

New Music Concerts and The Music Gallery present
Timo & Magnus - Finland Today

Guest Artists — **Timo Korhonen** guitar | **Magnus Lindberg** piano
David Hetherington cello | **NMC Ensemble** — **Magnus Lindberg** conductor


Friday February 8th, 2008 | The Music Gallery

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www.newmusicconcerts.com

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Réseau canadien pour les musiques nouvelles 

New Music Concerts
Robert Aitken, director

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the Music Gallery
Toronto's Centre for Creative Music

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New Music Concerts and the Goethe Institut present
An Intimate Evening with German Avant-garde Composer

DIETER SCHNEBEL



March 10, 7 p.m.

Gallery 345, 345 Sorauren Avenue, Toronto
www.newmusicconcerts.com • www.goethe.de/toronto

Dieter Schnebel (b. 1930): *Poem für einen Springer* (from: *Zeichen-Sprache*)
Performed by **Christian Kesten** [5']

Dr. Theda Weber-Lucks: *Who is Dieter Schnebel?*
Audio-visual lecture [15']

Dieter Schnebel: *Stimmgänge* (World Premiere)
Performed by **Christian Kesten** [10']

Dieter Schnebel: *Zeitfragen* (*Questions upon Time*)
Performed by **Dieter Schnebel** [15']

Christian Kesten: *Untitled* (*breath, tongue, lips*) 2005
Performed by **Christian Kesten** [11']

Public Conversation

New Music Concerts artistic director **Robert Aitken**
introduces **Dieter Schnebel** and entertains questions from the floor.

Complimentary Wine and Cheese Reception

Tickets: \$50; \$25 students – call 416.961.9594
(a \$25 charitable receipt will be issued for all regular admissions)



New Music Concerts
Robert Aitken, director

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37th season | 311th event

theMusicGallery
Toronto's Centre for Creative Music

Friday February 8, 2008
Intro 7:15 | Concert 8:00

Timo & Magnus - Finland Today

Co-Presented with The Music Gallery at Saint George the Martyr

Guest Artists — **Timo Korhonen** guitar | **Magnus Lindberg** piano

David Hetherington cello | **NMC Ensemble** – **Magnus Lindberg** conductor

Programme:

Magnus Lindberg (Finland, 1958) *Mano a mano* (2004) ** [17']
Timo Korhonen solo guitar

Kimmo Hakola (Finland, 1958) Selections from *Leonardo Etudes* (2007) * [18']
1. *Man near a Fire* & *Poetic Comments* | 4. *Allegory with a Mirror*
7. *La Gioconda* (Mona Lisa) | 11. *Study of Water*
Timo Korhonen solo guitar

— Intermission —

Magnus Lindberg *Kiri* (1996) ** [15']
Max Christie clarinet | David Hetherington cello | Rick Sacks percussion
Timo Korhonen guitar | Magnus Lindberg conductor

Magnus Lindberg *Konzertstück* (2006) ** [12']
David Hetherington cello | Magnus Lindberg piano

Magnus Lindberg *Linea d'ombra* (1981) [15']
Robert Aitken flute | Wallace Halladay alto saxophone | Timo Korhonen guitar
Rick Sacks percussion | Magnus Lindberg conductor

* World premiere | ** Canadian premiere



radio 2

Tonight's concert is being recorded for future broadcast on **CBC Radio 2**. Enjoy the concert again on *The Signal*, heard evenings from 10pm–1am, with hosts Laurie Brown & Pat Carrabre; & on *Sunday Afternoon In Concert*, heard each Sunday afternoon from 1–5pm, with host Bill Richardson. CBC Radio 2 is 94.1 FM in Toronto.

