

*New Music Concerts* and THE MUSIC GALLERY present

# Occident~Orient

Friday February 21, 2003

The Music Gallery at the Church of Saint George the Martyr  
Illuminating Introduction @ 7<sup>15</sup> pm • Concert @ 8<sup>00</sup> pm

32nd season | 263rd event

**Traces:**

Guy Pelletier, flutes  
Julien Grégoire, percussion

**Duo Nishikawa:**

Kohei Nishikawa, flutes  
Takinojo Mochizuki, percussion

*Programme:*

Guy Pelletier/Julien Grégoire (Canada 1954/1955)  
*Orient* (2002)

Hiroyuki Yamamoto (Japan 1967)  
*Le dieu de Samuel* (2002)

—Intermission—

François-Hugues Leclair (Canada 1962)  
*La Saison Intérieure* (2002)

Kohei Nishikawa/Takinojo Mochizuki (Japan 1953/1957)  
*Akebono — Daybreak* for double duo (2002)

Québec   
Bureau du Québec  
à Toronto

There will be a reception following this evening's performance courtesy of the Bureau du Québec à Toronto. Please join us.



## *New Music Concerts*

Robert Aitken, c.m., artistic director

[www.newmusicconcerts.com](http://www.newmusicconcerts.com)

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**TRACES** is a musical adventure of the nomadic variety: Perpetually on the move across our continent of sound, soliciting chance and — through improvisation — curbing chance, we follow the highways and byways of material sorted out and taken in, then settle a while to chew over the matter to our heart's content and to fix, one by one, the elements which will crystallize the musical object of our liking. Stemming from our musical history, having its source in every musical spring from which we have drunk more or less avidly according to genres, our inspiration often finds its continuation in the meeting of other artists similar to us who are returning from different landscapes and searching outside their discipline the link which will broaden the horizon, the result opening onto joint projects.

Since we created **TRACES** in 1991, we have put tremendous energy into developing projects with artists hailing from different backgrounds and musicians from other cultures to broaden our horizons. Opening new doors by collaborating on a common work is one of the most enlightening experiences one can imagine, on both the artistic and human levels. From this point of view, *Occident~Orient* has been especially satisfying. Through the work of several poets and writers, we have found the meaning of the expression “opening up to others”, which is the cornerstone of this project. So we have chosen to include excerpts from their works in the programme and to feature some readings. In M. Naïm Kattan's writings, we found the most accurate expression of our own journey, so we asked him to reproduce this text which sums up the goal of our *Occident~Orient* project. In the end, it is yours to discover as it will come to life and take its true meaning when you hear it.



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**DUO NISHIKAWA** is comprised of two members of the celebrated Nishikawa Ensemble, a Japanese chamber music group founded by Kohei Nishikawa, one of Japan's most accomplished and versatile players of both Western and Japanese flutes. He studied at the Toho Gakuen Conservatory. While still a student, he became a member of the New Japan Philharmonic Orchestra, performing under Seiji Ozawa at Carnegie



## ☉ Programme Notes ☉

Hall, the United Nations, and Champs-Élysées Hall, and went on to become principal flutist of the Osaka Philharmonic for three seasons. He subsequently left the orchestra to pursue a career specializing in Japanese bamboo flutes (*shinobue* and *nobkan*), and joined the Pro Musica Nipponia in 1980. This ensemble, which also includes percussionist Takinojo Mochizuki, specializes in traditional and contemporary Japanese repertoire, and has appeared with the New York Philharmonic, Gewandhaus, Helsinki, and a number of Japanese orchestras.

**GUY PELLETIER**'s experiences are many and varied: soloist, chamber musician, and improviser. He is comfortable in all musical idioms and has played with contemporary, classical, jazz, rock, and world-music groups. Mr. Pelletier has taken part in numerous premieres as well as in many tours of North America, Asia, Europe, and Oceania. He has also recorded for many Canadian, American, French, as well as German radio concerts and performances in addition to appearing on over twenty CDs. He is presently a member of Montreal's Nouvel Ensemble Moderne contemporary music ensemble, of the Prism trio (flute, cello, guitar), of Saïd Mesnaoui's Moroccan music group, and of the Traces tandem.

A renowned percussionist, **JULIEN GRÉGOIRE** has been an active musician for many years. As a free-lance classical musician, he plays with various orchestras including the Grands Ballets Canadiens and the Studio de musique ancienne de Montréal. Also very involved in the contemporary music milieu, Mr. Grégoire is a member of the Nouvel Ensemble Moderne contemporary music group since its foundation in 1989 and he is heard regularly with concert organizations such as the ACREQ (Association pour la création et la recherche électroacoustiques du Québec), Codes d'Accès, and the Société de musique contemporaine du Québec.

**Guy Pelletier/Julien Grégoire** (Canada 1954/1955)  
*Ocrient* (2002)

It is a sand castle that will crumble away at the end of this event, as an ode to ephemerality. It is the imaginary territory on which we have fused for a brief moment our common labours. It is also the object of a thought that has been formed by us together over a long period of time, amalgamating our respective traditions, which we carefully deconstructed, for the sheer pleasure of re-creating them.

