

New Music Concerts and The Music Gallery present

THE HAMMERHEAD CONSORT

Saturday October 2, 2004 • The Music Gallery

NM

www.newmusicconcerts.com

157 Carlton St., #203 • Toronto Ont. M5A 2K3 • 416-961-9594

New Music Concerts
Robert Aitken, director

NM | 04
C | 05

New Music Concerts
Robert Aitken, director

NM
C | 04
05

Saturday October 2, 2004

New Music Concerts
34th season | 278th event

Co-presented with
The Music Gallery

MUSIC GALLERY
AT ST. GEORGE THE MARTYR

Guest Ensemble: **Hammerhead Consort**, Edmonton
Corey Hamm and **Haley Simons**, pianos
Trevor Brandenburg and **Darren Salyn**, percussion

Programme:

KEITH HAMEL (Canada 1956)

Kolokolchiki (2002) World Premiere

SCOTT GODIN (Canada 1970)

d-day, baby... (1998)

HOWARD BASHAW (Canada 1957)

Eolian Braid (1995)

— *Intermission* —

KIM HELWEG (Denmark 1956)

The Tunnel (1998–2000) World Premiere

MALCOLM FORSYTH (South Africa/Canada 1936)

umGcomo (1999)

Tonight's concert is being recorded for broadcast
on Sunday November 28, 2004 at 10:05 pm on
TWO NEW HOURS with Host Larry Lake

94.1
CBC radio *Two*

Minister of Canadian Heritage and
Minister responsible for Status of Women



Ottawa, Canada K1A 0M5

Ministre du Patrimoine canadien et
ministre responsable de la Condition féminine



Greetings to all those taking part in the 2004–2005 New Music Concerts.

In addition to offering Canadians an opportunity to discover cutting-edge contemporary musical works, New Music Concerts allow participating composers and performers to reach new audiences. By presenting many exciting musical forms, this series of concerts brings music-lovers together, provides valuable exposure to established and emerging Canadian musicians and composers, and expands audiences' cultural horizons.

As Minister of Canadian Heritage, I would like to thank the artistic direction and organizers of New Music Concerts for more than three decades of exciting musical performances featuring some of the finest contemporary music and performers from at home and abroad.

Enjoy the concerts!

Liza Frulla

Canada

HAMMERHEAD CONSORT

Hammerhead Consort was formed in 1990 and has as its members Corey Hamm and Haley Simons (pianists) and Trevor Brandenburg and Darren Salyn (percussionists). Over thirty new works (and counting!) have been written for Hammerhead by composers from Poland, The United States, Denmark, and, of course, Canada. These works have been commissioned through CBC Radio, The Canada Council, The Alberta Foundation for the Arts, The Manitoba Arts Council, The Danish Arts Council, The Sir Ernest Macmillan Memorial Foundation and numerous other organizations. The Consort has won such important awards as the CIBC National Music Competition, Sir Ernest Macmillan Memorial Foundation Award, ARIA award for Best Classical Recording, and was nominated for a Prairie Music Award. Hammerhead Consort has two CDs out (and counting) the most recent of which — *Traffic* — consisting entirely of works written for the Consort by Canadian Composers Howard Bashaw, David R. Scott, Jeff McCune, Neil Weisensel and Allan Gilliland. In January 2000 Hammerhead received rave reviews for their performance at the Winnipeg New Music Festival and in June 2000 they toured Poland (also to rave reviews) under the auspices of both The Canada Council and Polish Radio.

In March 2000 Hammerhead Consort gave the World Premiere of Howard Bashaw's *Concerto for Two Pianos and Two Percussion* with the Edmonton Symphony Orchestra under Maestro Gregorz Nowak. In January 2001 Hammerhead Consort performed Carl Orff's *Carmina Burana* under Maestro Nowak in Calgary and they performed *Carmina Burana* in Edmonton in January 2002 under Maestro Richard Sparks with Pro Coro Canada. Future plans include a new CD of music by Béla Bartók, Kim Helweg, Witold Lutoslawski and Malcolm Forsyth, and a recording of *Carmina Burana* with Pro Coro Canada.

