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Sunday February 26, 2006 • Glenn Gould Studio

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New Music Concerts
Robert Aitken, director

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35th season | 291st event
Sunday February 26, 2006
Glenn Gould Studio
Introduction 7:15
Concert 8:00

New Music Concerts Presents

New@NewMusic

Programme:

Juliet Kiri Palmer (New Zealand/Canada 1967)

drift, drop (2006) * for piano, flute and two ensembles

Denis Dion (Canada 1957)

Donnant - donnant (2005) * for piano & ensemble
James Avery, solo piano, **Robert Aitken**, conductor

— Intermission —

Charles Wuorinen (USA 1938)

Duo Sonata (2004) ** for flute and piano (first movement)

Bruno Maderna (Italy 1920–1973)

Honeyreeves (1961) for flute and piano

Wuorinen Duo Sonata reprise

Robert Aitken, flute, **James Avery**, piano

André Ristic (Canada 1972)

Concertino D.A. o.a.U.D. P.b.i.o.T. † (2005) *

(† Discrete Approximation of an Underwater Dream, Preceded by its own Theory)

for amplified flute and ensemble, with electronics
Robert Aitken, solo flute, **James Avery**, conductor

* World premiere performance | ** Canadian premiere

New Music Concerts Ensemble:

Dianne Aitken, flute • Cynthia Steljes, oboe • Max Christie, Micah Heilbrun, clarinets
Kathleen McLean, bassoon • Bardhyl Gjevori, horn • Robert Venables, trumpet
Ian Cowie, trombone • Erica Goodman, harp • Trevor Tureski, Ryan Scott, percussion
Fujiko Imajishi, Carol Lynn Fujino, violins • Bev Spotton, viola
David Hetherington, cello • Peter Pavlovsky, contrabass

NMC acknowledges the support of the Imperial Tobacco Canada Arts Council

New Music Concerts

Robert Aitken, c.m., Artistic Director

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

Juliet Kiri Palmer (New Zealand/Canada 1967)
drift, drop (2006) for piano, flute and two ensembles

Moving from New Zealand to New York in 1990 to work with composer-performer Meredith Monk, **Juliet Palmer** completed her PhD at Princeton University in 1999. Her teachers and mentors include Louis Andriessen, Jack Body, Michael Gordon, Brian Ferneyhough, Paul Lansky, Annea Lockwood, Steve Mackey and Julia Wolfe. Palmer works as a freelance composer based in Toronto.

Palmer's music has been described as "a genre-bending, groove-laden universe of humour and iconoclasm". Working in diverse media, her output ranges from chamber music to multimedia installations, dance, music theatre, opera and symphonic works.

Palmer's music has been featured at the Angelica Festival (Italy), the Bang On A Can Festival (NYC), Royaumont's Voix Nouvelles and Décadance's Electrolune (France), SoundCulture (Japan), the Huddersfield and Bath Festivals (UK), Ars Electronica (Austria), Tot En Met XXII (Amsterdam), Water Sources 2 and Open Ears (Canada), the New Zealand Festival and Australia's Adelaide Festival. Performers of her music include Trio Fibonacci, the Gryphon Trio, singer Patricia O'Callaghan, pianist Eve Egoyan, New Music Concerts, Arraymusic, Continuum, the Canadian Chamber Ensemble, Tapestry New Opera Works, l'Orchestre Métropolitain du Grand Montréal and the Windsor Symphony (Canada); Les Percussions de Strasbourg (France); Fontanamix (Italy); Piano Circus (UK); California EAR Unit, Marimolin and the Bang on a Can All-Stars (USA); Veni Ensemble (Slovakia); Ensemble för Ny Musik (Sweden); and 175 East, the New Zealand String Quartet and the Auckland Philharmonia (NZ). Palmer has collaborated with choreographers Douglas Wright (New Zealand); and Karen Kaeja, Yvonne Ng and Bill James (Canada).

Upcoming projects include an atomic clown opera for Tapestry New Opera Works (with writer Julie Salverson) and a solo percussion work for Morris Palter. Palmer is a member of the interdisciplinary collective *urbanvessel* whose first site-specific project SLIP will be performed in September at Toronto's Harrison Street Baths. *urbanvessel* have recently been invited to join the Theatre Centre's Residency Program for 2006-2007. Juliet Palmer is guest curator for Continuum Contemporary Music's 2005-2007 seasons and serves on the board of the Canadian Music Centre.

