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40th season | 335th event

New Music Concerts presents


ART MUSIC PROMOTION

The Music Gallery 197 John Street
Sunday April 10, 2011

NM

www.newmusicconcerts.com

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

Canadian New Music Network
Réseau canadien pour les musiques nouvelles 



Robert Aitken, artistic director

40th season | 335th event
Sunday April 10, 2011
The Music Gallery, 197 John Street
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

ART MUSIC PROMOTION

Programme:

Keith Hamel (Canada 1956) **Scivias** (2011)☼

Fujiko Imajishi violin Douglas Perry viola Simon Fryer cello

Stephen Clarke piano Rick Sacks percussion

Keith Hamel electronics Robert Aitken direction

Andre Ristic (Canada 1972) **Coerced String Quartet** (2011)☼

Accordes: Fujiko Imajishi, Carol Lynn Fujino violins

Douglas Perry viola David Hetherington cello | André Ristic electronics

Bob Pritchard (Canada 1956) **Washed** (2011)☼

Fujiko Imajishi violin Bardhyl Gjevori horn Rick Sacks percussion

Robert Pritchard, video and electronics

— *Intermission* —

Gordon Fitzell (Canada 1968) **Evanescence** (2001/2006)

Dianne Aitken flutes Max Christie clarinets Fujiko Imajishi violin

Simon Fryer cello Stephen Clarke piano Rick Sacks percussion

Gordon Fitzell electronics Robert Aitken direction

Paul Steenhuisen (Canada 1965) **Supplice and DEMAND** (2011)☼

created with funding from an Alberta Creative Development Initiative Grant to Individuals

Erica Iris Huang mezzo-soprano Dianne Aitken flutes Max Christie clarinets

Bardhyl Gjevori horn Sanya Eng harp Stephen Clarke piano Rick Sacks percussion

Fujiko Imajishi, Pamela Hinman violins Douglas Perry viola Simon Fryer cello

Paul Steenhuisen electronics Robert Aitken direction

☼ World première – New Music Concerts commission

New Music Concerts

Robert Aitken, c.m., Artistic Director

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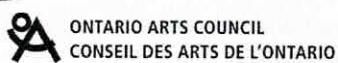
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HAMEL

Keith Hamel is a Professor in the School of Music, an Associate Researcher at the Institute for Computing, Information and Cognitive Systems (ICICS), a Researcher at the Media and Graphics Interdisciplinary Centre (MAGIC) and Director of the Computer Music Studio at the University of British Columbia. Dr. Hamel has been on the Faculty at UBC since 1987, and has been a Full Professor since 1997. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, Hammerhead Consort, Standing Wave, Hard Rubber Orchestra, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetist Jean-Guy Boisvert, saxophonist Julia Nolan, and pianist Douglas Finch. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics.

Keith Hamel (Canada 1956)

Scivias (2011)

The musical inspiration for *Scivias* comes from the chant *Alma Redemptoris Mater* written by Hildegard von Bingen in the 12th century. When a chant such as this one is performed in a reverberant cathedral or monastery there is a wonderful sense of growing resonance that occurs over the shaping of each phrase. After doing a detailed spectral analysis of a recording of this work, I became fascinated by the complex interplay between the sung pitches, their overtones, and the cathedral reverberation that turned a beautifully contoured melodic line into a rich harmonic fabric. My composition explores the concept of resonance by using a computer to take the sounds produced by the ensemble, deconstruct their internal spectral (i.e. overtone) structures, and to create new sounds that are derived from the original sources yet coloured in interesting and usual ways. The sounds are distributed around the hall through multiple loudspeakers to create a sense of constantly-evolving resonance. In a sense, the computer attempts to extract and illuminate the internal beauty that is sometimes hidden within acoustic sounds. While brief quotes of the original chant emerge from within the musical texture from time to time, *Scivias* is more concerned with creating the sense of mysticism and spirituality that one associates with Hildegard. The title of this work – *Scivias* – is borrowed from the name of the book in which Hildegard von Bingen recorded her mystical visions and her ornate allegorical illustrations. *Scivias* was commissioned by New Music Concerts and tonight marks the World Premiere of the composition.