Corey Hamm — "Pianist Hamm's Gift Unlocks Mysteries of Music," the *Halifax Chronicle Herald* wrote of Corey Hamm's solo concert tour promoted by the Debut Atlantic organization. Other tours of Canada have been sponsored by the Debut Incorporated series in Montréal and the Debut series at the National Arts Centre in Ottawa. Mr. Hamm won first prize in the 2004 Elinor Bell Piano Competition, was a semi-finalist in the 5th Orleans International Contemporary Piano Competition in Orleans, France 2002, and was the second prizewinner at the 1995 Eckhardt-Gramatté Competition for Contemporary Piano Music. Mr. Hamm is regularly broadcast on CBC Radio as soloist and chamber musician, and is actively involved in the promotion and performance of contemporary music. He has been involved in the commissioning of over forty solo, chamber and concerto works.

Mr. Hamm has studied with pianists Stéphane Lemelin, Ernesto Lejano and Marek Jablonski and is currently a Doctoral candidate with Lydia Artymiw at the University of Minnesota. Prior to his move to Minnesota he was on the piano faculty of the Alberta College Conservatory of Music in Edmonton from 1994 to 2001 and is a frequent adjudicator in Western Canada.

Haley Simons has D.Mus and B.Mus degrees from the University of Alberta, and a M.Mus degree from Rice University in Houston, Texas. Haley has been on the music faculty at Alberta College for eight years as well as visiting assistant professor in the University of Alberta's Department of Music. In addition to an active teaching, performing and recording schedule, Haley has been very active raising her son Cass, and her daughter Kaleia.

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 Hammerhead Consort. Trevor often performs with groups that include the Edmonton Symphony Orchestra, the Citadel Theatre, Pro Coro Canada and the Royal Canadian Artillery Band. Trevor has a Bachelor of Music Degree from the University of Alberta. Other studies include the Music Academy of the West, National Youth Orchestra of Canada, and the Mozarteum in Salzburg. He 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 is also the owner of Brandenburg Music Inc., 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.

Darren Salyn is a freelance musician and teacher in Edmonton, where he has played as an extra with the ESO since 1992. He has performed as a chamber musician in the Winnipeg New Music Festival, Edmonton rESound Festival, Edmonton New Music Festival, and for CBC radio. Darren has also performed with such other professional organizations as Edmonton Opera, Pro Coro Canada, Alberta Ballet, and the Citadel Theatre. Darren received a Bachelor of Music degree from the University of Alberta in percussion performance, where he studied with Brian Jones. He has also studied at the Music Academy of the West in Santa Barbara, California with Mitchell Peters and Al Payson. Darren has also studied in New Jersey with marimba virtuoso Leigh Howard Stevens, and in Québec with André Morin.

KEITH HAMEL

Keith Hamel was born in 1956 in Morden, Manitoba. He studied music at the Royal Conservatory of Music of Toronto and Queen's University in Canada, and pursued graduate studies at the Massachusetts Institute of Technology and Harvard University from which he holds a Ph.D. in Music. Hamel has written both acoustic and electroacoustic music and has been awarded many prizes in both media. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, Hammerhead Consort, Standing Wave, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetist Jean-Guy Boisvert, saxophonist Julia Nolan, and pianist Douglas Finch. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics.

Keith Hamel is currently the President of the Canadian Music Centre, a council member of the Canadian League Of Composers, and an executive of the International Society for Contemporary Music. He has been a Professor of composition and Director of the Computer Music Studio at the University of British Columbia in Vancouver since 1987. His music is published by Éditions Musicales Européennes of Paris and Cypress Publishing of Vancouver.

Kolokolchiki (2002)

Commissioned by Hammerhead Consort with the assistance of the Canadian Broadcasting Corporation

Kolokolchiki mean "little bells" in Russian. The work was written in memory of the composer Nikolai Korndorf who died suddenly and tragically in 2001. Nikolai was an immensely talented composer, an inspiring human being, and a wonderful friend. Nikolai had a fondness for bells and he included them in many of his compositions — usually played by players other than the percussionists. I think that for Nikolai, bells represented the purity of the human soul; in his music they often created a sense of spirituality and calm. *Kolokolchiki* does not make any direct references to Korndorf's music nor does it try to imitate the musical forms and gestures that are so characteristic of his compositions. Rather, it tries to capture a small part of his spirit — he was a warm and kind-hearted man who believed that music was the path to humanity's soul.

— Keith Hamel

SCOTT GODIN

Scott Godin was born in Brooks, Alberta in 1970. He began his musical training on piano at the age of five and completed his BMus degree in piano performance in 1993 with Helmut Brauss; he also studied composition with Malcolm Forsyth and Garth Hobden. An award from the Johann Strauss Competition in 1993 allowed him to study in Vienna with internationally renowned pianist Paul Badura-Skoda in 1993–94 and to attend classes taught by composers Peter Burwik, Friedrich Cerha and Erich Urbanner. From 1994–96, he studied at the University of Alberta and received his MMus degree under the supervision of Howard Bashaw, Malcolm Forsyth and Henry Klumpenhouwer. He is currently completing a DMus with John Rea at McGill University in Montréal.

