

# New Music Concerts

Robert Aitken, c.m., Artistic Director

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Tuesday March 29, 2005 | Jane Mallett Theatre

an evening with  
**Heinz Holliger**

New Music Concerts  
Robert Aitken, director

NM  
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05



May 2005

New Music Concerts • Robert Aitken, artistic director

Sunday May 1 | 8pm | Glenn Gould Studio

## Jörg Widmann

presented with Goethe-Institut Toronto

Considered the "rising star" of young German composers, clarinetist **Jörg Widmann** performs his music with pianist **David Swan** and the **Accordes** Quartet (4 Canadian premieres)  
CBC Broadcast Centre • 250 Front Street West

Sunday May 6 | 2pm | Saint George the Martyr Church

## Music Speaks

presented by New Music Concerts and the University Settlement Music and Arts School

A Mothers' Day Celebration with flutists **Robert** and **Dianne Aitken** in performance and conversation  
Church of Saint George the Martyr, 197 John St. **Free Admission**

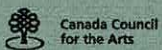
Friday May 27 | 8pm | The Music Gallery

## Wild, Wired West

Co-presented with **The Music Gallery** (at the Church of St. George, 197 John Street at Stephanie) and **Two New Hours** on **CBC Radio Two**

**Keith Hamel** curates a concert of new music with computers  
**NMC Ensemble / Robert Aitken • Joseph Petric**, accordion,  
**Max Christie**, clarinet • music by Canadian composers: **Hamel, Pritchard, Radford, Berezan** and **Steenhuisen** (premiere)

Admission: \$25 regular | \$15 seniors | \$5 students • Reservations:  
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New Music Concerts  
Robert Aitken, director

# NMC | 04 C | 05

34th season | 285th event  
**Tuesday March 29, 2005**  
**Jane Mallett Theatre**  
**Saint Lawrence Centre**  
7:15pm Introduction  
8:00pm Concert

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*

## an evening with Heinz Holliger

Guest Conductor and Composer: **Heinz Holliger**  
**Patricia Green**, mezzo-soprano • **Robert Aitken**, solo flute  
**New Music Concerts Ensemble**

Programme:

**ELLIOTT CARTER** (USA 1908)

*Oboe Quartet* (2001) ©17

(written for Heinz Holliger) • **Heinz Holliger**, oboe • **Accordes**:

**Fujiko Imajishi**, violin • **Doug Perry**, viola • **David Hetherington**, cello

**HEINZ HOLLIGER** (Switzerland 1939)

*Puneigä* (2000-2002) ©25

On poems in the Pumatler dialect by **Anna Maria Bacher**

**Patricia Green**, mezzo-soprano • **Robert Aitken**, flute • **Max Christie**, clarinets  
**Diane Doig**, horn • **Doug Perry**, viola • **John Marshman**, cello  
**Rick Sacks**, percussion • **Richard Moore**, cimbalon • **Heinz Holliger**, conductor

— Intermission —

94.1  
CBC radioTwo

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



**Kondukt I** (C.S. – R.S.)

I) Aurora (Nachts) ["langsam"]

II) (R)asche(S) Flügelschlagen

III) "Der Würgengel der Gegenwart" ["rasch und mit Feuer"]

IV) "heiter bewegt" ("Es wehet ein Schatten darin")

**Kondukt II** ("Der bleiche Engel der Zukunft")

David Hetherington, cello • David Swan, piano

Robert Aitken, solo flute • Dianne Aitken &amp; Les Allt, flutes

Max Christie, clarinet • Micah Heilbrunn, clarinet &amp; bass clarinet

Keith Atkinson, oboe &amp; oboe d'amore • Cynthia Steljes, oboe

Kathy McLean &amp; Fraser Jackson, bassoons • Diane Doig &amp; Vince Barbee, horns

Jim Gardiner, trumpet • Scott Good, trombone • Rick Sacks, percussion

Richard Moore, cimbalon • Erica Goodman, harp • David Swan, piano

Fujiko Imajishi &amp; Corey Gemell, violins • Doug Perry &amp; Jeewon Kim, violas

David Hetherington &amp; John Marshman, cellos • Peter Pavlovsky, bass

Heinz Holliger, conductor

New Music Concerts sadly notes the passing of **Jerry Johnson**,  
one of our finest musicians and a long time friend.

