

St. Lawrence Centre Staff

James Roe <i>General Manager</i>	Sean Tasson <i>Director of Production and Communications</i>	Hayde Boccia <i>Director of Finance</i>	Jane Mallett Theatre
Carol Henderson <i>Director of Sales & Marketing</i>	Natalie Ireland <i>Production Coordinator</i>	Darwin Kan <i>Accountant</i>	Eric Meadows <i>Head Technician</i>
Karen Kingsmill <i>Box Office Manager</i>	MK Piatkowski <i>Stage Door Supervisor</i>	Jennifer Oracion <i>Accountant</i>	Bluma Appel Theatre
Thomas Quinlan <i>Assistant Box Office Manager</i>	David Pearsons <i>Director of Guest and Client Services</i>	Peter Kincaid <i>Systems Manager</i>	Ashley Rose <i>Head Electrician</i>
Yvette LeClair <i>Ticket Services Supervisor</i>	James Ufton <i>Event Manager</i>		Reg Taylor <i>Head Carpenter</i>
	Lynne Frenette <i>House Manager</i>		Douglas Parker <i>Property Master</i>
			Keijo Makela <i>Sound Operator</i>
			Kevin Lake <i>Flyman/ Theatre Technician</i>
			Susan Batchelor <i>Head of Wardrobe</i>

Board of Management

Steven Levitan <i>Chair</i>	Councillor Gary Crawford	M. Ann Hughes Jess Hungate	Councillor Pam McConnell
	Carrol Anne Curry	Edward Kerwin Ron Lalonde	Councillor James Pasternak
	Councillor Paula Fletcher	Mona Lee	Nalini Stewart

Stage employees of the St. Lawrence Centre for the Arts are represented by Local 58 and Local 822 of the International Alliance of Theatrical Stage Employees. Usher and concession staff employees of the St. Lawrence Centre for the Arts are represented by Local 2652 of the Canadian Union of Public Employees.

Music TORONTO

and



present

Arditti Quartet

Thursday, March 20, 2014 at 8 p.m.
Sponsor: Roger D. Moore

42nd Season 2013/2014

CHAMBER MUSIC DOWNTOWN

Music TORONTO
Board of Directors

Hamish Stewart *President and Chairman*

Charis Wahl *Secretary*

Julie Berridge

Richard Cheung

Marjorie Francoz

Thomas Galligan

Charles Maurer



Composer Advisor

Jeffrey Ryan



Artistic Producer & General Manager

Jennifer Taylor

Communications & Development

Heather Lacey

Concert Assistant

Roslyn Green

Arditti Photo: Astrid Karger

Music TORONTO
Administrative Office
#1508 - 67 Yonge Street, Toronto ON M5E 1J8
Tel: 416-214-1660 Fax: 416-214-1663
email: admin@music-toronto.com
www.music-toronto.com

Music
TORONTO

thanks

Roger D. Moore

Sponsor of this evening's concert



Robert Aitken artistic director

UPCOMING EVENTS

Friday April 18, 2014 • 8pm

A Portrait of Jörg Widmann

Betty Oliphant Theatre

404 Jarvis Street

Jörg Widmann,
clarinet/direction

416.961.9594



Saturday May 17, 2014 • 7:30pm

An Intimate Evening Wei-wei Lan

Gallery 345 | 345 Sorauren Avenue

SPECIAL EVENT

Proceeds to benefit New Music Concerts.

Tickets \$100, 2 for \$150 | **RSVP 416.961.9594**

Wednesday May 21, 2014 • 8pm

Beijing Composers with Wei-wei Lan

Mazzoleni Hall, Royal Conservatory
273 Bloor Street West | **416.408.0208**

co-production with 21C Music Festival

Programme

Thursday, March 20, 2014 at 8 p.m.

Arditti Quartet

Irvine Arditti *Violin*

Ashot Sarkissjan *Violin*

Ralf Ehlers *Viola*

Lucas Fels *Cello*

Jeffrey Ryan, our Composer Advisor, introduces
this CONTEMPORARY CLASSICS programme from the stage.

Elliott Carter
(1908-2012)

String Quartet No. 5 (1995)

Hilda Paredes
(b. 1957)

Cuerdas del destino (2007-8)

— Intermission —

Brian Ferneyhough
(b.1943)

Dum Transisset I – IV (2006)

Reliquary

Totentanz

Shadows

Contrafacta

Helmut Lachenmann
(b.1935)

Quartet No. 3 (*Grido*) (2000-2001)

A bear, teddy or otherwise, on this page makes you the lucky winner of a CD!

