

Monday February 28, 2005 | Glenn Gould Studio

New Music Concerts

# MILESTONES

NM

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New Music Concerts  
Robert Aitken, director

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# an evening with Heinz Holliger

Tuesday March 29, 2005 • 7:15 Introduction | 8:00 Concert  
Jane Mallett Theatre (St. Lawrence Centre) 416 366-7723

Online: [www.stlc.com](http://www.stlc.com) • In person: at the St.L.C. 27 Front Street East, Toronto

Guest Conductor and Composer: **Heinz Holliger**  
**Patricia Green**, mezzo-soprano • **Robert Aitken**, flute  
**David Hetherington**, cello • **David Swan**, piano  
**Accordes** • **New Music Concerts Ensemble**

*New Music Concerts presents the Michael and Sonja Koerner  
Distinguished Visitor in Composition at the University of Toronto  
in conjunction with the Faculty of Music*

## N.B. NEW DATE AND VENUE

*Programme:*

**ELLIOTT CARTER** (USA 1908)

*Oboe Quartet* (2001) (written for Heinz Holliger)

**HEINZ HOLLIGER** (Switzerland 1939)

*Puneigä* (2000-2002) for soprano and ensemble

*Romancendres* (2003) for cello and piano

*Turm-Musik* (1984) for flute and large ensemble

*Affiliated Event:*

Thursday Noon Series • March 31, 2005 • 12:10pm

Heinz Holliger and the University of Toronto

Contemporary Music Ensemble (Gary Kulesha, director)

in the world premiere of a

U of T Commissioned Work (2005)

Walter Hall, Edward Johnson Building,

80 Queen's Park (FREE)



New Music Concerts  
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34th season | 283rd event (Toronto)  
284th event (Montréal March 7)

Monday February 28, 2005  
Glenn Gould Studio

Concert 8:00 | Introduction 7:15

New Music Concerts presents

## MILESTONES

**Patricia Green**, mezzo-soprano  
**Robert Aitken**, conductor and solo flute  
**New Music Concerts Ensemble**  
**Accordes** with **Paul Widner**

*Programme:*

**Robert Aitken**

*Lalità: Shadows II* (1973)

Flute solo, 2 harps, 3 cellos, 2 percussionists (11')

**Serge Garant**

*Offrande III* (1971)

Piano, 2 harps, 3 cellos, 2 percussionists (16')

**François Morel**

*Paysage dépaycé* (1990)

2 violins, viola, 2 cellos (13')

— Intermission —

**Bruce Mather**

*Ausone* (1979)

Flute solo, 2 violins, 2 violas, 2 cellos, 2 harps, 2 guitars (12')

**Gilles Tremblay**

*Oralléluiants* (1974)

Soprano solo, flute, bass clarinet, horn, 3 basses, 2 percussionists (25')

## New Music Concerts Ensemble

Robert Aitken, Artistic Director

Douglas Stewart, flute • Max Christie, bass clarinet • Bardhyl Gjevori, horn  
Erica Goodman, Julia Shaw, harps • Jeffrey McFadden, Aaron Brock, guitars

Fujiko Imajishi, Shane Kim, violins • Douglas Perry, Steven Dann, violas

David Hetherington, Paul Widner, Maurizio Baccante, cellos

Tom Hazlitt, Robert Speer, Robert Wolanski, double basses

David Swan, piano • Trevor Tureski, Nick Coulter, percussionists

David Hetherington, guest conductor (Mather)

New Music Concerts acknowledges the support of the Canada Council for the Arts, the Ontario Arts Council the Toronto Arts Council and the SOCAN Foundation for our season activities. In addition, this performance is supported by a Canada Council Music Festival Travel Grant, which enables Canadian audiences to discover artists from other provinces.

This performance is being recorded for broadcast on 15 March, 2004 by *In Performance* on CBC Radio Two with host Andrew Craig. It will also be broadcast at a later date by *Two New Hours* on CBC Radio Two with host Larry Lake.