Various workshops have allowed Mr. Godin to work alongside such composers as Louis Andriessen, Denys Bouliane, Nicolaus A. Huber, Steve Martland, Martijn Padding, and Michael Smetanin. He has received numerous awards, including two Serge Garant Awards for chamber music in the SOCAN Young Composers Competitions (1996, 1998) and the Julius Schloss Memorial Award in music (1998). Mr. Godin is co-director of *ensemble kore* in Montréal, and has worked with various ensembles and soloists, including the Bozzini Quartet, Continuum, Hammerhead Consort, composer-pianist Marc Couroux, the East-West Quartet, ensemble de ereprijs, percussionist D'Arcy Gray, the Little Chamber Music Series... (Vancouver), the duo Merkel/Bozzini, Orkest de Volharding, and the SMCQ Ensemble.

d-day, baby... (1998)

d-day, baby... is dedicated to the Hammerhead Consort and was commissioned with the assistance of the Canada Council for the Arts

Liberty is the practical recognition of human polymorphism... Liberty demands not only equality but a variety of opportunities, and a tolerance of those who fail to conform to standards which may be desirable but are not essential for the function of society.

— J.B.S. Haldane, biologist (1892–1964)

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 have been premiered by 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.

Eolian Braid (1995)

Eolian Braid was commissioned through The CBC Radio Music Department

And just what is this spell that wind chimes cast so effortlessly on the ear?

Perhaps it is really nothing other than the vague promise of calm arising from the unpredictable and relaxing rhythms. Or maybe it is something more — perhaps an alluring paradox created by the coexistence of, on the one hand, a sense of rigid limitation experienced in the spontaneous and endless variety of rhythm. Or perhaps it is a paradox of another sort altogether — one that resides in the rather surprising temptation for the ear to seek a hidden dimension of organization or pattern underlying the rhythms of the chimes; both paradoxical and surprising because the ear is, eventually, tempted to imagine that which it seeks even though it knows full well it does not actually exist.

The term "Aeolian" (or eolian) can be used in association with the wind, or with an early church mode bearing the same name; the title *Eolian Braid* was chosen with reference to the former.

Constructed especially for *Eolian Braid*, twenty-one sets of wind chimes were used to make a recorded accompaniment for use in live performance. Existing as a background layer characterized by diverse rhythms and timbres, the recorded chimes create the illusory presence of different winds that come and go almost unpredictably throughout the piece. The two pianos, vibraphone and marimba generate a foreground layer that, unlike the chimes, is a texture of controlled rhythmic processes involving repetition, pattern, phase and transformation. The complex counterpoint arising from the co-existing rhythmic strands within each of the two layers and the juxtaposition and intertwining of those layers on the larger level produce a textural counterpoint that, overall, might be described best as a rhythmic braid.

While compositional techniques used in *Eolian Braid* might be traced to a range of sources, certain works by the composer György Ligeti stand as the most inspiring and influential.

— Howard Bashaw

MALCOLM FORSYTH

Canadian composer Forsyth continues to enjoy a distinguished international career as a much-performed writer of more than one hundred-and-thirty works, including three symphonies, much other orchestral music, chamber music (especially for brass and strings), vocal and instrumental solos and more recently, choral music.

He was named "Canadian Composer of the Year" by the Canadian Music Council in 1989, and has received many other awards, including three JUNOs for "Best Classical Composition" — 1987, 1994 and 1998 — since his arrival in Canada from his native South Africa in 1968. He took up his post as Professor at the University of Alberta in Edmonton in the same year and was for the last five years prior to his retirement in 2002 Composer-in-Residence there. Distinguished performers such as Maureen Forrester, Charles Dutoit and Judith Forst have commissioned and premiered his works; his works have seen performances on six continents. A celebratory CD of his daughter Amanda's performance of his Cello Concerto, *Electra Rising*, his saxophone concerto, *Tre Vie*, and *Valley of a Thousand Hills*, for chamber orchestra, was released in 1997, and one of *Sun Songs*, with Judith Forst (mezzo-soprano) in 2000. The years 1999 and 2000 were especially prolific ones for

Forsyth, with no fewer than ten new works entering the catalogue. His *Concerto for Eight* (2003) received rave reviews after its many performances in March 2003. The *Double Concerto*, for viola, cello & orchestra, is scheduled for its world premiere in October 2004.

umGcomo (1999)

When Béla Bartók wrote his monumental *Sonata for Two Pianos and Percussion* he spawned a new class of instrumental chamber music which has brought many new similar works into being. Ensembles have been formed simply with the intention of promoting the Bartók work and expanding the repertoire of its instrumentation. The Hammerhead Consort of Edmonton is one such group and *umGcomo* was written especially for it.

