

The Glenn Gould Prize 2002

In the presence of

Her Excellency the Right Honourable Adrienne Clarkson
C.C., C.M.M., C.O.M., C.D.
Governor General of Canada
and Patron of The Glenn Gould Foundation

and

His Excellency John Ralston Saul, C.C.

The Glenn Gould Foundation

and

CBC - Radio Canada

present

The Glenn Gould Prize, 2002

and

The City of Toronto

- Glenn Gould International Prize

Presentation Ceremony and Concert

honouring this year's recipients

Pierre Boulez and Jean-Guihen Queyras

with hosts **Françoise Davoine and Eric Friesen**

Glenn Gould Studio
Canadian Broadcasting Centre, Toronto
Sunday, November 24, 2002
12:45 p.m.

Photo courtesy Music Division of the National Library of Canada



Glenn Gould

Born in Toronto, Canada, on September 25, 1932, Glenn Gould was one of the great musicians of the 20th century. While he was acclaimed initially as a pianist of prodigious talent, Gould had a remarkable career which included recording, writing and producing radio documentaries, composing and writing scholarly and critical works.

A performer of multiple talents, Glenn Gould on occasion turned to the organ and harpsichord and in his last year began to work as a recording conductor. He wrote the music for three films and had hoped to direct films and write fiction.

Although Glenn Gould had become a legend as a concert pianist before he was 30, he chose to redirect his energies towards innovative ways to communicate music through the mass media. When he stopped giving public concerts in 1964, at the age of 32, his friends and closest colleagues feared he would lose his eminence in the international music world. With extraordinary foresight, however, he consolidated his career as a recording artist with CBS Records, now Sony Classical.

He influenced a new generation of performers and listeners through his illuminating interpretations of the music of a variety of composers, particularly the music of Bach. His probing and sometimes

controversial explorations of an extensive musical repertoire resulted in intensely personal re-creations of classical works which became milestones in the evolution of musical interpretation and performance.

Glenn Gould's passion for using media technologies to communicate his ideas began at the outset of his long association with the Canadian Broadcasting Corporation. In addition to his numerous performances on radio, Gould broke new artistic ground with his documentaries on radio and his television essays and performances. Now republished, his writings reveal a profound musical insight and are stimulating interest among new audiences.

Glenn Gould's untimely death on October 4, 1982, just days after his 50th birthday, was mourned by music lovers everywhere. Through his recordings and other contributions to the mass media, Glenn Gould has left a rich legacy of musical ideas and performances which find him, each year, the subject of new books, articles, plays, films and documentaries, and which continue to challenge and inspire new generations throughout the world.

This year, 2002, marks the 70th anniversary of Glenn Gould's birth and the 20th anniversary of his death, milestones which have been marked throughout the world.

The Glenn Gould Prize

Created by The Glenn Gould Foundation, the international Glenn Gould Prize is intended as a tribute by the people of Canada to the life and work of Glenn Gould. It is awarded to an individual who has earned international recognition as the result of making an exceptional contribution to music and its communication through the use of any of the communications technologies. Individuals from any country are eligible. Nominees may come from a broad range of fields, including musical creation or performance, recording, television, radio, film, video, music-theatre and writing.

Awarded every three years, the Prize consists of C\$50,000 and an original work commissioned of a Canadian artist in honour of the Laureate by M. Joan Chalmers, C.C., O.Ont. and the Woodlawn Arts Foundation. In addition, the Laureate's photograph is added to a permanent collection of photographs on display in the lower lobby of Glenn Gould Studio at the Canadian Broadcasting Centre in Toronto. Since 1999 each Laureate has received The Glenn Gould Foundation Award, a

miniature bronze sculpture of Glenn Gould created by Ontario sculptor, Ruth Abernethy, and originally endowed by Air Canada.

The Glenn Gould Prize was first awarded in November, 1987 to R. Murray Schafer (Canada) and subsequently to Lord Menuhin (Great Britain) in 1990, Oscar Peterson, C.C., (Canada) in 1993, Toru Takemitsu (Japan) in 1996, and Yo-Yo Ma (USA) in 1999. At a news conference at Glenn Gould Studio on February 8, 2002 (and subsequently broadcast nationally on the CBC Radio Two programme, Take Five), David Goldbloom, Chair of the sixth Glenn Gould Prize Jury, announced that the eminent composer and conductor, Pierre Boulez, was to be the recipient of this year's Prize.

As part of the Prize, the Laureate is asked to name a younger person, from anywhere in the world, to be the recipient of the C\$10,000 City of Toronto - Glenn Gould International Prize. This year Pierre Boulez chose the talented Montreal-born cellist, Jean-Guihen Queyras, as the recipient of this honour.



The Glenn Gould Foundation and Its Prize Fund

The Glenn Gould Foundation

The Glenn Gould Foundation was established in 1983 in Toronto, Canada to honour and perpetuate the memory of Glenn Gould. Apart from initiating projects of its own, the Foundation encourages others to develop projects concerned with Glenn Gould and the field of music and communications. In this way, the Foundation has been associated with numerous broadcasts, publications, exhibitions and conferences in Canada and abroad.

The Glenn Gould Prize Fund

The Glenn Gould Prize Fund was established by The Glenn Gould Foundation and launched by a cornerstone contribution from the late Floyd S. Chalmers, C.C.. The proceeds of the 1985 International Bach Competition,

held in Toronto, were added to the prize fund. Other contributors included the Government of Canada, the Government of Ontario, the Municipality of Metropolitan Toronto, the City of Toronto and a number of individuals and foundations. The fund is managed by The Glenn Gould Foundation.

For more information about The Glenn Gould Foundation, its world-wide society, Friends of Glenn Gould, and its semi-annual publication, *GlennGould*, please contact:

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The Glenn Gould Prize Laureates

1987 R. Murray Schafer, Canada

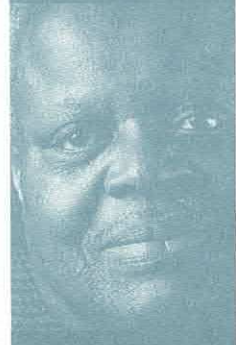
R. Murray Schafer (born in Sarnia, Ontario, 1933) has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, journalist, visual artist and provocateur. He has written approximately 100 compositions, ranging from orchestral and vocal pieces to musical theatre and multimedia rituals. In his music and in his writings he repeatedly challenges and transcends orthodox approaches to the relationships among music, performer, audience and setting. He has expanded the potential and appreciation of music and its place in the arts and culture of our time.

