



23/24
NMC's
53rd
Season

New Music Concerts Presents

The Future Resonance Festival

Artistic Director
Brian Current

**Director of Operations
and Communications**
Emily Schimp

53rd Season
— 431st Event

**Fri, Apr. 26 -
Sun, Apr. 28, 2024**
Various Venues

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.

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The Future Resonance Festival

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Welcome to the second iteration of New Music Concerts' biennial Future Resonance Festival, where we celebrate the power of music, and the ways it can transcend culture and language. Once again, we're proud to bring together diverse communities, celebrating music's unmatched ability to unite us. This year, we present a captivating panel discussion with some of the most esteemed minds in music, a concert of world premieres

by top composers using cutting-edge technology, and a full-day musical installation at the awe-inspiring Aga Khan Museum. Each note, every piece of technology, and all our performances and conversations are designed to light up your imagination and deepen your perspectives. Join us on this journey of exploration and discovery, where each moment is a step towards a more musical, adventurous and resonant world!

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***How to Inhabit These Different Temporalities?* with Śabdagatitāra**

Panel Discussion: *What is the Real Sound of Toronto?*

In Partnership with the Canadian Music Centre

FEATURING:

Sandeep Bhagwati — Composer, Professor

Anthony R. Green — Composer, Performer,
Social Justice Artist

Parmela Attariwala — Violinist/Violist, Composer,
Ethnomusicologist

Dylan Robinson — xwélmexw (Stó:ló/Skwah)
Scholar, Artist, Curator, Writer

Patty Chan — Erhu Musician, Educator, Author

April 26, 2024

Canadian Music Centre
20 St Joseph St, Toronto, ON
M4Y 1J9

Program

4:30pm Doors

5:00pm Panel Discussion

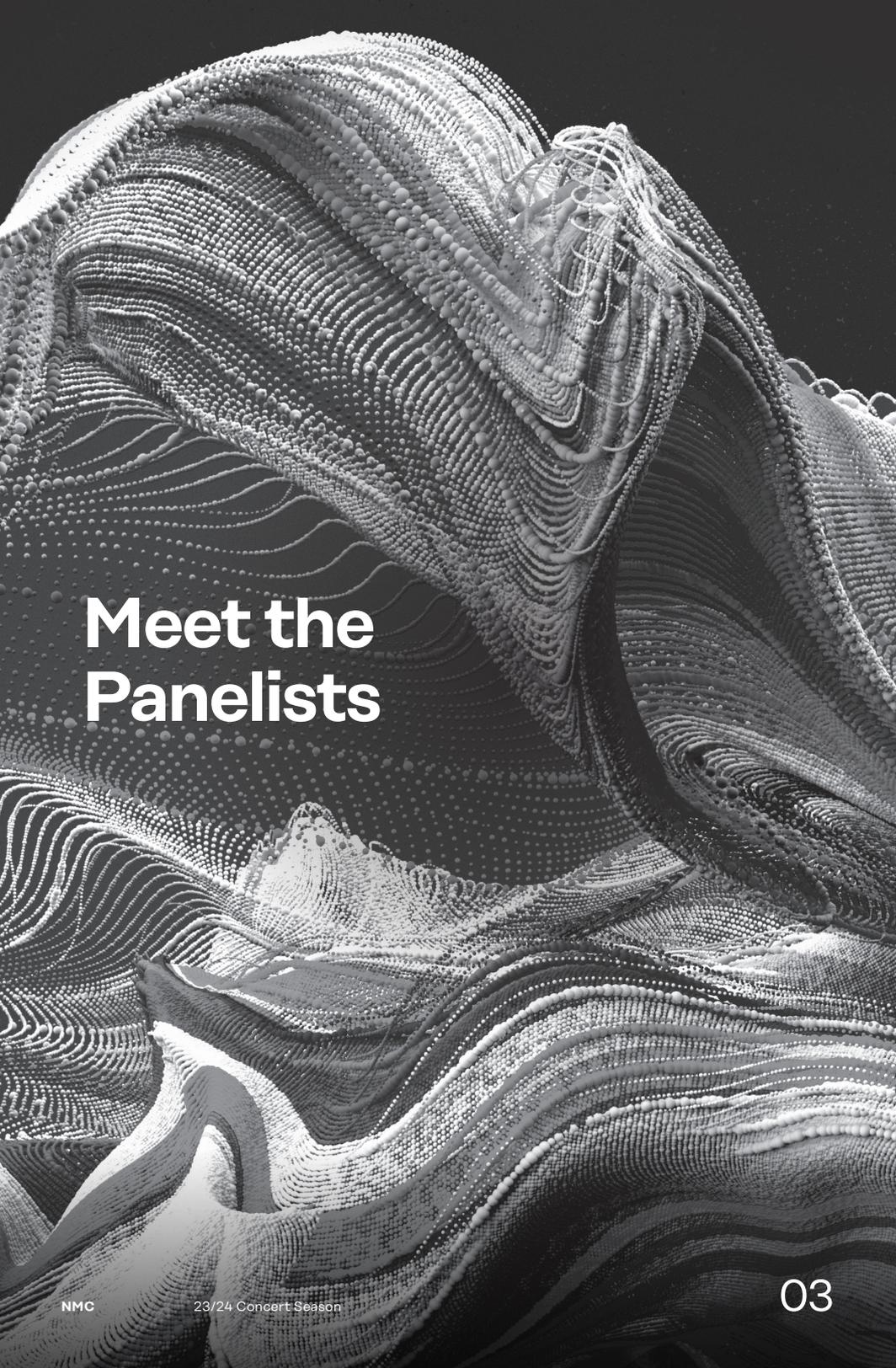
6:30pm Reception

What is the real sound of Toronto?
Seeking alternate ways of making,
thinking, funding and programming newly
made music.

Engage with esteemed panelists shaping
Canada's art music scene through fresh
ideas. Contribute your insights and be part
of shaping an exciting future.

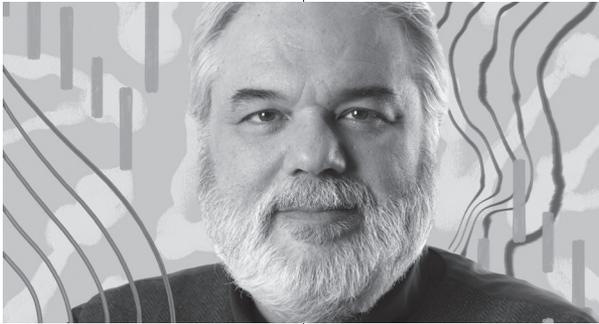
Chaired by acclaimed composer and
professor, Sandeep Bhagwati, the panel
will discuss: Decolonization as a Creative
Force in Musicking.

"We read and hear a lot about
decolonization as a moral and political
necessity for our cultural institutions
- but we rarely discuss the aesthetic
benefits it brings. Which new ideas,
new imaginations, new concepts and
new aesthetic sensibilities arise from
processes of inclusion and decolonization?
Does decolonization broaden our
perspectives, open our minds and ears to
new ways of experiencing beauty, truth,
depth, wisdom, both as makers and as
listeners? Do we find new roles for sound
and music in our lives?"



Meet the Panelists

Sandeep Bhagwati



Biography:

Sandeep Bhagwati was born in Bombay in 1963 and is a composer, poet, multimedia artist, festival director, publicist and researcher.

His multi-media concert installations, his music theatre works (among them three operas), orchestra and ensemble compositions, his chamber music and improvisation scores are performed worldwide at leading festivals and venues, too numerous to list here. In 2014, the "Time of Music Festival" in Viitasaari, Finland showed a retrospective of his works. In 1991, he won the European Composition Prize awarded by the Academy of Arts Berlin, and in 1997 and 2003 the Ernst-von Siemens award for festivals he founded, the A•Devantgarde Festival in Munich (active since 1991), and the KlangRiffe Festival in Karlsruhe (2003). He has been composer-in-residence at the Beethoven Orchestra Bonn, the Darmstadt Initiative for New Music and Education, the Turku Music Academy, and the California Institute for the Arts.

He has also curated a long-term collaborative project between prominent musicians of the Hindustani tradition and the Ensemble Modern Frankfurt, and has toured with it to Concertgebouw Amsterdam, Venice Biennial, HKW Berlin, World New Music Festival Stuttgart and the National Center for the Performing Arts in Mumbai.

While in Germany, he published many articles on new music and the arts in quality weeklies and dailies such as *Süddeutsche Zeitung*, *Die Zeit*, *Neue Zürcher Zeitung*, and wrote a large number of radio features and radio plays for German public radio stations.

After studies at the Mozarteum Salzburg, Music University of Munich and the IRCAM Paris, he freelanced for a decade before he accepted a position as professor of composition at Karlsruhe Music University (Germany). From there he moved to Montréal as the Canada Research Chair for Inter-X Arts and founded *matralab*, a node for research-creation in the performing arts he directs at Concordia University since 2007. He was a guest

and visiting professor at Heidelberg University, University for the Arts Berlin, Flame University Pune and has lectured and taught master-classes at many universities and conservatories worldwide. His academic work is published with academic publishers such as Springer, Routledge, Delatour and Schott.

