

explore contemporary Canadian music

discover composers, view scores, stream music, find events, buy and download recordings

www.musiccentre.ca


20 St. Joseph Street
Toronto, ON M4y 1J9
416.961.6601
info@musiccentre.ca



NM
C

www.newmusicconcerts.com

157 Carlton St., #203 • Toronto Ont. M5A 2K3 • 416-961-9594

Canadian New Music Network 
Réseau canadien pour les musiques nouvelles



44th season | 368th event

Saturday April 4, 2015

Betty Oliphant Theatre, 404 Jarvis St., Toronto

New Music Concerts presents

Ukrainian-Canadian Connection



facebook



newmusicconcerts.com



twitter

New Music Concerts

Robert Aitken, c.m., Artistic Director

157 Carlton Street, Ste. 203 • Toronto M5A 2K3 • 416-961-9594
e-mail: nmc@interlog.com • www.NewMusicConcerts.com

Board of Directors:

Edward Epstein, president • George Bulat, secretary-treasurer
Austin Clarkson • Brian Current • Doina Popescu • Michael Koerner, c.m.
Joseph Macerollo, o.c. • Tim Moody • Richard Sacks • Jeffrey Smyth
Emeritus Directors: Marvin Green, Mary Morrison, o.c.

David Olds, general manager • Daniel Foley, associate

Foundations and Concert Sponsors (\$1,000+) Amphion Foundation, Inc.; Anonymous (4); The Bradstreet Family Foundation; Max Clarkson Family Foundation; Edward Epstein and Marta Braun; Johannes Debus; Elisabeth Frecaut and Paul Walty; The Blais Green Charitable Foundation; The Koerner Foundation; Michael and Sonja Koerner; Roger D. Moore; Shevchenko Foundation; Jeffrey and Tomiko Smyth; The Mary-Margaret Webb Foundation; Stefan Wolpe Society, Inc. **Principal Donors (\$500+)** Robert and Marion Aitken; Anonymous (4); John Beckwith; Austin and Beverly Clarkson; William Egnatoff; Daralis Collins; David Eagle and Hope Lee; David and Lee Hetherington; Sharon Lovett and David Olds; Diane Martello and Don McLean; Kathleen McMorow; Tim Moody and Doina Popescu; Roberto Occhipinti; Chantal Perrot; Roger Reynolds; Robert Tomas (in memory of F. David Peterkin); Earle and Iris Toppings; Morden Yolles. **Donors (up to \$499)** So Jeong Ahn; Dianne Aitken; Sandor Ajzenstat; Robert Mulder and Kristi Allik; Dominique Laplante and Les Allt; Anonymous (2); Peter Anson; Keith Atkinson; James Bailey; Sterling Beckwith; Jack Behrens; Rosalind Bradford; Tim Brady; Ian Cowie and Linda Bronicheski; John Brotman; George Bulat; John Burge; Brian Cherney; Lawrence Cherney; Max Christie; Mary Clark; Stephen Clarkson; William Clauson; Brian Current; Lara Dodds-Eden; Michael Dufresne; Janusz Duksza; Branko Dzinovic; Ann and Ross Eddie; Eve Egoan; Jean Elliott in memory of Rhea Nichols; Robin and Eleanor Engelman; Barbel Erhardt; Stanley Fefferman; Barbara Monk Feldman; Darlene Ferrans; James Gardiner; Bardhyl Gjevari; Christopher Gongos; Erica Goodman; Patricia Green; Roger Greenwald; Wallace Halladay; Barbara Hannigan; Ka Nin Chan and Alice Ping Yee Ho; Glenn Hodgins; Bryan Holt; Anna Höstman; Caroline Hughey; Fraser Jackson; Aaron Jensen; Molly Johnson; Linda Johnston; Labe Kagan; Thomas Kessler; Gary Kulesha; André Leduc; David Eagle and Hope Lee; Barry and Gail Lord; Joseph Macerollo; Dr. Donald MacLeod; Jan Matejcek; Bruce Mather; William Mather; Mary McGeer; Kathleen McLean; Mary Morrison; Roberto Occhipinti; Grace Olds; Lise Olds; Vicki Olds; Alexina Louie and Alex Pauk; Joseph Petric; Sandra Pisani; Sonya Popovich; Bob Pritchard; Alisa Wood and Toivo Puhm; Richard Nordahl and James Quandt; Lisa Rapoport and Christopher Pommer; Rick Sacks and Linda C. Smith; Ann and Ezra Schabas; R. Murray Schafer; Ruth Schattner; Nomi Rotbard and Adam Seelig; Rodney Sharman; Peter Solomon; Helmut Reichenbächer and John Stanley; Kathleen Woodard and Doug Stewart; Peter Stoll; Bruce Surtees; Jennifer Taylor; Susan Telner; Jennifer Waring; Joan Watson; Daniel Weinzweig; Albert Wong; Connor Wynn; Glenn and Louise Yearwood; Pamela Young.



