

New Music Concerts presents


The Penderecki String Quartet

Saturday March 10, 2007 | The Music Gallery

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New Music Concerts
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36th season | 305th event
Saturday March 10, 2007
The Music Gallery
Intro 7:15 | Concert 8:00

New Music Concerts presents

The Penderecki String Quartet

Jeremy Bell and **Jerzy Kaplanek**, violins

Christine Vlajk, viola | **Simon Fryer**, cello

guest artists **Kimberly Barber**, mezzo-soprano | **Omar Daniel**, electronics

Programme:

Omar Daniel (Canada 1960)

Annunciation (2005)

for string quartet and live electronics

Raffaello — da Vinci — Fra Angelico

Botticelli — Caravaggio — Fra Lippi

commissioned by the Penderecki String Quartet with funds from the Canadian Broadcasting Corporation

Laurie Radford (Canada 1958)

Everything We See In The Sky (2005)

for string quartet and digital signal processing

commissioned by the Penderecki String Quartet with funds from the Canada Council for the Arts

— Intermission —

Veronika Krausas (Australia/Canada 1963)

midaregami (tangled hair) (2007)

for string quartet and mezzo-soprano • world premiere

text by **Akiko Yosano** | video design by **Robert Drummond**

commissioned by the Penderecki String Quartet with funds from the Canada Council for the Arts

Piotr Grelła-Mozejko (Canada 1961)

TrancePaining (Black Wings Has My Angel)

String Quartet No. 3 (2007) • world premiere

commissioned by the Penderecki String Quartet with funds from the Canada Council for the Arts

New Music Concerts thanks Austin and Beverly Clarkson and Robert and Marion Aitken for sponsoring the reception at our "Music from Beijing" concert on February 16th.

This evening's reception is generously provided by David Olds and Sharon Lovett.

Please join us in the Fellowship Room following the concert to toast the artists and composers.

New Music Concerts

Robert Aitken, c.m., Artistic Director

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Omar Daniel

Annunciation

Notes

Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Lèger Award for New Chamber Music. Daniel's award-winning composition, *Zwei Lieder nach Rilke*, was commissioned by New Music Concerts with the assistance of the Canada Council. Other composition awards include the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers. Daniel's music is characterised by a strong sense of drama. His style is firmly rooted in the European concert-music tradition, and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile and rigorous architectural design. He has an ongoing desire to work in a collaborative way with other artists, and in 2000 commissioned lyrics from Canadian author Anne Michaels (author of *Fugitive Pieces*) to create *All Night I Travel You*, which he conducted in the Spring of 2000. Michaels and Daniel recently collaborated on a fifty-minute oratorio, *The Passion of Lavinia Andronicus*, written for the Hilliard Ensemble and the Tafelmusik Choir. In 2004 he collaborated with Booker prize-winning author Yann Martel to create a song cycle, *You Are Where You Are*. The Artists of the Royal Conservatory Ensemble (ARC) commissioned this chamber work for bass voice and piano quintet from Mr. Martel and Dr. Daniel, and it received its premiere during ARC's European tour in November of 2004. Building on his ongoing relationship with Tapestry New Opera, he is currently composing a full evening chamber opera, *The Shadow*. His research extends to electroacoustic music as well. His innovative work *The Flaying of Marsyas* has been performed many times since its creation in 2000, and recently he composed *Annunciation* for string quartet and live electronic processing. The Penderecki String Quartet gave this work its premiere in the spring of 2005 in Canada and the U.S.A. Daniel has been Guest Composer at numerous festivals, including the Winnipeg Symphony du Maurier New Music Festival, the Canada Capital Sao Paulo Festival, and the Vancouver Chamber Music Festival. He holds the position of Associate Professor at the Department of Music Theory and Composition at the University of Western Ontario. As well, he is co-director of the Composition, Electroacoustic Research and Performance Facility (CEARP) at UWO and is an Associate Composer of the Canadian Music Centre.

