

MESSAGE FROM THE PRESIDENT



WELCOME TO ANOTHER SEASON OF WONDERFUL PERFORMANCES

at Mazzoleni Hall and the Conservatory Theatre. The 2009.10 season is a special one for The Royal Conservatory, as it is the first with our newly launched Performing Arts division. In addition to Mazzoleni Hall's warm acoustics and charming ambience, and the Conservatory Theatre's multi-purpose space, the RCM is pleased to provide an integrated box office and front of house staff to enhance your concert-going experience.

This season's programming reflects The Royal Conservatory's rich legacy of innovation, artistry, and excellence. Audiences can look forward to performances by our resident chamber ensemble ARC (Artists of The Royal Conservatory), David Louie's performance of Bach's *Goldberg Variations* on harpsichord, and the Continuum Contemporary Ensemble celebrating music by Canadian composer James Rolfe.

Since it was founded in 1886, The Royal Conservatory has been a leader in music and arts education, and has played a central role in developing a uniquely Canadian culture. Many of the nation's best-known arts organizations – such as the Toronto Symphony Orchestra and the Canadian Opera Company – have their roots in the Conservatory. The Conservatory's alumni, including Glenn Gould, Oscar Peterson, and Teresa Stratas, are among Canada's, and the world's, great musical stars.

The Royal Conservatory also plays a key role in fostering a society in which every person receives the personal benefits that come from participation in the arts. Our groundbreaking programmes reach across Canada, including inner-city neighbourhoods, and remote aboriginal communities. Academic studies have shown that our programmes have a quantifiable impact on cognitive development, academic achievement, and social development.

Please visit www.rcmusic.ca to find out more about how you can get involved with the Conservatory.

We look forward to seeing you this season.

Dr. Peter Simon

President, The Royal Conservatory

THE GLENN GOULD SCHOOL DISCOVERY SERIES 09.10
PRESENTS

**The Glenn Gould School New Music Ensemble:
What is Spectral Music?**

Brian Current, conductor

Friday, December 4, 2009 at 8:00 pm
Mazzoleni Hall

PROGRAM

Analia Llugdar

*Todos los recuerdos presentes envolvían ese sonido
y algo me miró* (2007)

Robert Lemay

Une distance habitée (2009, world premiere)

Philippe Leroux

(D')Aller (1994)

Mark Johnston, violin

INTERMISSION

Philippe Leroux

CONTINUO(ns) (1994)

Stefan Niculescu

Ison II (1975-1976)



Program Notes

Analia Llugdar

Born in Santiago del Estero, Argentina, December 16, 1972

Todos los recuerdos presentes envolvían ese sonido y algo me miró.

(All the present memories enclosed this sound, and something watched me.)

This work is a reflection on the place that memory occupies in artistic creation in general and in music in particular. It is also an aesthetic meditation on the importance of memory in human life as a weapon of resistance. The triggering element in this work was a phrase by Luis Sepúlveda, which could have remained unuttered but has resounded in my ears ever since I first heard it. He said that he was able to resist imprisonment during the Chilean military dictatorship thanks to his memories of literary works that he had read, which allowed him to evade the harshness of reality. These memories defended him from madness and death. Similarly, the title of the work was taken from a poem by Leonel Lienlaf, a mapuche poet, who evokes the memory of tales passed down to him from his grandmother. Thus, I use the idea of memory as a restorative gesture that repeats, seeks, and builds itself in the process of returning to itself. Within this process, the changes in resonance consist of the sonorous material undergoing a permanent transformation. The notion of memory joins the idea of resonance and other musical ideas are generated. The work is divided into twelve sections, articulated by contrasts, gradual transformations, or triggering elements that appear by chance. These sections resemble memory in that the latter is not a logical evocation but a chaotic jumble of infinite possibilities which make sense.

- *Analia Llugdar; Translator: Gustavo Beritognolo*

Robert Lemay

Born in Montreal, Quebec, 1960

Une distance habitée

Voici des visages d'hommes et de femmes venus d'ailleurs. Ils s'inscrivent un à un dans ce paysage transfrontalier. Ils ont épuisé la distance. L'histoire de leur départ et de leur migration est la nôtre. Comme eux, nous sommes de cette troublante rupture. Peu à peu, ils ont appris à vivre dans la privation de l'origine, à habiter la distance, comme si leurs mots et leurs langages mêmes avaient depuis toujours inspiré cette fuite en avant. Les routes sont restées dans leurs imaginaires singuliers de fins amalgames sur lesquels s'exécutent aujourd'hui le temps et l'espace. Ainsi sont nées les cultures de l'itinérance.

- *La distance habitée, François Paré*

Here are faces of men and women who have arrived from elsewhere. One by one, they become a part of this cross-border landscape. They have broken down the distance. The history of their departure and their migration is ours. Like them,