NewMusicConcerts.com | 416.961.9594

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

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

Principal Supporters and Concert Sponsors (\$1,000+): Amphion Foundation, Inc.; Anonymous (2); The Bradstreet Family Foundation; Max Clarkson Family Foundation; Edward Epstein and Marta Braun; The Blais Green Charitable Foundation; The Koerner Foundation; Michael and Sonja Koerner; Roger D. Moore; Jeffrey and Tomiko Smyth; The Mary-Margaret Webb Foundation; Stefan Wolpe Society, Inc. **Principal Donors** (\$500+) Robert and Marion Aitken; Anonymous (4); John Beckwith; Austin and Beverly Clarkson; Daniel Cooper; William Egnatoff; Daralis Collins; David Eagle and Hope Lee; Elisabeth Frecaut and Paul Walty; David and Lee Hetherington; Sharon Lovett and David Olds; Kathleen McMorro; Tim Moody and Doina Popescu; Chantal Perrot; Roger Reynolds; Robert Tomas (in memory of F. David Peterkin); Earle and Iris Toppings; Morden Yolles. **Donors (up to \$499)** So Jeong Ahn; Dianne Aitken; Sandor Ajzenstat; Robert Mulder and Kristi Allik; Dominique Laplante and Les Allt; Anonymous (2); Peter Anson; Keith Atkinson; James Bailey; Marcia and David Beach; Teri Dunn and Larry Beckwith; Sterling Beckwith; Jack Behrens; Carmen Beligan; Sandra Bell; Hallgrimur Benediktsson; Deborah Bennett; Rosalind Bradford; Tim Brady; Ian Cowie and Linda Bronicheski; John Brotman; George Bulat; John Burge; Allison Cameron; John Cheesman; Stephen Chenette; Brian Cherney; Lawrence Cherney; Max Christie; Mary Clark; Stephen Clarke; Stephen Clarkson; Michael and Ulla Colgrass; John Cunningham; Brian Current; Omar Daniel; Michael Dufresne; Janusz Duksza; Ann and Ross Eddie; Eve Egojan; Jean Elliott in memory of Rhea Nichols; Robin and Eleanor Engelman; Stanley Fefferman; Barbara Monk Feldman; Darlene Ferrans; James Gardiner; Janos Gardonyi; Gary Gilfillan; Bardhyl Gjevari; Erica Goodman; John S. Gray (in memory of Joseph Lipson); Patricia Green; Roger Greenwald; Scott and Krystyne Griffin; Nola Grimes; Josh Grossman; Barbara Hannigan; James Harley; Maureen Scott Harris; Brendan Hemily; Lyman Henderson; Ka Nin Chan and Alice Ping Yee Ho; Aiyun Huang; Caroline Hughey; Scott Irvine; Fraser Jackson; Al Jantzi; Molly Johnson; Linda Johnston; Stefanos Karabekos; Ann and Eli Kassner; Christopher Kennedy; Yvonne Kertesz; Thomas Kessler; Jill Kelman; 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; Denise Macharauk; Dr. Donald MacLeod; Michael Maguire; Sandro Manzon; Jan Matejcek; Bruce Mather; William Mather; Allan Mattes; Gail McCleery; Mary McGeer; John McKellar; Diane Martello and Don McLean; Kathleen McLean; Neil Middleton; Robert Miles; Mary Morrison; Rowley Mossop; John H. Munro; Music Media Corp.; Grace Olds; Vicki Olds; John Oswald; Alexina Louie and Alex Pauk; William Peltier; Michael Pepa; David Perlman; Douglas Perry; Joseph Petric; Sandra Pisani; Sonya Popovich; Sy and Joann Potma; Bob Pritchard; Alisa Wood and Toivo Puhm; Richard Nordahl and James Quandt; Lisa Rapoport and Christopher Pommer; Paul Rapoport; Nancy J. Reid; Wendy Reid; Dr. David Roe; Erik Ross; 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; Rodney Sharman; Peter Solomon; Andrew and Tauna Staniland; Helmut Reichenbächer and John Stanley; Kathleen Woodard and Doug Stewart; Peter Stoll; Bruce Surtees; Alka Tandani; Heather Taves; Emily Taylor; Jennifer Taylor; James R. Tennyson; Robert Tomas; Emily Hearn Valteau; Jason van Eyk; John Vanstone; Patricia Wardrop; Jennifer Waring; Joan Watson; Daniel Weinzweig; Glenn and Louise Yearwood; Pamela Young.

