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August 4

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STARS August 18

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**TWENTY-FIRST CENTURY MUSIC FESTIVAL MAY 21-25/2014**

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Sonja Koerner Concert Hall (photo: Jason Carrin)

**KPMB**

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KOERNER HALL

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The Baillie Veil, generously supported by Charles and Marilyn Baillie, floats above Koerner Hall. Evoking the strings of a musical instrument, it has been internationally acclaimed for its extraordinary beauty as well as its acoustical excellence. The unique design creates a stunning sculptural display for all patrons to enjoy and it has quickly become a distinctive feature in many of The Royal Conservatory's print and electronic materials, which now feature stylized graphic representations of the magnificent Baillie Veil.

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# 2013.14 Concert Season

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# Welcome Message

John Cage once said, "I can't understand why people are frightened of new ideas. I am frightened of the old ones."

In every art form new work is celebrated and eagerly anticipated. Visual art, film, theatre, dance, literature, fashion, and culinary art connoisseurs clamour for the new work of their favourite artists and seek out fresh voices with equal vigour. The same holds true for jazz, pop, indie rock, country, Broadway, and every other music genre. Unfortunately, for the vast majority of audiences, this has not been the case with classical music. Over the next five days and nights, you will be afforded nine opportunities to dispel any fear (latent or otherwise) of new compositions and to embrace some favourite and several new voices. This festival, in the words of Charles Ives, seeks to "stretch your ears."

You will hear music by an assortment of composers who come from vastly different music worlds, with vastly different stylistic points of view. You will hear from a Pulitzer Prize winner and two South Asian percussion masters; from a scion of Canadian composition and from three later generations that he inspired; from a flamenco guitarist and a 2014 Grammy Award-winning producer. And, yes, we have also thrown in a little John Cage!

We are particularly proud that so many of the players involved are Canadian and that many received their training here at The Royal Conservatory of Music. Our thanks to New Music Concerts and Esprit Orchestra – two stalwarts of the Toronto music ecosystem – for taking part in this inaugural festival. Each season we will invite other groups to join us. Special thanks as well to composer and educator Brian Current, who has served as Artistic Advisor to the Festival, for his steady guidance and taste.

A festival such as this simply could not have happened without the steadfast financial support and encouragement of Michael and Sonja Koerner. The Koerners have been champions in the creation of new music for decades and their commitment to this festival will leave a lasting legacy to composers, to musicians, and to music presenters across Canada.

MERVON MEHTA

Executive Director,  
RCM Performing Arts

The 21C Music Festival is made possible through the generous support of  
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The Afiara String Quartet appearance is generously funded by a gift  
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# STRENGTHENING CANADIAN SOCIETY

The Royal Conservatory is one of the largest and most respected music education institutions in the world, providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.

The mission of The Royal Conservatory, to develop human potential through leadership in music and the arts, is based on the conviction that the arts are humanity's greatest means to achieve personal growth and social cohesion. The curriculum for the study of music developed by The Conservatory has become Canada's national standard and its broad use has served to bind together the people of the nation with the thread of shared creative experiences.

The over **five million alumni** of The Royal Conservatory have all enjoyed the many benefits of music study and carried these benefits into subsequent careers as doctors, engineers, lawyers, business leaders, athletes, and teachers. Others, such as Glenn Gould, Oscar Peterson, Angela Hewitt, the St. Lawrence String Quartet, and Measha Brueggergosman have achieved international acclaim and defined Canada to the world.



The Royal Conservatory is also a leader in the development of arts-based programs designed to address a range of social issues such as youth at risk, the development of children in their early years, and wellness in seniors. The Conservatory's **Learning Through the Arts®** and **Living Through the Arts®** programs utilize the latest research findings in neuroscience and the social sciences to create practical education programs with specific objectives and quantifiable outcomes.

At its national base, the **TELUS Centre for Performance and Learning** in Toronto, The Royal Conservatory offers an extensive set of training programs for gifted young artists through **The Glenn Gould School** and **The Phil and Eli Taylor Performance Academy for Young Artists**. The Conservatory also presents and produces a wide range of concerts featuring the finest Canadian and international artists in its magnificent performance spaces, **Koerner Hall** and **Mazzoleni Concert Hall**.

Entrenched in the minds and hearts of Canadians, The Royal Conservatory has united generations of citizens since its inception in 1886.



## IHNATOWYCZ HALL

At the heart of The Royal Conservatory is the extraordinary Ihnatowycz Hall, built in 1881, which encompasses a range of renewed and new areas for learning and performance activities, including Mazzoleni Concert Hall, studios, classrooms, a new-media lab, and administrative offices. From the historic Bloor Street entrance to the handsome grand staircase, arched doors, stained

glass windows, and hardwood floors, Ihnatowycz Hall has been beautifully restored and is widely acclaimed as a heritage gem. In November 2005, Mr. Ian Ihnatowycz and his wife, Dr. Marta Witer, both Royal Conservatory alumni, donated \$5 million toward the transformation of this magnificent historical wing, which was renamed **Ihnatowycz Hall** in recognition of their generosity.

## HOUSE POLICIES

### Late Arrivals

In the interest of safety and for the comfort of all patrons, latecomers will be seated at RCM's sole discretion. Once a performance has begun, an usher will seat you at a suitable break as determined by the house and/or artist.

### Cameras & Video Recorders

Cameras and video recording devices are not permitted in the auditorium.

### Cell Phones, Pagers, Watch Alarms

As a courtesy to the artists and your fellow patrons please turn off your cell phone, pager, and all other audible electronic devices before the concert begins.

### Children

Children under 5 years old will not be admitted into Koerner Hall concerts.

### AN INTERESTING NOTE:

"Audience participation: During tests in the Royal Festival Hall, a note played mezzo-forte on the horn measured approximately 65 decibels of sound. A single uncovered cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a pianissimo."

- Concert program from the Royal Festival Hall, London, England

All artist biographies are the property of the artist and/or their representative(s). The Royal Conservatory is not responsible for the content or historical facts within each biography.

### Dress

There is no dress code. As a courtesy to others, we ask that you please refrain from wearing perfume, cologne, and other scented personal products to performances.

### Food & Beverage

No food or beverages are permitted in the auditorium.

### Conditions of Ticket Sales

We regret that all ticket sales are final. There are no exchanges, refunds, or cancellations. Every person attending a performance must have a ticket.

### Conduct

Ticket holder must comply with RCM House Policies. Failure to comply with these rules may result in expulsion or non-admittance at RCM's discretion.

# New Music Concerts presents New Beijing

Wednesday, May 21, 2014 at 8:00 pm

Pre-concert talk at 7:15 pm

Mazzoleni Concert Hall

Lan Weiwei, pipa

Robert Aitken, solo flute & musical direction

New Music Concerts Ensemble

## PROGRAM

**Jia Guoping: New Work for pipa, flute, clarinet, harp, viola, contrabass**

*World premiere co-commissioned by New Music Concerts with assistance from The Royal Conservatory for the 21C Music Festival in 2014.*

**Chen Xiaoyong: Talking Through Distance, for pipa and flute**

*World premiere commissioned by New Music Concerts with the assistance of Roger D. Moore.*

**Alexina Louie: Imaginary Opera**

*Toronto (professional) premiere*

**Chen Xiaoyong: Evapora, for flute, clarinet, piano, violin, and cello**

*North American premiere*

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# FASTER STILL ANAÏS NIN

Thursday, May 22, 2014 at 8:00 pm

This is the 429th concert in Koerner Hall

Vassilis Agrocostas, (pre-recorded) Byzantine cantor  
Afiara String Quartet

Brian Current, conductor  
Véronique Mathieu, violin  
Claudia Chan, piano  
Nyx Quartet

ARC Ensemble  
(Artists of The Royal Conservatory)

Wallis Giunta, mezzo-soprano  
Véronique Mathieu, violin  
Liza Balkan, staging  
Valerie Buhagiar, videographer  
Jim Miller, technician  
21C Ensemble  
Adam Scime, bass  
Richard Thomson, woodwind 1  
Peter Stoll, woodwind 2  
Mikhailo Babiak, French horn  
Anita McAlister, trumpet  
Allison Bent, percussion  
Claudia Chan, piano

## PROGRAM

Christos Hatzis: *String Quartet No. 3 (The Questioning)*

- I. *Affirmation*
- II. *Denial*
- III. *Epiphany*

World premiere commissioned by the Afiara String Quartet.

Brian Current: *Faster Still*, for violin, piano, and string quartet

Toronto premiere

R. Murray Schafer: *Quintet for Piano and Strings*

Commissioned by Michael Koerner for the ARC Ensemble.

Toronto premiere

## INTERMISSION

Louis Andriessen: *Anaïs Nin\**

Canadian premiere

Please join us for an artist/composer chat following the performance.

The Afiara String Quartet appearance is generously funded by a gift in honour of R.S. Williams & Sons Company Ltd.

\*The Royal Conservatory of Music would like to thank University of Toronto's Opera School, Lisa Magill, Nicolas Billon, Standardized Patient Program/University of Toronto, The Grand Theatre, the Palace Theatre, Canadian Opera Company Prop Shop and Wulf, Adam Sherkin (rehearsal piano), Hal Eisen, Diana and Sid Tabak, and Gerry Trentham (as Artaud/Allendy/Miller/Joaquin Nin).



Christos Hatzis

Composer

Born in Greece, educated in the United States, a Canadian citizen since 1985, and a Professor at the Faculty of Music, University of Toronto since 1995, Christos Hatzis is one of Canada's most important composers. Mr. Hatzis's eclectic and powerful music is captivating audiences internationally and has been awarded several coveted Canadian and international awards, like the Jean A. Chalmers National Music Award, the Jules Leg r Prize, the Prix Italia and the Prix Bohemia, in addition to two Juno Awards. Recently, he has been receiving commissions from some of Canada's and the world's best known soloists and ensembles, such as violinist Hilary Hahn, percussionist Evelyn Glennie, the Afiara String Quartet, the Montreal Symphony Orchestra, the Winnipeg Symphony Orchestra, and the Royal Winnipeg Ballet (a TRC commissioned full length ballet on the subject of the Residential Schools). A growing number of new recordings of Hatzis's music are fast spreading awareness and appreciation of the composer's work well beyond his home base. Recent and upcoming releases include a Deutsche Grammophon recording by violinist Hilary Hahn, an all-Hatzis Naxos CD of his two flute concerti with flutist Patrick Gallois and the Thessaloniki State Symphony Orchestra, and three Hatzis works on two new Centrediscs CDs by percussionist Beverley Johnston and soprano Suzie LeBlanc. [www.hatzis.com](http://www.hatzis.com).

