

New Music Concerts presents


Michel Gotteville and his Protégés

Friday March 7, 2008 | Glenn Gould Studio

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New Music Concerts
Robert Aitken, director

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Premieres!

Friday, April 11, 2008 – Premieres and the Jules Léger Prize

Glenn Gould Studio, CBC Broadcast Centre, 250 Front Street West

New Music Concerts Ensemble | **Robert Aitken** direction

David Swan piano | **Dieter Hennings** guitar | **Kathleen McLean** bassoon

Accordes string quartet | **Erica Goodman** harp

Alice Ping Yee Ho (Canada, 1958) **Angst II**** (2006)

solo piano and mixed ensemble

So Jeong Ahn (Korea/Canada, 1956) **SUB*** (2008)

for mixed ensemble and electronics

Chris Paul Harman (Canada, 1970) **Postludio a rovescio**** (2006-07)

for mixed ensemble

Rodney Sharman (Canada, 1958) **Incantation*** (2007)

for solo bassoon, string quartet and harp

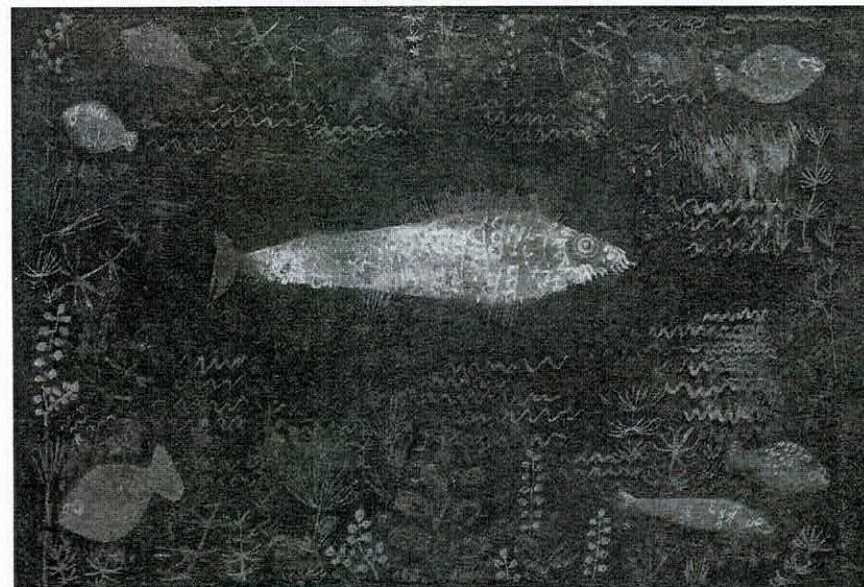
Juan Trigos (Mexico/Canada, 1965) *Ricercare de Cámara VI**** (1998-99)

solo guitar and large ensemble

The concert will include the presentation of the 2008 Jules Léger Prize for New Chamber Music to Chris Paul Harman for *Postludio a rovescio*

* Canadian Work | **World Premiere | ***Canadian Premiere

Michel Gonneville



and his
Protégés

37th season | 312th event

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New Music Concerts presents

Michel Gonneville and his Protégés

Friday March 7, 2008 | Glenn Gould Studio

New Music Concerts Ensemble | Robert Aitken flute + direction

Accordes string quartet | Max Christie solo clarinet

Jean Laurendeau ondes Martenot

Programme:

Nicolas Gilbert (Canada, 1979)

**Réflexions circulaires sur
l'origine et la destination*** (2008) 5'

Fujiko Imajishi and Carol Lynn Fujino violins

Michel Gonneville (Canada, 1950) **Suivre la trace, perdre le fil* (2000) 13'

Accordes string quartet:

Fujiko Imajishi and Carol Lynn Fujino violins

Douglas Perry viola David Hetherington cello

Frans Ben Callado (Canada, 1978) **Black Boxes, Op. 30*** (2008) 8'

Fraser Jackson bassoon Michele Gagnon horn Scott Irvine tuba

Trevor Tureski, Ryan Scott percussion Douglas Perry viola

David Hetherington cello Peter Pavlovsky bass Robert Aitken direction

Charles-Antoine Fréchette (Canada, 1981) **Pureté violée**** (2007) 10'

