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41st season | 340th event

New Music Concerts presents


**WUORINEN
PERCUSSION
SYMPHONY**

Sunday October 30, 2011
Betty Oliphant Theatre, 404 Jarvis St.

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Canadian New Music Network
Réseau canadien pour les musiques nouvelles 



Robert Aitken, artistic director

41st season | 340th event
Sunday October 30, 2011
Betty Oliphant Theatre, 404 Jarvis St.
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

WUORINEN PERCUSSION SYMPHONY

Programme:

Erik Ross (Canada 1972) *Leviathan* (2007)

Joseph Petric accordion

Chris Paul Harman (Canada 1970) *Sonatine* (2011)

Robert Aitken flute | **Simon Fryer** cello

Eric Morin (Canada 1969) *In Praise of Folly* (2010) (World Premiere)

Joseph Petric accordion | **Penderecki String Quartet:**

Jeremy Bell, Jerzy Kaplanek violins **Christine Vlajk** viola **Jacob Braun** cello

The Penderecki Quartet is represented by Richard Paul Concert Artists

— *Intermission* —

Charles Wuorinen (USA 1938) *Percussion Symphony* (1976)

for 24 players (Canadian Premiere)

MALLET INSTRUMENTS: Mark Duggan, Russell Hartenberger, Mark Mazur,
Richard Moore, Rick Sacks, David Schotzko, Ryan Scott.

DRUMS: Nick Coulter, Haruka Fujii, Beverley Johnston, Ed Reifel, Steve Wassmansdorf.

UNPITCHED PERCUSSION: John Thompson, Tim Francom, Julie Strom, Andy Morris,
Greg Samek, Joel Cormier, Dean Pomeroy.

KEYBOARDS: Adam Sherkin, Stephen Clarke, Wesley Shen, Devon Fornelli (inside).

Charles Wuorinen, conductor | **Rick Sacks**, répétiteur

*The participation of Joseph Petric and the Penderecki String Quartet
was made possible thanks to the generous support of Roger D. Moore.*

New Music Concerts gratefully acknowledges the support of the Amphion Foundation Inc.



Tonight's concert is being recorded by **CBC Radio 2**
for future broadcast on *The Signal*, heard Monday
through Saturday at 10^{pm} with host Laurie Brown



Archival video by Moving Headshot Productions

New Music Concerts

Robert Aitken, c.m., Artistic Director

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Erik Ross (Canada 1972) *Leviathan* (2007)

Erik Ross composes for all musical media and he has written for productions that include electronics, theatre, film and dance. He has written works for artists and ensembles such as the Esprit Orchestra, the Memphis Symphony, the Vancouver Symphony, Tapestry New Opera, Hannaford Street Silver Band, Evergreen Club Contemporary Gamelan, the Gryphon Trio, the Aldeburgh Connection, and Toca Loca. He has had live performances of his works in Australia, Canada, England, Japan, Latvia, Thailand, and the United States. He holds a Doctor of Music degree from the University of Toronto where he was a two-time recipient of the John Weinzweig Scholarship. He recently completed a large choral work for the Canadian Chamber Choir. Upcoming pieces include operatic projects with librettists Alexis Diamond, Phoebe Tsang and James Wilson, as well as a double concerto for saxophonist Wallace Halladay and percussionist Ryan Scott for the 30th anniversary season of the Esprit Orchestra.

LEVIATHAN



Leviathan

This piece has the distinction of being the reason that I finally switched from PC to Mac. My computer and backup hard drive crashed in a divine manner three days before this piece was due. After exhaustive recovery efforts, I managed to get a single unmixed, unmastered, and somewhat muffled version of my initial audio. We tried to work with this initial version, but it proved unworthy and the piece underwent two transformations to reach its current state. As with all things, sometimes something is salvaged. I found that the initial audio's warmth and underwater quality gave it an otherworldly character that inspired me to add in layers of opposing high metallic sounds to balance it with the diverse sonority of the accordion. The title of the piece refers to the gigantic mythological underwater creature who was considered by some to be one of the demons of hell.

Leviathan is dedicated to and was commissioned by Joseph Petric with the generous assistance of the Ontario Arts Council. It was premiered at the 2009 Ottawa International Chamber Music Festival.