Commissioned by New Music Concerts through the Ontario Arts Council, *drift, drop* grew out of the folksong “Down by Sally’s Garden” as sung by Leo Spenser in Lakefield, Ontario in 1957. I don’t think I’ve ever been to Lakefield, and I certainly wasn’t there in 1957, but I have a small distintegrating volume of Canadian folksongs on the top of my piano which features Spenser’s interpretation. A lot of rambling and roving takes place in this song, and I kept finding myself singing it as I rode my bike through Toronto’s laneways. This song, which long ago drifted over from Ireland, guided me through the labyrinth of composing.

Drift — to float along, to deviate; something driven.

Drop — to fall, to collapse; a precipitous shift.

— Juliet Kiri Palmer

Denis Dion (Canada 1957)

Donnant – donnant (2005) for piano and ensemble

Born in Quebec, **Denis Dion** completed a Master’s degree in composition at Laval University in 1983 and a doctorate at the University of Southern California (Los Angeles) in 1987. Recipient of several distinctions in Canada, the United States and Europe, he has written on commission many works for Canadian and foreign orchestras as well as film soundtracks. He has composed both instrumental and electroacoustic works.

Denis Dion taught at the Faculty of Music of Laval University and at the Conservatoire de musique du Québec from 1992 to 1999, and he has served as commentator for radio music programs on Radio-Canada’s cultural network. Since 2000, he has been devoting all of his time to creation and composition. In 1999–2000, he worked on a creative project as composer-in-residence with the Quebec medieval music ensemble, Anonymus. The following year, thanks to a grant from the Conseil des arts et des lettres du Québec, he began another residency, this time with the Orchestre symphonique de Trois-Rivières (2002–2004).

Denis Dion won the 2000–2001 Prix Opus in the “Composition of the year” category for his work *à la mère*, for orchestra and electronics. In 2005, he received the prize again for *De mains osées toiles*, a work for instrumental ensemble, CD and video, as well as the Opus Compositeur de l’année (Composer of the Year Prize) for 2003–04.

Donnant-donnant is much like an aural picture. It begins with a simple line. Slowly, as shapes start to appear, the line morphs into curves. The music becomes a story, with a touch of fantasy. Over all, I wanted to follow the line’s path, preserving its simple, smooth shape to highlight its transparency in a fluid gesture. The piano is the principal character and acts as *porteur d’eau*, or water carrier, offering here and there new musical lines or reprising what other instruments have left behind. As the title evokes, *donnant* is to give, to offer, to suggest...

The shape continues to evolve. Like a continuous thread, it reveals itself through various rhythms and textures. The elements follow on, forming at times horizontal lines (or melody) and vertical lines (rhythm). Music is indeed built on this axis; it sways between these two indissociable elements to tease our senses with sound. Our perception will be much like a discussion; this is why I hope my little story will somehow “hang in the air”, and continue to linger in this hall, in space and, who knows, in your own memory.

Donnant – donnant was commissioned by New Music Concerts with financial assistance from le Conseil des arts et des lettres du Québec.

— Denis Dion

Translation by Francine Labelle

Charles Wuorinen (USA 1938)

Duo Sonata (2004) for flute and piano (first movement)

Charles Wuorinen (b. 1938, New York) is one of the world’s leading composers. His many honors include a MacArthur Foundation Fellowship and the Pulitzer Prize (the youngest composer to receive the award). His compositions encompass every form and medium, including works for orchestra, chamber ensemble, soloists, ballet, and stage. Recent works include *Theologoumenon* for James Levine and the Metropolitan Opera Orchestra, *Fourth Piano Concerto* for Peter Serkin, James Levine and the Boston Symphony, *Flying to Kabani*, commissioned by Carnegie Hall for Peter Serkin and the Orchestra of St. Luke’s, and his opera, *Haroun and the Sea of Stories*, based on the novel of Salman Rushdie.

Both as composer and performer (conductor and pianist) Wuorinen has worked with some of the finest performers of the current time and his works reflect the great virtuosity of his collaborators. Wuorinen is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

Duo Sonata for flute and piano was written between 17 November 2003 and 1 July 2004. The work is approximately 16 minutes and is dedicated to Robert Aitken and James Avery. *Duo Sonata* was commissioned in part by the Barlow Endowment for Music Composition at Brigham Young University.

Bruno Maderna (Italy 1920–1973)
Honeyreves (1961) for flute and piano

Bruno Maderna (Venice 1920 – Darmstadt 1973) studied composition with Gian Francesco Malipiero and conducting with Hermann Scherchen. During the Second World War he was a member of the Partisan Resistance and was imprisoned in a concentration camp. After the war years, he taught composition at the Conservatory of Venice from 1947 to 1950. He was invited to Darmstadt in 1951 to direct the Internationales Kranichsteiner Kammer-Ensemble; here he met, among others, Boulez, Messiaen, Stockhausen, Cage, Pousseur and conducted the most important performers of new music, notably the superb flutist Severino Gazzelloni (1919–1992), for whom he composed several works. The title *Honeyreves* is a playful acrostic on his compatriot's name (Severyenoh).