### String Quartet No. 3 (*The Questioning*)

Commissioned by the Afiara String Quartet with a grant from the Ontario Arts Council, String Quartet No. 3 (*The Questioning*) was composed during January and July 2013. Initially, the quartet had a different subtitle ("The Thanksgiving"). My creative intentions were different, too. Being a person of strong religious faith, I wanted this work to be a spiritual thanksgiving for all the wonderful gifts that I have been blessed with in this life, but, during the course of the composition, and influenced by circumstances within my close circle of friends, I felt drawn to explore the psychological conditions which ultimately lead one to atheism. My faith is one of inclusion, of respect for the Other, and of trying to understand from the inside the person or idea that stands opposite me. Because of this, the work gradually transformed from one of thanksgiving to a musical exploration of the spiritual and psychological underpinnings of religious questioning, and the kind of ideological entrenchment which increasingly in our days we mistake for "reality."

The catalyst to my musical thinking in this quartet was "*Tis theos megas*," an Eastern Orthodox chant which is based on two lines (13 and 14) from Psalm 77, composed by Asaph, King David's chief musician and prophet. The Byzantine incarnation of the text reads "What God is as great as our God? You are our God, who alone performs wonders." A year before embarking on the composition of the quartet, I met Vassilis Agrocostas, a lyrical cantor who is the Meistersinger at the Church of St. Demetrius in Volos, the city of my birth in Greece. I asked Vassilis if he would lend his voice to this project and he agreed. I requested a recording of "*Tis theos megas*" in A-flat major (the Byzantine mode is *echos varys* or 3rd plagal mode). Each of my string quartets so far begins exactly where the previous quartet leaves off and my second quartet ends with the Byzantine chant of the transfiguration, also in *echos varys*, principally delivered by the cello and ending in A-flat. In keeping with this practice, String Quartet No. 3 begins in A-flat with the pre-recorded voice of Vassilis Agrocostas accompanied by the cello, the instrument that had the last word in the previous quartet.

As the title suggests, *Affirmation*, the first movement, is imbued with certainty. It is an intellectual certainty, however, which, as soon as it is declared, becomes entangled in language-related complexities, principally theological definitions which become corrupted in translation, causing semantic ambiguities and eventually doctrinal schisms. (Even the language of the psalm is not devoid of such discrepancies. For example, the question "What god is great as our God?" implies a polytheistic context against which the great God of Israel can be showcased, something that Asaph or any other Biblical figure would have certainly not intended.) Because of its dependence on language and the particularities of a specific language, this affirmation is garbed in tribal clothing from the outset, irrespective of its claims to universality. After the initial delivery

by the cantor and the cello, the chant is elaborated by the upper strings, initially with drones but soon with harmonies which become increasingly romantic and mildly jazz infused. The main theme of the movement does not appear until the original chant has undergone a couple of significant harmonic transformations. When it finally arrives, it is Central-Asian sounding and is tonally and rhythmically ambivalent: it fluctuates between parallel major and minor modes and is twenty-one eighth-notes long so, when it repeats, it starts alternatingly on strong and weak beats. Its inherent complexity is further enhanced by metric modulations and other rhythmic superimpositions. Syntactical complexities notwithstanding, however, the music is celebratory and exuberant – an affirmation and celebration of faith.

*Denial*, the second movement, is a radical change in mood. It is aggressive and relentlessly pushing forward with manic energy. Dissonance, paroxysmal gesturing, and total absence of tonality in the first three quarters of the movement are the tools used to describe a psychological state in which the connection with the Divine (*re-legio*) has atrophied to the point where the constituent parts disassemble and come onto their own independently. The "*cantus firmus*" underlying this movement is the first musical phrase of the chant which corresponds to the first two words of the text: "What God?" In this and other respects, this movement is a denial of God, which is the consequence of an atrophied spiritual core. The playing with numbers in the main theme of the first movement, which was part of the affirmation of a connection between the visible and invisible realms, becomes here self-purposed. Even though the second movement sounds complex, it is, by comparison to the first movement, simple arithmetic. A sixteenth-note is added or subtracted from a set of notes after each iteration of the set, the mechanical additions or subtractions causing the impression of forward momentum in the melody. Inevitable as it may sound, particularly at cadential points, this process is divorced of any real purpose: it just is. Towards the end, there is a sense of spiritual stirring. Tonal chords momentarily appear in mechanical sequences (distant memories of a more connected past) but they are not enough to cause a reversal of outlook. The movement ends with a solemn, and stubborn, restatement of the pervasive argument in this movement: "What God?"

*Epiphany*, the relatively short third movement, serves as an antidote to the second and, to some extent, the first. It is unpretentious and devoid of ambition, its melodies emerging gracefully from the surrounding "waters" alluded to by the harmonic series of the open strings of the quartet. It is a glimpse of a future state of mind and spirit, which we have not evolved sufficiently yet to attain but are slowly becoming aware of its existence and imminent advent within our earthbound consciousness. It is a New Age; a new paradigm of innocence and childlike awareness waiting for us around history's next corner; a Second Coming.

– Christos Hatzis



## Brian Current

Composer, conductor & 21C Music Festival Artistic Advisor

A Guggenheim Fellow, recipient of the Barlow Prize for Orchestral Music, and the International Fedora Prize for Chamber Opera, Brian Current's music has been repeatedly lauded and performed internationally as well as broadcast in over 35 countries. His works have been programmed by all major symphony orchestras in Canada as well as by the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Warsaw National Philharmonic, the Nouvel Ensemble Moderne, Monday Evening Concerts (Los Angeles), the San Francisco Contemporary Music Players, the VOX festival of the New York City Opera, the St. Lawrence String Quartet, Voce D'ell Arte (Italy), Winston Choi, the Deagu Ensemble (Korea), and others. This year, Toronto Symphony Orchestra will premiere his brand new *Three Pieces for Orchestra* and his chamber opera, *Airline Icarus*, will receive a fully staged production directed by Tim Albery as well as a release on the Naxos label. Brian Current is in demand as a guest conductor and regularly leads professional ensembles and orchestras in curated programs of

outstanding contemporary music. Since 2006, he has been the artistic director and conductor of The Royal Conservatory's New Music Ensemble, where students are encouraged to champion contemporary composers throughout their careers.

### **Faster Still, for violin, piano, and string quartet**

*Faster Still* (2004) was commissioned by CBC Radio for Duo Concertante and the Blue Engine String Quartet. It was premiered in St. John's, Canada, in September of 2006, with the composer conducting. The piece is made up of six continuous sections, each section featuring a different combination of the soloists and the quartet.

The work is part of a series of pieces that feature constantly changing tempos. Rather than write music for a steady metronome, I wondered if it were possible to make the change in tempo the normal state of the music. The indications *accel* (speed up) or *rall* (slow down) are written over nearly every line of music in these works.

Curiously, I have found that the more continuous the acceleration, the calmer things become. The more it wants to "go," the more it "stays." So, counter-intuitively, much of the speeding-up music is featured in slow, rather than fast, movements. It is for this reason I thought the title *Faster Still* was appropriate, as it speaks both of things wanting to get quicker and of stillness at the same time.

– Brian Current



## Louis Andriessen

Composer

### **Andriessen was born in Utrecht in 1939 into a musical family, and studied with his father**

Hendrik and Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974, he has combined teaching with his work as a composer and pianist. He is widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene. From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic, and rhythmic materials, heard in totally distinctive instrumentation. His compositions have attracted many leading exponents of contemporary music, including the two Dutch groups named after his works, De Volharding and Hoketus. Groups outside the Netherlands who have commissioned or performed his works include the San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, MusikFabrik, Icebreaker, and the Bang on a Can All Stars. Recent commissions include the music theatre piece *Anaïs Nin*, for singer Cristina Zavalloni and eight musicians, premiered in 2010 and released on DVD and CD by Nieuw Amsterdams Peil and the London Sinfonietta, and *La Girò* for violinist Monica Germino and large ensemble premiered at MITO SettembreMusica in 2011. The 2013-14 season brought premieres of *Mysteriën* by the Royal Concertgebouw Orchestra (performed during this festival on May 25 by Esprit Orchestra) and *Tapdance* for percussion and large ensemble with Colin Currie in the Zaterdag Matinee series in Amsterdam. Louis Andriessen won the 2011 Grawemeyer Award for Music Composition for his opera *La Commedia*, which will be released on a new Nonesuch recording in 2014. He is published by Boosey & Hawkes.

### **Anaïs Nin**

"I await my father with deep joy and impatience. Tomorrow, tomorrow, begins another romance!"  
– Anaïs Nin

*Anaïs Nin* is a melodrama, a musical stage play for one voice, and ensemble of eight on-stage musicians, without conductor, and projected film fragments.

The voice, Anaïs Nin, sings of her love affair with her father, Joaquín Nin, whom she encounters again after 20 years' absence, and of her lovers René Allendy, Antonin Artaud, and Henry Miller.

As the piece begins we see Anaïs Nin and Antonin Artaud taking a romantic walk. On the stage she sings of her 'night of ecstasy' with him. Anaïs Nin sings of her affair with her psychiatrist René Allendy, and of Artaud's criticism of her behaviour. Artaud: "What have you done to Allendy? You have harmed him."

Anaïs Nin then sings of her renewed encounter with her father (film clips). She is interrupted by a furious Henry Miller, but continues the story of her relationship with Joaquín. After a dramatic climax, she fantasizes in a letter to her father about a moment of great peace in which he is sitting on his bed. Later, in the room where Henry Miller is sleeping, Anaïs sings of her loneliness and her never-ending hunger.