New Music Concerts thanks **Michael Pepa**, artistic director of **Les Amis**,  
for the use of his studio and the **Music Gallery** for the use of its piano.

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**Heinz Holliger**

**Heinz Holliger** was born in Langenthal (Switzerland, canton of Berne) on 21 May 1939. During his grammar-school education he studied oboe with Emile Cassagnaud at the Conservatory of Berne and composition with Sándor Veress, later studying piano with Yvonne Lefebvre and oboe with Pierre Pierlot in Paris (1958/59). From 1961 to 1963 he studied composition with Pierre Boulez. Holliger won several first prizes at international music competitions in Geneva (1959) and Munich (Internationaler Musikwettbewerb der ARD, 1961) which launched his career of worldwide performances and recordings as a solo oboist. His awards as a performing artist include the German Record Award, the Edison Award, the Grand Prix du Disque, the International Record Critics' Award and the Diplôme d'honneur du prix mondial du disque. Numerous classical works for oboe have been unearthed by Holliger and many contemporary composers including Luciano Berio, Elliott Carter, Frank Martin, Hans-Werner Henze, Witold Lutoslawski, Karlheinz Stockhausen and Isang Yun have written works for him.

His activities as a composer and conductor have equally been recognized throughout the world and honoured by numerous prizes: the Composition Award of the Schweizerischer Tonkünstlerverein (1984), the Sonning Music Award of Copenhagen and the Frankfurt Music Award (1987), the Arts Award of the City of Basle (1989), the Ernst-von-Siemens Music Award (1991) and the Prix de Composition Musicale 1994 de la Fondation Prince Pierre de Monaco for his orchestral work "(S)irató". In 1995, he won the Premio Abbiati of the Biennale Venezia for the "Scardanelli-Zyklus". In 1993/94 he was composer-in-residence of the Orchestra de la Suisse Romande, in 1998 composer-in-residence at the Lucern Festival. Holliger received an honorary doctorate from the University of Zurich in October 1998. The recent recording of his Violin Concerto (with Thomas Zehetmair and the SWR Symphony conducted by Holliger) received the MIDEM Award (2004) for best modern music recording of the year and the German Critics Award.

His work comprises all genres in every possible instrumentation from stage works via orchestral, solo and chamber music works to numerous vocal works. As an oboist, Holliger has used his vast technical expertise to revolutionize and extend the way other composers view the instrument's potential. He has also been inspired by a range of poets including Hölderlin, Trakl and Celan. All his works are published by SCHOTT MUSIC INTERNATIONAL.



Born in New York City on 11 December 1908, **Elliott Carter** began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where for three years he studied with Nadia Boulanger. He then returned to New York to devote his time to composing and teaching. With the explorations of tempo relationships and texture that characterize his music, Carter has been one of the prime innovators of 20th-century music. The challenges of works such as the *Variations for Orchestra*, *Symphony of Three Orchestras*, and the concertos and string quartets are richly rewarding. Elliott Carter has been recipient of the highest honors that a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. He has received two Pulitzer Prizes and commissions from prestigious organizations.

Heinz Holliger, who commissioned Elliott Carter's *Quartet* as a companion piece to Mozart's celebrated work for the same forces, describes its author as "the only contemporary composer capable of achieving such a natural balance between horizontal and vertical; who, with ever more wondrous serenity and freedom, is creating works whose complexity attains an almost Mozartian oneness with the work and reveals itself quite simply and naturally to the responsive ear of the listener." Carter played the oboe himself in his student days and has contributed greatly to its literature in such works as his Oboe Concerto, the *Trilogy* for oboe and harp and the Italian song settings *Tempo e Tempi*.

The Oboe Quartet is built up from a series of six duets, which cover every possible combination of the four instruments. Each duet lasts just a minute or two, and the other two instruments provide an accompaniment. When I wrote the Oboe Concerto for Heinz Holliger, he showed me the amazing things he could do, such as multiphonics and glissandi, and I incorporated them into the concerto. But this new piece doesn't have any of those sounds in it. My works now are not really experimental in terms of special effects, but rather in the way the music is organized.

