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42<sup>nd</sup> season | 350<sup>th</sup> event

*New Music Concerts presents*

Past, Present and Future  
**Canadian Music**  
Then and Now

**Sunday February 3, 2013**

Betty Oliphant Theatre, 404 Jarvis St.



Robert Aitken, artistic director

42<sup>nd</sup> season | 350<sup>th</sup> event  
**Sunday February 3, 2013**  
Betty Oliphant Theatre, 404 Jarvis St.  
7:15 Introduction | 8:00 pm Concert

## Past, Present and Future **Canadian Music** Then and Now

Programme:

**R. Murray Schafer** (Canada 1933) *Trio for flute, viola and harp* (2011)

Robert Aitken flute Jonathan Craig viola Erica Goodman harp

**John Weinzweig** (Canada 1913–2006) *Interplay*  (1998)

I. Reflections 2. Clang Clang Clang 3. Reverie 4. Flippant 5. Soliloquy (piccolo solo) 6. Repartee  
7. Serenade in Blue (tuba solo) 8. Waltz 9. Pas-de-deux 10. They're off! 10. Intrusions 12. Forward March

Robert Aitken piccolo Scott Irvine tuba Stephen Clarke piano

**Adam Scime** (Canada 1982) *In The Earth And Air*   (2013)

Carla Huhtanen soprano Rick Sacks percussion Stephen Clarke piano  
Christopher Wilshire, Véronique Mathieu violins Jonathan Craig viola  
Rachel Mercer cello Roberto Occhipinti contrabass Robert Aitken direction

— Intermission —

**Brian Harman** (Canada 1981) *En Masse*   (2013)

Dianne Aitken flute Peter Stoll clarinet Wallace Halladay tenor saxophone  
Rick Sacks percussion Christopher Wilshire violin Rachel Mercer cello  
Roberto Occhipinti contrabass Robert Aitken direction

**Brian Cherney** (Canada 1942) *Die klingende Zeit* (1993–94)

Douglas Stewart solo flute Peter Stoll clarinet Rick Sacks percussion Stephen Clarke piano  
Christopher Wilshire violin Jonathan Craig viola Rachel Mercer cello Robert Aitken direction

 World premiere |  New Music Concerts commission

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# New Music Concerts

Robert Aitken, c.m., Artistic Director

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**SCHAFFER** Born in Sarnia, Ontario in 1933, R Murray Schafer has gained an international reputation not only for his work as a composer, but also as an educator, researcher, writer, ecologist, and visual artist. A highly prolific composer, Schafer has produced works in every musical genre, from opera to music theatre, to chamber and orchestral music, by way of pieces for choir and a variety of soloists. The richness and depth of works such as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), the World Soundscape Project, and the twelve-part work for music theatre *Patria*, illustrate the wide range of Schafer's artistic interests. His eleven string quartets are among his most significant works. The composer's celebrated book, *The Tuning of the World* (1977), documents the results of the World Soundscape Project — research that brings together the social, scientific, and artistic aspects of sound and which introduced the notion of sonic ecology. A number of Schafer's compositions and writings have become reference points for the evolution of music and musical thought during this and the past century. He has received commissions from countless organizations and has been recognized with a number of prestigious prizes. Schafer was the first recipient of the Glenn Gould Prize, and was also awarded the Molson Prize for his contribution to the arts; he holds six honorary doctorates from universities in Canada, France, and Argentina. His autobiography "My Life on Earth and Elsewhere" was published by The Porcupine's Quill in 2012.

## Trio for flute, viola and harp (2011)

R. Murray Schafer's Trio for flute, viola and harp was commissioned by the Trio Verlaine (Lorna McGhee, flute, David Harding, viola and Heidi Krutzen, harp) and was premiered at the Music on Main series in Vancouver on March 16, 2011. The first movement is predominantly lyrical, full of cascading figures and overlapping rhythms. The effect is a very fluid, almost impressionistic texture, with ebb and flow living, breathing organism rather than three separate voices. The opening flute motive is especially important as it reappears in various guises in both the first and second movements. Its first statement is delicate and lyrical in the flute and undergoes many later transformations and inversions — at times passionate and emphatic, or in the viola solos, mournful and hesitant until, at the end of the movement, it returns with joyful exuberance. The tonal language is full of rich sonorities and unusual, otherworldly colors (such as high viola harmonics above the flute).