Annunciation is a work for string quartet and live electronics. It is based on six paintings from the Italian Renaissance period, each of which depicts the Angel Gabriel announcing to Mary that she is to bear Jesus. Each of the paintings is by a different artist, and each interprets the distilled moment in a very different way. I have chosen to musically interpret the artist's interpretation, rather than to represent the specifics of the Annunciation. This work is commissioned by CBC Radio, and is dedicated to the Penderecki String Quartet.

— Omar Daniel

Composer **Laurie Radford** creates music for diverse combinations of instruments and voices, electroacoustic music, and for performers in interaction with live computer-controlled signal processing of audio and video. His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from ensembles and soloists such as Le Nouvel Ensemble Moderne, Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, Traquen'art, GroundSwell, Pro Coro Canada, Innovations en concert, Jean-François Guay, Laura Wilcox, Jean-Guy Boisvert, Ianza-Sheppard Duo, Trio Fibonacci, Trio Phoenix, Duo Kovalis, the Penderecki and Molinari String Quartets, the Logos Foundation, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras.

Radford's work has been presented at festivals such as the rESound Festival of Contemporary Music (Edmonton), Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taipei), Miami New Music Festival (Florida), Musica Viva (Coimbra, Portugal), Happening Biennale MusiMix (Montréal), New Music Festival (Calgary), Rien à voir (Montréal), San Francisco Tape Music Festival, Festival Encuentros (Argentina), Jornadas de Música Elektroakustika (Spain), Semaine Internationale de Cuenca pour la Musique Contemporaine (Ecuador), Discoveries (Aberdeen), Cutting Edge (London, UK), SAN Expo (Manchester), LA County Museum (Los Angeles), and the Ottawa Chamber Music Festival. His music has been broadcast on CBC, Radio-Canada, Radio-France, Polish State Radio, the NHK Japanese Broadcasting Corporation and Radio Nacional de Espana (Spain).

His reviews of electroacoustic music recordings appear regularly in the Computer Music Journal and he has contributed articles and reviews to Circuit (Revue Nord-Américain du XX Siècle). Recordings of his music are available on the labels empreintes DIGITALes, McGill Records, PeP Recordings, Clef Records, Eclectra, and Fidelio Audiophile Recordings. Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszimierz Serocki" (Warsaw), and the Winnipeg Symphony Orchestra's New Music Festival Composers' Competition. He is the recipient of numerous SOCAN Composer Residency Awards and been supported in his work by the Canada Council for the Arts, le Conseil des arts et des lettres du Québec, the Manitoba Arts Council, the Alberta Foundation for the Arts, and l'Association Française pour les Actions Artistiques.

Radford studied composition, electroacoustic music and music technology in Canada at Brandon University, The University of British Columbia, and McGill University. Further studies include residencies at The Banff Centre for the Arts (Canada), Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik (Germany). Laurie Radford has taught electroacoustic music and composition at Concordia University (Montréal), Bishop's University (Lennoxville), McGill University (Montréal), the University of Alberta (Edmonton) and the Domaine-Forget (Québec). He is currently Senior Lecturer of electroacoustic music and composition at City University London (UK). He is a member of the Canadian Electroacoustic Community (CEC), the Canadian League of Composers (CLC), and the Sonic Arts Network (SAN). He is an associate member of the Canadian Music Centre and an affiliate of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

Music often serves as a microcosm of the universal, of the motion, energy and space of daily existence, of the fabric and turbulence of natural elements, of planetary resonances. Music reaches out and imprints in sound singular points in history that are the confluence of individual energies and intentions, explorations and engagement with the forces in the world around us. Music has shared with science, literature, religion and art that moment of release and commitment when the intellect and will are focused and during which there is a transfer of energy from maker to made, from imagination to object, from dreamed to manifested. In art as in science, it is these moments of collision that serve as the spark of ignition, that feed the creative process, that lead to the acts of performance and communion.