Arditti Quartet

Irvine Arditti *Violin*
Ashot Sarkissjan *Violin*
Ralf Ehlers *Viola*
Lucas Fels *Cello*



Tonight is the final concert of MTO's CONTEMPORARY CLASSICS for this season, and our first co-production with New Music Concerts.

"This Wigmore Hall concert, celebrating the British violinist's [Irvine Arditti's] 60th birthday, was a bracing reminder of why he and his quartet remain such a powerful centre of gravity in new music."

– Guy Dammann, *The Guardian*, Friday, 18 October 2013

Founded by violinist Irvine Arditti in 1974 while he was a student at the Royal Academy of Music in London, the Arditti Quartet has established itself as one of the world's foremost chamber ensembles dedicated to contemporary music.

The Arditti Quartet enjoys a world-wide reputation for its interpretations of contemporary and earlier 20th century music. Several hundred string quartets and other chamber works have been written for the ensemble. These works have



left a permanent mark on 20th century repertoire, giving the Arditti Quartet a firm place in music history.

The Arditti Quartet's extensive discography now features over 190 CDs. Forty-two CDs were released as part of the ensemble's series on Naive Montaigne. The quartet has recorded for more than 20 other CD labels and together this CD collection is the most extensive available of quartet literature in the last 40 years.

The ensemble has received many prizes, including several Deutsche Schallplatten Preis and two Gramophone Awards for the best recording of contemporary music in 1999 (Elliott Carter) and 2002 (Harrison Birtwistle). The Arditti received the prestigious Ernst von Siemens Music Prize in 1999 for lifetime achievement in music. In 2004 they were awarded the Coup de Coeur prize by the Academie Charles Cros in France for their exceptional contribution to the dissemination of contemporary music. The complete archive of the Arditti quartet is housed in the Sacher Foundation in Basle, Switzerland.

Violinists Irvine Arditti and Ashot Sarkissjan, violist Ralf Ehlers, and cellist Lucas Fels

return for the quartet's sixth concert on MTO's stage ('92, '98, '02, '04, '09).

Individual Biographies

Born in London in 1953, Irvine Arditti began his studies at the Royal Academy of Music at the age of 16. He joined the London Symphony Orchestra in 1976 and after two years, at the age of 25, became its Co-Concert Master. He left the orchestra in 1980 in order to devote more time to the Arditti Quartet which he had formed while still a student.

Irvine Arditti has given the world premières of a plethora of large scale works especially written for him. He has appeared with many distinguished orchestras and ensembles. His performances of many concertos have won acclaim by their composers, in particular Ligeti and Dutilleux.

Irvine Arditti has also built an impressive catalogue of solo recordings. His recording of Cage's *Freeman Etudes* for solo violin, as part of his complete Cage violin music series for American label Mode, has made musical history. The series is now complete.

Ashot Sarkissjan was born on the 26th of February 1977 in Yerevan, Armenia. He is

laureate of the international competitions in Lublin and Mainz. Since 2002 Ashot Sarkissjan has been a member of Ensemble Intercontemporain (EIC) in Paris, where he worked with many composers, including Pierre Boulez, Gyorgy Kurtag and Brian Ferneyhough. Ashot joined the Arditti Quartet in June 2005. His violin is by Stephan von Baehr, 2002.

Ralf Ehlers started playing the viola at age 12, in his home town of São Paulo, Brazil. Six years later he won the 1989 international competition Sul América and went on to give recitals across South America and to play concertos with some Brazil's leading orchestras. Ralf continued his studies in Detmold, Germany, with Nobuko Imai, and at the Salzburg Mozarteum in Austria with Thomas Riebl, where he discovered his passion for chamber music. In 2003, Ralf was given the opportunity to combine his two passions – chamber music and contemporary music – by joining the Arditti Quartet. Ralf plays a viola which he made himself in 2005.

Born in Lörrach in 1962, Lucas Fels received his first cello lessons from Rolf Looser in Basle and Zurich. He

subsequently studied in Freiburg with Christoph Henkel, in Amsterdam with Anner Bijlsma and in Fiesole/Florence with Amadeo Baldovino.

As founding member of the highly renowned Ensemble Recherche, which specialises in new Music, Lucas Fels has been actively involved in the development of contemporary chamber and ensemble music. Ensemble Recherche has premiered around 400 works since its foundation in 1985.