As the piece ends, a 1930s' gramophone recording of Joaquín Nin's arrangement of a Basque Christmas carol is heard from the stage.

I knew about the father before I heard about the daughter because my father's sheet music collection contained piano pieces and a volume of Spanish songs by the then famous pianist and composer Joaquín Nin. A few years later, during the sixties, an American diary author became famous, mainly because of her sexual frankness. After some research it emerged that she was the composer's daughter. Much later still I realised that she had had a love affair with her father.

Meanwhile the volume of Anaïs' diaries about her relationship with her father had been published unabridged in English under the title *Incest*.

A few years ago two of my best friends, Gerard Bouwhuis and Heleen Hulst, founded a new ensemble, Nieuw Amsterdams Peil ('New Amsterdam Water Level') with outstanding soloists who had decided to perform 20th and 21st century music for small ensembles (up to 12 players) without a conductor. All this prepared the ground for me to compose *Anaïs Nin*. Reading the diaries from the years 1932 to 1934 I learned that this father was only one lover amongst several. This led to my decision to give three of them a stage role: the French film actor, poet, and playwright Antonin Artaud; Henry Miller, the American alcoholic whom Anaïs Nin turned into a writer; and René Allendy. Under psycho-medical treatment himself, Artaud soon discovered Anaïs's erotic hunger and advised her to consult his psychiatrist. Not long afterwards Allendy was added to Nin's tally of lovers.

My choice of instruments was influenced by the era when the selected diary extracts were written, namely the 1930s. This explains the use of saxophones, clarinets (Sidney Bechet, Coleman Hawkins), and percussion (drumset including a hi-hat and guiro).

The music closely tracks the irony, despair, and passion of this brilliant, many-sided woman.

— Louis Andriessen



## R. Murray Schafer

Composer

**Born in Sarnia, Ontario, Mr. Schafer has earned a reputation as one of Canada's finest** composers and music educators. He has won national and international acclaim not only for his musical compositions, but also for his work as a dramatist, educator, environmentalist, literary scholar, and visual artist. The diversity of his interests reflects the enormous range of his output: scholarly books, theatre works, multimedia productions, choral pieces, orchestral compositions for the Toronto, Montreal, and Kyoto Symphonies, a cycle of 11 string quartets, and numerous works for solo voice with both piano and orchestral accompaniment. He pioneered the field of acoustic ecology, which studies the relationship between people and their acoustic environment. He has also won numerous awards for his work, and he holds honorary doctorates from universities in Canada, France, and Argentina. Mr. Schafer's relationship with The Royal Conservatory dates back over 60 years. From 1945-55, he studied harpsichord, music theory, and piano, the latter from legendary teacher Alberto Guerrero. The Conservatory made him an Honorary Fellow in January 2008, in September of 2009 his piece *Spirits of the House* premiered at the Grand Opening of Koerner Hall, and he was appointed Composer-in-Residence in September of 2010.

## Quintet for Piano and Strings

R. Murray Schafer joined The Royal Conservatory as its composer-in-residence in 2010 and was immediately commissioned to compose a piano quintet for the ARC Ensemble (Artists of The Royal Conservatory). The quintet was greeted with a terrific reception when it was premiered in Vancouver in late 2012 and its national broadcast by the CBC was welcomed with equal enthusiasm. The ARC Ensemble hugely enjoyed working on the piece with the composer.

The Piano Quintet achieves the unusual in finding accessibility without resorting to familiar bromides. Like all of Schafer's works, it is wonderfully paced and meticulously crafted. However, the physicality and the sheer drive of the piece connects immediately with the listener. This sense of momentum is coupled with an acute sense of irony and mischief, and in the middle movement, an understated romanticism.



# chilly eve of lemon cane

Friday, May 23, 2014 at 8:00 pm

Pre-concert talk at 7:15 pm

This is the 430th concert in Koerner Hall

Uri Caine, piano  
Afiara String Quartet

Alberto Suarez, cajón  
Afiara String Quartet

Eve Egoyan, piano  
David Rokeby, installation artist

Chilly Gonzales, piano  
Emily Phernambucq, flute  
Mikhailo Babiak, French horn  
Madawaska Quartet

## PROGRAM

### Uri Caine: *Jagged Edges*

1. Opening up
2. Scherzo
3. Prayer
4. Burlesque
5. Cascades

World premiere commissioned by The Banff Centre. Special thanks to Bryan Price for his support of this commissioned work.

### Javier Limón: *Requiem Flamenco*

First movement por siguriya  
Second movement por soleá  
Third movement por bulerías

World premiere commissioned by The Royal Conservatory.

## INTERMISSION

### Eve Egoyan & David Rokeby: *Surface Tension*

Toronto premiere

### Chilly Gonzales: *Suite from "The Shadow" for Chamber Ensemble*

World premiere commissioned by The Royal Conservatory.

The Afiara String Quartet appearance is generously funded by a gift in honour of R.S. Williams & Sons Company Ltd.



## Uri Caine

Composer & piano

**Grammy Award nominated pianist Uri Caine has played in bands led by Don Byron, Dave Douglas, and John Zorn, and has performed at many festivals, including the North Sea Jazz Festival, the Monterey Jazz Festival, the Montreal Jazz Festival, and the Newport Jazz Festival, as well as classical festivals like the Salzburg Festival, the Munich Opera, Holland Festival, and Great Performers at Lincoln Center. Since moving to New York in 1985, he has recorded 25 albums as a leader. Recent CDs include *Sonic Boom*, *Rhapsody in Blue*, and *Callithump*. Caine has received commissions to compose music for the American Composers Orchestra, the Arditi Quartet, the Vienna Volksoper, Concerto Koln, The Basel Chamber Orchestra, and The Beaux Arts Trio, among others. Besides *Jagged Edges* performed during 21C Music Festival, his recent compositions include a new piece for the Philadelphia Orchestra and gospel choir celebrating the life of Octavius Catto, to be performed in the summer of 2014. From 2006 to 2009, he was the composer-in-residence for the Los Angeles Chamber Orchestra. He has performed his version of the *Diabelli Variations* with orchestras including the Cleveland Orchestra, the Swedish Chamber Orchestra, and the Moscow Chamber Orchestra. He was also the director of the Venice Bienalle in 2003.**

### *Jagged Edges*

*Jagged Edges* was inspired by the dramatic landscape of The Banff Centre in the Canadian Rockies. I was impressed with the jagged mountains and let them suggest a type of music with colliding harmonies and cascading rhythmic figures. Musical forms and styles jut up against each other. *Jagged Edges* consists of five movements and was composed in 2013. The music for the string quartet is entirely notated while the piano part allows for much more improvisation. It has been a great musical experience to play and work with the Afiara String Quartet.

— Uri Caine



## Javier Limón

Composer

**Young producer, composer, and performing artist Javier Limón began composing for flamenco artists, but has since expanded his reach to Latin jazz musicians and Cuban artists. His many composition and production credits include major albums by renowned artists such as Paco de Lucía, Bebo Valdés, El Cigala, Enrique Morente, Wynton Marsalis, and Concha Buika, among many others. Recording from Bogota to Paris and New York to Palestine, the artist incorporates a decidedly international vibe in his take on the traditions of flamenco. Raised in Spain, Limón traveled to New York City at an early age to train in the arts schools of the US and it was there that he was discovered for his potent and powerful lyricism and composition. Grammy Award winner and also winner of seven Latin Grammy Awards, among many other recognitions, he has been employed by powerhouses of the flamenco world, such as Enrique Morente and Remedios Amaya. Currently, he blends his artistic commitments with solidarity projects and with his work as a teacher and artistic director of the Mediterranean Institute at the Berklee College of Music.**

### *Requiem Flamenco*

*Requiem Flamenco* is a flamenco work where the composition assumes the full essence of the art. Understanding the depth of the "soleá" or "siguriya" style without the use of a guitar can only be achieved through a profound knowledge of the flamenco style the composer has acquired.

— Javier Limón



**Eve Egoyan**  
Composer & piano

**Eve Egoyan is a pianist, an artist whose medium is the piano. Her performances encompass** extremely contrasting sensibilities: from Alvin Curran's five-hour long *Inner Cities* to Erik Satie's miniatures; from minimalist *Simple Lines of Enquiry* by Ann Southam to maximalist new complexity works by Michael Finnissy; from the barely audible to roaring overtone-filled resonances; from the rigorous interpretation of a score to free improvisation. Egoyan also explores other art forms and technologies in relation to the piano. She has recorded nine solo CDs which have received many accolades, including "Best Classical" from *The Globe and Mail* (1999) for her first solo CD, and more recently one of "Ten Top" classical discs from *The New Yorker* magazine (2009), and "Top Classical Disc of the Year" again from *The Globe and Mail* (2011) – all for contemporary solo piano repertoire. Upcoming activities include travel to The Banff Centre's Leighton Artist Colony, where she works on her own composition (Chalmers Arts Fellowship); new works by Michael Snow, Nick Storrington (Canada Council commission), and Nicole Lizée (Canada Council commission); and a recording of piano music by Linda Catlin Smith (Canada Council Recording Grant).

#### **Surface Tension**

*Surface Tension* is a collaborative work for disklavier piano (an acoustic piano with a computer interface) and interactive video commissioned by the Open Ears Festival through the Canada Council and further developed through funding from the Ontario Arts Council. It was premiered at Open Ears in Kitchener in 2009 and subsequently presented at the 2010 Sound Symposium in St. John's, Newfoundland, at McGill University in Montreal, the Sound Arts Research Centre in Belfast, UK, Nuit Blanche in Paris, France, and other places. Tonight's presentation is the first of the latest stage of development.

In *Surface Tension*, Eve's performance at the keyboard of a disklavier is transformed and interpreted by a computer into live visual images projected onto a screen rising from the body of the piano. The visuals respond to a variety of performance parameters, including dynamics, pitch, the harmonic relation between pitches, the use of the sustain pedal, and the duration of individual notes.

