



41<sup>st</sup> season | 339<sup>th</sup> event

*New Music Concerts presents*


# SECRET OF THE SEVEN STARS

Sunday September 25, 2011  
Glenn Gould Studio, 250 Front St. W.



[www.newmusicconcerts.com](http://www.newmusicconcerts.com)

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

Canadian New Music Network  
Réseau canadien pour les musiques nouvelles 





41<sup>st</sup> season | 339<sup>th</sup> event

*New Music Concerts presents*


# SECRET OF THE SEVEN STARS

Sunday September 25, 2011  
Glenn Gould Studio, 250 Front St. W.

NM

[www.newmusicconcerts.com](http://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

41<sup>st</sup> season | 339<sup>th</sup> event  
Sunday September 25, 2011  
Glenn Gould Studio, 250 Front St. W.  
7:15 Introduction | 8:00 pm Concert

*New Music Concerts* presents

# SECRET OF THE SEVEN STARS

*Programme:*

**Ann Southam** (Canada 1937–2010)

Quintet for piano and strings (1986)

(Commissioned by NMC with the assistance of the Ontario Arts Council)

**Gregory Oh** piano | **Accordes** string quartet: **Timothy Ying,**

**Carol Lynn Fujino,** violins **Douglas Perry** viola **David Hetherington** cello

**Andrew Staniland** (Canada 1977)

*Pentagrams: 5 Pieces* for 2 accordions (2010) • World Premiere

(Commissioned by NMC with the assistance of the Ontario Arts Council)

**Ina Henning** and **Joseph Macerollo** accordions

**Alice Ping Yee Ho** (Hong Kong/Canada 1960)

*Ballade for An Ancient Warrior* (2011) • World Premiere

(Commissioned by NMC with the assistance of the Canada Council)

**Ryan Scott** solo percussion **Xin Wang** soprano

**Dianne Aitken** flute **Max Christie** clarinet **Elizabeth Raum** oboe

**Jim Gardiner** trumpet **Joan Watson** horn **Ian Cowie** trombone **Gregory Oh** piano

**Joseph Macerollo** accordion **Timothy Ying,** **Carol Lynn Fujino** violins

**Douglas Perry** viola **David Hetherington** cello **Edward Tait** contrabass

**Robert Aitken** direction

— Intermission —

**Nicolaus A. Huber** (Germany 1939) *Auf Flügeln der Harfe* (1985)

**Ina Henning** accordion

**Hope Lee** (Taiwan/Canada 1953) *Secret of the Seven Stars* (2011)

World Premiere • NMC commission

**Joseph Macerollo** accordion **Ryan Scott** solo percussion

**Timothy Ying,** **Veronique Mathieu,** **Rebecca van der Post,** **Hiroko Kagawa,**  
**Carol Lynn Fujino,** **Jennifer Thompson,** **Angelique Toews,** **Bridget Hunt** violins

**Douglas Perry,** **Diane Leung** violas **David Hetherington,**

**Liza McLelland,** cellos **Edward Tait** contrabass **Robert Aitken** direction



Tonight's concert is being recorded by **CBC Radio 2**  
for future broadcast on *The Signal*, heard Monday  
through Saturday at 10<sup>PM</sup> with host Laurie Brown



Archival video by Moving Headshot Productions



# New Music Concerts

Robert Aitken, c.m., Artistic Director

157 Carlton Street, Ste. 203 • Toronto M5A 2K3 • 416-961-9594  
e-mail: nmc@interlog.com • www.NewMusicConcerts.com

## Board of Directors:

Edward Epstein, president • George Bulat, secretary-treasurer  
Austin Clarkson • Brian Current • Doina Popescu • Michael Koerner, c.m.

Joseph Macerollo • Richard Sacks • Jeffrey Smyth  
Emeritus Directors: Marvin Green, Mary Morrison, o.c.

