

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

Echo (Ecco (Eco))

New Music Concerts Ensemble • Robert Aitken, artistic director
Sunday May 16, 2004 • Glenn Gould Studio

NM

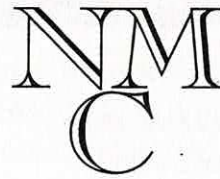
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New Music Concerts
Robert Aitken, director

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33rd season | 277th event

Sunday May 16, 2004 at 8:00

Glenn Gould Studio

Illuminating Introduction at 7:15



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

Echo (Ecco (Eco))

New Music Concerts Ensemble • Robert Aitken, artistic director

Brian Current * - *Concertino* ** (2004)

Brian Current, conductor • Robert Aitken, solo flute
Douglas Stewart, Dianne Aitken, Les Allt, flutes • Fujiko Imajishi,
Corey Gemell, Sonia Vizante, Benjamin Bowman, Hiroko Kagawa, violins
Bev Spotton, Nick Papadakis, violas • David Hetherington,
Paul Widner, cellos • Peter Pavlovsky, contrabass

Ronald Bruce Smith * - *Echo (Ecco (Eco))* (1995)

Robert Aitken, conductor • Douglas Stewart, Dianne Aitken, flutes
Mark Rogers, Lesley Young, oboe / English horn • Max Christie,
Robert W. Stevenson, clarinets • Eric Hall, Bill Cannaway, bassoons
Bardi Gjevori, Joan Watson, horns • Michael White, Richard Sandals, trumpets
Trevor Tureski, Russell Hartenberger, percussion • David Swan, piano
Sanya Eng, harp • Fujiko Imajishi, Corey Gemell, Sonia Vizante, Benjamin
Bowman, Hiroko Kagawa, Aisslinn Nosky, Dominique Laplante, violins
Bev Spotton, Nick Papadakis, violas • David Hetherington, Paul Widner,
Simon Fryer, cellos • Peter Pavlovsky, contrabass

— *Intermission* —

Jim O'Leary * - *Untitled piece* **

(1998 — revised / rescored 2003)

Robert Aitken, conductor • Douglas Stewart, Dianne Aitken, flutes
Max Christie, clarinet • Robert W. Stevenson, bass clarinet
Michael White, trumpet • Ian Cowie, trombone
Trevor Tureski and Russell Hartenberger, percussion
David Swan, piano • Sanya Eng, harp • Fujiko Imajishi, violin
Bev Spotton, viola • David Hetherington, cello

Howard Bashaw * - *Minimalisms* ** (2003)

Trevor Brandenburg, solo percussion • Roger Admiral, solo piano
Robert Aitken, conductor • Douglas Stewart, flute.
Mark Rogers, oboe • Max Christie, clarinet • Eric Hall, bassoon
Bardi Gjevori, horn • Richard Sandals, trumpet • Ian Cowie, trombone
Scott Irvine, tuba • Fujiko Imajishi, violin • Bev Spotton, viola
David Hetherington, cello • Peter Pavlovsky, contrabass

* Canadian composer | ** World premiere

Please join us in the lobby following the performance for the launch of the latest CD with the **New Music Concerts Ensemble**. **Strange Spheres – Music of Rudolf Komorous** on **Artifact Music** features **Eve Egoyan's** performance of the piano concerto *The Seven Sides of Maxwell's Silver Die* recorded during our *All Canadian, eh?* concert three seasons ago.

Hosted by the **Canadian Music Centre** and **Artifact Music**



Brian Current

Brian Current studied composition at McGill University and UC Berkeley, where he received his Ph.D. in 2002. His music has received numerous national and international awards, including the Selected Work under 30 at the International Rostrum of Composers in Paris, the Barlow Prize for orchestral music and the Grand Prize in the CBC Young Composers Competition. Broadcast in over 35 countries, his works have been performed by a number of symphony orchestras including the Esprit Orchestra, the Warsaw Philharmonic, the Oakland Symphony, the Winnipeg Symphony and others, with upcoming performances by the Indianapolis Symphony, the National Arts Centre Orchestra and the American Composers Orchestra at Carnegie Hall. His new chamber opera *Airline Icarus* (2001-2004) will open in Vancouver in 2005.

