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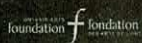
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39<sup>th</sup> season | 326<sup>th</sup> event

New Music Concerts presents


## Chinese New Year / Valentines Day

**William Lau**, dancer | **Beverley Johnston**, percussion  
**NMC Ensemble** | **Robert Aitken**, flute & direction  
Sunday January 14, 2010 • Betty Oliphant Theatre

# NM

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157 Carlton St., #203 • Toronto Ont. M5A 2K3 • 416-961-9594

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Sunday February 14, 2010  
**Chinese New Year / Valentine's Day**  
Betty Oliphant Theatre, 404 Jarvis Street



# New Music Concerts

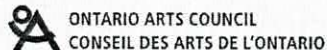
Robert Aitken, c.m., Artistic Director

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39<sup>th</sup> season | 326<sup>th</sup> event  
Sunday February 14, 2010  
Betty Oliphant Theatre  
404 Jarvis Street  
7:15 Introduction • 8:00pm Concert

New Music Concerts presents

## Chinese New Year / Valentine's Day

William Lau, dancer | Beverley Johnston, percussion  
NMC Ensemble | Robert Aitken, flute & direction

Programme:

Christos Hatzis (Greece/Canada 1953)  
*In the Fire of Conflict* (2008) \*  
Beverley Johnston, marimba with sound files

Chinary Ung (Cambodia/USA 1942)  
*Cinnabar Heart* (2009) \*\*  
Beverley Johnston, solo marimba

Chan Ka Nin (Hong Kong/Canada 1949)  
*The Consequential Web of Life* (2010) \*\*\*  
(NMC commission)

Doug Stewart, flute/piccolo Max Christie, clarinet/bass clarinet  
Ian Cowie, Robert Ferguson, Janice Owens, Herb Poole, trombones  
Beverley Johnston, percussion Chan Ka Nin, electric guitar/parlour  
Carol Lynn Fujino, Jin-Shan Dai, violins Douglas Perry, viola  
David Hetherington, cello Robert Aitken, conductor

— Intermission —

Alice Ping Yee Ho (Hong Kong/Canada 1960)  
*Dance Concerto* (2008) \*

William Lau, dancer Robert Aitken, solo flute Mark Duggan, percussion  
Carol Lynn Fujino, Lynn Kuo, Corey Gemmell, Parmela Attariwala, 1st violins  
Jin-Shan Dai, Peter Seminovs, Jeewon Kim, 2nd violins  
Douglas Perry, Virginia Barron, Diane Leung, violas  
David Hetherington, Karl Toews, Simon Fryer, cellos  
Roberto Occhipinti, contrabass Alice Ping Yee Ho, conductor

\* Toronto premiere | \*\* Canadian premiere | \*\*\* World premiere



With two recent Juno awards and a SOCAN Award to his credit and a slew of new commissions by internationally recognized touring artists such as violinists Angèle Dubeau and Hilary Hahn, percussionist Dame Evelyn Glennie, soprano Suzie Leblanc, the Pacifica Quartet and Tafelmusik Baroque Orchestra among others and an opera collaboration with renowned author Margaret Atwood, **Christos Hatzis** is widely recognized as “one of the most important composers writing today” (CBC), “a contemporary Canadian Master” (the New Yorker) and “a Canadian icon and an international cultural institution” (See Magazine). An unusually large number of performances and CD recordings of his music for EMI, Analekta, Sony, CBC, Naxos and other major and independent labels as well wide internet distribution of his audio playlist have garnered a loyal international following for his music which is growing exponentially every year. Hatzis’ music is influenced by early Christian spirituality, Pythagorean and Hermetic ideas, his own Byzantine music heritage, world cultures and religions, and various classical, jazz and pop music idioms from the past and present. He is a believer in borderless culture and the uninhibited flow of cultural information. A professor of composition at the University of Toronto, Hatzis writes extensively on these and other related subjects. His writings, audio playlists and other information about the composer are available at [www.hatzis.com](http://www.hatzis.com)

Commissioned by Toronto Summer Music, *In the Fire of Conflict* was named after the title of the theme for the 2008 Toronto Summer Music festival. When Agnes Grossman, the Artistic Director of the festival made me aware of the theme, it felt appropriate for my state of mind at the time. I was becoming very concerned with the rise of gun violence in recent years in Toronto, my home city, but also with the constant rise of violence around the world in either organized conflicts, such as war, or spontaneous eruptions, exacerbated no doubt by food shortages, global warming and demographic explosion particularly in areas where daily survival is most difficult, and by the diminishing hope among the majority of people alive today that our current way of life can continue in its present form indefinitely.

