

New Music Concerts and Two New Hours on CBC Radio Two present

# *A Sacred Place*

Sunday March 7, 2004 • Church of St. George the Martyr

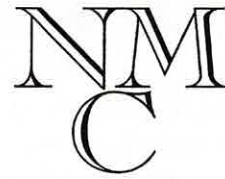
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New Music Concerts  
Robert Aitken, director

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

*Illuminating Introduction at 7:15*

33<sup>rd</sup> season | 276<sup>th</sup> event

*New Music Concerts and  
Two New Hours on CBC Radio Two present*

# *A Sacred Place*

*Programme:*

**Daniel Foley** (b. 1952) | *Souvenances* (2003)

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

Commissioned by the Canadian Broadcasting Corporation • **World premiere**

**Robert Aitken**, flute | **Max Christie**, clarinet | **Fujiko Imajishi**, violin

**Peter Pavlovsky**, contrabass | **David Swan**, piano

**Barbara Croall** (b. 1966)

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

Commissioned by the Ontario Arts Council • **World premiere**

**Robert Aitken** & **Dianne Aitken**, flutes | **Max Christie**, clarinet

**Fujiko Imajishi**, violin | **Bev Spotton**, viola | **David Hetherington**, cello

**Sanya Eng**, harp | **Richard Moore**, percussion

—Intermission—

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

**Christina Petrowska Quilico**, piano

**Juhan Puhm** (b. 1964) | *Northern Songs* (2001)

Commissioned by The Canada Council • **World Premiere**

**Douglas Stewart** & **Dianne Aitken**, flutes | **Fujiko Imajishi**, violin

**David Hetherington**, cello | **Richard Moore**, cymbalon

**Trevor Tureski** & **Rick Sacks**, percussion | **Sanya Eng**, harp

**David Swan**, chamber organ | **Robert Aitken**, conductor

Tonight's concert is being recorded for broadcast on  
**April 11, 2004** by **Two New Hours** on **CBC Radio Two**,  
Canada's national new music show, with host **Larry Lake**.

**94.1**  
CBC radio *Two*

Presented with the generous support of **Roger D. Moore**  
Post-concert Reception courtesy of **Sharon Lovett** and **David Olds**

# New Music Concerts

Robert Aitken, c.m., Artistic Director

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◆ Daniel Foley ◆

**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.

#### 🍁 Barbara Croall 🍁

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 multi-media 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.

### Ann Southam

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.

Born in Ottawa, **Christina Petrowska Quilico** studied with Boris Berlin at the Royal Conservatory of Music in Toronto, where she made her orchestral concert debut at age 10. She received a scholarship to study at New York's Juilliard School as a student of Rosina Lhévinne, Jeaneane Dowis and Irwin Freundlich and at fourteen made her New York concert debut at New York's Town Hall. After graduation, she studied at the Sorbonne in Paris and later in Darmstadt and Berlin with Karlheinz Stockhausen and György Ligeti. From 1962 to 1980, Petrowska Quilico lived in New York City, where she performed extensively. In 1971, she married her first husband, Quebec composer Michel-Georges Brégent (1948–1993). As a couple, they were extremely active in New Music circles in Canada and in Europe throughout the 1970s and early 1980s.

Petrowska Quilico has recorded 16 CDs as a soloist, with orchestra, and in chamber ensembles, including two in partnership with her second husband, the late Metropolitan Opera baritone, Louis Quilico. Among the Canadian composers who have written piano concerti and solo works for Petrowska Quilico are Violet Archer, Glenn Buhr, Omar Daniel, Christos Hatzis, Larysa Kuzmenko, Gary Kulesha, Alexina Louie, Heather Schmidt and John Weinzwieg. Currently, Petrowska Quilico makes her home in Toronto, where she is Professor of Piano and Musicology at York University.

✻ **Juhan Puhm** ✻

**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.

Season Finale | Sunday May 16, 2004 | 8:00 | Glenn Gould Studio

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

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