1990 Lord Menuhin, Great Britain

Yehudi Menuhin (born New York, New York, 1916; died Berlin, Germany, 1999) was not only a violinist of legendary status but also a conductor, teacher, editor, lecturer and humanitarian. His many diverse interests apart from music and his love of music of many non-Western cultures marked him as a true citizen of the world. As such he won numerous international awards including the Nehru Award for International Understanding. In 1962 he founded the Menuhin School of Music, a boarding school for musically-gifted children at Stoke d'Abernon near London, where he had lived since 1959 and on whose grounds he was buried on March 19, 1999.

1993 Oscar Peterson, C.C. Canada

Oscar Peterson (born in Montreal, Quebec, 1925) is one of the true giants of the international jazz world. In addition to his prodigious talents as a pianist, Peterson is also highly regarded as a teacher and composer. As a recording artist he has performed with most of the jazz greats over the years including Louis Armstrong, Ella Fitzgerald, Count Basie, Duke Ellington and Dizzy Gillespie. His recordings with his award-winning trios have also brought him international recognition. For his achievements Oscar Peterson has been awarded numerous honorary degrees as well as the highest rank, Companion, of the Order of Canada.



1996 Toru Takemitsu, Japan

Toru Takemitsu (born Tokyo, Japan, 1930; died Tokyo, Japan, 1996) saw his work as a composer, teacher and author establish new bridges between East and West. A true multimedia artist, this prolific composer's output included concert works for symphony orchestra, choir, chamber ensemble, traditional Japanese gagaku orchestra and electronics as well as soundtracks for ninety movies. It was Takemitsu's unique fusion and synthesis of two traditions - Japanese traditional music and western concert music - that became a trademark of his work and earned him the respect of composers, musicians and music lovers around the world.

Photo: Tetsuya Fukui

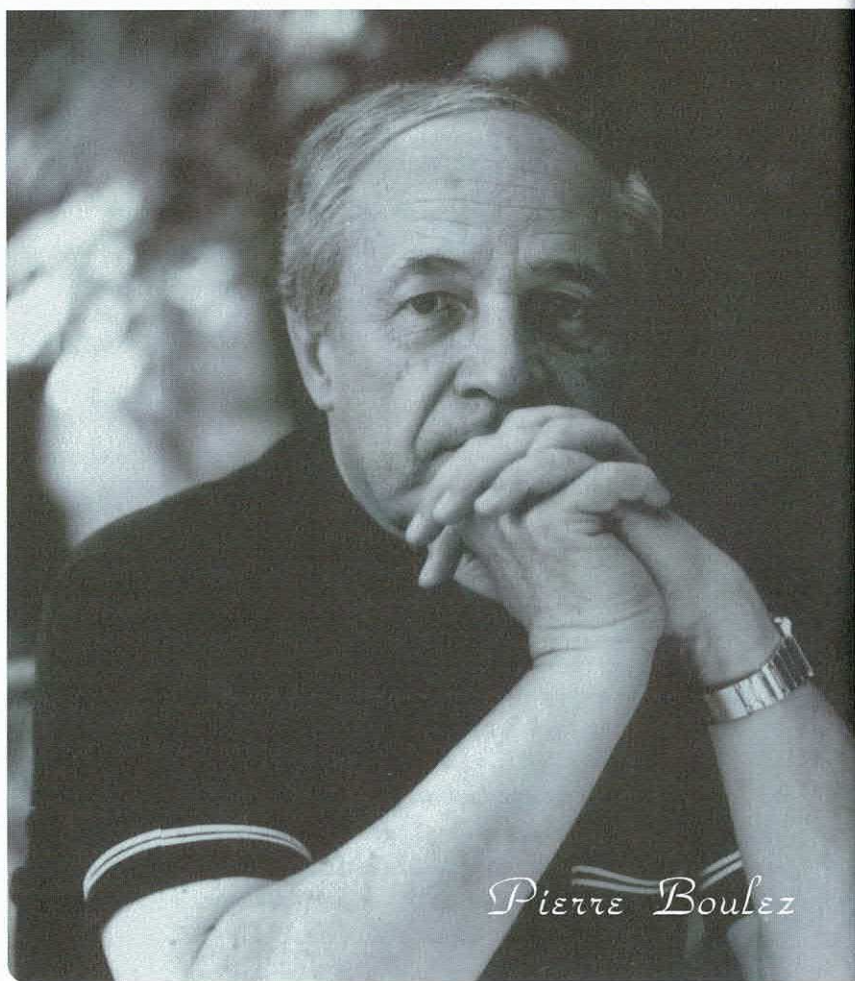
1999 Yo-yo Ma, USA

Yo-Yo Ma (born Paris, 1955) has a multifaceted career - a testament to his continual search for new ways to communicate with audiences and to his desire for artistic growth and renewal. Whether performing a new cello concerto, revisiting a familiar work from the repertoire, coming together with colleagues for chamber music or exploring cultures and musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination. His current groundbreaking Silk Road Project has been designed to promote the study of the cultural, artistic and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean.

John Reeves. Photographer

John Reeves (born Burlington, Ontario, 1958) is one of Canada's most acclaimed portrait photographers. Whenever possible, The Glenn Gould Foundation has commissioned him to capture the spirit and dynamism of each new Laureate. His photographic studies have included former Laureates R. Murray Schafer, Lord Menuhin, Oscar Peterson and Yo-Yo Ma. This week, John Reeves, who lives and works in Toronto, will also be photographing this year's Glenn Gould Prize winner, Pierre Boulez. The collected photographs of Glenn Gould Prize Laureates are permanently displayed in the lower lobby of Glenn Gould Studio.