Douglas Stewart piccolo Keith Atkinson oboe Michele Verheul bass clarinet

Fraser Jackson contrabassoon Michele Gagnon horn Peter Pavlovsky bass

Rick Sacks percussion Charles-Antoine Fréchette direction

Maxime McKinley (Canada, 1979)

Wirkunst-Nijinski** (2007) 9'

Max Christie clarinet Fujiko Imajishi violin David Hetherington cello

Stephen Clarke piano Rick Sacks percussion Robert Aitken direction

— Intermission —

André Ristic (Canada, 1972)

Trigger-Parlita* (2008) 7'

Robert Aitken amplified flute André Ristic sampler

Benoît Côté (Canada, 1981)

Pan-touff* (2007) 5'

Michele Verheul bass clarinet Rob Carli saxophone Stuart Laughton trumpet

Ian Cowie trombone Scott Irvine tuba Jean Laurendeau ondes Martenot

Stephen Clarke piano Robert Aitken direction

Michel Gonneville

**Le cheminement de la baleine* (1998) 23'

Max Christie solo clarinet Jean Laurendeau ondes Martenot

Douglas Stewart flute Keith Atkinson oboe Michele Verheul clarinet

Fraser Jackson bassoon Michele Gagnon horn Stuart Laughton trumpet

Ian Cowie trombone Scott Irvine tuba Rob Carli saxophone

Stephen Clarke piano Rick Sacks, Trevor Tureski, Ryan Scott percussion

Fujiko Imajishi, Carol Lynn Fujino violins Douglas Perry viola

David Hetherington cello Peter Pavlovsky bass Robert Aitken direction

*Canadian work | **World Premiere | ***Second performance

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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.

Michel Gonneville, born in Montréal in 1950, began piano studies at a very early age. Later, when he was 18, and after some significant musical shocks – Ravel, then Messiaen, Boulez, Tremblay, Xenakis and Stockhausen – he made the definitive choice to study music. He received his bachelor of music from the École Vincent-d'Indy where he studied piano from 1968 to 1972, and one year later, he opted for composition, enrolling in the composition and analysis class of Gilles Tremblay at the Montréal Conservatory (he won *Premiers prix* in both subjects in 1974 and 1975). The Stockhausen seminars that he attended in 1974 convinced him to work with that composer. With the assistance of grants from The Canada Council and the Ministère de l'Éducation du Québec, he took three semesters of composition classes with Stockhausen in Cologne; he also worked in the electronic music studio of the Musikhochschule in the same city under the direction of Hans Ulrich Humpert. He then became the student and personal assistant of Henri Pousseur in Liège. During those three years in Europe, he also studied with Johannes Fritsch, Rolf Gelhaar and Frederick Rzewski. Returning to Québec in 1978, he continued to compose, teach and develop new musical projects. He also obtained his PhD in composition from l'Université de Montréal where he worked under the tutelage of Serge Garant, John Rea and Marcelle Deschênes. Gonneville has taught composition at the Conservatoire de musique du Québec à Montréal since 1997.

With the help of commissions from The Canada Council and creative arts grants from the Ministère des Affaires culturelles du Québec, he composed works for Louis-Philippe Pelletier, Michael Laucke, Robert Leroux, Groupe 7, the Ensemble d'Ondes de Montréal, the SMCQ, the Vallières-McCutcheon duo, and the CBC. His works have been performed in Montréal, Québec City, Toronto, Winnipeg, Metz, Cologne, Bonn, Liège and Paris. Among others, he created several works in collaboration with visual artists (Mario Côté, René Derouin) and choreographers (Jean-Pierre Perreault, Catherine Tardif).

Michel Gonneville received the prestigious Prix Serge-Garant 1994 (awarded by la Fondation Émile-Nelligan) in recognition the overall quality of his work. His piece *Cbute/Parachute* has been broadcast in more than 27 countries. Highlights of Gonneville's output include: *Intendami cbi pó* for the Hilliard Ensemble (London, U.K.) which premiered as part of the Festival MNM in 2005; *Microphone Songs* (2002) for the Crash ensemble of Dublin; *Suivre la trace, perdre le fil*, commissioned by the Molinari Quartet (and nominated by the Prix Opus in 2000 in the best artistic creation of the year category); *Le messenger*, which was written in 1996-99 for the Montreal Symphony Orchestra who premiered it under the baton of Charles Dutoit; and *Le cheminement de la baleine* (1998), written for clarinetist Jean Laurendeau, Geneviève Grenier (ondes Martenot) and Véronique Iacroyx conducting l'Ensemble contemporain de Montréal.

