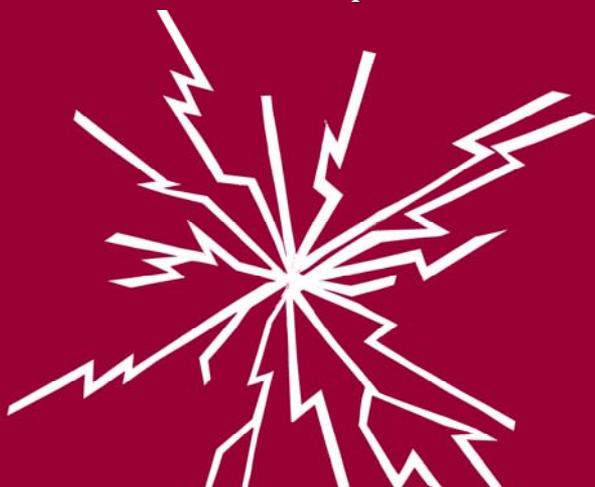


The 2nd Annual Acadia University
New Music Festival

Shattering the Silence 2008

January 24—27

Rodney Sharman
Guest Composer



Derek Charke and Mark Hopkins
Festival Directors

www.shatteringthesilence.ca



Hosted by the **School of Music** at Acadia University
<http://music.acadiau.ca>

Dear Concert Patron,

Welcome to the second annual Acadia University New Music Festival!

As with the pop-music world, concert music composers pour themselves into their works, usually in response to artistic encounters and life experiences. Yet, for a variety of reasons, it is relatively rare for the average person to hear their music performed in the world today. **Shattering the Silence** is a music festival designed to give voice to the music of living composers, while celebrating the creation and performance of concert music by students at Acadia University. We perceived a need in the greater Annapolis Valley for this kind of opportunity for students and Faculty at Acadia University, to promote established and emerging composers among us, and to get their music out into the public.

This is a music festival that focuses on contemporary concert music. The aim is to highlight talents of emerging composers alongside showcase concerts by faculty, student ensembles and visiting artists. In this second festival we are pleased to offer two professional new music ensembles; **Sanctuary** and **Motion**. We are thrilled to have **Rodney Sharman** as our resident composer. We have invited five student composers from across the Maritimes to write music for the silent film "Berlin, Symphony of a Great City". Please take advantage of the master classes and roundtable discussions, all of which are free and open to the public.

We gratefully acknowledge the support and enthusiasm of the School of Music at Acadia University, as well as the Faculty of Arts Visiting Lectureship fund. This festival would not have been possible without the support of **Shawn Bostick** and the **Canadian Music Centre** who are sponsoring two roundtable discussions and the New Music in New Places film event on Sunday. We hope you are moved and amazed at the energy and talents of the composers and performers alike. Most of all, we hope you discover a new voice, fresh and memorable, that moves you as you listen to these performances.

Derek Charke & Mark Hopkins
Co-Directors, **Shattering the Silence 2008**

Tickets, Festival Passes and T-Shirts

- Available at the door -

\$15 official "Shattering the Silence" t-shirt

\$15 general admission except **\$5** for "Emerging Composers" concert
\$5 for students with valid identification

\$50 festival pass which includes admission to 5 concerts and an official
"Shattering the Silence" t-shirt (total value of \$75)

*Acadia School of Music faculty and students **free admission***

Thursday January 24, 2008

10:00 to 11:30 am

Composition Master Class with Rodney Sharman

Room 234, Denton

Free

12:30 to 2:00 pm

Roundtable Discussion with Motion Ensemble

Sponsored by the Canadian Music Centre

Room 226, Denton

Free

Commissioning and Working with Composers

3:00 pm

Master Class with Motion Ensemble

Denton Hall Auditorium

Free

Members of Motion Ensemble will guide students along preparation and performance of scores like Swell Piece (1967) by James Tenney and Penetrations (1969) by Alcides Lanza

7:00 pm

CONCERT 1: Motion Ensemble

Denton Hall Auditorium

ticket prices listed on page 2

programme listed on pages 3-8



Shattering the Silence 2008 Page 3

7:00 pm

Motion Ensemble

Denton Hall Auditorium

::: Programme :::

Dedication (1996) by Rodney Sharman
voice and flute

Weather Riots (2002) by Samuel Vreizen
vibraphone, flute, violin

All spring (2004) Emily Doolittle text by Rae Crossman
soprano, violin, contrabass, flute, clarinet, percussion

1 five o'clock a.m.