— Erik Ross



Chris Paul Harman (Canada 1970) *Sonatine* (2011)

Chris Paul Harman was born in 1970 in Toronto where he studied classical guitar, cello and electronic music with Barton Wigg, Alan Stellings and Wes Wraggett, respectively. His works have been performed by many ensembles and orchestras in Canada and abroad, including the Asko Ensemble, the CBC Radio Orchestra, the Esprit Orchestra, the Montreal Symphony Orchestra, the New Music Concerts Ensemble, the Noordhollands Philharmonisch, the Seoul Philharmonic Orchestra, the Tokyo Symphony, and the Toronto Symphony Orchestra. In 1986, Mr. Harman was a finalist in the CBC Radio National Competition for Young Composers. In 1990, he was the Grand Prize Winner in that same competition for his work *Iridescence*, which was the selected work in the category for Composers under 30 years of age at the 1991 International Rostrum of Composers in Paris. At the International Rostrum of Composers in 2004, his Concerto for Oboe and Strings was chosen as a Recommended Work in the general category. As a result, both works have been broadcast in some 25 countries. In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week. The same year, his work *Amerika* was awarded the Jules Léger Prize and was short listed for the Prix de Composition de la Fondation Prince Pierre de Monaco. In 2007, Mr. Harman's work *Postludio a rovescio* – commissioned and premiered by the Nieuw Ensemble of Amsterdam – was awarded the Jules Leger Prize for New Chamber Music for that year. Since 2005, Mr. Harman has served as Assistant Professor of Composition at the Schulich School of Music of McGill University in Montreal.

SONATINE



Telemann

Sonatine was commissioned in 2011 by the Women's Musical Club of Toronto with the support of Roger D. Moore. The work is dedicated to flutist Robert Aitken and cellist Simon Fryer.

Sonatine is a reworking of the G-major Sonata for two flutes (or two violins), TWV 40-101, by Georg Phillip Telemann. The work continues my search for a musical language that is consonant but not tonal (in the sense of the common practice period). The concise four-movement structure suggests neoclassicism, as does the retention of fragments of Telemann's original material, sometimes rendered in sequences and in formal repetitions.

The first movement introduces a chain of fanfare-like figures with irregular rhythms. The second movement is a modified ternary form, with two adagio episodes framing an animated central section. The parlando quality in the third movement underlines a capricious dialogue between the two instruments, punctuated by frequent silences. The fourth and final movement evokes the feeling of a gigue, again, with irregular rhythms. The work's overall duration is approximately nine minutes.

— Chris Paul Harman

Eric Morin (Canada 1969) *In Praise of Folly* (2010)

Eric Morin has received many diplomas for his musical studies. He was notably honoured in composition with a Grand Prize from the Montreal Conservatory of Music and a doctorate degree from University of Montreal. Between 1996 and 1998 he lived in Paris, studying composition with Gérard Grisey and taking courses in 20th century musicology at IRCAM. In May 2000 Eric Morin was appointed an Affiliate Composer with the Toronto Symphony Orchestra for two seasons. Since 2000 he has taught composition and orchestration at Laval University in Quebec City, where he now holds tenure. Eric Morin has received considerable recognition for his creative work, including multiple awards from both the SOCAN and CBC Young Composers contests, the Robert Fleming Prize in 1999 and the 2003 Jules-Leger Prize for New Chamber Music. He has composed music for orchestra, various chamber ensembles, for film, dance, theatre and digital audio. His music is programmed by prestigious musicians across Canada and internationally. He has received grants from The Canada Council for the Arts, Quebec's Council for the Arts and Literature and many other foundations.

IN PRAISE OF FOLLY

a story of thoughts and music from the Renaissance
(based on the essay by Erasmus)



Erasmus

From the composer to his friend the interpreter, health!

These last days, I mused over some of our common studies. I finally resolved to make some sport with a musical praise of folly. "But who the devil put that in your head?" you'll say. The first thing was not that my surname of Morin comes so near the word *Moriae* (folly, in ancient Greek). I rather conceived you would approve this exercise of wit, as you are delighted with such kind of mirth and

amused by the whole course of the human life. And though such is the excellence of your judgment that it is ever contrary to that of the people's, yet such is your incredible affability and sweetness of temper that you both can and delight to carry yourself to all men a man of all hours. Wherefore you will not only with good will accept this music, but take upon you the defence of it, for as much as being dedicated to you, it is now no longer mine but yours.