Although my own spiritual focus has always been on the incoming Aquarian eon, expected to be an eon of peace and spiritual enlightenment, I am also aware of the fact that we are still in the closing years of the Piscean age, the age of enantiodynamia or conflict according to Carl Jung; that things will get worse before they get better...much worse; that there will come a time soon when our faith in God will be the only life vest that will protect us from drowning

spiritually in the vast sea of hopelessness that surrounds us already. This is the story I wanted to tell through this work, but I wanted to say it not from the vantage point of spiritual certainty, but from the impenetrable darkness of someone struggling to stay afloat amidst this sea of hopelessness. As I was trying to determine how to enter and understand this state of mind, I remembered a visitor to my MySpace site a few months earlier, an American Christian rap group called Poetik Disciples.

I have always been fascinated by the prosodic rhythmic discourse of hip-hop music, but certainly not by its implicit endorsement of misogyny and violence that one so often encounters in hip-hop lyrics. Poetik Disciples used the same musical techniques to essentially create devotional songs and that was very inspirational to me. I contacted the leader of the group, Steve Henry (a.k.a. Buggy H.), who, as it turned out, had experienced personally the “bottom of the well” by way of gang violence, loss and incarceration, and asked him if he could help me with this project. A few days later he sent me some rap tracks which he created for this specific project and I knew then that my work would be very much emanating from his specific material which has been incorporated into the accompanying audio playback component of the piece. *In the Fire of Conflict* is the first work in which I have used rap music but I am sure it will not be the last. It is in two movements following one another without interruption and the two live instruments weave constantly around the rap lyrics often drawing their melodic contours from the prosodic contours of the spoken text.

The work premiered on August 5 in Walter Hall at the University of Toronto by Denise Djokic, cello; Ryan Scott, percussion and was graced by the choreography and dance of Peggy Baker, one of Canada’s dance legends. The marimba version of *In the Fire of Conflict* was commissioned by Beverley Johnston and premiered by her on August 25, 2008 at the Nebojza Sivkovic 4th International Summer Academy for Percussion and Marimba at the Landesmusikakademie, Neuwied-Engers, Germany.

— Christos Hatzis

#### The Text:

I can't smoke this away  
 I can't ease this pain  
 It's dark,  
 I can't see my hands in front of my face  
 I turn around to face this invisible crowd.



Been stuck in one place for too long  
Can't move on  
All these places and faces  
Erase the friend in me  
Now I'm on my knees  
Lord Please  
Rescue me

I can't see, it's dark  
I see a flame spark  
I can't think. All I hear is dogs barking  
I can't take the conflict.  
I can't take the violence.  
I can't take this blasphemy.

I can't see, it's dark  
I see a flame spark  
I can't think. All I hear is these dogs;  
They're barking and digging for my soul.  
Onto destruction I fall.

For me they set this trap  
Along this dark path.  
Confusion and persecution:  
"Nothing left to luck?" I ask.  
Out 'f the belly of this flame, I call Your Name.  
In the Fire of Conflict I call Your Name.

### Chinary Ung

### Cinnabar Heart (2009)

**C**hinary Ung, born in Takeo, Cambodia in 1942, became an expert in Khmer music and a master of the roneat-ek, the Cambodian xylophone. He came to the United States in 1964 where he studied clarinet at the Manhattan School of Music, and then composition with Chou Wen-Chung and Mario Davidovsky at Columbia, and with George Crumb at Tanglewood. Chinary Ung was the first American composer to win the highly coveted and international Grawemeyer Award (1989), sometimes called the Nobel prize for music composition. Among other honors, Ung has received awards from The Kennedy Center (Friedheim award), The American Academy of Arts and Letters, Asia Foundation, Asian Cultural Council, Rockefeller Foundation, Ford Foundation, Guggenheim Foundation, Joyce Foundation, and The National Endowment for the Arts. In addition to many recordings of his compositions, he has also annotated recordings which feature his

Cambodian xylophone playing on the Folkways and Khmer Studies Institute labels. Ung is currently Professor of Composition at the University of California, San Diego.

The word "cinnabar" is said to belong to the family of red which is the color of compassion in Buddhism. In the middle of this brief piece of music, the player is also required to sing a 'text' comprised of words drawn from a sacred, unspoken language: Pali. Here, the composer is after certain colouristic nuances of phonemes found in the language, and less on specific meaning of the words. The piece is designed as a single line expressing itself in a continuous flow that can propel flexibly according to the player's discretion. Some of its characteristic qualities emerge through the use of an alternated manner of expanding/contracting time elements involving rhythmic patterns and deliberate lack of patterns.

— Chinary Ung

Beverley Johnston premiered *Cinnabar Heart* on June 30th, 2009 at the 2009 Zeltsman Marimba Festival in Appleton Wisconsin. Soon after, the piece was recorded on a compilation recording with other brand new marimba works (also premiered at the festival by several different marimba players) on the CD entitled *Intermediate Masterworks for Marimba*.