2 all spring

3 have you ever held a bird

4 ruffed grouse

5 just when

X as Blueprint (1995) by Martijn Voorvelt
several performers

Secular Rotations (2008) Michael Oesterle
PREMIERE

soprano, violin, contrabass, flute, clarinet, percussion

1. distance is ignorant of direction

2. scalars and vectors

3. dimensional kinematics

4. the principle of slope

Variations III (1963) John Cage
For one or any number of people performing any actions

Programme Notes

Dedication (in celebration of Murray Adaskin's ninetieth birthday) was first performed by Catherine Fern Lewis, soprano and Rodney Sharman, flute, March 28, 1996, at Murray Adaskin's ninetieth birthday concert, Philip T. Young Recital Hall, Victoria, B.C. Text for **Dedication** is a distillation of the spiritual and musical wisdom of Murray Adaskin, so generously given during my composition studies with him during 1973-76.

The question of motion has stimulated the greatest minds in history. The imaginations of physicists such as Newton and Einstein were so effective that they could observe the most mundane kinetic occurrence – the fall of an apple or the twinkle of a star—and follow the chain of thoughts these movements occasioned, to conclusions that would irrevocably change the world. It was Einstein's theory of special relativity, applied to the planet Mercury's secular rotation – its inexplicable wobble on the otherwise steady plane of Earth's solar system – that provided the missing third dimension to the otherwise irrefutable, but 2 dimensional, physics of Newton's apple. Einstein's astonishing imagination led him to picture the warp and weft of space taking the weight of matter and pulling mercury's secular bulk into the sun's gravity well. Where others come to a standstill, physicists and mathematicians continue to prod deeper into the nature of "being". Playing with the ideas of space-time like children fixed on a favorite game. In some ways, music follows a similar path, experimenting with the nature of motion implied by the linear sequence of notes as an affective force. Each movement in **Secular Rotation** borrows a key descriptive phrase from the physicists' vocabulary as a point of departure and takes the physicist's playful imagination as inspiration.

All Spring and **Secular Rotations** were made possible by the generous support of the Canada Council for the Arts Commissioning and Residencies Section

Motion Ensemble

D'Arcy Philip Gray, un spécialiste de l'interprétation de la musique des compositeurs contemporain, s'est produit en concert au Canada, aux États Unis, en Europe, en Asie et en Amérique du Sud. Récemment, il a travaillé à Amsterdam (STEIM et Conservatorium van Amsterdam), Nashville, Toronto et Montréal, où il a interprété environ trente nouvelles oeuvres pour percussion ou ensembles instrumentaux. D'Arcy est membre de Motion depuis 1998.

Nadia Francavilla studied violin with Mauricio Fuks at McGill University. She has been awarded the McGill chamber music prize, the CIBC Festival prize, and has attended the Tanglewood Festival. She has performed around the world with such ensembles as Orchestre Symphonique de Montréal, le Quatuor Arthur-LeBlanc and recently the Bozzini Quartet. She has performed as a soloist with Orchestre Métropolitain, the McGill Chamber Orchestra and the Laval Symphony Orchestra.

Andrew R. Miller, fondateur de Motion Ensemble, est première contrebasse pour l'Orchestre Symphonique du NB et professeur à l'Université de Moncton. Au cours des années, il a joué pour le Canadian Opera Company, l'Orchestre du centre National des Arts et le Royal Winnipeg Ballet. Il a écrit des oeuvres pour orchestres, musique de chambre, la danse, le cinéma et le théâtre.

Richard Hornsby trained at the University of Toronto and Indiana University. Richard is Director of Music at UNB, and is founder and director of the New Brunswick Summer Music Festival. He has played clarinet with the Toronto, National Arts Centre, Indianapolis and Hamilton Symphonies. Richard has been heard with the Canadian Saxophone Quintet, New Music Concerts, and on numerous CBC broadcasts.

Karin Aurell, since moving from her native Sweden in 2001, has become one of Eastern Canada's most sought-after flutists. She performs regularly with the orchestras in the Maritimes, as well as performing in solo and chamber recitals across the region. In Sweden, Karin was a member of the Norrköping Symphony Orchestra, with which she toured extensively through Europe, and recorded on the BIS and CPO labels Karin's first solo recording, *Nightingales for Katy*, was released in spring 2005. She is currently in the process of releasing a live CD together with violinist Isabelle Fournier and pianist Julien Leblanc, with whom she forms Trio Arkaede.