David Olds, general manager • Daniel Foley, associate  
Francine Labelle, publicist • André Leduc, photographer

**Principal Supporters and Concert Sponsors (\$1,000+):** Robert and Marion Aitken; Amphion Foundation, Inc.; Austin and Beverly Clarkson; William Egnatoff; Edward Epstein and Marta Braun; Elisabeth Frecaut and Paul Walty; The Mary-Margaret Webb Foundation; Michael and Sonja Koerner; The Koerner Foundation; Roger D. Moore; Jeffrey and Tomiko Smyth  
**Donors (up to \$999):** So Jeong Ahn; Sandor Ajzenstat; Robert Mulder and Kristi Allik; Dominique Laplante and Les Allt; Rod Anderson; Anonymous (5); Peter Anson; Gary Armstrong Woodwinds Ltd.; Keith Atkinson; James Bailey; Marcia and David Beach; Teri Dunn and Larry Beckwith; Kathleen McMorrow and John Beckwith; Sterling Beckwith; Jack Behrens; Hallgrimur Benediktsson; Rosalind Bradford; Tim Brady; Ian Cowie and Linda Bronicheski; George Bulat; John Burge; Allison Cameron; Geoff Chapman; John Cheesman; Brian Cherney; Lawrence Cherney; Max Christie; Stephen Clarke; Max Clarkson Family Foundation; Stephen Clarkson; Daralis Collins; Daniel Cooper; John Cunningham; Brian Current; Omar Daniel; Ann and Ross Eddie; Eve Egoian; Jean Elliott in memory of Rhea Nichols; Stanley Fefferman; Barbara Monk Feldman; Rob Ford; Israel and Maceta Freedman; Janos Gardonyi; Gary Gilfillan; Bardhyl Gjevori; Erica Goodman; Patricia Green; Roger Greenwald; Scott and Krystyne Griffin; Nola Grimes; Josh Grossman; James Harley; Brendan Hemily; Lyman Henderson; David and Lee Hetherington; Ka Nin Chan and Alice Ping Yee Ho; Caroline Hughey; Fujiko Imajishi; Scott Irvine; Fraser Jackson; Al Jantzi; Linda Johnston; Stefanos Karabekos; Ann and Eli Kassner; Christopher Kennedy; Yvonne Kertesz; Thomas Kessler; Hidehiko Komatsu; John Kontak; Ann LaPlante; Edward Laufer; André Leduc; David Eagle and Hope Lee; Peter Legris; David Lidov; Barry and Gail Lord; Bain Macaskill; Joseph Macerollo; Dr. Donald MacLeod; Michael Maguire; Sandro Manzoni; Jan Matejcek; Bruce Mather; Allan Mattes; Gail McCleery; Mary McGeer; Kathleen McLean; Robert Miles; Mary Morrison; Rowley Mossop; John H. Munro; Music Media Corp.; Sharon Lovett and David Olds; Grace Olds; Victoria Olds; John Oswald; Alexina Louie and Alex Pauk; William Peltier; Michael Pepa; David Perlman; Chantal Perrot; Douglas Perry; Joseph Petric; Sue Davidson Polanyi; Doina Popescu and Tim Moody; Sonya Popovich; Sy and Joann Potma; Bob Pritchard; Richard Nordahl and James Quandt; Lisa Rapoport and Christopher Pommer; Alisa Wood and Toivo Puhm; Nancy J. Reid; Wendy Reid; Dr. David Roe; Rick Sacks and Linda C. Smith; Ann and Ezra Schabas; R. Murray Schafer; Ruth Schattner; Bernard Schiff; Corinne and Desmond Scott; Nomi Rotbard and Adam Seelig; David Senf; Peter Solomon; Andrew and Tauna Staniland; Helmut Reichenbacher and John Stanley; Kathleen Woodard and Doug Stewart; Alka Tandan; Heather Taves; Emily Taylor; Earle and Iris Toppings; Emily Hearn Valteau; Jason van Eyk; John Vanstone; Patricia Wardrop; Jennifer Waring; Joan Watson; Daniel Weinzweig; Bob Wiseman; Glenn and Louise Yearwood; Morden Yolles; Pamela Young.