Concertino

Concertino (2004) is adapted from a 2002 Canada Council commission for recorder player Mathew Jones. Shapes in the piece are created in part through dramatic change in speed: tempos accelerate then immediately slow down in a series of irregular waves. As a concerto, the music relies heavily on the back-and-forth between soloist and ensemble. I thought it might be interesting if this were compressed down to the eighth-note level (call-response-call-response) and made to move forward as a single mechanism. I also imagined blanketing the hall with the sound of flutes positioned at the back of the room. At times they act as distant relatives to the solo line but more often they fill out the sound with tumbling gestures their own. String players change one at a time from *arco* to *pizz* and back, creating a gradual change in the texture overall.

— Brian Current

COMPOSER COMPANIONS is a program designed to help demystify the world of new music, matching audience members with professional composers who serve as personal audio "tour guides" for live concerts. To arrange to have a composer guide for an evening at no cost (courtesy of the Canadian Music Centre Ontario Region and participating new music presenters) call the CMC Ontario Office at 416-961-6601 ext. 207 or e-mail composercompanions@musiccentre.ca

**COMPOSER
COMPANIONS**

Ronald Bruce Smith

Ronald Bruce Smith studied composition at the University of Toronto, McGill University and the University of California at Berkeley from which he received the Ph.D. in music. He has also studied at the American Conservatory at Fontainebleau and at IRCAM in Paris, France, and has held residencies at the Banff Centre for the Arts. His principal composition teachers include Tristan Murail, Bruce Mather, Richard Felciano and Talivaldis Kenins. He has also studied computer music and synthesis with David Wessel. In 1996-97 he was a visiting composer at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) and since 1998 he has been a composer-in-residence at the Center for New Music and Audio Technologies (CNMAT) at the University of California at Berkeley. Smith has taught at the University of Illinois at Champaign-Urbana, the University of California at Berkeley and at Stanford University.

The musicologist Beth Levy wrote, "Many of Smith's works share a contemplative character, a preoccupation with enhancing the resonance of a given ensemble, and an openness to new sound sources (including non-Western ones). For example, his *Kyrie Eleison* combines a soprano soloist, orchestra and live electronics in a 'quiet plea for mercy as well as a static prayer for spiritual reflection'; intended as a memorial for the fourteen students murdered at the University of Montreal in December 1989. In *Meditations*, based on research begun at IRCAM and realized at Berkeley's Center for New Music and Audio Technologies (CNMAT), Smith manipulates materials drawn from Pakistani vocal music and the Indonesian gamelan (percussion orchestra). His interest in timbral nuance has taken many and diverse forms. In works like *Remembrances of a Garden* for chamber ensemble, timbral variety comes from dramatic articulations and subtle performance techniques. In his chamber work *Flux*, he relies on the mathematical exploration of tone color based on the imaginative manipulation of harmonic spectra from the overtone series."

Smith has received many awards and commissions for his work including commissions funded by the Canadian Broadcasting Corporation, the Canada Council for the Arts, the Ontario Arts Council, and Gibson Guitars. Recent performers of his works include the Aitken/Iureski Duo, the Arraymusic Ensemble, California E.A.R. Unit, Cikada, Continuum Ensemble, Del Sol String Quartet, Earplay, Pierrot

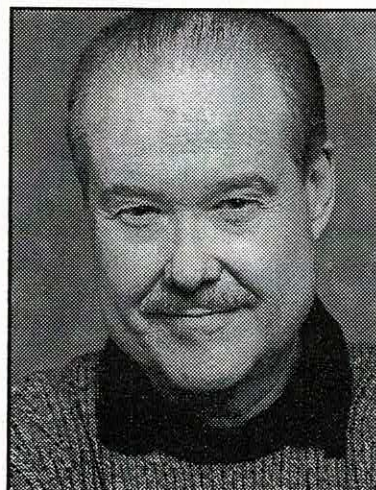
Ensemble, San Francisco Contemporary Music Players, Speculum Musicae, Vancouver New Music Ensemble, the Berkeley Symphony Orchestra, the Kitchener-Waterloo Symphony Orchestra, the Winnipeg Symphony Orchestra and at festivals in Europe, the Americas and Australia. His music has been recorded to CD by Continuum, Arraymusic, the Del Sol String Quartet and the Evergreen Club Gamelan.