The word *umGcomo* is Zulu, and means drums. Pronunciation of the word, however, is almost impossible for most people, since the 'gc' consonant is one of the "click" sounds found in Zulu and several other South African languages. Rendering it, as is common, as a "k" does not suffice here though, since that would turn the word into the word for cow.

Drums are at the heart of the music of the Zulu people and this work seeks to exploit the propensities of the piano to sound like drums while having the percussionists play on slit drums. These are African in origin and were originally made from hollowed-out logs and called log-drums. Tongues are carved into the pattern and struck with beaters to sound clear pitches. Today's slit drums are manufactured from lumber glued together in the form of a box with the required number of tongues cut into the top. The slit drums used in the performance of *umGcomo* were designed by the composer and manufactured by his friend, Rayfield Rideout. The soprano drum has six notes and is made of wenge, a Central African wood. The bass drum has two notes and is of padauk, a beautiful wood of Central America.

As might be expected, the percussive element is foremost in this work, with rhythms crossing and interweaving constantly. The meter of twelve-eight provides maximum opportunity for the most interesting contradictory divisions, but not only symmetrical patterns are to be heard here: there are several difficult asymmetrical ones overlaid too.

— Malcolm Forsyth

KIM HELWEG

Kim Helweg was born 1956 in Denmark. He began composing at the age of 13 and made his professional debut in 1974. His earliest published work, *The Whiteness and the Silence* (1975), consists of a blank page, with no duration, no instrumentation and no indication to indicate it is supposed to be regarded as a piece of music. Other “graphic notation” pages came soon after, which could be considered as pictures of music or music of pictures.

A chance encounter with American fusion-music drastically altered his course and led to an extended period of jazz/rock compositions culminating in two jazz/rock symphonies and the rock-operas *Ulysses* (1982) and *Black Mass* (1983). Since 1988 Kim Helweg has chiefly composed for classical ensembles, but still with a visible jazz/rock influence. The included element of improvisation which was previously left open for the musicians to create was now replaced by written music very often based on a serial row and micro rhythms.

His chamber works include *Interference*, performed by the Royal Danish Brass; *Variations on Chick Corea's LA FIESTA* performed by Thorson & Thurber Duo, and the *America Fantasy* for the Safri Duo, which received its Canadian premiere from the Hammerhead Consort. His orchestral works include a Violin Concerto, Cello Concerto, two symphonies, *Sblag* for punk singer and orchestra (commissioned by Staatstheater Stuttgart 1992) and the musical epos *Dvojník* for 2 pianos and orchestra (commissioned by the Thorson & Thurber piano duo). Stage works include several dance scores and the opera *Stalingrad*. Kim Helweg's music has been regularly performed in Europe, North America, South America and Australia, and since 1992 his works have been commissioned from Italy, Canada, Argentina, Brazil, Finland, Germany, Holland, Sweden and England.

The Tunnel (1998-2000)

Written for the Hammerhead Consort with the assistance of the Danish Composers Society and the Danish Art Council

The basic idea of *The Tunnel* was explored during a performance workshop project called “The Public Eye” at The National Theatre School in Copenhagen 1998, in which composers, stage directors and choreographers were invited to give their tribute to the outstanding American photographer Weege. Helweg's contribution was based on a photograph of a car accident in New York taken shortly after it happened.

The title “The Tunnel” refers to the near death experience, in which a dying person has the feeling of being sucked through a dark tunnel towards an incredible bright light. At the same time a whole lifetime is passing by, backwards.

The basic material was later on used in this piece written for The Hammerhead Consort. The earlier workshop version was developed into a concert piece by adding two percussion players and a second movement as well as transforming the ideas into clean musical structures.

The first of the two movements is one long accelerando and crescendo with a constant high tremolo together with deep clusters, and a very extended melody line, that brings the music from a fragmented appearance unto a bright explosion of colours in E-major. After this an atmosphere of a Children's Song devolves the material into simplicity.

