



23/24
NMC's
53rd
Season

New Music Concerts Presents

Ethereal Visions: Krisztina Szabó sings Berio and Haber

Artistic Director
Brian Current

**Director of Operations
and Communications**
Emily Schimp

53rd Season
— 428th Event

Sunday, Nov 26th, 2023
The Betty Oliphant Theatre
404 Jarvis St.

Land Acknowledgment

We acknowledge that we are on the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples. Today Toronto is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands. We are grateful to have the opportunity to meet, work, and live on this island.

23/24 Concert Season

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Director
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Ethereal Visions: Krisztina Szabó sings Berio and Haber

FEATURING:

Krisztina Szabó — Mezzo-Soprano

53rd Season
— 428th Event

Nov.26.23
The Betty Oliphant
Theatre
404 Jarvis St.

Program

7:15pm Conversation with the Creators

7:45pm Young Artist Overture

Young Artist Overture featuring Zane Mallet performing Elliott Carter's (USA) *Bariolage* (1992) for solo harp.

8:00pm Main Show

Luciano Berio (IT) *Altra Voce* (1999) for Mezzo-Soprano, Flute and Electronics

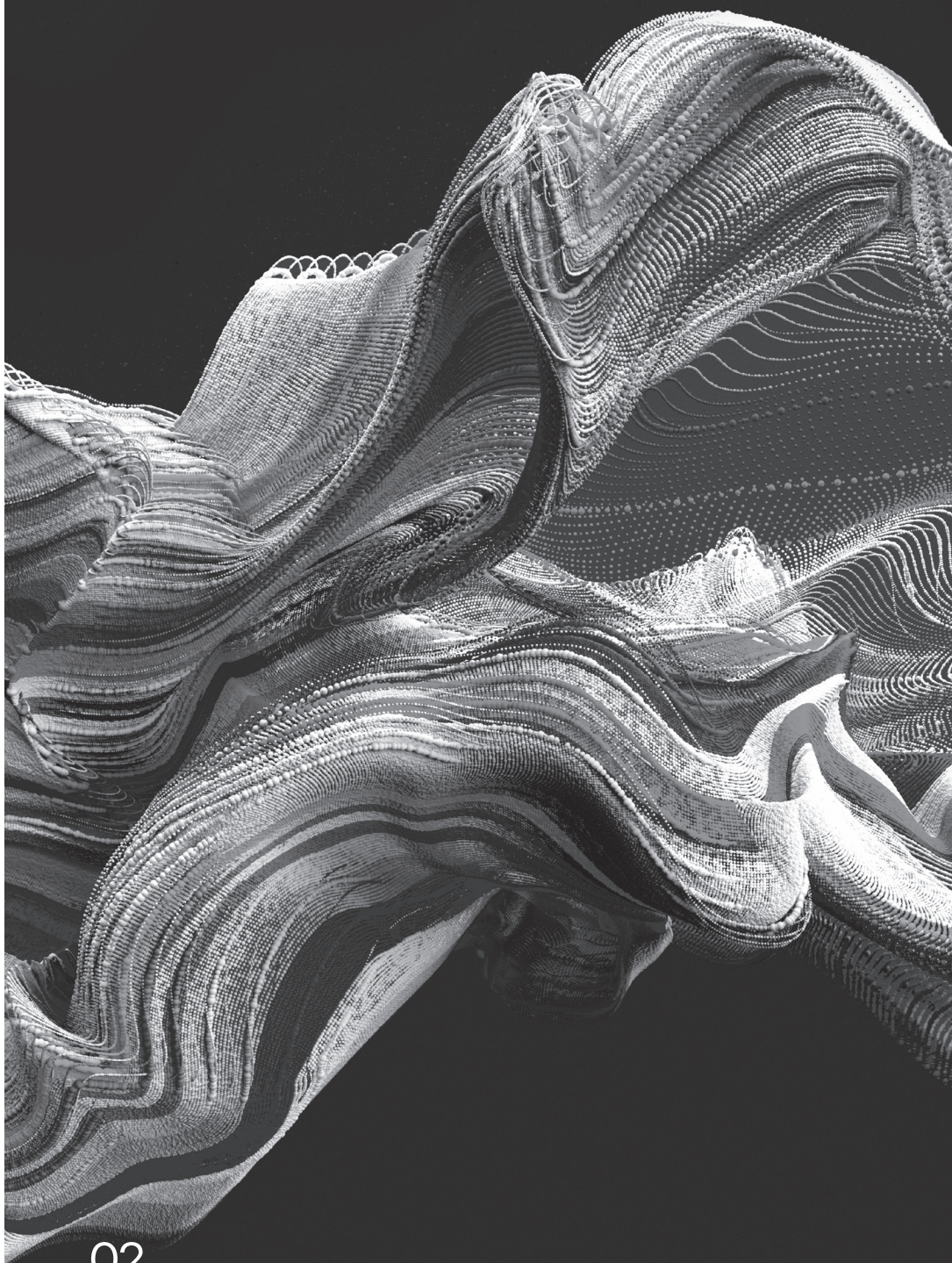
Hannah Kendall (UK) *Verdala* (2018) for Chamber Orchestra

Juro Kim Feliz (CAN/PHL) *Kinagisnán* (കിണ്ടിപ്പാട്ട്) (2023 World Premiere) for Ensemble and Spoken Word

Intermission

Anahita Abbasi (USA/IRN) *Situation I/Incidents* (2016) for six instruments

Yotam Haber (USA/ISR) *Estro Poetico-armonico III* (2020) for Mezzo-Soprano, Chamber Orchestra and Electronics



A Message from NMC Artistic Director Brian Current and Director of Operations & Communications, Emily Schimp



Welcome to our 53rd season, a journey through music without bounds.

We are thrilled to present a captivating season that merges modern art, classical music and cutting-edge technology. At the core of our season lies our biennial Future Resonance Festival, uniting musical cultures and creating a sonic experience unique to Toronto. Whether you're a lifelong music enthusiast or simply crave adventurous sounds, our performances are designed to engage and inspire across generations.

