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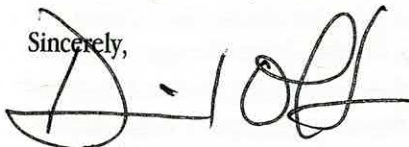
Dear Friends,

Well there just doesn't seem to be any respite this month, with yet another concert just a week away, all the while scrambling to find time to put the finishing touches on plans for next season for the grant applications whose deadlines are looming. While working away in the office I can hear strains of music through the floor as the musicians prepare Daniel Foley's *Souvenances* in the "Ladies Parlour" below. I'm so pleased that we are able to involve Daniel as a composer this season. He has been invaluable to me as our office assistant, program annotator, web-master and designer since I began as manager four years ago, but I've always known that his first love is composition. If what I'm hearing through the floor is any indication, we're in for a special treat next Sunday!

As rehearsals began in earnest for the concert it became obvious to Bob Aitken that the Jim O'Leary piece we had planned to include would be much more at home on the final program of the year — **Canadian Music for Large Ensembles** on May 16. To fill the gap this creates for Sunday's concert, **Christina Petrowska Quilico** has graciously agreed to perform a selection from Ann Southam's *Rivers*. This is a work that we feel truly complements the nature-inspired program that grew out of Barbara Croall's conception for *If there be butterflies all around*. **Juhan Puhm's Northern Songs** incorporates a host of transcribed Canadian bird songs and Daniel's piece was inspired by the landscapes of Florida.

All in all this is a perfect program for the intimate Church of Saint George the Martyr, the Music Gallery's own "Sacred Place". I hope to see you there.

Sincerely,



David Olds, general manager

Co-presented with *Two New Hours* on **CBC Radio Two**

Sunday March 7, 2004 • 8:00 • The Music Gallery

197 John Street (North side of Stephanie)

\$25/\$15/\$5 • Reservations 416 204-1080

Illuminating Introduction at 7:15

New Music Concerts Ensemble • **Robert Aitken**, conductor

A Sacred Place

Programme:

Barbara Croall (1966)

If there be butterflies all around (2003–2004) §

Commissioned by the Ontario Arts Council

Daniel Foley (1952) | *Souvenances* (2003) §

1. *Sunshowers* | 2. *Ikan-finoka* | 3. *Minstrels*

Commissioned by the Canadian Broadcasting Corporation

Ann Southam (1937) | *Rivers: Book 3, No. 8* (1981)

Christina Petrowska-Quilico, piano

Juhan Puhm (1966) | *Northern Songs* (2001) §

Commissioned by The Canada Council

§ *World Premiere*

Programme subject to change without notice

New Music Concerts — in collaboration with **Two New Hours** on **CBC Radio Two** — presents an evening filled with musical images of nature and personal memories, entitled **A Sacred Place**. "The concept for this concert grew out of discussions with Toronto composer **Barbara Croall** regarding a commission we were proposing", explains NMC's artistic director **Robert Aitken**. "Barbara wanted to write a work based on an experience she had in late summer many years ago on her family's reserve on Manitoulin Island. The result is *If there be butterflies all around*, a work that evokes poetic images of significance to the Anishnaabe people of Canada." The evening also features the creation of **Daniel Foley's Souvenances** (a CBC commission) and the premiere of **Juhan Puhm's Northern Songs** (originally commissioned by The Canada Council for Barbara Croall's Ergo Projects). **Christina Petrowska Quilico** will perform **Ann Southam's Rivers: Book 3, No. 8** to complement the other nature inspired pieces on this evening's program.

🍁 **Barbara Croall** (b. 1966) 🍁

A Canadian and Odawa, composer **Barbara Croall** is active internationally, with works performed in several European countries, Britain and Canada in recent years.

She is a graduate of the Hochschule für Musik in Munich, Germany and holds a Bachelor of Music from the University of Toronto where she was the recipient of the Glenn Gould Award in Composition in 1989. From 1993 to 1996 she was a theory and composition student of Dr. Samuel Dolin (1917–2002), whom she regards as one of the most important influences in her classical training. Barbara has been a participant in composition seminars with Sir Peter Maxwell-Davies and Robert Saxton (Course for Young Composers with the Scottish Chamber Orchestra, Island of Hoy, Scotland), and Helmut Lachenmann (Centre Acanthes, France), and in workshops with the Composers' Orchestra under the direction of Gary Kulesha. From 1998 to 2000 Barbara was composer-in-residence/affiliate composer with the Toronto Symphony Orchestra.