New Music Concerts

Robert Aitken, c.m., Artistic Director

157 Carlton Street, Ste. 203 • Toronto M5A 2K3 • 416-961-9594
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Magnus Lindberg was born in Helsinki in 1958. Following piano studies he entered the Sibelius Academy where his composition teachers included Einojuhani Rautavaara and Paavo Heininen. The latter encouraged his pupils to look beyond the prevailing Finnish conservative and nationalist aesthetics, and to explore the works of the European avant-garde. This led around 1980 to the founding of the informal grouping known as the Ears Open Society including Lindberg and his contemporaries Hämeenieniemi, Kaipainen, Saariaho and Salonen, which aimed to encourage a greater awareness of mainstream modernism. Lindberg made a decisive move in 1981, travelling to Paris for studies with Globokar and Grisey. During this time he also attended Donatoni's classes in Siena, and made contact with Ferneyhough, Lachenmann and Höller. His compositional breakthrough came with two large-scale works, *Action-Situation-Signification* (1982) and *Kraft* (1983-85), which were inextricably linked with his founding with Salonen of the experimental Toimii Ensemble. This group, in which Lindberg plays piano and percussion, has provided the composer with a laboratory for his sonic development. His works at this time combined experimentalism, complexity and primitivism, working with extremes of musical material. During the late 1980s his music transformed itself towards a new modernist classicism, in which many of the communicative ingredients of a vibrant musical language (harmony, rhythm, counterpoint, melody) were re-interpreted afresh for the post-serial era. Key scores in this stylistic evolution were the orchestral/ensemble triptych *Kinetics* (1988), *Marea* (1989-90) and *Joy* (1989-90), reaching fulfilment in *Aura* (1993-94) and *Arena* (1994-95). Recent works, including the concert-opener *Feria* (1997), large-scale orchestral statements such as *Fresco* (1997) and *Cantigas* (1999), and concertos for cello (1999) and clarinet (2002), have established Lindberg as one of the most invigorating of composers working in the orchestral field. In the 2001/2002 season his music was celebrated internationally in the Related Rocks festival in London, Paris and Brussels, with the Philharmonia Orchestra conducted by Esa-Pekka Salonen, and a linked disc of his orchestral music was released by Sony. His *Concerto for Orchestra* was premiered by the BBC Symphony Orchestra in 2003 and the Los Angeles Philharmonic under Esa-Pekka Salonen premiered his *Sculpture* in October 2005. Sir Simon Rattle and the Berlin Philharmonic premiered *Seht die Sonne* in July 2007. The Toronto Symphony Orchestra and conductor Jukka-Pekka Saraste will present the second of their two performances of this work this Saturday evening (Feb. 9). Lindberg's music has been recorded on the Deutsche Grammophon, Sony, Ondine and Finlandia labels.

Kimmo Hakola (born 27 July 1958) studied at the Sibelius Academy under Einojuhani Rautavaara and Eero Hämeenniemi. He won the Unesco Composers' Rostrum twice: in 1987 with his String Quartet and in 1991 with his *Capriole* for cello and clarinet. Hakola's music has been performed at several major music events and festivals, and portrait concerts of his works have been held in Los Angeles (Monday Evening Concerts) and New York (Miller Theatre, Broadway). Hakola creates intense musical dramas that recognize no stylistic or expressive limits and his works usually attract exceptional interest. His music is a combination of exciting dramatic power and exceptional musical quality and musicianship is manifest in all his achievements resulting in communicativeness and richness of sound that speak of the composer's delight at discovering his very own idiom. Hakola has composed two operas. *The Mastersingers of Mars* is a delightful cartoon opera including elements unusual for an opera, and his second opera *The Mustard Seed* is a serious study of a Finnish religious dissident. The Piano Concerto, premiered at the Helsinki Festival in 1996, is an unprecedented work in new Finnish music in its expressive range, variety of styles and scope. The Clarinet Concerto has been a roaring success and it has performed several times since the premiere in 2001. The Chamber Concerto commissioned by Present Music was premiered in Milwaukee, USA in March 2002. Hakola has also composed an Oboe Concerto (2005-06) and a Flute Concerto (*L'or de Azur*, 2007). His other orchestral works include a *Simfonietta* (1999), *Verdoyances crepuscules* (2003) and *Maro*, commissioned by the Swedish Radio and Berwald Hall for a performance at the Baltic Sea Festival in August 2006. One of Hakola's largest works is *Le Sacrifice*, an oratorio commissioned by IRCAM for a performance in Paris in November 2002. Kimmo Hakola's new large scale-oratorio *Song of Songs* was premiered on 20 October 2006 at the International Choral Espoo festival. Hakola has also written works for mixed choir. Hakola's oeuvre also includes chamber works, the weightiest of them being his three string quartets and the Clarinet Quintet from 1998. His latest chamber and instrumental works are *Consolation* (2004) for cello and piano, *Arara lunaire* (2004) for flute, clarinet, violin, cello and piano, and *Altar* for organ (2006). Kimmo Hakola is the composer-in-residence of the Joensuu City Orchestra. Apart from composing he has also turned towards conducting and acting as a performing artist. He has been the Artistic Director of the Musica nova festival in 1999-2006 and the artistic director of the Helsinki Chamber Choir since 2005. His works have been recorded by Ondine and Innova Records.