Discover outstanding performances by celebrated ensembles like Śabdagatitara, Ensemble Made in Canada

and the Turning Point Ensemble. From the latest in musical technology to cross-cultural collaborations, our series champions exceptional compositions from established masterpieces to the latest in exciting new international voices, all performed by our outstanding musicians.

At NMC, we're more than just a concert venue – we're a welcoming community where music lovers from all backgrounds find their place. No matter where you come from, if you share a passion for adventurous music, you will always have a home at NMC.

-Brian Current & Emily Schimp



The Composers And Their Music

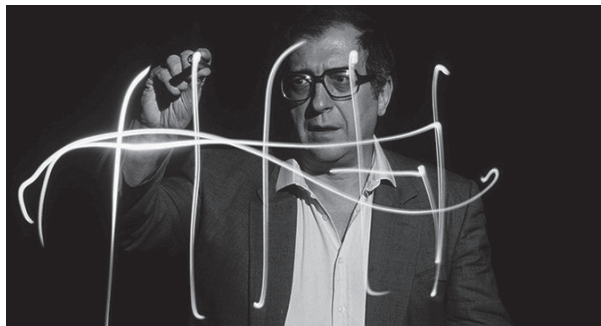
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Ethereal Visions: Krisztina Szabó sings Berio and Haber

S53 – E428

Luciano Berio

— *Altra Voce* (1999) for Mezzo-Soprano, Flute and Electronics



Program Note:

In one episode, namely “Il Campo” (The Field), from my *azione musicale* “Cronaca del Luogo,” there is a virtual love duet. Two voices and several instruments “fall in love” and follow one another in a constantly renewing relationship.

As we all know, in true polyphony each voice contributes to the whole yet retains its own identity, if not complete autonomy. In *Altra voce* I have liberated one voice (mezzo-soprano) and one instrument (alto flute) from the whole and developed their respective autonomies and harmonic premises by, among other means, using live electronics.

Biography:

Luciano Berio (1925–2003), was an Italian musician, whose success as theorist, conductor, composer, and teacher placed him among the leading representatives of the musical avant-garde. His style is notable for combining lyric and expressive musical qualities with the most advanced techniques of electronic and aleatory music.

Berio studied composing and conducting at the Conservatorio Giuseppe Verdi in Milan, and in 1952 he received a Koussevitzky Foundation scholarship at Tanglewood, Massachusetts, where he studied under the influential composer Luigi Dallapiccola. With another leading Italian composer, Bruno Maderna, he founded (1954) the Studio di Fonologia Musicale at Milan Radio. Under Berio’s direction until 1959, it became one of the leading electronic music studios in Europe. There he attacked the problem of reconciling electronic music with *musique concrète* (i.e., composition using as raw material recorded sounds such as storms or street noises rather than laboratory-created sounds). Berio and Maderna also founded the journal *Incontri Musicali* (1956–60; “Musical Encounters”), a review of avant-garde music. In all his work Berio’s logical and clear constructions are considered highly imaginative and poetic, drawing elements of style from such composers as Igor Stravinsky and Anton Webern. *Serenata I*

Luciano Berio

Continued

(1957), his last major serial piece, was dedicated to Pierre Boulez. *Différences* (1958–59, revised 1967) contrasts live and pre-recorded instruments. His *Sequenza* series (1958–2002) includes solo pieces for flute, harp, female voice (*Sequenza III* [1966] was written for performance by his former wife, soprano Cathy Berberian), piano, and violin that incorporate aleatory elements. Other compositions include *Laborintus II* (1965) and *Sinfonia* (1968), which incorporate a wide range of literary and musical references. *Sinfonia* also gathers a large performance force using an orchestra, organ, harpsichord, piano, chorus, and reciters. Berio's *Coro*

(1976) is written for 40 voices and 40 instruments. Among his later pieces are the orchestral work *Formazioni* (1987) and the operas *Outis* (1996) and *Cronaca del luogo* (1999). In addition to composing, Berio also taught at a number of institutions, including the Juilliard School in New York City (1965–71) and Harvard University (1993–94) in Cambridge, Massachusetts. In 1996 he received the Japan Art Association's *Praemium Imperiale* prize for music. And in 2000 he became president and artistic director of the *Accademia Nazionale di Santa Cecilia*, posts he held until his death. (Amy Tikkanen, *Encyclopaedia Britannica*)

Hannah Kendall

— *Verdala* (2018) for Chamber Orchestra



Program Note:

The *Verdala* was one of the ships that brought the British West Indian Regiment from the Caribbean to Europe to fight in World War I. Already knowing that I wanted this piece to highlight the BWIR's involvement in the war, and thinking about titles around the time that the 2018 'Windrush Scandal' surfaced, it seemed fitting to name it so, as a reminder that there have been many ships long-prior to Windrush interweaved throughout British and British-Caribbean history.

I have been particularly drawn to the writings of Caribbean/Guyanese poet and political activist Martin Carter for many years, who expressed his feelings of the British-Caribbean experience, and military presence through powerful and poignant imagery in his texts. Lines from his 'O Human Guide' inspired the musical material for '*Verdala*':

'In the burnt earth of these years ...
So near so near the rampart spiked with pain ...
The guilty heaven promising a star ...
Each day I ride a wild black horse of terror ...'

Intricate interweaving woodwind lines feature throughout, often punctuated by strong raw chords in the strings, recurring chimes in the harp, and initial beating from the claves. Highly direct and rhythmic activity dominates following the opening section, which foreshadows this, except when biting 'jabs' give way to a softer, quieter 'chorale' in the low woodwinds and brass, before building-up again, becoming more unsettled, and culminating wildly and piercingly.