**SCIME** As a young composer and performer living in Toronto, Adam Scime's work has received many awards including The Socan Young Composer's Competition, and The Karen Keiser Prize in Canadian Music. Adam was also appointed Composer in residence with the GamUT contemporary ensemble for the 2010/2011 concert season, a residency that saw the commissioning of two new works, and one new installation. In March of 2011, New Music Concerts premiered Adam's trio, *After the riot* for flute, double bass and piano for a concert celebrating the music of the prominent late English composer Jonathan Harvey. Recently, Adam's orchestral piece *Mirage* was selected as the winning entry in the Esprit Orchestra composition competition. *Mirage* was subsequently performed as part of Esprit's regular 2011/12 season and broadcast on CBC Radio. In November of 2012, Adam's work was featured in the Music Gallery's Emergents concert series. In early 2012, the premiere of Adam's new Opera, *Rob Ford: An Operatic Life* attracted an audience of over 800 people, and was received with much critical praise.

In addition to his activities as a composer, Adam also works frequently as a freelance double bassist specializing in new music, making regular appearances performing with the Arraymusic Ensemble and with New Music Concerts. Adam has been awarded a full fellowship as a Doctoral student in composition with Gary Kulesha at the University of Toronto. Previous to his current position at U of T, Adam studied composition at The University of Western Ontario, where his teachers included Peter Paul Koprowski and Paul Frehner.

### **In The Earth And Air** for soprano & ensemble (2013)

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"Strings in the earth and air make sweet music" — *James Joyce*

As I began the search to find text for this piece, I decided that the crux of the poetry must directly relate to my compositional approach. It came as no surprise that I gravitated naturally to the poetry of the Imagists. Originating in America during the early part of the twentieth century, Imagism favored precision of imagery, a clear and defined syntax, and the attempt to isolate a single image to expose its fundamental nature. In the poetry of the Imagists I found a direct relation to my own compositional process. Throughout each movement of this piece, the hierarchy of musical parameters are defined by an attempt to isolate a single idea, and reveal its essence. Simple musical materials are juxtaposed in order to express a luminous abstraction in a similar manner to the way in which the Imagists created a clear and sharp language in their poetry.

In the four movements of this piece I have used poetry from James Joyce's *Chamber Music*, Ezra Pound's *Ripostes*, and one poem by Brandon Pitts, from his collection *Pressure to Sing*. Placing texts by Pound and Joyce, two prominent Imagists, together in a single work seemed appropriate due their similar approach to the Imagist movement. Pound was even known to have admired Joyce's *Chamber Music* for its delicate temperament. To complement the texts by Pound and Joyce, I searched for an appropriate text by a living Canadian poet. The poem *Loved Creatures* by Brandon Pitts proved to be a most fitting companion to the texts I chose by Joyce and Pound.

I would like to thank the Ontario Arts Council for their assistance with the commissioning of this work. I would also like to send my deepest thanks to Bob Aitken and New Music Concerts for their continuing faith in emerging composers and contemporary Canadian music. — *Adam Scime*

#### **IN THE EARTH AND AIR**

##### **1<sup>st</sup> Movement - Interwoven Arms**

Of that so sweet imprisonment  
My soul, dearest, is fain-  
Soft arms that woo me to relent  
And woo me to detain.  
Ah, could they ever hold me there  
Gladly were I a prisoner!  
Dearest, through interwoven arms  
By love made tremulous,  
That night allures me where alarms  
Nowise may trouble us;  
But sleep to dreamier sleep be wed  
Where soul with soul lies prisoned.