Canada Council
for the Arts
Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



TORONTO
ARTS
COUNCIL



Canadian
Heritage

Patrimoine
canadien



theMusicGallery



FOUNDATION
SOCAN
FOUNDATION



Robert Aitken, artistic director



44th season | 368th event
Saturday April 4, 2015
Betty Oliphant Theatre, 404 Jarvis St., Toronto

New Music Concerts presents Ukrainian-Canadian Connection

Ilana Zarankin soprano
New Music Concerts Ensemble
Robert Aitken direction

Programme:

- Valentin Silvestrov** (Ukraine 1937) *Drei Postludien* (1981-82)
Postludium No. 1 'D-S-C-H' for soprano, violin, cello and piano
Postludium No. 2 for solo violin Postludium No. 3 for cello and piano
Ilana Zarankin soprano Gregory Oh piano Stephen Sitarski violin David Hetherington cello
- Gary Kulesha** (Canada 1954) *Pro et Contra* (1995)
Stephen Sitarski violin David Hetherington cello
- Anna Pidgorna** (Ukraine/Canada 1985) *Weeping* (2015)
Robert Aitken flute Keith Atkinson oboe Rick Sacks percussion Douglas Perry viola
David Hetherington cello Roberto Occhipinti contrabass Anna Pidgorna conductor
World premiere, NMC commission
- Intermission —
- Alex Pauk** (Canada 1945) *Beyond* (1977)
1. *Beyond* 2. *So Light!* 3. *Jade Piece* 4. *Jungle* 5. *Photograph*
Robert Aitken flute Keith Atkinson oboe Stephen Clarke electric organ Gregory Oh electric piano
Rick Sacks percussion David Hetherington cello Roberto Occhipinti electric bass Alex Pauk conductor
- Karmella Tsepkenko** (Ukraine 1955) *Cantata: Three Autumnal Elegies* (2015)
Ilana Zarankin soprano Keith Atkinson oboe Max Christie clarinet Stephen Clarke piano
Stephen Sitarski violin David Hetherington cello Robert Aitken conductor
World premiere, NMC commission

This evening's concert is being recorded for archival purposes by Paul Hodge. Please turn off your cell phones and other devices.

Valentin Silvestrov - Drei Postludien (1981-82)