There are moments in history when this focus is intensified by a variety of factors; intensified to a level such that new vistas are unveiled, doors are opened that were closed, windows are thrown up and an air so fresh that it intoxicates ushers in the possibility of new worlds. One hundred years ago was such a moment, when the teeming imagination of revered tradition and new world discovery in league with art and science gave birth to ways of doing and seeing that changed the meaning of everything we see in the sky. In 1905, the scientist Einstein published his papers on relativity, the writer Jules Verne came to the end of a lifetime of imagination that voyaged deep into the future, and the composer Varèse discovered the acoustic theories of Helmholtz and turned a corner that would change music and "organized sound" forever.

100 years later, these sparks of energy and insight continue as points of reference and departure. It is energy that is at the heart of *Everything We See In The Sky*. Different states of energy are explored, contracted, superimposed. These states oscillate between extremes of register, density and activity, between introspection and exploration. The two technologies of string instrument and computer jostle and combine, striving for a synthesis of wood and microchip, resin and process. The digital signal processing employed in the work serves to extend the acoustic instruments and lend them new timbral and rhythmic profiles. The willful combination of these two media is the spark and impetus for voyage, for flights of fancy, and for moments of calm when one may ruminate on everything we see in the sky.

— Laurie Radford

Veronika Krausas

Midaregami (Tangled Hair)

Composer **Veronika Judita Krausas** (b 1963) has had her works performed in Canada, the United States, Australia, Germany, the Netherlands and Romania. She has received commissions from the Canada Council for Continuum Contemporary Music, ERGO Projects, the Penderecki Quartet and two commissions for Motion Music (Canada) including a Millennium Project Grant, and grants from the American Composers Forum. In 2006 ERGO Projects, led by conductor Alex Pauk, premiered *Analemma* for chamber orchestra at Glenn Gould Studio in Toronto. In 1996 Musik Fabrik, conducted by Johannes Kalitzke, premiered her chamber orchestra piece *Spirals of Sense* at the Darmstadt New Music Festival. Since 1998 she has directed, composed for, and produced numerous multi-media events in Los Angeles incorporating her works with dance performances and video presentations by local Los Angeles artists. These artists include former and current Cirque du Soleil creators and performers. In 2002 she was awarded two Arts Initiative Faculty Grants at the University of Southern California for interdisciplinary projects. The first, *The Courtyard* with acrobats, video and music, was presented during the USC Spring Arts Festival in 2002. The second, *Asymptote*, was presented at the Brewery Art Center in Los Angeles and involved the Arts, Architecture, Physics, English and Music Departments. *The Bestiary / Le Bestaire* (a collection of children's piano pieces) was published by Frederick Harris Music Publishers in Canada and two of the works are in the Royal Conservatory of Music's piano syllabus. A CD of her chamber music was released in 2002 by Motion Ensemble in Canada. Her works for duo guitar appear on *the FOOD: New Works for Duo Guitar*. Her book of photography *in + on* is available at lulu.com. Krausas is presently on faculty in the Composition Department at the Thornton School of Music at the University of Southern California in Los Angeles.

Midaregami (tangled hair) is the title of a collection of tankas (poems) by the Japanese poet Akiko Yosano (1878-1942).

This song cycle and the performance with video are all about the senses and spectrums: visual, aural, olfactory, and psychological.

The order of the selected tankas weave a loose narrative that follows the path of an affair: the beginning, the fleeting moments as it ends, the disappointment and anger that follows, and finally the sweet memoirs.

Her works are from the period of the new school of tankas – the move of Yosano and her husband Tekkan to a more overtly sensual style of Japanese poems. Tankas have a syllabic count of 5-7-5-7-7. There are 7 songs in this song cycle. The first and last are essentially a prelude and postlude. The middle 5 are representative on the macro-level of a five-line tanka. There are many metrical and rhythmic references to 5 and 7 throughout the work.

Tankas were originally sung and the melodic line follows a minor pentatonic scale. This is the tuning of the koto, the instrument used to accompany the 'performance' of tankas, and which is featured in several of the poems. The main pitches of the tanka are used as the pitch centres of each of the song.

The spectrum of smell is used for the basis of the basic pitch selections. The accepted theory of smell is by molecular shape. Luca Turin has hypothesized and proved that it is in fact the frequency of the molecule that determines actual smell. He graciously provided me the frequency spectrum of rose geranium that I used as the basic pitch structure/frequency spectrum for the pieces.