Much of the visual material is based on simulations of natural processes such as the swarming behaviours of insects, the trajectories of planets, or the rippling of water when a pebble hits the surface. Eve's performance triggers and modulates aspects of these simulations; the visual representations respond to Eve, but also have a sort of life of their own, becoming in a sense a partner in the performance. In one movement, each note played on the piano contributes to the construction of a three-dimensional tower; in another, Eve draws out the trajectories of falling snowflakes, manipulating the live processing of a pre-recorded video; yet another charts the harmonic relationships between the notes that Eve is playing.

The performance itself is a loosely structured audio-visual improvisation. The improvisation is shaped partly by Eve's response to the system's visual response to her playing. All visual activity on the screen is directly responsive to Eve. The result is an extraordinary integration of sound and image in which neither of these elements dominate the other.

*Surface Tension* was commissioned and developed with assistance from the Canada Council for the Arts, the Ontario Arts Council, Massey College, and Yamaha Canada Music. Eve and David Rokeby will be performing a new version of *Surface Tension*, especially created for her performance at Koerner Hall.



**Chilly Gonzales**  
Composer & piano

**Chilly Gonzales was initially known as an underground entertainer from Berlin. In 2004,** however, he quietly released his first *Solo Piano* record. Over 100,000 people now own that record and are quickly snapping up its follow up, *Solo Piano II*. With the release of that long-awaited sequel, Gonzo toured the world solo ... then slowly began experimenting with string quartets, chamber groups, and full symphony orchestras. Worldwide, programmers' interests were piqued and several orchestral collaborations ensued on both sides of the Atlantic, culminating in an extraordinary evening at London's Barbican Great Hall with the BBC Symphonic Orchestra, followed by a US chamber orchestra debut at Lincoln Center's Atrium. After those experiments, Gonzo and his 11-piece chamber group went on to a sold out tour of Europe's most prestigious classical venues. Paris' Salle Pleyel, and the Berlin, Koln, and Munich Philharmonies all invited him and every seat in the house was sold weeks before the Maestro rolled into town. In 2014, Chilly Gonzales is poised to bring the next "chamber" of his unique and memorable compositions to an ever-expanding fanbase who await his next musical move. Switching gears from his 2013 collaborations, Grammy winners Daft Punk and Drake, Gonzo's new work for 21C Music Festival is a suite based on the Hans Christian Andersen adult fairy tale "The Shadow," written for a chamber ensemble that includes the composer at the piano.

#### **Suite from "The Shadow" for Chamber Ensemble**

For years I've entertained the idea of writing some dramatic music around this fairy tale for adults by Hans Christian Andersen. Somehow, I haven't managed to compose the full Wagnerian blockbuster this deserves to be. But in the meantime, here is a suite for chamber ensemble depicting a man at odds with his own shadow. It contains my first self-conscious waltz, a few glaring "leitmotifs," and some sentimentality that I just couldn't resist adding.

– Chilly Gonzales



Georgian Capital, a firm for private investment management.

# After Hours #1

Friday, May 23, 2014 at 10:00 pm

Conservatory Theatre

Trichy Sankaran, mrdangam

21C Ensemble

Luri Lee, violin

Hezekiah Leung, viola

Jonathon Lo, cello

Tim Crouch, flute

Mike Dassios, clarinet

Gurpreet Chana, tabla

## PROGRAM

**Trichy Sankaran: *Hamsa***

*World premiere commissioned by The Royal Conservatory.*

**Gurpreet Chana: Various new works as part of *TABLIX: Tabla, Melody & Electronics***

*World premiere*

## Trichy Sankaran

Professor Trichy Sankaran is a world-renowned percussion virtuoso, Indian music scholar and composer, and the founding director of Indian music studies at York University. He has performed at major festivals in India, South-East Asia, Europe, Australia, and North America. In his 60 years of concert experience in Carnatic music, he has accompanied all top rank artists of India and, in addition to his usual traditional settings, he has performed with Nexus, gamelan, jazz, electronic, African music ensembles, and world drums, as well as his own group, Trichy's Trio. As a composer, he has written numerous pieces in the genres of gamelan, jazz, western classical, and world music ensembles. He continues to perform and write compositions for contemporary and world music ensembles.

## Gurpreet Chana

Tabla player and groundbreaking fusion artist Gurpreet Chana presents *TABLIX*: a breathtaking integration of tabla and technology. Hear algorithms and table rhythms blend seamlessly at the hands of "The Tabla Guy" as he showcases his latest project against a backdrop of spectacular responsive visuals. *TABLIX* is an invitation to experience contemporary electronic music culture from the perspective of one of Canada's most sought-after tabla players. An exploration of the melodic potential of the tabla, *TABLIX* blends the ergonomics and sounds of a time-honoured tabla tradition with the infinite possibilities of the digital to create a new mode of artistic expression.

# Chilly Gonzales Master Class

Saturday, May 24, 2014 at 2:00 pm

Mazzoleni Concert Hall

Pianist, composer, Conservatory graduate, and Daft Punk collaborator, Chilly Gonzales, launches his *Re-Introduction Etudes*, a book of etudes for solo piano, with a discussion and selections performed by students chosen through a contest.

## *Re-Introduction Etudes*

### *Twenty-four easy-to-master, fun-to-play piano pieces*

So many of us took piano lessons as kids, and sadly, most of us gave up. Learning the piano is overwhelming.

There are so many things to think about: scales, finger positions, counting rhythm, reading the notes, understanding how chords move from one to the other. It is a lot for kids or curious adults to take in. But most of all, the repertoire that beginning pianists learn is often cheesy, rinky-dink, and simply not fun to play. With all of this predictable, unsatisfying, and hopelessly old-fashioned music, it is no wonder there are so many "lapsed" pianists.

Chilly Gonzales brings some of the joy back to the lapsed amateur pianist with his *Re-Introduction Etudes: 24 easy-to-master, fun-to-play piano pieces specifically designed to unlock musical mysteries for those who gave it up.*

Fans attending Gonzo's live shows know how passionately he explains the differences between major and minor, or between 3/4 and 4/4 time ... *Re-Introduction Etudes* takes the curious student even further into that passion as he or she takes "private lessons" with the musical genius himself. Just a beginner's music reading ability is recommended to get the most from these 24 etudes. Each one highlights specific techniques for composing and playing: Gonzo gives us his definition of music, melody, and rhythm, he shares his point of view on scales, he explains how melodies are designed, how modern pop harmony works ... and more than anything, he teaches us how to play today's piano, sometimes even introducing as of yet undiscovered notions that today are absent from all other musical dictionaries.

Every etude is introduced by a short text written by Chilly Gonzales, in which he divulges his own personal "shortcuts." The companion CD of his recordings of the 24 pieces goes a long way to getting the music into the piano student's head, so it can then spill out onto the keys.

# NIGHT BLOOMS

Saturday, May 24, 2014 at 8:00 pm

Pre-concert talk at 7:15 pm

This is the 431st concert in Koerner Hall

Marc-André Hamelin, piano  
Joshua Hopkins, baritone  
Pacifica Quartet

## PROGRAM

John Cage: *The Perilous Night*

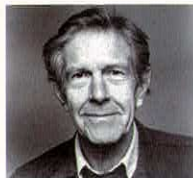
Jennifer Higdon: *Dooryard Bloom*

Canadian premiere commissioned by The Royal Conservatory in honour of Michael and Sonja Koerner.

## INTERMISSION

Leo Ornstein: Piano Quintet

- I. Allegro barbaro
- II. Andante lamentoso
- III. Allegro agitato



John Cage

Composer

In 1938, the young John Cage was faced with a tight deadline for a ballet score for piano to be titled *Bacchanale*. "I spent a day or so conscientiously trying to find an African twelve-tone row," he said. "I had no luck. I decided that what was wrong was not me but the piano. I decided to change it." Cage then inserted screws and bolts between the strings and the 'prepared piano' was born, each preparation resulting in both a resonant sonority and a softer sound when the soft pedal was used. Cage effectively now had his own orchestra. "I wrote the *Bacchanale* quickly and with the excitement continual discovery provided." Over the next few years, he incorporated other materials – wood, weather stripping, bamboo, plastic, and additional metal objects – into the piano preparation for a series of scores, mostly for ballet or film productions. These also included a concert piece titled *The Perilous Night*, in six untitled movements (or sections), written during the winter of 1943-4. It was a difficult time for Cage whose marriage to Xenia Kashevaroff was breaking up. His score opens a rare window onto the emotional state of a composer who was to subsequently eliminate control in his music "so that sounds can be sounds." The trigger for its composition came from a nightmarish myth he found in a collection of Irish stories, an image that appeared to encapsulate what he referred to as "the loneliness and terror that comes to one when love becomes unhappy." The unease and restlessness come through in the ominous repetitions of the rhythmically-driven opening movement. Gamelan-like sonorities are found in the moto perpetuo second movement, while in the rhythmic final movement, Cage surrounds the struck, piano sounds with a rich, complex, overtone-heavy texture. The initial novelty of the piano sounds did not always make the emotional content resonate with an audience. One critic likened the last movement to "a woodpecker in a church belfry." "I had poured a great deal of emotion into the piece, and obviously I wasn't communicating this at all," Cage wrote at the time. "Or else, I thought, if I were communicating, then all artists must be speaking a different language, and thus speaking only for themselves. The whole musical situation struck me more and more as a Tower of Babel." Cage's all-embracing exploration of all aspects of his musical, spiritual, and physical life made him one of the most influential artists of the last century – famously described by his teacher Schönberg as 'an inventor of genius.'

– Note © 2014 Keith Horner



Jennifer Higdon

Composer

Pulitzer Prize winner Jennifer Higdon is one of the most performed living American composers working today. Her list of commissioners range from the Cleveland Orchestra to the Philadelphia Orchestra; from eighth blackbird to the Tokyo String Quartet; and from The President's Own Marine Band to such artists as Hilary Hahn. Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Serge Koussevitzky Foundation, the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. In January 2010, Higdon received a Grammy Award for Best Contemporary Classical Composition for her *Percussion Concerto*. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.