Biography:

Known for her attentive arrangements and immersive world-building, Hannah Kendall's music looks beyond the boundaries of composition. Her work bridges gaps between different musical cultures, both honouring and questioning the contemporary tradition while telling new stories through it. Contrasting fine detail with limitless abandon, she has become renowned both as a composer and a storyteller, confronting our collective history with narratively-driven pieces centred on bold mission statements.

Hannah Kendall Continued

Marked by striking and often polarising dynamics, her large-scale work simmers on the surface, and is upturned by the briefest moments of bombast. Ensemble pieces subvert audience expectations of 'quiet and loud', 'still and moving'; scattering those musical opposites unexpectedly. The sounds are visceral, but their placement is complicated, disclosing the detail that exists beneath. While hinging on intense moments, Kendall's music is also staggeringly intricate, manoeuvring tiny decisions that reveal themselves on further listens.

Kendall's recent work has provided a meeting point for different types of music, carrying with it the weight of connected but unharmonised histories. Recently, she's achieved this by looking beyond the typical tools of composition, using auxiliary instruments that exist outside of the concert hall. In *Tuxedo: Vasco 'de' Gama*, she integrated the spiritual *Wade in the Water*, transcribing its melody into a delicate music box, contrasting the fragility of the instrument against the song's resounding place in history. *Tuxedo: Hot Summer No Water* (2020) for solo cello features an ACME Metropolitan whistle, placing a sonic timestamp on the piece; pointing to a year significantly defined by the police's presence in black communities.

Her *Tuxedo* series is named after an artwork by American artist Jean-Michel Basquiat. His eponymous piece provides one of many graphic scores that Kendall has used as inspiration throughout her career. Rather than create

'representations' of these images, she uses them to spark her writing process. Building pieces from a place of intuition, her compositions are just as likely to become abstracted, turned inside out by surprises she finds along the way, as they are to have a firm narrative.

Kendall's work has been widely celebrated. She has created pieces such as *Disillusioned Dreamer* (2018), which the San Francisco Chronicle praised for having a 'rich inner life', as well as *The Knife of Dawn* (2016), a chamber opera that received critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. Her work has been performed extensively, and across many platforms. She has worked with ensembles including London Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, LA Philharmonic, New York Philharmonic, Seattle Symphony Orchestra, The Hallé, Ensemble Modern, and London Sinfonietta, but you'll also find her collaborating with choreographers, poets and art galleries; crossing over to different art-forms, and celebrating the impact these unique settings have on sound. In 2022, she was the recipient of the Hindemith Prize for music composition, and nominated for an Ivor Novello Award in the Small Chamber category.

Born in London in 1984, Kendall is currently a Doctoral Fellow in composition at Columbia University. Her music is published by Ricordi (Berlin).

Juro Kim Feliz

— *Kinagisnán* (കിനാഗിസ്നാൻ) (2023 World Premiere) for Ensemble and Spoken Word



Program Note:

"All exiles want to go home. Although many of them never return, in their imagination they make their journey a thousand times" (Bienvenido Santos, 1982).

And yet, histories change people. The Filipino word "kinagisnán" (kee-nah-gees-NAHN) comes to mind, carrying a nostalgia that almost suggests how traditions and habits end up abandoned or forgotten. Traversing space and time, a spoken word artist takes centre stage to tell a story in four parts that reflects on heritage and nostalgia. Alternatively, two narrators engage in *balagtasan* (Filipino form of debate in verse form) to do such. *Kinagisnán* creates spatiality not only with its use of storytelling but also in its music: three ensembles are placed across the performance space to create shifting soundscapes that accompany any story. One ensemble resembles a

Baroque ensemble, a nod to tradition without the baggage of replicating older forms. A collaboration with spoken word artist Patrick de Belen conjures images of colliding tides, shifting tectonic plates, and looming skylines – themes that may not be everyone's story, but those that lie under any unfolding narrative.

Kinagisnán serves as the fifth instalment of a series of works that in-terrogates one's idealization and detachment from homelands. While detachment exposes complex layers of uprooting, memories do not need filtering in weaving new realities.

The world premiere performance of the work is done in collaboration with spoken word artist Patrick de Belen. The creation of *Kinagisnán* is made possible with the support of the Ontario Arts Council and Willapa Bay AiR (Oysterville, WA, United States).

Juro Kim Feliz Continued

Biography:

With music “[thriving] in the sustained tension, like the kinetic energy emanating from the corners of a frame, the opposing forces holding up a house” (Musicworks, 2022), Toronto-based composer Juro Kim Feliz has presented his music in festivals across Southeast Asia, North America, and Europe. Born and raised in the Philippines, he studied composition at the University of the Philippines and McGill University under Jonas Baes and Melissa Hui. He also sought mentorship from composers Liza Lim, Dieter Mack, Linda Catlin Smith, and Japanese koto artists Hiroko Nagai and Masayo Ishigure.

Feliz was awarded with distinction (“Highly Commended”) at the Ars Electronica Forum Wallis (2018; Switzerland) and nominated for the “Excellence Award in Music and Entertainment” at the Golden Balangay Awards (2019; Canada). Since winning the Goethe Southeast Asian Young

Composer Award (2009; Malaysia), Feliz received commissions and performances from artists including Continuum Contemporary Music, Liminar, Ensemble x.y, Marilène Provencher-Leduc, Wesley Shen, and Renee Fajardo. His music is included in album releases: “Tunog Lata” (MusiKolektibo, 2023), “Mind & Machine Vol. 4” (Ravello Records, 2022), “Millennial Masters Vol. 7” (Ablaze Records, 2017), and independent synth-pop releases under the moniker “Grumpy Kitty Boy.” Feliz is an associate composer of the Canadian Music Centre, and his works are published under Babel Scores.

Engagements with community radio as a producer at CKUT 90.3 FM Montreal (2015–2017) and the Canadian Music Centre Ontario Library Residency (2018–2020) led Feliz to produce a blog/podcast miniseries named *Nomadic Sound Worlds*, exploring Canadian contemporary music within present-day global migration.