*James Joyce (Chamber Music - XXII)*

##### **2<sup>nd</sup> Movement - Loved Creatures**

There is a softness  
That comes from the cradle of affection  
A certain exuberance,  
spilling out  
from underneath the unconditional blanket  
All I know  
Is that she is loved  
And loved creatures are precious

*Brandon Pitts (Pressure To Sing)*

### 3<sup>rd</sup> Movement - You Are Violets

The tree has entered my hands,  
The sap has ascended my arms,  
The tree has grown in my breast-  
Downward,  
The branches grow out of me like arms.  
Tree you are,  
Moss you are,  
You are violets with wind above them.  
A child -so high- you are,  
And all this folly to the world.

*Ezra Pound (Ripostes - A Girl)*

### 4<sup>th</sup> Movement - Voice of Winter

Sleep now, O sleep now,  
O you unquiet heart!  
A voice crying "Sleep now"  
Is heard in my heart  
The voice of the winter  
Is heard at the door.  
O sleep, for the winter  
Is crying "Sleep no more."  
My kiss will give you peace now  
And quiet to your heart-  
Sleep on in peace now,  
O you unquiet heart

*James Joyce (Chamber Music - XXXIV)*

### **CARLA HUHTANEN**, soprano

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Carla launched her career in Italy and France, singing at Teatro La Fenice (Venice) in Gershwin's *Lady, Be Good!* and Cherubini's *Anacréon* in 2000-01. She sang Angelica in Handel's *Orlando* and the title role in Purcell's *Fairy Queen* in Marseille, also performing in Aix-en-Provence, Tarascon, Toulon, Avignon and Chartres. Carla debuted in the UK at Garsington Opera and with London's Mostly Mozart series at the Barbican. Other European highlights include Bernstein's *Candide* with the BBC Concert Orchestra and the Valletta festival in Malta, and a concert tour of the UK the Welsh National Opera Orchestra and in Germany with the Royal Philharmonic Orchestra. One of Now! Magazine's Top Ten Theatre Artists of 2008 and a 2010 Dora Award nominee, she performs regularly with Opera Atelier and Tapestry New Opera in Toronto. Much in demand as an interpreter of

modern and contemporary music, she has sung concerts featuring the works of Crumb, Rehnqvist, Leroux, and Scelsi. Recent projects include Mozart's *Blonde* with Edmonton Opera, Ana Sokolovic's *Svadba* with Queen of Puddings, Brian Current's *Airline Icarus*, a Saariaho/Canadian Composers concert with Nu:BC and a recital at Brody House in Budapest. Upcoming: a Talisker Players concert of Scott Good and Walter Buczynski and performances with Tapestry New Opera. She will return as Papagena in *The Magic Flute* and *Blonde* in *Abduction from the Seraglio* for Opera Atelier in their 2012/2013 season.

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**HARMAN** Brian Harman, born in Montréal in 1981, is a composer, pianist, teacher and arts promoter. Harman's works are frequently inspired by extra-musical elements, such as human speech, architecture, modern dance and technology, with recent works exploring concepts of ritual in music. He has written for a wide variety of media: orchestra, wind ensemble, choir, chamber ensembles, song cycle, solo piano, theatre, modern dance, film music and live electronics. Harman received his Doctor of Music in Composition from McGill University in 2012, where he studied with Prof. Denys Bouliane, exploring music-architecture relationships in his research. He received his Masters degree from McGill, and his Bachelor of Music from the University of Toronto. Among his previous composition teachers are Brian Cherney, Larysa Kuzmenko, and Chan Ka Nin.

Harman is an associate composer with the Canadian Music Centre, and has participated in various workshops and residencies, including Impuls (Graz, Austria, 2013), Rencontres de Nouvelle Musique (Domaine Forget, 2007), the National Arts Centre Composers Programme (Ottawa, 2006), and the Canadian Contemporary Music Workshop's String Quartet session (Toronto, 2006). He has received grants for his compositions and research from the Canada Council for the Arts, the Ontario Arts Council, the SOCAN Foundation, the Conseil des Arts et des Lettres du Québec, and the Fonds de Recherche sur la Société et la Culture.

