

New Music Concerts and
Two New Hours present

Baltic Currents

Sunday April 30, 2006 • Glenn Gould Studio

NM

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New Music Concerts
Robert Aitken, director

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35th season | 292nd event

Sunday April 30, 2006

Glenn Gould Studio

Introduction 7:15

Concert 8:00

New Music Concerts and
Two New Hours present

Baltic Currents

Guest Curator: **Raminta Serksnyte**

Programme:

Raminta Serksnyte

Almond Blossom * (2006 – NMC commission) for chamber ensemble

NMC Ensemble conducted by **Robert Aitken**

Mikalojus Konstantinas Ciurlionis (Lithuania 1875-1911)

Preludes for solo piano:

Prelude in g-minor (1908)

Prelude "Pater Noster" (1904)

Prelude in C-major (1909)

"The Sea" (from *Small Landscapes*, 1908)

Raminta Serksnyte, piano

Algirdas Martinaitis (Lithuania 1950)

Birds of Eden ** (1981) for amplified cello and tape

David Hetherington, cello

Helena Tulve (Estonia 1972)

lumineux/opaque ** (2002) for violin, cello and piano

Fujiko Imajishi violin • **David Hetherington** cello • **David Swan** piano

— Intermission —

Andris Dzenitis (Latvia 1978)

Seven Madrigals by e.e.cummings ** (2004)

for mezzo-soprano and six instruments

Patricia Green, mezzo soprano • NMC Ensemble conducted by **Robert Aitken**

Raminta Serksnyte (Lithuania 1975)

Vortex ** (2004) for solo violin and fifteen instruments

Fujiko Imajishi, violin • NMC Ensemble conducted by **Robert Aitken**

* *World Premiere* | ** *North American Premiere*

New Music Concerts Ensemble:

Dianne Aitken flute • **Keith Atkinson** oboe

Max Christie clarinet • **Rob Carli** saxophone • **Michele Gagnon** horn

James Gardiner trumpet • **Scott Good** trombone • **Douglas Purvis** tuba

Rick Sacks percussion • **David Swan** piano • **Aaron Brock** guitar

Carol Lynn Fujino and **Corey Gemmell** violins • **Virginia Barron** viola

David Hetherington cello • **Peter Pavlovsky** Contrabass

New Music Concerts gratefully acknowledges the support of the Baltic Federation in Canada, the Estonian Central Council, the Latvian National Federation in Canada, the Lithuanian Canadian Community and the many individuals within the Baltic Community whose generosity of spirit helped to make this concert possible.

Tonight's concert is being recorded for broadcast on
May 21, 2006 for Two New Hours on CBC Radio Two,
Canada's national new music show, with host Larry Lake.



Raminta Serksnyte (b.1975) studied piano (under Prof. Rymante Serksnyte), music theory and composition at the J. Naujalis Gymnasium of Music in Kaunas in 1982–1994. In 1994–2000 she studied composition at the Lithuanian Academy of Music under Prof. Osvaldas Balakauskas. In 1997 Serksnyte attended the New Music Courses in Rostock (Germany), in 1998 the International Summer Courses for New Music in Darmstadt (Germany), in 2001 and 2004 the Young Composers' Meeting in Apeldoorn (The Netherlands), in 2002 the International Courses for Composers in Stockholm (Sweden) and Dundaga (Latvia), in 2004 and 2005 the Nordic Composers' Workshop in Stavanger (Norway), and in 2005 the Acanthes Composition Workshop in Metz (France). At these festivals she was able to work with Louis Andriessen, Magnus Lindberg, György Kurtág, Helmut Lachenmann, Wolfgang Rihm, Pascal Dusapin, Vladimir Tarnopolsky, Ole Lützow-Holm, and others. In she 2005 she was granted a scholarship from the Künstlerdorf Schöppingen Foundation for creative work at Künstlerdorf Schöppingen (Germany).

In 1995 her composition *Misterioso* for two flutes and double bass was awarded First Prize at the Juozas Gruodis Composers' Competition. In 2003 Serksnyte was awarded the prize for the best chamber work of the year (*Oriental Elegy* for string quartet) at the competition organized by the Lithuanian Composers' Union. In 2005 she was awarded the Gold Stage Cross (as the best theatre composer in Lithuania), and the prize for young artists of the Lithuanian Ministry of Culture. In the same year her composition *Vortex* for violin solo and large ensemble was selected as a recommended work in general category at the International Rostrum of Composers in Vienna, and was also selected among the finalists of the Gaudeamus Prize.

