

New Music Concerts and The Music Gallery present:

# Rohan's Cello


Guest Artists: Rohan de Saram and David Hetherington

Sunday June 3, 2007 | The Music Gallery

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36<sup>th</sup> season | 307<sup>th</sup> event  
Sunday June 3, 2007

theMusicGallery  
Toronto's Centre for Creative Music

Intro 7:15 | Concert 8:00

New Music Concerts and The Music Gallery present:

## Rohan's Cello

Guest Artists: **Rohan de Saram** and **David Hetherington**

### Programme:

- |   |   |
|---|---|
| <b>Santiago Lanchares</b> (Spain, 1952)         | <i>iEspera, luz, espera!</i> *** (2006) |
| <b>James Dillon</b> (Scotland, 1950)            | <i>Eos</i> *** (1999)                   |
| <b>Luciano Berio</b> (Italy, 1925-2003)         | <i>Sequenza XIV</i> (2002)              |
| <b>Iannis Xenakis</b> (Greece/France 1922-2001) | <i>Kottos</i> (1977)                    |

### — Intermission —

- |  |   |
|--|---|
| <b>Sven Lyder Kahrs</b> (Norway, 1959)       | <i>Mais tes desir ont la couleur du vent</i> *** (2004) |
| <b>Guido Baggiani</b> (Italy, 1932)          | <i>Duo Concertante</i> *** (1991)                       |
| <b>Alexander Shchetynsky</b> (Ukraine, 1960) | <i>Pas de Deux</i> *** (1996)                           |
| <b>Brian Current</b> (Canada, 1972)          | <i>* Duet for Cellos **</i> (2007)                      |

\* NMC commission (Laidlaw Foundation & Canada Council) | \*\* World premiere | \*\*\* Canadian premiere



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**Santiago Lanchares** (Spain, 1952)

*iEspera, luz, espera!* (2006)

Although a late starter in composition, **Santiago Lanchares'** reputation is now firmly established in the forefront of contemporary Spanish music. Born 22nd of August 1952 (Palencia, Spain), he wrote his opus 1 in 1985, after having studied with Carmelo Benaola and Luis de Pablo. He also attended composition courses and seminars with Cristobal Halfter, Olivier Messiaen, Helmut Lachenmann and many others. After a first working in chamber music, he set poems by J.A. Valente to music and took an interest in the orchestra. In the mid-nineties, his music evolved toward an eminently rhythmic orientation, focused on writing for the piano. During his career, Lanchares has received commissions from many Spanish artistic institutions, and his music has been performed frequently at virtually all noted Spanish Festivals and Cycles. At the same time he has developed an international profile, which has increased significantly in recent years. Lanchares is a member of the Música Presente group.

*iEspera, luz, espera!*

*Hope, light, hope!* (the title is taken from a poem of Juan Ramon Jiménez) is a small dramatic scene presented by a single, poetic instrument: the violoncello. In this piece a conjunction of several elements of a musical scenario are presented: the narrative, the lyric, the dramatic, the dialectic and the balletic. It is dedicated to Rohan de Saram, who premiered the work in July of the 2006 in the Meloritos Festival of Palencia.

— *Santiago Lanchares*

**James Dillon** (Scotland, 1950)

*Eos* (1999)

**James Dillon** is self-taught as a composer. He had early experiences with traditional bagpipe music and in the late 1960s, he played with his band Influx. He studied art and design at the Glasgow School of Art in 1968, linguistics at the University College of London in 1970 and piano with Eleanor Purse in 1970–71. Later, he studied acoustics at the University of North London in 1971, Indian rhythm with Punita Gupta in 1971–72 and mathematics with Gordon Millar at the Tavistock Institute in London in 1972 and attended computer music seminars at IRCAM in 1984–85.

He has earned many honors, including First Prize in the competition of the Huddersfield Festival (1978) and the Kranichsteiner Musikpreis at Darmstadt (1982) and he was named Classical Musician of the Year by the Sunday Times in

London (1989). More recent awards include a fellowship from the Japan Foundation (1996) and the Royal Philharmonic Society Prize (1998, for *Traumwerk, Book 1*), as well as the International Distinguished Fellow award from New York University (2001) and numerous commissions from the European City of Culture. His music has been heard at major festivals throughout the world, including the Huddersfield (1983, 1996), the Musica in Strasbourg (1990, 2002) and the Tage für Neue Musik in Zürich (2001–02). In addition, retrospectives of his work have been given in Paris (1985), Oslo (1989), Toulouse (1991), Brussels (1992), and New York (2001).