Canada Council  
for the Arts

Conseil des Arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



Canadian  
Heritage  
Patrimoine  
canadien



The Ontario Arts Council is an agency of the Government of Ontario

## Ann Southam ~ Quintet for piano and strings (1986)

**Ann Southam** was born in Winnipeg, Manitoba in 1937 but lived most of her life in Toronto. After completing musical studies at the University of Toronto and the Royal Conservatory of Music in the early 1960s, Ann Southam began a teaching and composing career which included a long and productive association with modern dance. As well as creating music for some of Canada's major modern dance companies and choreographers including The Toronto Dance Theatre, Danny Grossman, Dancemakers, Patricia Beatty, Christopher House and Rachel Browne, she was an instructor in electronic music at the Royal Conservatory of Music in Toronto and has also participated in many "composer-in-the-classroom" programs in elementary and high schools. While a great deal of her early work had been electroacoustic music on tape, in later years she became increasingly interested in music for acoustic instruments. Ann Southam composed concert music for a variety of acoustic instruments and instrumental ensembles, working with such artists and ensembles as Eve Egoian, Christina Petrowska Quilico and Arraymusic. She received commissions from the Canada Council, the Ontario Arts Council, and the CBC, and was performed in Canada, Europe and the U.S. She was a member of the Canadian Music Centre, the Canadian League of Composers and a founding member of the Association of Canadian Women Composers. She was the recipient of the Friends of Canadian Music Award in 2001. Ann Southam passed away November 25, 2010.

QUINTET is composed in one movement. It opens with an extended contemplative piano solo based on five notes – a two-note melody and a three note chordal accompaniment – which are presented in a simple and consonant relationship. Following this a longer melodic line shared by the violins introduces seven new notes into the musical situation, thus gently dislocating this consonant frame of reference and establishing a twelve-tone row. In this way the strings expand the musical material and make possible a change from the consonant character of the piano alone to the energetic dissonance of the whole ensemble using the twelve-tone row.

During the course of the piece two further piano solos again present the initial five-note material, this time in a celebratory manner and in such a way as to include the entire row without disturbing the consonance.

QUINTET moves through dissonance and consonance, energetic activity and melodic expressiveness, exploring different aspects of a twelve-tone row which developed out of the initial relationship between piano and strings. It returns in the end to the contemplative five-note piano solo with which it began.

— Ann Southam (1986)



## Andrew Staniland ~ *Pentagrams* (2010)

Composer **Andrew Staniland** has firmly established himself as one of Canada's most important and innovative musical voices. The *New Yorker* magazine has described his work as "an alternately beautiful and terrifying instrumental meditation". His music is regularly heard on CBC Radio 2 and has been broadcast internationally in over 35 countries. His work has received numerous accolades, including the 2009 National Grand Prize in EVOLUTION, a contemporary music competition presented by CBC Radio 2/Espace Musique and The Banff Centre, top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. His music has represented Canada at both the UNESCO International Rostrum of Composers (Paris, 2007) and the ISCM World Music Days (Hong Kong, 2006).

From 2006–2009 Andrew Staniland served as Affiliate Composer to the Toronto Symphony Orchestra. He has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005) and Affiliate Composer to the Canadian National Arts Centre Orchestra (Ottawa, 2002-2004). Andrew's roster of commissioning bodies continues to expand, with new projects involving Les Percussions De Strasbourg, Duo Concertante, and New Music Concerts.

In addition to his work as a composer, Andrew has developed and implemented a variety of innovative educational initiatives, including a "Composer in the Classroom" project bringing classical composers into Canadian public schools. Andrew also performs himself, both as a guitarist and working with new media (computers and electronics). Andrew is currently on faculty at Memorial University in St John's Newfoundland.

*Pentagrams* unfolds in 5 separate movements titled 1) Squeezebox Train, 2) Doves, 3) Supertertian Stackgroove, 4) Evolution Drone, and 5) Jeux.

If there is a quintessential organizing principle for the musical language of the work, it would be the number 5. Like many of my works, *Pentagrams* draws inspiration from some of the fascinating cultural aspects of numbers. Interestingly, the Pythagorean view of the universe was based on the belief that numbers were the key to nature. In modern times, they still enjoy a good deal of cultural and superstitious cachet. For example, the pentagram (a five-pointed star that is formed by drawing a continuous line in five straight segments, often used as a mystic and magical symbol) is seen on the wings of the USAF, and is of course the shape of all things "star": "5 star general", "reach for the stars". Each of the five movements in this work explores a specific musical inspiration drawn from the number 5.