Echo (Ecco (Eco))

Premiered by the Winnipeg Symphony Orchestra • Bramwell Tovey, conductor

The title of the work *Echo (Ecco (Eco))* reflects certain characteristics of the music heard in the work. The title is made of three words; the English word *echo*; the Italian word *ecco* [here, there] and the last name of the famous Italian author and semiotician Umberto Eco. The three words of the title when pronounced correctly one after the other go through subtle changes in the sounds of their vowels. That is, there is a timbral (sound colour) change between the words. This is reflected in the music in that a line or chord may go through several colour changes, via its orchestration, while being sustained. The word *echo* is also reflected in the music in that melodic figures are often closely echoed in other instruments to create a large and complex reverberation effect.

— Ronald Bruce Smith



Two New Hours with host Larry Lake is recording this concert for future broadcast on CBC Radio Two. To hear this concert tune in on Sunday, 30 May, 2004.

Two New Hours
Sundays at 10pm

94.1

cbc.ca/2newhours

CBC radio *Two*

Canada's National New Music Show

Jim O'Leary

A native of Windsor, Newfoundland, Jim started playing drums at the age of 15, and studied percussion at the University of Prince Edward Island, receiving his Bachelor of Music Degree in 1994. In June 2000, he completed his Masters in Composition under the direction of composer Jan Sandström at the School of Music in Piteå, Sweden. Jim's music has been played by, among others: the Umeå Symphony Orchestra, Arraymusic, the Motion Ensemble and the Winnipeg Symphony Orchestra.

In 2001, he placed second in the Winnipeg Symphony Orchestra's composer competition, and received Stockholm county's Culture Prize in 2002. Jim currently resides in Stockholm, Sweden, where he divides his time between working as a music teacher, playing drums in a band, and composing. His latest orchestral work, a CBC commission, was premiered by the Vancouver Symphony Orchestra on May 1st, 2004.

Untitled Piece

My *Untitled piece for Chamber Ensemble* dates back to my student days at the School of Music in Piteå, Sweden. We in the composition class, along with other willing students, formed an ensemble to perform our compositional experiments. We tortured the musicians with our bad writing and endless questions but, as was the point, we learned a lot and I remember fondly the fun time we had creating our little "masterpieces"!

I had always liked the ending of this piece and welcomed the opportunity to rescore/revise this composition for New Music Concerts. The original scoring calls for: alto flute, clarinet/bass clarinet, alto saxophone, trumpet, alto trombone, tuba, piano, and 2 percussionists. The revised version is scored for: 2 flutes (one doubling alto flute); clarinet; bass clarinet; trumpet; alto trombone; harp; piano; 2 percussion; violin; viola; cello.

— Jim O'Leary

Howard Bashaw

Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Associate Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. Recent works for ensemble include *New Music Concerts*, the Vancouver New Music Society, the Société musique de contemporaine du Québec, the Edmonton Symphony Orchestra with the Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). His works for solo piano were premiered by Marc Couroux (*Form Archimage*), Corey Hamm (*Preludes Book 1*), Haley Simons (*Preludes, Book 2*) and Barbara Pritchard (*Hosu*). Recordings include the BASHAW double CD (2000, various artists, ARKTOS recordings, SRI Canada); *Eolian Braid* on the the Hammerhead Consort's TRAFFIC CD (1999, Arktos Recordings, SRI Canada); and *Horos* on the ELECTRIC COUNTERPOINT CD (1994, Niek de Groot, double bass and Tatjana Kukoc, guitar, Artelier Music, Cologne). Bashaw is currently working on new works for the Vancouver-based Standing Wave ensemble and Hard Rubber Orchestra. A new CD containing four recent works will be released in 2004.

Minimalisms

Minimalisms is a double chamber concerto featuring piano and mallet percussion. Its four movements generate non-programmatic narratives based on self-defining contexts of expectation, direction, arrival and resolution, and are therefore similar in these regards to goal-oriented processes exhibited by the vast majority of 'tonal' musics. Without claiming originality in doing so, *Minimalisms* thus belongs more to a post-minimalist aesthetic than it does to mainstream minimalism (accepting the existence of the latter). The plurality underscoring the title *Minimalisms* recognizes both the possibility for generalized, inclusive diversification within the genre, and, more specifically, that each of the work's four movements is characterized by a different, stylistically derived compositional technique or approach.