### Dooryard Bloom

A near impossible task ... to write about this piece of music which sets Walt Whitman's "Lilacs Last in the Dooryard Bloom'd." Normally, for a composer, the explanation of a piece is a much more straightforward affair. In this particular case, it is extremely difficult, maybe not even possible, for the text discusses and explores so many aspects of grief and loss. As a composer, I am hesitant to tread in this area with words (because Whitman did it so masterfully); I feel that only the musical notes that I write can do so in an appropriate manner. I can tell you, however, that I was moved by all of the stages of grief that Whitman examines in this poem, and that I was struck by the fact that he captures the extreme range of emotions that we all must face at some point. My title, *Dooryard Bloom*, is a play of words on Whitman's title. A dooryard is defined as the yard next to the door of a house ... which in this poem could mean many things ... is the yard the hereafter? Or is it a place leading to a passage? What is the bloom? The growth of a flower or a view of light? The lilacs blooming ... are they representative of death or of life? Or of growth? Or of time passing ... lilacs last. The beauty of music is the power to suggest things that even words might not convey. Therefore, take your own meaning from this piece, literally or emotionally or metaphorically ... let it be your own dooryard.

— Jennifer Higdon



Leo Ornstein

Composer

**More than a decade after his death at age 108, American composer Leo Ornstein remains an enigma.** Was he merely a "bad boy" of 20th-century music who delighted in thumbing his nose at the establishment? Or was he a visionary modernist worthy of standing beside Schönberg and Stravinsky, as many critics asserted at the height of his career before and during World War I? The answer depends in part on one's conception of modernism. To the extent that the movement denoted the creative destruction of the old musical order, Ornstein unquestionably played a major role. If, however, modernism represents a constructive and coherent artistic philosophy, his contribution is more marginal. An instinctual musician who believed in "spontaneous" creativity, he remained stubbornly unconstrained by — and disinterested in — grand theories of composition or aesthetics.

Ornstein was the son of a Jewish cantor who brought his family to New York from Russia in 1906. After studying piano and composition at the Institute for Musical Art (which later become The Juilliard School), he made his concert debut in 1911. Dazzled critics compared the 17-year-old virtuoso to Paderewski, Hofmann, and Rubinstein. In 1915, Ornstein presented four recitals of contemporary European and American music at the Bandbox Theatre that were to music what the 1913 Armory show was to modern art. "Of all the ultra-modern composers," declared critic Paul Rosenfeld, "it is he who is most generally held the *diabolus in musica*, the incarnation of all that is destructive in the musical art of our day." James Huneker of *The New York Times*, searching for a different label to apply to Ornstein's uncategorizable genius, hailed him as "the only true-blue, genuine, futurist composer alive."

Ornstein's own music similarly struck like a bolt out of the blue. By his own account, his radically avant-garde *Danse sauvage* took shape in his head fully formed around 1913. With its savage dissonances, pounding tone clusters, and vertiginously shifting rhythms, the short piano solo exuded a raw primitivism that Stravinsky explored that same year in his ballet *The Rite of Spring*. (Ornstein later marveled that the piece "was written by a young person with no experience whatsoever with modern music.") With his even more aggressively modernist Violin Sonata of 1915, Ornstein decided he had taken abstract music to its limit and began to cultivate a more conservatively expressive style. In the early 1920s, at the peak of his fame, he renounced his concert career to devote himself to composing and teaching in comparative obscurity. Not until musicologist Vivian Perlis tracked him down in the 1970s and interviewed him for her Oral History of American Music project at Yale University did a new generation have an opportunity to assess his achievement.

### Piano Quintet

Ornstein composed his monumental Piano Quintet in 1927 on a commission from the adventurous arts patron Elizabeth Sprague Coolidge. At the time, he was living quietly with his sister in Philadelphia, largely forgotten by the critics and audiences that had once lionized him. The erstwhile firebrand let it be known that he had retired from the concert stage in order to write the kind of music he wanted to write, not the kind that was expected of him. Still a formidable pianist, he briefly stepped back into the limelight to introduce the Piano Quintet to the public, performing it first in Philadelphia on New Year's Day of 1928, and a few days later in New York City.

### A Closer Listen

The Piano Quintet combines elements of Ornstein's "experimental" and "expressive" styles, justifying his characterization of the work as neither conventionally polite nor defiantly avant-garde. The opening Allegro barbaro reflects the composer's dissonant "ultramodernist" side in its jagged, propulsive rhythms; murky tonality; and constant shifts of meter, tempo, and register. At the same time, it taps a rich vein of lyricism that Ornstein often suppressed in his early music; the piano shares the dreamy modal melody with the strings, swaddling it in lush Debussyan harmonies and figurations. The themes of the last two movements have a sultry Eastern European flavour, prompting some listeners to draw comparisons with Ernest Bloch's Jewish-inflected Piano Quintet of 1923. The mysterious calm of the Andante lamentoso is interrupted by a jaunty funeral march, while the driving, percussive rhythms of the final Allegro agitato are tempered by a lyrical reminiscence of the first movement.

— Harry Haskell

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# After Hours #2

Saturday, May 24, 2014 at 10:00 pm

Conservatory Theatre

Susan Hoepfner, flute

Leslie Newman, flute

Gordon Wolfe, trombone

Pacifica Quartet

## PROGRAM

**Andrew Staniland: *Flute vs Flute***

*Toronto premiere*

**Michael Colgrass: *Mystic with a Credit Card***

**Shulamit Ran: String Quartet No. 3 – *GLITTER, DOOM, SHARDS, MEMORY***

I. That which happened

II. Menace

III. "If I must perish – do not let my paintings die," Felix Nussbaum (1904-1944)

IV. Shards, Memory

*World premiere commissioned in partnership between the Music Accord consortium, Wigmore Hall, and Suntory Hall.*



**Andrew Staniland**

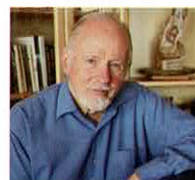
Composer

**Composer Andrew Staniland has firmly established himself as one of Canada's most important and innovative musical voices.** Described by Alex Ross in the *New Yorker* magazine as "alternately beautiful and terrifying," his music is regularly heard on CBC Radio 2 and has been performed and broadcast internationally in over 35 countries. Mr. Staniland is the recipient of the 2009 National Grand Prize in EVOLUTION, presented by CBC Radio 2/Espace Musique and The Banff Centre, top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. He has been affiliate composer to the Toronto Symphony Orchestra (2006-09) and the National Arts Centre Orchestra (2002-04), and has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005). Recent commissioners include the Gryphon Trio, Les Percussions de Strasbourg, the Toronto Symphony, cellist Frances-Marie Uitti, and American Opera Projects. Mr. Staniland is the lead composer/educator with the Gryphon Trio's Listen Up! education initiative, created and produced in collaboration with the Gryphon Trio and music educator Rob Kapirow. He also performs himself, both as a guitarist and working with new media (computers and electronics), and is currently on faculty at Memorial University in St. John's, Newfoundland.

### ***Flute vs Flute*** **(aka. *Flute vs Tape*)**

*Flute vs Flute* was originally conceived as a capricious flute duet, or perhaps even a flute contest. After the acoustic duet was composed, I created *Flute vs Tape*, an arrangement of the work for single flute, with the 2nd flute part realized as a fixed electronic "tape" track (we do not use tape anymore, but rather digital soundfiles, but the name persists). The acoustic version is written to be virtuosic, light, capricious, competitive, and fun, meant to stand in contrast with the reams upon reams of contemporary art music is perhaps too often devoid of these traits. The fixed electronics embrace this same approach and perhaps even maximize it. I use many vivacious tools in the composition of the tape, including sampling of extended techniques, gritty hip hop drum beats, electric guitar (my own instrument), and bodhran drum, an instrument nearly synonymous with the place of my current residence, Newfoundland. *Flute vs Tape* was commissioned by and dedicated to Marie-Helene Brault.

– Andrew Staniland



**Michael Colgrass**

Composer

**Michael Colgrass says he learned most about composing by playing as a percussionist** with such composers as Igor Stravinsky, Henry Brant, Stefan Wolpe, Harry Partch, Aaron Copland, Gunther Schuller, as well as organizing the percussion sections for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. He has received commissions from the New York Philharmonic, The Boston Symphony, and the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto, the National Arts Centre Orchestra, The Canadian Broadcast Corporation, and the Lincoln Center Chamber Music Society. 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. Among his recent works are *Crossworlds*, *Pan Trio*, and *Side by Side*. As an author, Colgrass wrote *My Lessons with Kumi*, a narrative/exercise book, outlining his techniques for performance and creativity. His *Adventures of an American Composer* is 89 autobiographical anecdotes. [www.michaelcolgrass.com](http://www.michaelcolgrass.com).

### ***Mystic with a Credit Card***

*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 February 6, 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 resolved.

– Michael Colgrass



**Shulamit Ran**

Composer

**Shulamit Ran, winner of the 1991 Pulitzer Prize in music, has been awarded most major honours given to composers in the US, including first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, two Guggenheim Foundation fellowships, grants from the N.E.A., the Koussevitzky Foundation at the Library of Congress, Chamber Music America, and many more. Her music has been played by major orchestras, including the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Israel Philharmonic, the New York Philharmonic, and the American Composers Orchestra. Maestros Daniel Barenboim, Pierre Boulez, Christoph von Dohnányi, Gustavo Dudamel, Zubin Mehta, and various others, have conducted her works. She served as Composer-in-Residence with the Chicago Symphony Orchestra (1990-1997) and with the Lyric Opera of Chicago (1994-1997), the latter culminating in the performance of her first opera, *Between Two Worlds (The Dybbuk)*. The recipient of five honorary doctorates, Ran is presently the Andrew MacLeish Distinguished Service Professor in the Department of Music at the University of Chicago, where she has taught since 1973, serving also as Artistic Director of Contempo (Contemporary Chamber Players). Shulamit Ran is an elected member of both the American Academy of Arts and Sciences and the American Academy of Arts and Letters. From September to December 2011, she was the Paul Fromm Composer-in-Residence at the American Academy in Rome.**

### **String Quartet No. 3 – GLITTER, DOOM, SHARDS, MEMORY**

My third string quartet was composed at the invitation of the Pacifica Quartet, whose music-making I have come to know closely and admire hugely as resident artists at the University of Chicago. Already in our early conversations, Pacifica proposed that this quartet might, in some manner, refer to the visual arts as a point of germination. Probing further, I found out that the quartet members had special interest in art created during the earlier part of the 20th century, perhaps between the two world wars.