For Gonneville, aesthetic research is a function of research on the “means” that exist to transmit Beauty, of research about language and about technique. His efforts in this direction are related to new initiatives seen in the most recent works and theories of Stockhausen and Pousseur, ideas that have been adopted by many young composers in Canada and elsewhere. In this area, the most successful aspects of new music echo very old and fundamental ideas, like melody, consonance, driving rhythms, repetition...

A passionate and inquisitive mind, Michel Gonneville likes discovering new musical horizons and new perspectives. Through his work, he continuously strives to contribute to this renewing process, exploring and unearthing new musical possibilities, both for his listeners' benefit and his own. In his early career, he was greatly influenced by the technique of Stockhausen and Pousseur. The eloquent examples of the post-modern movement, which arose in the 1970s, also spread through his craft: Gonneville has developed his own style where melody, themes, harmony and dissonance, rhythmical articulations, perceived metrics and timbres that combine in unusual ways shed a new light on the extra-musical themes that inspired him. In doing so, he incessantly tries to reconcile his passion for research with his thirst for immediacy and communication.

Michel Gonneville (Canada, 1950) *Suivre la trace, perdre le fil* (2000)

Commissioned by the Molinari String Quartet, *Suivre la trace, perdre le fil* is based on the same material as another piece I wrote for the same ensemble, performed along with works by 18 other composers for 333 musicians on the occasion of the Symphonie du Millénaire. In both cases, the Gregorian hymn *Veni Creator* served as a starting point. Of course, it has been transformed, but the four melodic phrases (comprised of eight notes each) follow the same outline. But then, as this involves a quartet, it became necessary to reorganize everything in a mathematical way, thus creating a kind of geometry to respect the natural symmetry: 4 parts of 4 sections (or phrases), each section presenting one of 4 different types of 'musics' in a particular tempo. All these 'musics' are being defined according to the number of independent layers: the first layer consists of the 4 instruments playing in a homorhythmic manner; the 2nd layer is a dialogue/antiphon played by 2 groups of 2 instruments; the 3rd layer is a counterpoint created by the instruments grouped in 2+1+1; and the 4th layer is simply made of a counterpoint in 4 parts. Then, ornamentation provides different levels of density. The permutation of the different types of 'musics' and their varied levels of density creates the impression of recognizable patterns from one part to the other (*suivre la trace*) – but it is different enough that one can 'lose the train of thought' (*perdre le fil*).

Finally, the short Amen from the hymn is also used in the coda, 4 times in the 4 tempi, according to the 4 different types of 'musics'...

As opposed to many of my recent works, this piece does not fit the “program music” category per se. Therefore, it is more 'abstract', more 'pure'. *Suivre la trace, perdre le fil* is somewhat fragmented but its symmetry brings a certain logic to the piece and provides continuity. It is also a 'work of joy': to me, it epitomizes the pleasure of creation itself, reinforced by the delight of experiencing the physical gesture of the string quartet while I was writing it. After all, the string quartet is a 'monstre sacré'; from the 18th-century intimate salons to our modern concert halls, the string quartet, with its powerful, invasive intimacy, is worthy of a great future. This is my first contribution towards this goal.

— Michel Gonneville

Nicolas Gilbert studied composition and analysis at the Conservatoire de musique de Montréal with composers Michel Gonneville and Serge Provost. He has also received training in Mandarin Chinese at Nankai University (Tianjin, China) and in Russian at St-Petersburg State University (Russia). He is currently artist in residence at Radio-Canada. His catalogue comprises about 30 chamber, vocal and orchestral works that have been heard in concert series and festivals in more than 15 countries around the world by ensembles and soloists such as the Vancouver Symphony Orchestra, the Estonian National Symphony Orchestra, the Polish Radio Orchestra, Kaida (Amsterdam), ICE (Chicago), cellist Benjamin Carat (Lyon), pianist Stanislaw Widulin (Berlin), clarinetist Thomas Piercy (New-York) and many Canadian contemporary music ensembles (Ensemble contemporain de Montréal, Continuum, Trio Fibonacci, Quasar, Bradyworks, etc.).