However, this is all technical speak. At the heart of this piece are the wonderful musicians it was written for – Ina Henning, and her teacher and mentor Joseph Macerollo. The mentor-prodigy relationship is a primary driver of the types of ensemble writing explored in the work: lead/follow, teach/learn, call/respond, and so on.

*Pentagrams* was written for and dedicated to accordionists Ina Henning and Joseph Macerollo. It was commissioned by New Music Concerts with funding from the Ontario Arts Council.

— Andrew Staniland

## Alice Ping Yee Ho ~ *Ballade for An Ancient Warrior* (2011)

One of the most acclaimed composers writing in Canada today, Hong Kong-born **Alice Ping Yee Ho** has written in many musical genres and received numerous national and international awards, including the du Maurier Arts Ltd. Canadian Composers Competition, MACRO International Composition Competition, Luxembourg International Composition Prize and International League of Women Composers Competition. Critics have called her music dramatic and graceful, while praising its "organic flow of imagination," colourful orchestration, and emotive qualities. Influences evident in her proudly eclectic approach include Chinese folk and operatic idioms, Japanese Taiko and African drumming, and jazz. Her ongoing goal is to explore new musical styles that are provocative to the ears. "Colours and tonality are two attractive resources to me: they form certain mental images that connect to audiences in a very basic way." [AH]

Ms. Ho's works have been performed at national and international new music festivals: ISCM World Music Days, Winnipeg New Music Festival, Asian Music Week in Japan, Ottawa Chamber Music Festival, Kitchener Open Ears Festival of Music and Sound, etc. They have also been played by major ensembles, including the China National Symphony, CBC Vancouver Orchestra, Radio Television Symphonic Orchestra of Serbia, Florida Orchestra, the Winnipeg, Regina and South Dakota Symphonies, Polish Radio Choir, Luxembourg Sinfonietta, Amsterdam's Nieuw Ensemble, and Le Nouvel Ensemble Moderne in Montreal.

Inspired by the legendary Song Dynasty (1127-1279) female warrior Liang Hongyu, this composition is written in reverence for her life. In Liang's early age, her father and brother were killed during military action and at one time she fell into prostitution in a state brothel. Against all odds, she grew into a strong and determined combatant with incredible drumming techniques. Liang's drum rolls boosted



the morale and defeated the invaders, ethnic Jin troops from the North. A resourceful and brave first female general, she trained female troops and fought the Jin with her husband Han Shizhong. Liang battled to her death at the age of 33.

This work is designed as a showpiece for solo percussion, female voice and mixed chamber ensemble. The composition unfolds in a series of imaginary scenarios of grim war scenes, combat, festive rituals, marriage, and ceaseless fighting till death. The music evokes dramatic elements of Peking Opera and, at times, the sounds of traditional Chinese instruments.

This work was commissioned by Toronto's New Music Concerts through a grant from the Canada Council for the Arts.

— Alice Ping Yee Ho

#### Nicolaus A. Huber ~Auf Flügeln der Harfe (1985)

**Nicolaus A. Huber** (born 15 December 1939 in Passau) is a German composer. From 1958 to 1962 Huber studied music education at the Hochschule für Musik und Theater München and subsequently composition with Franz Xaver Lehner and Günter Bialas. He pursued his education further with Josef Anton Riedl, Karlheinz Stockhausen and, above all, with Luigi Nono. From 1974 until his retirement in 2003 Huber was Professor of Composition at the Folkwang Hochschule in Essen.

Riedl and Schnebel inspired Huber's vocal and linguistic experiments. Riedl in particular encouraged Huber's radical tendencies. His treatment of musical material was most strongly formed by his contact with Stockhausen, while Nono inspired in him an acute historical and political (Marxist) awareness, particularly evident in his second compositional phase, beginning around 1969. Huber took part in Stockhausen's composition project Ensemble at the 1967 Darmstädter Ferienkurse, an experience that gave him an appreciation of the potential for improvisation – a factor that marks not only his compositions for conventional forces, but also his mixed and multi-media experiments. Stockhausen's influence can also be seen in Huber's exploitation of space and the incorporation of extraneous elements, such as vocal utterances in instrumental music, as a means of heightening expression. His period of study with Luigi Nono in 1967-1968 was even more influential on Huber. Nono encouraged Huber to seek a more thorough-going means of eradicating tonality, through a study of psychology in order to better understand human responses.

