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42nd season | 346th event

New Music Concerts presents

CELLOS GALORE!

Sunday September 23, 2012

Betty Oliphant Theatre, 404 Jarvis St.

Archibald Lampman (1861 - 1899):

Four Winter Poems

In November


The leafless forests slowly yield
To the thick-driving snow. A little while
And night shall darken down. In shouting file
The woodmen's carts go by me homeward-wheeled,
Past the thin fading stubbles, half concealed,
Now golden-gray, sowed softly through with snow,
Where the last ploughman follows still his row,
Turning black furrows through the whitening field.
Far off the village lamps begin to gleam,
Fast drives the snow, and no man comes this way;
The hills grow wintry white, and bleak winds moan
About the naked uplands. I alone
Am neither sad, nor shelterless, nor gray,
Wrapped round with thought, content to watch and dream.

Winter-Solitude

I saw the city's towers on a luminous pale-gray sky;
Beyond them a hill of the softest mistiest green,
With naught but frost and the coming of night between,
And a long thin cloud above the colour of August rye.
I sat in the midst of a plain on my snowshoes with bended knee
Where the thin wind stung my cheeks,
And the hard snow ran in little ripples and peaks,
Like the fretted floor of a white and petrified sea.
And a strange peace gathered about my soul and shone,
As I sat reflecting there,
In a world so mystically fair,
So deathly silent—and I so utterly alone.

Winter Uplands

The frost that stings like fire upon my cheek,
The loneliness of this forsaken ground,
The long white drift upon whose powdered peak
I sit in the great silence as one bound;
The rippled sheet of snow where the wind blew
Across the open fields for miles ahead;
The far-off city towered and roofed in blue
A tender line upon the western red;
The stars that singly, then in flocks appear,

continued on inside back cover 



Robert Aitken, artistic director

42nd season | 346th event

Sunday September 23, 2012

Betty Oliphant Theatre, 404 Jarvis St.

7:15 Introduction | 8:00 pm Concert

New Music Concerts presents

CELLOS GALORE!

Programme:

James Rolfe (Canada 1961) **Worry** (2001)

Timothy Ying solo violin David Hetherington, Paul Widner,
Amy Laing, Mary-Katherine Finch, Emmanuelle Beaulieu-Bergeron,
Alastair Eng, Maurizio Baccante, Marie Gélinas, cellos
Robert Aitken, conductor

Gilles Tremblay (Canada 1932) **Cèdres en voiles** (1989)

David Hetherington solo cello

Elliott Carter (USA 1908) **Double Trio** (2011)

Trio One: Timothy Ying violin Rick Sacks percussion
Trio Two: Scott Good trombone *Trio Two:* James Gardiner trumpet
David Hetherington cello Stephen Clarke piano

— *Intermission* —

Bruce Mather (Canada 1939) **Pommard** (2009)

David Hetherington, Paul Widner,
Amy Laing, Mary-Katherine Finch cellos

Michael Colgrass (USA/Canada 1932) **Mystic with a Credit Card** (1978)

Scott Good solo trombone Rick Sacks synthesizer

James Rolfe ***Winter**** (2012)

Lawrence Williford tenor David Hetherington, Paul Widner,
Amy Laing, Mary-Katherine Finch, Emmanuelle Beaulieu-Bergeron,
Alastair Eng, Maurizio Baccante, Marie Gélinas, cellos
Robert Aitken, conductor

* NMC Ontario Arts Council commission ** World premiere

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Robert Aitken, c.m., Artistic Director