Raminta Serksnyte participates regularly as a composer and pianist at contemporary music events and her compositions have been performed in such festivals as ISCM World Music Days (Zagreb, 2005), New Paths in Music (New York, 2005), Gaudeamus Music Week (Amsterdam, 2004, 2005), Klangspuren (Tyrol, 2004), Forum neuer Musik (Cologne, 2004), Musik unserer Zeit (Münster, 2004), Arts & Science Festival (Stockholm, 2002), Arena Festival (Riga, 2002), Gaida (1997, 2000–05), Jauna muzika (2001), and others, as well as at concerts in Lithuania, Latvia, Estonia, Sweden, Norway, Great Britain, France, Austria, The Netherlands, Germany, Belgium, Poland, Canada, Argentina and the USA.

In 2003 the works of Raminta Serksnyte were first heard in Toronto at New Music Concerts' presentation *A Glimpse of Lithuania* and her music was a highlight of the tour of the Lithuanian National Symphony Orchestra in Sweden. Her works have found their way into the repertoires of such prominent performers as violinist Irvine Arditti and the Arditti Quartet (Great Britain), Kroumata percussion group

(Sweden), Asko Ensemble (The Netherlands), Stavanger Symphony Orchestra (Norway), Lithuanian National Symphony Orchestra, St. Christopher Chamber Orchestra (Vilnius), Gaida Ensemble, Jauna Muzika Choir and many others.

Raminta Serksnyte's *oeuvre* is dominated by neo-romantic idiom, enriched with some features of minimalism, sonorism, jazz and folk music; in her compositions the constructive principles of Western music are pervaded with Eastern contemplativeness and subtlety. A great amount of expression, colourful imagery and strong communicative ability are characteristic of her music; the composer pays much attention to the dramatic development, dynamics of form, and the details of instrumentation. One can feel a broad spectrum of certain psychological conditions or musical archetypes emanating in Serksnyte's music: from calm meditation (*Aurei Regina Caeli*), a sense of mystery (*Misterioso*) and nostalgic, melancholic moods (*Adieu*) to dramatic expression (*De profundis*) and outbursts of vital energy (*Idée fixe*). On the other hand, many of her compositions contain colourful soundscapes seemingly inspired by the exalted reflection of nature. In her own words, a composition is a certain uplifted state of mind, materialized by means of sounds, and its impressiveness depends on the composer's technical mastery.

Raminta Serksnyte

Vortex for violin and ensemble (2004)

The main idea of the piece is connected with literal and figurative meanings of "vortex". The initial sound material – stepwise motion in scales, spiralling as in a vicious circle, gets more and more dynamic and complicated with every new turn. Finally everything blends into an amorphous mass, sinking and dissolving in the vortex...

Vortex for violin solo and large ensemble was premiered by violinist Irvine Arditti at the Klangspuren Festival in Austria in September 2004. In 2005 *Vortex* was selected as a recommended work in the general category at the International Rostrum of Composers in Vienna, and was also selected among the finalists of the Gaudeamus Prize.

— Raminta Serksnyte

Raminta Serksnyte

Almond Blossom for chamber ensemble (2006)

One of the last paintings of Van Gogh – "Almond Blossom" – was the direct inspiration of this piece. Though most of his paintings have a dark, gloomy mood, "Almond Blossom" is distinguished by its incredibly light impressionist colours and subtle oriental flavour. My piece is also based on hearing music in "colours", trying to achieve "light-dark" and "warm-cold" sonorities. This work was commissioned by New Music Concerts.

