



**24/25
NMC's
54th
Season**

New Music Concerts Presents:

MAKEWAY 2025

Artistic Director
Brian Current

**Director of Operations
and Communications**
Emily Schimp

54th Season
— 437th Event

Fri, May 2, 2025
St. George's Grange Park
30 Stephanie St.

Land Acknowledgment

New Music Concerts acknowledges that we are on the traditional territory of many nations including the Mississaugas of the Credit, the Anishinaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples. Today, Toronto is now home to many First Nations, Inuit and Métis peoples from across Turtle Island and around the world. We also acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands. We are grateful to have the opportunity to meet, work, and live on this island. As an organization dedicated to commissioning and performing works to inspire listeners, we are grateful to all Indigenous peoples for their valuable, past and present, contributions to the arts and music. At New Music Concerts, we acknowledge and respect the importance of Indigenous musical traditions in advancing reconciliation and trusting relationships with Indigenous communities, and are grateful for the Indigenous artists whose sharing and knowledge continues to expand our understanding of Indigenous peoples, cultures, and arts.

24/25 Concert Season

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MAKEWAY 2025

Co-presented in partnership with Arraymusic

FEATURING:

Jennifer Tung — Guest Conductor
Padideh Ahrarnejad — Tar
Shreyas Ambikar — Santoor
Amahl Arulanandam — Cello
Patty Chan — Erhu
Brad Cherwin — Bass Clarinet
Jesse Dietschi — Bass
Diane Doig — Horn
Elias Doyle — Trumpet
Sarah Fraser-Raff — Violin
Nikki Huang — Percussion
Clara Nguyen-Tran — Viola
Clare Scholtz — Oboe
Ryan Scott — Percussion
Wesley Shen — Synth/Harmonium/Sho
Dora Wang — Bamboo Flute

54th Season

— 437th Event

May.2.25

St. George's Grange Park
30 Stephanie St.

Program

7:30pm Conversation with Composers

8:00pm Main Show

Tsz Long (Fish) Yu (CAN/HKG) *Home* 《家》 (2025 World Premiere) for Erhu and Electronics.

Alex Matterson (CAN) *Partitioned* (2025 World Premiere) for 8 Instruments.

Intermission

Anju Singh (CAN) *Titan* (2025 World Premiere) for 9 Instruments.

Steven Webb (CAN/ZAF) *Feeling along...* (2025 World Premiere) for 5 Instruments and Electronics.

A Message from NMC Artistic Director, Brian Current & Director of Operations & Communications, Emily Schimp



NMC is thrilled to embark on our 54th season, continuing our mission of bringing the world's exceptional adventurous music to Toronto. This year, we invite you to explore an alternate reality of sound and storytelling, where familiar musical landscapes flow into new forms, and boundaries dissolve into uncharted realms of possibility.

Our 2024/2025 season highlights the power of transformative musical narratives. Schnee invites you to experience Hans Abrahamsen's 21st-century masterpiece about snow, where crystalline music melts into Toronto's winter cityscape. Dark Tales offers a haunting journey through ghost stories and folklore, brought to life alongside fluid, evocative projections.

We are especially proud to present Glimmer, a groundbreaking collaboration by Thierry Tidrow at Buddies in Bad Times

Theatre during Toronto's renowned Pride celebrations. We also honour the revival of Julius Eastman's *Gay Guerrilla*, a groundbreaking late 20th-century work, whose powerful structures reclaim their place on today's world stage. Finally, our MAKEWAY program empowers early-career creators, ensuring that the future of contemporary music remains bright and inspiring for all.

As always, our performances are designed as both encounters with exceptional music and opportunities for connection, conversation, and community. Whether you're a long-time supporter or new to the world of contemporary music, you'll find a welcoming home at NMC. Let's continue to push the boundaries of what music can become, together.

-Brian Current, Artistic Director & **Emily Schimp**, Director of Operations and Communications



The Composers and Their Music

Tsz Long (Fish) Yu

— *Home* 《家》 (2025 World Premiere)

for Erhu and Electronics



Program Note: What is “home”? Is it a place, a sound, or a memory? *Home* 家是 a personal reflection on homesickness and nostalgia, expressed through the voice of the Erhu and immersive live electronics.

The piece unfolds as a theatrical journey. The performer steps into their “old home,” placing a vinyl record on a turntable. The crackling sound of the record brings back two cherished songs from my past—月光光 (Moonlight Light), a traditional Cantonese lullaby, and 月亮代表我的心 (The Moon Represents My Heart), a beloved Mandarin love song. These melodies, woven into my childhood, form the foundation of the electronic soundscape, fragmented and reshaped through pitch shifts and echoes of the past.

The Erhu, often associated with longing, sings with expressive slides and tremolos, its sound gradually transformed by electronics. As nostalgia

turns into yearning, the warmth of home becomes a distant echo, dissolving into silence.

For those who have left their homeland, this piece reflects the experience of displacement. For others, it offers a glimpse into the universal longing for connection. Home is not just a place—it is a sound we carry within us.

Biography: Tsz Long (Fish) Yu is a composer based in Toronto, originally from Hong Kong. He is currently pursuing a DMA in Composition at the University of Toronto. Yu is interested in multimedia composition, particularly incorporating elements like electronics, video, lighting, and theatre within the framework of Western classical music.

