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Canadian New Music Network   
Réseau canadien pour les musiques nouvelles

38<sup>th</sup> season | 318<sup>th</sup> event

New Music Concerts presents

**Sydney Hodkinson, Hope Lee and David Eagle**

Sunday November 30, 2008 | The Music Gallery

New Music Concerts  
Robert Aitken, director

# NM | 08 C | 09

# New Music Concerts 2008–2009 Season



Robert Aitken | artistic director

## November Festival

Saturday November 1, 2008 | **Generation 2008** | Music Gallery

Ensemble contemporain de Montréal – Véronique Lacroix, director

Canadian Composers Michael Berger | Scott Good | Fuhong Shi | Brian Harman

Saturday November 15, 2008 | **The Montreal Stockhausen Project** | Enwave Theatre

Lise Daoust | Geneviève Deraspe | Chloé Labbé | François Duval | Marie-Hélène Breault

Sunday November 30, 2008 | **Sydney Hodkinson, Hope Lee + David Eagle** | Music Gallery

Accordes | Fujiko Imajishi | Joseph Macerollo | NMC Ensemble | + Centrediscs CD release



Saturday January 17, 2009 | **Duo Diorama** | Music Gallery

Minghuan Xu violin, Winston Choi piano perform music by

John Austin | Brian Current | Bright Sheng

Marcos Balter | Elliott Carter | John Melby

Sunday March 29, 2009 | **Roger Reynolds & His Protégés** | Isabel Bader Theatre

David Swan | Robert Aitken | NMC Ensemble with electroacoustic processing

Reynolds | David Felder | Chaya Czernowin

Juan Campoverde | Antonio Borges-Cunha



Saturday April 18, 2009 | **The Wit of Jürg Wytenbach** | Glenn Gould Studio

The insights of Wytenbach meet the music of Beethoven, with the NMC ensemble

Monday April 20, 2009 | **Jürg Wytenbach** lecture/recital

Gallery 345 – 345 Sorauren Ave.

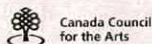
Repertoire, dates and artists subject to change

Subscriptions \$135 | \$80 | \$30 | **Pick 3** (or more) each: \$25 | \$15 | \$7.50

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Introductions @ 7:15 | Concerts @ 8:00

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Sunday November 30, 2008

The Music Gallery

197 John Street

Intro 7:15 | Concert 8:00

New Music Concerts presents

## Sydney Hodkinson, Hope Lee and David Eagle

Accordes | Fujiko Imajishi | Joseph Macerollo | NMC Ensemble

Sydney Hodkinson, conductor

*Programme:*

David Eagle (Canada, b.1955)

*\*Breath* (1998) 12'

Accordes: Fujiko Imajishi, Carol Lynn Fujino violins

Douglas Perry viola | David Hetherington cello | David Eagle electronics

Sydney Hodkinson (Canada, b.1934)

*\*Rogatio Gravis* (2003) 10'

Joaquin Vadepeñas clarinet | Fujiko Imajishi violin | David Hetherington cello

Hope Lee (Taiwan/Canada, b.1953)

*\*Fei Yang* (2001) 16'

Accordes quartet | Joseph Macerollo accordion

— Intermission —

Sydney Hodkinson

*\*Bricks* (2005)\*\* 18'

Concerto fantasia for solo violin and chamber sextet

Fujiko Imajishi solo violin | Robert Aitken flute | Max Christie clarinet

Nicolò Eugelmi viola | Paul Widner cello | David Swan piano | Rick Sacks percussion

Sydney Hodkinson

*\*Requiescant*: Elegy for chamber sextet (2001)\*\* 11'

Robert Aitken flute | Max Christie clarinet | Fujiko Imajishi violin

Paul Widner cello | David Swan piano | Rick Sacks percussion

\* Canadian Work | \*\* Canadian Premiere

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# New Music Concerts

Robert Aitken, c.m., Artistic Director

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**B**orn in Winnipeg, Manitoba in 1934, **Sydney Hodkinson** received his Bachelor and Master of Music Degrees from the Eastman School of Music of the University of Rochester, where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. He received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolo Castiglioni, Ross Lee Finney and George B. Wilson. Brief private studies with Benjamin Britten and Luigi Dallapiccola ensued.