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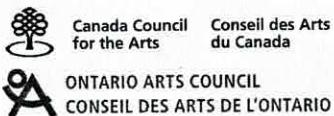
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James Rolfe Toronto composer James Rolfe (b. Ottawa, 1961) has been commissioned and performed by ensembles, orchestras, choirs, and opera companies in Canada, the USA, Europe, and New Zealand. He has been funded through The Canada Council for the Arts, The Ontario Arts Council, The Toronto Arts Council, The Laidlaw Foundation and CBC Radio. Awards include a Guggenheim Fellowship, the K. M. Hunter Music Award, the Louis Applebaum Composers Award, the Jules Léger Prize for New Chamber Music and SOCAN's Jan V. Matejcek Concert Music Award. Mr. Rolfe's first opera, *Beatrice Chancy*, received an extraordinary reception from audiences and critics for Toronto, Dartmouth, and Edmonton productions by The Queen of Puddings Music Theatre Company. In 2009, the same company produced *Inês*, which was nominated for a Dora Award. His masques *Orpheus and Eurydice* and *Aeneas and Dido* were premiered by The Toronto Masque Theatre in 2004 and 2007. *Elijah's Kite*, an opera for children, was premiered in New York in April 2006 by Tapestry New Opera Works with the Manhattan School of Music, and given its Canadian premiere before the Governor-General at Rideau Hall in October 2006. *Swoon* was premiered in December 2006 by the Canadian Opera Company, which has since commissioned a new opera. Mr. Rolfe's current projects include a music theatre work with writer André Alexis for Toronto's Tarragon Theatre, a dance theatre work for Coleman Lemieux Compagnie with choreographer James Kudelka, and pieces for Aventa Ensemble, Canadian Art Song Project, TorQ Percussion Quartet and Soundstreams Canada.

James Rolfe, *Worry* | The reaction to the 2001 terrorist attacks in the US brought back memories of growing up during the Cold War. I remembered the omnipresent atmosphere of fear and anxiety, faced with a faceless enemy who could strike at any second. I remembered my father, constantly aggravated by my mother's constant worrying: "Worry, worry, worry, all you ever do is worry!" Perhaps he was just as anxious, but unwilling to voice it. I remember the music of the time: high modernists like Xenakis, furiously uprooting all traces of the past, and those who embraced the past, like The Beach Boys, wistfully and longingly. And I remembered growing up in Ottawa, which like most cities at the time was obsessed with obliterating its past — in this case, following the dictates of urban planner Jacques Gréber, a disciple of Le Corbusier, as was Xenakis. As an anxious mind flits restlessly from one thought to the next, making its own unexpected connections, all these thoughts and musics circulate through *Worry*, which was written from one moment to the next, without thought as to its future. In



hindsight it seems a kind of nostalgic homage to the modernism I grew up with, innocent of its bitter origins. *Worry* was commissioned by Continuum (Jennifer Waring, Artistic Director) and Numus (Jeremy Bell, Artistic Director) for Mark Fewer, violin, with the assistance of The Laidlaw Foundation.

James Rolfe, *Winter* | The Ottawa poet Archibald Lampman (1861-1899) wrote passionate poems about winter. His words are tailored to his late Victorian readers, yet they transcend their time with their beautifully effortless rhythm, phrasing, and imagery. They conjure up the winters of my Ottawa childhood: the cold crisp clear air, the quiet distances and solitudes. I wrote these songs during summer 2012 in Wellington, New Zealand, far away from Canada, which was having perhaps its warmest-ever winter. These poems became an incantation, connecting me to a magical season, distant in time and place—a homage to a season which seems to be destined for extinction. *Winter* was commissioned by New Music Concerts (Robert Aitken, Artistic Director) with the assistance of The Ontario Arts Council. Many thanks to Bob for asking, and to tenor Lawrence Williford for collaborating on the vocal writing. [J.R.]

Gilles Tremblay Composer, conductor and teacher, Gilles Tremblay was born in Arvida (Québec). From 1949 to 1954 he studied piano at the Montréal Conservatory with Germaine Malépart and earned a Premier Prix in piano in 1953. At the same time, he studied composition privately with Claude Champagne. Tremblay later attended Olivier Messiaen's celebrated analysis classes in Paris and was awarded a Premier Prix in 1957. During the same period, he also studied piano and compositional techniques with Yvonne Loriod. The following year he received a medal in ondes Martenot at the Paris Conservatory and a counterpoint diploma from the École Normale Supérieure de musique de Paris. Tremblay met a large number of other composers while studying in Europe. At Darmstadt he met Stockhausen and by 1959 he had taken up an internship with the French radio and television orchestra in Paris, under the direction of Pierre Schaeffer, and in the company of Amy, Boucourechliev, Ferrari, Mâche and Xenakis. In 1960 a grant enabled Tremblay to enroll in summer courses at Darmstadt, where he worked with Pierre Boulez and Henri Pousseur. During the 1960s, Tremblay was appointed professor of analysis and composition at the Montréal Conservatory. With the help of a Canada Council grant, in 1972

Tremblay traveled to the far East. He sat on juries for numerous international competitions and witnessed the performance of his works on every continent.