Tonight's concert will be repeated at Redpath Hall at McGill University in Montréal on March 7, presented by the **Montreal/Nouvelles Musiques** festival. The program, developed in conjunction with MNM co-director Walter Boudreau, celebrates aspects of the avant-garde in Canadian musical history.



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**ROBERT AITKEN**

Robert Aitken (b. 1939) began composition studies with Barbara Pentland in Vancouver and continued with John Weinzweig at the University of Toronto for both his Bachelor (1959-61) and Master's degrees (1961-64). Since that time he has completed a number of commissions for such prominent organizations as the National Arts Centre Orchestra, the CBC, the National Youth Orchestra, the York Winds, IRCAM, the Elmer Iseler Singers, the Société de musique contemporaine du Québec and New Music Concerts. His works are published by Universal, Salabert, Ricordi, and Peer Music. Composition time has been at a great premium due to his international career as a flutist and his administrative responsibilities as artistic director of the Advanced Studies in Music Program, Banff Centre (1986-89); New Music Concerts (1971-present); Music at Shawnigan (1981-1990); and from 1988 until 2004, Professor of Flute at the Hochschule für Musik, Freiburg, Germany. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay and Bruce Mather have dedicated works to him. Among his many awards as both a composer and flutist are the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. In addition, he holds the title of Chevalier de l'Ordre des Arts et des Lettres from the government of France and was presented with a Lifetime Achievement Award by the National Flute Association (USA) in 2003.

### Robert Aitken

*Lalita: Shadows II (1973)*

The series of works that share the sub-title "Shadows" arose out of Aitken's extended journey to the Far East in 1970. He recalls that "When I returned, there were so many musical ideas running through my mind that I decided to write them down. This writing of 'ethnic'-inspired music went very much against my artistic principles at the time. I felt that a Canadian should write 'Canadian' music, whatever that means, and not something imitative of another culture. However, I set out to rid my mind of these shadows and planned to compose four works inspired by different places I had visited."

*Sadows II*, written at the request of Serge Garant for the Société de musique contemporaine du Québec, reflects the highly sophisticated rhythmic and melodic traditions of the music of the Indian subcontinent, in particular the melodic patterns and intonations of the early morning raga called *Lalitá* which is associated with the hymn that is sung in honour of the deity of that name:

*Lalitá, charming in her innocence, is bright like gold. While she holds a lute,  
a cuckoo perches on her lotus hand. She is seated beneath the Wishing-tree,  
her breasts all unadorned, a thousand times desirable.  
Lalitá, young and fair, and garlanded with seven-fold flowers.  
Her long eyes like the petals of the lotus.  
Sighing, overwhelmed by fate, still, at dawn, dressed for a lover's meeting.*

— *Chatuarimbach' hata-Raga-Nirupanam*

The composer's intention in this work was to create "a very intense work with a maximum of tension throughout. The flute spends much of its time dealing with turbulent effects, as do the other instruments. Occasional pauses for relaxation provide glimpses of the Indian scale upon which the work is built. The raga *Lalitá* only appears in its more obvious form to bring the movement to a peaceful close."

**SERGE GARANT**

Serge Garant was born in Québec City in 1929. Between 1946 and 1950, he studied piano with Sylvio Lacharité and Yvonne Hubert, harmony with Paul Robidoux and composition with Claude Champagne. Later, in Paris, he audited courses on analysis given by Olivier Messiaen. He also worked on counterpoint with Andrée Vaurabourg-Honegger and met Stockhausen and Boulez. In 1954 Garant organized Montreal's first contemporary music concert in which he participated with François Morel and Gilles Tremblay. He was the first Canadian composer to introduce pre-recorded tape into a musical composition (in *Nucléogame*, 1955), and first made use of aleatoric techniques in 1959 with *Pièces pour quatuor à cordes*. Garant was one of the founders of the Société de musique contemporaine du Québec (SMCQ), the oldest organization of its type in the country, which he directed from its establishment in 1966 until his death in 1986.