Dr. Hodkinson has taught at the Universities of Virginia, Ohio and Michigan and, from 1970 to 1972, served as artist-in-residence in Minneapolis under a grant from the Ford Foundation Contemporary Music Project. He joined the faculty of the Conducting and Ensembles Department of the Eastman School of Music in 1973, assuming the directorship of the Eastman Musica Nova Ensemble, and later, of the Kilbourn Orchestra. From 1984 to 1986, he served as Meadows Distinguished Professor of Composition at Southern Methodist University and in 1991 was Visiting Professor of Composition at the University of Western Ontario. In 1995, Mr. Hodkinson assumed teaching duties in the Composition Department at the Eastman School until his retirement in January of 1999. Since then, he has conducted the New Music Group at Oberlin College (2001), served as Visiting Professor of Composition at Indiana University (2002) and Duke University (2003), and in 2004 accepted the Almand Chair of Composition at Stetson University, DeLand, Florida. Mr. Hodkinson also currently conducts the Contemporary Ensemble and teaches composition at the Aspen Colorado Music Festival and School.

Mr. Hodkinson has been honored with awards from the National Institute of Arts and Letters, the Guggenheim Foundation, the Canada Council, the National Endowment for the Arts, International Congress of Jeunesses Musicales, the Louisville Orchestra (Farnsley Prize), Danforth Foundation, and the Ford Foundation. A BMI affiliate, Mr. Hodkinson's works are published by Theodore Presser Co., American Composers Alliance, Associated Music Publishers (G. Schirmer), Ludwig Music Publishing Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental, and Smith Music Publications. His activities as a composer and conductor have been recorded on the CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

Mr. Hodkinson, a US citizen since 1995, is married to violinist Elizabeth Deischer. They have three sons and currently reside in Ormond-By-The-Sea, Florida.



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**H**ope Lee and David Eagle studied composition with Bengt Hambraeus at McGill University and with Klaus Huber at the Hochschule für Musik in Freiburg, Germany. At the University of California, Berkeley, David Eagle pursued doctoral studies while Hope Lee carried out research into ancient Chinese music and poetry. Since 1991 they have been living and composing in Calgary, Alberta.

**David Eagle** composes chamber, orchestral and electroacoustic music, and works in interactive music and sonic arts as both composer and interpreter. About his music Kevin Bazzana has written: "Eagle employs a variety of distinct contemporary idioms, and sometimes seeks musical analogies for the cycles and transformations found in nature. His music is clearly structured, intricate both harmonically and contrapuntally, but still strongly intuitive and expressive." At the University of Calgary, he teaches composition and electroacoustic music and directs the Sonic Arts Lab and the Happening New Music Festival.

**Hope Lee** exploits instruments imaginatively and in unusual combinations, creating colourful and evocative sonorities. Born in Taiwan of mainland Chinese parents, she began studying piano at five and moved to Canada in 1967. Her ethnic and scientific background and her literary, philosophical and other interdisciplinary interests have greatly enriched her work. Aptly described by Michael Schulman as a "cross-cultural explorer," she is always exploring new sounds and structures, and striving for constant growth, both within individual works and in her output as a whole. Furore-Verlag, Germany publishes her works.

#### David Eagle — *Breath* (1998) 12'

**D**avid Eagle's **BREATH** (1998) for string quartet with soundfile was inspired by the experience of exploring a natural environment and being immersed in the surrounding soundscape. There is a path through the composition: near the beginning, the cellist plays an ascending melody, which later reappears in various transformations throughout the piece.

Material on the soundfile was recorded during an afternoon of play when the composer and his daughter set out to make as many interesting sounds as possible by banging, bumping, hitting, knocking, tapping, dropping, blowing and whispering. They used an assortment of found objects including wooden and pan flutes, plastic bowling balls, a toy dump truck, marbles, a small plastic maze and blocks of wood. The microphone was placed close to the sound sources to capture the detail and nuance of these sounds. They were then edited, processed and shaped into rich textures, expanding and contracting in long gradual waves. The soundfile was realized at the University of Calgary Electroacoustic Music Studio and the UC String Quartet gave the première performance in 2000.