Helen Pridmore has performed across Canada and the USA as soloist and chamber musician. Her interest in new music has resulted in many performances and premieres of works by Canadian and American composers. Helen has performed at the Sound Symposium in Newfoundland and has recorded for CBC Radio and Albany Records. Born in England, she studied music in Canada and the USA, earning a doctorate at Eastman where she studied with Carol Webber. More recently she has studied extended vocal techniques with Joan La Barbara. Helen teaches voice at Mt. Allison University in Sackville, NB.

Composer Bios

Michael Oesterle was born in Ulm, Germany, in 1968. He immigrated to Canada in 1982, and since 1996 has been living in Montréal. He has received several awards, such as the Gaudeamus Prize, the Grand Prize at the 12th CBC Radio National Competition for Young Composers, and the Canada Council Jules Léger Prize. Oesterle's works have been performed and commissioned by ensembles and soloists including Ensemble Modern (Frankfurt), the Berlin Radio Symphony Orchestra, Nouvel Ensemble Moderne (NEM), cellist Yegor Dyachkov, the Ives Ensemble (Amsterdam), sopranos Karina Gauvin and Suzie Leblanc, the Winnipeg Symphony Orchestra, the Vancouver Symphony Orchestra (VSO), Ensemble Intercontemporain (Paris), the Chicago Civic Orchestra, The National Arts Orchestra (Ottawa), les Percussions de Strasbourg, and the Montréal Symphony Orchestra. Between 2001 and 2004 he was composer-in-residence with l'Orchestre Métropolitain du Grand Montréal.

John Cage (1912-92) was born in Los Angeles, the son of an inventor. He studied music with Cowell, Schoenberg and studied Zen with Suzuki. Cage was an innovator in the use of percussion ensemble, prepared piano, magnetic tape, electronic sounds, amplification, aleatory, multimedia, and performance art. He is surely one of the most influential and important artists of the twentieth century.

Emily Doolittle was born in Halifax, Nova Scotia, and educated at Dalhousie University, Indiana University, the Koninklijk Conservatorium in the Hague, and Princeton University. She enjoys exploring unusual instruments, and has written pieces for alphorn, viola d'amore, and viola da gamba with quarter-tone tuning, as well as for more standard ensembles and performers, including Tafelmusik Baroque Orchestra, the Oregon East Symphony, the New York Youth Symphony, Janice Jackson, Non Sequitur (Netherlands/USA), and Ensemble Contemporain de Montréal. She has won prestigious Young Composer awards from ASCAP and the National Arts Centre Orchestra of Canada.

Martijn Voorvelt (Amsterdam, 1967) studied musicology at the University of Leeds, which awarded him a Ph.D. for his dissertation *British Post-punk Experimental Pop 1977 - 1983*. He was a reluctant musicologist however, and after his composition **Raging** won the EOE Optiebeurs prize 1994 for young European composers, Voorvelt happily decided to focus on composition. In 1997 he was selected for the Young Composers Meeting in Apeldoorn. He was a founder of *Concerten Tot En Met*, a concert series in Amsterdam (1997-2003) where the latest contemporary music could be heard. Voorvelt has been involved with the Arion Foundation and the Sound Forum. Voorvelt's compositions have been performed in Australia, Austria, Canada, El Salvador, England, France, Germany, Hong Kong, Ireland, Italy, the Netherlands, Scotland, Slovakia, Switzerland and the USA. In 2002, a successful performance of his tragi-comical string quartet **4/4** at the ISCM World Music Days in Hong Kong earned him a commission of the International Society for Contemporary Music. This resulted in **War Parts**: an experiment with fourteen semi-independent instrumental parts organized in four overlapping compositions. In 2006 and 2007 Voorvelt taught music theory and history the Royal Conservatory in The Hague. As a singer-songwriter, Voorvelt has performed in several bands that few people remember, such as Ratatoskr, Sitting Targets, The Husband, The Duck and Roger the Horse, Dim Dringo, and VVV.