— Raminta Serksnyte

Mikolajus Konstantinas Ciurlionis (1875–1911) the Lithuanian painter and composer, played the piano by ear at age four and by seven could read music fluently. He attended the Warsaw Conservatory from 1894 to 1899 and then the Leipzig Conservatory in 1901. Returning to Warsaw by 1902, the urge to paint took a stronger hold on him and when the Warsaw School for Fine Arts opened in 1904 he enrolled. In 1905 Ciurlionis travelled to the Caucasus and the landscape there had a profound effect on him. Equally, the revolutionary turmoil which erupted in Russia during that year caused him to reflect on his own national identity and on the political situation in Lithuania. This new consciousness developed into an active concern for Lithuanian culture; by the time he finally returned to the country and settled in Vilnius in the autumn of 1907, he had already organized the First Lithuanian Art Exhibition where 33 of his works were shown. In the autumn of 1908 he went to St Petersburg and flung himself into the cultural life of the Russian capital: several of his works were heard in February 1909 in one of the Evenings of Contemporary Music in a programme containing works by Medtner and Skryabin, while his paintings were seen in a salon organized by the Union of Russian Artists. After spending the summer in Lithuania, he returned to St Petersburg where he slowly sank into depression. By the end of the year he was found by a friend completely oblivious to the world. He was sent back to Druskininkai and despite a temporary improvement he lapsed into deeper apathy. While walking in woods he caught a cold that developed into pneumonia. He died in April 1911 having never seen his daughter Danuta, born 11 months earlier.

That Ciurlionis spent his creative life in three main places – his student years in Warsaw (and Leipzig), his short but significant Lithuanian period and his final years in St Petersburg prior to his collapse – is symbolized in the phases of and influences on his creative development and in a consideration of the significance of his work as a whole. One of the perpetual paradoxes presented by Ciurlionis is that while he is regarded as the founder of both Lithuanian painting and music, and while he employed Lithuanian folk motifs in his work in both genres, he is nonetheless an artist of cosmopolitan sympathies and his work is symptomatic of trends that

operated in not only those Russian and Polish artistic circles with which he had contact but were also in evidence in Germany, France, Britain, Scandinavia and America. Ciurlionis's years in Lithuania had greater historical significance than other periods of his life; even though he never succeeded in establishing a centre for Lithuanian culture, his activities in Vilnius were responsible for his subsequent near sanctification in the country.

— Jonathan Powell (excerpted)

M.K. Ciurlionis

Preludes for piano

M. K. Ciurlionis' piano compositions are the best testimonies of the development of his style. His earlier preludes charm the listener with sincerity, noble discretion and perfect form. Since 1904, one can observe a substantial stylistic change in his piano compositions, and his personality appears in them with growing intensity. He is moving towards polyphonic thinking, the harmony and rhythm are becoming more complex, and Ciurlionis is developing his own specific serial technique.

A tempestuous impetus coexists with serene meditation; magnificent, fantastic episodes remind us of some of his own paintings. Concise and austere in form, yet going hand in hand with abundant fantasy, his works often resemble free improvisation. "You can feel the oscillations of atmosphere over the woods and fields", as Romain Rolland said about these preludes. Ciurlionis' late piano works, composed during several years before his premature death in 1911, constitute the most valuable and original part of his musical heritage.

— Vytautas Landsbergis

Algirdas Martinaitis (b. 1950) studied composition with Prof. Eduardas Balsys at the Lithuanian Academy of Music, graduating in 1978. In 1987–90 Martinaitis worked at the Russian Drama Theatre, and in 1995–98 served as a music director at the Academic Drama Theatre. He was among the first Lithuanian composers to receive the highest national artistic distinction — the Lithuanian National Award — in 1989. In 1997, he was hailed the Best Theatre Composer of the Year. In 2004, his multimedia performance *The Prayer of the Faithful Word* was announced the best electro-acoustic composition at the composers' competition organized by the Lithuanian Composers' Union.

His music is heard regularly at new music festivals in Lithuania and abroad, including the Baltic Music Festival in Stockholm (1992), Vale of Glamorgan Festival (1996, Great Britain), Probaltica'97 (Poland), and MaerzMusik (2003, Germany).

Having made a name for himself with his early chamber pieces (*Music of the Last Gardens*, *Birds of Eden*, *Cantus ad futurum*), Algirdas Martinaitis came to be known as a composer of poignantly introspective and nostalgic music, often fraught with impulsive, poetic character. The composer speaks in meditative undertones, charged with expression and tranquility, with subtle and pithy intonations combining active rhythms and asymmetric sound structures.