Valentin Silvestrov was born on 30 September 1937 in Kiev [Kyiv]. He came to music relatively late, at the age of fifteen, and was initially self taught. From 1955 to 1958 he took courses at an evening music school while training to become a civil engineer; from 1958 to 1964 he studied composition and counterpoint, respectively, with Boris Lyatoshinsky and Lev Revutsky at Kiev Conservatory. He then taught at a music studio for several years. He has been a freelance composer in Kiev since 1970. Silvestrov is considered one of the leading representatives of the "Kiev avant-garde," which came to public attention around 1960 and was violently criticized by the proponents of the conservative Soviet musical aesthetic. In the 1960s and 1970s his music was hardly played in his native city; premieres, if given at all, were heard only in Russia, primarily in Leningrad (now St. Petersburg), or in the West. Despite these successful performances in the West (the composer himself was not allowed to attend them), Silvestrov's music met with no response in his own country and tended to remain "sub rosa." Since the end of the 1980s the number of performances increased, even in Russia and Ukraine. Silvestrov's music was celebrated in Moscow (1989, 1995), St. Petersburg, (1994), and at the Silvestrov 60th Birthday Festival in Kiev (1998). During the 1990s, Silvestrov's music was heard throughout Europe as well as in Japan and the United States. Both in his earlier avant-garde period and after his stylistic volte-face of the 1970s, Silvestrov has preserved his independence of outlook. In recent decades he has dispensed with the conventional compositional devices of the avant-garde and discovered a style comparable to western "post-modernism." The name he has given to this style is "metamusic," a shortened form of "metaphorical music." In Silvestrov's view one of the crucial prerequisites for the continued existence of music resides in melody, which he also regards in an expanded sense of the term. This same approach also governs Silvestrov's instrumental music, which is always richly infused with both logical and melodic tension. — *Courtesy of Schott Music GmbH*

Postludium No. 1 'D-S-C-H' (soprano, violin, cello, piano)

Postludium No. 2 (solo violin)

Postludium No. 3 (cello, piano)

Silvestrov believes that a coda is more than something which brings a work to an end. It is one of the most important parts of a composition, or at least just as important as the other sections. His cantatas and symphonies all have lengthy codas, and so do his songs, in which the postludes sometimes seem to take on a life of their own. These lingering "postludes" subsequently evolved to form a new genre. The process began with the chamber triptych *Three Postludes*. The first *Postlude DSCH* for violin, violoncello, piano and voice (1981) pays homage to Shostakovich in a deliberately subdued manner (which is in stark contrast to the monumental and not infrequently unoriginal works

dedicated to Shostakovich by certain Soviet composers). The second *Postlude* for solo violin (1981) is based on the contrast between a cantabile baroque improvisation and a virtuoso toccata. The third *Postlude* for violoncello and piano (1982) is an elegiac miniature, which is similar to the "postludes" of Silvestrov's songs." — *Tatiana Frumkis*

Gary Kulesha - Pro et Contra (1995)

Gary Kulesha is one of Canada's most active and most respected musicians. He is principally a composer, but is also active as a conductor, pianist, and teacher. Mr. Kulesha's music has been commissioned, performed, and recorded by musicians and ensembles internationally. His work spans more than 40 years, and several of his works have entered the repertoire of performers all over the world. His music is extensively recorded and broadcast. From 1988 to 1992, he was Composer In Residence with the Kitchener-Waterloo Symphony Orchestra. From 1993 to 1995, he was Composer In Residence with the Canadian Opera Company. He has been the Composer Advisor of the Toronto Symphony Orchestra since 1995, has written several works for the orchestra, and has conducted them frequently. Mr. Kulesha has guest conducted many of the most important orchestras in Canada. He has appeared with the Toronto Symphony Orchestra, the National Arts Centre Orchestra, the orchestras of Kitchener-Waterloo, Edmonton, Winnipeg, Nova Scotia, and Victoria, the Manitoba Chamber Orchestra, the CBC Vancouver Radio Orchestra, Thirteen Strings of Ottawa, and many others. He has premiered hundreds of new works, and has conducted standard repertoire extensively. He has also been active as a recording artist in a wide variety of repertoire. Mr. Kulesha is also on staff at the Faculty of Music, University of Toronto, where he teaches composition and performance. He has worked with young composers throughout his career, and many of his students and the composers he has worked with are now important professionals throughout the world.