Gilles Tremblay | *Cèdres en voiles* is a threnody, a lament, as it is still in use in many countries, especially in the Middle East and in Greece. If "cedars" evokes Lebanon, the French word "voiles" is associated with two meanings: mourning (veils, sorrow) and hope (sail, wind, energy). The quarter-tones easily playable on the cello are widely used through a long ascent with double-strings. It forms the main act, towards almost unbearable limits, with hoarse timbres and gratings. Two other levels interrupt this progression: a laconic rhythm like an implacable march and opening of natural harmonic sounds, soft and sidereal, becoming more and more important. After a trance-like sequence on one sound (open D) the summit of the threnody is followed by a last opening of harmonic sounds: an echo of the Gregorian *Resurrection Alleluia*. Thus the word "voiles" (here sails) takes its hopeful meaning, the one of transmitting to the mast the strength of the wind. This work has been written at the request of my son Emmanuel, to whom it is dedicated. [G.T.]

Elliott Carter Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few foreign composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made "Commandeur dans l'Ordre des Arts et des Lettres" by the Government of France, Elliott Carter is internationally recognized as one of the leading American voices of the classical music tradition. He recently received the Prince Pierre Foundation Music Award and is one of only a handful of living composers elected to the Classical Music Hall of Fame. Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking String Quartet No. 2. Igor Stravinsky hailed Carter's Double Concerto for harpsichord, piano, and two chamber orchestras (1961) and Piano Concerto (1967), as "masterpieces." Of his creative output exceeding 130 works, Carter composed more than 40 pieces in the past decade alone. This astonishing late-career creative burst has resulted in a number of brief solo and chamber works, as well as major essays such as *Asko Concerto* (2000) for Holland's ASKO Ensemble. Some chamber works include *What Are Years* (2009), *Nine by Five* (2009), and *Two Thoughts About the Piano* (2005-06), now widely toured by Pierre-Laurent Aimard. Carter continues to show his mastery in larger forms as well, with major contributions such as the

opera *What Next?* (1998), *Boston Concerto* (2002), *Three Illusions for Orchestra* (2004), called by the Boston Globe “surprising, inevitable, and vividly orchestrated,” *Flute Concerto* (2008) and a piano concerto, *Interventions* (2008), which premiered on Carter’s 100th birthday concert at Carnegie Hall with James Levine, Daniel Barenboim and the Boston Symphony Orchestra (December 11, 2008).

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Elliott Carter, *Double Trio* (Commissioned by the Arte Musica Foundation) | Brass instruments, especially the trumpet and trombone, recently interested me for use in chamber music because of their ability to play softly and use different kinds of mutes. Combining them with solo strings fascinated me so I wrote the *Double Trio*. This work was composed for the opening of the Montreal Museum of Fine Arts’ Bourgie Concert Hall in September 2011. The *Double Trio* is dedicated to Pierre Bourgie [E.C.]

Bruce Mather Bruce Mather was born in Toronto, but has made Montréal his home since 1966 and is considered one of Québec’s most important composers. He studied piano with Alberto Guerrero and composition with Oskar Morzwetz, Godfrey Ridout and John Weinzweig at the Royal Conservatory in Toronto and at the Faculty of Music at the University of Toronto, completing his Bachelor’s degree in 1959. Post-graduate studies took him to France where he worked with Darius Milhaud (composition), whom he had met previously at the summer course in Aspen, and Olivier Messiaen (analysis). Mather completed a master’s degree at Stanford University with Leland Smith and received his doctorate from the University of Toronto in 1967. Mather’s music has been performed regularly throughout Canada and is frequently heard in the United States and Europe. He has been commissioned by numerous major orchestras and contemporary music organizations at home and abroad, including the Orchestre symphonique de Montréal, the National Arts Centre Orchestra, the Canadian Broadcasting Corporation, Radio France, the Société de musique contemporaine du Québec, Toronto New Music Concerts, the Esprit Orchestra, the Rouen Chamber Orchestra, Trio Basso (Cologne) and the Collectif musical international de Champigny (2e2m). Mather was appointed to the Faculty of Music at McGill University in 1966, and remained there for over thirty years, teaching analysis, advanced harmony, and composition. He also directed the institution’s contemporary music ensemble.