Later in his career, Algirdas Martinaitis in an attempt to testify to his independence, turned towards "new animality" (as the composer puts it himself) and created the impressive *Book of the Beginning and the End*. It is a cycle consisting of eight independent parts, ranging from Orwellian satirical newspeak in *Seven Animality Commandments*, to the theatrically hooting sirens and electric grindstone in *Arma Christi*, or *Abaddon*, permeated with biblical motifs.

Martinaitis often speaks with irony of the striving for technical mastery and absolutism of the composer's craft, and calls his creative method "nonsystematic" music or "writing by hand". His "technique" enables him to synthesize extremely diversified material: sound world inherent in the Lithuanian folk music, personal impressions of the oriental cultures, theatrical gestures, and "documentary" fragments of musique concrete. According to the composer, the synergy of verbal, musical and visual mediums, with recognizable rhetorical figures acting as unifying agents, are especially important in his music. In the pieces of the past decade, Algirdas Martinaitis has followed a new path by inviting the music from the past with which he feels spiritual affinity, rethinking and commenting on the works of his favourite composers.

Algirdas Martinaitis

Birds of Eden (1981) for amplified cello and tape

A constantly repeating rhythm pattern (like the flickering of the imaginary Eden or fluttering of bird's wings) follows the expressive solo cello part. According to the composer, "this is a flight over people's nest, elevated feelings, relaxation, meditation".

— Violeta Zilinskaite

Once upon a time the Europeans were sailing along the shores of India. Upon seeing exotic birds, they decided that these are Manug Devata — the divine birds...

— Algirdas Martinaitis

Born April 28, 1972 Tallinn, **Helena Tulve** is one of the most original talents in contemporary Estonian music. Her elaborate and rationally constructed works achieve exquisite expressiveness and emotional tension. Her works do attest to the richness and variety of her musical experiences and interests: the French spectral music, IRCAM's experimentalism, Saariaho and Scelsi, Gregorian chant and exotic melody-designs. In Tulve's own words: "Of utmost importance to me is the extending of musical boundaries. By this I mean the extension of timbral, formal and stylistic borders as well as the opening-up of music's geographical boundaries. The latter has greatly advanced the former."

Pieces of chamber music for various ensembles form the bulk of Helena Tulve's work until now. The colourfulness and fluidity of her compositions suggest a comparison to natural processes. In Tulve's works, melodies verge on dissolving into the expressive variety of sound. The music is rich in timbral nuance. The composer makes use of micro-intervals, vibrato and untraditional playing techniques – anything that enhances the delicacy and fluidity of the sound-texture.

Comments the composer: "It's so strange, the way I listen. The music in my brain dissolves to the extent that I no longer hear the underlying structure. My head's filled with colours, with non-musical materials. For me, to compose means to interpret".

Apparently, Tulve's music depicts the workings of a creative mind in the process of experiencing the world – sound turning into colour, colour into light... However, Tulve's sound paintings are far from idyllic; the psychological tone of her music is mostly dramatic.

Helena Tulve has studied composition at the Tallinn Music High School with Alo Põldmäe and from 1989 to 1992 at the Estonian Academy of Music with Erkki-Sven Tüür, being the latter's sole student of composition thus far. She furthered her training in Paris with Jacques Charpentier at the Conservatoire national supérieur de musique et de danse from which she graduated in 1994 with the Premier Prix. There she also studied Gregorian chant and traditional music from 1993 to 1996. Tulve has attended György Ligeti's and Marco Stroppa's summer courses. In addition, she attended the annual *Cursus de Composition et Informatique Musicale* at IRCAM in 2001. She has lectured on composition at the Estonian Academy of Music since 2000.

Tulve's music has been performed in many European countries, in the USA and Canada, and at numerous contemporary music festivals: BIG Torino (Turin, 2000), *Õö [Night]*, Music of Friends (Moscow), Vancouver New Music, Les Boréales

(Caen), MaerzMusik (Berlin, 2003, *à travers*), Klangspuren (Schwaz, 2003, *à travers*), Icebreaker (Seattle, 2004, *Saar [Island]*), Europamusicale (Germany, 2004, *lumineux/opaque*) and several others. Her work *Cendres* was premiered by the Estonian NYED Ensemble at the Warsaw Autumn in 2001; *abysses* was written for the Ensemble Courage and premiered at Matrix Herbstfestival in Leipzig, December 2003.