Mr. Dillon taught at Darmstadt from 1982-92, directed the composition faculty at the Gothenburg Summer Academy in 1991 and served as co-composer-in-residence with Brian Ferneyhough at Royaumont in 1996. He taught as a guest composer at Goldsmiths College at the University of London in 1989–90 and 1991–92 and at the University of Central England in Birmingham in 1993–94 and 1995–96. He has guest-lectured in Australia, Belgium, Finland, France, Germany, Italy, The Netherlands, Norway, Switzerland, the UK, and the USA, including at the Oberlin Conservatory of Music in 2003. Edition Peters publishes his music.

*Eos*: The Greek goddess of the dawn, the Roman Aurora. In Homer she is yellow-robed and rosy-fingered and drives her chariot across the sky each morning. Apollo's favourite attendant, the fair goddess of dawn, whose rose-tipped fingers opened wide the eastern gates of pearl, and who then flashed across the sky to announce her master's coming. Of the beautiful young men she carried off to be her lovers — Cephalus, Orion and Tithonus, by whom she had a son, Memnon. It has been suggested that such legends are a euphemism for death, life being at its lowest ebb at dawn then it is not a 'lack of warmth' but the 'presence of non-warmth'.

One personification of the dawn is Minerva (or Athene), derived from *daphne*, from the Sanskrit *Dabana*, or *abana* (meaning "the light of daybreak") impersonating the illuminating and knowledge giving light to the sky, for in Sanskrit the same word also means "to wake" and "to know".

*Eos* was commissioned by KölnMusik for Bachfest 1999. Composed between October and December 1998 the first performance was given by Rohan de Saram and took place during Bachfest on 3rd April 1999 in Köln.

— *James Dillon*

**Iannis Xenakis** was born on May 29, 1922 in Braïla (Romania) as a son of Clearchos Xenakis and Fotini Pavlou. Around the age of five, he settled, with his father, in Greece. From 1940 he started studying at the Polytechnical Institute in Athens, where he was also part of the anti-fascist and later anti-English underground movement. He completed his studies after the War, however due to his subsequent refusal to serve in the Greek Army he was sentenced to death in 1947. The same year he fled to France where he started working as an architect, being an assistant of Le Corbusier. He continued working with Le Corbusier until 1960. In these years he realized among other projects the Couvent de La Tourette (1955) and the Philips Pavilion at the Expo in Brussels (1958).

His first musical studies were around 1948 with Arthur Honegger, Nadia Boulanger and Darius Milhaud. In 1949–50 he studied with Olivier Messiaen, who encouraged him to develop his musical ideas. In 1965 Xenakis founded the Centre d'études de Mathématiques et Automatique Musicales (CEMAMu) in Paris. Between 1967 and 1972 he was Music Professor as well as founder of the Center for Mathematical automated Music (CMAM) at the Indiana University in Bloomington, Indiana. From 1972 to 1989 he was Professor at the Sorbonne University in Paris and in 1975 he was Professor of Music at the City University of London.

*Kottos is one of the giants with a hundred arms that Zeus fought and overcame: an allusion to the fury and virtuosity necessary to the interpretation of this piece.*

— Iannis Xenakis

*Kottos* is the second of Xenakis' solo cello works, following *Nomos Alpha* of 1966. As was his practice, Xenakis provided guidelines for the interpretation of the work, most importantly the indication to avoid a beautiful tone in favour of a sound full of noise. In particular he exploits the sound of bowing directly on the bridge of the strings, creating volatile, unpitched sounds. This virtuosic work challenges the capabilities of the instrument with an array of glissandi, extremes of register, microtones and polyrhythms. As in his composition *Dikbtbas*, the mood is one of fury, a relentless, violent discourse. The work was commissioned by the Calouste Gulbenkian Foundation and the Rencontres internationales d'art contemporain de La Rochelle for the Concours Rostropovitch of 1977.