It was my good fortune to have met, a short while later, while in residence at the American Academy in Rome in the fall of 2011, art conservationist Albert Albano who steered me to the work of Felix Nussbaum (1904-1944), a German-Jewish painter who, like so many others, perished in the Holocaust at a young age, and who left some powerful, deeply moving art that spoke to the life that was unravelling around him.

The title of my string quartet takes its inspiration from a major exhibit devoted to art by German artists of the period of the Weimar Republic (1919-1933) titled "Glitter and Doom: German Portraits from the 1920s," first shown at New York's Metropolitan Museum of Art in 2006-07. Nussbaum would have been a bit too young to be included in this exhibit. His most noteworthy art was created in the last very few years of his short life. The exhibit's evocative title, however, suggested to me the idea of "Glitter, Doom, Shards, Memory" as a way of framing a possible musical composition that would be an homage to his life and art, and to that of so many others like him during that era. Knowing that their days were numbered, yet intent on leaving a mark, a legacy, a memory, their art is triumph of the human spirit over annihilation.

Parallel to my wish to compose a string quartet that, typically for this genre, would exist as "pure music," independent of a narrative, was my desire to effect an awareness in my listener of matters which are, to me, of great human concern. To my mind, there is no contradiction between the two goals. As in several other works composed since 1969, this is my way of saying 'do not forget,' something that, I believe, can be done through music with special power and poignancy.

The individual titles of the quartet's four movements give an indication of some of the emotional strands this work explores.

1) "That which happened" (das was geschah) – is how the poet Paul Celan referred to the Shoah – the Holocaust. These simple words served for me, in the first movement, as a metaphor for the way in which an "ordinary" life, with its daily flow and its sense of sweet normalcy, was shockingly, inhumanely, inexplicably shattered.

2) "Menace" is a shorter movement, mimicking a Scherzo. It is also machine-like, incessant, with an occasional, recurring, waltz-like little tune – perhaps the chilling grimace we recognize from the executioner's guillotine mask. Like the death machine it alludes to, it gathers momentum as it goes, and is unstoppable.

3) "If I perish – do not let my paintings die"; these words are by Felix Nussbaum who, knowing what was ahead, nonetheless continued painting until his death in Auschwitz in 1944. If the heart of the first movement is the shuddering interruption of life as we know it, the third movement tries to capture something of what I can only imagine to be the conflicting states of mind that would have made it possible, and essential, to continue to live and practice one's art – bearing witness to the events. Creating must have been, for Nussbaum and for so many others, a way of maintaining sanity, both a struggle and a catharsis – an act of defiance and salvation all at the same time.

4) "Shards, Memory" is a direct reference to my quartet's title. Only shards are left. And memory. The memory is of things large and small, of unspeakable tragedy, but also of the song and the dance, the smile, the hopes. All things human. As we remember, in the face of death's silence, we restore dignity to those who are gone.

– Shulamit Ran

# HUSH!

Sunday, May 25, 2014 at 3:00 pm

Mazzoleni Concert Hall

Marc-André Hamelin, piano

## PROGRAM

Morton Feldman: *For Bunita Marcus*



Morton Feldman

Composer

"Polyphony sucks," wrote the Queens, New York-born Morton Feldman, a provocative, argumentative, and highly articulate composer who rigorously chose his own path. His journey, navigated, for the most part, by trusting his own instinct, led him to examine many of music's basic elements. His theories became aligned with those of the New York abstract expressionist painters like Rothko, Pollock, Kline, and Guston, whom he knew well, rather than the American minimalists and experimental composers of the day. Their paintings, Feldman acknowledged, "made me desirous of a sound world more direct, more immediate, more physical than anything that had existed heretofore." His definition of composition was, like many of his thoughts on music, blunt and to the point. It is "the right note in the right place with the right instrument," he said. His giant ego – all 6 feet, 300 lbs of it – made him set out to become "the first great composer that is Jewish," ruling out Mendelssohn, Mahler, and Schönberg. In stark contrast with the man himself, however, Feldman's music frequently has beauty and introspection, and, above all, quietness and sparseness. Much of it invites a state of mindful meditation from the listener, nowhere more so than in his 1985 composition *For Bunita Marcus*, one of a series of works dedicated to fellow travellers, friends, and teachers. Marcus was a composition student and close friend at SUNY in Buffalo during the last decade of Feldman's life, a period when the scale of his compositions expanded greatly in terms of duration, if not necessarily instrumentation – the trio *For Philip Guston* of 1984 clocks in at five hours or four CDs, the String Quartet (II) of the previous year is an hour longer. In *For Bunita Marcus*, for somewhere between 80 and 90 minutes, Feldman's music lives in the instant, with little appearing to 'happen' on the surface. No themes are developed or transformed. No rhythms characterise a particular phrase or motif. The music eschews traditional goal-oriented development and draws the listener inside each resonating note, savouring the space between the notes, the repetitions, chords, motives. Extreme sensitivity of touch from the performer invites a comparable sensitivity of listening from the listener, free from judgmental distractions, experiencing this gentle, controlled sound world with its constantly changing metre. The music takes on a sensuous character, while the sustaining pedal, depressed almost throughout, helps enhance a feeling of spacious calm and beauty.

– Note © 2014 Keith Horner

# Esprit Orchestra presents Mysteries

Sunday, May 25, 2014 at 8:00 pm

Pre-concert talk at 7:15 pm

This is the 432nd concert in Koerner Hall

Esprit Orchestra

Alex Pauk, Founding Music Director & Conductor

## PROGRAM

Zosha Di Castri: *Serafiniana*

World premiere commissioned by Esprit Orchestra with assistance from The Koerner Foundation.

Christopher Mayo: *Under Dark Water*, for soprano, 2 mezzo-sopranos, alto, and orchestra

World premiere commissioned by Esprit Orchestra with assistance from The Koerner Foundation.

Louis Andriessen: *Mysteriën*

North American premiere

Mark-Anthony Turnage: *Out of Black Dust*

Toronto premiere

Esprit Orchestra's appearance in the 21C Music Festival is supported by The Royal Conservatory.



# Artist Biographies



## Afiara String Quartet

The Quartet performs Christos Hatzis's *String Quartet No. 3 (The Questioning)*, Uri Caine's *Jagged Edges*, and Javier Limón's *Requiem Flamenco*

Valerie Li, violin  
Timothy Kantor, violin  
Jessica Chang, viola  
Adrian Fung, cello

The Afiara Quartet is a dynamic string quartet, described as "a revelation" (*Le Presse*) with performances balancing "intensity and commitment" and "frequent moments of tenderness." (*Montreal Gazette*) Prior to being The Glenn Gould School's Fellowship Quartet-in-Residence at The Royal Conservatory, the Afiara was the graduate quartet-in-residence at The Juilliard School, where they were teaching assistants to the Juilliard String Quartet. The internationally touring ensemble is a winner of the Young Canadian Musicians Award, Concert Artist Guild International Competition in New York, and top prizes at the Munich ARD and Banff International String Quartet Competitions, including the latter's Szekely Prize for the best interpretation of Beethoven. The group has performed throughout the Americas, Europe, and Asia, at such venues as Carnegie Hall's Zankel and Weill Halls, the Kennedy Center, Alice Tully Hall at Lincoln Center, Library of Congress in DC, Sao Paulo's Museum of Modern Art, Pro Musica of San Miguel de Allende, London's Wigmore Hall, Austria's Esterhazy Palace, Munich's Prinz Regenten Theatre, Amsterdam's Muziekgebouw, and the Royal Library in Copenhagen.



## ARC Ensemble (Artists of The Royal Conservatory)

The Ensemble performs R. Murray Schafer's *Quintet for Piano and Strings*

Erica Raum, violin  
Barry Shiffman, violin  
Steven Dann, viola  
Bryan Epperson, cello  
David Louie, piano

The Grammy-nominated ARC Ensemble (Artists of The Royal Conservatory) has rapidly become one of Canada's pre-eminent cultural ambassadors. Its members are either senior faculty members of The Royal Conservatory or distinguished alumni with distinguished individual careers. The ARC Ensemble has performed in major venues throughout North America and Europe, and its recordings and concerts are broadcast around the world. Highlights of its 2013-14 season included concerts in London, Amsterdam, Los Angeles, and New York, as well as performances at Ontario's Stratford Festival and the release of the ensemble's fourth CD (on Chandos), which is devoted to the chamber music of Paul Ben-Haim. The ARC Ensemble has secured a reputation for its commitment to the vast corpus of music lost due to political suppression fashion. Its "Music in Exile" series, dedicated to composers expelled by the Third Reich, has met with acclaim in Tel Aviv,

Warsaw, Rome, Budapest, Toronto, New York, and London, and the ARC Ensemble's work has led to a number of 20th century masterworks rejoining the musical canon. Upcoming appearances include the Budapest Spring Festival, the Lincoln Center Festival, and return performances at the Stratford Festival's Forum series. "Passion, polish and vitality." (*The New York Times*)  
www.arcensemble.com