Pierre Boulez

The Glenn Gould Prize Jury Citation

“Pierre Boulez – composer, conductor, organiser, thinker – who in many different, related ways has affected and inspired musical life the world over. In 1968, Glenn Gould looked forward to ‘the opening of a lot of doors’ in the fields of modern technologies and electronic music. Maître Boulez has been opening doors in such composition as *Éclat* and *Répons*, and through many works produced by the composers at L’Institut de Recherche et de Coordination Acoustique/Musique (IRCAM). These two visionary individualists have shared a belief that great music should be approached, performed, and listened to with unlogged minds and ears.”

- February 8, 2002

The Sixth Glenn Gould Prize Laureate

Pierre Boulez (born Montbrison, Loire, France, March 26, 1925) is one of the most important musical and intellectual figures of the twentieth century. An internationally acclaimed conductor, composer, researcher, author, teacher and administrator, he graduated from the Paris Conservatoire in 1945, where his main teacher was Olivier Messiaen. In 1946 he also became a pupil of René Leibowitz who taught him classic twelve-tone technique. Resolute imagination, force of will and ruthless combativeness quickly secured him, as a young man, a position at the head of Parisian musical *avant garde*.

During the late 1950s and 1960s, M. Boulez began to be more active as a conductor, at first specialising in 20th-century music, but then, in the 1970s, covering a large and general repertoire. President Georges Pompidou of France subsequently offered Boulez the direction of a state-sponsored research institute in Paris, the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM). The duties involved in this post and his work as a composer restricted his appearances as a conductor, but over the years he has been able to devote time to important projects such as the 1976 centenary production of Wagner's four-opera *Ring of the Nibelung* cycle at Bayreuth (which was recorded for disc and television) and the 1979 Paris pro-

duction of Bergs' *Lulu* in its newly completed three-act version.

In 1991, M. Boulez stepped down from his position as director of IRCAM to devote more time to composing and conducting. In addition to regular guest conducting in London, Paris, Vienna, Berlin, Chicago and Cleveland, he helps oversee an annual musical season with the Ensemble Inter Contemporain (co-founded by him in 1975 and of which he serves as president).

As a composer, he wrote a new chapter in the history of music in the 1950s, particularly with *Le Marteau sans maître*, and over the years he has produced a considerable body of work. In 2001 he won the Grawemeyer Award for Music Composition for his 1998 chamber work, *Sur Incises*. Active as a teacher, M. Boulez taught musical analysis, composition and conducting. He was for several years a professor at the Collège de France (Paris) and is a highly valued lecturer. He is also the author of many books and essays.

Pierre Boulez has been music director of the New York Philharmonic (1971-1977) and chief conductor of the BBC Symphony Orchestra (1971-1975); he also conducted the Cleveland Orchestra during the interim between the directorships of George Szell and Lorin Maazel. In 1995 he was named Principal Guest Conductor of the Chicago Symphony Orchestra.



Gary Beechey, BDS Studios

The Glenn Gould Prize Jury, February, 2002: front l/r: Tim Page, Mr. Gould, Robert Silverman; rear l/r: David Goldbloom, Schuyler Chapin, Andrew Porter. Absent: Sarah Caldwell.

Sarah Caldwell, USA,

is a renowned American impresario, conductor and director. In 1957 she founded the Boston Opera Company and in 1976 she became the first woman conductor at the Metropolitan Opera in New York City. Ms. Caldwell has conducted many North American premieres of operas such as Prokofiev's *War and Peace* and Arnold Schoenberg's *Moses und Aaron*.

Schuyler Chapin, USA,

a former director of artists and repertoire for Columbia Records, has lent his programming expertise to Lincoln Centre and to the Metropolitan Opera. He was also Dean of the School of the Arts at Columbia University and Commissioner of Cultural Affairs for the City of New York until December, 2001, where he witnessed firsthand the impact of September 11 on that city's artistic landscape.

Tim Page, USA,

a graduate of Columbia University, also studied music at Tanglewood and the Mannes College of Music. In 1987, he received the Pulitzer Prize for his critical writing on music for The Washington Post,

The Sixth Glenn Gould Prize Jury

where he remains the chief music critic. The author of such books as *The Glenn Gould Reader*, Page has served most recently as artistic advisor and creative chair for the Saint Louis Symphony Orchestra.

Andrew Porter, England,

is one of the world's most respected authors on music. He was Music Critic of *The New Yorker* for 20 years and now writes for *The Times Literary Supplement*. His work has also appeared in *The Observer*, *The Financial Times* and in magazines such as *Opera*, *Musical Times* and *Gramophone*. Five collections of his magazine articles have been published in book form.

Robert Silverman, Canada,

is a distinguished Canadian pianist with 25 CDs to his credit. He has been the recipient of numerous international awards and accolades, including a Grand Prix du Disque from the Liszt Society of Budapest. His 10-CD set of the 32 Beethoven sonatas was nominated for a Juno Award, an honour he had earned earlier for his recording of Michael Conway Baker's *Piano Concerto*.

David Goldbloom, M.D. Canada:

Chair of this year's Jury. Dr. Goldbloom is a Director of The Glenn Gould Foundation in Toronto and is Physician-in-Chief at the Centre for Addiction and Mental Health. Born in Montreal, he completed an undergraduate degree at Harvard University and then attended the University of Oxford as a Rhodes Scholar where he obtained an M.A. in Physiological Sciences. He received his training in medicine and psychiatry at McGill University.

The City of Toronto
- Glenn Gould International Prize

As part of The Glenn Gould Prize each Laureate is asked personally to select a talented younger person from anywhere in the world to receive The City of Toronto - Glenn Gould International Prize. It is stipulated that each recipient should be a young person who shows promise of the exceptional creativity, vision, artistry or scholarship which one associates with the young Glenn Gould.

The Prize, which is awarded in Toronto at the same time as The Glenn Gould Prize, is a cash award of C\$10,000 funded by the City of Toronto, the hometown with which Glenn Gould is so strongly identified around the world. Each Laureate also receives The Glenn Gould Foundation Award, a miniature bronze sculpture of Glenn Gould created by Ontario sculptor, Ruth Abernethy.