— Cecile Gilly

**Sven Lyder Kahrs** was born in Bergen, Norway and studied privately with Finn Mortensen parallel to his studies at the Conservatory in Oslo under Kolbjørn Ofstad. From 1984-1989 he studied privately with Brian Ferneyhough and Emmanuel Nunes and attended advanced courses at IRCAM and Royaumont. His music has been performed at the Ultima, Donaueschingen, Tremplin, (EIC/Ircam) Magma, Music Factory, Borealis, Ilios, and Autunnale festivals, at Cutting Edge London, the World New Music Days, the Nordic Music Days; and at Royaumont, Delmenhorst Neue Musik Tage, Roaring Hooves, Radio France, You and New Chicago, de Ijsbreker, Tou brewery, Unesco Paris, and Troidhaugen. Performers of Kahrs' music have included Ensemble Recherche, Ensemble Ernst, Pierre Strauch, Anton Lukoszevieve, the Arditti, Ametri and Cikada quartets, Dimitri Vassilakis, Harry Spaarnay, Asamisimasa, Nordic Voices, Trio Nobis, David Alberman, Ami Flammer, Christoph Hampe, the Helge Slaatto/Frank Reinecke and the Annar Føllesø/Helge Kjekshus duos, Sigyn Fossnes, Rolf Steinar Borch, Anders Førisdal, Kari Rønnekleiv, Anne-Lise Berntsen, Ellen Aagaard, Hans Josef Groh, Victoria Johnson, and Ole-Henrik Moe and more. Sven Lyder Kahrs has been involved in a number of fine arts collaboration projects across Europe. He is presently working on commissions from Ensemble Recherche, Ensemble Ernst, Gaute Vikdal, Asamisimasa, Apartment House, the Norwegian Youth Symphony Orchestra (NUSO) and Elision.

*Mais tes desirs ont la couleur du vent*  
(But your desires have the color of the wind)

I can think of nothing stronger in expression than when attention is paid to the seemingly insignificant, the timid, bashful and volatile, to all one cannot easily grasp or put into words, to all which is incomprehensible or difficult because it doesn't add up. In short, the richness of life, incredibly beautiful and worthwhile caring for, but which we, however, regularly reject because it makes it simpler for us. Moreover we seem to confuse the force of expression with the expression of force. Traditionally, the western world has worshipped one who was born in a cradle, frequented the lowest among us and won by losing. It would be good if those who claim to govern western values these days remembered this. But it is maybe too much to ask for so little. That is partly what the title, taken from the poem "Plus loin" by Paul Eluard, is referring to; longings and desires to become fugitive and out of reach.

The piece was first performed at the Ultima festival 2004 by Pierre Strauch and Anton Lukoszevics, who also commissioned it, together with Ny Musikk Oslo, and with the support of the Norwegian composer's foundation.

— *Sven Lyder Kabrs*

**Guido Baggiani** (Italy, 1932)

*Duo Concertante* (1991)

**Guido Baggiani** was born in Naples and studied music at the Conservatory of Santa Cecilia in Rome with Boris Porena. Later he studied at the Rheinische Musikschule of Cologne with Karlheinz Stockhausen. In 1966 he began a participation with the Nuova Consonanza association resulting in the 1967 performance of his first work, *Mimesi*, under the direction of Gilbert Amy. From 1970 to 2000 he taught composition at the conservatories of Pesaro, Perugia, L'Aquila, and finally at Santa Cecilia in Rome. In 1974 his *Memoria* for chamber orchestra and electroacoustics was premiered at the Festival of Royan (France). Later he was the Italian representative to the United States for the celebration of Charles Ives Centenary. In 1977 the French Government commissioned *Contr/Azione*, a composition with two orchestras to the memory of Charles Ives. He has received commissions in Italy, France and Spain. His compositions (mostly for chamber ensembles) have been performed throughout Europe, the United States and South America. More recently *Perso per perso*, a theatre work on text by Valerio Magrelli, was premiered at the Maggio Musicale Fiorentino in 1997. In 1999 he was invited to be as a special guest participant in the retrospective concert of Twentieth Century music at Frostburg State University. In 2002 Baggiani was invited to the Venice Biennale for the premiere of *Kabal* for two pianos, two trombones and electroacoustics.

The *Duo Concertante* for two cellos, written in 1991, is dedicated to the well-known European duo of Christine Lacoste and Mark Varshavsky. Seven short sections follow each other, proposing several different musical situations. The first one, very sharp, is totally different from the second one, very smooth. The other, following sections continue the development of the initial material. Let us say: Tema e Variazioni.

To a friend who asked to know more I suggested the following metaphor:

First section:	the image of	"where we are living"
Other sections:	the image of	"how we live"
Last section:	the image of	"how we would like to live".

