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*and*



*present*

**Barbara Pritchard** *Piano*

**Tuesday, January 20, 2015 at 8 p.m.**

**Sponsor: Roger D. Moore**

**43rd Season 2014/2015**

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## Programme

Tuesday, January 20, 2015 at 8 p.m.

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

### Barbara Pritchard *Piano*

Alwynne Pritchard *Mesarch* (1998)  
(b. 1968)

Anthony Genge *History and Memory* (2012-13)  
(b. 1952)

— Intermission —

Daryl Jamieson *mountain / cherry / blossoms* (2012)  
(b. 1980)

from *Variations*:

Clark Ross *Broken Glass* (1991)  
(b. 1957)

Anthony Genge *Variation for Piano* (1995)  
(b. 1952)

WL Altman *Utter Variation* (2005)  
(b. 1959)

Jérôme Blais *Inventio* (2005)  
(b. 1965)

Ian Crutchley *Opening and Variations* (2005)  
(b. 1965)

Richard Gibson *Twenty-four Notes...* (2005)  
(b. 1953)

Robert Bauer *(Dis-) Integration Variation* (2011)  
(b. 1950)

David Litke *Goldbird* (2011)  
(b. 1977)

Michael Parker *Refug(u)e, Op. 64* (2014)  
(b. 1948)

Dennis Farrell *'Quodlibet' (Lat.: a 'what-cha-ma'-call-it) &  
Exit-Lullaby* (2004)

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



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## Barbara Pritchard *Piano*

Barbara Pritchard lives in Halifax, Nova Scotia, where she works as a freelance pianist. Her solo career is focused on the interpretation of music from the 20th and 21st centuries. As a chamber musician and accompanist she plays Baroque sonatas, modern musical theatre numbers, and almost everything else in between.

Ms. Pritchard was born in Edmonton, Alberta and grew up in British Columbia, living first in Vernon and later in Vancouver. She attended the University of British Columbia where she studied with Robert Rogers. Subsequently she attended Ljungskile Folkhögskola in Sweden, and The Banff Centre in Canada. Her time at Banff led her to graduate studies at the Eastman School of Music with David Burge.

In 1988 Ms. Pritchard moved to Toronto where she performed with the New Music Concerts, Arraymusic and Continuum ensembles. She also established herself as a soloist. She traveled to Sweden twice for solo performances and was heard in broadcast on Swedish Radio. For several years she was



also a faculty member in The Banff Centre's Summer New Music Residency program.

In 1998 Barbara Pritchard moved to Halifax where she has established herself as a soloist, chamber musician, accompanist and concert presenter. When not playing as a soloist, Ms Pritchard works as a studio accompanist at the Dalhousie University Department of Music, where she has also given courses in 20th century piano repertoire.

In 2009 the Canadian Music Centre awarded Ms. Pritchard the title of CMC Ambassador, a designation given to 50 outstanding performers and conductors for their



commitment to the performance of Canadian music.

Barbara Pritchard's first solo CD, *The View From Here* (Centrediscs), was released in 1998 and her second, *Piano Atlantica* (Centrediscs), in 2010. The final track from *Piano Atlantica*, Clark Ross's *Last Dance*, was nominated for a 2011 JUNO Award: Classical Composition of the Year. In 2012, Ms. Pritchard released *Toccata* (Centrediscs), a CD of piano solos by Barbara Pentland, as part of a nation-wide celebration of the composer's centennial. *Toccata* has been nominated for a 2014 East Coast Music Award: Classical Recording of the Year.

## Programme Notes

### Alwynne Pritchard

(b. 1968)

*Mesarch* (1998)

Alwynne Pritchard is an artist, performer and composer. She studied at the Royal Academy of Music in London and has a PhD from the University of Bristol. Her teachers included Michael Finnis (composition) and Linda Hirst (voice). From 2008 and until March 2014, Alwynne was

Barbara Pritchard is a member of the Canadian Music Centre, the Canadian New Music Network and the Canadian Federation of Musicians. She lives in Halifax with her husband, daughters and a couple of cats.