André Ristic (Canada 1972)
Concertino D.A. o.a.U.D. P.b.i.o.T. † (2005)

(† *Discrete Approximation of an Underwater Dream, Preceded by its own Theory*)

André Ristic was born in Quebec City. He studied in Quebec City, Montreal, New York and Paris. He has been active as a pianist, in particular as a member of the Trio Fibonacci. He has won the Jules-Léger Prize for new chamber music as well as a Prix OPUS as composer of the year. His music has been recorded on the SNE, ATMA and NISAPA labels. André Ristic also

studied basic sciences at the Université du Québec à Montréal (applied mathematics) and is interested in acoustics and the musical applications of logic and geometry. His compositions are developed around paradoxes, combining complexity, popular music, systematism and interpretive freedom.

In the last stages of sleep, the brain assembles with haste a large collection of images that will form what we “remember” of a dream. Even if we have a vivid memory of them just after waking up, dreams are very volatile and we quickly forget most of the details and end up with extremely flaky explanations of the events that supposedly took place. Dreams are very illusive: they have their own timeline and make us believe they last for hours; they make us “hear” things, and even make us believe we have a certain control over them. We wake up with strange paradoxal feelings about them.

The *Concertino* uses techniques of representation and approximation in an attempt to materialize in sounds the unstable state of mind of one trying to recall the details of a dream — a very short one (the first bar of the piece, lasting 3-4 seconds). This moment is analysed with obsession, detail by detail, until it is almost forgotten and eventually reconstructed; the reversibility of this process leads to a certain enthusiasm towards the end of the piece, perhaps a description of the pleasure of “solving a problem”.

The piece has roughly three sections, the central one introducing a lot of silences in the rather talkative clusters of musical objects heard since the beginning of the composition. The last minutes of the *Concertino* cut the material into discrete parts in order to reconstruct the initial idea: a series of dives into and out of a liquid acoustic environment.

Commissioned by New Music Concerts with the financial assistance of the Canada Council for the Arts, *Concertino* is dedicated to NMC artistic director Robert Aitken and general manager David Olds.

— André Ristic

After completing his studies in flute with Nicolas Fiore in Toronto (1955–59), **Robert Aitken** was appointed principal flute of the Vancouver Symphony. 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 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. In 2004 he retired as Professor of Flute at the Hochschule für Musik in Freiburg, a post he had held for sixteen years. In 1971 he founded New Music Concerts in Toronto with Norma Beecroft and 35 years later continues to serve as NMC's Artistic Director.

Pianist **James Avery** studied piano and conducting with Roy Hamlin Johnson and Robert Baustian at the University of Kansas, and with Walter Robert and Tibor Kozma at Indiana University. As a Fulbright scholar he continued his studies in piano with Carl Seemann at the Hochschule für Musik in Freiburg, Germany. A prizewinner in the International Gaudeamus Competition for Interpreters of Contemporary Music in Holland, Avery has performed as pianist and conductor in major festivals for new music throughout Europe, in the festival for chamber music in Lockenhaus (Austria), and with the Chamber Orchestra of Europe. In 1979 he was visiting artist at the American Academy in Rome. He has taught on the piano faculty of The University of Iowa (1967–1980), at the Hochschule für Musik, Freiburg (1980–2004), and at the Eastman School of Music (1986–1988, concurrently with his position at Freiburg). From 1989 to 1992 he was pianist and conductor with *ensemble recherche*, and since 1992 has served as artistic director of *ensemble SurPlus*, an ensemble for new music based in Freiburg.

New Music Concerts 2006 Events

35th Anniversary Season • Robert Aitken, Artistic Director



Sunday April 30, 2006 • **Baltic Currents**

Guest composer **Raminta Serksnyte** curates a concert of works by Ciurlionis, Martinaitis, Tulve, Dzenitis & Serksnyte.
Glenn Gould Studio | 7¹⁵ Intro • 8⁰⁰ Concert

Saturday+Sunday May 27/28, 2006 • **Elliott Carter at 97**

Two concerts of recent works and a biographical film.

The Music Gallery (27th) | 7¹⁵ Film • 8⁴⁵ Concert

Glenn Gould Studio (28th) | 8⁰⁰ Concert



Friday June 9, 2006 • **Music of Iannis Xenakis**

One of the most important composers of the 20th century.
Glenn Gould Studio | 7¹⁵ Intro • 8⁰⁰ Concert

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