Bruce Mather, *Pommard* | I attended a concert in Montreal of the cello quartet “Quatuor Ponticello” presented by the Ensemble contemporain de Montréal featuring four new works from young composers. I was very impressed by the playing of the quartet and expressed my enthusiasm to the director of the ECM, Véronique Lacroix. She replied “You should write a piece for them.” She introduced me to one of the players and I immediately proposed to write a piece. I composed my piece without commission in the summer of 2009 and they gave the first performance on May 14, 2012. I think of this work as my first “string quartet.” I have never written for the standard string quartet because, faced with the incredible repertoire of the 18th, 19th and 20th centuries I feel that the world does not need a string quartet by Bruce Mather. The string quartet ensembles seem to agree with me as I have never been commissioned or even invited to compose a quartet. *Pommard* takes its name from one of the great red wines of Burgundy. Thus it adds to the already long list of my works inspired by wines. [B.M.]

Michael Colgrass Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra’s Stravinsky Conducts Stravinsky series and numerous ballet, opera and jazz ensembles. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60). He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary “Soundings: The Music of Michael Colgrass.” He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions and the 1988 Jules Leger Prize for Chamber Music. He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.

Michael Colgrass | *Mystic with a Credit Card* is an excerpt from my brass quintet, *Flashbacks*, commissioned by the Canadian Brass in 1978 and premiered by them at Tully Hall in New York on 6 February 1979. In *Flashbacks*, I attempt to feature each of the quintet members in a way that fits the nature of their instrument. This excerpt for trombone features the instrument's broad emotional scope, which spans from gently expressive to barbaric. *Mystic with a Credit Card* gives the soloist a chance to demonstrate this range of qualities in a theatrical context. As well as playing, the trombone player speaks to the audience in an almost confessional way about feeling lost in a fast-changing multi-cultural society. I express this idea musically by showing the close stylistic relationship between East Indian music and Western blues, where the two styles can at times sound so similar that the stylistic identity of each becomes blurred. This mosaic of styles represents the blend of the divergent cultures in the soloist, whose feelings are never quite quite resolved. [M.C.]

Timothy Ying Timothy Ying performed for over 20 years as first violinist of the Ying Quartet. With the group he appeared in every major city in North America, and made tours abroad to Europe, the Far East and Australia. He performed at Carnegie Hall and the White House, and at numerous festivals including Aspen, Bowdoin, Caramoor, Norfolk, Ottawa, San Miguel, and Tanglewood. During this time the Ying Quartet also made a reputation for an unusually wide range of performance activities. At Symphony Space in New York City, they presented a multi year series which included collaborations with artists from a wide range of disciplines including dancers, actors, musicians from folk, world music and jazz backgrounds, video, computers and acoustic technology, a magician, and even a Chinese noodle chef. In addition to their performances in concert halls, the quartet regularly presented programs at less formal sites in the community including schools, hospitals, workplaces, and prisons. Although as a young person he was attracted to chamber music by the historic repertoire at the heart of the genre — the quartets of Haydn, Mozart, Beethoven, and Schubert — he developed a strong interest in the music of our time. In addition to regular performances of the works of living composers, he has commissioned and premiered new compositions by composers including Michael Torke, Kevin Puts, Carter Pann, Paquito D'Rivera, Ned Rorem, Daniel Kellogg, Augusta Read Thomas, Chen Yi, Jennifer Higdon, Patrick Zimmerli, Ralph Shapey, Bernard Rands, Sheila Silver, Tod Machover, Lei Liang, Lowell Liebermann, Sebastian Currier, Pierre Jalbert and Paul Moravec.

A winner of the prestigious Naumburg Chamber Music Award, he has also won a Grammy Award for Best Classical Crossover Recording and two Grammy Nominations for Best Chamber Music Recording. A recent collaboration with pianist and composer Billy Childs was nominated for a Grammy in the jazz category. He has also been the recipient of grants from the National Endowment for the Arts and from Chamber Music America. In addition to his performing activities, Timothy has been committed to the academic study of music. He holds degrees from the Juilliard School (BM), Western Illinois University (MA) and the Eastman School (DMA). He was a tenured faculty member at the Eastman School, where he served as chair of the Chamber Music department and was for seven years a Blodgett Artist-in-Residence at Harvard University. He currently teaches at the University of Toronto and at the Royal Conservatory.