His current research focus lies on generative and tactile and audio scores for moving musicians, on artificial intelligence driven improvisation software, on inter- and trans-traditional musicking, and on new presentation formats for digitally informed performance.

After many creative collaborations with traditional musicians around the world he has founded and directs three ensembles of trans-traditional new music in Berlin (Ensemble Extrakte), Montréal (Ecstasie of Influence) and Pune, India (Ensemble Sangeet Prayog) and is about to embark on a collaborative project with indigenous

Tao singers on the Pacific island of Lan Yu near Taiwan, sponsored by the Music University of Vienna.

Apart from dispersed works on curated albums of other musicians, Bhagwati has so far published 2 monographic CDs: "Dhvani Sutras" (2016) with Ensemble Sangeet Prayog Pune and "Treatises" (2017) with Ensemble Extrakte Berlin. Several CD projects will appear in 2019, such as a multi-album with 5 different complete recordings of his "Miyagi Haikus" cycle, an electronica album called "Iterations" in collaboration with Gebrüder Teichmann, a album with an a cappella work sung by the Neue Vocalsolisten Stuttgart "Atish-e-Zaban" and an live-album called "...et je reverrai cette ville étrange", a trans-traditional re-imagining of the eponymous score by Claude Vivier.

He has also published an artist book of poems called "Niemandsländhymnen – A Treize of Terze Rime" (en/fr).

Anthony R. Green

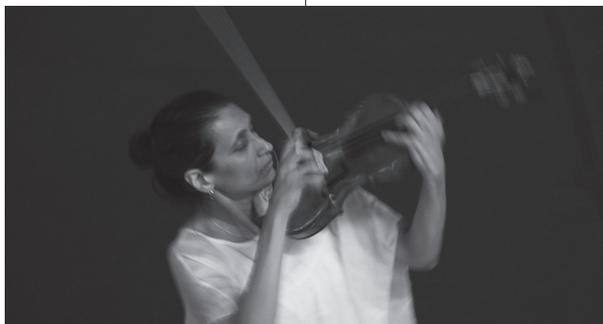


Biography:

The creative output of Anthony R. Green (b. 1984; composer, performer, social justice artist) includes musical and visual creations, interpretations of original and old or new repertoire works, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work. As a composer, his works have been presented in over 25 countries across six continents by various acclaimed soloists and ensembles. Venues where

his projects have been presented include Jordan Hall (Boston), Symphony Space and Lincoln Center (New York), Spike Gallery (Berlin), Cadogan Hall (London), and Elbphilharmonie (Hamburg), amongst many others. Green has performed in 12 different countries, premiering original works and working with student, emerging, and established composers, including Renée C. Baker and George Crumb. He is currently a visiting professor at the Royal Conservatoire of Scotland in Glasgow. For more information, please visit www.anthonrygreen.com.

Parmela Attariwala



Biography:

Violinist Dr. Parmela Attariwala, born and raised on Treaty 7 territory, has been mesmerized by sound for as long as she can remember, particularly by how un-worded sounds and music carry meaning. She pursued this passion through an undergraduate degree in performance, and postgraduate degrees in ethnomusicology (specializing in Sikh kirtan and Canadian cultural policy, respectively). Over a twenty-five-year sojourn in Toronto, Parmela cultivated an eclectic interdisciplinary practice alongside performances of traditional Western art music, a teaching practice devoted to vulnerable youth, and the release of three Attar Project albums.

Since moving to Vancouver in 2019, Parmela has continued to engage in music-making that pushes the boundaries of tradition, focusing on improvisation and composition. Her recent commissions include scores for dance, film, visual art installations and opera. In 2021, Parmela co-founded the online improvisation network, Understory, and is a lecturer in Jazz Studies at Capilano University. She also works with many local and national presenting and arts service organizations, advocating for equity and ethics in Canadian musicking. <https://parmela.com>. <https://understorysound.ca>.

Dylan Robinson



Biography:

Dylan Robinson (Stó:lō / Skwah First Nation) is a writer, artist and Associate Professor in the UBC School of Music. His research extends across different forms, including interdisciplinary performance and mixed genre art writing. He is co-curator of the exhibition *Soundings* that tours internationally until 2025 and features an ever-growing number of scores by Indigenous artists. His book *Hungry Listening* (2020),

on Indigenous and Settler colonial listening practices, has won numerous awards, including the best book in Native American and Indigenous Studies, and Wallace Berry award from the Society Music Theory. His current research involves collaborating with Indigenous artists to create processes for reconnecting kinship with Indigenous life incarcerated in museums.

Patty Chan

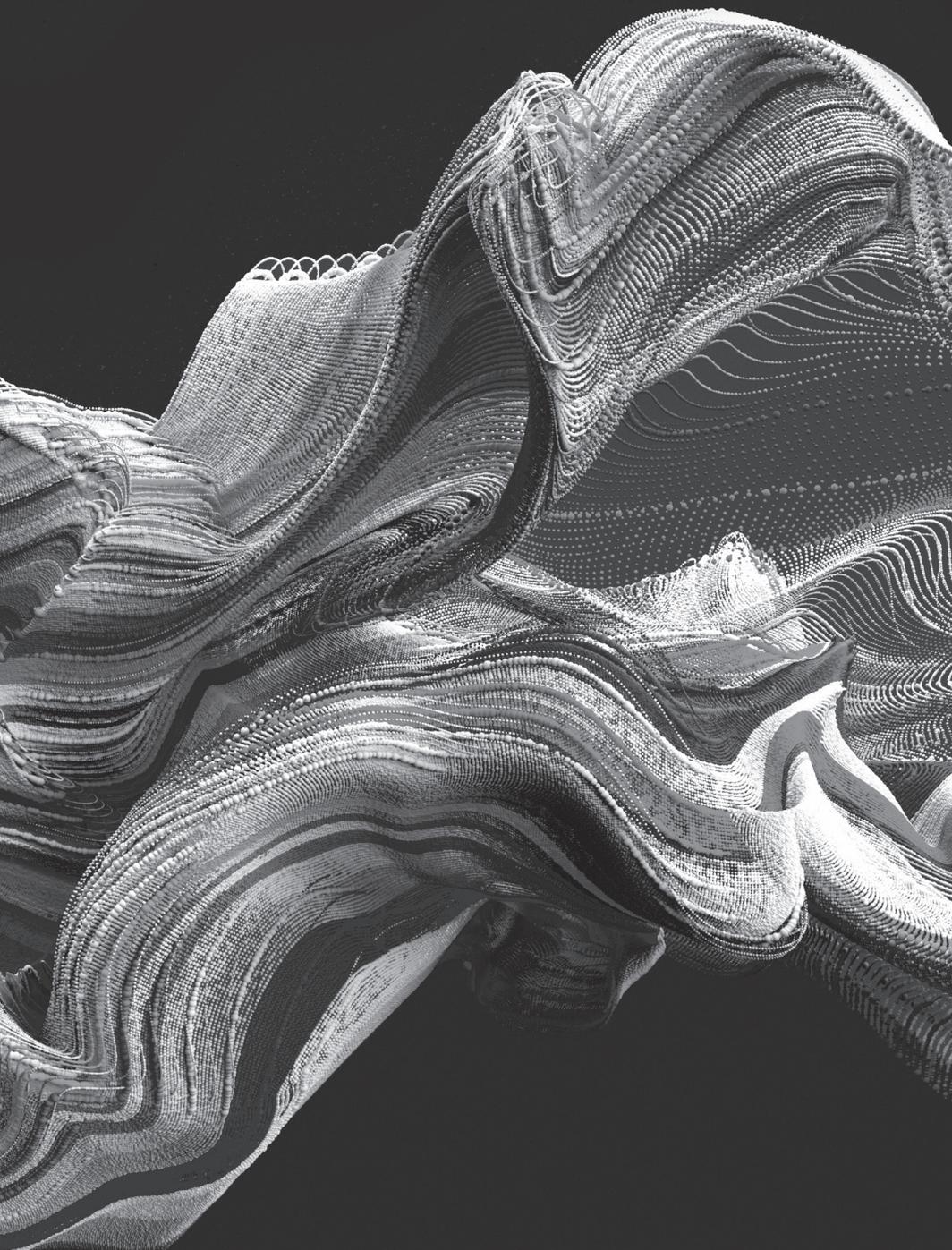


Biography:

Patty Chan is a second generation Chinese Canadian erhu musician, educator, composer, and author. She is the Music Director of the Toronto Chinese Orchestra (www.TorontoChineseOrchestra.com), Co-founder of PhoeNX Ensemble (www.PhoeNXEnsemble.com) with harpist Sanya Eng, and the Founder of the Centre for Music Innovations (<https://musinno.com>). As an erhu musician, Patty has collaborated and premiered new works with many ensembles and organizations, including the Strings of St. John's, Red Snow Collective, the Toronto Masque Theatre,

and the Canadian Children's Opera Company. Her composition, *Redemption: The Chan Kol Nidre* (2015) for erhu and viola da gamba has been added to the archives at the Beit Hatfutsot in Tel Aviv.