In 1993, Oscar Peterson selected jazz pianist, Benny Green, as the first Laureate of this Prize; in 1996, Toru Takemitsu chose the Chinese-American composer, Tan Dun, and in 1999, Yo-Yo Ma nominated the Chinese pipa virtuoso, Wu Man. This year, Pierre Boulez has chosen the young Canadian-born cello virtuoso, Jean-Guihen Queyras, who now resides in Germany.

Photos: Benny Green, BDS Studios; Wu Man, Liu Junqi

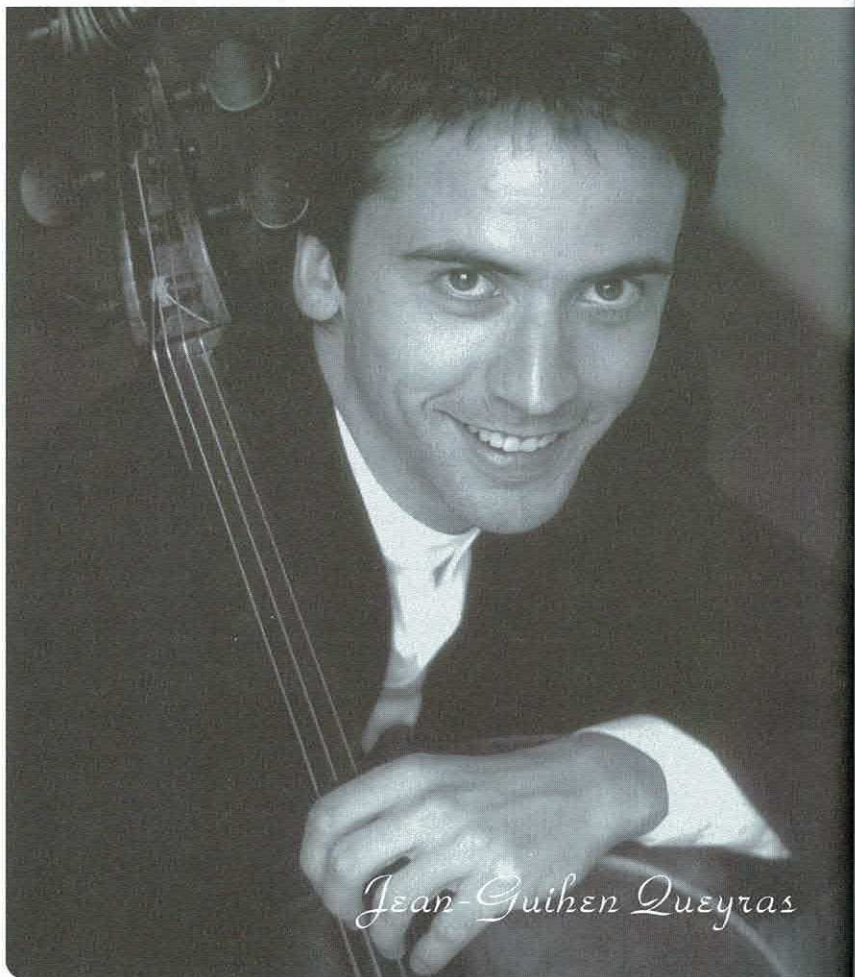


Benny Green

Tan Dun

Wu Man

*The fourth City of Toronto
- Glenn Gould International Prize Recipient*



Jean-Guillaume Queyras

"I can't tell you how grateful, thrilled and honoured I am to receive the prestigious City of Toronto International Prize of The Glenn Gould Foundation, inspired by one of the great personalities of our times!"

Jean-Guihen Queyras, The Fourth City of Toronto
- Glenn Gould International Prize Recipient

Pierre Boulez, upon being named sixth Laureate of The Glenn Gould Prize, chose Jean-Guihen Queyras to be the recipient of The City of Toronto - Glenn Gould Prize. This recognition, from one of the greatest musicians of our time, is indicative of the exceptional musical talent M. Queyras embodies.

Queyras was born in Montreal and raised in France. He graduated with first-prize honours from the Conservatoire Supérieur de Musique de Lyon and continued his studies at Freiburg's Musikhochschule and in New York at Juilliard and Mannes College. At 18, he was awarded the title of "most promising young artist" at the Rostropovich Competition in Paris and was a prizewinner at the Munich International Competition.

Jean-Guihen Queyras' extended repertoire encompasses classical and contemporary works which he performs worldwide. He has premiered Ivan Fedel's Cello Concerto with the Orchestra nationale de France under the baton of Leonard Slatkin and Gilbert Amy's Concerto with the Tokyo Symphony Orchestra at the Suntory Hall in Tokyo. With Concerto Köln and David Stern he has performed both Haydn and Schumann on a period instrument and will be touring both Europe and the United States in 2004.

M. Queyras has been invited to give chamber music concerts and solo recitals

in the most prestigious halls in Europe, Japan and the United States. His solo engagements with orchestras include the Orchestra della RAI in Torino, Tokyo Symphony Orchestra, Zagreb Philharmonic, Orchestre National de Belgique, Orchestre National de Lille, the BBC National Orchestra of Wales, the Trondheim Symphony Orchestra, 'I Pomeriggi Musicali', Orchestra Verdi, Orchestre National de Bordeaux-Aquitaine, Matav Symphony Orchestra in Budapest, Orchestre Symphonique du Québec, the Niederrheinische Sinfoniker and the Saarbrücken Radio Symphony Orchestra.

Jean-Guihen Queyras was the solo cellist of the Ensemble Intercontemporain with whom he recorded the Ligeti *Cello Concerto* for Deutsche Grammophon, conducted by Pierre Boulez (1995 Gramophone Contemporary Music Award). For Harmonia Mundi he released two solo CDs; the first, devoted to the Britten cello suites, received great critical acclaim from the British press and the second, featuring works by Kodaly, Kurtág and Veress, was awarded a Diapason d'Or. He has also recorded Dutilleux's *Tout un Monde Lointain* for Arte Nova/BMG and Boulez's *Messagesquise* for Deutsche Grammophon.

Jean-Guihen Queyras is currently Professor at the Conservatory of Music in Trossingen, Germany.