### Chan Ka Nin

### The Consequential Web of Life (2010)

**T**wice winner of Juno Awards for Best Classical Composition, **Chan Ka Nin's** works have been performed by ensembles and artists such as the Toronto Symphony Orchestra, National Arts Orchestra, Calgary Philharmonic Orchestra, Esprit Orchestra, Hamilton Philharmonic Orchestra, Manitoba Chamber Orchestra, Orchestra London Canada, Symphony Nova Scotia, New Music Concerts, Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Amici, Mirò Quartet, Purcell Quartet, Rivka Golani and Lawrence Cherney.

Chan was born in Hong Kong and moved with his family to Vancouver in 1965. At the University of British Columbia he studied composition with Jean Coulthard while pursuing a Bachelor's degree in Electrical Engineering. After graduation\*he decided to continue studying composition with Bernhard Heiden at Indiana University where he obtained his Masters and Doctoral degrees in music. Since 1982, he has been teaching theory and composition at the University of Toronto. In 2001, his opera *Iron Road* won the Dora Mavor Moore Award for Outstanding New Musical. In 2002, his chamber work *Par-çi, par-là* [performed by New Music Concerts in 1997], which was commissioned and recorded by Ensemble Contemporain du Montréal, won the Juno Award for Best classical composition.



The theme of *The Consequential Web of Life* is temptation — a failing that has concerned humanity since Adam and Eve. This 20 minute work re-enacts the psychological journey of a predator and her prey — in this case, a Spider and a Human who are represented by the percussionist and guitarist respectively. To acknowledge the inspiration from Mary Howitt's *The Spider and the Fly* (1821), quotations from the writer were used to enhance the musical drama.

In order to depict the many defining moments of temptation in one's life, the composer feels the need to show, both visually and musically, a symbolic object that represents the threshold between 'good' and 'evil'. By combining the shape of the spider web and the I Ching symbol of divination, he built a six feet octagonal instrument called the Parlour; a word taken from the first line of Mary Howitt's poem: "Will you walk into my Parlour?" The Parlour is very much an integral part of this piece. Its wood frame supports two sets of amplified strings. The vertical strings are



tuned harmoniously, representing Yang — the white of the circle from the I Ching symbol; the horizontal ones are tuned microtonally, representing Yin — the black part of the circle.

The I Ching summarizes the nature of beings in the universe. The different combinations of the trigrams represent a conglomeration of defining moments in one's life. The music reflects the phenomena of action and reaction, like the karma in Buddhist philosophy.

The composer wishes to thank Robert Aitken and New Music Concerts for commissioning this work with funding from the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council; and Gordon Christie for his valuable suggestions in building the new instrument.

— Chan Ka Nin

## Alice Ping Yee Ho

*Dance Concerto* (2008)

**A**lice Ho is a freelance Chinese Canadian composer/pianist dedicated to new music. She holds a Bachelor of Music with high distinction from Indiana University and a Master of Music from University of Toronto. She is a recipient of numerous awards such as the Winnipeg Symphony New Music Festival Composers Competition, Martin Hunter Artists Award, International League of Women Composers Competition and the 2006 Luxembourg International Composition Prize. An independent film "Garage", for which she scored the music, won the top award at the Calgary 2006 International Film Festival. Her recent performance highlights include music featured at CRUSH 09 (Denmark's Festival for New Music), ISCM World Music Days in Hong Kong and Luxembourg, Toronto Harbourfront Centre's New World Stage International Performance, and a premiere by the Polish Radio Choir at the 2009 Tongyeong International Music Festival. Her works have been performed by many major orchestras and ensembles including China National Symphony, Radio Television Symphony Orchestra of Serbia, Florida Orchestra, Vancouver Symphony, Victoria Symphony, CBC Vancouver Orchestra, Esprit Orchestra, Winnipeg Symphony, Amsterdam's Nieuw Ensemble, Penderecki String Quartet, Luxembourg Sinfonietta, Le Nouvel Ensemble Moderne, SoundStreams Canada, and New Music Concerts. A new Centrediscs CD of her music for percussion, *Ming* featuring Beverley Johnston, was launched at the 2009 Ottawa International Chamber Music Festival.