Patty has taught erhu and Chinese music at York, Toronto Metropolitan, and Carleton universities. She has written several books about the erhu that have sold in over 30 countries, and a children's storybook about Chinese instruments with narration in three languages and music recording. She completed her MA in ethnomusicology at York University, with a focus on Chinese orchestras and cultural connections.



Swara Sutras Goes Electric

FEATURING:

Myriam Boucher — Composer

Alyssa Delbaere-Sawchuk —
Métis Fiddle

Laurie Radford — Composer

Lasso Sanou — Bamboo Flute,
Percussion, Kora

Andrew Staniland — Composer

Lina Cao — Guzheng

Kotoka Suzuki — Composer

Gurpreet Chana — Tabla

Patty Chan — Erhu

Atish Mukhopadhyay — Sarode

Jesse Dietschi — Double Bass

April 27, 2024

St. George by the
Grange
30 Stephanie St,
Toronto, ON
M5T 1X6

Program

7:00pm Doors

7:30pm Pre-Concert Chat

8:00pm Main Show

Andrew Staniland (CAN) *Wu Xia* ——— *Ice and Fire* for Guzheng and Electronics (2024 World Premiere) performed by Lina Cao

Kotoka Suzuki (JPN/CAN) *Warm-Pulse-Rain* for Tablas and Electronics (2024 World Premiere) performed by Gurpreet Chana

Laurie Radford (CAN) *Les Échelles lointaines* for Bamboo Flute, Percussion, Kora and Electronics (2024 World Premiere) performed by Lasso Sanou

Myriam Boucher (CAN) *Bird's Dream* for Métis Fiddle and Electronics (2024 World Premiere) performed by Alyssa Delbaere-Sawchuk

Intermission

Swara Sutras Ensemble Group Composition for 6 Instruments (2024 World Premiere)

9:30pm Reception

Prepare for *Swara Sutras Goes Electric*, a standout performance blending traditional music with groundbreaking technology. Our highly skilled musicians, encompassing a rich tapestry of traditions, have embarked upon extraordinary collaborations with visionary Canadian composers. Together, they've woven an astonishing musical narrative, featuring the enchanting

sounds of Guzheng, Tabla, Métis Fiddle, Bamboo Flute, and Kora.

What makes this concert truly special is the innovative use of music technology that amplifies and transforms these traditional instruments into something entirely new. These collaborations have resulted in the creation of four world premieres, each a testament to the boundless ability of music to bring people together.



The Composers And Their Music

Andrew Staniland

— *Wu Xia* ——— *Ice and Fire*

for Guzheng and Electronics

(2024 World Premiere)



Program Note:

With the encouragement of Brian Current at New Music Concerts, Lina and I began this collaboration with a refreshing angle. We began with an exchange to audio ‘postcards’ over a period of several months. Lina went first, sending videos of short improvisations on the guzheng. I responded with electroacoustic audio pieces based on her playing. We gradually built up a musical relationship, as well as an extensive audio and video library. As we exchanged these postcards, fragments of stories, legends, and other narrative ideas began to emerge alongside the music. These ideas found their way into our titles, and began to take a formative role in how we were making and understanding our music. Titles of early pieces included *Imaginary Jam Sessions*, *Dreaming*, *The Ancient City of Loulan*, *Drones Overhead*, and *WuXia*.

The piece you will hear tonight is called *Wu Xia — Ice and Fire*. It is shaped out of a multi movement electroacoustic work that is crafted almost entirely of samples of Lina, captured in high resolution by audio engineer Dennis Patterson. This electroacoustic work is composed as an arena for Lina to improvise with in a live setting. No two performances are quite the same, and the electroacoustic work can be configured into a live sampling performance or an arranged as a fixed media track, as you will hear it tonight. We are fusing two distinct but entangled entities: electroacoustic music by me, improvisation and composition by Lina. The result, we hope, is something beyond either of us as individuals.

Andrew Staniland Continued

Biography:

Described as a “new music visionary” (National Arts Centre), composer Andrew Staniland has established himself as one of Canada’s most important and innovative musical voices. His music is performed and broadcast internationally and has been described by Alex Ross in the *New Yorker Magazine* as “alternately beautiful and terrifying”. Important accolades include 3 Juno nominations, an ECMA award, the 2016 Terra Nova Young Innovators Award, the National Grand Prize winner of EVOLUTION (presented in 2009 by CBC Radio 2/Espace Musique and The Banff Centre), and was the recipient of the Karen Keiser Prize in Canadian Music in 2004. As a leading composer of his generation, Andrew has been recognized by election to the Inaugural Cohort of the College of New Scholars, Artists and Scientists Royal Society of Canada.

Andrew was an Affiliate Composer to the Toronto Symphony Orchestra (2006-09) and the National Arts Centre Orchestra (2002–04), and has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005). Recent commissioners include the National Arts Centre Orchestra, the Brooklyn Art Song Society, cellist Frances-Marie Uitti, and Les Percussions de Strasbourg. Andrew also performs as a guitarist and with new media (computers and electronics).

Andrew is currently on faculty at Memorial University in St John’s Newfoundland, where he founded MEARL (Memorial ElectroAcoustic Research Lab). At MEARL, Andrew leads a cross-disciplinary research team that has produced the innovative Mune digital instrument.

Kotoka Suzuki

— *Warm-Pulse-Rain* for Tablas and Electronics (2024 World Premiere)



Program Note:

The interactions of electronics and tabla in this work is motivated by the idea that the tabla is often referred to as "the talking drum" —two drums in dialogue with one another, other musicians, and the audience. These interactions are enhanced by placing multiple transducers on various resonating surfaces surrounding the performer; these sounds disperse, resonate, and converse in various timbres and directions, at times, replicating the textures of a falling rain.

The improvisation and the onomatopoeic nature of the language of the tabla serves as an additional source of inspiration for the *Warm-Pulse-Rain*. Classical tabla is learned through speaking and memorization; its vocabulary includes syllables with embedded meanings (stroke, intonation, and other 'rules') which are combined to create different meanings. Using a guided graphic score that includes tabla's spoken structures accompanied by a vertically

oriented illustration depicting a falling rain, the work invites the musician to interpret and develop their own rhythmic cycles and patterns.

This work was commissioned by New Music Concerts and dedicated to Gurpreet Chana.

Biography:

Kotoka Suzuki, born in Japan, is a composer focusing on both instrumental and multimedia practices. She has produced several large-scale multimedia works, including spatial interactive audio-visual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. Her work reflects on life, breath and wind, and often conceives of sounds as physical form to be manipulated through the sculptural practice of composition.

Suzuki's work has been featured internationally by performers such as Arditti Quartet, eighth blackbird, Pacifica Quartet, Nouvel Ensemble Moderne, Mendelssohn Chamber Orchestra

Kotoka Suzuki

Continued

(Germany), and Continuum, at numerous venues and festivals such as Ultraschall, ISCM World Music Days, ZKM Media Museum, Inventionen, The Stone, ICMC and MATA. Among the awards she has received include DAAD Berlin Artists in Residence Program (Germany), Bourges Prize in Multimedia, First Prize in Musica Nova (Czech Republic), Global Music

Awards (Gold Medal), Robert Fleming Prize from Canada Council for the Arts, and Howard Foundation Fellowship.

She taught at the University of Chicago and Arizona State University, and currently an Associate Professor in Music & Culture at the University of Toronto Scarborough (UTSC) with a graduate appointment at the Faculty of Music.

Laurie Radford

— *Les Échelles lointaines* for Bamboo Flute, Percussion, Kora and Electronics (2024 World Premiere)



Program Note:

When I began conceiving of *Les Échelles lointaines* for the multi-instrumentalist Lasso Sanou, I was struck by the physical distances involved in the creative project, distances that we often now ignore or assume are unimportant given our ability to communicate immediately via

various forms of telecommunication. Yet, the distances remain, like the steps of a ladder that we mount and descent as we skip across the globe sharing our sounds and silence: one musician arising from a revered griot family from West Africa, Burkina Faso, now living in Montréal; another musician from

Laurie Radford Continued

Canada living in Calgary; both to join in a collaborative performance in Toronto. An additional consideration for this project was a distance that requires careful “laddering” for this collaboration: the negotiation between the indigenous instruments of bamboo flutes and kora and the sonic transformations and extensions of computer-driven live electronic performance. The challenge and exciting creative engagement in this type of collaboration is the dissolving of distances and the bringing together and melding of diverse musical cultures into a celebratory sounding and sharing.

Les Échelles lointaines was commissioned by New Music Concerts of Toronto for their 2024 Future Resonances Festival.