— Keith Hamel

André Ristic was born in Quebec City where he received his basic musical training. He then moved to Montréal where he successively studied piano, harpsichord, composition and mathematics during the 1990s and later served as pianist for the Ensemble contemporain de Montréal, the Trio Fibonacci and l'Ensemble Musiques Nouvelles. As a composer he has received prizes and stipends in Canada and abroad. Although his works have in common humour and speed, aesthetically they vary greatly depending on the phases of his career. Ristic describes his music as "a kind of rhythmical shuffle-zapping of elements taken from a collection of instrumental phantasms, often times resulting in self-cannibalism of the music itself, one of the musical ideas ending up devouring all the others." *Coerced String Quartet* is the third work he has composed at the request of New Music Concerts, following on *Concertino D.A.o.u.U.D.P.b.i.o.T* for solo flute and mixed ensemble (2005) and *Trigger Partita* for amplified flute and sampler (2008).

André Ristic (Canada 1972)

Coerced String Quartet (2011)

"Coerced" String Quartet

is a piece depicting a personal vision of all things that can be obtained, efficiently or not, by psychological pressure: sincerity, a secret, something one is ashamed of, a hidden side of personality, or even love, among numerous other possibilities.

Pressure here is applied to the music at the intersection of barlines, a non-hearable element of music notation that has nonetheless a very strong impact on music in general as well as on its performers. (This is underlined in this composition using a sound external to the string quartet.) In fact one could listen to the piece only keeping in the mind the "barline" sounds and thus get the overall musical scheme, but the quartet's reactions to the coercion exerted by those barlines contains all the ethos or intentions of this music.

The composer, in those multiple reaction events, tries through some kind of self-torture to put forward hidden aspects of his inner self, but beware, he might be lying or hiding the truth at times!

This note was not written under psychological pressure of any kind.

— André Ristic

Born in Calgary, **Bob Pritchard** received a Bachelor of Music degree in Composition and Theory from UBC. He subsequently obtained the Master of Music degree from U of T, where he became active with the Structured Sound Synthesis Project in the Computer Systems Research Group. In the late 1990s he returned to UBC to complete his Doctor of Music degree in Composition, with a specialty in computer applications. Dr. Pritchard has taught music at Brock University and Douglas College, acoustics in the UBC Dept. of Physics and currently teaches in the UBC School of Music, is involved in interactive performance research with the UBC Institute for Computing, Information and Cognitive Systems (ICICS) and the Media And Graphics Interdisciplinary Centre (MAGIC). He has received numerous commissions from The Canada Council, The CBC, The Ontario Arts Council, and The British Columbia Cultural Fund, writing for performers such as the Standing Wave Ensemble, Barbara Pritchard and Beverley Johnston, the Hard Rubber Orchestra, and Kathryn Cernauskas.

Bob Pritchard (Canada 1956)

Washed (2011)

The title *Washed* refers to a hymn by Elisha Hoffman published in 1878. Entitled *Washed in the blood*, parts of the text were used by Vachel Lindsey in his 1912 poem *General William Booth Enters Into Heaven*, which was set by Charles Ives in 1914. I don't find the original hymn tune to be very interesting; the text displays a certainty and righteousness that is at odds with much in contemporary spiritual practice, and the metaphor for all-embracing forgiveness is somewhat gruesome, perhaps more in line with eras where the culture of large military conflicts demanded huge numbers of sacrifices. For those reasons, in this piece I approach the metaphor from a different direction, emphasizing the journey rather than the goal, creating a more reflective environment. — Bob Pritchard

Gordon Fitzell is a Winnipeg-based composer and media artist. His music has been performed at major international festivals by a host of leading artists including Norwegian group BIT20, Canada's Ensemble contemporain de Montréal, and American sextet **eighth blackbird**. In 2010 Fitzell was the guest composer of Winnipeg's Cluster Festival, where five of his works were presented. He has also contributed to collaborative media installations in Canada, the United States and Portugal. Highlights in 2011 include performances by the Contempo New Music Ensemble (Edmonton), the Harrington/Loewen Duo (Winnipeg), the Ensemble de flûtes Alizé (Montreal), New Music Concerts (Toronto), Trio Fibonacci (Winnipeg, Quebec City), Allen Harrington

(Ottawa), and the Tempest Flute Ensemble (Vancouver). An Associate Professor of Music at the University of Manitoba, Fitzell also leads the eXperimental Improv Ensemble (XIE) and serves as an Artistic Director of GroundSwell, Winnipeg's premiere new music series.