*Dance Concerto* is based on two famous Peking Opera excerpts: *Drunken Beauty* and *Female Warrior*. The *Drunken Beauty* is a stylized depiction about an aging concubine drowning her sorrows after being stood up by the emperor on a date. The *Female Warrior* displays the military competency and vibrancy of a young female guarding her village. These excerpts are preceded by an Overture, Narration, and Interlude respectively. These instrumental show pieces prepare the entrance of the dancer, who acts as "soloist" in a "concerto" format with the Western instrumental ensemble. While there is no specific "dance" assigned, the soloist becomes the "free artist" to create his or her dance choreography suggested by the multiple roles in these Opera excerpts. The instrumental ensemble expresses the "other personalities", unfolding a theatrical scenario that reacts closely to the solo dancer. The composition itself is not so much about story telling, but a reinvention of the drama and emotional complexity found in Chinese Opera tradition. Various stylized vocalizations, the melodramatic approach of instrumental playing, and the use of invented folk melodies and percussive instruments insinuate the classical Chinese dance or opera ritual.



The piece was commissioned through a grant from the Toronto Arts Council for the Newfoundland Symphony's Sinfonia (music director Peter Gardner) and was written particularly for classical Chinese dancer William Lau.

— Alice Ping Yee Ho

### Performer Biographies

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A charismatic performer and an outstanding musician, Canada's premiere percussionist **Beverley Johnston** is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her exciting performances have been distinguished as non-conventional, effectively combining classical transcriptions, contemporary music and a touch of theatre. She has captivated audiences across North America and overseas with her personal charm and her unique style and her performances and recordings have been broadcast on radio networks all over the world. Her interest in commissioning new works for percussion still reigns supreme and she has become well known for developing some eclectic repertoire for percussion, many of those pieces being played by percussionists from all over the world. She has released five solo CDs (available at [www.beverleyjohnston.com](http://www.beverleyjohnston.com)) and may also be heard as soloist or chamber musician on numerous other recordings.

Since the millennium she has been busy with concerto performances and recital programs across North America including performances of James Macmillan's *Veni, Veni Emmanuel* in 2002 with Symphony Nova Scotia, Canadian composer Alice Ho's *Radiantia* with the Hamilton Philharmonic and the world premiere of *Pyrrhichean Dances* for percussion, viola and string orchestra by Christos Hatzis with the Manitoba Chamber Orchestra. Beverley Johnston received her training at Vanier College in her native Montreal and at the University of Toronto, where she studied with Russell Hartenberger, and where she now teaches. She currently lives in rural Ontario with her husband, composer Christos Hatzis where she has built a percussion studio that can finally fit all of her exotic instruments!

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World renowned Canadian flutist, composer and conductor **Robert Aitken** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 50 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce

Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years. In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

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A graduate of York University's Master of Fine Arts program in dance in 1991, **William Lau** specializes in the arts of Nan Dan (male playing female role in the Peking Opera). He had developed and promoted the richness of Chinese dance and opera to a wide range of audiences nationally in Canada and had performed internationally including United States of America, United Kingdom, China, Mexico, Hawaii, Puerto Rico and Indonesia. William had also bridged Chinese performing arts to the Canadian mainstream communities by conducting workshops and lectures at various educational and cultural institutions. He has also pushed the boundaries of traditional arts practices by collaborating with professional artists of different artistic disciplines and diverse cultural backgrounds. His professional experience includes artist, arts administration, producer, research, and arts advocate. William has served on many boards and committees including the Canadian Conference of the Arts, the Toronto Arts Council, Dance Ontario, the Laidlaw Foundation and the Cultural Human Resources Council. He has also worked at the Canadian Commission for UNESCO, Department of Canadian Heritage, and the Arts Council of Great Britain. He is currently an officer of the Dance Division of the Canada Council for the Arts.

New Music Concerts regrets to announce that due to health issues **Jonathan Harvey is unable to travel at this time.** As a result, **the March 12 concert has been postponed until next season;** date and venue to be confirmed. For those of you who have saved this date and, as we, are disappointed at his not coming at this time, we will present a free screening of a 48 minute DVD of music-documentary maker Barrie Gavin's exclusive interview with Jonathan Harvey talking about his music, creative concepts and spiritual beliefs. Betty Oliphant Theatre, Friday March 12 at 8:00. Reception to follow.



The first part of the book is devoted to a general introduction to the subject of the history of the world. It is divided into two main sections: the first deals with the pre-historic period, and the second with the historical period. The pre-historic period is divided into three main periods: the Stone Age, the Bronze Age, and the Iron Age. The historical period is divided into three main periods: the ancient world, the middle ages, and the modern world. The book is written in a clear and concise style, and is suitable for use as a textbook or as a general reference work.

The second part of the book is devoted to a detailed study of the history of the world. It is divided into three main sections: the first deals with the pre-historic period, the second with the historical period, and the third with the modern world. The pre-historic period is divided into three main periods: the Stone Age, the Bronze Age, and the Iron Age. The historical period is divided into three main periods: the ancient world, the middle ages, and the modern world. The modern world is divided into three main periods: the 19th century, the 20th century, and the 21st century. The book is written in a clear and concise style, and is suitable for use as a textbook or as a general reference work.

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