Biography:

Laurie Radford is a Canadian composer, sound artist, music technologist, educator and researcher who creates music for diverse combinations of instruments and voices, electroacoustic media, and performers in interaction with computer-controlled signal processing of sound and image. His music fuses timbral and spatial characteristics of instruments and voices with mediated sound and image in a sonic art that is rhythmically visceral, formally exploratory, and sonically engaging.

His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from ensembles including the Aventa Ensemble, Ensemble Transmission, Esprit Orchestra, New Music Concerts, Le Nouvel Ensemble Modern, L'Ensemble contemporain de Montréal, Meitar Ensemble, Paramirabo, Pro Coro Canada, Thin Edge New Music Collective, Trio Fibonacci, Land's End Ensemble, Timepoint Ensemble, the Penderecki, Bozzini and Molinari String Quartets, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras. He has contributed articles and reviews on electroacoustic, and interactive and audiovisual composition to journals such as Computer Music Journal, Circuit, and eContact!

Radford's music is available on empreintes DIGITALes, McGill Records, PeP Recordings, Clef Records, Eclectra Records, Centrediscs and Fidelio Audiophile Recordings. He has taught composition, electroacoustic music and music technology at McGill University, Concordia University, Bishop's University, University of Alberta, City University (London, UK), and is presently Professor of Composition and Sonic Arts at the University of Calgary.

Myriam Boucher

— *Bird's Dream* for Métis Fiddle and Electronics (2024 World Premiere)



Program Note:

Bird's Dream is a musical exploration of the intricate dialogue between our thoughts, memories, and surroundings. Inspired by the ethereal and ever-shifting nature of human consciousness, this piece for solo Métis violin and viola delves into the realms of introspection and nostalgia.

As the title suggests, *Bird's Dream* conjures imagery of flight, freedom, and the vast expanse of the sky. The instruments serve as the voice through which the listener embarks on a journey of self-discovery, weaving through melodic phrases that echo the fluttering of wings and the gentle sway of branches in the wind. The music unfolds like a dream, blurring the lines between reality and imagination. Moments of tranquility are juxtaposed with subtle bursts of energy, mirroring the ebb and flow of our thoughts as they meander through the landscape of memory. Fragments of melodies intertwine and evolve, reflecting the interconnectedness of our experiences and the profound impact

they have on our perception of the world. The music invites the performer to delve deep into the emotional core of the piece, breathing life into each note with sensitivity and nuance.

As the final strains fade into the distance, one is left with a sense of wonder and contemplation. Like a bird soaring through the vast expanse of the sky, the music invites us to embrace the beauty of our innermost thoughts and the memories that shape our journey through life.

Biography:

Inspired by natural phenomena, Myriam Boucher merges the organic and the synthetic in her mesmerizing musical pieces for various configurations, videomusic installations, immersive projects and audiovisual performances. Her sensitive and polymorphic work explores the intimate dialogue between music, sound and image—transforming everyday landscapes into fantastical, living phenomena. Elements in her skin-tingling pieces can move in

Myriam Boucher Continued

synchronization with waves of sound, and very fluidly shift from solid to liquid, fragment to flood, plastic to plasmic.

Her commission list is varied and distinguished and includes the Orchestre Symphonique de Montréal (OSM), Ensemble Contemporain de Montréal (ECM+), Ars Nova, Nouvel Ensemble Moderne (NEM), Magnitude6, Collectif9 and Architek Percussion. As VJ, she performed with many artists/DJ such as Mind Against (IT), Medasin (US), Deadboy (GB), The Zenker Brothers (GE), Nina Las Vegas (AU), Automatisme (CA), Equiknoxx (JM) and DJ Lag (ZA).

Her work has won prizes in the 2015 and 2016 (first prize) JTTP awards, the LUFF 2017 (best experimental short-movie award), the 2015 JIM Electroacoustic Compositions Competition and the Bourse Euterke 2015, and has been presented at many international events and places, including Mutek (CA, AE), Kontakte (DE), Igloofest (CA), Rendez-vous du cinéma québécois (CA), Musée d'Art Moderne et Contemporain de Strasbourg (FR), and Akousma (CA).

She is professor in composition and digital music at the Faculté de musique de the Université de Montréal.

Swara Sutras Ensemble — *Group Composition* for 6 Instruments (2024 World Premiere)

Featuring:

Lina Cao — Guzheng

Patty Chan — Erhu

Jesse Dietschi — Double Bass

Alyssa Delbaere-Sawchuk — Métis Fiddle

Lasso Sanou — Bamboo Flute

Atish Mukhopadhyay — Sarode



The Performers

Lina Cao

— Guzheng



Biography:

Lina Cao, a guzheng musician dedicated to innovating traditional Chinese music and advocating for its fusion with Western music. Lina started learning guzheng at the age of 5. With strong support from her parents, she received professional training in guzheng performance, ear training, and music theory from a young age, showcasing remarkable musical talent and outstanding practice endurance. Lina received critical acclaim for her guzheng solo and chamber-music concerts held in many cities in China. She has been invited to visit many Asian, North American, and European countries for artistic exchanges. After attending the Sino-Japanese Friendship Concert in 2011, she was awarded “The Cause of World Peace” international gratitude certificate.

Since moving to Canada in 2017, Lina has been invited to collaborate

with the Canadian Childrens Opera Company, the Toronto Chinese Orchestra, New Music Concerts, the Canada-China Symphony Orchestra, the Aga Khan Museum, the Vancouver Sound of Dragon Ensemble, the PhoneNX Ensemble, and the Canadian Arabic Orchestra, premiering numerous musical works. As an educator, Lina is the first guzheng instructor in the Music Faculty of Wilfred Laurier University. She has also been invited multiple times to give lectures at the Music Departments of the University of Toronto, York University, Upper Canada College, Toronto French School, and various libraries in Toronto, spreading Chinese ethnic music culture. Lina has become an active guzheng musician on the Canadian music stage.

To learn more, please visit Lina’s website: linacao.com

Patty Chan

— Erhu



Biography:

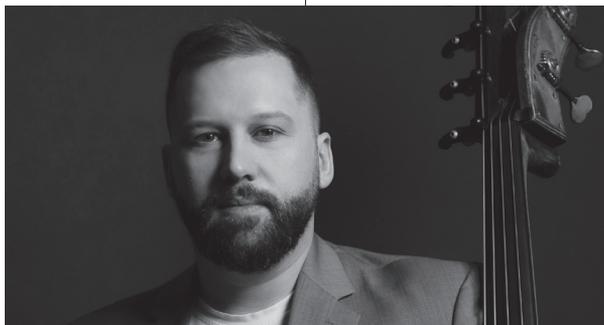
Patty Chan is a second generation Chinese Canadian erhu musician, educator, composer, and author. She is the Music Director of the Toronto Chinese Orchestra (www.TorontoChineseOrchestra.com), Co- founder of PhoeNX Ensemble (www.PhoeNXEnsemble.com) with harpist Sanya Eng, and the Founder of the Centre for Music Innovations (<https://musinno.com>). As an erhu musician, Patty has collaborated and premiered new works with many ensembles and organizations, including the Strings of St. John's, Red Snow Collective, the Toronto Masque Theatre, and the Canadian Children's

Opera Company. Her composition, *Redemption: The Chan Kol Nidre* (2015) for erhu and viola da gamba has been added to the archives at the Beit Hatfutsot in Tel Aviv, a museum for the Jewish people.

Patty has taught erhu and Chinese music at York, Toronto Metropolitan, and Carleton universities. She has written several books about the erhu that have sold in over 30 countries, and a children's storybook about Chinese instruments with narration in three languages and music recording. She completed her MA in ethnomusicology at York University, with a focus on Chinese orchestras and cultural connections.

Jesse Dietschi

— Double Bass



Biography:

Called a “virtuoso” by DownBeat Magazine and an “eloquent musical contrabassist” by The WholeNote, Swiss-Canadian upright & electric bassist, composer, and bandleader Jesse Dietschi is equally fluent in the jazz, classical, and funk/RnB idioms. He performs frequently with the Toronto Symphony Orchestra and Canadian Opera Company, is the Principal Bassist of Sinfonia Toronto, and has served as guest Principal Bassist of the Niagara Symphony. Dietschi has performed and toured across North America, the UK with the Nick Maclean Quartet, the Middle East with Abraxas, and has been featured on stages like Carnegie Hall, Lincoln Centre’s Rose Theatre, Toronto’s Massey and Roy Thompson Halls, Chicago’s Symphony

Centre, and the National Arts Centre in Ottawa. He has recorded with artists across many styles, from the Toronto Symphony Orchestra to Luminato to The Headstones, and released Gradient, his debut album as the leader of the modern jazz group the Jesse Dietschi Trio, to great critical acclaim in 2023. He has performed and toured with such Canadian jazz figures as Rich Underhill, Daniel Barnes, Brownman, Andrew Downing, Jeremy Ledbetter, Alexander Brown, and New York saxophonist Russ Nolan, to name a few. As an orchestral performer, he has appeared in concert with artists like Carly Rae Jepsen, Andrea Bocelli, James Ehnes, Augustin Hadelich, Yuja Wang, and Marc-André Hamelin.