Anahita Abbasi

— *Situation I/Incidents* (2016) for six instruments



Program Note:

Situations are a series of pieces with a set of circumstances in which one finds oneself. In *Situation I / Incidents*, I am carefully observing, perceiving and later on identifying different incidents and their qualities. and also how they reflect each situation around them with their Echoes and resonances.

In our daily life, we face incidents all the time. sometimes they are distinct piece of action or episode. They could also be an occurrence of seemingly minor importance, especially factions between which relations are strained and sensitive. Since every action has a reaction, there would be footprints of resonances and echoes after each incident.

Biography:

Anahita Abbasi's music has been described as "*a dizzyingly sophisticated reverie, colorful and energetic. It embodies tremendous*

timbral exploration and multilayered performance gestures"... (Classical Voice America and A Cunning plan).

Anahita Abbasi's music has been commissioned and performed by distinguished soloists and ensembles such as Mahan Esfahani, Steven Schick, Vimbayi Kaziboni, Rebekah Heller, Sergej Tchirkov, Artyom kim, Ensemble Modern, International Contemporary Ensemble, UmeDuo, Klangforum Wien musicians, Wavefiled Ensemble, San Francisco Symphony Youth Orchestra, Disonart Ensemble, Platypus Ensemble, Quatuor Diotima, Mivos Quartet, Argonaut Quartet, Tak Ensemble, Schallfeld Ensemble, Zafraan Ensemble, Contemporaneous, Blaue Reiter, Off Spring Ensemble, and has been showcased at festivals all around the world among which: Mostly Mozart Festival, The Kitchen, Kennedy Center, Lincoln Center, Niefnorf, Soundnow Festival- Bent Frequency,

Anahita Abbasi

Continued

Roulette, National Sawdust, Mise -En festival (USA), Darmstadt Ferienkurse (Germany), IRCAM – Manifeste Academy (France), Matrix –Experimental studio des SWR, Alte Oper (Germany), BIFEM (Australia), Klangspuren Schwaz (Austria), Sound State festival (Southbank Centre, London), Tectonics (Glasgow), Akademie der Künste (Berlin), United Berlin, Klang Festival (Copenhagen), Tage Neuer Musik, Open music (Austria), Omnibus Ensemble (Uzbekistan), Contempuls (Prague), Tangram Trio (Switzerland), Tongyeong International Music Festival (Korea), neuverBand Ensemble (Switzerland), Ensemble Kollektive (Germany), Acht Brücken Festival (Cologne), Impuls Festival (Austria), Time of Music (Finland), Atlas Festival (Netherlands), Grachten Festival (Netherlands), duo Verso and Bilitis and many others.

Ms. Abbasi has received several awards, including a work-scholarship from the Experimentalstudio des SWR, Freiburg (2014), a Morton Gold ASCAP young composers award (2015), a nomination for *“women composers of our time”* (2017) as well as the composition prize of the Acht Brücken Festival (2020). In 2022 she has been awarded the Civitella Ranieri Fellowship in Italy and UCROSS Foundation residency in Wyoming.

Aside from teaching composition, giving lectures and curating workshops on fundamentals of creation, and serving as a juror at composition competitions, she is also a founding member of Schallfeld Ensemble in Graz, Austria as well as IFCA (Iranian Female Composers Association) in the USA, New York.; where she is curating concerts, workshops, conferences, creating platforms and advocating for young composers and acts as their ambassadors in presenting their music to others.

Anahita Abbasi (world citizen-1985) was born and raised in Iran. In 2005 she moved to Austria and pursued her undergrad at the University of Music and Performing Arts Graz, where she studied music theory with Clemens Gadenstätter and Christian Utz & composition with Beat Furrer and Pierluigi Billone; while working closely with Georges Aperghis, Franck Bedrossian, and Philippe Leroux. In 2014 she moved to the US to pursue her Ph.D. degree in Composition with Rand Steiger at UC San Diego.

Currently, Abbasi is residing in New York and in Paris, where she has been awarded a three-year-long residency with Fondation Singer Polignac and Ensemble Le Balcon (Paris, France). Her upcoming projects are commissions from ensemble *“der gelbe Klang”*, Kommas and New Babylon, Podium Esslingen, and Ensemble Modern for Darmstadt 2023.

Yotam Haber

— *Estro Poetico-armonico III* (2020) for Mezzo-Soprano, Chamber Orchestra and Electronics



Program Note:

The title of this work is taken from Benedetto Marcello's (1686-1739) collection of psalm settings that he composed after attending and transcribing liturgical chant of the Venice synagogue. In Marcello's preface to the first edition, he writes of the musical connection between what he heard in the synagogue and a historical lineage passed down from generation to generation all the way back to Mount Sinai. While this assertion can't be proven in any way, the idea is evocative: a hope that an ancient oral tradition can withstand time and change. Like the Telephone Game, where children whisper messages from one ear to the next, a purely oral tradition will mutate. My own *Estro* is a sort of Telephone Game, with my own re-hearings and re-casting of the past.

The ethnomusicologist Leo Levi recorded Jewish communities in Italy from the 1950-60s, and especially the extraordinary Roman tradition. These recordings are a window into a liturgical tradition that is slipping away, and I have been fascinated with these recordings for more than ten years. I have paired each recording I've chosen (one per movement) with an Israeli poem that deals with the realities of modern life in Israel while grappling with its history.

About the Leo Levi recordings that I chose for each movement:

I. Tzur mishelo akhalnu ("Rock of Sustenance") is sung by Angelina Rocca Meghnagi, Rome, 1956, one of the very few women that appear in Levi's recordings. This melody is probably derived from a popular style of the 18th century.

Yotam Haber Continued

II. Ahot Ktanah is sung by Dario Israel, Trieste, 1956. A poem by Avraham ben Yitzhak Hazan Gerondi (13th century) for the evening of Rosh Hashanah in the Sephardic tradition of Trieste. The text, based on the Song of Songs, refers to Israel like a "little sister" (Ahot Ktanah), and calls for the liberation of the Jewish people from the suffering of years past.

