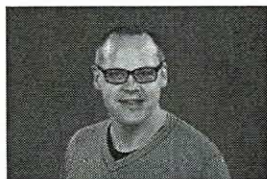


Series Host: John Terauds (Music Critic, Toronto Star)



John Terauds joined the *Toronto Star* as a freelance writer in 1988. He became the *Star's* classical music critic in 2005. John has worked as a church organist and choir director since high school. Besides his work at the *Star* John is the director

of music at St. Peter's Anglican Church in Toronto.

Guest Presenters

Array Music Ensemble exists to provide composers with an environment in which they are free to take risks and push the traditional boundaries of musical expression. www.arraymusic.com

Soundstreams is an international centre for new directions in music, one of the largest and most dynamic organizations of its kind in the world. Soundstreams has hosted seven international festivals and produces contemporary opera. www.soundstreams.ca

New Music Concerts is English Canada's longest-running contemporary music series bringing the world's most noted composers, performers and musical projects to Toronto since 1971. www.NewMusicConcerts.com

Continuum Contemporary Music has commissioned and premiered nearly 150 new works from emerging Canadian and international composers. www.continuummusic.org

Contact Contemporary Music is both an ensemble and concert producing organization that connects to other media, champions established and emerging composers, and offers outreach to underserved communities. www.contactcontemporarymusic.ca

Music Gallery is a centre for promoting and presenting innovation and experimentation in all forms of music, and has become one of Canada's most important hubs for creative new music. www.musicgallery.org

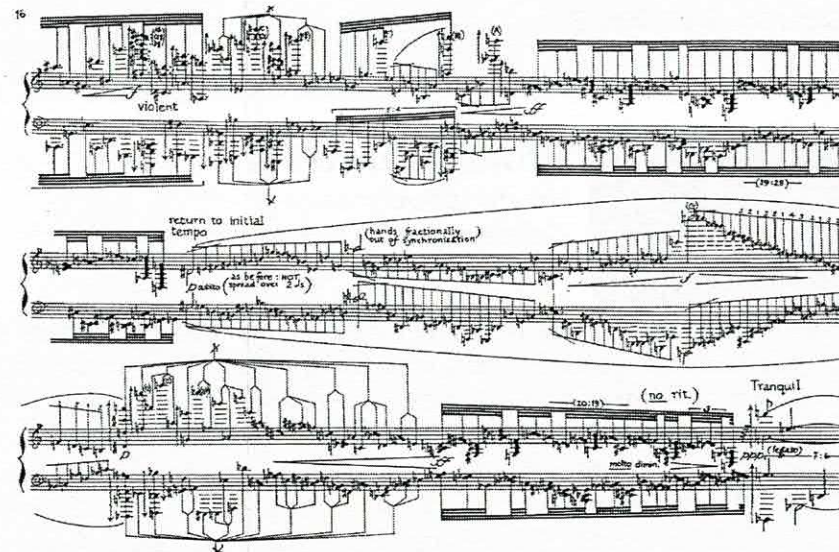
Canadian Music Centre is the primary place to discover music by Canada's largest community of professional composers. The CMC advances the appreciation, study, performance, recording and broadcast of music created by close to 800 Associate Composers in Canada and around the world. www.musiccentre.ca



Toronto Reference Library
Performing Arts Department
Presents

New Music 101

April-May, 2011



Members of the Toronto New Music Alliance will serve as your personal audio tour guides to the world of contemporary classical music, combining performance and discussion.

**All programs are in the Beeton Auditorium.
Free Admission. No tickets required.**



From Then to Now
Major Themes in Contemporary Music
Monday, April 11, 7:00 p.m.

From the beginnings of modernity to up-to-the-minute musical improvisations, this program will give you unique insights into the continuing evolution of contemporary classical music, from Igor Stravinsky to Rick Sacks. The Array Music Ensemble will perform compositions and improvise a new musical work on the spot, melding together myriad influences into the music of now.

Composers: Igor Stravinsky, Joe Kondo, Terry Riley, and Rick Sacks.



From Near to Far
World Influences in Contemporary Music
Monday, April 18, 7:00 p.m.

From aboriginal origins to far-away places, global flows have long influenced contemporary music creations. The works on this program have been selected especially to explore the range of international ideas that spark composers' imaginations, whether it's the music of the Indians of Northeast California, the rhythms of Brazil, or the sounds of exotic birds from the far reaches of the Earth. Performers include Robert Aitken and Dianne Aitken (flutes) and the New Music Concerts Wind Quintet.

Composers: Robert Aitken, Elliott Carter, R. Murray Schafer, and others.



From Man to Machine
Technology in Contemporary Music
Monday, May 2, 7:00 p.m.