Critics apply such terms as secure, cool, ego-free, exquisitely poised, seamless, fluent and creative to her playing. William Littler in *The Toronto Star* summed her up as "...one of our finest interpreters of contemporary keyboard music..." and in the *Fagersta Posten* in Sweden, "...an experienced concert pianist, with a technique and touch that are a pleasure to hear."

Artistic Director of the Borealis festival in Bergen, Norway and from 2001 until 2008, she taught composition at Trinity College of Music in London. Alwynne also worked for many years as a freelance writer and presenter for BBC Radio 3.

Alwynne Pritchard writes: "*Mesarch* was composed as a musical response to the work of visual artists James Hugonin and Sarah Bray. The title of the

piece describes the structure of plants in which the first-formed xylem (the tissue that conducts vital elements from the roots to all other parts of the plant) is surrounded by that formed later – as in fern stems. *Mesarch*, although still a stand-alone piece, was also later incorporated into another work, forming the second movement of the more extended piano piece *Der Zwerg*."

### Anthony Genge

(b. 1952)

*History and Memory* (2012-13)

Born in Vancouver in 1952, composer Anthony Genge studied composition with the American composer Morton Feldman, and received his PhD in composition in 1985. He also studied composition at McGill University, at the University of Victoria and with the Japanese composer Jo Kondo in Tokyo. Genge's music is characterized by its distinctive harmonic language, elegant orchestration and postmodern mix of musical elements. Genge also maintains an active career as one of Canada's leading jazz pianists. Currently, he divides his time between Victoria, BC, and Antigonish, Nova Scotia, where he is Professor of Music at St. Francis Xavier University.

Anthony Genge writes: "*Histor Alwynne Pritchard y and Memory* for solo piano explores ideas suggested by the title of the work in a number of ways – the way that musical material within a piece can create a kind of musical history for the listener, and also the way that the personal musical history of an artist can influence the creation of a new work. *History and Memory* is in more than 20 sections, played without a pause. As such, the work is a kind of musical tapestry. A fast-moving figure, first heard at the opening of the work, reoccurs several times throughout the piece, and serves as a 'frame' for the music of the other sections. As in much of my recent work, the music in the other sections varies greatly in style and content, ranging from lyrically melodic, sections of pulsating rhythmic repetition, and areas that are almost static. Harmonically, the work explores the gamut from modality to atonality. However, this diverse musical material is unified not only by the reoccurring opening figure and various tonal relationships, but also by the way that music in earlier parts of the work reappears later in the piece, referencing or commenting on the original material.



“I have also been increasingly interested in how a composer’s personal musical history and compositional influences, and the vagaries of memory of these things, might affect their work, perhaps in very subtle or even unconscious ways. Although often discussed in relation to the work of visual artists, this is perhaps an understudied aspect of the creative process of composers. In *History and Memory*, the music in some sections of the work comments not only on the music heard elsewhere in the piece, but also, in my mind at least, makes references to my

own earlier works, and some of my diverse compositional influences, interests and musical concerns from over the last 30 years.”

**Daryl Jamieson**  
(b. 1980)

*mountain / cherry / blossoms*  
(2012)

Daryl Jamieson was born in Halifax, Nova Scotia. He writes for both Japanese and western classical instruments. His major compositions include large chamber pieces, a shakuhachi concerto, three string quartets, and many songs. His mono-opera *Matsumushi*

was premiered in Tokyo in 2014. He is a co-founder of mmm... – a Tokyo-based trio dedicated to introducing the music of young composers from around the world to Japanese audiences – as well as the Tokyo-based international composers collective Music Without Borders. He is also a member of the Hogaku 2010 Japanese traditional instrument composers group and the artistic director of Atelier Jaku.