Alyssa Delbaere-Sawchuk

— Métis Fiddle



Biography:

Alyssa Delbaere-Sawchuk, a distinguished musician with roots from Treaty One of Ukrainian and Red River Métis heritage, traces her ancestry back to Louis Riel's lineage. Her Métis family names are Nault and Recette. Alyssa holds a D.Mus. in Interpretation from the Université de Montréal, where she delved deep into the synthesis of classical music and Métis fiddle traditions. Prior to this, she pursued her passion for viola performance at both the Haute Ecole de Musique Tibor Varga in Switzerland and the Conservatoire de Lausanne HEMU..

With a fervour for education, Alyssa has been sharing her knowledge through various school boards as an Indigenous Education Presenter. Notably, she has been a vital part of the Toronto District School Board as an Indigenous Artist in the Schools since 2015.

Alyssa's illustrious career is speckled with noteworthy collaborations and accolades. She has toured with the Sultan's of String Indigenous Collaborators, embraced roles like the artistic producer for "Kuné: Canada's Global Orchestra,"

and produced music videos such as "Kuné: Agua". Her unique talent was highlighted when she performed with DJ Shub during the Opening Ceremonies of the 2022 Canada Games and frequently tours and collaborates with Métis artist Amanda Rheaume.

Her exceptional contributions to the world of fiddle music did not go unnoticed. She had the privilege to mentor under Ojibwe elder fiddler Lawrence "Teddy Boy" Houle and joined forces with James Flett for the award-winning "Oméigwessi, Reel Métis: A Tribute to Walter Flett". As a member of the Métis Fiddler Quartet since 2002, they clinched the 2012 Canadian Folk Music Award for Best Traditional Album.

Alyssa's journey has been supported and acknowledged through numerous grants from esteemed institutions such as the Ontario Arts Council, Toronto Arts Council, and the Canada Council for the Arts. With a passion that radiates, Alyssa Delbaere-Sawchuk stands as a beacon of artistic excellence, effortlessly blending her rich heritage with her impeccable musical prowess.

Lasso Sanou — Bamboo Flute, Kora, and Percussion



Biography:

Salif Sanou, aka Lasso, is an accomplished musician deeply devoted to both the traditions and innovations of West African music. Hailing from Konkuy-Boho, Burkina Faso, Lasso was born into a griot family, inheriting a rich musical heritage. Under the guidance of his cousin and mentor, Dramane Dembélé, he honed his skills in traditional African instruments, notably the Peul flute. Since arriving in Quebec in 2009, Lasso has graced numerous stages and festivals across Canada, captivating audiences with his performances and championing cultural diversity through music.

After performing alongside renowned artists in Burkina Faso, Lasso brought his talent to Quebec in 2009. He participated in various major events,

including the opening of the Nanaimo Olympic Games (Vancouver), the Montreal Jazz Festival, the Quebec Summer Festival, and the Nuits d'Afrique Festival. As the founder of the group Lasso & SINI-KAN, he skillfully blends traditional Manding sounds with contemporary influences. A founding member of "KUNÉ" Canada's Global Orchestra since 2016, he is recognized for his versatile and innovative talent, enriching the musical landscape with his griot heritage and unique sounds. In recognition of his outstanding contributions to music and cultural diversity, Lasso has been honored by several institutions and festivals, solidifying his position as a musical ambassador of West Africa.

Atish Mukhopadhyay

— Sarode



Biography:

Atish Mukhopadhyay stands as one of the rare virtuosos of the Sarode in the contemporary panorama of North Indian Classical Instrumental musicians. A dedicated scholar of traditional music, he proudly carries the legacy of the 'Maihar Senia Gharana of Baba Allauddin Khan,' a world famous musical lineage that carries the music from the 16th Century India, serving as its direct representative and torchbearer. With a career marked by high critical acclaim and numerous accolades for his musical excellence, Atish Mukhopadhyay has left an indelible mark on the world of North Indian Classical music.

Born into a life deeply intertwined with melodies, Atish's musical journey began under the guidance of some of the greatest masters and Gurus in the North Indian Classical Music tradition. His musical training commenced in 1985 under the tutelage of Guru Professor Dhyanesht Khan. However, it was in 1991 that he discovered a new haven for his

artistic expression when he embarked on the profound journey of learning the art of Sarode under the affectionate guidance of Guru Ustad Aashish Khan. Over more than a decade, Atish also absorbed the rich knowledge from Vidushee Ameena Perera, one of the finest Gurus in the field. His musical odyssey even included rare opportunities to study with the legendary Late Ustad Ali Akbar Khan, a testament to the depth of his musical foundation. Despite receiving illustrious training since childhood, Atish continues to enrich his musical repertoire through periodic study sessions with Ustad Aashish Khan.

As a performing artist, Atish Mukhopadhyay has graced audiences with numerous solo performances both in India and abroad since 2005. His musical prowess has transcended borders, with successful participations in national and international music festivals, captivating audiences in Russia, the USA, Bangladesh, Uzbekistan, and

beyond. His Sarode album, "The Majestic Senia Sarode," released by 'Raga Music' in India, further attests to the sublime artistry he brings to his craft.

Beyond the traditional boundaries of Indian classical music, Atish's passion for experimentation, cross-cultural collaboration, and appreciation of non-Indian musical forms distinguishes him as a representative of a new generation of Indian musicians. His supervision and volunteering in the impactful Ukrainian project "Children of War: Invisible Wounds," funded by the European Union and Ukrainian Psychiatric Association in 2020-2021, showcases his commitment to harnessing the power of music for social impact and healing.

Atish's commitment to education is as profound as his commitment to performance. Having conducted over five hundred music workshops and lecture demonstrations in India and abroad, he has imparted his knowledge to aspiring musicians at esteemed institutions such as the University of Pennsylvania, Punjab University, Akal College of Divine Music, Saint Petersburg Korsakov Conservatory, and the Alliance Française Dhaka. Since 2012, Atish has served as a visiting lecturer in both Instrumental and Vocal Hindustani music at the Moscow Tchaikovsky Music Conservatory, contributing to the global dissemination of Indian classical music.

His involvement as a founding member and faculty at the Aashish Khan School of World Music in Kolkata reflects his dedication to nurturing the next generation of musicians. The school,

under his guidance, serves as a hub for aspiring musicians seeking to delve into the world of world music.

Atish Mukhopadhyay's outstanding dedication and elegance in music have been recognized through titles like 'Surmani' and 'Sangeet Sadhak' in India. Notably, he became the first Indian musician to receive the 'Nikolai Rubinstein Medal' from Moscow Tchaikovsky State Music Conservatory. This prestigious award was bestowed upon him by the Government of Russia on the 10th anniversary of a regular course of North Indian Classical Music that he initiated in 2012. Atish is recognized as an empaneled musician by the Government of India, Ministry of External Affairs. Additionally, he held the empanelment as 'Multi-Talented Teacher-cum-Performer' with the Government of India, Ministry of External Affairs from February 2014 to January 2018.

In a professional career spanning nearly 20 years, Atish Mukhopadhyay has not only been a torchbearer of a rich musical lineage but a cultural ambassador, transcending geographical and cultural boundaries. In a remarkable milestone, Atish achieved another first by becoming the inaugural Indian classical musician to perform in concert series in the northern Siberian region in 2023, an honor extended to him by the Government of Siberia. These groundbreaking performances further underscore his ability to bridge diverse cultures through the universal language of music, expanding the reach of Indian classical artistry to new horizons.