Kimmo Hakola

Selections from *Leonardo Etudes* (2007)

When I'm composing a new work, I often think of the soloist. In my mind I can imagine the soloist in the concert hall and the way he or she would play my music. Timo Korhonen's guitar has inspired me ever since I got to know him at the Sibelius Academy in the 1980s. His unusually soulful interpretations, capturing the very essence of the music, and his dazzling virtuosity have made an indelible impression on me.

Timo Korhonen has, over the years, asked me on a number of occasions to write some music for the guitar, but as an instrument it always seemed very remote to me. Korhonen was very persistent; he gave me a thorough demonstration of the guitar's potential and in time I grew interested in its expressive language. In 2005 I wrote some sketches for a guitar concerto and my first attempt at an etude that Korhonen premiered in Japan. The time was not, however, yet ripe. I wanted to establish a deeper relationship with the instrument. I made a detailed study of the way Heitor Villa-Lobos wrote for the guitar, and I became very attached to the etudes in particular. I have learnt a lot from them about the idiom and soul of the guitar.

The *Leonardo Etudes* are dedicated to Timo Korhonen and are a tribute to Heitor Villa-Lobos. I admire the way Villa-Lobos writes for the guitar. The name of the suite alludes to Leonardo da Vinci, whose sketches and paintings inspired the etudes. My travels with the guitar are only just beginning; I am now writing a concerto for Timo Korhonen to be premiered in April.

— Kimmo Hakola

Magnus Lindberg

Mano a mano (2004)

Mano a mano is the first work for solo guitar by Magnus Lindberg, commissioned jointly by The Berlin Festival and Turku Music Festival in 2004. The composition is dedicated to Timo Korhonen. The guitar, however is not unknown to Lindberg; he has composed chamber music works with guitar: *Linea d'ombra* for flute, alto saxophone (or clarinet), guitar and percussion (1981), *Decorrente* for clarinet, guitar, vibraphone, piano and percussion (1992), *Duo Concertante* for clarinet, cello and chamber ensemble with guitar (1992) and *Kiri* for clarinet, cello, guitar, percussion and electronics (1993).

Mano a mano is a symphonic work. Its three movements are cast in a classical concerto form; the movements are performed without pauses between them. The

first movement has a double exposition, the material of which is then modified in development section. The second movement is a grand Beethovenian Adagio flavored with some rapid sections. Between the second and third movements there is an improvised Cadenza. The first section of the third movement is a *perpetuum mobile* containing some typically Lindbergian *come una macchina*, toccata, and scherzo writing, ending with a strong trembling climax. The second, slower section evokes associations with the *Poeme de l'Extase* by Scriabin and leads to a Coda.

The harmonic structure of *Mano a mano* is based on the idea of the Chaconne: the contrast between a chain of six chords based on the pentatonic tuning of the open strings of guitar and the D-flat-major scale between the open strings, is the basis of all harmonic material of the composition.

— Timo Korhonen

Magnus Lindberg

Kiri (1996)

Kiri is one of the many impromptu pieces that Lindberg has written for the concerts of his Toimii ensemble. Quite often these pieces are adaptations of his older works, or sketches for the works he is conceiving for the future. The latter is true of *Kiri*, which embodies the skeleton of the first movement of the 40 minute orchestral piece *Aura*, the most important of Lindberg's orchestral works from the early 1990s. *Kiri* was first performed at a Toimii concert in Rotterdam, and later reproduced at the Lerchenborg festival in Denmark.