— Elliott Carter

### Michael Kunkel in Conversation with Heinz Holliger

*Michael Kunkel:* Heinz Holliger, what is the meaning of "Puneigä"?

*Heinz Holliger:* "Puneigä" actually means nothing in particular. Therefore I used the word as the title. "Puneigä" is a small settlement in the Pomatter valley in the Val Formazza of Piedmont, which is the home of the poetess Anna Maria Bacher. In a poem she describes a small lake, which often drains. But if it is filled with water, it looks at us with blue eyes. I inquired about the word and spoke with the poetess and with the oldest inhabitants but nonetheless nobody could give "Puneigä" a specific meaning. It is like a magic name, almost all names in this valley sound magic. I had first considered entitling my work after Bacher's place of birth: "Gurfulu".

*Michael Kunkel:* You said once, that you didn't have to search for the poets, your encounters happened randomly and this initiated your composing. How was it in case of Anna Maria Bacher, whose poems you used in your new piece?

*Heinz Holliger:* Two years ago I was in Davos, Switzerland attending a festival and got bored. Then I passed by a bookshop, where I found an enormous selection of "Walser German" literature. I bought a small book of Bacher's poems, *Litteri und Schattä* (light and shade)! I had probably heard a radio program about her once, which left a great impression on me. Then I just started reading these poems and I knew that I would create a piece out of it. I immediately began with some drafts. However, I prepared the outlined songs for a final version just recently.

*Michael Kunkel:* What was the inspiring moment in the book?

*Heinz Holliger:* For me, the confrontation with Bacher's lyrics was like a natural phenomenon, like an enormous avalanche or an unbelievable thunderstorm, a hailstorm. Her language seems completely fresh and unspent. She writes in the "Pumatter Titsch" language and in Italian, however she does not speak High German. The Pumatter Titsch is a language that has hardly changed since the 16th century and has just been transported verbally over the years and nowadays it has found a written form. It is very refreshing for a composer who always maintains a dialogue with history to come in contact with something so rare.

*Translated from the German by Jan Knaupp, courtesy of Goethe-Institut Toronto*



# Puneigä

On poems in the Pumatter dialect  
by Anna Maria Bacher

## I. Der Wënter

Hodra  
wê en Gir  
erbléchter z Tälli  
in der Hechi.  
Dena mêt wisi offendi Fäkchtä  
fligter pimösu der Wënter  
un fat z Läbä  
mêt Ischu Chrewla.

## II. ... aber wêr si Fogla!

Schi wellen êntz Läbä  
mêt hangentz Höit pschlësä  
tzwêschet die tzötanu Fäkchtä  
fa Pflädärmüüs ...

aber wêr si Fogla  
um welle gägät t Sunna  
im Zikzak fleigä.

Schi sênmus no nit  
intsch t Fäkchtä fort z pschärä!

## III. Wen mu planget

Wen mu planget  
sêntz tüsuk Trêtta  
per z psêên

was mu nit weis;  
ês äs söchä  
fer z fëllä ä Hunger  
oni Enn;  
ês äs pschöwu t Sache  
oni schu z kseen;  
ês äs warte  
demmu wa niä chun ...

## IV. Herbscht

Dü, Birchä,  
tö-di nit ferwundru:  
mini grawu Hari  
sên nit schwärär  
de dini gälwu Bletter.  
Mine Lip het scho der Seel  
di ganztu Farufa klaa  
und êch bê rêwig ...  
lög, wêr sie bedi tzwäk z färändrä!

## V. Der leçt Fluk

Dü schlascht  
Blatiê,  
un töscht dim chlenä  
oni Hofnuk  
der leçt Fluk dertzö  
wa schi nit lat la lette.  
Fagum-ä fältschä Wênn  
zkschwënn  
hescht der Böim kla,  
dü hescht äso Linfa netig khäbä,  
äs êscht no nit z Tzit ksê  
fer de Herbschtu Tantz.