#### Sydney Hodkinson — *Rogatio Gravis* (2003) 10'

**D**eeply-felt concerns following the onset of the Spring 2003 war resulted in this instrumental trio: a 'beseeching petition', a sincere appeal giving personal vent to these thoughts. The piece is therefore lamenting and dolorous at times, at other moments declamatory and impassioned. The formal design unfolds simply, in five continuous sections, with pedal-tone centers attempting to stabilize the work as it progresses: (1) a largely placid introduction centered on A; (2) a more unsettled segment with longer melodic lines on F-sharp; (3) an eerie, wailing climax on E-flat, concluding with (4) an aborted attempt - in an interlude with trills and tremolandos - to settle vaguely on C before finally returning to (5) the opening A with the fervent plea at least resigned, if not resolved or fulfilled. **ROGATIO GRAVIS** (an earnest entreaty) is approximately 10 minutes in duration and is scored for clarinet, violin, and violoncello. The trio is dedicated to my friend, the American clarinetist Kenneth Grant, who commissioned it and is a former colleague at the Eastman School of Music of the University of Rochester. The score was written while travelling to Durham, North Carolina and Rochester, New York and completed on April 8, 2003. Joaquim Valdepeñas led the premiere of the work with the Amici ensemble in Toronto in April of 2005.

— S.H

#### Hope Lee — *Fei Yang* (2001) 16'

**H**ope Lee's **FEI YANG** (Chinese: driven by the wind) is the sixth piece in her *Voices in Time* cycle, incorporating aspects of Chinese poetry and music for *guqin*, the Chinese 7-string plucked zither. In *Fei Yang*, excerpts from a poem by the Sung dynasty poet Li Qingzhao were transcribed as the melodic line, while fragments of ancient *qin* music are quoted. Material derived from both sources is used at micro-rhythmic and macro-rhythmic levels. The work is scored for string quartet and accordion; at times the accordion evokes the *sheng*, a wind instrument used widely in both Chinese folk and ceremonial music. The major part of *Fei Yang* was composed at Künstlerinnenhof Die Höhe in Germany where Lee was composer-in-residence in 2000. It was commissioned by the Canadian Broadcasting Corporation and New Music Concerts in Toronto.

#### Sydney Hodkinson — *Bricks* (2005)\*\* 18'

**T**his composition grew out of the personal desire to celebrate the life, and honour the memory, of a departed friend. The piece is not a customary lamenting memorial, although I naturally trust that the more elegiac moments will be clearly heard. Instead, I strove to write a work that I felt my friend would have enjoyed hearing.

The subtitle connotes two facets of the solo violin part: (a) the concerto aspect, which needs little comment; the demands on the soloist's stamina, dexterity and finesse are innumerable; (b) the 'fantasy' aspect, which is evoked not only by its improvisatory character, which often seems to be in a world of its own, but also by the somewhat unusual formal structure. The design is devoid of any 'development' of material in the traditional sense; rather, it evolves from the constant accretion of five sonic fragments ("BRICKS"), each one juxtaposed in varying lengths, dynamics, and placements during the work's time-span.

However, the final shape of the entire edifice might be perceived as being mortared together into four 'rooms': introductory – slower – fast – slow. Three contrasting, but pulse-related tempos are used throughout; placid (very slow), andante (moderato) and vivace (very fast) marked *Lento*, *Moderato* and *Presto* – which constantly recur in shifting blocks.

BRICKS is approximately seventeen minutes in duration and is scored for a solo violin accompanied by three duos: (a) flute and clarinet (with a large role given to the bass clarinet); (b) keyboard percussion (primarily vibraphone and marimba) and piano; (c) viola and violoncello. Smaller parts are additionally assigned to celesta and triangle, played by the ensemble members.

The score, completed in November 2004 in Ormond, Florida, was written as a memorial to the American English horn player Philip West (1931-2004), a friend of long-standing. The work was commissioned jointly by the Hanson Institute of American Music at the Eastman School of Music, Rochester, New York and the Aspen, Colorado Music Festival and School. It received its first performance on July 14, 2005 by the Aspen Contemporary Ensemble with Stephen Myacki, violin soloist and the composer conducting.

— S. H.

#### Sydney Hodkinson — *Requiescant: Elegy for chamber sextet* (2001)\*\* 11'

- I Prelude and Chorale : stanza 1
- II Interlude 1
- III Chorale : stanza 2
- IV Interlude 2
- V Chorale : stanza 3 and Postlude

REQUIESCANT ('Let them rest') is a predominantly calm and quiet lament (marked 'doloroso') based on a very limited store of musical elements: (1) a melodic fragment (initially for the two stringed instruments, later extended to the woodwinds), (2) static bass pedal points (in the piano), and (3) a short chorale, the three stanzas of which are gradually shared by the entire sextet. The piece is laid out in five continuous

sections. Ornamental flashing figures first heard in the woodwinds, louder piano interjections and a few declamatory pizzicato and trills all offer momentary animation during the overall placid time-span of the work.