Daryl Jamieson writes: “These seven miniatures are based on seven poems from the famous mediaeval Japanese anthology *Hyakunin Isshu* (*One Hundred Poets, One Poem Each*). Each of these poems – all in the classical 31-syllable *tanka* form – were analysed numerologically, and arranged in quasi-serial matrices that became the harmonic bases of the pieces. The overarching title, *mountain / cherry / blossoms*, comes from poem 66 (the seventh and final piece), though the three characters straddle a semantic break, leading to the slashes in the English title. Most of the poems include images of either mountains, cherries, or flowers. Ageing, loneliness, and love are the main themes of these seven short pieces.”

from *Variations*:

- Clark Ross (b. 1957):**  
*Broken Glass* (1991)  
*Commissioned by the Canada Council for the Arts*
  - Anthony Genge (b. 1952):**  
*Variation for Piano* (1995)
  - WL Altman (b. 1959):**  
*Utter Variation* (2005)
  - Jérôme Blais (b. 1965):**  
*Inventio* (2005)
  - Ian Crutchley (b. 1965):**  
*Opening and Variations* (2005)
  - Richard Gibson (b. 1953):**  
*Twenty-four Notes...* (2005)
  - Robert Bauer (b. 1950):**  
*(Dis-) Integration Variation* (2011)
  - David Litke (b. 1977):**  
*Goldbird* (2011)
  - Michael Parker (b. 1948):**  
*Refug(u)e*, Op. 64 (2014)
  - Dennis Farrell (b. 1940):**  
*‘Quodlibet’* (Lat.: a ‘what-cha-ma’-call-it’) & *Exit-Lullaby* (2004)
- Barbara Pritchard writes: “*Variations* is a set of miniatures for solo piano, written by more than 50 different composers at my request. They are based (or not) on the composers’ reactions to an excerpt from Maggie Helwig’s poem “The Other Goldberg Variations” in *Talking Prophet Blues*. I don’t remember exactly how the project first arose. I think I had come across a reference to Arthur O’Shaughnessy’s poem in which he uses the phrase ‘movers and

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shakers.' He isn't referring to business and political leaders, but to musicians, I believe. I was really struck by this. I thought it would make an interesting basis for a project, but it became apparent that others had already done this. Then, in 1991, I came across Maggie Helwig's book *Talking Prophet Blues* and, while riffling through it, noticed the fragment I eventually chose.

*The piano is not the end, but the means, the mediator of body and music. The body is not the beginning, but must do for the moment. The music is not the end.*

"It is up to the composers to do whatever they want with the poetry. Some of them ignore it entirely, which is another way of varying things. Most recently, the composers have been focusing on Bach and the Aria. It's interesting to see that development. I like to ask composers if they want to be a part of the project, but I feel a little embarrassed to do so as I have no money to pay them. It's like asking for free samples. Most of them graciously agree, for which I am really, really thankful. There were six variations initially, three of which were commissioned by

The Canada Council for the Arts. The idea seemed to work, so I expanded it in 1996 and have continued to add to it. I hope eventually to record a selection of them.

"When programming the *Variations* for concerts, they are wonderful to work with as there are so many ways to sort them: by geographical location of the composer, by choice of material, by style of music, taking into consideration the audience I'm playing for. At the very beginning, I play a recorded version of the Aria as an homage to Glenn Gould. I understand entirely his wish to control the final product – so many unexpected things can happen in live performance, not all of them good. In general, I believe live music is the best way to reach an audience, but when I make a mistake playing Bach, I want to crawl off stage and hide under a rock. This way, I can present the Aria without having to cut the performance short by leaving early. . .".

Detailed notes by each of the composers can be found on the Music TORONTO website at [http://music-toronto.com/program\\_notes.htm](http://music-toronto.com/program_notes.htm)

## Music TORONTO and You

As a not-for-profit Canadian organization, *Music TORONTO* depends on the support of patrons and donors. You support *Music TORONTO* directly through your subscription, package or ticket purchase, and through your generous donations. Ticket sales account for 25% of our revenue. Individual Donations account for 10%.