**Hiroyuki Yamamoto** (Japan 1967)  
*Le dieu de Samuel* (2002)

Mainly four characters appear on the stage of Samuel Beckett's famous drama, *Waiting for Godot* (this number is same as the number of performers). First I sublimated this drama to an abstract level and then reconstituted it into my piece. I have noticed the structural resemblance of the two acts of the drama. I believe Beckett constructed this resemblance in order to express irrationality and inconsistency (these are exactly the themes of this drama), and I applied this idea to my piece. For example, it is represented by instruments from two different cultures, and the structure of the piece has two movements (acts). Although this music does not express the contents of the drama, it could be said that the writing symbolizes the drama.

**François-Hugues Leclair** (Canada 1962)  
*La Saison Intérieure* (2002)

When Guy Pelletier and Julien Grégoire presented me with the exceptional opportunity of participating in this event, where Oriental and Occidental cultures converge, I accepted with a mixture of enthusiasm and secret expectation. As I started researching for the project and preparing for the composition, I became aware of the vastness of the Japanese repertoire through the centuries and came to the conclusion that it would impossible to grasp it all, to acquire the necessary knowledge within just a few months. Therefore, I decided to



write a piece in the most personal style, music by the Occidental composer that I am, with my own language, technique and notation that would simply evoke the Japanese spirit by its poetic sentiment, form and feeling for time. These preoccupations manifest themselves with the specific use of influences from the *Nob* theatre and a limited number of Japanese percussion instruments, as well as the structure of the piece – also inspired by *Nob* – the *Jo-Ha-Kyu*, in the form of a Prelude, Interlude, and Conclusion. I was naturally attracted to this bare aesthetic model, which I blended with different personal experiences about Japanese culture, from Zen meditation, practising *Go* or reading poetry from the Tankas and Haikus and, of course, some precious exchanges with Kohei Nishikawa...

**Kohei Nishikawa/Takinojo Mochizuki** (Japan 1953/1957)  
*Akebono* – *Daybreak* for double duo (2002)

*The curtain rises on an ancient time,  
Hyoshigi (Woodblocks) emerge from darkness.  
Birds are singing, people are gathering.  
There are no distinctions of race, customs, or countries.  
We sit in a circle, affirming with song and rhythm  
The daybreak of a soul.*

### Credits

|                 |                                   |                  |
|-----------------|-----------------------------------|------------------|
| Sound montage   | Onil Brousseau (La Griffe Sonore) |                  |
| Researchers     | French                            | Claudine Ouellet |
|                 | English                           | Mario Desjardins |
|                 | Japanese                          | Misa Hirai       |
| Recorded voices | French                            | Catherine Ego    |
|                 | English                           | Paul Stewart     |
|                 | Japanese                          | Misa Hirai       |

Special thanks to: Simon Bertrand, Anne-Marie Dubois, André Dupras, Marco Fortier, Patrick Graham, Louise Ismert, Angèle Laberge, Claudine Ouellet, Maryse Vaillancourt.

*Occident~Orient* is sponsored by:

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# music speaks

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*New Music Concerts*

Robert Aitken, artistic director

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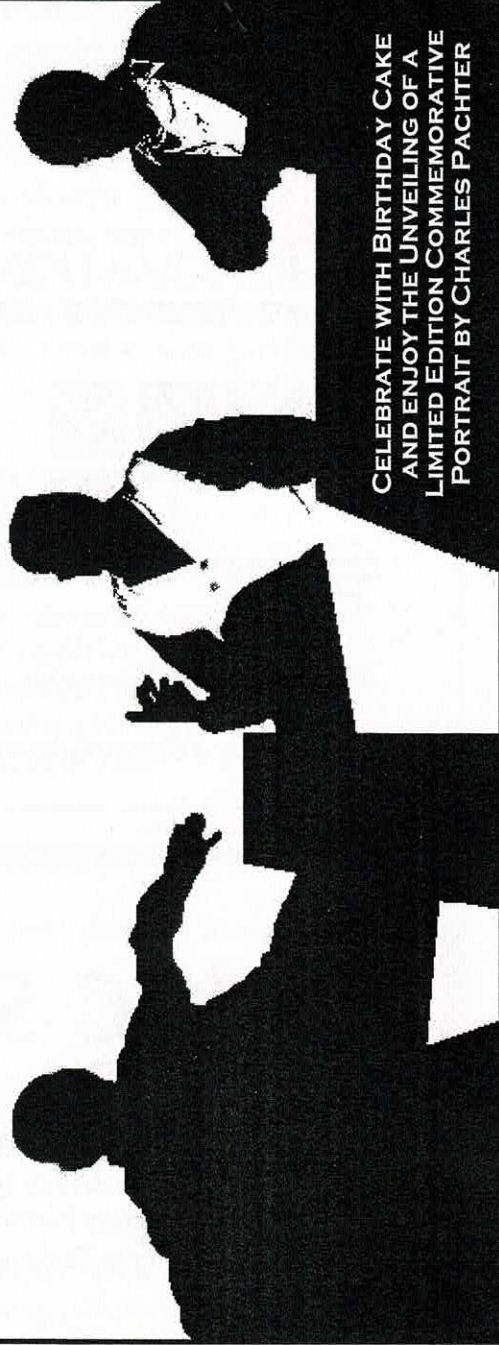
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**Occident~Orient**

Friday February 21, 2003 • The Music Gallery

*New Music Concerts*

157 Carlton St., Suite 203 • Toronto, Ont. m5a 2k3

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2002 – 2003 season