The role of the voice is quite syllabic and brief with minimal text repetition to mirror the brief and delicate nature of the tankas that presents epigrammatic moments in time.

Video artist Robert Drummond will be screening work he developed for the experimental video component of *Midaregami*.

— Veronika Krausas

#13

I see drops of rain
 On the floating leaves of white lotus;
 In the small boat
 Where my lover paints,

I hold open an umbrella.

#76

Hair all tangled this morning-
 Shall I smooth it
 With spring rain
 Dripping from the jet-black
 Wings of swallows?

#21

This spring evening
 And leaving the room,
 I take from the rack
 His kimono and try it on.

Whispering goodnight

#66

Morning wisteria
 Soft murmurs of love,
 His hand on the back of my neck,
 O powerless to detain him,
 My lover of one night!

#40

Restless night,
 My tangled hair
 Sounds against my koto!
 Is it three months of spring
 And not one note struck?

#44

With this ax
 I strike my koto!
 Listen!
 The sound of life's end!
 Of God's will!

#151

don't deserve

The name Love,
 But I had sweet dreams,
 Once of a poet,
 Once of a painter.

They

By Akiko Yosano, translation by Sanford Goldstein and Seishi Shinoda, from *Tangled Hair: Selected Tanka from Midaregami*. © 2002 Sanford Goldstein. Available from www.cheng-tsui.com, by mail, or call 800-554-1963. Permission granted by Cheng & Tsui Company, 25 West St., Boston, MA 02111.\

A Los Angeles based video performance and installation artist, **Robert Drummond** integrates his work with site specific architecture, sculptural components, and interactive video. Drawing from his experience in film and stage lighting, sound design, material fabrication and video production, Drummond shows work internationally and performs live onstage using real-time video mixing techniques. His installations have opened in London, numerous video festivals in Los Angeles, and national architectural venues such as the Skidmore, Owings, and Merrill designed Virginia Beach Convention Center. Drummond's experimental videos have also been featured in the New York International Independent Film/Video, Director's Guild of America Firstlook, Not Still Art, Mill Valley and Williamsburg Brooklyn Film Festivals. Recent installation exhibitions include: *Living Systems* at the Contemporary Art Center of Virginia (2006), *Decoding Highlights* at VTO gallery (2004), *Memory Prismatic* at Ground Zero in Marina del Rey (2003), and *Emotion Anamorphic* at DCA gallery in Venice, California (2003). His performances include video backgrounds for members of Cirque du Soliel, the Erato Philharmonic orchestra (2005), and Hysterica Dance Company. In March 2006 Drummond worked with the University of Southern California and the University of Alaska Fairbanks, streaming real time video environments for pioneering research into the possibilities of video and music performance using Internet 2. He currently teaches videography at Los Angeles Mission college. Robert Drummond's work can be viewed at www.robertdrummond.com.

Inspired by early conversations with Veronika Krausas on the subject of spectrum, I have been investigating various methods of spectrum analysis and scientific imaging technology. With the generous assistance of Los Angeles artist David Scharf, I have had the opportunity to record images of microscopic landscapes using an electron microscope. Traversing into worlds beyond our visual spectrum and then returning to more recognizable visual forms, the piece seeks to augment the score, as performed by the Penderecki String Quartet, visually exploring abstract imagery and the concept of emotional spectrum in relationship to others and our surrounding landscapes.

— Robert Drummond

Born in Poland and living in Canada since 1989, **Piotr Grella-Mozejko** holds a M.Mus. in Composition degree from the University of Alberta in Edmonton, where he studied with Alfred Fisher, Henry Klumpenhouwer and the late Christopher Lewis. He also holds an M.A. degree in Social Sciences from the University of Silesia in Katowice, Poland. Between 1977 and 1983 he took private composition courses with the late Prof. Edward Boguslawski and Prof. Boguslaw Schaeffer. Currently, Grella-Mozejko is a Ph.D. candidate at the University of Alberta Office of Interdisciplinary Studies focusing on research concerning the 20th-Century literary avant-garde.