# Puneigä

On poems in the Pumatter dialect  
by Anna Maria Bacher

## I – “The Winter”

Haughty  
like an eagle  
he looks down to the valley  
from above.  
Then slowly Winter approaches  
with white wide open wings  
and catches life  
with its icy talons.

## II – “...but we are Birds”

They want us to finish life,  
with our head upside down  
between closed wings  
like bats...

but we are Birds  
and fly zigzag  
towards the sun.

They never will succeed,  
to clip our wings.

## III – “Longing”

When one is longing,  
one needs a thousand steps,  
to reach

what one doesn't know;  
it is a seeking  
to appease  
a relentless Hunger,  
a looking at things  
which you don't see,  
a waiting for something  
which never comes...

## IV – “Autumn”

You, birch tree,  
don't be astonished:  
my grey hairs  
have no more weight  
than your yellow leaves.  
My body has already given  
all its colours to the soul  
And I am calm...  
Look, we both are ready to change!

## V – “The Last Flight”

You, little leaf,  
desperately  
you fight  
with your rustling against  
your last flight,  
which cannot be controlled.  
You had to leave your tree because of  
too early treacherous wind.  
You would have needed so badly,  
the sap of your tree.  
The time of the autumnal dance  
hadn't arrived yet.

## VI. Hêlf!

Chläträndi Holtschö  
tanzun ä Länkis Polkä  
ufum Härz fam Mentsch,  
was erschlupftä  
fart  
fam Läbä fort  
un söcht totu tröima.

Der mêdu seel  
wie gnök  
ä Lêbu Blêkch  
un än bêtz Rööw  
fer t Hofnuk  
mascht z fënnä.

## VII. Lengi Nacht

Anknaglut in der Nacht  
di gantzu Schtundä häni kchert schlass  
und êtz das der Hëmmel  
schi rosurotä färwät  
mini Öigä khien  
in än tēmāri Mēêdi.

## VIII. T Rosa im Morgä

Lach das z Töw  
glêtzä  
uf di mêltu Bletter:  
wer lögt weis nit  
obs freidig Tränä sën  
ol z Tzeichä  
fam ä Ferdruss.

Lach das glêtzä ...  
t Sunna trechnet  
un treschtet.

## IX. Dem Toot

Usum mêdä Lip schlifä  
un nä da laa im ä Hüfê

... Nā de chu gee  
wen är imschtan êscht der t Mürä  
un der t Bärga dêr z gään,  
wen är imschtan êscht  
schi lêchtä z lêftä  
un méttum Wënn z tantzu,  
wen är in der Luft  
uf t Sitta schi darlekkä cha  
fer die gantz Wäld z pschöwu  
mêt niwi Öigä ...

Lip un Seel sën eis  
de bëni fris  
de bëni läbäntz.

## X. Dechä un Werter

I welti mis gantz Dechä  
in heisi Löiga sechtu  
un dena im frêschä Brunne  
s schpêlä ...  
Us mim Mül  
terfti inkheis uferschtennigs Wort  
und êch wei Frêê.

## VI – “Help!”

Clattering wooden shoes  
dance a strange Polka  
on the heart of man  
which terrified  
flies  
away from life  
seeking dreams of death.

The tired soul  
would have been content  
with a single glimpse of love,  
and a little bit  
of calmness  
to find hope again.

## VII – “Long Night”

Nailed to the night  
I heard the beating of every hour,  
and now as the sky  
begins to turn rose red,  
my eyes fall  
into a dusky tiredness.

## VIII – “The Rose in the Morning”

Let the dew  
glitter  
on the tender petals:  
Who looks at them  
doesn't know  
if they are tears of joy  
or signs of sorrow

Leave the glittering...  
The sun will dry  
and console.

## IX – “To Death”

Slipping out of the tired body  
leaving behind a little mound.

...Then Turning back to collect it  
if he is able to go through walls  
and mountains,  
if he is able to lightly elevate himself  
from the earth  
and to dance with the wind,  
if in the air  
he can lie on his side  
to look at the whole world  
with new eyes...

Body and soul are one.  
Then I am free  
I am alive.