The Arditti Quartet appears by arrangement with Latitude 45 Arts Promotion, Montreal.

Programme Notes

Elliott Carter (1908-2012)

String Quartet No. 5 (1995)
21 minutes appx.

Written for tonight's performers, American composer Elliott Carter's Fifth (and final) Quartet is in one continuous movement. The sections break down as follows: *Introduction – Giocoso – Interlude 1 – Lento espressivo – Interlude 2 – Presto scorrevole – Interlude 3 – Allegro energico – Interlude 4 – Adagio sereno – Interlude 5 – Capriccioso*

Elliott Carter writes: "One of the fascinations of attending rehearsals of chamber music, when excellent players try out fragments of what they later will play in the ensemble, then play it, and then stop abruptly to discuss how to improve, is that this pattern is so similar to our inner experience of forming, ordering, focussing and bringing to fruition – and then dismissing – our feelings and ideas. These patterns of human behaviour form the basis of the Fifth Quartet. Its introduction presents the players one by one, trying out fragments of

later passages from one of the six short, contrasting ensemble movements, at the same time maintaining a dialogue with each other. Between each of the movements, the players discuss in different ways what has been played and what will be played. In this score the matter of human cooperation with its many aspects of feeling and thought was a very important consideration."

Hilda Paredes (b. 1957)

Cuerdas del destino (2007-8)
18 minutes appx.

Mexican composer Hilda Paredes has lived in London since the 1970s and is married to Irvine Arditti. She has taught at universities in Mexico, the United States and Europe. Her Third Quartet will be premièred during the Arditti's 40th anniversary season this year.

"*Cuerdas del destino* is my second work for the medium," Hilda Paredes writes. "In this work I have treated the string quartet as a mega instrument, in contrast with my first string

quartet (1998) in which I treated the instruments as characters that propose and characterize their own material. In *Cuerdas del destino*, the concept of consequence is the principle from which all materials develop by creating the direction, dramaturgy and structure of the work. The choice of the title ('Strings of Destiny') derives from this.


"As in many of my recent works, the instrumental treatment in this piece is as important for defining the character of the material, as those harmonic, rhythmic and dynamic parameters. From

the introductory opening, two contrasting materials follow each other: glissando tremolo and pizzicato. A third, on a white note harmony played *col legno tratto*, interrupts the discourse between the other two. Consequently, the first section of the piece grows out of this white note harmony and develops slowly into microtonal harmony. The dramatic treatment of these three materials sets up the principles, which develop throughout the piece.

"Each of the four main sections of the piece is defined by their harmony, instrumental



thanks



Media Partner



thanks



Media Partner

colour and gestures. In the second section a combination of harmonics, *col legno battuto* and left and right hand pizzicati, interact. The rhythmic and percussive character of the third section grows out of the *col legno battuto* and left hand pizzicati, which appeared in a different context in the second section.

“Each section is linked to the next one by a transition in which toneless sounds (tonloss) prevail. In the last transition into the fourth section, there is further development of the subtle bow pressure of the toneless sounds into various different possibilities produced by varying bow pressures. This leads to the climax of the quartet, which acts as a link into the last section, built out of elements previously heard but in a different more rhythmic and virtuoso character.”

Brian Ferneyhough
(b.1943)

Dum Transisset I – IV (2006)
13 minutes appx.

“What can a specific notation, under favourable conditions, hope to achieve?” asks the famously complex English composer Brian Ferneyhough of his famously complex notated

scores. “Perhaps simply this: a dialogue with the composition of which it is a token such that realm of non-equivalence separating the two (where, perhaps, the ‘work’ might be said to be ultimately located?) be sounded out, articulating the inchoate, outlining the way from the conceptual to the experiential and back.” Ferneyhough encourages a dialogue between composer and performer – and, in the case of his *Dum Transisset I – IV*, he opens a dialogue between composers whose lives span five centuries.

Ferneyhough, a resident of California since 1987, writes: “In common with many of his contemporaries, the Renaissance composer Christopher Tye wrote a number of polyphonic compositions for viol consort which were among the most notable of his time. For some years I have been taking selected pieces from this collection as the basis for new works, the most recent of which, four movements for string quartet, takes the four consort pieces based on the plainchant fragment *dum transisset sabbatum* as the starting point for highly contrasted re-imaginings. The subtitles I have given the movements are

Reliquary, Totentanz, Shadows
and *Contrafacta*.