— *G. Baggiani*

**Alexander Shchetynsky** (Ukraine, 1960)

*Pas de Deux* (1996)

Ukrainian composer **Alexander Shchetynsky** was born in 1960. His work list includes compositions in many forms ranging from solo instrumental and chamber music to orchestral, choral pieces, and operas. They have been presented in most European countries and North America, performed by internationally acclaimed artists and ensembles, such as the Moscow opera house Helikon-Opera, the BBC National Orchestra of Wales, the Warsaw Philharmonic Orchestra, children's choir Mâtrise de Radio France, the Arditti String Quartet, the Moscow Contemporary Music Ensemble, Ensemble Wiener Collage, Ensemble Klangforum, Ensemble Continuum (New York) and New Juilliard Ensemble, Stockholm Saxophone Quartet, Mark Pekarsky Percussion Ensemble, pianist Yvar Mikhashoff, soprano Phyllis Bryn-Julson, cellist Alexander Rudin, among others. Recently two CDs with his music were released in the USA and France. Inspired by the Soviet musical avant-garde (especially Denisov, Schnittke, and Pärt) and the Second Viennese School, as well as the music of Messiaen and Ligeti, he developed his personal post-serial style based on a combination of quasi-serial procedures, a special attention to the attractiveness of sound material, and to melody as a source of expression. Another fundamental feature of his music is its rhythmic, structural, and formal flexibility which provokes feeling of "self-development" of initial micro-thematic patterns. The idea of modern spirituality became an impulse for many his vocal and instrumental compositions and especially his three operas and choral works. In these newest compositions, he moves towards post-modernistic aesthetics and aims at finding a new meta-style which incorporates stylistic elements of various epochs, however, staying apart from mere eclecticism.

*Pas de deux* is a virtuosic flight (dance) of sound lines, as though analogous to ballet duo where the performers have a chance to show their mastery. It is also an "abstract music" dealing with intangible sound images each of them giving a certain type of movement and textures. I have used quasi-serial techniques and elaboration of several brief motives which became the base for all the elements of texture. The chromatic scale is extended with microtonal alterations, which are quite active at the beginning of the piece and gradually disappear in the next sections (the process of "clarification" of the 12 tone scale). The virtuosic instrumental writing is very idiomatic and includes a vast number of various string techniques such as spiccato, staccato, ricochet, harmonics, etc. Though almost all of them are known since the classical period, in this piece they follow each other very quickly and often make a cumulative timbral effect, similar to pointilistic techniques in painting.

— *Alexander Shchetynsky*

2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, **Brian Current** has established himself as one of North America's leading young composers. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. He has since been featured conducting with New Music Concerts, Soundstreams, CBC's In Performance and Esprit Orchestra's New Waves Festival. Recently, the Royal Conservatory of Music appointed Brian conductor and artistic director of its New Music Ensemble.

Brian Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, Monday Evening Concerts (Los Angeles) and others. Upcoming performances are scheduled by the VOX festival of the New York City Opera, the San Francisco Contemporary Music Players, the Vancouver Symphony, the Victoria Symphony and a Koussevitsky commission for Symphony Nova Scotia.

In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers for his piece *For the Time Being*, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit. Brian Current has received fellowships from Yaddo, MacDowell and Bogliasco and is a recipient of grants and awards from numerous foundations and arts councils. He lives in Toronto.

*Duet for Cellos* continues a series of works featuring goal-oriented gestures. They are symmetrical between the two players and often arrive at octaves. The piece also uses a technique from Omar Daniel (please see his Chamber Concerto No.1) where the players trill to artificial harmonics. I have not seen these anywhere else, and suggest they be called "Daniel Trills".

— *Brian Current*

*Duet for Cellos* was commissioned by New Music Concerts with the financial assistance of the Laidlaw Foundation and the Canada Council for the Performing Arts.

Rohan de Saram was born in Sheffield of Sinhalese parents. He began studying the cello at the age of 12 with Gaspar Cassado at the Academia Chigiana in Siena, Italy, and with Pablo Casals in Puerto Rico. Six years later he was honoured with the Suggia Award. As a soloist he has played throughout Europe, Asia, Australia and the former Soviet Union with the major orchestras and leading conductors of the world such as John Barbirolli, Adrian Boult, Colin Davis, Zubin Mehta, Seiji Ozawa and Malcolm Sargent. His debut recital in the USA was with the New York Philharmonic Orchestra at the Carnegie Hall at the invitation of Dmitri Mitropoulos. Among the composers he worked with at that time were Kodaly, Shostakovich, Poulenc and Walton. After a recital in America, Piatagorsky presented him with a special bow which he uses for concerts. Rohan's cello was made in 1690 by Andreas Guarneri.