The Pre-Concert Programme of Events

Welcome

Françoise Davoine and
Eric Friesen

Glenn Gould Fanfare (Howard Cable)

Members of the Salvation Army
Canadian Staff Band
- Steve Brown, *trumpet*
- Andrew Burditt, *trumpet*
- Doug Elvin, *horn*
- Craig Lewis, *trombone*
- Scott Gross, *tuba*

Arrival of the Vice-Regal Party

Vice-Regal Salute (arr. Norman Bearcroft)

Members of the Salvation Army
Canadian Staff Band

Opening Remarks

Stanley Witkin, President
The Glenn Gould Foundation

Harold Redekopp, Executive
Vice-President CBC Television

His Excellency Philippe Guelluy,
Ambassador of France to Canada

CBC Radio-Canada

This afternoon's celebration is being broadcast live-to-air on the CBC RADIO TWO (94.1 FM) programme, OnStage (Eric Friesen, host).

It is also being broadcast tonight on LA CHAÎNE CULTURELLE (CJBC-FM, 90.3) at 6:00 p.m. on the programme, Nicholson (Georges Nicholson, host).

The concert portion will also be rebroadcast on CBC RADIO TWO on the programme TWO NEW HOURS (Larry Lake, host) on Sunday, January 5, 2003, at 10:05 p.m.

*The Concert Programme:
The Music of Pierre Boulez*

Piano Sonata No.1 (1946)

I: Lent

II: Assez large/rapide

Christina Petrowska Quilico, *piano*

Pli Selon Pli (1957-1989)

Improvisation I sur Mallarmé:

"Le vierge, le vivace et
le bel aujourd'hui"

Improvisation II sur Mallarmé:

"Une dentelle s'abolit"

Patricia Green, *mezzo soprano*

Robert Aitken, *conductor*

New Music Concerts Ensemble

Dérive (1984) for six instruments

Pierre Boulez, *conductor*

Dianne Aitken, *flute*

Max Christie, *clarinet*

Annalee Patipatanakoon, *violin*

Roman Borys, *cello*

Trevor Tureski, *vibraphone*

David Swan, *piano*

Address by Her Excellency the Right Honourable Adrienne Clarkson,
Governor General of Canada, and Presentation of the sixth Glenn Gould Prize
to Pierre Boulez

Remarks by Pierre Boulez

Memoriale (...explosante-fixe...originel)

for solo flute and eight instruments

(1985)

Robert Aitken, *solo flute*

Pierre Boulez, *conductor*

Michelle Gagnon, *horn*

Bardi Gjevori, *horn*

Fujiko Imajishe, *violin*

Annalee Patapatanakoon, *violin*

Aisslin Nosky, *violin*

Steven Dann, *viola*

Max Mandel, *viola*

Roman Borys, *cello*

Éclat (1965) for fifteen instruments

Robert Aitken, *conductor*
New Music Concerts Ensemble

Anthèmes (1992) for solo violin

Fujiko Imajishi, *violin*

Presentation of the fourth City of Toronto - Glenn Gould International Prize
to Jean-Guihen Queyras

Introduction of M. Queyras by Pierre Boulez

Presentation by Stanley Witkin, President, The Glenn Gould Foundation on
behalf of the City of Toronto. Mr. Witkin will also present The Glenn Gould
Foundation Award sculptures to each of today's distinguished musicians.

Remarks by Jean-Guihen Queyras

Messagesquise (1976) for seven celli

Jean-Guihen Queyras, *solo cello*
Pierre Boulez, *conductor*
Roman Borys, *cello*
Paul Widner, *cello*
Simon Fryer, *cello*
Paul Pulford, *cello*
Winona Zelenka, *cello*
Thomas Weibe, *cello*

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Please remain standing during the departure of the Vice-Regal Party.

We invite you to join us for a reception supported by Sun Life Financial  
in the lobby following this afternoon's concert.

## *The Musicians*

|                                                |                                                                                                           |
|------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| <b>General Manager,<br/>New Music Concerts</b> | David Olds                                                                                                |
| <b>Conductor and solo flute</b>                | Robert Aitken                                                                                             |
| <b>Violins</b>                                 | Fujiko Imajishi<br>Annalee Patipatanakoon<br>Aisslin Nosky                                                |
| <b>Violas</b>                                  | Steve Dann, Max Mandel                                                                                    |
| <b>Celli</b>                                   | Roman Borys, Paul Widner<br>Simon Fryer, Paul Pulford<br>Thomas Weibe, Winona Zelenka                     |
| <b>Horn</b>                                    | Michelle Gagnon, Bardi Gjevori                                                                            |
| <b>Flute/Alto Flute</b>                        | Dianne Aitken                                                                                             |
| <b>English Horn</b>                            | Karen Rotenberg                                                                                           |
| <b>Clarinet</b>                                | Max Christie                                                                                              |
| <b>Trumpet</b>                                 | Jim Gardiner                                                                                              |
| <b>Trombone</b>                                | Ian Cowie                                                                                                 |
| <b>Piano and Celeste</b>                       | Stephen Clarke, David Swan                                                                                |
| <b>Harp</b>                                    | Erica Goodman                                                                                             |
| <b>Mandolin</b>                                | George Meanwell                                                                                           |
| <b>Guitar</b>                                  | Jeffrey McFadden                                                                                          |
| <b>Vibraphone</b>                              | Trevor Tureski                                                                                            |
| <b>Tubular Bells</b>                           | Rick Sacks                                                                                                |
| <b>Percussion</b>                              | Ryan Scott, <i>Glockenspiel</i><br>Russell Hartenberger<br>Nick Coulter<br>Richard Moore, <i>Cymbalum</i> |

## Programme Notes

### Piano Sonata No.1

As one Pierre Boulez biographer (Dominique Jameux) has written, the composer "has openly admitted the direct influence on his keyboard writing in the Sonata of the *Three Pieces, Op. 11*, by Schoenberg, and especially the third – 'for the enormous density of its texture and the violence of its expression'."

In each of the two movements of Boulez' *Sonata No.1*, two themes appear in dialectical opposition. These two elements are easily distinguished even on the first hearing. One is a complex rhythmic motive which is continually modified as the movement progresses; the other consists of passages in a rapid tempo with steady note values whose flow is articulated in a variety of manners.