Samuel Vriezen (b. 1973, Groningen) is a composer of mostly chamber and piano works that have been performed in Europe and elsewhere. Vriezen initially studied mathematics, but then studied composition with Louis Andriessen, Clarence Albertson Barlow, Martijn Padding, and Diderik Wagenaar at the Royal Conservatory in Den Haag from 1994-2000. He attended courses in computational linguistics and formal models of musical perception with Remko Scha at the University of Amsterdam. With Emily Doolittle, Cynthia van Eijden, Dante Oei, Cléo Palacio-Quentin, and Martijn Voorvelt, he co-organized the new music series *Concerten Tot en Met* in Amsterdam from 1997-2004. He has served as director of the Stichting Huygens-Fokker for microtonal music in Amsterdam since 2005. In addition, Vriezen has written several large-scale poems that have been published in several Dutch and Flemish literary reviews. He has organized experimental literary events for the organization Perdu in Amsterdam since 2004. Moreover, he developed the strategic card game *Expansion*.

Motion Ensemble is New Brunswick's innovative professional chamber music group. Their repertoire is an eclectic mix of post-classical and experimental music which often utilizes electronics or visual elements. Over fifty works have been written for the ensemble, by many of Canada's top composers. Motion has been presenting its own concerts in NB since it was founded in 1998. In 2003, the group made their USA debut at Tonic in New York. Motion has been presented across Canada by many venues including The Music Gallery (Toronto), Kitchener's NUMUS, Ensemble contemporain de Montréal, Scotia Festival, The Ottawa Chamber Music Festival, New Works Calgary and Sound Symposium in St. John's. They have been heard on CBC Radio & TV and have recorded works by Veronika Krausas (self-produced) and John Cage (Mode Records).

www.motionensemble.com

Upcoming concerts with Motion Ensemble

MicroConcert Three - Robert van de Peer opening
April 4 2008 7pm Gallery Connexion Fredericton

School Residency

Jan and Feb 2008 Sunbury West School, Fredericton Junction
guest artist: Karen Ruet, photographer

Pinocchio

Fri May 9 2008 8 pm Charlotte St. Arts Centre, Fredericton
Sat May 10 2008 8pm Sackville Music Hall -CBC Radio pickup-
Works by Michael Oesterle, R. Luke Dubois, Ian Crutchley, Avi Granite,
György Kurtág, James Tenney

Hear selections from this concert on **Re: Sound** Mon at 09h00 EST, Thurs at 02h30 or Sat at 14h00 on Community Radio CHSR 97.9 FM in Fredericton or on the web at www.chsrfm.ca

Nous remercions de son soutien le Conseil des Arts du Canada,
qui a investi 27,4 millions de dollars l'an dernier dans la musique à travers le
Canada.

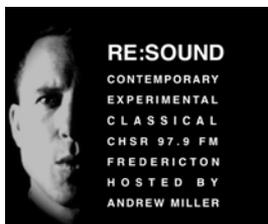
Motion has also received funding from the City of Fredericton, The NB Arts Board and The NB Culture and Sport Secretariat. Motion also thanks The Canadian Music Centre, The Charlotte St. Centre and Struts Gallery.

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Karen Ruet, Chris Giles, Dimitrios Papadakis, Andrew Miller, Pierre Allain et Rob Lyon.

Board of Directors, Motion Ensemble Inc.
*Richard Gibson, Paul Steffler, Sean Whitney,
Kevin Herring, Jon Oliver, Steven Christie (ex officio)*



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GALLERY CONNEXION

Canadian New Music Network
Réseau canadien pour les musiques nouvelles

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Canada Council
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du Canada



Friday January 25, 2008

12:30 to 2:00 pm

Roundtable Discussion with Rodney Sharman, composer in residence

Irving Centre Auditorium

Free

Roundtable Discussion with Rodney Sharman, sponsored by the CMC and the Visiting Lectureship Fund at Acadia University.

“Writing acoustic music for film” Dr. Sharman will lead a discussion on scoring acoustic music for film. He will share his experience collaborating with Atom Egoyan. He will also present a new 20 minute film and discuss his working methods for this production.

8:00pm

CONCERT 2: Sanctuary

University Chapel

ticket prices listed on page 2

programme listed on pages 10-11



8:00pm

Sanctuary

University Chapel

::: Programme will be announced from stage :::

Sanctuary (www.sanctuarymusic.ca) is a musical trio based in Halifax, NS Canada. They have established a unique form of contemporary music that is rich, intense and lyrical. Much of their music is based on Gregorian chant but that is merely a point of departure --they transcend these ancient materials using improvisation, contemporary music atonality and extended techniques, to create a new form of contemplative plainsong for the 21st century.

The past five years have seen the core ensemble of bass clarinetist Jeff Reilly, cellist Christoph Both (pronounced Boat) and organist Peter Togni (pronounced Tawnyee) develop and refine a unique sound of immense dynamic and tonal range. Their many performances in St Mary's Basilica in Halifax, Canada attract hundreds of listeners each month, and it is clear that the soaring, rich acoustics of the church have contributed massively to the ensemble's characteristic sound.