III. Havdallah sung by Cesare Tagliacozzo, Rome, 1954. Benedictions and verses of messianic hope recited to signal the end of Shabbat and the beginning of the new week, in the Italian tradition of Rome.

IV. Chad Gadya sung by Fernando Procaccia, Genova, 1954. Many Italian-Jewish chants feature a strong regional component in their use of dialect and in the pronunciation of Italian and Hebrew words that reflect the local accents. In this Florentine version of the famous cumulative song of springtime, Chad Gadya ("one young goat"), each verse of the original Aramaic narration is followed by a translation to a Hebrew/Italian mix.

E venne il signor padre che comprò un capretto per due scudi, per due scudi un capretto, un capretto.

E venne il gatto che mangiò il capretto che comprò il signor padre per due scudi.

E venne il cane che morsicò il gatto ce mangiò il capretto che comprò il signor padre per due scudi.

E venne kadosh baruch hu che scannò il mala'ach ha-mavet che scannò il shochet che shachtò il bove che bevve l'acqua che spese il fuoco che bruciò il bastone che bastonò il cane che morsicò

il gatto che mangiò il capretto che comprò il signor padre per due scudi.

V. Kol Biru'ei sung by Paolo Nissim, Trieste, 1956.

An acrostic poem describing "all the creatures" while singing and praising the unity of god. It is recited daily in the morning prayer in the Italian tradition. This melody is sung only during Rosh Hashanah in the Italian tradition of Padua.

Text adapted from the liner notes by Francesco Spagnolo. Italian Jewish Musical Traditions from the Leo Levi Collection (1954-1962). Jerusalem: Jewish Music Research Center; Roma: Accademia Nazionale di Santa Cecilia, 2001.

All recordings used with permission from Dr. Edwin Seroussi and the Jewish Music Research Centre at The Hebrew University of Jerusalem.

Biography:

His music hailed by New Yorker critic Alex Ross as "deeply haunting," by the Los Angeles Times as one of five classical musicians "2014 Faces To Watch," and chosen as one of the "30 composers under 40" by Orpheus Chamber Orchestra's Project 440, Yotam Haber was born in Holland and grew up in Israel, Nigeria, and Milwaukee. He is the recipient of a 2022 Chamber Music America Commission, the 2021 Benjamin Danks Award from the American Academy of Arts and Letters (the highest prize awarded that year), a 2017 Koussevitzky Commission, a 2013 Fromm Music Foundation commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim

Yotam Haber

Continued

Memorial Foundation Fellowship. He has received grants and fellowships from the MAP Fund (2016), New Music USA (2011, the New York Foundation for the Arts (2013), the Jerome Foundation (2008, the Bellagio Rockefeller Foundation (2011), Yaddo, Bogliasco, MacDowell Colony, the Hermitage, ASCAP, and the Copland House.

In 2015, Haber's first monographic album of chamber music, *Torus*, was hailed by New York's WQXR as "a snapshot of a soul in flux – moving from life to the afterlife, from Israel to New Orleans – a composer looking for a sound and finding something powerful along the way."

A new portrait album will be released in 2023 on Sideband Records featuring Talea Ensemble, Don-Paul Kahl, the American Wild Ensemble, and vocalist Taylor Ward.

Recent commissions include works for PRISM Quartet, Pritzker Prize-winning architect Peter Zumthor; an evening-length oratorio for the Alabama Symphony Orchestra, CalARTS@ REDCAT/Disney Hall (Los Angeles);

New York-based Contemporaneous, Gabriel Kahane, and Alarm Will Sound; the 2015 New York Philharmonic CONTACT! Series; the Venice Biennale; Bang on a Can Summer Festival; Neuvocalsolisten Stuttgart and ensemble l'arsenale; FLUX Quartet, JACK Quartet, Cantori New York, the Tel Aviv-based Meitar Ensemble, and the Berlin-based Quartet New Generation.

Current projects include *New Water Music*, an interactive work (2017) for the Louisiana Philharmonic and community musicians to be performed from boats and barges along the waterways of New Orleans and a chamber opera, *The Voice Imitator*, with librettist Royce Vavrek (2021).

Haber is Associate Professor of Composition at the UMKC Conservatory and Artistic Director Emeritus of MATA, the non-profit organization founded by Philip Glass that has, since 1996, been dedicated to commissioning and presenting new works by young composers from around the world. His music is published by RAI Trade.



The Performers

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Ethereal Visions: Krisztina Szabó sings Berio and Haber

S53-E428

Zane Mallett



Biography:

Applauded by judges for his “elegantly nuanced playing”, Zane Mallett is currently a student of Judy Loman at the Royal Conservatory of Music in Toronto. He completed his Masters at Rice University under the direction of Paula Page and his undergraduate degrees in performance and education under Naoko Nakamura at Southern Methodist University.

Zane recently performed Handel's harp concerto with the Baton Rouge Symphony after winning their principal position in 2022. He won first prize in the Mildred Milligan competition and was a prize winner in the Ruth Burr Instrumental Competition. He has been a featured performer at the Aspen Music Festival, Spoleto Festival USA, Atlantic Music Festival, Texas Music Festival, Round Top Music Festival, Pierre Montoux School, and Eastern Music Festival.

Krisztina Szabó



Biography:

Hungarian-Canadian, mezzo-soprano Krisztina Szabó is highly sought after in both North America and Europe as an artist of supreme musicianship and stagecraft, and is known for her promotion and performance of contemporary Canadian works.

In the 2022-23 season, Krisztina will perform with Calgary Opera (50th Anniversary Opera Gala), Honens International Piano Competition (Finals), Victoria Symphony (Ian Cusson's *Songs from the House of Death*), Houston Symphony (Handel's *Messiah*), Early Music Vancouver (Festive Cantatas), Tafelmusik Baroque Orchestra (Bach's *St. John Passion*), Music of the Baroque (Bach's *St. Matthew Passion*) and a tour of George Benjamin's *Lessons in Love and Violence*.