Gordon Fitzell (Canada 1968)

Evanescence (2001/2006)

silence
 glowing
 > one
 instant fluid image

evanescence is an interactive work for chamber ensemble and live electronics based on my 2001 work *violence*, originally commissioned through the Canada Council for the Arts by American sextet eighth blackbird. In writing the piece I was interested in exploring the concept of aesthetic violence. My concern was not with representational violence, but with the violence inherent in the very structure of an art object. Which elements conspire to wage aesthetic war in a work of art? How do issues of syntax, perspective, temporality, ideology and technology help foster such a conflict? Is aesthetic violence chaotic or organized? Is it destructive or constructive? Is it repulsive or alluring? How is conflict sublimated? *evanescence* was premiered in 2007 at The Kitchen in New York, and appears on **eighth blackbird's** Grammy-winning album *strange imaginary animals*.
 — Gordon Fitzell

STEENHUISEN

Paul Steenhuisen is a composer and sound artist who works with a broad range of acoustic and digital media. His concert music consists of orchestral, chamber, solo, and vocal music, and often includes live electronics and soundfiles. Additionally, he creates radio works and installation pieces and has produced a series of podcasts for New Music Concerts. Paul Steenhuisen was Composer in Residence with the Toronto Symphony Orchestra (1998-2000) and in 2003 was appointed Assistant Professor of Composition at the University of Alberta, where he was the founder of the Electroacoustic Research Studios (UA-EARS) and served as director of the new studios until his resignation in 2007. Steenhuisen has been commissioned and performed by other dedicated new music performers and presenters, including New Music Concerts, Soundstreams Canada, Lori Freedman, Roger Admiral, Kovalis Duo, Valdine Anderson, Guido Arbonelli, Irvine Arditti, SMCQ, IRCAM, The Hilliard Ensemble, the CBC Vancouver Radio Orchestra,

Trio Fibonacci, Continuum, Marc Couroux, Ensemble 2e2m, Barbara Hannigan, and a host of others. His music has been performed at all of the major Canadian "new music" festivals and at international festivals in Adelaide, Sydney, Darmstadt, Santa Fe, Vermont, New York and Spoleto. His music is regularly broadcast in Europe, Asia, Australia, and North America.

Paul Steenhuisen (Canada 1965)

Supplice and DEMAND (2011)

SUPPLICE and DEMAND

TEXTS IN ORDER OF APPEARANCE

TRANSLATION

"YO"

"I"

La calavera, el corazón secreto,

The skull within, the secret, shuttered heart,

los caminos de sangre que no veo...

the byways of the blood I never see

"LABERINTO"

"LABYRINTH"

No habrá nunca una puerta.

There'll never be a door.

Estás adentro

You are inside

y el alcázar abarca el universo

and the fortress contains the universe

y no tiene ni anverso ni reverso

and has no other side nor any back

...ni secreto centro.

...nor secret core.

(YO)

(I)

los túneles del sueño, ese Proteo,

the underworld of dreaming, that Proteus

las vísceras, la nuca,

the nape, the viscera, the skeleton,

el esqueleto,

I am all those things

"THE LANGUAGE SCHOOL II"

No

(YO)

Increíblemente

Amazingly,

soy también la memoria de una espada

I am too the memory of a sword

"BLIND PEW"

...a ti también

...and for you

y la de un solitario sol poniente

and of a solitary, falling sun

ABRAHAM LINCOLN GILLESPIE

Slapback, Jawgape, gearChain

(YO)

que se dispersa en oro,

turning itself to gold

en sombra,

then gray,

(BLIND PEW)

en otras playas de oro

on other golden beaches

te aguarda incorruptible tu tesoro:

your incorruptible treasure also waits:

(ALG)

dwintrospektiv, karmasokist

(BLIND PEW)

la vasta y vaga y necesaria muerte.

vast, mysterious, inevitable death.

(YO)

en nada...

then nothing...

(THE LANGUAGE SCHOOL II)

No is the blank, the zero, the lumpy zilch

The bijou fuck-all the question solicits

And wishes for: the litany, the plural of no.

EDVARD MUNCH

It mostly happens in these cages

That the stars at midnight bring good news

(THE LANGUAGE SCHOOL II)

before asking itself, surrounding no.