### **En Masse** for ensemble (2013)

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Much of my recent compositional work has been inspired by elements of ritual in music — most notably, music associated with ceremonies, celebrations, rites of passage and other communal events, as well as music related to routine human activities, quirky personal habits and the vocalizations that

accompany repetitive physical actions. Rituals, in all their forms, define us and our beliefs, since they make up so much of our daily lives. We express ourselves through the rituals we perform. *En Masse* uses and manipulates “ceremonial” musical material from the past. It portrays a ritualistic communal procession, evoking group singing and incantation. The work was commissioned by New Music Concerts with the generous assistance of the Canada Council. — *Brian Harman*

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**CHERNEY** Brian Cherney studied composition with Samuel Dolin at the Royal Conservatory of Music in Toronto from 1960 until 1963 and later with John Weinzweig at the University of Toronto. He received graduate degrees from the University of Toronto in both composition (Mus.M. 1967) and musicology (Ph.D. 1974). Since 1972 he has been on the staff of the Faculty of Music (now the Schulich School of Music) at McGill University in Montreal, where he teaches composition, the history of Canadian music, and twentieth-century analysis. In 2005 he was the recipient of an Outstanding Teaching Award from the Faculty and was chair of the Theory Department from 2002-5.

Since 1960 Cherney has written more than one hundred pieces, including concertos for violin (1963), oboe (1989) and piano (1990), chamber concertos for viola, flute, and cello, music for orchestra, and much chamber music, as well as for solo instruments and choir. Many of his works were published by the Québec publisher Éditions Doberman-Yppan. He is also the author of a monograph on the music of the Canadian composer Harry Somers, commissioned by the Canadian Music Centre and published by the University of Toronto Press in 1975. Recently, he and Toronto composer John Beckwith co-edited a collection of essays on the life and music of Canadian composer John Weinzweig, which was published in January 2011 by Wilfrid Laurier University Press.

In April of 2006, Cherney was the Michael and Sonja Koerner Distinguished Visitor in Composition at the Faculty of Music, University of Toronto. In recent years, his pieces have been performed by such groups as The RIAS Kammerchor (*Die Niemandrose*), the Hilliard Ensemble and the Tafelmusik Choir (*An Unfinished Life*), the Molinari Quartet (String Quartet No. 6), and the Trio Fibonaci (*Musiques nocturnes*). A recent piece for choir and percussion ensemble (*Sérénade triste*) was performed in May 2012 in Montreal by VivaVoce and Sixtrum.

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## Die klingende Zeit for ensemble (1993-94)

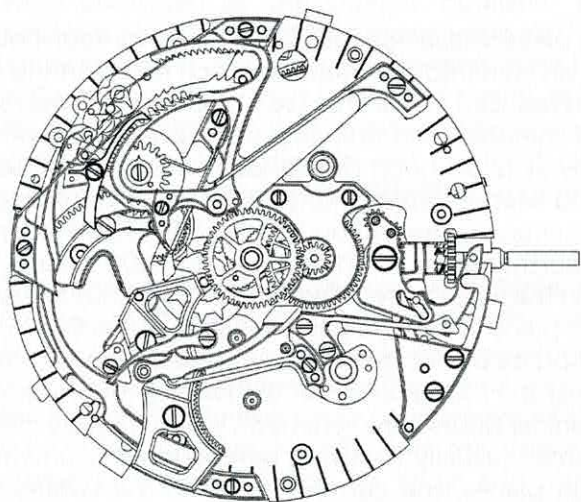
*Die klingende Zeit* was commissioned by the Pierrot Ensemble with the aid of a grant from The Canada Council. I began writing the piece in October 1993 and finished it at the beginning of February, 1994. *Die klingende Zeit* is scored for seven performers: flute (doubling alto flute), clarinet (doubling bass clarinet), percussion (1 player), piano, violin, viola and cello. The title (which may be freely translated as “The Music of Time”) is a reference to the ways in which the passage of time has been made audible in the West since the invention of the mechanical clock during the Middle Ages. At first, bells were rung to signal the hours of prayer (“canonical hours”) in monasteries and churches but with the invention of smaller clocks suitable for use in the home in the early fifteenth century, the sound of bells and chimes marking the passing of time became part of domestic life. The invention of the “repeater watch” by Daniel Quare during the 1680s made it possible for the owner of such a watch to “hear” the time upon demand: by pushing a special slide piece on the side of the watch, one could cause the watch to “chime” the hours and quarter hours (and later, minutes) by means of a system of tiny metal rods and hammers. In the twentieth century, the “repeater” mechanism has been sufficiently miniaturized to be placed in wristwatches made by leading Swiss watch manufacturers such as Blancpain and Patek Philippe.