He is recipient of numerous grants and awards including the 2006 "Discovery of the Year" Opus Prize and the CBC Rising Star Award awarded by the Quebec Music Council, three SOCAN Awards for Young Composers, the Third and Special Prizes in the 2006 Serocki International Competition (Poland) and a dozen grants from the Canada and Quebec arts councils. Nicolas Gilbert was resident composer at the Chapelle historique du Bon-Pasteur in Montreal from 2003 to 2005 and president of the Codes d'accès concert society from 2002 to 2004. He is presently preparing a doctor's degree in composition at McGill University under the supervision of composer John Rea. During the 2005-2006 season, he was in residence at GRAME (Lyon), working on a new piece for cello and electronics (commission: GRAME-CALQ). Upcoming projects include a new cello concerto for American cellist Matt Haimovitz and the Ensemble Contemporain de Montréal, a Radio-Canada commission for the Nouvel Ensemble Moderne, and a new string quartet for the Molinari Quartet.

Nicolas Gilbert *Réflexions circulaires sur l'origine et la destination* (2008)

This work constitutes a sort of prelude to Michel Gonneville's string quartet *Suivre la trace, perdre le fil*. It involves a series of cycles which leads us through various musical materials until we eventually reach the point of transition, the "joint" that will allow us to flow into Gonneville's quartet. It is this joint, both origin and destination, that we track all along the work. *Réflexions circulaires sur l'origine et la destination* is dedicated to Michel Gonneville.

— Nicolas Gilbert

Frans Ben Callado might be perceived as one of the greatest nuisances of contemporary music in Québec, and he is at open war with most artistic impostors, institutions and administrators of art. His heritage is Castilian, Valencian, British, Caribbean and FLQ. He studied in England under John Woolrich, in Spain under Rosa Maria Kucharsky and Pedro Mariné. He is the only student to have been expelled from the Conservatoire de Musique de Montréal, where he studied under Michel Gonneville. He then studied under Michel Longtin, who taught him how to love becoming the new punching-bag of Quebecker music. He has studied composition, pianoforte, harpsichord, arts & crafts, literature, and the history of homosexuality. He is a ballet accompanist, and one of the most prolific improvisers in Montréal. He has been composing operas, symphonies, lieder, tone poems and numerous chamber pieces since the age of six. He formed the bands Concorde Crash, Nguyen Ultra and

Révoltango, the Committee of Artistic Terrorism in the year 2000, the Soirée Lacrymogène nights at Café Ludik in 2001-02. In 2005 he created a series of works in relationship with the massive student strike. In 2007 he published his first book of poetry, *Visages après l'averse* (Ed. Poètes de Brousse) and in 2008 he presented his first movie, *Les Fascistes on les a tous pendus à Nuremberg*, to his own script, image and music.

Frans Ben Callado (Canada, 1978)

Black Boxes, Op. 30 (2008)

1. Trauermusik für Eldar K. (593) 2. Falha na frenagem (3054) 3. Jisei no ku (123)

"We used to live in tribes, and when a tribe suffered a disaster, an exploding mountain, a shaking of the earth, a great flood, we would sit around fires and retell the event; stories of death, destruction, escape and rescue..."

— from the script of *Fearless* (Peter Weir, 1993)

Black boxes (which are generally bright orange) are otherwise known as Cockpit Voice Recorders (CVR), devices used to record the audio environment in the cockpit of an aircraft for the purpose of investigation of accidents and incidents. Black boxes have recorded the last moments of life of many people; in this context, they are enshrouded in taboo, morbidity, and mystery. Coffins are also generally black boxes. For air crash investigators, CVR's are valuable documents, but stripped of their context they become horrible pearls of sound. Overall, hearing certain last phrases had left me curious of the human psyche in those last moments. In 1992, I had seen two people die in a light aircraft: ever since, I have paid special attention to air disasters. Here, I have chosen three peculiar crashes to comment musically, trying to portray different human attitudes and states of mind during these events, through three character studies: the 15-year-old Eldar Kudrinsky unknowingly plunging Aeroflot 593 to the ground, the two pilots of TAM 3054 throughout a catastrophic landing in Sao Paulo, and finally the passengers of Japan Air Lines 123 who wrote death-poems to their loved ones even with their own blood knowing their jet was doomed. In a civilisation like ours, where any digression from the norm entails a form of social castration, our view of death has become somewhat clogged. It is often the object of mass hysteria which capitalizes on blood and war to subjugate the common citizen, but no true understanding of the psychology behind accidental death is ever emitted. It is felt as a huge transgression to speak in a non-sensationalistic tone of these accidents, or even to take account of the singularities of their unfortunate victims. I guess this is why I have taken such interest in exploring their thoughts; my only pointers to understanding these were the atmosphere of the CVR tapes and my intuition, which is why I cannot promise any accuracy. In fact, it is a very personal interpretation made with all due respect to the victims. This is also why I have chosen, for the first time in fifteen years, to write a completely intuitive non-systemic piece. Coincidentally, in physics, logic, and computing, a black box is a system whose internal structure is unknown, or need not be considered for a particular purpose. The system is only considered for its' input and output. In other words, this piece need not be analyzed: it needs only be heard. In such light, *Black Boxes* is paradoxically dedicated to the memory of my teacher's teacher: Karlheinz Stockhausen.