Helena Tulve served as composer-in-residence to the Estonian Philharmonic Chamber Choir in 2001/2002 concert season. Commissioned by the choir, her chamber opera *It's Getting So Dark*, based on the 10th century Japanese female writer Sei Shonagon's diary-like work *Pillow Book*, premiered at the Tallinn Town Theatre in 2004.

In 1998, at UNESCO's International Rostrum of Composers in Paris, Tulve's *à travers*, a piece for chamber ensemble was acknowledged as the recommended work in the category of composers under 30. Her orchestral composition *Sula [Thaw]* won the Rostrum in Paris in 2004. In 2000 Helena Tulve was granted the Heino Eller Composition Prize. For the creative achievements in 2004, she was awarded the Estonian Music Council Music Prize and the Estonian Cultural Prize. In January 2005, Estonian Radio honored her with the title of the Musician of the Year. In March 2006 she was composer-in-residence at the Estonian Music Days Festival in Tallinn.

Helena Tulve

lumineux / opaque [luminous / opaque] (2002) for violin, cello, piano, percussion

Light and matter interact.

Matter can absorb, reflect, diffract, disperse and radiate light.

A body that absorbs all the light and does not reflect anything is absolutely black.

Sun is an absolutely black body; its brightness is heat.

All bodies radiate.

A mirror reflects light and sends back your own figure.

A piece of glass diffracts light and can show the rainbow spectrum.

Surface irregularities, or droplets of water in the atmosphere, cause dispersion, – random deviation of light.

Substances that are not completely reflective, filter light and modify its spectrum according to absorption and selective reflection.

An object absorbing all the light it does not reflect is opaque.

— Helena Tulve

Born in Riga, **Andris Dzenitis** he studied at the Darzins Music School (composition with Peteris Vasks 1993–96). His Sonata for Violin and Piano *Pamestie* (The Abandoned) was awarded the chamber music prize (1994) by the Latvian Composers' Union. As a Herder Scholarship winner he studied composition at the Vienna School of Music and Drama with Kurt Schwertsik (1996–97). Dzenitis continued his studies at the Latvian State Academy of Music with Peteris Plakidis (1997–99) and then at the Lithuanian Music Academy with Osvaldas Balakauskas (1999–2003) where he also qualified for his Master's degree. He has taken part in young composers' seminars at Ivanov (Russia, 1995), Boswil (Switzerland, 1996), and attended master courses at Stockholm with Magnus Lindberg, Pär Lindgren and Bent Sørensen in 2002. His music has been performed in Latvia and abroad: at the Baltic Breezes Over Malaysia (1996), at the Warsaw Autumn Festival (1997), the Gaida Festival in Vilnius (1998, 2002), at Spelplan Stockholm (2002), Maerzmusik Berlin (2003) and elsewhere. Dzenitis is active as a music critic and journalist. He has presented lectures at the London Guildhall School of Music (2001) and the Latvian Academy of Culture (2002). He was the organizer of the Young Baltic Composers' mastercourses at Dundaga (Latvia).

Andris Dzenitis

Seven Madrigals by e.e.cummings (2004) for mezzo-soprano and six instruments

I first got to know the poetry of the American poet and painter Edward Eastlin Cummings in the autumn of 2000. The originality of his poetry, language and grammar inspired me for another view of reality, sounds, rhythms, textures and time proportions that firstly found expression in *Four madrigals by E.E.Cummings* written for the Latvian Radio choir.

The inner polyphony of Cummings' poetry — division of words and syllables, word linkage, visuality, semantic use of letters and punctuation — was a strong premise for polyphony of musical texture expressed by a choir group. Last year, as I intended to work on a multiform cycle of miniatures, I returned to E.E. Cummings and this time chose seven, verbally even more complicated and meaningful poems. Just like before I realized that the rich colours and space of the poetry as well as its asceticism define specific rules. The core difficulty was to match these rules to monophony and instrumental character system, not for the potential of vocal polyphony.

The attractive poetry created a phantasy about an original setting of instruments — clarinet (bass clarinet), trumpet, trombone, percussion, viola and cello, playing with different timbral colours of instruments. The essence of the poetry and music varies from eclectic kitsch, polystylistics

to monologue of voice and salacious tasting of timespace. At times it seems weird to me, a marked composer of big forms, that some of these madrigals do not exceed a minute.