— Risto Nieminen

Magnus Lindberg

Konzertstück (2006)

Konzertstück was written in July 2006 and is a co-commission of the Santa Fe Chamber Music Festival, La Jolla Summerfest and Bergen Festival. Anssi Karttunen and Magnus Lindberg, who have collaborated together for over 25 years as the *Dos Coyotes* duo, gave the world premiere in Santa Fe on the 31st of July 2006, soon followed by performances at La Jolla, Brussels and Strasbourg. Magnus Lindberg wrote this piece in a very short time immediately after finishing his Violin Concerto. The piece can be divided into three movements which follow each other without break. It is a piece of great architectural dimensions lasting about 14 minutes, making it the most substantial of Lindberg's cello-piano pieces.

— Anssi Karttunen

Magnus Lindberg

Linea d'ombra (1981)

Linea d'ombra ('Boundary of Shadow') is dated Rome, August 23, 1981, the same year as *...de Tartuffe, je crois*. This work was written for the Cluster ensemble, a typically eccentric Finnish ensemble of flute, saxophone, guitar and percussion. [...] Lindberg has said that he aimed at using the instruments as a single macro-instrument rather than as four individual ones. Four such diverse instruments striving towards harmony produces naturally rich and untypical colours and sounds. The instruments also have solo passages. Actually, there is a fifth instrument, the human voice, since the players are required to utter sounds and, ultimately, words. The voices blend into the multi-faceted world of the work and extend the sound games of the instruments.

Linea d'ombra is constructed of the dramaturgy of abrupt turns, rapidly emerging and quickly extinguished bursts. The type of ensemble alone provides a lucid and colourful sound, and in the climaxing section towards the end the sound world seems even excessively rich. The disjointed human sounds coalesce into words which, in turn, are extracts from a line of poetry in Italian: "Sorrìdi, sospira, sospendi la morte, giura che un melo si freddo dà fiori sta sera." ("Laugh, sigh, keep Death away, for the cold apple tree will bloom tonight.")

— Kimmo Korhonen

» MICHEL GONNEVILLE

Michel Gonnevillè and his Protégés | Friday March 7, 2008

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Max Christie clarinet | Jean Laurendeau ondes Martenot

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Premieres | Friday April 11, 2008

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Dieter Hennings guitar | Kathleen McLean bassoon

Erica Goodman harp | David Swan piano

Timo Korhonen (b. November 6, 1964 in Rautalampi, Finland) has performed in more than 30 countries, at venues in Berlin, London, Vienna, Paris, Tokyo, Chicago, St. Petersburg, Madrid, Buenos Aires, Havana, Los Angeles, Hong Kong and at the Schleswig-Holstein Music Festival among others. He has appeared with orchestras under Esa-Pekka Salonen, Sakari Oramo, Osmo Vänskä, Leif Segerstam, Jukka-Pekka Saraste, Susanna Mälkki, Tuomas Hannikainen, Joseph Swensen and John Storgårds. Timo Korhonen made his début at the age of 14 and began his international career at the age of 17 when he became the youngest ever winner of the guitar category in the ARD competition in Munich. He has studied with Oscar Ghiglia, Seppo Siirala and Pekka Vesanen. Korhonen's repertoire includes the entire core repertoire written for his instrument. He has premiered more than 40 new works, and composers such as Magnus Lindberg, Leo Brouwer and Toshio Hosokawa have written works for him. Timo Korhonen is the founder and artistic director of the international GUITARISTIVAL competition and festival. He is a teacher at the Turku Music Academy, and from January 2005 he has been a visiting professor at the national Luigi Cherubini Conservatory in Florence. His students have won more than 40 prizes in international competitions. Korhonen records regularly for the Ondine label. He plays a guitar built by "Weissgerber" (Richard Jakob) in 1928.

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. 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.

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