“In *Reliquary*, the fleeting fragments of Tye’s original materials are heard only as grace-note figures inside a containing structure not derived from Tye at all. Only in the second half of the movement do these figures begin tentatively to come into focus. *Totentanz*, with its rapidly mutating techniques and textures, is a ‘black scherzo,’ suggested by church frescos representing Death dancing with his victims. *Shadows* allows the reference materials to come to the fore in many different forms, but always veiled and fluidly immaterial, a luminously shadowy dream sequence.

“Since the plainchant fragment around which the Tye pieces were composed is not a particularly profiled or memorable one, I permit myself — perhaps somewhat irreverently — to suggest a series of possible ‘improvements.’ Since none of these attempts proves particularly stable, the work fades into a slightly perplexed and anxious attempt to re-propose Tye materials as the remedy for the onset of chaos.”

Helmut Lachenmann
(b.1935)

Quartet No. 3 (*Grido*) (2000-1)
26 minutes appx.

“What I want is always the same,” says German composer Helmut Lachenmann. “I want a music which, in order to be grasped, does not require a privileged intellectual training, but can rely uniquely upon its compositional clarity and logic; a music which is at the same time the expression and the aesthetic form of a curiosity able to reflect everything – including the illusion of progressiveness.” Lachenmann, one of the most influential European composers of the late 20th and early 21st centuries, was awarded a 2004 Royal Philharmonic Society Award for his Third Quartet.

Helmut Lachenmann writes: “For me, composing means, if not ‘solving a problem,’ then indeed ecstatically grappling with a traumatic dilemma: to confront the technical challenges of composition – perceived and adopted – so as to bring about a resolution. While this situation, per se, is not new to me, it nonetheless remains alien, for it is in this that I lose myself, and in so doing truly find myself again. I know that sounds enigmatic, yet in different

ways, every problem, every 'traumatic dilemma,' embodies the categorical question of the possibility of authentic music. This concept of authenticity has become questionable because of music's ubiquity and ready availability; administered on a global scale in a civilisation which has been flooded and saturated by music (auditory consumerist magic) and which, because it has become standardised, has been dulled. That questionability is an unconsciously recognisable and suppressed collective reality. It is the exterior of our repressible – yet no less real – inner longing for liberated space for the perceptive soul: for 'new' music.

"My Third String Quartet reacts to this situation under even more difficult circumstances. With the two preceding works for the same instrumental combination, I faced the game of 'coming to grips,' each time with a different background of experience and certainly with different inner preconditions. And now? What does Robinson Crusoe do if he believes his island to be developed? Does he settle down anew, returning in a self-established ambience to the lifestyle of bourgeois contentment? Should

he heroically tear down the establishment again? Should he leave his nest? For he who seeks the way, what is one to do once the path through the impassable has been trodden? He reveals himself and writes his Third String Quartet, because the appearance of self-satisfaction is deceptive. Pathways in art don't lead anywhere and most certainly not to a 'destination.' For this goal is nowhere else but here – where friction between the creative will and its processes turns the familiar into the foreign – and we are blind and deaf. *Grido*, ('Shout' or 'Cry' in Italian), is a personal dedication to the [then] present members of the Arditti Quartet (Graeme, Rohan, Irvine, Dov). It also satisfies a request from Irvine Arditti for me to write a louder piece than my two previous quartets."

Supporters

Music TORONTO gratefully acknowledges the generosity of all our supporters.



An arm's length body
of the City of Toronto



50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS
50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX ARTS



Canadian
Heritage

Patrimoine
canadien

Concert Sponsors

Monica R. Armour
BMO Nesbitt Burns
The Fledgling Foundation
Bernard & Ruth Gillespie
Diane Loeb
Chris Reed
The Gang of 6: Chris Reed & Valerie Schweitzer,
Audrey Loeb & David Ross, Robert & Anne Kligerman
Roger D. Moore
Jennifer Taylor
Riki Turofsky & Charles Petersen

Corporate Donors

IBM
Laishley Reed LLP
MZ Media Inc. – Classical 96.3 FM
Shirley Murray and Associates Consulting

Foundations

An Anonymous Foundation
The J. P. Bickell Foundation
The Bank of Nova Scotia Trust Company, Trustee
The Lloyd Carr-Harris Foundation
The Edith and Bernard Ennis Foundation
The Charles H. Ivey Foundation
The George Lunan Foundation
The Mary-Margaret Webb Foundation

And many individual donors at all levels.