David Hetherington David Hetherington received his musical training at the Royal Conservatory of Music and the University of Toronto and furthered his cello studies with Claus Adam, André Navarra and Paul Tortelier. He currently is the Assistant Principal Cellist of the TSO and teaches at the Glenn Gould School. Mr. Hetherington is a founding member of the Amici Chamber Ensemble which presents an annual series of concerts at Glenn Gould Studio in Toronto. With Amici he has recorded ten discs for Summit Records, Naxos, CBC records and ATMA Classique. Their first commissioned work, *Among Friends* by Chan Ka Nin, won a Juno award. He is also a founding member of the string quartet **Accordes** whose recording of Harry Somers' String Quartets received a Juno Award nomination in 2001. Accordes has also recorded works by several other Canadian composers such as Norma Beecroft, David Eagle, Harry Freedman, Hope Lee, Alexina Louie and Jean Papineau-Couture.

Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian premiere recording of Talivaldis Kenins' prize-winning cello sonata. He has been active in performing and recording much contemporary music and has recorded solo cello pieces by Alice Ho, Chan Ka Nin (CBC Records) and Elliott Carter (Naxos). In addition, he has collaborated personally with many other composers such as Brian Cherney, Henri Dutilleux, Heinz Holliger, Helmut Lachenmann, Magnus Lindberg and Alexina Louie for performances of their works for solo cello. Mr. Hetherington plays a cello made in 1695 by Giovanni Battista Grancino.

Scott Good Dr. Good is a trombonist and composer of orchestral, chamber, performance art and songs that have been successfully performed in North America, Europe and Asia; he is also a conductor. Scott works in various musical avenues. From August 2008 until September 2011, he was composer in residence with the Vancouver Symphony Orchestra. He worked as curator for the Esprit Orchestra and continues within their Creative Sparks program. He was also artistic director of earShot concerts (97-02) and the Morpheus Contemporary Music Ensemble (92-95). He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, the National Ballet Orchestra, and Orchestra London among others. He has extensive experience playing chamber music of both classical and modern traditions. As a soloist, he has performed on a number of programs and has appeared with the Vancouver Symphony, Esprit Orchestra, the Hard Rubber Orchestra and across Canada touring with L'Ensemble Contemporain de Montréal. Scott also performs with such diverse ensembles as the Glenn Buhr ensemble, Waterhole, the Human Remains, the Woodchoppers Association, and GUH. He has also participated in recording projects with many other bands, songwriters and jazz musicians.

Lawrence Wiliford Lauded for his luminous projection, lyrical sensitivity, and brilliant coloratura, American-born Canadian tenor Lawrence Wiliford is in high demand in concert, opera and recital repertoire ranging from works by Monteverdi to contemporary composers. Critics have acclaimed him as an "amazing tenor" (Vancouver Sun) having "exceptional power throughout his range" (Boston Globe) and as a "phenomenal" and "matchless artist" (Globe & Mail). Mr. Wiliford has collaborated with conductors such as Richard Bradshaw, Jane Glover, Bernard Labadie, Yannick Nézet-Séguin, Trevor Pinnock, Helmuth Rilling and Pinchas Zukerman. He has been recognized in particular for his interpretation of Bach and other composers of the Baroque period. A dedicated recitalist, Mr. Wiliford also champions English and North American art song, a passion that has led to engagements across North America and at the Aldeburgh Festival in England. He has recorded on the ATMA Classique & NAXOS labels and released his debut solo recording *Divine Musick*: the late works for tenor and harp by Benjamin Britten.

Highlights from Mr. Wiliford's 2012-2013 season include return engagements with Tafelmusik and the National Arts Centre Orchestra for Mozart's Requiem, Calgary Symphony and Symphony Nova Scotia in performances of Handel's *Messiah*, Vancouver Chamber Choir for Bach's Mass in B Minor and Colorado Symphony for Mendelssohn's

Elijah. He also returns to Pacific Opera Victoria in the title role Benjamin Britten's *Albert Herring*. Debuts this season include appearances with Louisiana Philharmonic, in Handel's *Messiah*, with North Carolina Master Choral in Bach's *Johannes Passion* and with the National Symphony of Mexico in Bach's Mass in B Minor. In addition to his performing schedule, Mr. Wiliford is co-artistic director of the Canadian Art Song Project.