— Frans Ben Callado

Charles-Antoine Fréchette (b. 1981, Montréal). Canadian composer of solo, chamber, choral, chamber orchestra, and orchestral works that have been performed in Canada. Mr. Fréchette studied choral singing with Gilbert Patenaude and piano at the Maîtrise des Petits Chanteurs du Mont-Royal from 1991-99 and piano with Claude Labelle at the École de musique Vincent-d'Indy in Montréal from 1999-2001. He studied composition with Michel Gonneville at the Conservatoire de Musique de Montréal until 2007. He is currently following conducting classes with Raffi Armenian at the Conservatoire and will pursue a Doctorate at McGill Shulich School of music in the fall of 2008. Among his honors are the First Prize in the Piano category in the CBC Young Composers Competition (2003, for *Trajectoire*), two prizes in the Solo-Duo category of the 2004 SOCAN competition for young composers (First Prize for *Soledad Sonora*; Third Prize for *Transfiguration*) and two first prizes at this competition in 2006 for a trombone quartet and a solo piece for trombone. In 2005, he traveled to Mexico to give two lectures (as part of an exchange program with the Conservatoire) — one about his own music, and one about young Québec composers. In the summer 2006, he went to Acanthes in France where his work *Thème et Variations* was performed by l'Orchestre National de Lorraine conducted by Sylvio Gualda and broadcast by Radio-France. More recently, his composition *Aspirations* was a co-commission of CBC/Radio-Canada and l'Ensemble contemporain de Montréal, and was performed across Canada on the "Generation 2006" tour (hosted in Toronto by New Music Concerts). His works have also been performed by the Orchestre Symphonique de Laval conducted by Alain Trudel (2007) and by the Orchestre du Conservatoire de musique de Montréal (2008) for which he wrote *Parcours*. Charles-Antoine Fréchette is one of the founders and co-artistic director of the Ensemble Chorum, for which he conducts, arranges and composes music.

Charles-Antoine Fréchette (Canada, 1981)

Pureté violée (2007)

The poignant account of a friend who was a victim of abuse provided the inspiration for *Pureté violée*. Here, however, the word 'rape' has a broader meaning; it is the rape of nature, of silence, of singing. Emerging from a windswept, peaceful silence, the discourse becomes more and more fragmented and fills with tension. This is achieved through the use of a rather unusual percussion instrument called *claviers-bouteilles* or "bottle-keyboard". This piece stands as the expiation of something irreversible. *Pureté violée* was written for the musicians of l'Ensemble Chorum and for the event "Gonneville and his protégés", presented by New Music Concerts in Toronto.

— Charles-Antoine Fréchette

Maxime McKinley was born in the Eastern Townships (Quebec) in 1979, and lives in Montreal. He studied composition with Michel Gonneville at the Conservatoire de musique du Québec à Montréal, where he graduated with the Prix avec Grande Distinction in 2004. He has been studying composition with Isabelle Panneton at the Université de Montréal since 2004, where he is preparing a Doctorate. In 2007, he studied in Paris with Martin Matalon. He also had master classes with composers such as Hugues Dufourt, Peter Eötvös, and Bruno Mantovani. In recent years his works have been performed by, among others, by the Camerata de las Américas, the

Esprit Orchestra, the Toronto Symphony Youth Orchestra, the Orchestre de la francophonie canadienne, the Ensemble contemporain de Montréal and the Trio Hochelaga. His music has been performed in Quebec, elsewhere in Canada, as well as in France and Mexico, and has been broadcast on CBC Radio Two and Espace Musique de Radio-Canada. Maxime McKinley has received five prizes in the SOCAN national competition for young composers, a commission prize from the Orchestre de l'Université de Montréal (2005), and the TSYO Canadian composer's competition prize (2006). In addition, he was selected to participate in the Young Composers Program of the National Arts Centre in Ottawa (2005) and the Génération 2006 Canadian tour of the Ensemble Contemporain de Montréal. He received various grants, including several from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec. As a writer, he has collaborated with various journals, such as *Circuit* and *Le Quartanier*.