Described by the German press as demonstrating “uncompromising honesty” (*Neue Zeitschrift für Musik*), praised for his unorthodox aesthetics (*Hannoversche Allgemeine Zeitung*), and whose work is called “brawny, high-contrast... full of rich counterpoint and compelling textural changes” (*The New York Times*), “strikingly individual” (*The Toronto Star*), and “wonderful-sounding” (*The Buffalo News*, Buffalo, USA), Grella-Mozejko has written on commissions from, among others, The Alberta Foundation for the Arts, The Canada Council for the Arts, CBC, Canadian Polish Congress, Edmonton Arts Council/Clifford E. Lee Fund, Ensemble MW2, International Conversatorium of Organ Music, Polish Ministry of Culture and Art and Polish Radio, Canadian Music Centre, and The Flanders Festival.

In 1997, he won the Alberta Motion Picture Industries Association (AMPIA) Award in Musical Score/Composer category (*Black Angels* by Cynthia Wells). Other prizes include the All-Polish Composers’ Competition in Łódź, Poland (1985, *aennea* for guitar solo); the All-Polish Composers’ Competition in Kraków, Poland (1988, *Motet* for six vocal soloists), and The Pierre Boulez Canadian Composers Competition in Halifax, Nova Scotia (1991, *Horror vacui* — triptych for strings named by Pierre Boulez in third place).

Presented in seventeen countries in centres such as Antwerp, Athens, Basel, Berlin, Bilbao, Dublin, Geneva, Kaunas, Kraków, London, Los Angeles, Lausanne, Mexico City, Montréal, New York, Ottawa, Paris, Princeton, St. Petersburg, Seoul, Toronto, Turin, Utrecht, Vancouver, Vienna, Warsaw and Zürich, in recent years Grella-Mozejko’s music has been commissioned, played and recorded by over a dozen symphony and chamber orchestras in Canada and abroad (including orchestras in Edmonton, Halifax, Cracow, Kyiv, Wrocław and Warsaw) as well as by a host of ensembles and soloists such as The Hammerhead Consort, Hermes Ensemble, Mexico City Woodwind Quintet, the Bozzini, Penderecki and Szymanowski String Quartets, flautist Isabelle Schnöller, clarinetists Jean-Guy Boisvert, Don Ross and

Harry Sparnaay, saxophonists Laurent Estoppey, Charles Stolte, William H. Street and Andreas van Zoelen, violinist Elena Denisova, pianists Barbara Pritchard, Kathleen Supové, Roger Admiral, Alexei Kornienko and Daan Vandewalle, organists Silvia Castillo, Marnie Giesbrecht and Stillman Matheson, to mention just a few. His works have appeared on Acte Préalable (Poland), Arktos, Clef Records, Eclectra (Canada) and zeitklang (Germany) labels, have been broadcast and published in Canada, Europe and USA, and performed at numerous festivals and concert series across North America, Europe and Asia. As a CD producer, he has over a dozen releases to his credit, featuring works by fifty Canadian composers. Grella-Mozejko is the Artistic Director of the Edmonton Composers’ Concert Society, “the most important New Music presenter in Western Canada” (*Neue Musikzeitung*, Germany).

TrancePaining (Black Wings Has My Angel) – String Quartet #3 was written in January and February of 2007. The work was commissioned by The Penderecki String Quartet with the assistance of The Canada Council for the Arts. It is dedicated to my dear friend, the outstanding painter and graphic artist living in Edmonton, Tadeusz Warszzynski.

The subtitle was taken from the cult roman noir by the US writer Elliott Chaze, a brutal story of greed, blood, cruel love and, finally, deceit. But if the Chaze novel gave the initial impetus for writing, it was the current situation on the world stage which really influenced the music – if music be indeed capable of communicating such an influence. For *TrancePaining* is a voice of protest against the forces of malevolence raising their heads almost everywhere; it is a protest against all those Hitler-like tyrants springing up in the south, east and west, using their often unlimited powers to bleed nations in the name of freedom.