"What is striking about Boulez' score," Jameux continues, "is the sheer number of different kinds of attack (*incisif, sec, très léger, très violent, très sec*, etc.), while the second movement constitutes an unremitting incitement to an acceleration of the tempo: *rapide, à peine moins rapide, acclerando, pressez, pressez un peu plus, plus vif...*"

### Pli selon Pli

I: Improvisation I sur Mallarmé:

"Le vierge, le vivace et le bel  
aujourd'hui"

II: Improvisation II sur Mallarmé:

"Une dentelle s'abolit"

This composition is a set of five works for soprano and orchestra revealing, "fold by fold" (i.e., *Pli selon Pli*), a portrait of the 19th century French symbolist poet, Stéphane Mallarmé. Each movement is based on a poem by Mallarmé while the title of the complete set is taken from another of the poet's wonderfully allusive sonnets, *Remémoration d'amis belges*, which describes the brightening mist that gradually, like a curtain opening "fold by fold", reveals the stone buildings of Bruges.

*Pli selon Pli*, which started in 1957, was eventually completed in its revised form in 1989. In fact, both *Improvisations 1* and *2* were totally re-orchestrated by the composer. In the case of the first piece, for example, the composer sensed a lack of "adequate weight in relation to the third. The new version," M. Boulez explains, "is not only an orchestration, but also an expansion and intensification – I enriched the melodic line with echoes, imitations, etc.." He has added, however, that when the two works are performed in isolation or together, the earlier chamber version should be used.

**Text for Mallarmé I:  
"Le vierge, le vivace  
et le bel aujourd'hui"**

*Virginal, lively and lovely today  
Will we feel it break with a drunken wingbeat  
This hard lost lake where lurks below the rime  
The clear glacier of flights yet unmade!*

*A swan of former times remembers it is he  
Superb but hopeless loosens himself  
For not having sung of the region to live  
When sterile winter shone its despondency.*

*His whole neck will shudder off this white agony  
By the space inflicted on the bird who  
Disclaims it,  
But not horror of the soil where his plumage  
is held.*

*Phantom assigned here by his own pure radiance,  
He is stilled by the cold dream of disdain  
That clothes in absurd exile the Swan.*

**Text for Mallarmé II:  
"Une dentelle s'abolit"**

*Lace waves into vanishing  
In doubt of the ultimate Game  
To half-disclose like a blasphemy  
Only bed's eternal absence.*

*This unanimous white duel  
Of one garland with its like,  
Fled against the blank glass  
Floats more than it veils.*

*But with him self-gilding in dream  
Sadly sleeps a lute  
At music's hollow null*

*So that toward some window  
From no other belly than his,  
Filial one might have been born.*

Translations: Paul Griffiths

***Dérive***

*Dérive* ('Drift', but with a sense of 'derivation' as well) - a six-minute work for flute, clarinet, violin, cello vibraphone and piano - is another example of Pierre Boulez' works-in-progress. "My recent music," the composer once explained, "is much like a family tree - one tree spawns many other trees, and so on. *Dérive I* is from *Répons*, mostly music I left out, so I derived it from the piece, hence the name."

The piece is in two halves, the first with spread chords and a slow rate of change, the second more linear but still slow in real motion. In both halves resonance is crucial. Throughout, the piano silently holds all the notes of its lowest octave (with the help of the piano's middle pedal), so that those particular strings can resonate freely, like the sympathetic strings on a viola d'amore or sitar.

The work was composed in 1984 for William Glock on his retirement from the Bath Festival in 1984.

## Programme Notes

### *Memoriale* (...*explosante fixe*...*originel*)

*Memoriale* is a fully reworked version of one movement (*originel*) from the composition '...*explosante-fixe*...' (a piece which Pierre Boulez originally wrote for an issue of the magazine, *Tempo*, dedicated to Stravinsky's memory the year after his death in 1971.).

The refrain form of *Memoriale* presents seven interludes leading to seven, at first fragmentary, statements of the so-called *originel* (i.e., the seven-note row on which the original material was based). Although the interlude material is considerably modified, it is recognizably close to the idea behind ...*explosante-fixe*.... The note, E flat, is pivotal and assumes increasing importance in the work.

Boulez later composed a definitive version of the work, dedicating it to the memory of the flautist, Lawrence Beauregard, who died in 1985.

### *Éclat*

This work has been described as "a brilliantly cut diamond whose facets dazzle in a constantly changing manner." Only about ten minutes in duration, it impresses the listener by its scintillating sound, by the extreme refinement of its conceptions and by the supple and, at the same time, precise character of its form.

The fifteen member instrumental ensemble consists of two keyboards (piano and celeste), three strings (harp, viola and violin), four winds (alto flute and English horn for woodwinds; trumpet and trombone for brass), and percussion (six players: glockenspiel, vibraphone, mandolin, guitar, cymbalum and tubular bells). M. Boulez then divided the fifteen instruments into two groups according to sonority. On the one hand, there is a group of soloists made up of those instruments whose sound dies away more or less quickly (piano, glockenspiel, vibraphone, mandolin and guitar), while the other group consists of those instruments capable of sustaining tones (alto flute, English horn, trumpet, trombone and strings) which, consequently, have the effect of a "sonorous background" over which the soloists' individual passages are set.

## *Anthèmes*

With *Anthèmes* for solo violin, Pierre Boulez draws from the lifeblood of violin playing, expounding its properties of suppleness and fluidity. Composed in 1992, *Anthèmes* was the imposed or prescribed work at the Yehudi Menuhin International Competition in Paris in that same year. Here is revealed the distinctive character or the musical language of M. Boulez: rigour and polished structural elaboration combined with a search for subtle sonorities. Silences permeate the music evoking a form of musical pointillism.

"In writing *Anthèmes*," the composer explains, "I took part of the original violin line from ...*explosante-fixe*..., and, using it rather like a brick from an existing monument, turned it into something new. While it is still fairly close to the part from ...*explosante-fixe*..., I must stress that it was only a very brief passage that was involved."

