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41st season | 345th event

New Music Concerts presents

Composers Play

Friday June 1st, 2012

Gallery 345 | 345 Sorauren Avenue

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New Music Concerts

Robert Aitken, c.m., Artistic Director

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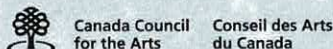
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Robert Aitken, artistic director

41st season | 345th event
Friday June 1st, 2012
Gallery 345 | 345 Sorauren Avenue
7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

Composers Play

Programme:

Brian Current (with **Adam Sherkin**):
Current - *Piano music for two* (1999) [10']

Bruce Mather (piano): **Mather** - *D'après un cri* (1996) [12'];
Scriabin - *Poème Op.59, No.1* [2']; *Fragilité Op.51, No.1* [3']
Étude Op.65, No.1 [2'] (1910-1913)

Scott Good (trombone): **Good** - *Dzunukwa's Aria* (2011) * [4']

John Beckwith (piano): **Beckwith** - *March, March!* (2001): Distant Bugle I - Single File - Distant Bugle II - Unfinished Rag [9']

Adam Scime (contrabass): **Oliver Knussen** - *Turba* (1971);
Giacinto Scelsi - *Le Reveil Profond; C'est bien la nuit* (1972);
Heinz Holliger - *unbelaubte Gedanken zu Holderlins "Tinian"* (2002)

Adam Sherkin (piano): **Sherkin** - *Daycurrents* (2009) [5']

Robert Aitken (flute): **Aitken** - *Late notes from Berlin* (2010) ** [6']

Andrew Staniland (guitar), **Scott Good** (trombone) & **Adam Scime** (contrabass): Improvisations on themes of Newfoundland composer Bill Brennan (2012) * [c.10']

* World premiere ** Canadian premiere

This evening's concert is being recorded for archival purposes by John S. Gray. Please turn off your cell phones and other devices.

Robert Aitken — Between fishing and golfing in Nova Scotia, Bob found time to play in the Kentville Fire Department Band for almost every Strawberry, Fishing and Apple Blossom Festival in the province. After moving to Toronto at 16, this ensemble experience led him to write one of his most important pieces, a concerto for high school band featuring baritone horn and the captain of the football team playing triangle. A few years playing Be-Bop duets with bassoonist Norman Tobias led him right into the arms of John Weinzweig's composition class where he made himself at home and basically established friendships which have lasted a lifetime. His enthusiasm for contemporary music has never waned since that time and hopefully shows through tonight.

Late Notes from Berlin is an improvisation in memory of the late James Avery, a friend who appeared several times as pianist and conductor with New Music Concerts and passed away in 2009. It was first performed as a sequel to the original Varèse *Density 21.5* which features large numbers of A's, E's and E-flats as does James Avery's name. The review of the first performance in the *Badische Zeitung* said "Seine stupende Virtuosität stellte er nie zur Schua, sondern stets in den Dienst der ausdrucksstarken, vom warmen Flötenton beseelten Komposition." The actual meaning of the title will be explained at the concert. — *Robert Aitken*

John Beckwith — John Beckwith's music has appeared on numerous earlier New Music Concerts programs, the most recent examples being *A New Pibroch* (2003) for Highland pipes, percussion, and strings; *Fractions* (2007) for microtonal piano and string quartet; and *Back to Bolivia* (2010) for four clarinets. His book, *Unheard Of: Memoirs of a Canadian Composer*, was published earlier this year by Wilfrid Laurier University Press.

In 2001 John Weinzweig celebrated his eighty-eighth birthday. His birth date (11 March) being two days away from mine (9 March), we sometimes celebrated together on the 10th, and he and his wife Helen joined with other friends at our house for this occasion. I played a new work I had composed for him, a suite of four short pieces for the piano — the instrument with eighty-eight keys. I called it *March, March!* There are four short movements, whose titles are "Distant Bugle I," "Single File," "Distant Bugle II," and "Unfinished Rag" in which an eleven-note series goes through a number of manipulations in twenty-two- and forty-four-note patterns. One of the pieces, "Single File," calls for all eighty-eight keys to be struck, one at

a time, with no repetitions. The final number is a rag, eighty-eight bars long, based on the earliest Canadian ragtime solo, *A Rag-Time Spasm*, by W. H. Hodgins. — *John Beckwith*

Brian Current — Brian Current's relationship with the piano consists mainly of playing classic rock in the bars of glamorous suburban Ottawa during the 80s and early 90s. In learning this piece he has vowed to write easier music from here on in. Brian says "We'll be playing excerpts from *Piano Music for Two*, written in 1999. It's about the wash of sound created by a hall of piano practice rooms, with everyone playing different music. The piece explores connections between someone playing a Beethoven-like piece and someone playing a Schumann-like piece." www.briancurrent.com