*Auf Flügeln der Harfe* is inspired by the poem of Heinrich Heine, *Auf Flügeln des Gesanges*, using the same title, but substituting the word "harp" for "voice". Employing the harp as a starting point conceptually, this composition for concert accordion actually avoids the stereotype figurations that have been frequently utilized. Instead, the basic figure that reoccurs throughout the piece and borrowed from harp technique is the harp *bisbigliando*. The repetitive note patterns build up horizontally to various vertical chord formations. Dynamic extremes range from notes as *pppp* into silent air pressure to *ffff* with exaggerated bellow exertion, the frequency of which leads to extreme physical player exhaustion. The expressivity of air-generated tones requires an extremely differentiated dynamic range and a temporal separation of bellow and key rhythms. Wave patterns move linearly (12345) or organically in Fibonacci numerical relationships (12358 etc.) in order to supply the DNA of the creative process. The form is a continuous time-line of 47 eighth note lengths always grouped together in new ways: accordion plus composition as breathing box.

— N.A. Huber (1985), translation by Ina Henning

#### Hope Lee ~ Secret of the Seven Stars (2011)

**Hope Lee** is a Canadian composer of Chinese origin. As a "cross-cultural explorer", her work often reflects her interdisciplinary interests and her views of creativity as an endless adventure of exploration, research and experimentation; a challenge to one's breadth and depth. "Things change constantly and continuously" she says, "therefore each work should be approached from a fresh angle. Growth is a natural phenomenon reflected in my compositional technique. Not unlike disciplined organic growth - a most fascinating phenomenon – it is the secret of life, the source of true freedom."

Hope Lee received formal music training at the McGill University in Montréal and at the Staatlich Hochschule für Musik Freiburg, Germany as a recipient of a DAAD scholarship and a Canada Council Grant. Her main teachers in composition are Bengt Hambraeus, Brian Cherney and Klaus Huber. During this period, she also attended the Darmstadt Ferienkurse für Neue Musik and the Durham 1979 Oriental Music Festival in England. Both events were important in shaping her musical development. Between 1987-90, she studied Chinese traditional music and poetry, as well as computer music in Berkeley, California. Hope Lee has been invited to the first International Woman Composers Conference in Berlin, to the Künstlerhaus Boswil in Switzerland, Die Hoege in Germany as artist-in-residence, visiting composer at the Dresdner Musikfestspiele, Queen's University and University of Calgary and engaged as visiting professor at the Wuhan Conservatory of Music in China.



Since 1979, Lee has researched into ancient Chinese poetry, music history, theory, and in particular the ideology, philosophy and notation of *guqin* (Chinese 7-string zither) music. The knowledge absorbed and material collected have integrated and become an important part of her creative voice and up-to-date, she has completed ten pieces in a projected eleven-piece cycle: *In the Beginning was the End* (accordion, harpsichord, 1989), *Hsieh Lu Hsing* (guzheng, di/shao/erhu, 1991), *entends, entends le passé qui marche...* (piano and tape, 1992), *Tangram* (bass clarinet, harpsichord and tape, 1992), *Voices in Time* (large ensemble, tape, electronics, 1992-94), *arrow of being, arrow of becoming* (string quartet with optional live electronics, 1997), *Fei Yang* (string quartet, accordion, 2001), *Parting at Yang Kuan* (er hu, guzheng, marimba, 2004), *four winds from heaven* (women's choir, 2005) and *and the end is the beginning* (accordion solo, 2008). The complete catalogue of Lee's works is published by Furore-Verlag in Germany.

... a starry night...vast peace, majesty of the universe...the puny individual below, gazing... dreaming, longing...distant place and time...awe and wonder...heartbroken, suffering...

*Secret of the Seven Stars* is the tenth piece in the *Voices in Time* cycle for various ensembles based on Lee's study of classical Chinese literature, poetry and legends, the ideology, philosophy and notation of guqin music. With each work representing a dynasty, this cycle is a personal reflection and musical transformation of the voices of poets, musicians, philosophers, heroes and heroines, whose lives and work have threaded the cultural tapestry of an ancient civilization.