Yu's composition “Please Don't Open” was nominated for the 67th International Rostrum of Composers and was selected as a Recommended Work in the Composers Under 30 category. His multimedia piece “The God of Cookery” won the Karen Kieser Prize. Additionally, his collaboration work “Frolic” with KÖNG Duo has been showcased more than ten times in North America. Yu's electroacoustic works have been chosen for the International Computer Music Conference in both 2023 and 2024. He is currently a Hamilton Philharmonic Orchestra Composer Fellow and participated in the 2024 HATCH program by Continuum, with his works featured at international festivals.

Alex Matterson

— *Partitioned* (2025 World Premiere)

for 8 Instruments



Program Note: *Partitioned* is about traveling through a wall and the feeling of being between two resting points. By the end of the piece I don't believe we have reached a point of rest, but progress is being made. The idea of walls and the space inside has fascinated me recently, and I find it very applicable to the trans experience. Crossing into the wall is similar to coming out, and the wall can continue on longer than we ever expected, with us potentially never reaching the peace of the other side. The inside of a solid object is blinding and overwhelming, as can be the experience of coming out as trans in today's world. My personal

experience continues to this day, and who knows if I will ever reach the other side of the wall. The relief of coming out can be overshadowed by fear and uncertainty, just as the cramped nature of the inside of a solid object, for example, a wall. Each person has their own experience, and I hope that mine resonates with you.

-Alex

Biography: Alex Matterson is a composer, improviser, and performer currently based in Victoria, BC. She has experience in many genres from jazz to pop, to western art music. Her music seeks to express an image of a monolithic structure, which up close is full of small details, but from further away, blends into one uniform structure. Her music has also been described as being like "a bird on an oil tanker" and "Staring at a wall". She also attempts to show the struggles and emotions of being transgender within her music.

Anju Singh

— *Titan* (2025 World Premiere)

for 9 Instruments



Program Note: **TITAN** is about density, sound, texture, and dynamics. The piece uses monoliths as a reference for how the sound throughout the piece moves, with the influencing source for the sonic palette being a harmonium tone from which the tones, overtones and microtones throughout the piece were extracted thus deconstructing and rebuilding the source tone. This piece is heavily inspired by research and study about sound density.

Biography: Anju experiments with texture, sound, and compositional structure in her composing, sound art, and music practice. Engaging in a practice of deconstruction and reanimation her work plays with the application of experimental techniques and extreme dynamics. New to composing for ensembles, she has enthusiastically entered her composing career by exploring composing in the areas of contemporary/new music, conceptual/performance art, theatre, film, media art, and opera. As a performer, Anju has toured, presented and performed work across Canada, in Europe, Brazil, Mexico, Japan, and the United States. Her work has been commissioned by Vancouver New Music, re:Naissance Opera, Rumble Theatre, and she recently participated in the PIVOT program run by Canadian League of Composers and Continuum Ensemble during which she composed and premiered her first piece for ensemble. In addition to her composing work, Anju plays drums for heavy metal bands and has a noise/experimental violin project called The Nausea that is currently touring Europe.

Steven Webb

— *Feeling along...* (2025 World Premiere)

for 5 Instruments and Electronics



Program Note: ‘Feeling along...’ is a piece where musicians perform barefoot and feel their way across a multi-textured performance surface created by stitching together carpet off-cuts, linoleum tiles, stone tiles, and other common flooring surfaces. The semi-improvisational score, comprised of cards and a set of game rules, guides performers across the performance surface.

Performers translate the textural responses they feel to sound through a pre-determined set of instructions given on the cards. To enhance the visual experience for the audience, projections utilizing a digitally distorted live webcam feed should shine onto the carpet surface from a raised platform.

I created ‘Feeling along...’ as a means to mature as a composer, both in the types of scores I create, and in the incorporation of live visuals, theatricality, and non-musical props within my compositions. While I have created graphic scores in the past and have experimented with limited text-based scores, I have never combined these mediums to create a composition that includes elements of chance, as well as requiring the performers to mentally translate one sensory experience to another.

Following in the Chance/Game score tradition pioneered by composers such as John Cage, ‘Feeling along...’ aims to both explore a human sense (in this case touch) not often associated with musicmaking, and to break down the often traditional strict composer-performer dynamic, by providing a flexible and semi-improvisational score to performers, giving them a unique medium in which to be creative and to collaborate with one another.

Biography: Originally from South Africa, Steven Webb is a Tkarón:to-based composer and sound designer. With his artistic works being filtered through the personal lens of his queerness and battle with mental illness, Webb creates new music and video art from an eclectic mix of influences including retro science-fiction, horror, 1990s computer software and video game culture, obsolete consumer gear, and the orchestral cinematic tradition.

Steven Webb Continued

His current compositional work is concerned with examining the contemporary human experience, with the disorientation, confusion, and dread that arises from living in a world dealing with a climate crisis, growing conflict and marginalization towards minority groups, and the increasing isolation of the individual in spite of our hyper-connectivity. Webb creates art primarily by investing in community-based music making, aligning his musical output and practices to create closer communities through public performances, sound installations and musical recordings.

PROGRAM NOTES AND COMPOSER BIOGRAPHIES PROVIDED BY THE COMPOSER
UNLESS OTHERWISE STATED.



The Performers

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Fish Yu — Electronics

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Nikki Huang — Percussion
Conducted by **Jennifer Tung**

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Dora Wang — Bamboo Flute
Wesley Shen — Sho
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Steven Webb — Electronics

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Glimmer:
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of queerness

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