## *Messagesquisse*

"The title is a neologism," Pierre Boulez has explained. "In English it is known as a portmanteau word. You can create a hybrid word by combining identical elements from two or more other words (e.g., 'smog' is a blend of 'smoke' and 'fog'). Here the words in question are 'messages' and 'esquisse' (sketch), with the common syllable 'es' forming the link between them. *Messagesquisse* is a token of my friendship for Paul Sacher (on the occasion of his 70th birthday): messages addressed to him in person, symbolically encoded, as in a sketch."

"I was told that Rostropovich would play the cello part – and so I thought of that archetype of string virtuosity, Paganini. Of course, I don't quote Paganini literally, but the *moto perpetuo* element that is so typical of Paganini is something that I picked up when I started to write a kind of *moto perpetuo* for the cello. But there is another allusion in the piece and again it is emphatically not a quotation: the insane virtuosity of the finale of Chopin's B-flat minor Sonata, the speed that leaves you with no time to rest your feet on the ground and where you have the impression that the piece is already over even before it has really begun. I was consciously alluding to this in my own piece."

## Biographies

### Robert Aitken, flautist, conductor and composer

Born in Canada in 1939, Robert Aitken studied with Nicholas Fiore and Marcel Moyse and for shorter periods with Jean-Pierre Rampal, Severino Gazzelloni, André Jauvet and Hubert Barwahser. At the age of 19 he became principal flute of the Vancouver Symphony and at age 24, the Toronto Symphony. Later he directed the Banff Centre's Advanced Studies in Music programme and he is, at present, Professor for flute in Freiburg, Germany. The recipient of many awards including the Order of Canada and Chevalier de l'ordre des Arts et des Lettres (France) and the winner of prizes at the international flute contests in Paris 1971 and Royan 1972, Mr. Aitken has 40 recordings to his credit. Such notable composers as George Crumb, John Cage and Elliott Carter have all dedicated works to him.

As a composer, Robert Aitken holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. He was founder and artistic director of Music Today, Music at Shawnigan and co-founder of New Music Concerts, Toronto, a position which he continues to hold today.

### Patricia Green, mezzo soprano

Patricia Green has gained international acclaim for her expressive voice which is noted for its three-octave ease in diverse repertoire. As a performer of new music, she has worked with and performed major works of Ligeti, Schafer, Goehr, Dusapin, Laitman and Ran, as well as those by many young composers. Patricia Green's performances have been nationally broadcast on television and radio in Holland, France, Israel, Canada and the United States. 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 by 4000 international audience members and broadcast to sixty countries on television.

Ms. Green is active as a recital, chamber, concert and opera singer and has appeared with such conductors as Slatkin, Eötvös, Pesko, Willcocks and de Leeuw. Patricia Green, who has recordings on the Newport Classics, Albany Records and Live Unity Productions labels, received an Artist Diploma from the Peabody Conservatory. She is currently a member of the Voice Faculty at Michigan State University.

Photo: André Leduc

Photo: Michiel De Seldeneer



### Fujiko Imajishi, violin

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Ms. Imajishi has performed as soloist with many leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and Esprit. She has also enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. NMC's compact disc, Lutoslawski conducts Lutoslawski, includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993.

Fujiko Imajishi is a founding member and first violinist of Accordes, whose recordings of string quartets by Harry Somers and Alexina Louie were released on the Centrediscs label in 2001 and 2002 respectively. Next month she will give the world premiere of *Reconciliation* for solo violin by English composer, Geoffrey Palmer, commissioned by New Music Concerts. In April, 2003 she will perform Gyorgy Ligeti's *Violin Concerto* with Esprit.

### Christina Petrowska Quilico, piano

Distinguished Canadian pianist, Christina Petrowska Quilico, has worked with leading composers of the 20th century such as Boulez, Liebermann, Cage, Ligeti, Penderecki and Stockhausen, among others. She has also worked closely with such Canadian composers as Vivier, Hatzis, Harmon, Buhr, Kuzmenko, Daniel, Louie and Schmidt, premiering countless new works, many of which were written for her.

In addition to recital and concert appearances at home and abroad, she has performed with most new music groups and chamber ensembles in Canada. Her CD, *Virtuoso Piano Music of Our Time*, made its debut on the space shuttle Columbia with Canadian astronaut, Steve Maclean.

Christina Petrowska Quilico received her Bachelor's and Master's degrees from the Juilliard School in New York where she studied with the famed Rosina Lhevinne, Jeaneane Dowis and Irwin Freundlich. She herself is a respected pedagogue and Professor of Piano and Musicology at York University in Toronto.

Photo: André Léduc

Photo: Tim Leyes



At the 1999 unveiling of *Light Vibration* by Catherine Widgery, l/r: M. Joan Chalmers, patron of the Gould Prize works of art, Ms. Widgery, Faye Rooke, Gordin Peteran and Donald Stuart. Absent: Robert Diemert.

## *The Glenn Gould Prize Objets d'Art*

For each previous prize a prominent Canadian artist has been commissioned to create a work of art:

**1987:** a silver rose bowl with stone and wood inlays, created by Donald Stuart, O. Ont., R.C.A., Barrie, Ontario, in honour of R. Murray Schafer

**1990:** a silver and gold cloisonné enamelled plaque, created by Faye Rooke, Burlington, Ontario, in honour of Lord Menuhin

**1993:** a mahogany and ebony box containing the original score for *Magic Songs* by R. Murray Schafer, created by

Robert Diemert, Dundas, Ontario, in honour of Oscar Peterson, C.C.

**1996:** a *Musical Box* which used different raw materials such as hemp, bone, wood, metal, skin and stone, created by Gordon Peteran, Toronto, Ontario, in honour of Toru Takemitsu

**1999:** *Light Vibration*, a mixed media sculpture, created by Catherine Widgery, Montréal, Québec, in honour of Yo-Yo Ma.

**2002:** This year the Laureate will be honoured with a ceramic work, *Imari Vase with Bouquet of Red Roses*, created by Léopold L. Foulem.