The title *Pro et Contra* ("for and against") has no meaning beyond the obvious musical qualities it mirrors in the piece. The basic material of each section is presented jointly, and roles are then reversed. Each instrument "argues" a point of view about the material, sometimes very similar to what has just been said, sometimes rather different. Overall, the two parts seem to be in agreement about most things, but many ideas are repeated upside down or backwards as they are passed to the next instrument. There is a great deal of canon throughout the work, much of it very close canon. Jagged pointillistic lines are often stated in not-quite unison, with slight variations of rhythm and octave displacement between the instruments. *Pro et Contra* was written for David Stewart and Bryan Epperson. The Ontario Arts Council provided half the funds for this commission. — *Gary Kulesha*

Anna Pidgorna - Weeping (2015)

Anna Pidgorna (b. 1985) is a Ukrainian-born, Canadian-raised composer and media artist who combines sound, visual arts, writing and carpentry to create works that are dramatic and picturesque. Her part-time work on a heritage house renovation in Vancouver inspired *Through closed doors*, a violin duo inscribed on a restored antique door, which was premiered by the Thin Edge New Music Collective in Toronto in September 2014. Her fascination with Ukrainian folksong took her on a journey through Ukrainian villages in the fall of 2012, with generous funding from the Canada Council for the Arts. The songs she collected inspired several works, including the chamber opera *On the Eve of Ivan Kupalo*, which was awarded the BMO Mainstage Award in Boston Metro Opera's Contempo Festival Competition in 2014. Ms. Pidgorna is a recipient of two SOCAN Foundation Emerging Composers' awards and has taken part in composition workshops at Carnegie Hall with Kaija Saariaho, Ottawa's National Arts Centre with Gary Kulesha and Chen Yi, and Toronto's Soundstreams with R. Murray Schafer and Juliet Palmer. Her *Light-play through curtain holes* represented Canada at the ISCM World New Music Days 2013 festival in Vienna. Ms. Pidgorna holds an MMus from the University of Calgary, where she studied with David Eagle, and a BA from Mount Allison University. She is currently pursuing doctoral studies at Princeton University.

Weeping is my emotional and musical response to the death and suffering happening in Ukraine during its fight for independence and a better way of life. I was born in Ukraine and still have many relatives there, so my connection to the Revolution of Dignity and the ensuing conflict in the eastern and southern parts of the country is painfully personal. This work is a way for me to channel my emotions and mourn the lives lost or broken in the fight. I have drawn much of the musical material from traditional weeping songs, which women sing at funerals and cemeteries to mourn the dead. They are half-sung, half-chanted dirges made up of repetitive and somewhat formulaic phrases infused with crying and grief. The effect is both emotionally devastating and soothingly meditative. Though I recorded hours of singing in villages throughout the country, I was not able to experience the weeping songs firsthand. Understandably, people do not grieve on command in front of strangers. This is also a dying and rare tradition, which is difficult to come by in the 21st century. I was lucky to find a small collection of recordings in archives and private collections of ethnographers, and have endeavoured to capture the timbral and expressive qualities of each voice using the idiosyncrasies of the instruments to imitate the unintended vocal cracks and hiccups of the singers. The structure of the piece, with each instrument moving largely independently to create an occasionally cacophonous texture, was inspired by a recording of women grieving at a cemetery on a designated day of mourning.

— Anna Pidgorna

Alex Pauk - Beyond (1977)

Alex Pauk has had much to do with revitalizing the Canadian orchestral music scene for audiences and Canadian composers alike. By founding Esprit Orchestra in 1983, he has provided Canada's leading home and performance platform for new orchestral music. In addition to conducting an outstanding annual series of concerts in Koerner Hall, one of Canada's finest performing venues, he has led the Orchestra on several Canadian and European tours and has created innovative performances in alternative locations such as night clubs, art galleries and the outdoors. He has conducted the CBC Vancouver Orchestra, Winnipeg Symphony Orchestra, Québec Symphony Orchestra, Vancouver New Music Society, Days Months and Years to Come, the Hannaford Street Silver Band and the Toronto Symphony. As a composer he has composed more than sixty works and has a wide range of experience with works for every kind of performing ensemble in the concert hall and for theatre, film, television and dance companies. In 2007, Alex Pauk was awarded the prestigious Canada Council for the Arts Molson Prize, and in 1999 was named Musician of the Year by peers at the Toronto Musicians' Association. He has also been a recipient of the Louis Applebaum Award for Film Score Composition as well as the Golden Sheaf Award for Best Film Score at The Yorkton Film Festival. In 2014, in recognition for his significant lifetime contribution to Canadian orchestral music, Alex Pauk was appointed to the Order of Canada, Canada's highest civilian honour.