## Liza Balkan

Concert staging of Louis Andriessen's *Anais Nin*

Liza Balkan has spent over three decades working in the theatre. She is a lauded creator, director, writer, librettist, teacher, coach, singer, former dancer, and Dora Award-winning actor. Her work in opera includes directing *The Brothers Grimm* for the Canadian Opera Company Ensemble Studio, *Le nozze di Figaro* and *L'elisir d'amore* in Italy (COSI), the Canadian premiere of composer Stephen Taylor and writer Marcia Johnson's *Paradise Lost* (Summerworks Musical Works in Concert), the site-specific Toronto Fringe hit *Opera On the Rocks* at Paupers Pub, Tapestry New Opera's *Opera Briefs 6* and *7*, and her own short work, *Dustings* (The Festival of Ideas and Creations/Canadian Stage). During the summer of 2012, she participated as a librettist in Tapestry's writer/composer laboratory, *Lib Lab*. Bicycle Opera recently performed *Little Miss All-Canadian*, *The Semi Finals*, one of the works she wrote during the Lab with American composer Lembit Beecher. Liza and Lembit are presently collaborating on a new song cycle for soprano and instruments to premiere in 2014 for Opera Philadelphia and Scrag Mountain Music in Vermont. Liza will also be directing Bicycle Opera Project's upcoming summer tour. www.lizabalkan.com



## Valerie Buhagiar

Videographer for Louis Andriessen's *Anais Nin*

An award-winning filmmaker, actor, and theatre artist, Valerie Buhagiar began her career as a puppeteer before earning a scholarship to study acting at George Brown Theatre School. She is most recognized for her performance in Bruce McDonald's *Hwy 61* and *Roadkill*, and she has also acted in several films and television productions, as well as hosted *The Showcase Revue* with Cameron Bailey. Her directorial debut, *The Passion of Rita Camilleri*, won seven awards and was the first of many to receive international acclaim. She has gone on to making 14 short films that all have been well received and awarded internationally, and the Karlovy Vary Film Festival had a retrospective of her work. Ms. Buhagiar has just wrapped from directing a short sci-fi, titled *Subject 1*, for Andrisk Inc. in association with Media at Large. She is on the selection committee for the Female Eye Film Festival, and was on the jury for TIFF's Canadian Features in 2012 and in 2013 she was a participant in the Director's Lab at TIFF. Her recent theatre works include *We Are Not Afraid of the Dark* (one-woman show, Frankfurt and the Theatre Centre in Toronto) and *Peter and Valerie*, which she co-created at the National Theatre, UK, and Magnetic North, Canada. She is currently developing three feature scripts as a writer/director along with two new theatre pieces. *The Anniversary* is her first feature film.  
www.valeriebuhagiar.com



## Claudia Chan

Piano in Brian Current's *Faster Still* and Louis Andriessen's *Anais Nin*

Hailed by the *Ottawa Citizen* as the "Ambassador for New Music," first-prize winner of the 33rd Eckhardt-Gramatte National Piano Competition for Contemporary Music, pianist Claudia Chan made her concert debut at the age of 11 playing Mozart's Concerto in C Major with the Thirteen Strings chamber orchestra, under the direction of Jean-François Rivest. Recently, she performed recitals in Germany, Italy, France, and Canada. She made her German orchestral debut with the orchestra of the Hochschule für Musik und Tanz Köln, in Gershwin's *Rhapsody in Blue*, in a performance which the *Westdeutsche Zeitung* proclaimed "sovereign." Ms. Chan has been heard at the Cologne Philharmonic (Acht Brücken Festival), the musikFabrik (Cologne), the Ottawa International Chamber Music Festival, The Banff Centre for the Arts, and in New York City at the Mannes Institute and Festival for Contemporary Music Festival. She completed her undergraduate studies at The Glenn Gould School of The Royal Conservatory, as a Dean's scholarship student, studying with David Louie and John Perry, and her Masters of Music at the Hochschule für Musik und Tanz Köln with Prof. Dr. Florence Millet. She currently studies in the studio of renowned contemporary pianist, Prof. Pierre-Laurent Aimard.



## Wallis Giunta

Mezzo-soprano in Louis Andriessen's *Anais Nin*

Hailed by *The New York Times* for her "chocolaty and penetrating mezzo-soprano voice," Ottawa-native Wallis Giunta is a 2013 graduate of both the Metropolitan Opera Lindemann Young Artist Development Program and The Juilliard School's Artist Diploma in Opera Studies. She began the 2013-14 season with her Taipei Symphony Orchestra debut as Annio in *La clemenza di Tito*, followed by a return to the Metropolitan Opera for *Rigoletto*. At the top of 2014, she headed home to the Canadian Opera Company for Dorabella in Atom Egoyan's new production of *Così fan tutte*. She will make her debut NAXOS recording in a new work by American composer, William Perry, with the RTÉ National Symphony Orchestra in Dublin. This season, she also debuts with the Toronto and Saskatoon Symphony Orchestras, and performs concerts and recitals in Toronto, New York, Ottawa, Regina, and Boston, along with her acclaimed program of Kurt Weill's *Seven Deadly Sins* in Miami, with pianist Ken Noda. She is a graduate of The Royal Conservatory's Glenn Gould School (2009) and an alumna of the Canadian Opera Company Ensemble Studio (2011). Ms. Giunta is a grateful recipient of a 2012 Sylva Gelber Music Foundation Career Development Award, as well as multiple grants from the Canada Council for the Arts.



## Marc-André Hamelin

Piano in John Cage's *The Perilous Night*, Jennifer Higdon's *Dooryard Bloom*, Leo Ornstein's Piano Quintet, and Morton Feldman's *For Bunita Marcus*

Four different multi-concert series celebrated pianist Marc-André Hamelin's artistry worldwide during the 2013-14 season: the Celebrity Series of Boston, San Francisco Performances, Wigmore Hall in London, and deSingel in Antwerp. Highlighting his diverse repertoire and interests, he performed in solo recitals and collaborated with guest artists, including the Pacifica and Takács quartets, violinist Anthony Marwood, clarinetist Martin Fröst, and pianist Emanuel Ax. Orchestral highlights this season included the world premiere of a piano concerto by Mark-Anthony Turnage with the Rotterdam Philharmonic Orchestra and conductor Yannick Nézet-Séguin, and the orchestras of New York, Chicago, London, the WDR Sinfonieorchester with Andris Nelsons, and a European tour with the Orchestre symphonique de Montréal and Kent Nagano. Mr. Hamelin records exclusively for Hyperion Records. His most recent release features late piano works of Busoni, which follows an acclaimed disc of Haydn concertos with Les Violons du Roy and Bernard Labadie. His works for solo piano are published by Edition Peters. Born in Montreal and a resident of Boston, Hamelin is the recipient of a lifetime achievement prize by the German Record Critic's Association, is an Officer of the Order of Canada, a Chevalier de l'Ordre du Québec, and a member of the Royal Society of Canada.



## Susan Hoeppe

Flute in Andrew Staniland's *Flute vs Flute*

Canadian flutist Susan Hoeppe is highly regarded for her flawless lyricism, dazzling virtuosity, and "no holds barred" approach to performing. She is an established international soloist and chamber musician, with appearances including prestigious venues throughout Canada, the US, Japan, China, Mexico, South America, and Europe. Ms. Hoeppe has performed as a guest soloist with orchestras and a solo recitalist around the world. Closer to home in Canada, she has performed with orchestras including Toronto Symphony Orchestra, Edmonton Symphony, Calgary Symphony, Orchestre Métropolitain de Montréal, Manitoba Chamber Ensemble, and Canadian Chamber Ensemble, among others. A celebrated recording artist, she was recently nominated for a Juno Award for "Classical Album of the Year" with her latest recording, *American Flute Masterpieces*. In February 2012, she became the sole Canadian flutist to be appointed a Haynes Artist. The Boston-based Wm. S. Haynes Flute Company is one of the world's top flute makers, and Ms. Hoeppe is honoured to represent Haynes in upcoming performances. She graduated from The Juilliard School, where she studied with the renowned flutist Julius Baker. An esteemed mentor herself, she is on faculty at The Royal Conservatory's Glenn Gould School, the University of Toronto, as well as at Le Domaine Forget in Québec.



## Joshua Hopkins

Baritone in Jennifer Higdon's *Dooryard Bloom*

Chosen by *Opera News* as one of 25 artists poised to break out and become a major force in the coming decade, Canadian baritone Joshua Hopkins has been hailed as "... an outstanding young baritone with a virile, vigorous yet velvety sound, and an immediately evident dramatic authority." In the 2013-14 season, operatic performances included the roles of Marcello in *La bohème* at the Canadian Opera Company and Schaunard in a revival of the beloved Franco Zeffirelli production at the Metropolitan Opera. Mr. Hopkins also made international debuts at Oper Frankfurt as Guglielmo in *Così fan tutte* and at Washington National Opera as Papageno in *Die Zauberflöte*. He returns to Glyndebourne to sing Argante in Händel's *Rinaldo* after his tremendous success at the Festival as the Count in *Le nozze di Figaro* in summer 2013. Profoundly committed to the art of song, Mr. Hopkins' first recital disc, *Let Beauty Awake*, was released in 2010 featuring songs of Barber, Bowles, Glick, and Vaughan Williams on the ATMA Classique label.



## Madawaska Quartet

The Quartet plays Chilly Gonzales's *Suite* from "The Shadow" for Chamber Ensemble

Sarah Fraser Raff, violin  
Ilana Waniuk, violin  
Anna Redekop, viola  
Amy Laing, cello

Madawaska Quartet performs pieces from the mainstream to performance art, and from the Baroque to the present day. With collaborators as diverse as its repertoire, the quartet has appeared with artists such as sopranos Adrienne Pieczonka and Measha Bruegggosman, pianists Jan Lisiecki, Arthur Rowe, and Leslie Kinton, singer/songwriter Bob Wiseman, and dancer/choreographer Julia Aplin. The group has performed at international festivals, including the Festival Iberoamericano in Puerto Rico, the Festival of the Sound, The Elora Festival, the Toronto International Chamber Music Festival, New Music North, and the "Music at Port Milford" International Chamber Music Festival. The quartet has worked as chamber music faculty at The Royal Conservatory and has given workshops for students and emerging composers at the University of Toronto, York University, the Array New Music Centre, the Composers' Guild of Canada, and the Canadian Contemporary Music Workshop. As champions of Canadian composers and their works, the MSQ has premiered more than 30 new pieces. They have acted as ensemble-in-residence at both the Array New Music Centre and the Music Gallery in Toronto. Recent recordings include the quartet's debut CD, *Prefab*, which includes Schnittke's String Quartet No. 3, and a recording with guitarist Rob MacDonald featuring works by Omar Daniel, Peter Sculthorpe, and Christopher William Pierce.