The members of Sanctuary are dedicated to live performance and the trio re-defines accepted traditions of presentation. A Sanctuary concert is a unique contemplative experience, more of a personal sonic journey than any form of conventional concert.

Sanctuary started in 1998 as an informal series of concerts at St. Mary's Basilica in Halifax. Since then the three members have performed over 100 concerts playing in every type of music festival across Canada and Europe.

Sanctuary has performed with a wide range of choirs across Canada, Germany and Latvia. They have presented concerts with the world-renowned trombonist Alain Trudel, the Electro Acoustic percussionist Jerry Granelli and the Evergreen Club contemporary Gamelan orchestra. In 2003 the ensemble formed its own string orchestra, which now performs regularly in the Halifax concerts.

Great emphasis has always been placed on creating new works from within the trio and commissioning works for its extended collaborations. Over the past five years the group has created or commissioned over 25 new works. In a time where the classical music world has become saturated with unoriginal 'cross-over' recordings, Sanctuary's

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work is more than just a breath of fresh air. In terms of both concept and execution it is almost entirely unprecedented.

Jeff Reilly, Bass Clarinet— The past couple of years have seen Jeff Reilly emerge as a distinct and powerful voice in the field of improvised contemporary music. His diverse background in a wide variety of musical styles serves him well in concert as he brings knowledge, awareness, technique and depth of emotional expression to every moment of music making on his Bass Clarinet. His trio Sanctuary is signed to the prestigious major label Warner Classics and their recent CD "The heart has its reasons" features him as soloist with the Sanctuary String Orchestra conducted by Alain Trudel. Sanctuary tours regularly throughout Europe and North America and will perform in China in December of 2007. Jeff Reilly records, tours and performs with the jazz drummer Jerry Granelli, and the Paul Cram Orchestra. He performs regularly with the British bassist Barry Guy, the Toronto based saxophonist David Mott, the Vancouver based clarinetist Francois Houle, and the Toronto based Evergreen Club Contemporary Gamelan Orchestra.

Christoph Both, Cello — A M.Mus graduate from the Musik-hochschule Frankfurt, Germany (Artist's Diploma, Violoncello) and a post-graduate M.Ed. Music and Physics, Dr. Both has taken cello master courses with Janos Starker, Walter Joachim and Philippe Müller. A recipient of a prestigious DAAD international fellowship from Germany, his keen interest in music technology awarded him a Doctorate in Musicology in the field of information theory and electronic music composition from the University of Victoria. Christoph Both has toured internationally as a founding member of the Acadia Trio and Pacific Arts Trio, performed with the CBC Le Blanc String Quartet (Japan tour 1996) the Saint John String Quartet and New Music Victoria. For two years he has been cellist with the State Theatre Orchestra in Giessen, Germany, and performed with the Victoria Symphony, P.E.I Symphony and Symphony Nova Scotia.

Peter Togni, Organ — A native of Pembroke, Ontario is a composer, broadcaster, organist and conductor. He now lives in Halifax, NS where he is host of the CBC radio Two's national program "Weekender", and director of the Togni consort. Peter studied organ and composition and conducting at the University of British Columbia. He then went on to study composition at the Schola Cantorum in Paris, France, where he won first prize in composition. He also studied organ and improvisation with the great French organist Jean Langlais. As a composer, Peter's choral works are sung by choirs throughout Canada. He writes regularly for the musical trio "Sanctuary", of which he is a member, as well as writing commissioned works for orchestra, string quartet, bass clarinet and percussion.

Saturday January 26, 2008

Noon

Emerging Composers
10 world premieres!

Denton Hall Auditorium

short post concert discussion with the composers

ticket prices listed on page 2

::: Programme :::

Annie's Fridgeman (2007) by Evan Englehart

world premiere

Casey Vaasjo, Vibraphone

After the Rest (2007) by Hayley van Kroonenburg

world premiere

Nichole McKinnon, flute

Souvenir du Sanguenay (2007) by Jonathan S.E. Bailey

world premiere

Jonathan Bailey and Aaron Knock, piano

Observing Landscapes (2007) by Aaron Knock

world premiere

Rebecca Crisp, Piano

"And There Go The Rockies..." (2007) by Joel Rudolph

world premiere

Stephen Ambra, Cello

Fragments from a Broken Country (2006/2007) by

Jérôme Blais

Megan Johnson, Voice, mezzo- soprano

Carmen Braden, Piano

::: Short Intermission :::