The second movement was added later on, and is a kind of a “Flamenco Macabre”. The highly energetic music with its very clear Spanish flavour has the character of “Dancing for Life”. The rhythmical energy is later on blocked by clusters – an extremely dark metamorphosis of the bright E-major explosion in the first movement. As in the first movement the music dies out, but now with the very last breath.

— Kim Helweg

Join us again this **Monday** as **Robert Aitken** and core NMC ensemble members cellist **David Hetherington** and pianist **David Swan** perform **George Crumb's** *Vox Balaenae* (Voice of the Whale) for Three Masked Players during the inaugural edition of **Wholenote's Nine Monday Salons** at the **Music Gallery**. The **October 4th** performance, *Music By Threes*, includes vocal and instrumental trios and chamber jazz with **Jim Galloway Plus Two**. The Church of St. George the Martyr, 8 pm, \$12 (\$8 students/seniors). 416 204-1080.

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**

New Music Concerts

Robert Aitken, c.m., Artistic Director

157 Carlton Street, Ste. 203 • Toronto M5A 2K3 • 416-961-9594

e-mail: nmc@interlog.com • www.NewMusicConcerts.com

Board of Directors:

Austin Clarkson, president • **Lisa Rapoport**, secretary-treasurer

Marvin Green • **Michael Koerner**, c.m. • **Joseph Macerollo**

George Montague • **Mary Morrison**, o.c.

Sue Davidson Polanyi • **Jeffrey Smyth**

David Olds, general manager • **Daniel Foley**, production assistant

Francine Labelle, publicist • **André Leduc**, photographer

Principal Supporters and Concert Sponsors (\$1,000+): Peter Anson; Borden & Elliot Foundation; Austin and Beverly Clarkson; Max Clarkson Foundation; Elizabeth Frecaut and Paul Walty; Goethe Institut; Marvin Green; William and Nona Heaslip; Imperial Tobacco Canada Arts Council; Julie-Jiggs Foundation; Ellen Karp; Michael Koerner; Koerner Foundation; McLean Foundation; George Montague; Roger D. Moore; Jeffrey and Tomiko Smyth; Ann Southam; Two New Hours on CBC Radio Two; **Donors** (up to \$999): Mrs. H.S. Aitken; Kristi Allik; Rod Anderson; Istvan Anhalt; Anonymous (3); Keith Atkinson; Marcia and David Beach; John Beckwith and Kathleen McMorro; Sterling Beckwith; Jack Behrens; Roel and Dorothy Buck; Harriet Bunting-Weld; Bureau du Québec à Toronto; Rob Carli; Ka Nin Chan; Barbara Chilcott; Max Christie; Daniel Cooper; Dorith Cooper; Omar Daniel; Clarissa DeYoung; Donald Dickson and Amy Doolittle; Elizabeth Frecaut and Paul Walty; Israel and Maceta Freedman; Mary Gardiner; Donna and Manfred Gitt; Keith Godden; Erica Goodman; Patricia Green; Ann and Lyman Henderson; David Hetherington; Hottinger Asset Management Inc.; Fujiko Imajishi; Linda and Gordon Johnston; Stefanos Karabekos; Ann and Eli Kassner; Lendre Kearns; Norbert and Bonnie Kraft; Edward Laufer; John B. Lawson; Hope Lee; Joseph Macerollo; Jan Matejcek; Bruce Mather; Mary McGeer; Jim Montgomery; Ruth Morawetz; Mary Morrison; John H. Munro; Keith Ngan; David Olds and Sharon Lovett; Grace and Donovan Olds; Bernard Ostry; Alex Pauk and Alexina Louie; Sue Davidson Polanyi; Doina Popescu and Tim Moody; Juhan Puhm; Toivo Puhm; James Quandt and Richard Nordahl; Christina Petrowska Quilico; Doreen Rao; Lisa Rapoport; Paul Rapoport; Nancy J. Reid; Patricia Rideout; Jason Roberts; Rick Sacks and Linda C. Smith; Ann and Ezra Schabas; R. Murray Schafer; Ruth Schattner; John Stanley and Helmut Reichenbacher; Doug Stewart and Kathleen Woodard; Ruth Vellis; Patricia Wardrop; John Weinzweig; Albert Wong; Gayle Young; W. Zwig.

Special Thanks to The University of Minnesota School of Music



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

torontodartsbouncil

An arm's length body of the City of Toronto



Canadian
Heritage

Patrimoine
canadien

94.1

cbc radio Two

MUSIC GALLERY

ListMe

The SOCAN Foundation