Both as professor at the Faculty of Music of the University of Montréal (beginning in 1967) and in his role as host of CBC Radio's "Musique de notre siècle", Garant worked unceasingly to advance contemporary music. Among his most important works are *Phrases II*, the *Offrande* series, *Cage d'oiseau* and *...chant d'amours*, which won him the Jules Léger Prize. Following his death in 1986, Pierre Boulez paid him this tribute: "In Serge Garant I remember a companion of the early days, a man who devoted himself totally to the cause of contemporary music. He was not content to decide and to choose for himself alone. Once he made up his own mind, based on his reflections and his view of common interests, he wanted to have others share those views, which he correctly considered as best adapted to our times, as the most likely to discover new landscapes for music, new landscapes that music will always need."

**Serge Garant**

*Offrande III* (1971)

In *Offrande III* Serge Garant uses an unusual combination of instruments. The work examines and exploits the relationships in the theme of the *Musical Offering* by Bach. As Garant put it, "I quoted Bach abundantly in *Offrande I*, much less in *Offrande II*, and not at all here. However, whereas Bach in his theme for the *Musical Offering* excludes only the note B flat while using all eleven other notes of the scale, in *Offrande III* the B flat assumes an almost thematic importance, and all other elements of the piece gravitate around it. The absence of only that note in Bach's theme always fascinated me; my frequent use of it in *Offrande III* is a sort of quoting 'by default' and is another way of expressing my admiration for the *Musical Offering*, which I consider to represent the summit of the human spirit." In *Offrande III*, macro and micro structures rigorously obey a series of proportions, although in some of the sequences they are used quite freely—either in the handling of harmonic material or in other elements such as pitches, registers, durations, intensities and tempos. The symmetry of the instrumentation and its formal rigor make it a classic work. "However, *Offrande III* seems to me, above all, an expressive piece... in any case, I wrote it in that spirit. I wanted everything in it to sing, and that's how I hope it will be listened to."

## FRANÇOIS MOREL

**François Morel**, born in 1926 in Montreal, belongs to an important group of Quebecois composers born out of Claude Champagne's classes at the Montreal Conservatory of Music during the 1950s. Unlike his colleagues, he chose not to continue his musical studies in Europe but instead decided to stay in Quebec. In October 1953, Leopold Stokowski premiered his *Antiphonie* in Carnegie Hall, a work still frequently performed to this day. Ever since, his works have been performed in major European cities, in Russia, Japan and China as well as in the United States and South America, under the direction of such notable conductors as Monteux, Ozawa, Meta, Decker and Abbado. François Morel has also been highly involved in the Quebec music scene in bringing about and producing events for the concert stage, recordings, theatre, radio and television. For over 25 years, he was a freelance composer and conductor for the Société Radio-Canada. He was one of the founding members of the Société de Musique de Notre Temps, of the Éditions Québec-Musique, as well as the founder and artistic director for the Ensemble Bois et Cuivres du Québec. François Morel, now a retired professor, taught, between 1979 and 1997, analysis, composition and orchestration at the Faculty of Music of Laval University. He also conducted the contemporary music ensemble. He received the prestigious "Chevalier de l'Ordre national du Québec" in 1994 and the "Prix Denise-Pelletier" awarded by the Prix du Québec 1996.

### François Morel

*Paysage dépaycé* (1990)

Commissioned by the CBC English network to commemorate the twenty-five year career of the prestigious Orford Quartet, *Paysage dépaycé* or *Disoriented Landscape* presents this ensemble joined by a second cello. The work is divided into five large sections, which are, in turn, divided into subsections. The number five is dominant at all levels of the work – intervals, rhythms, duration – which appears less as fetishism, but rather as ubiquity in all aspects of the structure. From neutral harmonic ideas and their derivations, as the only invention from this material, the work unfolds more in the sense of elimination than development.

Three signals, in ostinato form and perpetual motion, although simple in appearance, suggest the ambiguity of the form and the legitimacy of the title *Paysage dépaycé*, also the title of a poem written in 1946 by French Canadian Gilles Hénault.