The music reflects the anger all those who believe in humanity must feel while witnessing the slaughter of the innocents. But it also tries to give the cathartic experience, not unlike that the ancient Greek audiences must have experienced while partaking in performances of Æschylus, Sophocles, Euripides, in which portrayals of violence—intermixing music and word, trance and pain—led to purification of minds.

— Piotr Grella-Mozejko, 19 February 2007

The Penderecki String Quartet, approaching the third decade of an extraordinary career, has become one of the most celebrated chamber ensembles of their generation. These four musicians, each originating from different countries – Poland, Canada, USA and the UK – bring their varied yet collective experience to create performances that demonstrate their “remarkable range of technical excellence and emotional sweep” (Toronto, *Globe and Mail*).

The Quartet’s performing schedule takes them annually to the great concert stages of North and South America, Europe and the Far East. Recent appearances include New York, Madrid, Amsterdam, St. Petersburg, Paris, Los Angeles, Atlanta, Indiana University, Wieczory Arsenale Festival in Poland, Is Arti Festival in Lithuania, Rive-Gauche Concerti in Italy, the Festival Internacional de Musica in Venezuela, Casalmaggiore Festival and Incontri in Terra di Sienna in Italy, Musicarama Festival Hong Kong, and the Shanghai International Arts Festival. The PSQ appears extensively in Canada, giving numerous performances in all the major centres from coast to coast and participating in this country’s foremost concert series such as the Ottawa Chamber Music Festival, Festival of the Sound, Festival Vancouver and Music Toronto.

The Penderecki Quartet collaborates regularly with eminent and diverse artists such as Martin Beaver, Atar Arad, Antonio Lysy, Luba Dubinsky, Jeremy Menuhin, James Campbell, jazz saxophonist Jane Bunnett, pipa virtuoso Ching Wong, choreographer David Earle, and actor Colin Fox.

The Penderecki Quartet was founded in Poland in 1986 at the urging of the pre-eminent Polish composer Krzysztof Penderecki. The fruit of their association includes Penderecki’s complete works for String Quartet on CD (United Records, England). To this day the Quartet is a devoted champion of the music of our time, and has performed a wide range of repertoire from Bach to Brahms, Bartók to Ligeti, Frank Zappa to John Oswald, as well as premiering over 100 new works from numerous composers including Brian Cherney, Linda C. Smith, Randolph Peters, Harry Freedman, Glenn Buhr, Alice Ho, Peter Hatch, Omar Daniel and Gilles Tremblay with assistance from the Canada Council, the Laidlaw Foundation, the CBC, the Ontario Arts Council, and the Hong Kong Arts Development Council.

Described by Fanfare Magazine as “an ensemble of formidable power and keen musical sensitivity”, the Penderecki Quartet’s large discography includes over 20 recordings including the chamber music repertoire of Johannes Brahms on both the Marquis and Eclectra labels, as well as a new release of the six Béla Bartók quartets under the auspices of Chamber Music in Napa Valley. The Quartet has also recorded discs for CBC, CMC, EMI, United, and Artifact labels among others.

The Penderecki String Quartet devotes much of its time to Quartfest, an intensive Spring-term seminar held at Wilfrid Laurier University in Waterloo, Ontario where guest faculty have included the Tokyo Quartet, the Ying Quartet, and the Colorado Quartet. The Penderecki Quartet’s involvement in education is a year-round commitment as they enter their 16th year as Quartet-in-Residence at Waterloo’s Wilfrid Laurier University. Under the Quartet’s direction, the string program has become one of the top programs in Canada, attracting an international body of students.