Maxime McKinley (Canada, 1979)

Wirkunst-Nijinski (2007)

"Music can be made out of anything, you know..."

(Michel Gonneville to me, during a composition lesson, in 2003)

When, in 1919, Vaslav Nijinski (choreographer of the *Rite of Spring*) writes his *Notebooks*, he is also devoting himself to drawing and dance. The main figure of his drawings is the circle, which reminds of the labyrinth-like syntax of the *Notebooks*, with their continuously repeated words and sentences. In parallel, Nijinski works on a choreographic notation system and trains intensively, sometimes 16 hours a day. Throughout these activities, Nijinski says that he is "obeying the orders of God". It is this incredible expense of energy, maniac and schizophrenic, just preceding the silence of internment, that interested me while composing *Wirkunst-Nijinski*, the seventh of a series of works which have all been inspired by non-musical works of art. "Wirkunst" is a portmanteau word that I invented by assembling the German words "wir" (we), "wirkung" (effect, impression) and "kunst" (art).

— Maxime McKinley

André Ristic is a Quebec City native who now spends his time between Québec, Brussels, and Podgorica (Montenegro). He studied piano at the Québec and Montréal Conservatoires, before engaging in composition studies, which were mentored by Michel Gonneville. Quite active as a concert pianist, he has toured a lot, premiering works and (on rare occasions) performing his own pieces. He has been the pianist for both the Ensemble contemporain de Montréal and the Trio Fibonacci for many years, and has received numerous awards for his work, most notably the Jules Léger Prize for Canadian chamber music composition and the Conseil québécois de la musique's Composer of the Year award. His catalogue of works includes two works composed especially for Robert Aitken, the second of which is being premiered tonight.

(world and intergalactic premiere) for flute and "triggering" performer(s)

Although I usually fancy titles that have interesting dual meanings in French and English (or ideally even more languages) this piece has an English title, no doubt about it! In French you would translate trigger as *détente* which is bizarrely also a synonym for relaxation (sic!), but we don't have such a proper word as "trigger".

This is really a partita; a sequence of abstract dance movements. Of course, instead of a succession of movements, one will not be surprised I took the option of mixing them all together into one giant soup of delicious musical ingredients. The various "dances" are triggered by extraneous sounds in what looks like a nightmarish musical labyrinth from which the flutist tries to escape...

Although I use the word "trigger" for the first time in a title, triggering events are omnipresent in my recent works, often in the form of prerecorded samples that are to be played on a keyboard. I see them as the skeleton of the piece, revealing the frame of the composition: they appear at irregular intervals of time that create a supra-rhythm... The "meat" around that skeleton is actually all the music performed by the flutist, with references to many many musical genres; I wanted it to be an homage to Michel Gotteville and a remembrance of my study years, where I recall numerous trips to the library where we would listen to pieces that for me seemed to fall right from the sky, at a time where my musical connoisseurship was limited to the well-known "serious" music repertoire. I have a general feeling of plurality when I think of M. Gotteville: it is not evident if you don't know him, but he is truly a man with an extraordinarily wide musical knowledge and a talent to transmit it to others. I think *Trigger-Partita* reflects, if not the whole spectrum of what I think of when referring to Gotteville and the years I spend in his class, at least a general feeling of the possibility of everything!

The work can be performed as a duet (electronics or percussions or other triggering device) or with a group of rotating performers with percussion instruments or other triggering device.