The composition of this work is solely based on the notion of musical grammar, craftsmanship with intransigence in handling a minimum of constructive logic, choice of timbre and colour characteristic of the instrumental ensemble.

— François Morel

## BRUCE MATHER

**Bruce Mather** was born in Toronto on May 9, 1939, but has made Montréal his home since 1966 and is considered one of Québec's most important composers. He studied piano with Alberto Guerrero and composition with Oskar Morzwetz, Godfrey Ridout and John Weinzweig at the Royal Conservatory in Toronto and at the Faculty of Music at the University of Toronto, completing his Bachelor's degree in 1959. Post graduate studies took him to France where he worked with Darius Milhaud (composition), whom he had met previously at the summer course in Aspen, and Olivier Messiaen (analysis). Mather did his Masters at Stanford University with Leland Smith and received his doctorate from the University of Toronto in 1967. He taught composition, analysis and harmony at McGill University from 1966 to 2004. Mather's music has been performed regularly throughout Canada and is frequently heard in the United States and Europe. Mather has been commissioned by many important orchestras and contemporary music organizations at home and abroad, including the Montreal Symphony Orchestra, the National Arts Centre Orchestra, the Canadian Broadcasting Corporation, Radio France, the Société de musique contemporaine du Québec, New Music Concerts, Esprit Orchestra, the Rouen Chamber Orchestra, Trio Basso (Cologne) and the Collectif musical international de Champigny (2e2m).

### Bruce Mather

*Ausone* (1979)

Written in Paris between August 1978 and March 1979 while the composer was Visiting Professor of Analysis at the Paris Conservatoire, *Ausone* was commissioned by New Music Concerts and is dedicated to Robert Aitken. It is my second work in quarter tones, the first being *Régime Onze, Type A* (1978) for two pianos, and draws its harmonic organization from the theoretical systems of the Russian pioneer microtonal composer Ivan Wyschnegradsky (1893-1979).

Following a suggestion of Robert Aitken, there are three versions of *Ausone*, one for solo flute, a second for flute and two harps tuned a quarter tone apart and the third version for flute and ten instruments. To each of the harps is added a guitar, a violin, a viola and a cello, giving two quintets tuned a quarter tone apart. The flute plays the quarter tones by means of alternate fingerings. The title is taken from "Château Ausone", one of the greatest wines of St. Emilion. The first performance with ten instruments was given on February 2, 1980 by Robert Aitken as soloist and the New Music Concerts Ensemble under the direction of the composer.

— Bruce Mather

**GILLES TREMBLAY** was born on September 6, 1932 in Arvida, Québec. His first studies were private lessons, principally with Jocelyne Binet, Edmond Trudel and Gabriel Cusson. From 1949 to 1954, he studied piano at the Montreal Conservatory with Germaine Malépart, winning first prize for piano in 1953. During the same period he was taking private composition lessons with Claude Champagne. He then took the famous analysis course of Messiaen in Paris, winning a first prize there in 1957. During that period he studied piano and composition with Yvonne Loriod. The following year he was awarded the Première Médaille in ondes Martenot at the Conservatory as well as a licentiate in counterpoint from the École Normale Supérieure de Musique. During his time in Europe, he made the acquaintance of Stockhausen in Darmstadt. In 1959 he spent a period at the ORTF in Paris with the Groupe de Recherches Musicales under the direction of Pierre Schaeffer and there met Amy, Boucourechliev, Ferrari, Mâche and Xenakis. In 1960, a scholarship enabled him to take summer courses, once again in Darmstadt, with Pierre Boulez and Henri Pousseur. Subsequently his works have been heard all over the world and he has received several important distinctions and awards, including the Prix Denise-Pelletier in 1991. Gilles Tremblay was professor of analysis and composition at the Conservatoire de musique du Québec in Montreal for more than 30 years. He was named a Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture and is the recipient of the Serge Garant Prize from the Fondation Émile-Nelligan.