Gurpreet Chana — Tabla

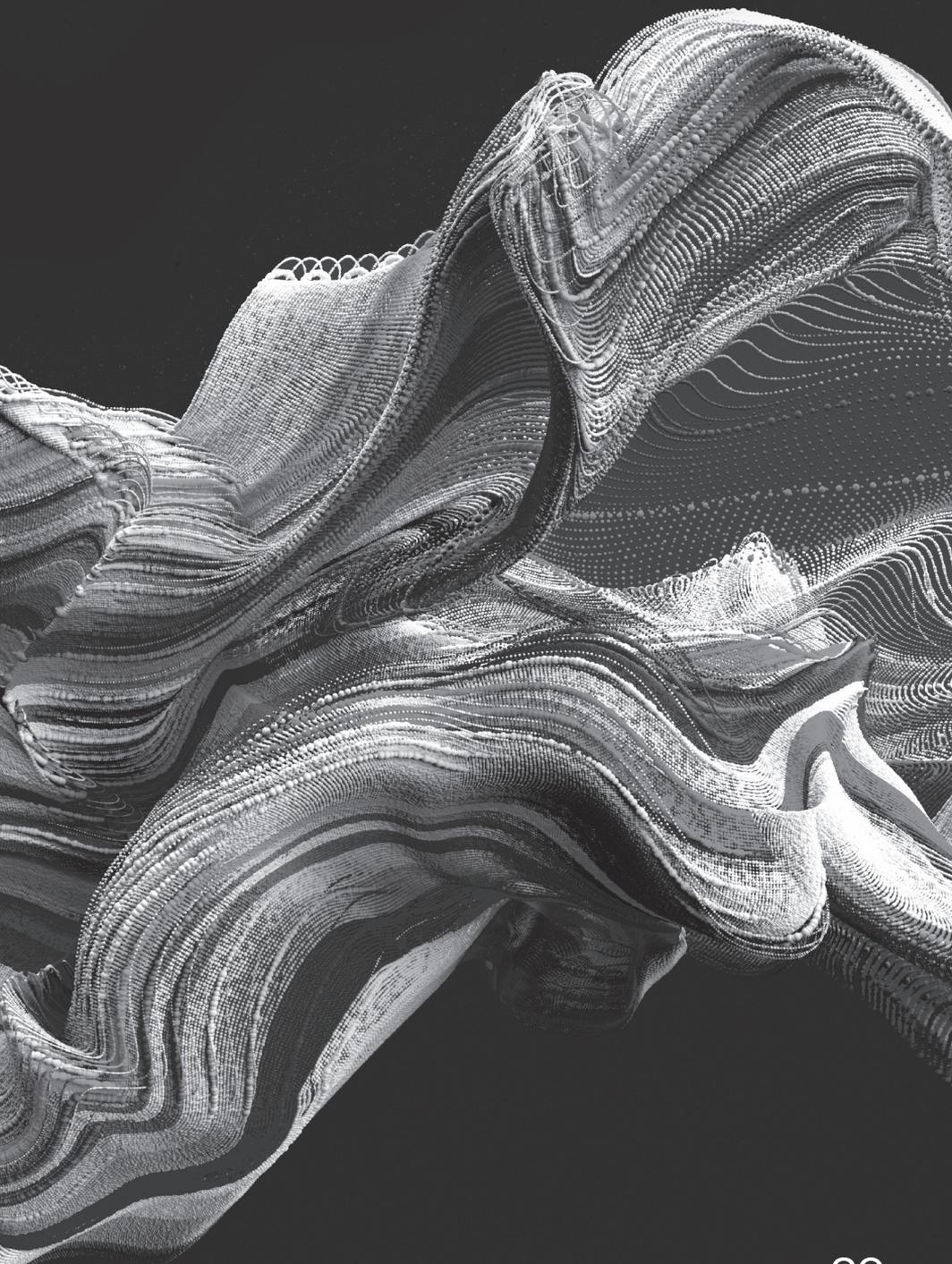


Biography:

Gurpreet Chana envisions a future from the convergence point of music and technology.

As a lifelong student of the Tabla, he is inspired by creative collaborations that lead to a deeper understanding of the self and others. Trained in the Punjab Gharana style, the Tabla language is an integral part of how Gurpreet thinks, feels and communicates.

As the founder of SURmUN, Gurpreet spearheads the research, design, and development of tech enabled musical instruments and MIDI interfaces. SURmUN aims to invoke, inspire, and expand instrumental conversations by connecting musicians trained in traditional art forms to the digital world.



How to Inhabit These Different Temporalities? with Śabdagatitāra

In Partnership with the Société de musique contemporaine du Québec (SMCQ) and the Aga Khan Museum.

FEATURING:

Sandeep Bhagwati — Composer, Artistic Director

Lucy Zhao — Pipa

Deniza Popova — Bulgarian Singing

Eva Glasmacher — Soprano

Murat Gürel — Turkish Violin

Klaus Janek — Double Bass

Gebrüder Teichmann (Hannes & Andi Teichmann) —
Ready-made instruments

Terri Hron — Recorders, Objects

Reza Abaee — Gheychak

Valentina Plata — Voice

April 28, 2024

Aga Khan Museum

77 Wynford Dr, North York, ON
M3C 1K1

Program

10:00am - 5:30pm Durational Performance-Installation

Sandeep Bhagwati (IND/GER/CAN) *How to Inhabit These Different Temporalities?* (2020) for Ten Musicians, a full day installation.

About Société de musique contemporaine du Québec (SMCQ)

At the heart of musical creation for nearly 60 years, the Société de musique contemporaine du Québec (SMCQ) is dedicated to promoting the work of composers. Over the years, it has made its mark on the cultural scene through the quality and scope of its concerts and activities, which stand out for their unifying aspect. Every two years, the

SMCQ celebrates a Canadian composer by inviting the national and international musical and cultural milieus to incorporate the artist's works in their programming throughout the cultural season. This eighth edition, in the 2023-2024 season, honours Sandeep Bhagwati, a multifaceted composer of international renown.

About Aga Khan Museum

The Aga Khan Museum in Toronto, Canada, has been established and developed by the Aga Khan Trust for Culture (AKTC), which is an agency of the Aga Khan Development Network (AKDN). Through permanent and temporary exhibitions, educational activities and performing arts, the Museum's mission is to spark wonder, curiosity, and understanding of Muslim

cultures and their connection with other cultures through the arts. Designed by architect Fumihiko Maki, the Museum shares a 6.8- hectare site with Toronto's Ismaili Centre, which was designed by architect Charles Correa. The surrounding landscaped park was designed by landscape architect Vladimir Djurovic.



The Performers

Śabdagatitāra

Biography:

"Śabdagatitāra" is the name of our musical network. This unusual name comes from a new concept introduced into musicological discourse in 2021 by Sandeep Bhagwati.

"Śabdagatitāra" means, in Sanskrit: "the crossing ("tāra") of methods of making ("gati") sound ("śabda)".

"Śabdagatitāra" refers to a trans-traditional approach to music-making and artistic research that perceives and experiences the musics of the world, regardless of where and in what context they originated, as being deeply and profoundly connected to one another. Our projects seek to explore these cross-connections through artistic musical making.

As a research-creation ensemble Śabdagatitāra, founded in 2023, is an international project initiated by musicians who, on the basis of the previous regional ensemble projects in Berlin, Montréal, Pune, Oslo and Toronto that Bhagwati had created and led, are now aiming to establish a worldwide network. Śabdagatitāra will always appear in varying line-ups across national boundaries, and can thus be supported by a variety of funding sources.

We want to provoke a new discourse and way of being together that goes beyond the usual organisational format for music ensembles. We devise tradition-inclusive and tradition-challenging projects that can activate the network in its various global contexts.

One central idea might give rise to different events realizations - which can resonate with each specific constellation of traditions and places. These can range from music concerts in concert halls or outdoor settings to site-specific ensemble installations in or around museums, from activist interventions to academic colloquia. Current technologies from generative, interactive scores to artificial intelligence are also of interest to the Śabdagatitāra network: Bhagwati has been active in this field of artistic research for many years.

In the unusual performances of Śabdagatitāra, both players and listeners explore how the most disparate types and ways of sounding together can emerge in a comprovisatory manner, i.e. in an interplay between the conceived and the spontaneous.

This results in musical events that are shaped and supported by the historical and contemporary traditions of the participants - and by many new sound possibilities that the musicians discover for their instruments and for their ears. They play with resonance and creative misunderstanding, i.e. with their own conditioned perception of others, but also with how their own music may sound in the ears of others. But they also play with the memories and hunches of the listeners, with the space and its architecture, with sensibilities beyond human hearing, with literary and artistic resources.

In Śabdagatitāra projects, sounds and aesthetics emerge from their different temporalities and historical traditions and become a multi-layered stream of events: from the search for a new musical thinking, breathing as an organism seeking intersections, synapses, frictions, playful ideas thus grow into unpredictable, astonishing, complex and exciting performances.

Many of the musicians of Śabdagatitāra are rooted in more than one musical tradition. Thus, many ways of thinking, listening and making music meet in unpredictable conjunctions. One can enter into a creative-searching process together, in which one's own origins are less important than simple aesthetic openness.

Each musician is involved as an explorative personality in the process of creating a differentiated collaboration. What they bring with them, their respective musical traditions, become a historical and aesthetic perspective against whose background and by whose means they can question and reformulate contemporary questions of music-making.

The musicians work with Sandeep Bhagwati as their musical and artistic director. An important part of his work is to create the framework for making music together: to filter and bundle the basic ideas, forces of attraction and synergies between the musicians by listening carefully - and to give them structure.

Lucy Zhao

— Pipa



Biography:

Lucy Zhao was born in Beijing and plays the Chinese shell-necked lute and the fingerboard zither gupin. She performed as a member of the Pipa Orchestra at the opening ceremony of the 2008 Beijing Olympic Games. At the China Conservatory, Lucy studied Music Performance (Bachelor) and participated in orchestra tours to the USA, South Korea and numerous Chinese cities. She gave her graduation concert at

Beijing Opera Theater Zhengyici in the summer of 2015. She has been living in Europe since 2016 and has since been actively participating in various ensembles and orchestras such as KlangForum Heidelberg and Ensemble XX. Jahrhundert and performed in free improvisation sessions.