## X – “Thinking and Words”

I wish to wash my whole thinking  
in hot lye and then to rinse it  
in fresh fountain water...  
From my mouth  
should never again come  
an incomprehensible word  
and I would be free.





Robert Schumann

The arch-Romantic composer Robert Schumann [1810–1856] spent the last two years of his life confined to an insane asylum in Endenich. He had been consigned there by his wife, the pianist Clara Schumann (née Wieck) [1819–1896] after hurling himself into the Rhine river in an attempted suicide. Since 1844 the effects of syphilis had produced in him fits of nervous prostration, shivering, hallucinations, phobias and a persistent ringing in his ears. While confined to the asylum he composed a set of *Five Romances for Cello and Piano*, the manuscript of which was closely guarded by Clara, who allowed only their closest confidant, Johannes Brahms [1833–1897], to review it. At the end of her own life Clara inexplicably decided to burn the manuscript of this work, reducing Schumann's *Romances* to cinders (*Cendres*).

The present work is an attempt to imagine what these pieces might sound like in their ashen state. The extent correspondence between Brahms and Clara and the numerology behind the events that transpired provide a framework for its musical architecture, which is cast in the form of a pair of funeral marches (*Kondukt*). The melodic profile of the work is derived in part from references from Schumann's surviving works (*Manfred*, *Gesänge der Frühe* and the Cello Concerto) and in particular from Schumann's proto-serialist interest in thematic cryptograms. In his *Carnaval* (op. 9, 1834) Schumann prefaces nearly all the sections of the work with the musical notes signified in German by the letters that spell *Asch* (A, E-flat, C, and B, or alternatively A-flat, C, and B) — the birthplace of his youthful fiancé Ernestine as well as the musical letters in Schumann's own name. Another important theme is based on the notes F–A–E, an abbreviation of the motto *Frei Aber Einsam* (Free But Lonely) from the Violin Sonata of 1853. *Asch*, by extension, becomes *asche* (ashes) in Holliger's interpretation, and Endenich, *enden Ich* (I finish). *Romancendres* was written for the Lucerne festival where it was premiered in September 2003 by Thomas Demenga (cello) and Thomas Larcher (piano).

— Daniel Foley

Friedrich Hölderlin  
[1770–1843]

*Turm-Musik* is one of the movements of the *Scardanelli* cycle, which is composed of eight orchestral works, a work for solo flute, and twelve choral compositions. "Scardanelli" is the signature which Hölderlin was wont to append to his verses during the latter part of his life, when, according to conventional diagnosis, he was suffering from "obfuscation of the mind". The title *Turm-Musik* (Tower Music) refers to his refuge in a tower at Tübingen, where the poet (an excellent flutist in his youth) received visitors, and was capable of improvising for hours on the piano.

The score summons up fragments from music which Hölderlin knew, and with which he attempted to fill out his life — as for instance the melody *Nel cor più non mi sento* by the Italian operatic composer Giovanni Paisello, a contemporary of Haydn, or the passage from a flute duet by Johann Ludwig Dulon, who taught Hölderlin flute. The work consists of several sections with no breaks in between: *Introduction — Bruchstücke — Choral — Glocken-Alphabet — Winter* (Introduction — Fragments — Chorale — Bell Alphabet — Winter). In the section Bell Alphabet, a set of seventeen semi-spherical Japanese prayer bells is used — called *dobaci*.

The first performance of *Turm-Musik* took place on 17 January 1986 in Basle, with the Basle Symphony Orchestra under the direction of the composer; the soloist was Aurèle Nicolet, to whom the work is dedicated.

— Klaus Schweizer

*Affiliated Event: Thursday Noon Series, March 31 at 12:10pm*  
Heinz Holliger and the University of Toronto  
Contemporary Music Ensemble (Gary Kulesha, director)  
Walter Hall, Edward Johnson Building, 80 Queen's Park (FREE)



## Performer Biographies

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 Moysé intermittently over a period of nine years in Vermont and Europe, and considers Moysé'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. Aitken 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.

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 Gilles Tremblay's *Oralleluants* with NMC in Toronto and Montreal earlier this month. 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 available on Newport Classics, Albany Records, and Live Unity Productions. She currently teaches at the University of Western Ontario.

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