## Gilles Tremblay

*Oralléluiants* (1974)

Commissioned by the Canadian Broadcasting Corporation for New Music Concerts, this work was written in 1974, and was first performed in Toronto on March 8, 1975 under the direction of the composer. It was next performed in Pollack Hall in Montreal on December 9, 1976, on the occasion of a concert marking the 10th anniversary of the Société de musique contemporaine du Québec. The work is scored for soprano, flute, French horn, bass clarinet, three double-basses and two percussion. One percussionist must also dance and microphones are used. The composer wrote the following note on the piece:

"The title comes from two words: *orants* (people in prayer) with the word *alleluia* inserted in it. This use of the trope (a medieval expression meaning a quotation, parenthesis or insertion) reflects the form of the work. The text is taken from the first alleluia of the mass for Pentecost, which takes on a special light on the threshold of this quarter-century:

*Emitte spiritum tuum, et creabuntur et renovabis faciem terrae.*

(Send out Thy breath and all things will be created  
and Thou shalt renew the face of the earth.)

"The work is intended as a prayer to this 'breath' – an antenna directed toward all that is the source of life, with an idea of blooming and blossoming that belongs to it, giving birth to the *alleluia*, and animated by two streams of feeling: the first, all exuberance, rapidity and contrast, is full of movement (melodic, phonetic and spatial); the second is more continuous and calm, with an exultant serenity. One must also mention the subjacent idea of rupture, breaking and accident, paradoxical in its ambiguity, because the *breaking* makes possible new movements and unexpected departures.

"The instrumentation is characterized by the use of three double-basses. Most of the time they use natural open-string harmonics, an untempered universe which tends to colour the rest of the music. This whole acoustic aspect is, moreover, dedicated to Pythagoras who first established the relationship between *numbers* and *harmonic progressions*."

After completing his studies in flute with Nicolas Fiore in Toronto (1955-59), **Robert Aitken** was appointed principal flute of the Vancouver Symphony — the youngest musician to hold such a position in the history of the orchestra. He later served as second flute player for the CBC Radio Orchestra (1960-64) and co-principal with the Toronto Symphony (1965-70). Aitken studied with Marcel Moyse intermittently over a period of nine years in Vermont and Europe, and considers Moyse's teachings as having had the most profound influence on his development as a musician. He also worked with Jean-Pierre Rampal (Paris, Nice), Severino Gazzeloni (Rome), André Jaunet (Zurich), and Hubert Barwähser (Amsterdam). Aitken has received prizes from the Concours international de flûte de Paris (1971) as well as the Concours international de flûte pour la musique contemporaine in Royan, France (1972). He has given masterclasses in a number of countries, including Cuba, France, Germany, Hungary, Iceland, Mexico, Norway, Poland, Sweden, and the USA.

Mezzo-soprano **Patricia Green** has gained international renown for her expressive voice, noted for its three-octave ease in diverse repertoire. She sang her acclaimed European debut at the 1997 MUSICA Festival, (Strasbourg, France) in Ligeti's *Requiem* with L'Orchestre de Radio-France and went on to open MUSICA in 2000, performing Dusapin's *La Melancholia*. She sang her debut at the Concertgebouw in Amsterdam in 1998 with the Dutch Radio Philharmonic. Ms. Green toured France, England and Canada with Autumnleaf Performance in the opera *Kopernikus* by Claude Vivier. Recently she sang a lauded New Music Concerts performance under the baton of Pierre Boulez in his work *Pli selon pli* at Glenn Gould Studio and will sing Heinz Holliger's *Puneigä* with New Music Concerts in April. Ms Green has appeared with conductors Leonard Slatkin, Peter Eötvös, Zoltan Pesko, Sir David Willcocks, Reinbert de Leeuw and Gustav Meier. Ms. Green has performed extensively at the Kennedy Center with the Theatre Chamber Players and sings chamber music with organizations across Canada and the US. CD recordings are on Newport Classics, Albany Records, and Live Unity Productions. She currently teaches at the University of Western Ontario.

## SOLOISTS

## New Music Concerts

Robert Aitken, c.m., Artistic Director

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