The 2002  
Glenn Gould Prize  
Objet d'Art

**Artist's Statement**

"Ceramics is an independent and autonomous art form with its own laws and specific vocabulary. It is within that context that I intentionally locate and construct the propositions for most of my formal explorations. In order to achieve a correct understanding and accurate interpretation of the true meaning and significance of my ceramics, these facts must be acknowledged and pondered seriously."

"I believe that genuine art is about concepts and indisputably neither about medium nor style, nor even about making. My ceramics are about ideas. My artistic output is never about self-expression or the pursuit of beauty. I consider myself some kind of composer and theoretician instead of a virtuoso."

"Chinese philosopher Lao-Tsu said, 'The vase gives form to the void, music to silence.'"



Title: *Imari Vase with Bouquet of Red Roses*  
Ceramic: 38.4 cm high and 23.0 cm in diameter  
Photo: Pierre Gauvin

"The relationships between my *Imari Vase with Bouquet of Red Roses* and Pierre Boulez are not to be found at the literal degree provided by the work itself. The connections are situated at the conceptual level."

"Composer Boulez uses a deconstruction strategy to create his music. It is a similar attitude that led to the making of the *Imari Vase with Bouquet of Red Roses*. In this case, I have deconstructed the pottery vase as a form and have reconstructed it as an image."

**Léopold L. Foulem,**  
Caraquet, New Brunswick  
**August, 2002**



Léopold  
Foulem in  
his studio

Photo:  
Pierre Gauvin

## *Léopold L. Foulem, The Creator of the 2002 Glenn Gould Prize Objet d'Art*

Léopold L. Foulem is part cultural anthropologist, part flea market junkie and part aesthetic purist. In his relentless search for answers to the many artistic challenges he has set for himself during his long career, he has remained faithful to his opinion that his ceramics are about "...art and ceramics, and ultimately about ceramics as art."

Originally from Caraquet, New Brunswick, M. Foulem is internationally renowned in the contemporary ceramics world. He grew up in a community rich in music and theatre but lacking in significant visual art activities. He initially set out to become a chef but eventually turned to ceramics after taking some evening courses while at cooking school.

M. Foulem eventually received his M.F.A. from Indiana State University in 1988, specializing in ceramics.

Léopold Foulem creates provocative works that challenge stereotypes and explore the fringes of respected ceramics traditions. His ceramic objects combine erudition and humour to create a vocabulary indisputably his own. His unique "convergence" style has been there from the beginning, he says, but is more obvious now. Even though his objects appear to be functional, they are not. "They are about function, but are not functional," he says. "I am more fascinated with the idea of an object than with its function. The work is done for intellectual pleasure. I am always trying to solve a new problem."

His creative career, which extends over more than 30 years, was recognized in 1999, when he received the Jean A. Chalmers National Craft Award. In 2001 he also named the Laureate of the Saidye Bronfman Award for Excellence in the Crafts. M. Foulem has exhibited his work extensively across Canada and in Denmark, England, France, Holland, Italy, Japan, Korea, New Zealand and the United States. His work is also represented in numerous private and public collections.

M. Foulem taught ceramics programmes for more than 20 years at the CÉGEP du Vieux-Montréal. Since 1994, he has taught art at the CÉGEP de Saint-Laurent. Today he divides his time between homes and studios in Caraquet and Montréal.

*Ruth Abernethy, The Creator of  
The Glenn Gould Foundation Award*

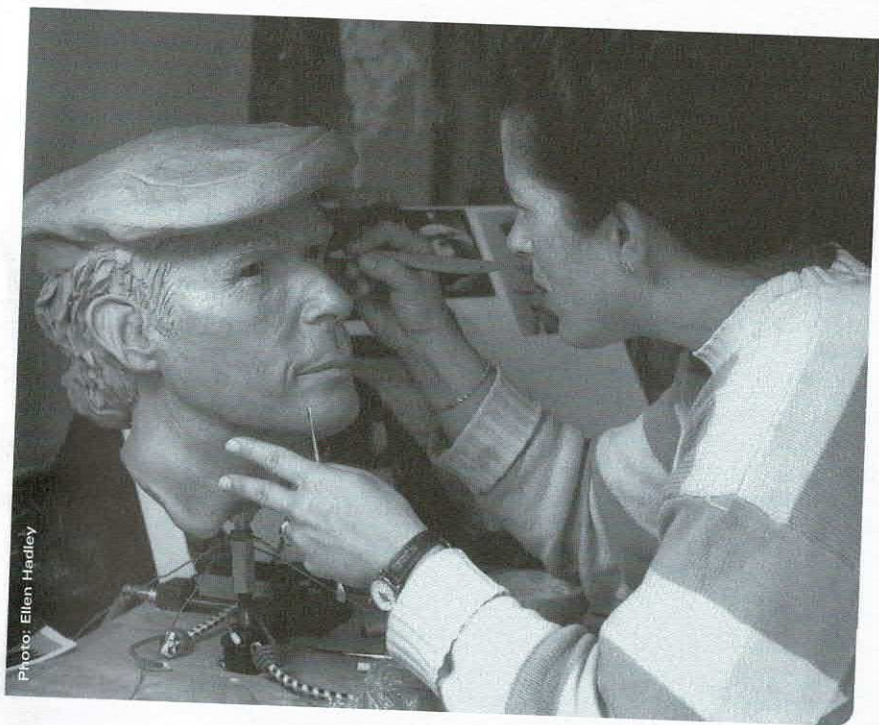


Photo: Ellen Hadley

Ruth Abernethy is perhaps best known for her sculpture of Glenn Gould on the bench which sits outside the entrance to Glenn Gould Studio at the Canadian Broadcasting Centre and also for her trio of figures depicting the raising of the first tent on the Stratford Festival grounds in 1953. Most recently she was commissioned to create the life-size figure of actor, Al Waxman, for the Kensington Market area in Toronto.

Currently she is sculpting the full figures of hockey legend, Wayne Gretzky, and his father, Walter, for the City of Brantford. Ms. Abernethy draws our attention to the bronze castings of her works, including the miniatures of Mr. Gould as a walking figure, all of which are so finely executed by Artcast Inc. of Georgetown, Ontario.

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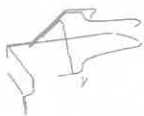
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