As a soloist, she gave concerts in 2018 and 2019 at the Altes Rathaus and Mozarthaus Vienna, among others.

Deniza Popova — Bulgarian Singing



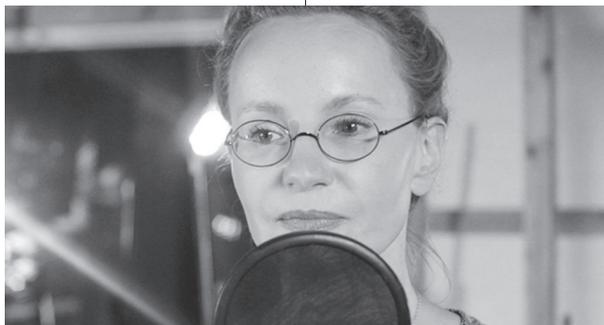
Biography:

Deniza Popova sings what she explores! She was born in Bulgaria and grew up in Northern Germany. In Berlin she studied singing at the Hanns Eisler Academy of Music, then musicology, ethnomusicology and Bulgarian studies at the Humboldt University and Free University of Berlin. She wrote her doctoral thesis on authenticity, mediality and identity of "Bulgarian music". Since 2004 she has been working with the Russian-Ukrainian ensemble for authentic folk music POLYNUSHKA

and since 2005 with DIAKRITOS, an ensemble exploring the musical dialogue between the Jewish-Christian-Muslim-Hindu faiths. In the Bulgarian church she practices the ancient Byzantine church music tradition. She is committed to communicative musical events and innovative ways. She teaches in combination of scientific and artistic work at universities, colleges and broadly-effective in music education in Germany and Bulgaria.

Eva Glasmacher

— Soprano



Biography:

Raised with Carl Orff's system, she learned to play flute, violin, piano and has sung since she can remember. She was raised in the classical European tradition and studied singing at the Hochschule für Musik in Munich.

Her repertoire ranges from baroque operas and oratorios to classical and romantic chansons, tango and lieder to contemporary music, which is her particular passion. She is constantly sharing and expanding her musical horizons, working in various projects with musicians from other cultures and traditions.

Performances have taken her to the USA (Joyce Theater NY), Italy (Milano Musica, Piccolo Teatro di Milano),

France (IRCAM, Paris), Austria, Belgium and Germany (Munich Biennale, Munich Chamber Games, Frankfurt am Main Chamber Opera, Rheinsberg Castle Opera Festival, Dresden Kreuzkirche).

She has worked with renowned musicians and directors such as Markus Hinterhäuser, Peter Rundel, Jörg Widmann, Matthias Pintscher, Sandeep Bhagwati, Peter Schreier, John Dew, Tony Palmer.

Eva Glasmacher also teaches voice and singing with a holistic approach. She emphasizes the balance between body, heart and soul. She creates a safe space to freely discover and develop one's own sound.

Murat Gürel

— Turkish Violin



Biography:

Gürel, born in 1987, commenced his musical education at Bursa High School Conservatory.

In 2009, he earned a Bachelor's degree from Uludag University's Faculty of Education, Music Education Department. In 2011, Gürel completed his postgraduate thesis on "The Application of Ornamentation Techniques in Violin Education for Turkish Music Violin Performance and the Creation of Exercises" at the Department of Music Education in Gazi University's Institute of Educational Sciences. That same year, he began his role as a professor at the Instrument Training Department of Ankara Gazi University's Turkish Music State Conservatory.

In 2016, he achieved a PhD from Gazi University's Institute of Fine Arts, Department of Turkish Music, with a thesis on "Analysis of **Nubar Tekyay's Violin Taksims" (Transcription and Analysis of Performances in Turkish Makam Music). Throughout his career, Gürel has performed violin recitals and ensemble concerts, led workshops, and presented seminars and conferences in 45 cities across 32 countries.

As a violinist, Gürel recorded an album on "The Great Composer Buhurizade Mustafa Itri (1640-1712)," featuring contributions from the Atatürk Culture, Language, and History Institution of the Turkish Republic's Prime Ministry in Ankara, Turkey.

He has conducted seminars and hands-on makam workshops for primary and secondary school students at the ITU Turkish Music State Conservatory in Istanbul, Turkey. The University of Bristol in the UK described Gürel as an "extraordinary teacher and scholar."

As of 2022, Gürel is a member and violinist of the transcultural contemporary music ensemble, Hezarfen Ensemble, where he concentrates on transcultural music.

As of 2023, Gürel serves as a violinist in the 'Ensemble Şabdagatitâra' an intercultural music ensemble based in Canada. As an educator, he shares his knowledge and expertise in violin, recital repertoire, and Turkish Makam music theory with undergraduate, postgraduate, and doctoral students.

Alongside teaching, Gürel continues to pursue academic endeavours in violin performance and pedagogy, transcription, performance analysis, and the theory of Turkish Makam music.

Klaus Janek — Double Bass



Biography:

Janek practices composition and performance on double bass and his electronic set in real time. In his work he searches for the balance between aesthetics and discourse. Klaus has performed at concerts and festivals in the EU, USA, CAN, J, CH, Russia, China, Malaysia, Brazil and Rwanda and has collaborated with dance, theater, sound and radio art and album formats.

He is a founding member of Sounding Situations, member of Sandeep Bhagwati's Sabdagatitara Network, regular collaborator with Meg Stuart/Damaged Goods and matthaei&konsorten. Engagements and composition commissions bring him to the Louvre, Berghain, transmediale, Transart, white night (Montreal, Tel Aviv),

Impulstanz Vienna, Vision Festival NYC, Merzmusik, Gropius Bau, HKW, arte Concert and many more. Guest lectures at universities worldwide. Artist residencies in Brazil (Vila Sul), Belgium (Q-O2), Israel (Musrara Art School), NYC. He is a recipient of the Robert Bosch Stiftung Scholarship and grants from Musikfonds, German Music Council, KSB, Kulturaustausch Berlin and Kulturamt Bozen. Winner of the "Music Theatre Now 2018".

Performances with Bill Dixon, Valerio Tricoli, Cristian Vogel, Yan Jun, Clayton Thomas, Brendan Dougherty, Biliana Voutchkova, Ulrich Müller, Peter Kowald, Ingo Reulecke, Meg Stuart, Thierry Niang/Patrice Chereau, Nils "Storm" Robitzky, Keith Hennessy and many more.

Gebrüder Teichmann (Hannes & Andi Teichmann) — Ready-made instruments



Biography:

The Gebrüder Teichmann know how to create temporary spaces where musicians of different cultures can meet to create new music together. Hannes and Andi Teichmann were musically influenced in their childhood in their parents' private jazz club near Regensburg, which offered stages for Indian and African musicians. After their own children's punk band Totalschaden, they were captivated by the burgeoning electronic club culture in Berlin in the 1990s: techno clubs and raves as places where traditional social norms no longer played a role, where anyone could try things out and anything was possible, and on whose dance floors Berliners from West and East met as equals. The two brothers tie in with this lived utopia

when they invite a group of selected musicians to temporary sound camps in Kenya, Sri Lanka, Mexico, Pakistan or India or research the unconventional interfaces of contemporary, experimental or traditional music. As live musicians, they seek the organic and direct interweaving of analog electronics and acoustics.

Their collaborations range from Ensemble Modern to Joachim Irmiler (Faust). Their label NOLAND bundles their way from underground to interground. They received the cultural promotion award of their hometown Regensburg. They have co-curated projects such as Fieldlines, Ten Cities, BLNRB, Soundcamp South Asia, Mondmaschine, Karachi Files.

Terri Hron — Recorders, Objects



Biography:

Terri Hron is a musician, a performer and a multimedia artist.

Her work explores historical instrumental performance practice and repertoire, field recording, ceramics, movement and video. She often works in close collaboration with others.

Besides composing and performing works for and with others, she produces performances, gatherings and events.

Terri studied musicology and art history at the University of Alberta, historical and contemporary performance

at the Conservatorium van Amsterdam and electroacoustic composition at the Université de Montréal.

Her research focuses on collaborative practice and scoring in multimedia performance art.

She was a Visiting Scholar at Wesleyan University before taking her current position as Executive Director of the Canadian New Music Network, where she has developed programs focusing on equity, pluralism and accessibility.

Reza Abaee — Gheychak



Biography:

Originally from Iran, Reza Abaee was introduced to music at an early age by his father, who taught him tombak (Iranian percussion) and kamancheh (spike Vielle). With the latter, he delved into the study of traditional Iranian music and the radif art.

However, Reza chose the fiddle gheychak for the following years of apprenticeship at the University of Azad (Tehran), where he graduated in Iranian music in 1997. Afterward, Reza pursued a career at the Tehran Conservatory as

a teacher of kamancheh, gheychak, and Western music history (1997-2013).