Beyond was composed for the Vancouver new music group Days, Months, and Years to Come. As conductor and keyboard player, I helped found the group and led it during the 1970s. The ensemble was known for its ability to play everything from really difficult, hard edge new music, to conceptual or performance art pieces involving bits of theatre. During that time I was also writing for theatre, conducting pit orchestras at the Vancouver Playhouse and working with jazz elements in my music. This wide range of experience came into play when I composed *Beyond*. As an alternative to compositional trends that were increasingly alienating audiences, the piece embraced new music techniques but was free of the orthodoxies of that period's schools of thought in contemporary music. The work aimed to move beyond being strictly new music, old music, pop music or jazz. It was my way of creating more accessible new music during a time when some other composers were doing this by writing in post-modern, neo-Romantic styles. The work has a floating form, sometimes creating states of suspension, sometimes diving into jazzy licks. In some instances, improvisation is required from the performers, at other times, they must play layers of complex, strictly notated rhythms. Parts of the piece ask for utmost simplicity in playing while other sections indicate dense, complex improvised textures. *Beyond* is in five connected movements, each named to suggest a feeling, space or image.— Alex Pauk

ТРИ ОСІННІ ЕЛЕГІЇ

Вересень

Осінь, о Господи-Боженьку, це ж бо осінь!
Димно й гірко: так пахне свобода - остання затяжка...
І на терасі, де пито каву, газдують оси
В бурих кришталіках цукру на денці чашки.
Поблизу дирчить коловорот – там щось мурують на зиму
(Ніби гадають ув'язнити час у тривкій оболонці!).
Свідомість ворухить словами, наче губами чужими.
Листя кленове горить, як вії на сонці.
А просинь така сирітська в раптових просвітах!
Попід вікном враз – виразні, мов свіжа кладка,
Мулярів голоси:
– Пам'ятаєш прораба Вітю?
Того, що в Біличах жив? Помер. Хороший був дядько.
(Так колись говорили: «Царство йому небесне».)
Довшає вільгла тінь - негативом усіх поетик,
І від слів моїх («Лазарю, встань!») Вітя-прораб не воскресне,
Лиш під ногами — сухе шарудіння чернеток...
Жестом, яким відгортають волосся з лоба,
З-перед очей відведи ці дими безшелесні:
Зрештою, й ціле життя — лиш даремна спроба
Підготуватись до того, що – не воскреснем.

Жовтень

Відліпити від-себе цей день, як нав'язлу іриску
(На брунатній поверхні – вологі відбитки зубів):
По освітлених кухнях виборні сидять товариства
І за кавою власну виборність доводять собі...
Так, я трошки стомилась од цього неспинного руху,
Переміни облич – і незмінності марних зусиль
Зрозуміть співрозмовця
малинові, збуджені вуха
І на зойкнуто-впущенім слові розсипану сіль!
Не слова, не діла – лиш ці покрадьки явлені знаки
Враз засвічують суть так, як іскри — прихований струм.

THREE AUTUMNAL ELEGIES

September

Autumn, o Lord God, it really is fall!
It is smoky and bitter: that is the smell of freedom - the last drag ...
And on the terrace, where they are drinking coffee, the wasps buzz
in the small brown sugar crystals on the bottom of a cup.
Nearby, a drill is rattling – they're building something for the winter
(As if they think jail time in a durable shell!).
The sensation of sifting through words with alien lips.
Maple leaves are burning like eyelashes in the sun.
And deep blue seems like an orphan in the sudden gleaming!
Under the window, suddenly – the masons' voices,
Expressive like fresh masonry:
*[– Do you remember foreman Vitya?
That lived in Bilychi? He died. He was a fair guy.]*
(They once said, “The kingdom of heaven unto him”).
A wet shadow grows longer like a negative of all poetics,
And my words (“Lazarus, arise!”) still don't make Victor the foreman arise again,
Under our feet - the dry rustling of rough drafts...
With a gesture, as if brushing hair away from the forehead,
or from eyes,
Fan this soundless smoke away.
In the end, all of life is just a useless attempt
To prepare for the fact that we will not be resurrected.