— *Andris Dzenitis*

Seven Madrigals by e.e.cummings • Texts

I	one this snowflake	essly(into sweet the earth)& nobody (including our selves) will reme mber (for 1 frac tion of a mo ment)where what now	moon stars the all, & a (big ger than big gest could even begin to be)dream of; a thing:of a creature who's O Ceant (everywhere nothing but light and dark;but
one			
t			
hi			
s			
snowflake			
(a			
li			
ght			
in			
g)		when who why which (or anything)	
is upon a gra			
v			
es			never forever & when)un til one strict
t	III what is a voyage		
one		what is a voyage	here of amaizing most
II a grin without a face		?	now, with what thousands of(hundreds of)millions of
a grin without a face(a look without an i) be care		up upup:go ing	CriesWhichAreWings
ful(touch noth ing)or it'll disapp ear bangl		downdowndown com;ing won der ful sun	

IV only this darkness

o
nly this
darkness(in
whom always i
do nothing)deepens
with wind(and hark
begins to

Rain)a

house
like shape
stirs through(not
numerably
or as lovers a
chieve oneness)each
othering

Selves i

sit
(hearing
the rain)un
til against my
(where three dreams
live)fore
head is stumbling
someone(named

Morning)

V a great man is gone

a great
man
is
gone.

Tall as the truth

was who:and
wore his(mountains
understand

how)life

like a(now
with
one sweet sun

in it, now with a

million
flaming billion kinds
of nameless

silence)sky;

VI dreamingly

D-re-A-mi-N-gl-Y

Leaves
(sEe)
locked

in

gOld
after-
gLOw

are

t
ReMbLiN
G

,,,:,:,

VII (listen)

(listen)

this a dog barks and
how crazily houses
eyes people smiles
faces streets
steeples are eagerly

tumbl

ing through wonder
ful sunlight
- look –
selves, stir: writhe
o-p-e-n-i-n-g

are (leaves; flowers) dream
s

, come quickly come
run run
with me now
jump shout (laugh
dance cry

sing) for it's Spring

- irrevocably;
and in
earth sky trees
; every
where a miracle arrives

(yes)

you and i may not
hurry it with
a thousand poems
my darling
but nobody will stop it

With All The Policeman
In The World

Soloists

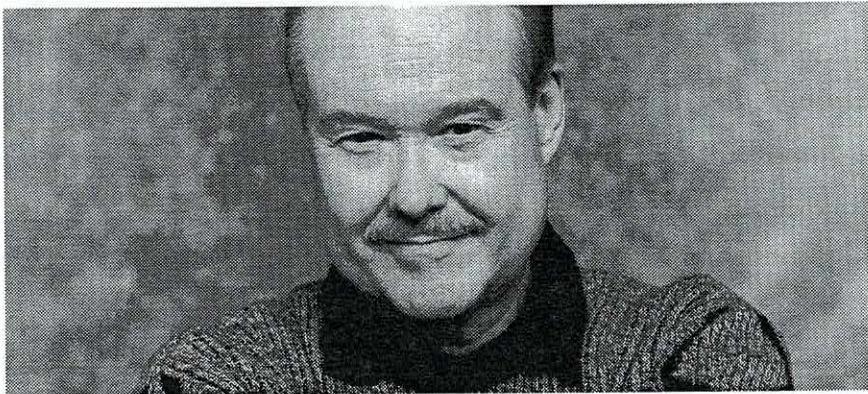
Japanese-born **Fujiko Imajishi** has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Concerto Competitions. Imajishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and Esprit orchestras. She has enjoyed a long association with New Music Concerts with whom she gave the Canadian premiere of Ligeti's Violin Concerto in 1999. NMC's compact disc **Lutoslawski conducts Lutoslawski** includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. Imajishi is a founding member and first violinist of Accordes, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label.