Canadian mezzo-soprano **Kimberly Barber** was born in Guelph, Ontario and now maintains an international operatic and concert career, singing with major opera houses and orchestras throughout the world (Paris Opera, Lyric Opera of Chicago, New York City Opera, Frankfurt Opera, Seattle Opera, Canadian Opera, ENO, London Symphony Orchestra, Accademia Nazionale di Santa Cecilia, Chicago, Montréal and Toronto Symphonies, St. Paul Chamber Orchestra, Mostly Mozart Festival, Eos Orchestra). Known for the expressive power, purity and refinement of her voice, her elegance of phrasing and musical gesture grant intelligence and intensity to her physical portrayals. Her eclectic and varied career combines not only the standard repertoire sung on some of the great opera house and concert stages of the world, but also contemporary and baroque works with smaller, experimental companies. Kimberly Barber’s extraordinary artistic spirit defies categorization. Her operatic repertoire encompasses more than 35 roles, many of them from twentieth century or lesser-known works, and her concert repertoire stems from every genre. Her concert performances encompass a wide repertoire ranging from Handel, Monteverdi and Mahler to Stravinsky, Argento and Bernstein. Most recently, she made her debut in the role of The Angel in Edward Elgar’s monumental oratorio, *The Dream of Gerontius* with the Richard Eaton Singers in Edmonton, a role she will repeat at this summer’s Elora Festival. This evening she premieres a work written specifically for her with the Penderecki String Quartet by Canadian composer Veronica Krausas at Toronto’s Music Gallery, which will have a repeat performance at the 2007 Open Ears Festival in Kitchener, Ontario. Her frequent collaborations with pianist Steven Blier and the New York Festival of Song, with performances at Wigmore Hall in London, Weill Hall, and the 92nd Street Y in New York, have shaped her interest in presenting art song in an accessible format. Her deep attention to text and musical interpretation are hallmarks of her performances as a recitalist. She performs recitals this year in Toronto at York University in March and in the autumn of 2007 at the Waterloo Entertainment Centre. Her discography includes a solo recording of arias by Handel and Hasse (Ensemble Arion; CBC Records), the title role of Handel’s *Rinaldo* (Naxos Records; Aradia Ensemble; conductor Kevin Mallon) and Ravel’s *L’Heure espagnole* on DGG with the London Symphony Orchestra under André Previn. Ms Barber is Assistant Professor and Coordinator of the Voice Program at Wilfrid Laurier University in Waterloo, Ontario.

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The Penderecki String Quartet wishes to thank the Ontario Arts Council for its ongoing support through the Presenter/Producer Project Grant Fund. The Penderecki String Quartet is Quartet-In-Residence at Wilfrid Laurier University in Waterloo, Ontario.



Saturday April 28, 2007

New Music Concerts and The Music Gallery present

A Ninety-Seven Note Octave

The Music Gallery at Saint George the Martyr | 197 John St.
Introduction 7:15 | Concert 8:00 | Box Office 416 204-1080
Bruce Mather 16th tone piano | **Pierrette Lepage**, piano
Jean Laurendeau, ondes Martenot | **Accordes** string quartet

Programme:

Gilles Tremblay (Canada, 1932) – *L'infiniment petit* (2003)

Jacques Desjardins (Canada, 1962) – *Où va Pierrot* (2003)

Alain Bancquart (France, 1934) – *Habiter l'ambre* (2001) with tape

Marc Patch (Canada, 1958) – *A l'affair en seize* (2003) for two pianos

Michel Gonneville (Canada, 1950) – *Naturel tempère* (2003)

Bruce Mather (Canada, 1939) – *2 Pieces* (2004) with ondes Martenot

— *Special Birthday Premieres!* —

John Beckwith (Canada 1927) — *Fractions* for string quartet & Carillo piano
Jack Behrens (USA/Canada 1935) — *For John Beckwith's 80th* for string quartet

A NINETY-SEVEN NOTE OCTAVE features Bruce Mather's 16th tone piano and ondes Martenot, with six Canadian pieces written especially for this unique instrument. And we have added two pieces with string quartet to our concert, to celebrate Canadian legend John Beckwith's 80th birthday. One is a piece by Beckwith himself for the 16th tone piano and string quartet— "Fractions" for string quartet and Carrillo piano; the other by Jack Behrens honouring John Beckwith— "For John Beckwith's 80th", a short work for string quartet.

Admission \$25 adults | \$15 seniors | \$5 students (Cheapseats)

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