October

Unglue this day from me like sticky toffee
(On the brown surface there are wet bites of teeth):
In brightly-lit kitchens refined society is sitting
And drinking coffee proving their refinedness to themselves ...
Yes, I'm a little tired from this unstoppable movement,
The changing faces – and immutability of these futile efforts
To understand the speaker's
crimson, excited ears
And the salt spilled out of surprise over a sudden holler!
Not words, nor deeds – only these furtively revealed signs
Suddenly illuminating the essence like sparks illuminate hidden current.

І сьогодні також хтось не зміг у мені розпізнати –
Як герой Мопассана — свою безталанну сестру.
Ілюзорні час, і — ривком — ілюзорні близькість:
Просто зсув календарний, чи скружний-в-безвість маршрут?..
(Наче рибки кімнатні, знадвору зітхаюче листя
Підпливає до темної шиби — й ротами втикається в кут).
Втім, на кухнях,
що білістю схожі на операційні,
Все ж існує тепло (і, з-під денечь, — вологі пруги...). Допивається кава.
Міняються уряди.
Вищають ціни.
І — напевно, вже час:
На добраніч, мої дорогі...

Листопад

Цей світ засинає, і в ньому кінчається творчість:
Холонуть рукописи, й води дубіють в озерах,
І пара од видиху, наче снага богоборча,
Клубиться все нижче, зрівнявшись з позначкою «зеро».
Мов голі різкі корневища галузяться в небі –
І, марно чіпляючись, дряпають простір осклизлий:
Цей світ перевернутий — в землю вертається, в себе,
В лілову, придимлену сухість опалого листя.
Та ще не зима – ще в полях теракота й червінька,
Ще вітер, ідучи по водах, ворушить їх дрозжем,
І кинуті дачі у плямах зотлілого тиньку
Іще озиваються гулом, як відра порожні!
Ну що ж — консервуймо натхнення, як фрукти на зиму!
(Газдівське пожвавлення наше зумисне і вбоге:
Крізь скло нетутешности нас споглядає незримо
Морожена слива – чи око забитого бога?).
Це час застигає – як кров у безвиході тіла.
Трусок, зголубілий од холоду, хрумко вгризається в кроки.
Чого ми хотіли, згадаймо, чогось же хотіли?
Невже тільки, справді, – дожить до наступного року?..

Also today, someone wasn't able to recognize in me – like a Maupassant
character – his unfortunate sister.
Time is becoming illusory, and – with a jerk - proximity is becoming illusory:
Just a calendar shift, or a twisted-in-obscurity route?..
(Like fish in their glass room, sighing leaves from outside
Swim up to the dark window glass – and force their mouths into a corner).
However, in the kitchens that are
similar to operating rooms in their whiteness,
Warmth still exists (and out of bottoms – wet facets ...). Coffee is being finished.
Governments are changing.
Prices are going up.
And – perhaps it's time:
Good night, my dears...

November

This world is falling asleep, and creativity is ending in it:
Manuscripts are running cold, and waters are going numb in lakes,
And the steam from our exhalation, like some God-fighting vigor,
Is curling lower and lower, until it reaches 'zero'.
As if bare sharp rhizomes ramify in the sky –
And vainly clinging, scratch the slimy space:
This world is upside down – it comes back into itself, into the ground
Purple, pressed down with the smokey dryness of fallen leaves.
But it's not yet winter – in the fields there is still terracotta and sienna,
The wind, walking across the waters, moves them with a shiver,
And abandoned summer houses, covered in spots of decaying plaster,
Still resound like roaring empty buckets!
Well what shall we do – let's conserve inspiration like fruit for the winter!
(Our housekeeping liveliness is ostentatious and poor:
Through the glass of not-from-around-here-ness we are contemplated in an
invisible manner
By a frozen plum – or by the eye of the forgotten god?).
It is the hour of freezing – like blood in a despairing body
The brushwood, turned blue from this cold, crisply bites under our footsteps.
What did we wish for, let's remember, did we wish for anything?
Was it really – only to live until the next year?..