Do you have anything to say in your own defence

[The hiatus -

(LABERINTO)

No esperes que el rigor de tu camino

Do not expect the rigor of your path

que tercamente se bifurca en otro, tendrá fin.

which stubbornly splits into another one to have an end.

Es de hierro tu destino

Your fate is ironclad

como tu juez.

like your judge.

No aguardes la embestida

Do not expect the charge

del toro que es un hombre

of the bull that is a man

y cuya extraña

and whose strange

forma plural da horro a la maraña

plural form fills the thicket of endless

de interminable piedra entretejida.

interwoven stone with your own horror.

No existe.

It does not exist.

Nada esperes.

Expect nothing.

Ni siquiera

Not even

en el negro crepúsculo la fiera.

the beast obscured by the black dusk.

(EM)

A bird of prey has perched in my mind

la fiera

the beast

(ALG)
conclushunning, vanishounds

(EM)
Whose claws have dug into my heart

(THE LANGUAGE SCHOOL II)
Do you have

la fiera

(EM)
whose wingbeat has darkened my understanding

(THE LANGUAGE SCHOOL II)
Do you have anything to say

(ALG)
astroVoid Realms

(LABERINTO)
No habrá nunca una puerta.

There'll never be a door.

(Ustad Badruzzaman Badr)
The whirlpool of our tears

Estás adentro

You are inside

Is moving fast towards him

y el alcázar abarca el universo

and the fortress contains the universe

No one can endure the power of this flood

"LOS ENIGMAS"

THE ENIGMAS

...ser para siempre;

... To be forever;

Emad Abdullah Hassan
The fruit of patience

pero no haber sido.

but never to have been.

is a running river

(ALG)
Logicating

(EM)
dipped in flames

"EL DESPERTAR"

WAKING UP

...y esperado lugar y en el presente

Into this present, the Past intrudes

*like a flaming sword
of blood slicing through*

(ALG)
phlegmspleen, expatriants

a yer: las seculares migraciones

the centuries-old habits of migration

(EM)
with strips of fire

del pájaro y del hombre,

in birds and men

las legiones que el hierro destrozó...

the armies in their legions all fallen to the sword...

"YO"

"I"

La calavera, el corazón secreto,

The skull within, the secret, shuttered heart,

los caminos de sangre que no veo...]

the byways of the blood I never see

(THE LANGUAGE SCHOOL II)
*The hiatus, the answer-in-minus scans
The many milliseconds of a second
That hang like a thread*

*Scaring it way up into the corner of articulation
Where it ceases to exist.
Without fuss, or noise, or anything.
Without changing expression or looking up.
The only yes there is nods to a no.*

(ALG)
*expatricination, ejaculiss, demograpicky
awksquirm, A Perplexicon.*

Texts:

Abraham Lincoln Gillespie

Edvard Munch

*Jorge Luis Borges (excerpts from Yo, Laberinto, Blind Pew,
El Despitar, Los Enigmas)*

Tim Liardet (Blood Choir – The Language School II)

Mezzo **Erica Iris Huang**, BMus, Op Dip (WLU); Op Dip (Toronto), emerged into Toronto's music scene with credits to "a gorgeous big voice, seamless from top to bottom, dramatic, and highly expressive" (Howard Dyck). Winner of the 2007 Canadian Music Competition, she was granted a performance with the Sherbrooke Orchestra in Quebec. In 2008, she was "hailed for her winning portrayal of the impetuous Composer" with Toronto Summer Music's *Ariadne auf Naxos* (Opera Today), and "gave the best singing of the evening as the sympathetic Aunt Adelaide" in Charles Wilson's *Kamouraska* with Opera In Concert in 2009 (The Globe and Mail). Praised for her stage presence of warmth and character, Erica has captivated audiences with her sensitivity and vocal timbres, which lends its hand in the new music repertory. She was featured in Igor Correia's *Three Great Songs of Range*, winner of the 2009 Karen Kieser Prize in Canadian music and has been chosen to advance to the semi-finals at the Eckhardt-Gramatté National Voice Competition, where she will showcase a recital of Canadian works on April 29th, 2011 in Brandon, Manitoba.

Sunday May 8, 2011

Final concert of the season

Malaysian Voices

The Music Gallery, 197 John Street • NMC Ensemble • Robert Aitken, direction

Music by Kee Yong Chong, Chow Jun Yi, Yii Kah Hoe

Tazul Izan Tajuddin, Neo Nai Wen