Rohan de Saram is also one of the outstanding cellists and interpreters of contemporary music, and has worked personally with many leading contemporary composers. Xenakis was one of the first he worked with, giving the UK premiere of "Kottos" for solo cello. His performance of "Nomos Alpha" won him great praise from the composer who invited him to play it at the Xenakis Festival in Bonn. Later Xenakis wrote two works for him, "Epicycles" for cello & ensemble and "Roscobek" for cello & double bass. He has worked with Ligeti, giving the UK premiere of an early sonata; with Pousseur, giving the world premiere of "Racine 19", a work based on a 19-note scale and dedicated to him; and with Berio, giving the UK premiere of his work for cello and orchestra, "Il Ritorno degli Snovidenia". After the performance, Berio wrote to Rohan: "Your performance of "Ritorno" is splendid, but besides "Ritorno", your sound, your perfect intonation, your phrasing and bowing technique make you a great performer of any music. As a result, Berio wrote "Sequenza XIV" for Rohan: this wonderful piece incorporates in a unique way the rhythms of the Kandyan drum of Sri Lanka, an instrument which Rohan has himself played since his childhood in Sri Lanka. Rohan is well known to audiences as a member of the Arditti Quartet for the past 25 years. At the end of November 2005, he left the quartet in order to work with other artists, friends and composers around the world.

### **David Hetherington**

A native of St. Catharines Ontario, David Hetherington is currently the Toronto Symphony Orchestra's Assistant Principal cellist. He received his musical training at the Royal Conservatory of Music and the University of Toronto, and furthered his studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier.

A member of the TSO since 1970, Mr. Hetherington also teaches cello and chamber music at the Royal Conservatory of music and the University of Toronto. He coaches the cello sections of the Toronto Symphony Youth Orchestra and the National Youth Orchestra of Canada, and is Music Director of the Inter-Provincial Music Camp near Parry Sound, Ontario. As a soloist, Mr. Hetherington has performed with the Toronto Symphony Orchestra, the Niagara Symphony and the Symphony Orchestra of Canada. As a chamber musician, he has toured Canada, the United States, Mexico and Europe, and has performed at the Ottawa, Elora and Kincardine Music Festivals.

Mr. Hetherington is a founding member of the Amici Chamber Ensemble, which presents an annual series of concerts at Glenn Gould Studio in Toronto. He is also a founding member of the string quartet, Accordes, which performs regularly for New Music Concerts and other contemporary music organizations. In 2001, the Canadian Music Centre, through Centrediscs, released Accordes' recording of Harry Somers' String Quartets, for which it received a Juno Award nomination. Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the premiere recording of Talivaldis Kenins' prize-winning cello sonata. In addition, he has recorded ten discs with Amici for Summit Records, Naxos and CBC records. His cello was made in 1695 by Giovanni Grancino.

## WEIRD AND WONDERFUL CELLO MUSIC or WHAT IS THAT CELLIST DOING?

A Recital by **David Hetherington**

Assisted by: **Peter Longworth**, piano • **Alexander Sevastian**, accordion  
Walter Hall, Faculty of Music, University of Toronto • Jan 30th, 2008, 8:00 pm

*Programme:*

<b>Jacques Hétu</b>	<i>Sonate</i> Op. 63 (1998) for cello and piano
<b>Helmut Lachenmann</b>	<i>Pression</i> (1969) for one cellist
<b>Brian Cherney</b>	<i>"Like Ghosts from an Enchanter fleeing"</i> (1993) for cello and piano
<b>Algirdas Martinaitis</b>	<i>Birds of Eden</i> (1981) for electric cello and tape
<b>Christopher Pierce</b>	<i>Suite</i> for solo cello (2006) (Variations on <i>Wondrous Love</i> )
<b>Sofia Gubaidulina</b>	<i>In Croce</i> (1978/91) for violoncello and bayan
<b>Henri Dutilleux</b>	<i>Trois Strophes sur le nom de Sachet</i> (1982) pour violoncello solo

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