For sure, many wranglers will cavil that this music is lighter than it ought to a musician like you, that I simply steer back to the music of the Renaissance, and, in the text, bite angrily at everything. But I would have them whom the foolery of the music and the words may offend to consider that the same thing that has been often practiced even by great composers. For what injustice is it that when we now allow every course of life its recreation, that today's composers only should have none? Especially when such piece is not without its serious matter, and where foolery is so handled that the listener that is not altogether deaf may reap more benefit from it than from some sluttish or illegible music. For as nothing is more trifling than to treat of serious matters triflingly, so nothing carries a better grace than to discourse of trifles seriously. Let other men judge of what I have composed, but unless an overweening opinion of myself may have made me blind in my own cause, I have praised folly, but not altogether foolishly. And now to say somewhat to that other cavil, of biting. He that spares no sort of men cannot be said to be angry with anyone in particular, but the vices of all. And if anyone shall say he is hit, he will discover either his doubt or his guilt. I have so moderated my style that the understanding listener will easily perceive my endeavours were rather to make mirth than bite. In the end, if there be anyone that is yet dissatisfied, let him at least remember that it is no dishonour to be discommended by Folly.

But why do I run over these things with you, so excellent an artist that no musician better defends composers and their works? Farewell for now, my best eloquent Petric, and stoutly defend your *Moriae*.

By a river,
the Ides of July 2010.

— Eric Morin

In Praise of Folly was commissioned by Joseph Petric with partial funding from the Canada Council for the Arts.

Charles Wuorinen (USA 1938) *Percussion Symphony* (1976)

Charles Wuorinen (b. 1938, New York) is one of the world's leading composers. His many honors include a MacArthur Foundation Fellowship and the Pulitzer Prize (the youngest composer to receive the award). His compositions encompass every form and medium, including works for orchestra, chamber ensemble, soloists, ballet, and stage. Wuorinen has written more than 250 compositions to date. His newest works include *It Happens Like This*, a dramatic cantata on poems of James Tate premiered at Tanglewood in August 2011, *Time Regained*, a fantasy for piano and orchestra for Peter Serkin, James Levine and the MET Opera Orchestra, Eighth Symphony for the Boston Symphony Orchestra, and *Metagong* for two pianos and two percussion. He is currently at work on an operatic treatment of Annie Proulx's *Brokeback Mountain* to a libretto by the author. (Wuorinen's *Haroun and the Sea of Stories* based on the novel of Salman Rushdie was premiered by the New York City Opera in Fall 2004.) Wuorinen has been described as a "maximalist," writing music luxuriant with events, lyrical and expressive, strikingly dramatic. His works are characterized by powerful harmonies and elegant craftsmanship, offering at once a link to the music of the past and a vision of a rich musical future. Both as composer and performer (conductor and pianist) Wuorinen has worked with some of the finest performers of the current time and his works reflect the great virtuosity of his collaborators. His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (Charles Wuorinen Series), John Zorn's Tzadik label, and a CD of piano works performed by Alan Feinberg on the German label Col Legno. Wuorinen is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

PERCUSSION SYMPHONY



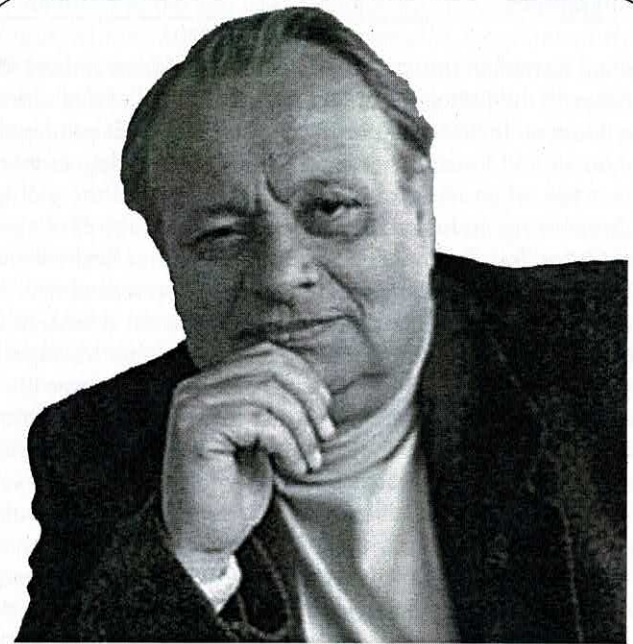
Guillaume Dufay

The work is in three large movements, fast-slow-fast, in the traditional manner. But after Movement I, and again after Movement II, there is a quiet interlude. These "Entr'actes," as I call them, are transcriptions (reworkings) of the early Dufay setting (ca. 1430) of Petrarch's *Vergine bella*. The first is in moderate tempo, finalis on D, with pitched instruments only. The second is a slower reading of the same music, finalis now on E-flat, and with non-pitched instruments added. There are several considerations that prompted me to include these transcriptions. First, although there is