Thanks to the Canada Council Grants to Professional Musicians, Classical Music of All World Cultures Program which provided me the opportunity to participate workshops at the Tomatis Listening Centre in 2008 as part of my research into Music and Healing and to formalize the concept of the last three pieces in the cycle; thanks also to the Alberta Foundation for the Arts for providing funds for both the preparation of performance material and for traveling to the world premiere in Toronto and the European premiere in Germany.

— Hope Lee

## Performer Biographies

German born **Ina Henning** maintains a busy career in three different fields, music performance, music pedagogy and music therapy. Starting out as a freebass accordionist in Trossingen (Germany), she finished her undergraduate studies as a double major in accordion and piano performance in 2004. Shortly afterwards she won two stipends with the German Academic Exchange Service (DAAD) to study in North America, completed a Master's Degree in Performance in 2006 and is currently a doctoral student with Prof. Joseph Macerollo at the University of Toronto. She obtained another Master of Arts Degree in Music Therapy at the Faculty of Applied Sciences in Heideberg (Germany) in 2008. Artistic appearances include Carnegie Hall, NY and recent performances with the Stuttgart State Opera, the Radio Symphony Orchestra Stuttgart and the New Vocal Soloists Stuttgart. Last year she was offered a teaching position at the University of Education in Ludwigsburg (Germany).

**Joseph Macerollo** pioneered the acceptance of the concert accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts and taught history of music, analysis, and the interpretation of contemporary music courses. As an administrator, he serves on the board of directors of New Music Concerts and The Classical Accordion Society of Canada and Off Centre Music Salon. He is a founding member of the International Accordion Society headquartered in Finland. Previous organizational accomplishments include The International Accordion Symposium 1975, Soundscape Canada 1981, LUMINA Project 1989, The International Accordion Festival 1993. In 1997, he produced R. Murray Schafer's *Princess of the Stars* at Wildcat Lake, Haliburton. In 2001 and 2006 he produced R. Murray Schafer's *Palace of the Cinnabar Phoenix* in the Haliburton Forest and Wildlife Reserve and in 2002 and 2005 he produced R. Murray Schafer's *The Enchanted Forest*. He has won numerous awards and citations, including the Lifetime Achievement Award from the Toronto Musicians' Association in 2009.

As a performer, he has appeared with major orchestras such as the Toronto Symphony, McGill Chamber Orchestra, National Arts Centre Orchestra, Victoria Symphony, Kitchener-Waterloo Symphony, Edmonton Symphony Orchestra, and such major ensembles as Nexus Percussion Ensemble, Orford String Quartet, Purcell String Quartet and countless ensembles of variable combinations. He has concertized extensively throughout North America, Europe, Asia and Australia. In 1998 he joined Quartetto Gelato and continued until 2002. He performed R. Murray Schafer's *Accordion Concerto* with the Edmonton Symphony Orchestra on May 14, 2011.



Macerollo has commissioned over 200 works by Canadian composers ranging in style from traditional to theatrical where he has gained as a performer respect for the instrument in all venues. Hope Lee has composed four major works for the instrument: *In the Beginning Was the End* for accordion and harpsichord; *Fei Yang* for accordion and string quartet; *Voices in Time* for chamber group and tonight's work, *Secret of the Seven Stars*.

Canadian pianist and conductor **Gregory Oh** holds graduate degrees from the University of Toronto and the University of Michigan. He is the artistic director of Toca Loca, conducts Continuum Contemporary Music, and also works with New Music Concerts, Arraymusic, CONTACT, the Toronto Symphony and the NACO. Formerly the musical director of the San Diego Opera Ensemble, he has also taught at the Banff Centre's Contemporary Opera and Song Training program and worked at Florida State Opera, Lyric Opera San Diego and the Canadian Opera Company. Most recently, he was music director for the premiere of Sean Griffin's opera *Cold Spring* at New York's EMPAC and also for Native Earth's *Giiweden*, for which he was nominated for a Dora Award. He is the music committee co-chair of the Toronto Arts Council, teaches at the University of Toronto, is on faculty at the National Youth Orchestra of Canada and is the contemporary music curator at Toronto's Music Gallery. He was recently named a resident artist at the Young Centre for the Performing Arts.