Krisztina's career has seen her on all the major opera and concert stages across Canada. She regularly performs with the Canadian Opera Company, Vancouver Opera, Tapestry Opera, Early Music Vancouver, and Tafelmusik Baroque Orchestra.

Outside of Canada, she has performed with San Francisco Opera, Opera Philadelphia, Stadttheater Klagenfurt, Wexford Festival Opera. In 2018, Krisztina made her Royal Opera and Netherlands Opera debuts in George Benjamin's new opera, *Lessons in Love and Violence*, the recording of which received a Grammy nomination for Best Opera Recording.

She has been nominated for Outstanding Performance by the Dora Awards twice, and was in *Kopernikus* (Claude Vivier) with *Against the Grain* Theatre (Toronto) which won a Dora Award for Best Ensemble.

Her discography includes *Found Frozen: Songs of Jeffrey Ryan* (Centrediscs), *New Jewish Music, Vol. 3* (Analekta), *Ana Sokolovic – Sirens* (Naxos), and *Talisker Players Where Words and Music Meet* (Centrediscs).

Digital projects include Canadian Opera Company's *Bluebeard's Castle*, Canadian Art Song Project's *Four Short Songs* (2014), Tafelmusik's *The Voice of Vivaldi*, *Festival of the Sound's Arias and Antics*, Wagner's *Wesendonck*

Krisztina Szabó Continued

Lieder (Vancouver Opera), An Italian Baroque Festive Celebration (Early Music Vancouver); performing in recital for the Chan Centre for the Performing Arts and Behind the Keys for Vancouver Bach Choir, and Tapestry Opera's S.O.S. Sketch Opera Singers.

Ms. Szabó finished her postgraduate studies at the Guildhall School of Music and Drama in London, England, after completing her undergraduate degree at the University of Western Ontario

studying with Darryl Edwards. She has been the recipient of the Emerging Artist grant from Canada Council and has been honoured by her home town of Mississauga, Ontario with a star on the Music Walk of Fame in its inaugural year. Krisztina lives in Vancouver and Toronto with her husband, Kristian Clarke and their daughter, Phoibe. Ms. Szabó is Assistant Professor of Voice and Opera at the University of British Columbia School of Music.

Patrick de Belen

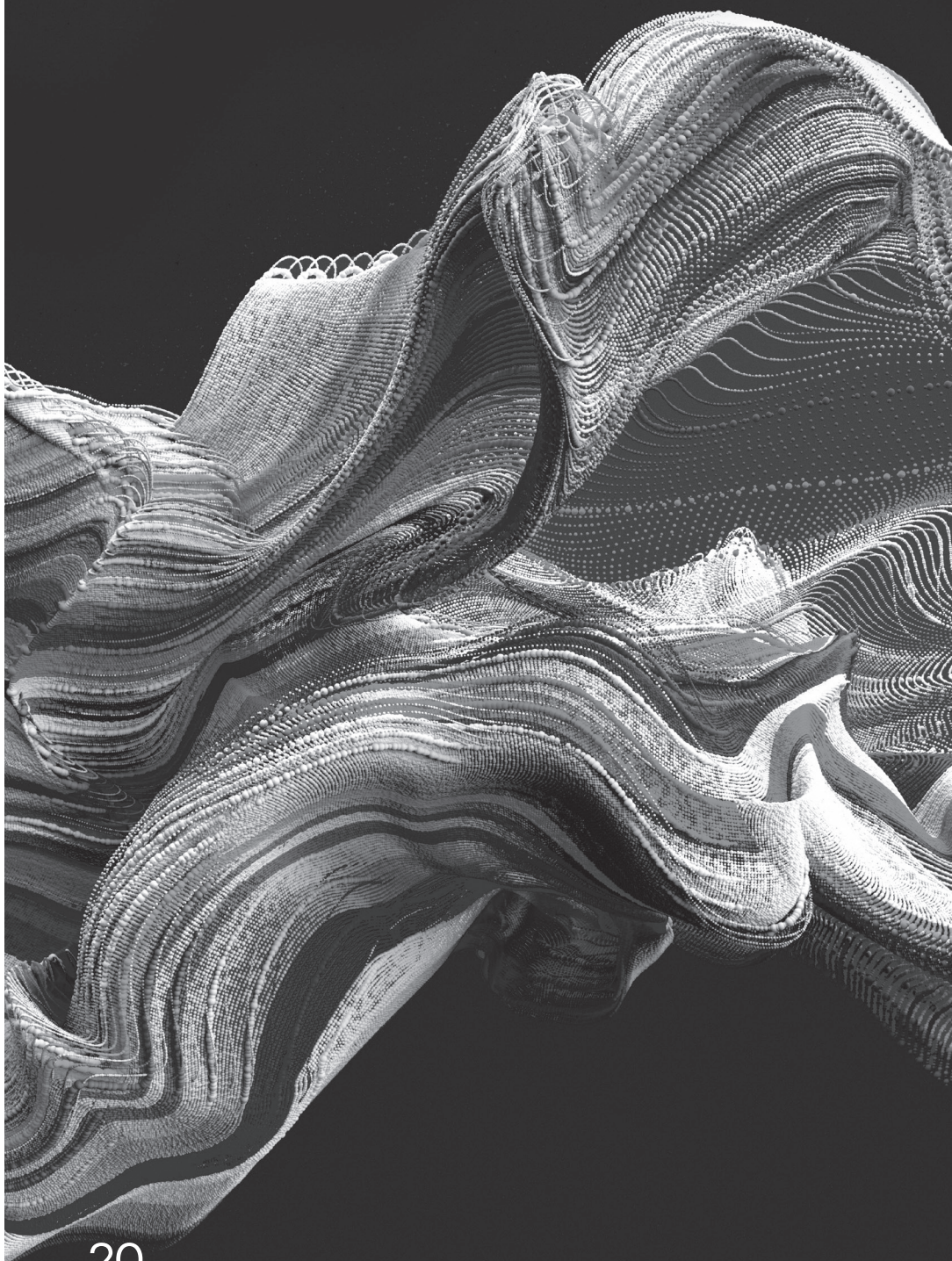


Biography:

This Toronto-based Filipino-Canadian spoken word poet, performer, speaker, host and educator is one whose formidable acclaim as a performance artist and writer is equaled by his

commitment to his community, and his status as an enduring source of insight, energy and mentorship for young poets across North America.