— André Ristic

Côté

Benoît Côté received his composition prize from the Conservatoire de Musique de Montréal in 2005. He is now working on a doctorate with Michel Longtin at l'Université de Montréal. A versatile composer, he is very much involved in music for theater, working on musically engaging theatrical works in Montreal and elsewhere. On the new music scene, Benoît has been commissioned by the Ensemble Contemporain de Montréal, Code d'Accès, Flûtes Alizé and also the Société de Musique Contemporaine du Québec for which he composed the music for the audacious theatrical-mute-opera *La Fugue*. In 2006, he won a first prize from SOCAN for his piece *dis-moi quelque chose*. He was also nominated for the Composition of the Year in the 2007 edition of the Prix Opus for his piece *Les Chiens*. Also a talented songwriter and musician, he has been invited to the Festival en Chanson de Petite-Vallée in 2007 and to the National Arts Centre in 2008 as artist-in-residence.

In Quebecois idiom "pan-toutt" is an expressive and somewhat drastic way of saying "nothing at all". One would say: "Y'en avait pas pan-toutt!" which would mean "There wasn't none at all!". Now, this expression is paradoxical. Indeed, how can "pan" ("everything" in ancient Greek) and "toutt" ("everything" in standard French) joined together take the meaning of "nothing"? God knows why and how this came about... Stranger still is how our language is full of these odd sayings, strange words and expressions that have evolved without taking notice of their origins.

Michel Gotteville knows this. When I told him the title of this piece, he automatically understood and analyzed its confused meaning, taking lots of pleasure in the nonsensical and expressive potential of the word. That's Michel. A clear mind, able to see through clouds and to reveal sense and direction in complicated and entwined structures.

This piece is thus a reverence on a light note. It will sound at a moment a bit like Michel's music and the instant after drastically different from Michel. But beneath the contrasts, what remains and endures of my master's lessons is the sound of something building up gradually and surely, solid and optimistic.

Merci Michel!

— Benoît Côté

After a public performance of one of my works, *Adonwe* (a concerto for piano), Jean Laurendeau sent me this poem:

Lentement *Slowly*
Sous les vagues *Under the waves*

Chemine *Travels*
La baleine *The whale*

Vers son bond *Leaping*
De lumière *To the light*

As I read this short text (the arrival point of a meditation on the apparent contradiction of peace and violence) the form for the new work which Laurendeau wanted me to write for him immediately took shape in my mind. The composer somewhat puts himself in a dangerous position when he reveals the 'program' (or mental image) of one of his productions. Despite this fact, here are some mental images from this work. Purists beware: do not read the next paragraph.

In the beginning, the low-register instruments in the ensemble represent the whale's body; the ondes Martenot corresponds to its voice, and the clarinet (sometimes *colla parte* with the high-pitched instruments) stands for the whale's lover. Treading waters, the whale first travels under the middle F# which symbolizes the horizon, the border between air and water. Touching the water in four breaths, the whale dives in the deeps of the sea and disappears momentarily. Moving on a parallel line as a creature evolving above the horizon, the clarinet — at first feverish and rhythmically unpredictable — reacts to the whale's calls and its brief appearances. In an attempt to get closer, it too dives to catch up to the whale but remains unable to reach the same depths. As in Laurendeau's meditative text, *L'amour arrive lentement sur cette terre / D'abord le fourreau / Ensuite l'âme / Plus tard la communion* (Love slowly arrives on Earth / First the sheath / Then the soul / Later, the communion), the clarinet needs to perhaps experience the restlessness and chaos that define desire, and lose sight of the beloved object before achieving inner peace. Maybe this silent state, in which one waits patiently or listens actively, will allow the clarinet to swim back to the surface and climb on the whale's back, moulding itself to its chant and soar together. Sharing the momentum to jump over the horizon in slow motion, in a dreamlike manner they touch the sky and vanish. When they fall back, fused together as one, the waves create a gigantic spurt from which emerge the voices of the clarinet and the whale with increasing clarity. When the horizon becomes calm again, they sing together and the real dialogue begins.

Much like the text that led to the writing of *Adonwe*, this poem about the whale might also evoke the depth of the creative process, or the search for identity. However, as opposed to the piano concerto, this evocation does not consist of a series of sketches. Rather, it is a continuous curve, a prolonged wave that bends into the dominating melodic cells.