Scott Good — Since the age of 10, Scott has been menacing audiences with his trombone. Nowhere is safe, as he can be heard from concert stages to bars, churches and street corners. Dr. Good also likes writing music, and has done so for many groups across Canada. His music has been performed around the globe. He also enjoys kids, chess, beer, camping, philosophy, science, and long walks on the beach. Scott says "I will play (for the first time ever!) *Dzunukwa's Aria* (unaccompanied trombone version) - from a piece I composed for Alain Trudel last year - originally with organ. About 4 minutes, but jam packed. It will have elements of performance art... probably." www.scottgood.com

Bruce Mather — Bruce Mather was born in Toronto on May 9, 1939, but has made Montréal his home since 1966. He studied piano with Alberto Guerrero and composition with Oskar Morzwetz, Godfrey Ridout and John Weinzweig in Toronto, receiving his Bachelor's degree from the University in 1959. He subsequently worked with Darius Milhaud and Olivier Messiaen in France. Mather finished his Masters degree at Stanford University and received his doctorate from the University of Toronto in 1967. He taught composition, analysis and harmony and was director of the Contemporary Music Ensemble at McGill University from 1966 to 2001. As a pianist, Mather actively promotes contemporary music and has performed widely with his wife Pierrette LePage as the Mather/LePage piano duo. The composer writes, "*D'après un cri* is based on the piano part of *Un cri qui durerait la mer* which Michel Ducharme sang in the concert for my 60th birthday."

Adam Scime — Adam Scime is continually seeking new ways to become involved in the local new music community. He recently became a member of angelus novus, an established collective of composers who seek to promote the performance of electro-acoustic music and sound art. He was Composer in Residence with the GamUT contemporary ensemble for the 2010/2011 season, a residency that saw the commissioning of two new works, and one new installation. As a double bassist, Adam has attained the principal position with the UWOSO and the UTSO, and is currently an active free-lance performer in the greater Toronto area performing regularly with a variety of professional orchestras and ensembles. www.adamscime.com

Adam Sherkin — A native of Toronto, much of Adam's time proceeds with all strings fully attached. Blotches and squiggles of pencil (not ink!) are put to manuscript paper for much of the rest of his time. (Notational software is always used with discretion.) Adam is partial to a good day of sailing when the wind is right, a night of cooking when company at-table are grateful and, more recently, a season of gardening when friends' hands make labour light. However old-fashioned, Adam likes to drive. However tritely Canadian, Adam enjoys paddling a canoe. However unwieldy or un-modern, Adam still loves to read a real, heavy-paged, aged-spined, good, old hardcover book. www.adamsherkin.com

Daycurrents (2009) — In celebration of the Haydn bicentenary in 2009, this solo piano piece explores the various structures at play within sonata form. Through the development of monodic lines, archetypal pairings of 'Fast' and 'Slow' motion are combined in an overall sonata-allegro structure. The integration of narrative threads and recurring verses produces a shifting foreground, eventually receding to expose an underlying presence. This presence, (the starting point for Daycurrents), is none other than Haydn's musical cipher, 'B-A-D-D-G.' — *Adam Sherkin*

Andrew Staniland — Composer Andrew Staniland has firmly established himself as a moonlighting guitarist who is pretty good at rock, free improvisation, and jazz. His real bio and upcoming activities are available at www.andrewstaniland.com.



FORTY YEARS OF FOLEY

Sunday June 3, 2012 at 8^{pm} | Gallery 345 | 345 Sorauren Avenue
60th Birthday Concert celebrating the music of Daniel Foley (Canada 1952):

Monogram (2012) (world premiere) [3']
Robert W. Stevenson bass clarinet

selections from **Oiseaux excentriques** (1973, rev. 1988) [6']
1. *The Mockingbird* 3. *The Sparrow* 5. *The Nightingale* 8. *The Buzzard*
Richard Herriott piano

Saint George Blues (1984) [8']
Anthony Rapoport viola Joseph Petrić accordion

Retrospectives (1981) [10']
Richard Herriott piano

Lament for a Nation (1993) [5']
Tiina Kiik accordion with tape

from **Hommage à Henri Rousseau** (1999) [12']
II. *Le rêve* IV. *Clémence*

The Riverdale Ensemble:
Joyce Lai violin Stephen Fox clarinet Ellen Meyer piano

Chanterelle (2004) [6']
Trio Poulet:

Ivana Popović violin David Olds cello Perry Maher piano

Organum Triplum (2012) (world premiere) [4']
Robert and Dianne Aitken flutes Scott Good trombone

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