no direct musical link between them and my own music, there do exist certain melodic affinities—especially between Entr'acte II and the last movement. Also, I have a long-standing avocation of “reworking” old music, and here for the first time I decided to incorporate the fruits of my “hobby” side by side with my “own” contribution—not collage but an integrated juxtaposition. However, the most compelling motive was to provide the relief afforded by light-textured and simple (but sophisticated) diatonicism, as a contrast and foil to the denser, louder contrapuntalities of the main movements. In this sense, the transcriptions stand outside the body of the Symphony itself, although they are always to be included in it.

The main movements are written using adaptations of methods I have described elsewhere. Beyond this, and the fact that their surfaces seem to me quite immediate and straight forward, little need be said about these movements but that they, along with the Entr'actes, follow a pitch-centric scheme which is taken from the work's twelve-tone set. Accordingly, the first movement proceeds from a centering on G-natural (the pitch class zero of the whole work) to end on a “split” between C and G. C having provided the lower fifth, the upper complement to G is introduced as the pitch level of Entr'acte I: D-natural. Movement II begins by referring to D, but finally ends centered on the tritone-related A-flat. Following the pattern of the first Entr'acte, the second now occurs at the upper fifth, this time E-flat. The last movement also begins at this pitch, winding its way back from E-flat, ultimately to reach the initial G-natural, the work's origin.

— Charles Wuorinen



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1935–2011

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Performer Biographies

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 70 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 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. In November he will return to Ljubljana, Slovenia to curate and conduct a series of concerts featuring music by Elliott Carter for Festival Slowind 2011.

Principal Cello of the Regina Symphony Orchestra, **Simon Fryer** is an artist of considerable versatility, at home with the demands of the music of our time and those of historical performance, with collaboration and solo recital. Artistic Director of the Women's Musical Club of Toronto, Simon is also in demand for his teaching, coaching and masterclass skills. Appearances as soloist in Canada with the Esprit Orchestra and the Da Capo Chamber Choir are complemented by performances as guest Principal with the Hamilton Philharmonic and internationally with the Orqestra Sinfonica de Tenerife and the UK's Northern Sinfonia. Formerly a member of the Juno-winning Penderecki String Quartet and the Toronto Symphony Orchestra, Simon collaborates regularly with musicians such as the Silver Birch String Quartet, Duo Concertante and flutist Robert Aitken. His discography of over 20 recordings includes the solo CD, *Music of a life so far...*, acclaimed as "a fascinating collection" by the Toronto Star. He will shortly release a CD of Victorian English Sonatas with pianist Leslie De'Ath. Now teaching at the Regina Conservatory for the Performing Arts Simon has previously held faculty positions at Wilfrid Laurier University, the University of Toronto, the Glenn Gould School and the Casalmaggiore International Festival in Italy. Active as chamber musician, orchestral player and soloist in more than thirty countries on six continents, he performs on an instrument completed in 1998 by Masa Inokuchi.