Le cbeminement de la baleine was born of many unions and celebrates several events: Jean Laurendeau's recent return to the clarinet, bringing to the forefront the two instruments to which he dedicated his musical life, and his new status as a sexagenarian. It also marks the invention of the ondes Martenot — the 60th anniversary — and the 100th anniversary of Maurice Martenot's birth, the inventor of the instrument (incidentally, this work was premiered on October 14, which is also the anniversary of Martenot's death). The association of ondes Martenot and whale singing is inevitable (the humpback whale's song, with its neumes, breaths, tessitura, etc.), served as my inspiration though I did not attempt to reproduce it here. The piece is also a tribute to Gilles Tremblay, the composer and professor of composition who recently retired from the Conservatoire de Montréal. For him, nature was always a major source of inspiration, as it was for his own mentor, Olivier Messiaen. Tremblay's future retirement haven will probably be his house in Saint-Joseph-de-la-rive, dubbed

Le pays des baleines. Finally, *Le cbeminement de la baleine* stands as a tribute to Véronique Iacroy, founder/conductor of l'Ensemble contemporain de Montréal who together imbued the premiere performance of my other concerto with exceptional musicality. Indirectly, this work is also a tribute to the Conservatoire, as Véronique, Jean, Gilles and I exercised our craft in this venerable institution. *Le cbeminement de la baleine* was made possible through the financial support of the Conseil des Arts et des Lettres du Québec.

— Michel Gonneville

Soloists
Accordes evolved out of a string quintet that was formed in 1975 to perform a composition by John Beckwith, commissioned by the Toronto Symphony Women's Committee. Frequently heard on CBC radio, they have performed on the Roy Thomson Hall Chamber Music Series and constitute the core string players of the New Music Concerts Ensemble. Always searching for new repertoire, Accordes has commissioned works, as well as regularly premiering new compositions on the New Music Concerts series. This concentration on contemporary music has allowed them to give the Canadian, and sometimes world premieres, of works by such composers as Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel, Ann Southam and Hope Lee. They have recorded extensively for the Canadian Music Centre label, Centrediscs, including discs devoted to the music of Harry Freedman (Spirit Song), Harry Somers (Somers String Quartets) and Alexina Louie (Dénouement). Their recoding of NMC co-founder Norma Beecroft's Amplified String Quartet with Tape was nominated for a Juno award in 2004.

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 with Norma Beecroft and 37 years later continues to serve as NMC's Artistic Director.

Max Christie is the principal clarinet of the National Ballet Orchestra and the Esprit Orchestra in Toronto, where he is also a member of the new music collective Continuum. He also performs frequently with New Music Concerts both as soloist and as an ensemble member. He is often heard on CBC Radio 2 and has recorded the music of Michael Torke, Rudolph Komorous, Melissa Hui, Harry Somers and R. Murray Schafer. Mr. Christie received his bachelor's degree from the University of Western Ontario, where he studied with Robert Rieling. He continued his studies in Toronto with Joaquin Valdepeñas, and went to Yale University to gain a master's degree and study with Keith Wilson, with the support of grants from the Canada Council and the Ontario Arts Council. He has performed across North America and Europe, and has appeared as a soloist with the Toronto Symphony, the Kitchener Symphony, the Calgary Philharmonic and the Esprit Orchestra. He instructs privately and at the Faculty of Music, University of Toronto.

Following his studies on the Ondes Martenot in Paris with Jeanne Loriod and Maurice Martenot, **Jean Laurendeau** returned to Canada in 1965. Since then he has toured for the Jeunesses Musicales and given concerts with the Société de Musique Contemporaine du Québec as well as being guest soloist with orchestras in Chicago, Montréal, Los Angeles, Boston and Paris. In 1977 he founded the Ensemble d'Ondes de Montréal. Also a clarinetist, he was for fifteen years a member of the Quintette à Vent du Québec. He taught both clarinet and the Ondes Martenot at the Conservatoire de Montréal. In 1990 he published a book on the musician, pedagogue and inventor Maurice Martenot. Jean Laurendeau will be featured during the Toronto Symphony's New Creations Festival in Messiaen's *Trois Liturgies de la Présence Divine* (April 12) and *Turangalîla Symphony* (April 16 & 17).

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

Christian Kesten was born in 1966 and works as composer, performance artist, vocalist and stage director. He studied experimental music and music theatre with Dieter Schnebel at Berlin's University of the Arts in 1987 and has premiered most of Schnebel's music theatre works since then. A Presentation Video prepared specially for this event includes Dieter Schnebel in conversation with Theda Weber-Lucks and footage from the premiere performance of his recent string quartet.

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