Most recently Barbara was composer-in-residence at the St. Norbert Arts Centre where her site-specific outdoor multimedia theatre work based on the Seven Sacred Anishinaabe Grandfather Teachings — *The Meeting Point of the Seven* (2002) — was performed. Apart from playing, performing and composing on the traditional native flute and singing in traditional ceremonies, Barbara also composes for instruments of the European classical and folk traditions. The diversity in her compositional approach reflects her interest in working with the wider ranges of inherent sounds that all instruments from around the world produce naturally and finding personal expression through that creative process. Many of her works confront the post-assimilation reality of aboriginal identity through recovery and reflection. Other works are influenced by her studies, travels and experiences abroad.

If there be butterflies all around (2003–2004)

programme note by Barbara Croall

When I was fourteen, spending the summer on the Manitoulin Island as our family did and still does every year, I decided to go for a long stroll through the back woods and meadows where my mom was born and raised. It was

Labour Day weekend, the sun a warm yellow and the hint of the coming fall in the breezes through the poplar trees.

My memory of that occasion is still very vivid to me now. One of the longest walks I had ever taken over the span of that entire afternoon until dusk, I simply followed a very old trail which lead through woods and fields. As the breezes died down and the sun began to settle along the horizon, I was growing tired but was still compelled for some unknown reason to keep walking.

Just as I came out from under a canopy of trees, there before me was a meadow of milkweeds covered in countless monarch butterflies. I had never seen such a sight — the entire field was a sea of orange as these beautiful creatures grazed sleepily while very slowly opening and closing their wings. It was more like a vision from a dream.

I stepped forward to edge of the meadow, bent down and very carefully coaxed some sleepy butterflies onto my hand. They barely fluttered at all, seeming to trust me, and so I then proceeded to place them gently on my arms, shoulders and hair. It didn't seem like a silly thing to do — even for a teenager. They just clung onto my sweater and strands of hair, seeming not to be bothered at all.

As the sun continued to lower, I decided to journey back to the cabin. I gently placed each butterfly back on the milkweeds and returned home, feeling the lingering sense of awe and enchantment. I later told my parents what I had seen and my mother just smiled with this knowing look on her face.

Many years ago my mother told me how many of our relatives going back many generations had been buried nearby in different locations, but she was reluctant to tell me exactly where these were. In 2000, when I was up at the cabin for another summer to compose some music, an old man who knew my grandfather came by unexpectedly wanting to show me where those burial sites are. One site was located just adjacent to the meadow where I had seen the monarchs and I wondered whether this was purely a coincidence.

Relaying the sighting of the butterflies to an elder recently, he also smiled — just like my mother did — and explained that the spirits of our ancestors come back to visit us in many different forms — in this case, as butterflies... to hold a gathering on their ancestral land.

When I was very young my mother used to sing a lullaby in Ojibwe/Odawa to me, which her father used to sing to her. She recalled how when she was forced by the RCMP to attend residential school far away from home as a child, what comforted her in her loneliness was singing this song to herself. In honour of her, this song comes through in various guises in this musical work.

🍁 Daniel Foley (b. 1952) 🍁

Daniel Foley was born in Toronto in 1952. He is a graduate of the North Carolina School of the Arts, where his principal teacher was Dr. Robert Ward. In 1976 he returned to Canada to pursue graduate studies at the University of Toronto under the supervision of John Weinzweig and Lothar Klein. He also attended The Banff Centre for additional studies with Serge Garant, Bruce Mather and Gilles Tremblay. In the 1980s Foley taught at the University of Guelph, where he developed an interest in ethnomusicology.

In addition to composing, Mr. Foley is the program editor, art designer and webmaster for New Music Concerts, a professional music copyist, editor and arranger, and a regular contributor to Toronto's *WholeNote* magazine.

Souvenances Op. 50 (2003)

programme note by Daniel Foley

In 1960 my recently divorced mother left Toronto with her two children to join her father in Jacksonville, Florida. Situated at the extreme northeast corner of the state, "Jax" then was a racially segregated society, a steamy, bigoted bastion of the bygone Confederate States of America. The decade I spent there was marked by a hurricane of social change and shrouded in the specious menace of Communism. It was in this hallowed, mutinous land that I too rebelled and found my calling to become a musician.

1. Sunshowers

The sunny skies of Florida are peppered by scudding clouds that drift across the featureless terrain, periodically releasing ephemeral showers. The high tessitura and acrid textures of *Sunshowers* suggest an atmosphere of heat and humidity, punctuated with the memory of Northern bird calls and despondent train signals.

2. Ikan-finoka

An hour's drive northwest of Jacksonville lies the enormous quagmire the Creek people named *Ikan-finoka*, the Quivering Earth. Commonly known as the Okefenokee swamp, its spongy soil and tannic waters teem with primordial life. In the evenings there comes a sense of dread, expressed here as a cabalistic incantation in the form of a *passacaglia*.