## Véronique Mathieu

Violin in Brian Current's *Faster Still* and Louis Andriessen's *Anais Nin*

Canadian violinist Véronique Mathieu has performed as soloist and chamber musician in Canada, Europe, South Africa, South America, and the United States. She is an avid contemporary music performer, and has premiered many works by American and Canadian composers. She is a prizewinner of the 2012 Eckhardt-Gramatté Contemporary Music Competition, the 2010 Krakow International Contemporary Music Competition, and the 2009 Competition in the Performance of Music from Spain and Latin America. Ms. Mathieu is Artist-in-Residence at the Festival International de Musica de Piracicaba in Brazil, and regularly performs with the New York Chamber Soloists and the River Oaks Chamber Orchestra. She holds degrees from the Conservatoire de Musique de Québec, McGill University, and Indiana University. She is an Assistant Professor of violin at the University of Kansas, and was previously on faculty at SUNY (State University of New York) in Buffalo. Ms. Mathieu wishes to thank the Canada Council for the Arts for its generous support through the loan of the 1820 Joannes Franciscus Pressenda violin. [www.veroniquemathieu.com](http://www.veroniquemathieu.com)



## Leslie Newman

Flute in Andrew Staniland's *Flute vs Flute*

Leslie Newman made her professional debut with the Toronto Symphony Orchestra at the age of 18, performing Carl Nielsen's Flute Concerto under the baton of Sir Andrew Davis. Following graduate studies at Yale University and Juilliard, she settled in England where she presented live solo BBC Radio broadcasts from almost every major centre, including Wigmore Hall, where her two solo recitals were broadcast live by the BBC's Radio 3. She performs frequently as soloist, chamber musician, and with the Hamilton Philharmonic Orchestra, where she holds the position of Principal Flute. Recent performances include a tour to China and Taiwan with Toronto's Soundstreams, concerto appearances with the Hamilton Philharmonic Orchestra and Montreal Chamber Orchestra, and recitals throughout Canada. She is on the Flute Faculty at the University of Toronto and The Royal Conservatory of Music's Glenn Gould School.



## Nyx Quartet

The Quartet performs Brian Current's *Faster Still*

Luri Lee, violin  
Christina Choi, violin  
Hezekiah Leung, viola  
Jonathan Lo, cello

Formed in 2013, the Nyx Quartet will be the new Quartet-in-Residence at the Shepherd School of Music at Rice University beginning this fall. Their performances have taken them throughout Canada and the United States to venues such as Rolston Recital Hall, Mazzoleni Concert Hall, and Knuth Hall, in addition to performing alongside Barry Shiffman and Andrés Díaz. Upcoming engagements include performances at The Banff and Aspen festivals. Mentored primarily by Steven Dann and Barry Shiffman, the members received additional guidance from members of the Brentano, Cleveland, St. Lawrence, Orford, Alexander, and Belcea quartets, as well as Paul Kantor, Mark Kaplan, Toby Appel, Bonnie Hampton, and Jacqueline Ross. The quartet is comprised of recent graduates from The Juilliard School, Colburn Conservatory, Yale School of Music, and The Glenn Gould School. The name comes from the Greek goddess of the night who was a figure of remarkable beauty and power. Luri Lee and Jonathan Lo are 2013-14 Rebanks Fellows. The Rebanks Family Fellowship and International Performance Residency Program is made possible through the generous support of the Rebanks Family and The W. Garfield Weston Foundation. Hezekiah Leung is in his final year of the Artist Diploma Program of The Glenn Gould School. He is currently the recipient of The Lorne Arnold Scholarship.



## Pacifica Quartet

The Quartet plays Jennifer Higdon's *Dooryard Bloom*, Leo Ornstein's *Piano Quintet*, and Shulamit Ran's *String Quartet No. 3 – GLITTER, DOOM, SHARDS, MEMORY*

Simin Ganatra, violin  
Sibbi Bernhardsson, violin  
Masumi Per Rostad, viola  
Brandon Vamos, cello

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, over the past two decades the Pacifica Quartet has gained international stature as one of the finest chamber ensembles performing today. The Pacifica tours extensively throughout the US, Europe, Asia, and Australia, performing regularly in the world's major concert halls. Named the quartet-in-residence at Indiana University's Jacobs School of Music in March 2012, the Pacifica also serves as resident performing artist at the University of Chicago, and previously was the quartet-in-residence at the Metropolitan Museum of Art (2009-12). The group received the 2009 Grammy Award for Best Chamber Music Performance. In 2002, the ensemble was honoured with Chamber Music America's Cleveland Quartet Award and the appointment to Lincoln Center's CMS Two and, in 2006, was awarded a prestigious Avery Fisher Career Grant, becoming only the second chamber ensemble so honoured in the Grant's long history. Also in 2006, the Quartet was featured on the cover of *Gramophone* and heralded as one of "five new quartets you should know about," the only American quartet to make the list. In 2009, the Quartet was named "Ensemble of the Year" by *Musical America*. [www.pacificaquartet.com](http://www.pacificaquartet.com)



## David Rokeby

Installation artist for Eve Egoyan's *Surface Tension*

David Rokeby's early work *Very Nervous System* (1982-1991) was a pioneering work of interactive art, translating physical gestures into real-time interactive sound environments. It was presented at the Venice Biennale in 1986, and was awarded a Prix Ars Electronica Award of Distinction for Interactive Art in 1991. Several of his works have addressed issues of digital surveillance, including *Taken* (2002) and *Sorting Daemon* (2003). Other works engage in a critical examination of the differences between human and artificial intelligence. *The Giver of Names* (1991) and *n-cha(n)t* (2001) are artificial subjective entities, provoked by objects or spoken words in their immediate environment to formulate sentences and speak them aloud. David Rokeby has exhibited and lectured extensively in the Americas, Europe, and Asia. His awards include a Governor General's Award in Visual and Media Arts (2002), a Prix Ars Electronica Golden Nica for Interactive Art (2002), and a British Academy of Film and Television Arts "BAFTA" Award in Interactive Art (2000).



## Alberto Suarez

Cajón in Javier Limón's *Requiem Flamenco*

Alberto Suarez was born in Matanzas, Cuba, a city famous for its rich musical history and rumba rhythms. He began to play percussion at the age of 10 and completed formal years of training at both the Matanzas Provincial Music School and The National Conservatory of Music in Cuba's capital, Havana. He worked at several hotels and nightclubs in Varadero, Cuba, before gaining a lucrative position in the acclaimed International Orchestra, directed by Carlos Tarafa. Since his arrival in Canada in 2003, Mr. Suarez has brought a new perspective to Toronto's Latin music community. He has been an active percussionist and educator, and has taken part in international percussion festivals in Toronto and Longueuil, Quebec. Besides being Canefire's resident percussionist, he has also performed with The Canadian Tenors, Jesse Cook, Amanda Martinez, Nick Ali, Ruben Vasquez, Janet Bunnett, Hilario Durán, Alexis Baro, Luis Mario Ochoa, Julie Leahy (singer/songwriter who combines Celtic music with pop, jazz, country, rock, Afro-Cuban, Afro-Caribbean, and West African Rhythms). He performed on various occasions with world-renowned pioneers of the steel pan in the jazz world, Andy Narell & Robert Greenidge, and has also performed and recorded with calypso legend David Rudder, among many more.



## Gordon Wolfe

Trombone in Michael Colgras's *Mystic with a Credit Card*

Gordon Wolfe joined the Toronto Symphony Orchestra (TSO) in 2001 as Associate Principal Trombone and took over the role of Principal Trombone in 2006. In addition to his work with the TSO, he has spent much of his time south of the border as Principal Trombone of the Lancaster Summer Festival Orchestra in Ohio, the Colorado Music Festival Orchestra in Boulder, and the Sun Valley Summer Symphony in Idaho. Prior to his move to Toronto, he held positions with the Winnipeg Symphony Orchestra and the Victoria Symphony Orchestra. He has also performed as a guest with the Los Angeles Philharmonic and the National Arts Centre Orchestra. Outside of his orchestral work, he has been featured as a soloist with the TSO, Orchestra Toronto, and Hannaford Street Silver Band. Hailing from British Columbia, Mr. Wolfe received his musical training at the University of Victoria and McGill University, studying with Ian McDougall, Peter Sullivan, and Thomas Eadie. He has been consistently active as a teacher, previously on faculty at the University of Manitoba, and currently at the University of Toronto and The Royal Conservatory's Glenn Gould School.

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- Royal Diploma and Royal Suzuki Programs
- Orchestras
- March Break and Summer Camps
- Group Music Classes, Private Lessons, and much more

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- Learn to Play group classes for Piano, Guitar, Voice and Brazilian Samba
- Private Lessons
- Choirs and Ensembles

**THEORY CLASSES**

- Rudiments Harmony, Counterpoint & Analysis
- History 1, 2, & 3

**PROFESSIONAL DEVELOPMENT**

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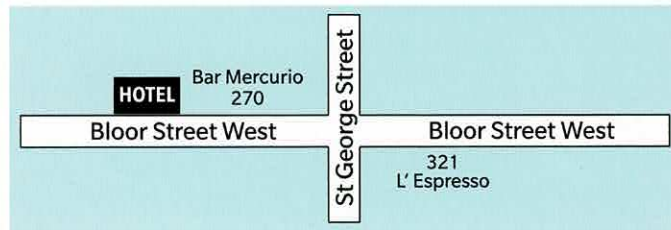




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pizza  
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Mon-Thurs 11:30 am - 11 pm  
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 (for post concert dining)  
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espresso/cafe  
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 Sat: Brunch 10am-4pm  
 Sun: Brunch 10am-4pm

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