Translations by Yuri Semenov
(musicologist, Prof. of Odessa A.V.Nezhdanova Music Academy)

Karmella Tsepkenko - Cantata: Three Autumnal Elegies (2015)

Karmella Tsepkenko was born in 1955 (Odessa, Ukraine). She graduated from the Odessa State Special Secondary Music School as a pianist and composer. She continued her education at the Odessa State A.V. Nezhdanova Conservatoire (now the National Music Academy) as a composer under Prof. O. Krasotov and as a pianist with Prof. L. Ginzburg (1979). She received her PhD at the Moscow Pedagogical Institute with Prof. G. Tsy-pin. Tsepkenko attended composition master-classes in Germany (Darmstadt, 1992, 1994; Bayreuth, 1993) and has been awarded diplomas and prizes at Soviet All-Union and international composers' competitions. She has received creative residences, grants and scholarships from the Heinrich Böll Foundation (Germany, 1995). She is the author of more than 100 music works, most of which have been produced on 12 CDs and broadcast in many countries. Tsepkenko is the founder and Artistic Director of the annual International Festival of Modern Art *Two Days and Two Nights of New Music* in Odessa. She is the founder and chair of the International Public Organization Association New Music – the Ukrainian Section of International Society of Contemporary Music/ISCM. She is Professor of composition at Odessa National A. V. Nezhdanova Music Academy and, since 2005, Secretary of the Board of the National Ukrainian Composers' Union. She was awarded the B. Ljatoshyn's'kyj Prize (2001), chevalier of the Chapter Journal "Ji" (2012), Laureate of "Honorary Distinctions" from the Odessa Regional State Administration (2014) and is a Honoured Arts Worker of Ukraine (2006).

The cantata *Three Autumnal Elegies* on poems of Oksana Zabuzhko for soprano and ensemble (Odessa, 2014) consists of three parts: **September, October, November**. Each month represents a certain state. *September* – a state of nature, which goes into a state of mind. *October* – the movement, all the changes taking place in October. *November* – a symbol of cool, coming cold, fading life, stop time. *Three Autumnal Elegies* was commissioned by renowned Canadian composer, flutist, and artistic director Robert Aitken for New Music Concerts with the financial support of the Shevchenko Foundation, John Stanley and Helmut Reichenbächer. – *Karmella Tsepkenko*

Performer Biographies

Ilana Zarankin, soprano

Described as possessing a voice capable of "vaulting to vertiginous heights" (*The New York Times*), with "bell-like high notes" (*Opera Ramblings*) and singing with "poise, polish and a lovely voice" (*The Millbrook Independent*), soprano **Ilana Zarankin** is a graduate of Dawn Upshaw's Bard College Conservatory Graduate Vocal Arts Program in New York. After five years living and working in Brooklyn, Ilana has recently moved back to Toronto.

This season, she is thrilled to be making her debut with Talisker Players and with New Music Concerts (where she is singing, for the first time, in Ukrainian - the language of her ancestors). She is the co-artistic director (with her husband jazz drummer Nico Dann) of a two-concert Off Centre Music Salon offshoot series entitled *dérangé*, which launched in February 2015 at the Music Gallery. This past January, her indie-folk band *elephant ear* completed a tour of Western Canada. In January 2014, Ilana spent three weeks at the Banff Centre doing a Winter Music Residency, where she collaborated with such artists as American New Music champion, soprano Lucy Shelton. In 2013, Ilana joined the adjunct faculty of the Bard College GVAP as the instructor of Russian Lyric Diction. Recent performance highlights include a duo appearance with flutist Carol Wincenc for Off Centre Music Salon, the world premiere of *Bakhtai* by Dylan Mattingly with the Contemporaneous Ensemble and *Bravement* by Lautaro Mantila at the Resonant Bodies Festival in Brooklyn. In 2012 she joined the roster of Vocal Fellows at the Tanglewood Music Festival, where she performed the roles of Potted Plant, Baby and Mother Goose in Oliver Knussen's *Higglety Pigglety Pop!* to great critical acclaim and was one of three speakers in a centennial celebration performance of *Pierrot Lunaire* (she will be reprising the role, in its entirety, with Off Centre Music Salon at the end of April 2015). Earlier in 2012, Ilana created the role of Aurora in the world premiere of Marie Incontrera's opera *At the Other Side of the Earth*. In 2011, Ilana made her Carnegie Hall (Weill Hall) debut in a World Premiere of Christopher Mayo's song-cycle *Death on Three-Mile Creek* and also performed in An Evening of First Songs at the Morgan Library in New York City.