Robert Aitken 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 largest arts award, the 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.

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Upcoming Events

November 11 at the Music Gallery: **Generation 2012** featuring the **Ensemble contemporain de Montréal** performing new works by four young Canadians – Annesley Black, Gabriel Dharmoo, Marielle Groven and Riho Esko Maimets, as part of its biennial cross country tour.

December 9 **Two Events at Betty Oliphant Theatre: The Korean Music Project** (2:30): The afternoon concert, curated by Sngkn Kim, artistic director of the Tongyeong International Music Festival, features traditional and contemporary music performed on distinctive Korean instruments. The Korean Music Project features Yiho Ahn, pansori singer; Najung Jin, gayageum (zither); Kilyong Chae, daegeum (bamboo flute); Sori Choi, janggu; buk (percussion). **Sukhi Kang and His Class** (8:00): The evening event features senior Korean composer Sukhi Kang who, after studies in Germany in the 1970s, was largely responsible for the introduction of Western Art Music to Korea organizing the first concerts of music by Messiaen and Cage, and composing the first Korean electronic music. The work of Kang's protégés Unsuk Chin, Shinuh Lee, Jongwoo Yim and So Jeong Ahn (world première of an Ontario Arts Council commission) will also be performed by the New Music Concerts Ensemble under Robert Aitken's direction.

January 19 at the Music Gallery: **Ensemble SurPlus** from Freiburg performs new works written especially for the ensemble by three of the most original and challenging mid-career German composers Mathias Spahlinger, Dieter Mack and Claus-Stefan Mahnkopf. The concert will also feature the world premiere of *Gam Zera* (Also the Seed) by Hungarian-born Dániel Péter Biró who is now based in Victoria and is one of the composers chosen to represent Canada at the ISCM World Music Days 2014 in Poland.

February 3 at Betty Oliphant Theatre: **Past, Present and Future – Canadian Music Then and Now** features a centennial tribute to John Weinzweig, works by senior composers R. Murray Schafer and Brian Cherney and commissioned works from rising stars Brian Harman (Canada Council) and Adam Scime (OAC).

April 6 at Gallery 345: **Six Hundred Year Anniversaries** is a special non-subscription performance by some of NMC's core musicians celebrating the centennials of John Cage, Barbara Pentland, Conlon Nancarrow, John Weinzweig, Witold Lutosławski and Henry Brant. Proceeds from the event will benefit New Music Concerts.

April 27 at Gallery 345: **Le Jardin Musical – A Tribute to Gilles Tremblay** is a program devised and performed by pianist **Louise Bessette** in honour of Tremblay's 80th birthday. The evening includes works by Tremblay, Serge Arcuri, Olivier Messiaen and François Dompierre.

Like jets of silver from the violet dome,
So wonderful, so many and so near,
And then the golden moon to light me home--
The crunching snowshoes and the stinging air,
And silence, frost, and beauty everywhere.

Snow

White are the far-off plains, and white
The fading forests grow;
The wind dies out along the height,
And denser still the snow,
A gathering weight on roof and tree,
Falls down scarce audibly.

The road before me smooths and fills
Apace, and all about
The fences dwindle, and the hills
Are blotted slowly out;
The naked trees loom spectrally
Into the dim white sky.

The meadows and far-sheeted streams
Lie still without a sound;
Like some soft minister of dreams
The snow-fall hoods me round;
In wood and water, earth and air,
A silence everywhere.

Save when at lonely intervals
Some farmer's sleigh, urged on,
With rustling runners and sharp bells,
Swings by me and is gone;
Or from the empty waste I hear
A sound remote and clear;

The barking of a dog, or call
To cattle, sharply pealed,
Borne echoing from some wayside stall
Or barnyard far a-field;
Then all is silent, and the snow
Falls, settling soft and slow.

The evening deepens, and the gray
Folds closer earth and sky;
The world seems shrouded far away;
Its noises sleep, and I,
As secret as yon buried stream,
Plod dumbly on, and dream.