3. Minstrels

In *Minstrels* I adopt the zany vernacular of the slack-jawed yokel, in an affectionate burlesque of the Hillbilly harmonies favoured in them there parts. Painstakingly crafted from old bones, bottles and cotton bales left over from the Civil War, these Dixie maladies evoke, in the words of Foley aficionado Ernesto Ferreri, a world of "*fiyar ants a-marchin', clogs a-stompin', and fiddles a sawin'*". The American is more than pastiched, it is derided, thrown into the stew to reveal a certain homeliness as the stirring spoon brings it around once again."

Souvenances was commissioned by the Canadian Broadcasting Corporation and is dedicated to that steadfast and cherished confederate of contemporary music, Robert Aitken.

🍁 Ann Southam (b. 1937) 🍁

After completing musical studies at the University of Toronto and the Royal Conservatory of Music in the mid-1960s, **Ann Southam** began a teaching and composing career which has included a long and productive association with modern dance. As well as creating music for some of Canada's major modern dance companies and choreographers including The Toronto Dance Theatre, Danny Grossman, Dancemakers, Patricia Beatty, Christopher House and Rachel Browne, she has been an instructor in electronic music at the Royal Conservatory and has also participated in many "composer in the classroom" programs in elementary and high schools. While a great deal of her work has been electroacoustic music on tape, she has in recent years become increasingly interested in music for acoustic instruments. She has composed concert music for a variety of instruments and ensembles, working with such artists as Eve Egoyan, Beverley Johnston,

Arraymusic and Contact contemporary music. In 1986 New Music Concerts commissioned and premiered *Quintet for Piano and Strings* performed by Marc Widner and Accordes. Ann Southam's work has been commissioned through the Canada Council, the Ontario Arts Council and the CBC, and has been performed in Canada, Europe and the United States. She is a member of the Canadian Music Centre, the Canadian League of Composers and a founding member of the Association of Canadian Women Composers.

Rivers: Book 3, No. 8 (1981)

Virtuosic in the tradition of Chopin and Liszt, *Rivers* is a large collection of related pieces for solo piano. The section performed tonight requires crisp articulation on the part of the pianist to bring out the harmonic changes within continuous rhythmic patterns. With the composer's consent Ms Petrowska Quilico plays the work much faster than in the original score. This accelerated tempo keeps the performer "on edge" while providing the listener with an aural waterfall, effectively calming and exhilarating at the same time.

🍁 **Juhan Puhm** (b. 1964) 🍁

Juhan Puhm was born in 1964 in Toronto to Estonian parents. He began his professional career as a composer in 1991 when Pierre Boulez conducted his orchestral work *Mosaic Op. 1*. Since then, slowly and with focus, he has added to his body of work. Performances and premieres of works have taken place with John Hess and Dairine Ni Mheadhra of Queen of Puddings Music Theatre, Robert Aitken of New Music Concerts, Autumn Leaf Performance and Continuum. He has also worked with sopranos Stacie Robinson and Jane Archibald. Works of an operatic nature and traditional musics seem to be of concern for the future.

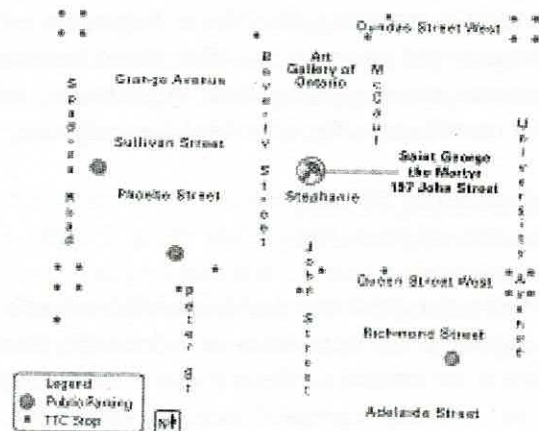
Northern Songs Op. 6 (2001)
programme note by Juhan Puhm

Northern Songs Op. 6 was composed in 2001. It is scored for an original ensemble of 9 instruments. The songs of *Northern Songs* are birdsongs, all of which have accompanied me over many years of hiking and trudging. In nature it may be realized that there is also music in this world that is not of our doing, the sounds of birds, other creatures and even the inanimate world. Myths of the past

recall those who could understand this language. Our own music conveys our emotions and ideas, and so has greater meaning than just sounds. The question is, do natural songs and sounds as well communicate a sense more than just sound, a sense that is beyond our perception?

Free from our burdens and yet singing "songs", some fifteen different birds (along with fireflies!, crickets and spring peepers) join this composition. Birds sing free of any musical temperament. Over the centuries, all of our western instruments have unfortunately evolved to be tempered. Birds also with their complicated rhythms know nothing of written duration. While I compose my musical structures, oppositely in nature there are beautiful and free coincidences of sounds, direction and distance. Regardless, every bird singing here holds for me a remembrance of a place or a story. This work is dedicated to Jane, Isaac and Tim.

Venue Location:



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