All program notes and biographies provided by Composer, unless otherwise specified.



PERFORMERS

Luciano Berio — *Altra Voce* (1999) for Mezzo-Soprano, Flute and Electronics

Krisztina Szabó – Mezzo-Soprano

Leslie Newman – Flute
Tsz Long Yu – Media Director

Hannah Kendall — *Verdala* (2018) for Chamber Orchestra

Conducted by Jennifer Tung in partnership with Tapestry Opera's Women in Musical Leadership Program.

Leslie Newman – Flute
Ari Cohen Mann – Oboe
Anthony Thompson – Clarinet/Bass Clarinet
Fraser Jackson – Bassoon
James Gardiner – Trumpet

Christopher Gongos – Horn
Cathy Stone – Trombone
Ryan Scott – Percussion
Sanya Eng – Harp
Erika Raum – Violin
Aysel Taghi-Zada – Violin 2
Carolyn Blackwell – Viola
Amahl Arulanandam – Cello
Shira Mani – Cello 2
Shannon Wojewoda – Double Bass

Juro Kim Feliz — *Kinagisnán* (കിനാഗിസ്നാൻ) (2023 World Premiere) for Ensemble and Spoken Word

Brian Current – Direction
Patrick de Belen – Spoken Word
Anthony Thompson – Bass Clarinet
Cathy Stone – Bass Trombone
Ryan Scott – Percussion 1
Chung Ling Lo – Percussion 2
Michael Murphy – Percussion 3

Ari Cohen Mann – Oboe
Katherine Robertson – Horn
Erika Raum – Violin
Aysel Taghi-Zada – Violin 2
Natasha Sharko – Viola
Amahl Arulanandam – Cello
Wesley Shen – Harpsichord

PERFORMERS

Anahita Abbasi **— *Situation I/Incidents* (2016)** **for six instruments**

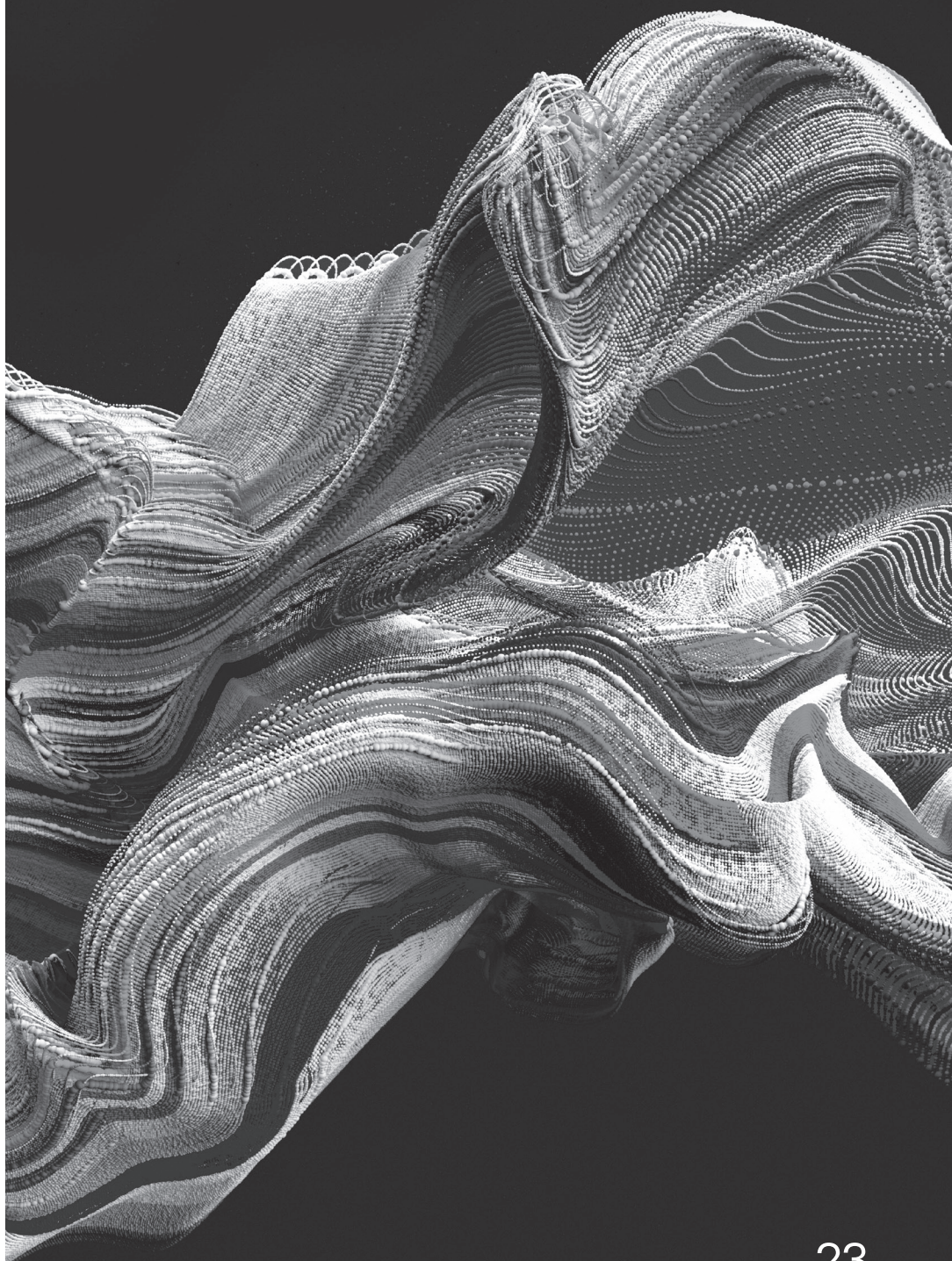
Conducted by Jennifer Tung in
partnership with Tapestry Opera's
Women in Musical Leadership Program.

