plus
A Domestic Song Cycle (scene 2 of *Night Blooming Cereus*)

April 13, 2003 • Glenn Gould Studio

The Unknown Crumb

George Crumb: *Quest* (gtr, s.sax, hp, db, 2 perc)

George Crumb: *Federico's Little Songs for Children* (sop, fl, hp)

George Crumb: *Idylle for the Misbegotten* (fl, 3 drummers)

George Crumb: *Unto the Hills* (folk singer, percussion quartet, piano)

May 25, 2003 • Glenn Gould Studio

A Sacred Place

Barbara Croall: *If There Be Butterflies All Around*
(NMC commission) 2 fl, 2cl, hp, vl, va, vc

Ann Southam: New work
(NMC commission) flute, clarinet, violin, viola, cello, piano

Daniel Foley: *Souvenances*
(NMC commission) flute, clarinet, cello, piano

Jim O'Leary: Untitled piece (2003 revision)

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POURTINADE was commissioned by violist Tina Pelikan and was composed at the Virginia Center for the Arts during March 1983. Kim Kashkashian has recorded the work on the German Label ECM. —L.B.

Henry Brant: *Ghosts and Gargoyles* (2001)

Henry Brant

Henry Brant, America's pioneer explorer and practitioner of 20th Century spatial music, was born in Montreal in 1913 of American parents and began to compose at the age of eight. In 1929 he moved to New York where for the next 20 years he composed and conducted for radio, films, ballet and jazz groups, at the same time composing experimentally for the concert hall. From 1947 to 1955 he taught orchestration and conducted ensembles at Juilliard School and Columbia University. At Bennington College, from 1957 to 1980, he taught composition; and every year he presented premieres of orchestral and choral works by living composers. Since 1981 Brant has made his home in Santa Barbara, California.

In 1950 Brant began to write spatial music in which the planned positioning of the performers throughout the hall, as well as on stage, is an essential factor in the composing scheme. This procedure, which limits and defines the contrasted music assigned to each performing group, takes as its point of departure the ideas of Charles Ives. Brant's principal works since 1950 are all spatial; his catalogue now comprises nearly 100 such works, each for a different instrumentation, each requiring a different spatial deployment in the hall, and with maximum distances between groups prescribed in every case. All of Brant's spatial works have been commissioned.

Brant's spatial music has been widely performed and recorded in the U.S. and Europe, and his long career has been recognized by numerous awards and honors, including two Guggenheim Fellowships, the Prix Italia (which he was the first American composer to win), the American Music Center's Letter of Distinction, election to the American Academy-Institute of Arts and Letters, and Mayor Kevin White's official proclamation making March 7-11, 1983 a Henry Brant Week in Boston. In June, 1984, the Holland Festival presented a special week of 10 all-Brant retrospective concerts. Brant received an ASCAP/NISSIM Award in 1985, A Fromm Foundation grant in 1989, and a Koussevitzky Foundation award in 1995. In May 1998, The Paul Sacher Foundation in Basel acquired Brant's complete archive of original manuscripts including over 300 of his works. Brant received the honorary degree of Doctor of Fine Arts from Wesleyan University in September, 1998. In April of this year he was awarded the 2002 Pulitzer prize for music composition for his orchestral work, *Ice Field*.

Commissioned by New Music Concerts, Brant's *Ghosts & Gargoyles* was composed in the summer of 2001. Subtitled Spatial Soliloquies, the work is scored for solo flute who also plays piccolo and bass flute, with an octet of piccolos, C-flutes, alto flutes and bass flutes, plus a jazz drummer. The stage is occupied only by the soloist, the conductor and the jazz drummer. The four duos of the octet are located in the four corners of the hall. Occasional quotations from ecclesiastical music by Allegri (1580-1662), and Palestrina (1525 -1594) are intended to suggest ghostly intimations. *Ghosts and Gargoyles* was envisaged as a sort of quasi-sinister 70-years-later sequel to Brant's much-performed *Angels & Devils*, an innovative 1932 concerto for solo flute with 3 piccolos, 5 C-flutes and 2 alto flutes.

Linda Bouchard: *Traces* (1996)

TRACES is constructed in one movement with limited material and uses repetition and variation to extract the essence of each musical gesture. If I could explain abstraction in music, I might turn to the "traces" left by the musical material, as if one could capture the essence of the message, without fully stating the idea itself.