The chorale is borrowed from an earlier composition of mine – SERENATA OSCURA (1998) – and eventually finds some response in a brief quotation from Claudio Monteverdi's 1608 Lamento d'Arianna: "Lasciate mi morire" (*O, let me now die!*).

REQUIESCANT is approximately eleven minutes in duration and is scored for three 'duos': flute and clarinet; violin and violoncello; piano, vibraphone and gongs. It was completed in October of 2001 while traveling to Rochester, New York and Evansville, Indiana. The score was written as one composer's reaction to, and as a memorial for those deceased following, the horrific event of September Eleven, and bears a Wm. Shakespeare inscription: "How with this rage shall beauty hold a plea?" The first performance was given by members of Proteus 5 at the Aspen Colorado Music Festival in the summer of 2002.

— S.H.

#### Performer Biographies

**A**ccordes evolved out of a string quintet that was formed in 1975 to perform a composition by John Beckwith, commissioned by the Toronto Symphony Women's Committee. Since that time, the group has had a series of successful concerts in the Toronto Symphony Associates' concert series and has participated in the National Youth Orchestra program. Frequently heard on CBC radio, they have performed on the Roy Thomson Hall Chamber Music Series and constitute the core string players of the New Music Concerts Ensemble. Always searching for new repertoire, Accordes has commissioned works, as well as regularly premiering new compositions on the New Music Concerts series. This concentration on contemporary music has allowed them to give the Canadian, and sometimes world premières, of works by such composers as Elliott Carter, Brian Cherney and Ann Southam among others. They have recorded extensively for the Canadian Music Centre label, Centrediscs, with discs devoted to the music of Harry Freedman (*Spirit Song*), Norma Beecroft (*Canadian Composers Portraits*) and Harry Somers (*Somers String Quartets*), which received a 2001 Juno Award nomination.

**J**apanese-born **Fujiko Imajishi** has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imajishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and Esprit orchestras. She has enjoyed a long association with New Music Concerts with whom

she gave the Canadian premiere of Ligeti's Violin Concerto in 1999. NMC's compact disc "Lutoslawski conducts Lutoslawski" includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. Imajishi is a founding member and first violinist of Accordes, whose recordings of music by Jean Papineau-Couture, Harry Somers, Alexina Louie, David Eagle and Hope Lee have been released on the Canadian Music Centre's Centrediscs label. This month NAXOS released her performance of 2 solo violin works by Elliott Carter of which Imajishi gave the first Canadian performance in 2006 in the presence of the composer.

**J**oseph Macerollo opened the door to acceptance of the concert accordion in Canada. A renowned performer, teacher and arts administrator, he pioneered acceptance of the concert accordion at the University of Toronto and Queen's University. His graduates are successful musicians nationally and internationally whether in education or performance. Joseph Macerollo has performed with a large cross-section of major ensembles and orchestras in Canada and throughout the United States. He has given workshops throughout the world and was recognized in Moscow in 2005 with a silver disc for his high standards in accordion performance and pedagogy. He performed with Quartetto Gelato (1998–2002), performed for the Three Tenors on three occasions, recorded for Henry Mancini and with Teresa Stratas, and has been showcased in countless commissions, commercials, and television and film soundtracks. His long standing commitment to arts groups is evident in a multitude of positions he assumed working with Patria Music Theatre Projects, New Music Concerts, International Accordion Society, Toronto Musicians' Association and The Esprit Orchestra to name a few.

## *Celebrating Elliott Carter*

New Music Concerts honours Elliott Carter's 100th birthday with the launch of a very special NAXOS CD + DVD and performances by **Robert Aitken, Fujiko Imajishi, David Hetherington and Max Christie** Monday December 15, 2008 7:30 - 9:30 | Party Room, 1st Floor, 38 Avoca Ave. (at the corner of St. Clair 2 lights east of Yonge St.)

**\$60 Admission includes complimentary copy of the CD + DVD,** refreshments, video presentation and an appreciation of Carter's music by Canadian composer Brian Cherney.

**Reservations required:** 416.961.9594 (New Music Concerts)

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