Laureate of the BBC3 Radio and CBC National Radio Auditions, JUNO nominee and Prix Opus winner 2009, first instrumentalist recipient of the Friend of Canadian Music Award 2005, and honoured as Ambassador of Canadian Music by the CMC at the National Arts Centre in 2009, **Joseph Petric** has commissioned and championed more than 220 works for presenters such as Columbia Artists, Jeunesses Musicales, Debut Atlantic, England's John Lewis Partnership, New Music Concerts, the Société de Musique Contemporaine de Québec and the Tanglewood Festival. His performances of contemporary works have been described as "riveting" (Gramophone) "miraculous" (Winnipeg Free Press), and "extraordinary... eloquent, in the most moving of all the Sequenzas" (Boston Globe). After his acclaimed European and American debuts in London and Washington, Petric recorded for Radio BBC3, French State Radio, and appeared at venues such as London's Southbank Centre, Die Yjsbrekker, Bridgewater Hall Manchester, IRCAM, Seiji Ozawa Hall, Austria's Hohenems Schubertiade and the Tel Aviv Opera. Generous financial support from New York's Koussevitsky Foundation, Swedish Reikskonzerter, the CBC, the OAC and the CAC has been integral to Petric's unique contribution of 12 concertos from Canadian composers to the accordion concerto canon. As a concerto soloist he has appeared with the BBC Orchestra, the Toronto Symphony Orchestra, Camerata Nordica of Sweden, l'Orchestre Symphonique de Quebec, the CBC Vancouver Chamber Orchestra, and the Concertante di Chicago, Symphony Nova Scotia, Victoria Symphony, Montreal's Nouvel Ensemble Moderne, among others. His critically acclaimed discography of 32 CD titles includes recordings of the Berio Accordion Sequenza (Naxos), the Koprowski Accordion Concerto with the Toronto Symphony (CBC5000 Series), and titles on 13 other labels including Analekta, ATMA, Astrila, CBCMusicaViva, Chandos, and Centrediscs labels among others. Future engagements include the world premieres of works by Alice Ho with Toronto's Amici Series, the American premiere of Linda Bouchard's *Murderous Little World* in Seattle, San Francisco and Los Angeles, Hans Zender's version of *Die Winterreise* with Montréal's Nouvel Ensemble Modern, 2012-2013 repeat European tours, invitations to Jerusalem, Moscow and the 2013 Montreal New Music Festival.

Celebrating their 25th anniversary season, **The Penderecki String Quartet** has become one of the most celebrated chamber ensembles of their generation. The Quartet's performing schedule takes them annually to concert stages across the Americas, Europe and Asia. The four Penderecki musicians (now originating from Poland, Canada, and USA) bring their varied yet collective experience to create performances that demonstrate their "remarkable range of technical excellence and emotional sweep" (Toronto, Globe and Mail). Recent concert appearances include New York City's Weill Hall at Carnegie Hall, Los Angeles' REDCAT at Disney Hall, and Amsterdam's Concertgebouw. The PSQ appears extensively in Canada, participating in this country's foremost concert series such as the Ottawa Chamber Music Festival, Festival of the Sound, the Banff

Centre, and Toronto Luminato Festival. Their 25th anniversary season is a highly active one with appearances at festivals in Brazil, USA, Spain, Ukraine, Germany, Poland, China, and guest teaching at the Hong Kong Academy, Indiana University at Bloomington, and their partner university in Osnabrück, Germany.

To this day the Quartet is a devoted champion of the music of our time, having premiered over 100 new works from composers in Canada and abroad. This anniversary season sees the Quartet with eight world premieres funded by the Canada Council and the Ontario Arts Council for composers Glenn Buhr, Michael Matthews, John Burge, Piotr Grella-Mozejko, Jeffrey Holmes, Marc Sabat, Eric Morin, Norbert Palej, as well as the Canadian premiere of Krzysztof Penderecki's String Quartet No.3 at Vancouver New Music. The Penderecki String Quartet is in quartet-in-residence at Wilfrid Laurier University in Waterloo, Ontario.

Rick Sacks holds a master's degree in percussion from SUNY Stony Brook. He performs with Arraymusic, the Glass Orchestra, New Music Concerts, Aventa, Red Sky Performance, the Evergreen Club Gamelan and others. Rick has toured worldwide with these groups. He also works as a composer/designer in contemporary dance and theatre. He has performed with Desrosiers, Dancemakers, Le Groupe de la Place Royale, Bill James, Carbon 14, and TDT and Theatre Gargantua. He created the compositions for CanStage's *Midsummer Night's Dream in the Park* at High Park, *Midsummer Night's Dream* at Passe Muraille, the hit show *Sibs* (Tarragon), and the award-winning children's show *Danny, King of the Basement* (Roseneath). His most recent work as co-composer/music director of Red Sky's *Tono* won the 2010 Dora award for best sound design/composition. Rick is Arraymusic's artistic director.

Rick took part in the first recording of Wuorinen's *Percussion Symphony* with the New Jersey Percussion Ensemble under Raymond DesRoches' direction for the Nonesuch label in 1978.

His own performance pieces mix percussion, theatre and movement in unique ways for soloist and large ensemble exploring a mix of new technologies and traditional theatrical devices. He has recently completed *World on a String*, a 50,000 word interactive web-based SciFi and *The MetaMOOphosis*, a permanent installation of interactive theatre based on Kafka's *Metamorphosis* (see *High Wired* - University of Michigan Press). All can be found at **Rik's Café Canadian**, a World Wide Web site focusing on Toronto's rich cultural resources at www.rixax.com