Your tax dollars support *Music TORONTO* through grants from 3 levels of government: The Toronto Arts Council, the Ontario Arts Council and the Department of Canadian Heritage. Last year, these grants accounted for 45% of our total operating revenue. They are obviously vital to our existence.

Many of you also contributed to our Endowment Fund, under the Ontario Arts Foundation through a programme of the Government of Ontario. We raised the maximum we were allowed to raise in each phase of the programme. Our fund had a market value of \$173,955 at our year end June 30, 2013. The fund also paid us interest of \$7,476.

We still need your help and your support. You can make a donation at the *Music TORONTO* table in the lobby – or pick up a donation card and a return envelope to mail in.

Thank you to all our donors; your support is important to us – and much appreciated.

## What is Scaramouche?

Each year on a Sunday evening in spring, *Music TORONTO* puts on a dinner and silent auction as a fundraiser. It takes place at Scaramouche Restaurant, the legendary French cuisine restaurant at One Benvenuto Place. This year's evening will take place on May 31, 2015, the 27th year of this extraordinary event.

Master chef Keith Froggett prepares a special multi-course menu. Cave Spring Cellars donates matching wines. Co-owners Carl Korte and Chef Keith do the evening at cost; all the restaurant staff for the evening are volunteers. We enjoy some of the city's most exquisite food.

The event also includes a silent auction, 50 or so items of varied value, from cook books to clothing, works of art, funky items... It's a special event and always a lovely evening.

Make sure Jennifer has your name and contact info, and we'll send you the details for Scaramouche 2015 early in the new year. Then, put on your party clothes, bring an appetite, and enjoy a great meal and a good time. Part of your ticket price is receipted as a donation, so you'll also have the added satisfaction of helping us balance our budget.

For details about Scaramouche last year, please see page 20.



## Endowment Fund

*Music* TORONTO established its Endowment Fund in November 1998, under the Arts Endowment Fund Program of the Government of Ontario through the Ministry of Citizenship, Culture and Recreation, administered by the Ontario Arts Foundation. *Music* TORONTO was allowed to keep these donations for operations; the matching dollars from the Ontario government were deposited in the fund. The numbers in brackets beside donor names indicate multiple donations during the years that the matching dollar programme operated. This list also includes the people who responded to our 30 for our 30th Campaign to raise funds for our 30th season (2001-02), and donors to Phase III of the program which ended Dec. 31, 2008. At our year end June 30, 2014, our fund had a market value of \$173,955. PLEASE NOTE: we no longer accept donations to the Endowment Fund.

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At our fiscal year end of June 30, 2011, we paid off our accumulated deficit. We want to thank everyone who made a donation of any kind in the 19 years between 1992 and 2011. Operating surpluses every year paid down an accumulated deficit that started at \$378,326.

For the final 20% paid off in 2011, we wish to offer special thanks to:

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*For the 2014/2015 season*

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*Dinner & Silent Auction  
at Scaramouche Restaurant  
June 22, 2014*

**Volunteers**

Roslyn Green  
Charis Wahl  
David Hamilton

**Donors to the Dinner**

Alexandra Brown  
Debra Chandler  
Carrol Anne Curry  
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David Kennedy  
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**Donors to the Silent Auction**

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The Canadian Opera Company	The Omni King Edward Hotel
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Tony Calzetta	Stubbe Chocolates
Canadian Stage	The Corporation of Roy
Richard Cheung	Thomson Hall & Massey Hall
Gabrielle de Montmollin	The Shaw Festival
Esprit Orchestra	The Stratford Shakespeare
Fairmont Royal York Hotel	Festival
Marjorie Francoz	Tarragon Theatre
Jennifer Glossop	The Fat Pasha
David Hamilton	TIFF – Toronto International
Geoffrey James	Film Festival
Groundwood Books/House of	Toronto Symphony Orchestra
Anansi Press	Dean Tudor
The Keg Steakhouse + Bar	Tony and Jane Urquhart
Lazy Cat Oils	Charis Wahl
Maple Leaf Sports &	Stephen Wahl
Entertainment	



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