Simultaneously, Reza expanded his collaborations, including with the media corporation IRIB (Islamic Republic of Iran Broadcasting). He has also contributed to the recording of more than a dozen of albums, and founded several ensembles: Shiva, Rumi and Avijeh. All of these projects have led Reza to perform in Iran, Europe and Canada starting from 2014. Nowadays, he continues his career in Montréal.

Valentina Plata

— Voice



Biography:

Valentina Plata (she/her) is a performer, composer, and improviser with Mexican & Colombian roots, based in Tio'tia:ke/Montréal. Her creative portals are deeply intertwined with her voice, inviting experimental forms to shapeshift timbres, gestures, and textures inside and outside a live process-based method. Currently, she's pursuing a degree in Electroacoustic

Studies at Concordia University, contributing as a Research Assistant to projects like 'Reflective Interactive Scenario Enactments,' led by Eldad Tsabary, and 'Meeting Through Materialities, Bodies, and Words,' led by Lilia Mestre. Previously, she worked in the Acts of Listening Lab (COHDS) and now is working with SHIFT (Centre for Social Transformation).

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

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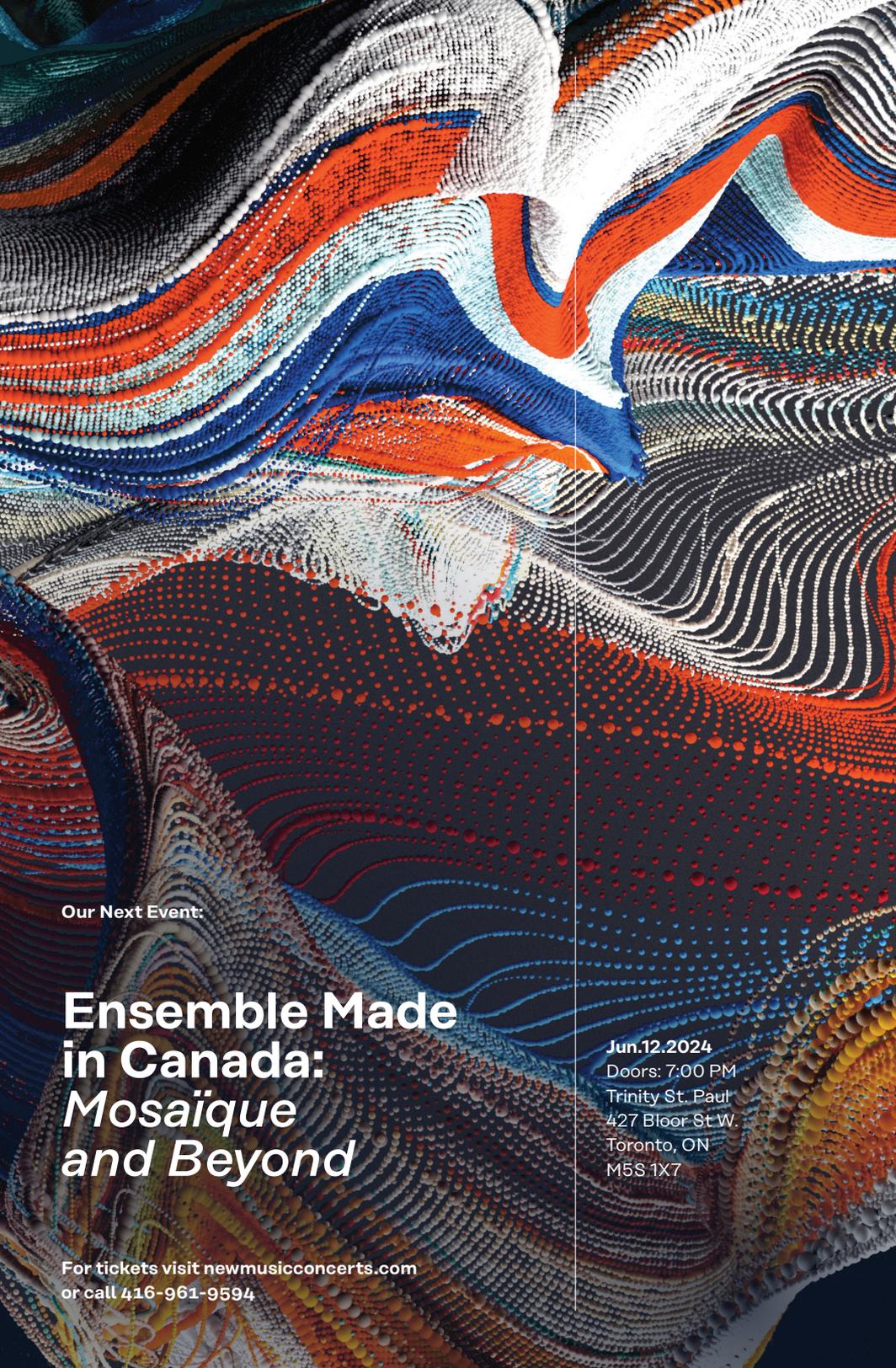


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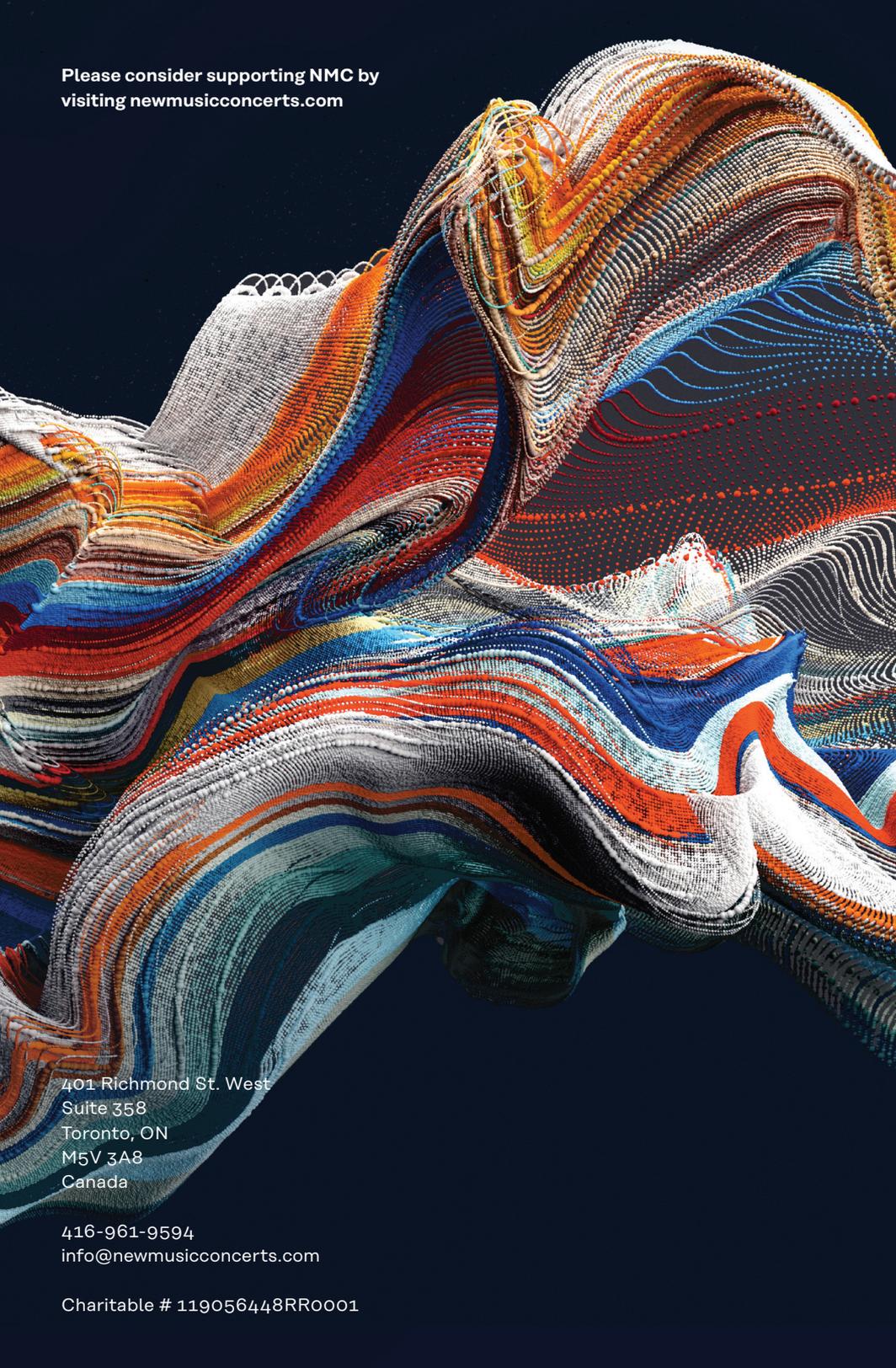


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