Wallace Halladay – Tenor Saxophone
Joseph Macerollo – Accordion
Gregory Oh – Piano
Amahl Arulanandam – Cello
Ryan Scott – Percussion
Shannon Wojewoda – Double Bass

Yotam Haber **— *Estro Poetico-armonico III*** **(2020) for Mezzo-Soprano,** **Chamber Orchestra and** **Electronics**

Brian Current – Direction
Tsz Long Yu – Media Director
Krisztina Szabó – Mezzo-Soprano
Leslie Newman – Flute
Ari Cohen Mann – Oboe
Anthony Thompson – Clarinet
Fraser Jackson – Bassoon
James Gardiner – Trumpet
Christopher Gongos – Horn
Cathy Stone – Trombone/Bass
Trombone

Ryan Scott – Percussion
Michael Murphy – Percussion 2
Gregory Oh – Piano/Electric Piano/
Celesta
Erika Raum – Violin
Aysel Taghi-Zada – Violin 2
Carolyn Blackwell – Viola
Amahl Arulanandam – Cello
Shannon Wojewoda – Double Bass



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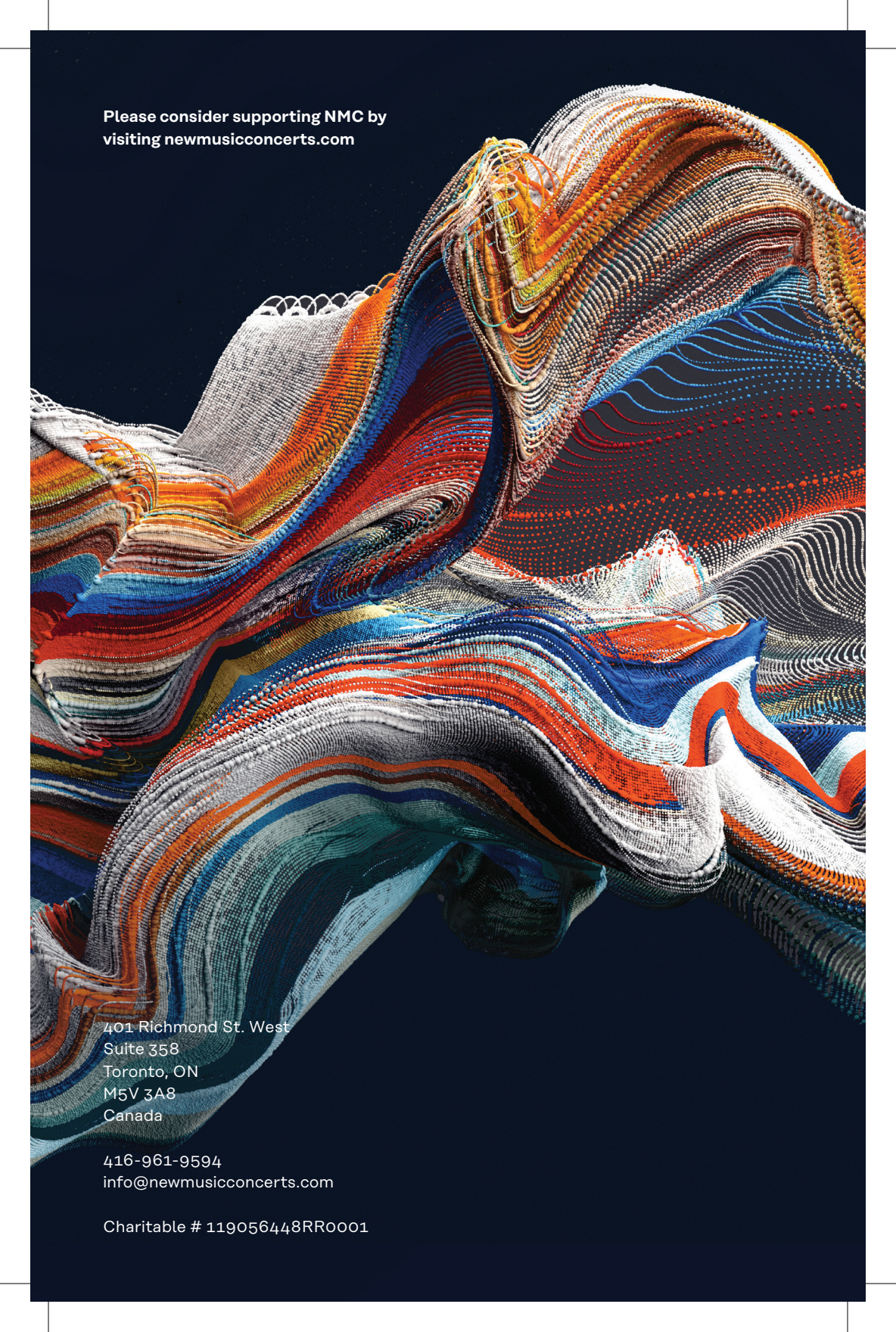
Panel Discussion: *What is
the Real Sound of Toronto?*
3:45PM Doors
OCAD University,
100 McCaul St.

April.27.2024

Swara Sutras Goes Electric
7:00PM Doors
St.George by the Grange,
30 Stephanie St.

April.28.2024

*How to Inhabit These
Different Temporalities?*
with Śabdagatitara
Full Day
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