Mezzo-soprano **Patricia Green** has gained international renown for her expressive voice, noted for its three-octave ease in diverse repertoire. She sang her acclaimed European debut at the 1997 MUSICA Festival, (Strasbourg, France) in Ligeti's *Requiem* with L'Orchestre de Radio-France and went on to open MUSICA in 2000, performing Dusapin's *La Melancholia*. She sang her debut at the Concertgebouw in Amsterdam in 1998 with the Dutch Radio Philharmonic. Ms. Green toured France, England and Canada with Autumnleaf Performance in the opera *Kopernikus* by Claude Vivier. Recently she sang lauded New Music Concerts performances under the baton of Pierre Boulez [*Pli selon pli*] and Heinz Holliger [*Puneiga*] and was featured in Gilles Tremblay's *Oralleluants* with NMC in Toronto and Montreal. Ms Green has appeared with conductors Leonard Slatkin, Peter Eötvös, Zoltan Pesko, Sir David Willcocks, Reinbert de Leeuw and Gustav Meier. Ms Green has performed extensively at the Kennedy Center with the Theatre Chamber Players and sings chamber music with organizations across Canada and the US. CD recordings are available on Newport Classics, Albany Records, and Live Unity Productions. She currently teaches at the University of Western Ontario where she is Co-ordinator of the voice division.

A member of the Toronto Symphony since 1970, **David Hetherington** is the orchestra's Assistant Principal Cellist. He coaches the cello section of the Toronto Symphony Youth Orchestra and is Music Director of the Inter-Provincial Music Camp. As soloist, he has performed with the TSO, the Niagara Symphony, at the Elora Festival and frequently with New Music Concerts. Hetherington has toured Canada, the United States and Europe as a chamber musician. Like Fujiko Imajishi, Hetherington is a founding member of the Accordes

string quartet, and also of Amici, a chamber ensemble which presents an annual series of concerts at Glenn Gould Studio and has made eight recordings for Summit Records, Naxos and CBC. Hetherington also made the premiere recording of Talivaldis Kenins' prize-winning cello sonata for Centrediscs. He plays a 1695 cello made by Giovanni Grancino of Milan.

askatoon native **David Swan** gained national exposure at the age of sixteen as winner of the first Eckhardt-Gramatté Competition for the Performance of Canadian Music. After completing doctoral studies at the University of Indiana, he settled in Toronto, where he has freelanced continuously since 1986. His varied activities include ensemble and solo performances, accompaniment, recording and teaching, and he retains a special interest in 20th century repertoire. He served for many years as organist of St. Paul's Presbyterian Church, Toronto, and appears regularly with New Music Concerts.



Two New Hours
With host **Larry Lake**
Sundays at 10 pm

Canada's national radio program
dedicated to New Music.

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Tune in to **Two New Hours** next **Sunday May 7, 2006** for *Celebrating Harry*:

From Glenn Gould Studio in Toronto, a tribute concert to Canadian composer Harry Freedman, hosted by Shelagh Rogers, with the Toronto Children's Chorus; the Elmer Iseler Singers; flutist Robert Aitken; clarinetist Phil Nimmons; Esprit Orchestra; Barbara Hannigan, soprano, Lidna Ippolito, piano; David Braid, piano and Lawrence Cherney, English horn.

New Music Concerts

Robert Aitken, c.m., Artistic Director

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New Music Concerts

May 2006 Events

Sunday May 07 @ 2:00 pm

*New Music Concerts and the University
Settlement Music and Arts School present*

Music Speaks

Selection of solo cello works from Bach to the present day,
introduced and performed by cellist **David Hetherington**.

Church of Saint George the Martyr

197 John St. Info: 416-961-9594. **Free.**

Sunday May 14 @ Noon

*New Music Concerts and the
MacLaren Art Centre present*

Mother's Day Brunch and Music Speaks

Joseph Macerollo, accordion.

Festive brunch followed by an informal and entertaining
concert/demonstration of contemporary accordion repertoire.

MacLaren Art Centre

37 Mulcaster St. Barrie, Ontario 705-721-9696.

Brunch 11:30 to 1:00 • Concert 1:00 to 2:00

Adults \$25.00 • Kids 6 to 10 \$10.00

Kids under 5 free • Concert only \$10.00

Saturday + Sunday May 27 / 28, 2006

Elliott Carter at 97

Two concerts of recent works and a biographical film.

The Music Gallery (27th) | 7:15 Film • 8:45 Concert

Glenn Gould Studio (28th) | 8:00 Concert

Carter Weekend Pass: \$40 regular | \$25 seniors | Call 416-961-9594