From clarinets to carillons, pianos to computer processors, time, technology and human ingenuity have often collided to develop numerous contraptions intended to advance our music-making. What drives our desire to explore the cutting edge? We seek the answer at the intersection between aesthetics and mechanics. Performers are the Continuum Ensemble, and Rob MacDonald (guitar).

Composers: Clarence Barlow, Anthony Genge, Helmut Oehring, and Ann Southam.



From Eye to Ear
Visual Influences in Contemporary Music
Monday, May 16, 7:00 p.m.

A marriage of music, image and architecture: this final program investigates the use of spatial transformations and abstract imagery to inspire, capture and communicate musical expressions. A current resurgence of modern historical movements references trail-blazing mid-century composers. Live performance and audiovisual projections connect the eye and ear in multisensory experiences. Performers include Eve Egoyan (piano) and Quartetto Graphica.

Composers: John Beckwith, John Cage, Cornelius Cardew, George Crumb, Alexina Louie, and others.

New Music 101 is hosted by **John Terauds**,
Toronto Star's classical music critic.



Robert Aitken, artistic director

Dear Friends,

New Music Concerts returns to **The Music Gallery** on Sunday, April 10 to present **ART MUSIC PROMOTION**, a program of works combining instrumental virtuosity with state of the art technology. We are of course familiar with the individual members of this new consortium of composers – all have been a part of our series at one point or another – but are intrigued by their new collective approach promoting their art. The concert includes new interactive works by West-coasters **Keith Hamel** and **Bob Pritchard**. Jules-Léger Prize winning Québec composer **André Ristic**, now based in Belgium, has created *Coerced*, a new work for string quartet “plus interventions.” **Gordon Fitzell**, one of the original “Generation 2000” composers, will make his first return visit to New Music Concerts for a performance of *Evanescence* for “Pierrot” ensemble and live electronics, originally composed for eighth blackbird, the group that was hit of the TSO’s recent New Creations Festival. And **Paul Steenhuisen** has created *Supplice and Demand*, an extended work for female voice, large ensemble and electronics especially for this occasion. The evening features the **NMC Ensemble**, under the direction of **Robert Aitken**; the **Accordes String Quartet** and, in her New Music Concerts debut, rising star mezzo-soprano **Erica Iris Huang**. I hope you will join us!

Sincerely,

David Olds
General Manager

SUNDAY APRIL 10 2011 ART MUSIC PROMOTION

THE MUSIC GALLERY

197 John Street

Erica Iris Huang, mezzo soprano

Accordes String Quartet

NMC Ensemble | Robert Aitken, direction

Programme:

Paul Steenhuisen (Canada 1965)

Supplice and Demand (2011) 🌐

voice, ensemble and live electroacoustics

Keith Hamel (Canada 1956)

Scivias (2011) 🌐

ensemble and live electroacoustics

André Ristic (Canada 1972)

Coerced String Quartet (2011) 🌐

for string quartet and interpolations

Bob Pritchard (Canada 1956)

Washed (2011) 🌐

for violin, horn, percussion, electronics and video

Gordon Fitzell (Canada 1968)

Evanescence (2001/2006)

ensemble and live electroacoustics

Intro 7:15^{pm} | Concert 8^{pm} | Info 416.961.9594

\$35 regular | \$25 seniors / arts workers | \$10 students

🌐 World première

Gordon Fitzell is a Winnipeg-based composer whose music has been performed across Canada and at international festivals including Festival Synthèse Bourges (France), the Darmstadt Internationale Ferienkurse für Neue Musik (Germany), the ISCM World New Music Days (Sweden), the Tanglewood Music Festival (USA), and the International Sound Art Festival (Mexico). *Evanescence* is a modified version (with live electronics added) of the piece *Violence* which has been performed by Norwegian group BIT20, the Plexoos Ensemble (Edmonton), Sonic Generator (Atlanta), and eighth blackbird (Chicago). A recording of *Evanescence* appears on eighth blackbird's Grammy-winning album *strange imaginary animals*, which also features Fitzell as co-producer and live electronics artist.

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. This is the case with the NMC commissioned work *Scivias* for violin, viola, cello, percussion and interactive electronics in which the composer will process the sounds generated by the musicians.

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).

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 performed in Europe, Asia, Australia, and North America.

Bob Pritchard writes acoustic, electroacoustic, and interactive works, often combining Modernist and post-Modernist influences through quotation, reference, and stylistic juxtaposition. His pieces can be demanding and virtuosic, exploring the edges of performance and perception. He has received numerous commissions from The Canada Council, The Canadian Broadcasting Corporation, 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. As well, he has been involved with installation pieces, working with visual artists Richard Prince, Robert Creighton, Murray Kropf, Meri Jean Morrissey, and Anne Severs. Concerning his work, the composer writes: "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."



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