I Less is More

The piano is used in a somewhat atypical manner here with its continuum of *rapido* single-note attacks being deliberately associated with the mallet percussion idiom. Locked daringly in precise rhythmic unison at *presto molto* throughout, the piano and marimba simultaneously unfold independent, yet coordinated streams of cell expansion or diminution. The resulting texture is a complex of pattern-based transformations wherein the superimposition of different-sized groupings of cells creates not only an evolving counterpoint of shifting alignments and harmonies, but also the *illusion* of incrementally changing tempi.

II More or Less

Brash, eccentric and rhythmically complex, the second movement is based on multiple layers and dialogues of collage-like expanding ostinati, whose rates of development are independent within each of the instruments or instrument groupings. Whereas cell permutation and shifting alignments found in the first movement occurred *within* clearly defined sections of the overall form, similar processes found in this second movement (now occurring on a much larger, compounded scale) actually manifest *as* the form itself.

III Less

Minimal.

IV More

The strict rhythmic unison found between soloists in the first movement returns, but now with an added voice-layer in the piano. In addition to processes of repetition, expansion and shifting alignments, 'minimalism' in this final movement is (contrary to the impression of its own title) bluntly exposed as a principle of strict limitation; not counting rests, only sixteenth-notes are used for the entire ensemble throughout the entire movement. Of note is the accompanying pointillistic texture found in the woodwinds and brass, one that evolves through a strategic process of addition within the extended opening section.

Minimalisms was commissioned through The Canada Council for the Arts by New Music Concerts, Toronto.

— Howard Bashaw

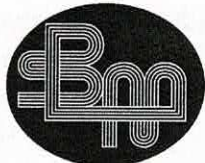
Performer Biographies

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. In 1970 he left the TSO to pursue a solo career that has taken him to virtually every corner of the globe. From 1985-89 he directed the Banff Centre's Advanced Studies in Music Programme and is at present professor for flute in Freiburg, Germany. He is the recipient of many awards including the Order of Canada and Chevalier de l'ordre des Arts et des Lettres (France) and prizes at the international flute contests in Paris 1971 and Royan 1972. He has more than 40 recordings to his credit and such notable composers as George Crumb, John Cage and Elliott Carter have dedicated works to him. As a composer, he 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. Robert Aitken was founder and artistic director of Music Today, Music at Shawnigan and, with Norma Beecroft, co-founder of New Music Concerts, Toronto, which he continues to direct today.

Roger Admiral studied at the University of Western Ontario and the University of Alberta. His main teachers were Virginia Blaha, Peter Smith and Helmut Brauss. Roger graduated with a Doctor of Music degree and currently coaches contemporary chamber music at the University of Alberta. Through the Johann Strauss Foundation he also studied Lied-duo with Paul Schilawsky and Charles Spencer at the Mozarteum Hochschule in Salzburg. Recent performances include recitals with baritone Nathan Berg at Lincoln Center in New York City and with contralto Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Roger also performs in the Kovalis Duo with Montreal percussionist Philip Hornsey.

Trevor Brandenburg is a native Edmontonian where he is a busy free-lance player, educator and business owner. He has been recorded for CBC radio as a soloist and chamber musician. Trevor has commissioned new works for solo percussion and dozens of new works with the two piano, two percussion group Hammerhead Consort. Trevor often performs with groups that include the Edmonton Symphony Orchestra, the Citale Theatre, Pro Coro Canada, and the Royal Canadian Artillery Band.

Trevor has a bachelor of music degree from the University of Alberta. Other studies and training include the National Youth Orchestra of Canada, the Music Academy of the West, the Banff Centre, Leigh Howard Stevens summer marimba camp and the Mozarteum in Salzburg. Trevor is a sought-after percussion clinician and adjudicator. He has a large percussion studio of students, conducts several percussion ensembles and is the percussion instructor for Musicamp Alberta's summer band camps. Trevor Brandenburg is also the owner of Brandenburg Music Inc. Brandenburg Music is a retailer and wholesaler of anything to do with percussion. The company serves the percussion needs of percussionists and institutions across Canada and this year is celebrating its 10th year in business.



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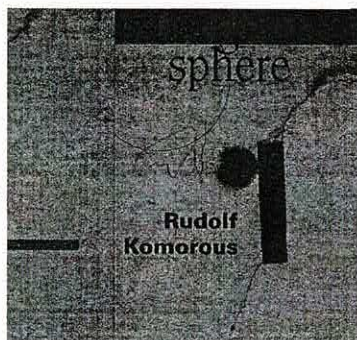
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