"Traces" starts with a soloistic role for the first violin, as in a concerto. As the piece progresses, the solo line becomes more integrated into the texture of the other instruments. While the opening is free and simple and quite open, as the score becomes denser it turns more complex, virtuosic and rhythmic.

Some time ago, while cross-country skiing, I saw the tracks of a rabbit running in the fresh snow. Suddenly, the traces stopped abruptly and one could see the imprint of an eagle's wings right where the tracks had stopped. The silence in the snow was startling and evocative.

It may be that it is the traces left on us by events, not the events themselves, that create our memories. This string quartet sets up musical events and then explores the "traces" left by them.

The Kronos Quartet commissioned TRACES in 1996 with the help of a grant from the Canada Council for the Arts. —L.B.

Akiko Murakami

Akiko Murakami: *Unity* (1997)

Akiko Murakami was born in Japan in 1968. She has been composing since 1984. After graduating from the Music Department of Kobe College in 1991, she took post graduate courses there for an additional year. Since 1994, she has attended composition courses such as the Akiyoshidai International Contemporary Music Seminar & Festival (Japan, 1994-1998), the 5th Curso Internacional de Composicion Franco Donatoni (Mexico, 1998), and the Voix Nouvelles at Royaumont (France, 1998), studying with Brian Ferneyhough and Michael Jarrell among others. In April 2000, she participated in the International Composition Seminar organized by Ictus ensemble in Brussels and took lessons with Luca Francesconi and Fausto Romitelli. In July 2000, she participated in the Acanthes composition workshop in Avignon, where her piece *Visions* for five instruments was performed in the final concert for the course. She was selected as a participant for the workshop in computer music at IRCAM in June 2001.

Her piece, *Unity* for clarinet and cello, was selected as one of the finalists for the 2000 ICA (International Clarinet Association) Composition Competition. Concerning this work, Ms. Murakami has written:

For me, the relationship between time and musical evolution is one of my main interests in composition. When I ask myself, what is 'natural' in musical evolution, I also raise the question of how I *perceive* what is 'natural'. These questions take me on an everlasting quest of examining the way I think.

In this piece, I attempted to keep my principal idea clear while dealing with different materials. Though the appearances of the materials are different, I looked for their intrinsic unity in order to achieve a certain direction throughout the piece. The search for unity leads me to contemplate the path of natural musical evolution. —A.M.

Linda Bouchard: *NEIGES* (2002)

NEIGES is written like a large set of variations with the original section lasting the first four minutes, followed by two variations and one coda. Each section travels from a wood color to a metal color but as the piece progresses the wood that was very prominent at first recedes to leave more and more space to metals, gongs and cymbals. The coda is mostly metals.

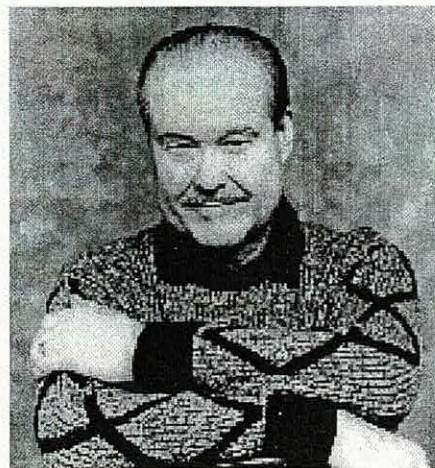
As the tradition implies, the variations take place on a pitch and rhythmic level. But I use the term "variation" in a larger sense, making specific changes in the shapes of the gestures of the small musical events and playing dramatically with their tessitura, dynamics, speed and articulations.

The piece is constructed in several structural layers. Each layer maintains a governing principle that addresses very specific aspect of the piece: the orchestral color, the density, the level of complexity or purity in the material, tension versus release etc.

The harmonic language of the piece is very static and stable. I analyzed the spectrum of a set of wood chimes and a bell tree, slowed them down and transposed them. The resulting spectral analysis of each instrument became the basic harmonic material for the entire piece with very few modulations.

The flow is unpredictable. The voice of the solo violin appears searching, questioning. A line weaves in and out of the textural events that appear like clouds bursting from the top down.


Snow has been an inspiration for me since I began composing: the image of snow and its texture (solid, liquid, evaporating) and the beauty of its subtle variations of color, density and transparency. It is a powerful element capable of such delicate expression. New Music Concerts commissioned *NEIGES* with the help of a grant from the Canada Council for the Arts. The piece lasts approximately seventeen minutes. —L.B.



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