Stephen Sitarski, violin

Canadian violinist **Stephen Sitarski** is currently Concertmaster of both the Hamilton Philharmonic Orchestra and Toronto's Esprit Orchestra. He has commissioned and performed violin concertos by Canadian composers Glenn Buhr and Kelly Marie Murphy. A frequent performer of new music, Stephen can also be seen and heard with the Art of Time Ensemble, Soundstreams, and Arraymusic. He is a faculty member of the Royal Conservatory of Music (Toronto) and Canada's National Youth Orchestra.

David Hetherington, cello

For many years the Toronto Symphony Orchestra's Assistant Principal Cellist, **David Hetherington** is a founding member of the Amici Chamber Ensemble which presents an annual series of concerts at Mazzoleni Hall in Toronto. With Amici he has recorded eleven discs for Summit Records, Naxos, CBC records and ATMA Classique. Their first CD won a Juno award for Chan Ka Nin's "Among Friends". In 2013 Amici won a Juno award for their recording "Levant". In addition to the Amici Chamber Ensemble, Mr. Hetherington is also a founding member of the string quartet Accordes, which performs regularly for New Music Concerts, Soundstreams Canada and other contemporary music organizations. In 2001, the Canadian Music Centre,

through Centrediscs, released Accordes' recording of Harry Somers' String Quartets, for which it received a Juno Award nomination. Accordes has also recorded works by several other Canadian composers such as Norma Beecroft, David Eagle, Harry Freedman, Hope Lee, Alexina Louie and Jean Papineau-Couture. Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian première recording of Talivaldis Kenins' prize-winning cello sonata. Mr. Hetherington plays a cello made in 1695 by Giovanni Battista Grancino.

Gregory Oh, piano

Gregory Oh gained his notoriety as a "new music revolutionary" but tends to wander the genres. Holding graduate degrees from the University of Toronto and University of Michigan, Gregory has a repertoire spanning five centuries, and recent work has seen him appear in places from the legendary techno club Berghain in Berlin to Pop Montreal to FIMAV to the Wordless Music Series at the Lincoln Centre. Gregory is the artistic director of Toca Loca and the Open Ears Festival and a frequent guest conductor of Continuum Contemporary Music, CONTACT and Arraymusic. He has also conducted and coached at San Diego Opera, the Canadian Opera Company, Volcano Theatre, Lyric Opera San Diego, Theatre Direct, Tapestry New Opera, Canadian Rep Theatre, Banff Opera, Michigan Opera and Florida State Opera. He teaches at the University of Toronto and the National Youth Orchestra of Canada, and is a Resident Artist of the Soulpepper Theatre Company.

Please join us for the closing concert of our 2014-2015 Season:

MICHEL GONNEVILLE AND THE BELGIAN CONNECTION

Sunday May 17, 2015 | Jean Lamon Hall, Trinity St. Paul's Centre

Éthel Guéret soprano | NMC Ensemble | Robert Aitken direction

Introduction 7:15 | Concert 8:00

Trinity St. Paul's Centre, 427 Bloor St. W.

Reservations: 416.961.9594

Michel Gonneville curates a concert of Henri Pousseur and other influential Belgians, including works by Gonneville, Bartholomé, Goeyvaerts and Fafchamps.