In my piece, *Die klingende Zeit*, the twenty-four-hour day has been divided into four quarters, each representing a six-hour period reduced in real time (i.e. chronological time) to six-and-a-half minutes. The first section, representing one quarter, begins at 12:00 noon (imagined time) and is followed by a second section representing 18:00 hours to midnight, and a third section representing midnight to 06:00 hours (dawn). The fourth quarter — 06:00 hours to 12:00 noon — does not exist in the piece, only in the imagination. Thus the total length of the piece is nineteen-and-a-half minutes (3 x 6½). At the appropriate places during these three sections (representing three of the four quarters of the twenty-four-hour cycle), the “canonical hours” are “chimed”, using various instrumental resources (usually involving percussion instruments) and at certain places, the current “time” in the twenty-four-hour cycle (proportioned in scale to the four cycles of the chronological time of the piece) is rung in the manner of a

“minute repeater” watch (using percussion instruments and/or piano). As the music unfolds, allusions are made to existing music having to do in some way with time: e.g. Ravel’s piano piece *La Vallée des cloches*, the movement entitled “Nacht” from Schoenberg’s *Pierrot Lunaire* and the song “Um Mitternacht” from Mahler’s *Fünf Lieder nach Rückert*. Thus, on one level, the piece is about time made “audible” but on another level it is about the way we experience music during the passage of chronological time. The “chiming” of “time(s)” during the piece is thus intended to be a symbol of a deeper preoccupation with the experiential time of music. (For instance, at a deeper structural level, each six-and-a-half minute section is based on a cycle of seven durations which I call “breathing rhythms”, ranging from six seconds (chronological time) to thirty seconds and the proportions of these seven durations govern the proportions of the seven larger structural units of the piece [which are superimposed on the three six-and-a-half minute units mentioned above]).

However, on another level, the piece is also a kind of chamber concerto for flute (doubling alto flute) and small ensemble. Thus, the flute is given a leading role during certain sections of the work. I did this as a special tribute to the founder, director and wonderful flautist of the Pierrot Ensemble, Robert Cram, to whom *Die klingende Zeit* is dedicated.

— Brian Cherney



Minute Repeater Mechanism

## 2013 Upcoming Events

**March 8** Friday at 7:30, Walter Hall, Edward Johnson Building, University of Toronto Faculty of Music The John Weinzweig Centenary Concert will launch John Weinzweig’s Centenary Year with an exciting, free concert event, featuring some of Canada’s most renowned artists. Robert Aitken performs Weinzweig’s *Divertimento No. 1* and *Dialogues*. Full details at <http://goo.gl/Gg5MB>

**April 6** Saturday at 8:00, Gallery 345: **Six Hundred Year Anniversaries** To celebrate the centenaries of some of New Music Concerts most distinguished guest composers in a gala evening of music, words and pictures, a number of noted musicians and musical friends will play and reminisce about John Cage, Barbara Pentland, John Weinzweig, Witold Lutosławski and Henry Brant. The evening will feature an auction of André Leduc photographs from our archives, fine food, and wine of course, plus a tribute to American rhythmic pioneer Conlon Nancarrow. Proceeds will benefit New Music Concerts. Tickets \$100, 2 for \$150 with charitable receipt for the CRA allowable portion. **RSVP 416.961.9594**

**April 27** Saturday at 8:00, 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 80<sup>th</sup> birthday. The evening includes works by Tremblay, Serge Arcuri, Olivier Messiaen and François Dompierre.



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