**Ryan Scott** is an acclaimed marimba and multi-percussion soloist who has performed extensively in North America, Europe, Japan, Indonesia and Africa. He also plays with the Canadian Opera Company Orchestra, the Esprit Orchestra, the National Ballet of Canada Orchestra, the Toronto Symphony Orchestra, the Composers' Orchestra, New Music Concerts, the Bob Becker Ensemble, Soundstreams Canada, Continuum, Ensemble Noir, Arpa Tambora and is a member of the Evergreen Club Contemporary Gamelan. He has collaborated numerous times with violist Rivka Golani, and has been a guest artist several times with NEXUS. He has made CDs for Centrediscs, CBC Records, hatART and NAXOS. Mr. Scott is currently writing a series of works for the Marimba, the first of which was premiered by the composer on CBC Radio's Two New Hours.

Mr. Scott received a Bachelors and Masters degree in music from the University of Toronto where he studied with Russell Hartenberger and Robin Engelman. Mr. Scott performs exclusively on Marimba One and uses Zildjian cymbals. Highlights of this season include the Canadian premiere of *You Are (Variations)* by Steve Reich in October, and a world premiere of a Marimba Concerto by Erik Ross with the Esprit Orchestra in May.

A native of Mainland China, Canadian Soprano **Xin Wang** completed her Bachelor degree at the University of Winnipeg before moving to Toronto, where she graduated from both the Opera division and the Artist Diploma Programme at the University of Toronto's Faculty of Music. Xin Wang has distinguished herself as a dynamic and captivating performer of contemporary music, having sung works by Canadian and international composers Alice Ping Yee Ho, Petar Klanac, Fuhong Shi, José Evangelista, James Rolfe, Ana Sokolovic, Jürg Wyttenbach and many more. Ms. Wang has performed with many of Ontario's best known presenters of contemporary music, including Queen of Puddings Music Theatre, Tapestry New Opera New Works, New Music Concerts and Soundstreams Canada, which presented *Pimootewin*, the first Cree opera. Composed by Melissa Hui with a libretto by Thompson Highway, Xin premiered and toured this production to Northern Ontario. Ms. Wang appeared at the Montreal Contemporary Music Festival in February 2011 to re-create her role in a concert version of "Beauty Dissolves in a Brief Hour", a production by Queen of Puddings featuring music by Petar Klanac, Fuhong Shi and John Rea. When offstage, Xin Wang is a passionate voice teacher. Teaching since 2001, her students range from amateurs to those in university pursuing careers in music, from teenagers to retired seniors. She treasures immensely the collective process of discovering and owning one's voice.



**Eve Egoyan "Returnings" CD launch**  
World Première Recordings of works by  
**ANN SOUTHAM**  
World Première Performance: "Returnings II: a meditation"  
Toronto Première Performances: "Qualities of Consonance" & "Returnings I"

Friday December 2, 2011 at 8 pm / Glenn Gould Studio, Toronto

Canada Council for the Arts / Conseil des Arts du Canada / ONTARIO ARTS COUNCIL / CONSEIL DES ARTS DE L'ONTARIO / CENTRE DES ARTS

[www.eveegoyan.com](http://www.eveegoyan.com)



CMC

CANADIAN MUSIC CENTRE

# Promoting Music by Canadian Composers

20,000 musical works  
10,000 audio recordings  
750 composers  
5 locations  
1 home for Canadian music

[www.musiccentre.ca](http://www.musiccentre.ca)

**CMC**  
CANADIAN MUSIC CENTRE  
CENTRE DE MUSIQUE CANADIENNE  
VANCOUVER  
CALGARY  
TORONTO  
MONTREAL  
SACKVILLE



Canada Council  
for the Arts  
Conseil des Arts  
du Canada



Canadian  
Heritage  
Patrimoine  
canadien



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

TORONTO  
ARTS  
COUNCIL

FOUNDATION  
SOCANI  
FOUNDATION