The Black Ice Suite (2007) by Carmen Braden

world premiere

Movement 2: Suitable for Use at Temperatures Below

Movement 3: Black Ice

Carmen Braden, Piano

Alex Kall, Bass

Jonathan Bailey, Percussion

Shift with Me (and Jon Bailey) (2007) by Stephen Ambra

world premiere

Jonathan Bailey, Marimba

Cachinnashun (2007) by Casey Vaasjo

world premiere

Kate Mills, Clarinet

Motivation (2007) by Mitch Burke

world premiere

Shattering the Silence Chamber Orchestra

Itch (2008) by Justin Wah Kan

world premiere

Shattering the Silence Chamber Orchestra

Shattering the Silence Chamber Orchestra

Aaron Warbinek, Conductor

Brenna Harris, Flute

Kate Mills, Clarinet

Lauren Park, Bassoon

Joel Rudolph, Trumpet

Rebecca Small, Trombone

Greg Harrison, Percussion

Anthony Savidge, Percussion

Stan Chen, Violin

Steve Ambra, Cello

Alex Kall, Bass

Annie's Frigeman is an obscure reference to the mode in which it was conceived in, F# Phrygian. The objective was to place emphasis on the f# minor and G major chords and to stray far away from the Ionian root of the key signature. The beginning of the piece is meant to be ambiguous in not revealing the 2nd scale degree until bar 11 with the Gadd9 which appears often. The G# in bar 28 is to keep the ambiguity in making it sound like f# minor. Starting at 41 with the 7/8 section the harmonic material moves to B minor. The motive from bar 9 returns again at 70 suggesting the Gadd9 again, however it turns into a Fadd#11 suggesting the IV chord in C major. Then the C# in the next bar diverts that suggestion but it comes back and finally slows down on the Gadd9 resolving to an open fourth suggesting C major.

After the Rest is a piece for solo flute, which makes use of each octave in a flute's range, each in a different way. The piece was originally written for piano, but instead of having two hands play two parts at the same time, I decided to write for the flute, and have it explore the whole range of the instrument, using the same original melody. At some points in the piece, the melody jumps down and up the octave for a short period of time, almost depicting accompaniment from another instrument, or how it would sound like if it was for the piano. The technique that is required in this piece is flutter-tonguing. If a performer is unable to flutter-tongue, they can simply trill from the scale degree above the tongued note. My techniques for composing this piece were to keep gestures returning throughout, adding new gestures, and transform the original gestures in different ways. With each key change the same gesture is presented, with different intervallic jumps, and slightly new and different melodies appearing until the end.

Souvenir du Saguenay is a work that was conceived and written in memory of a beloved friend. The work begins, in a minimalist fashion, with a piano intro that deceives the listener rhythmically until the second player (or left hand) is brought in at [A]. The music proceeds with a polyrhythmic texture, deriving most of its change from the manipulation of the melodic pattern as well as subtle harmonic changes in the bass. At rehearsal letter [D], the work's development section, the music is reduced to an additive melodic pattern of five notes that evoke 'G melodic minor'. This section acts as a kind of transition to rehearsal letter [E] which brings a seething, frantic aggression to the music's character. The work then seems to race to its own end, finally meeting its closure with a rhythmic cadence inspired by the *Ti Hai* concept of the North Indian classical music tradition.

Observing Landscapes Observing Landscapes is somewhat equatable to the tintinnabuli style (from the Latin tinnabulae meaning "of bells"). It is a work intended to explore the whole-tone scale based on the note B. Observing Landscapes utilizes only six notes (B, C#, D#, F, G, A). The whole tone scale, note spacing in time, repetition and various other tools are used to create an atmosphere particular to this piece. The form is A, B, and AB: the latter being a mixture of both A and B. The peculiar thing about this piece is, though it is composed within the constraints of a whole-tone scale, it maintains and develops a gesture characteristic of the sounds you would hear in the Ionian mode. This gesture may be heard specifically near the beginning and at the end of the piece.

"And There Go The Rockies..." The piece uses a minimalist approach and includes gestures, unusual chord progressions and extended techniques heard throughout the work. The performer uses *sul ponticello* and *pizzicato* techniques. While the piece may appear to be in the key of A minor, it is not intended to be in any particular key. The tempo during the last section of the piece is chosen by the performer. I could be about the environment... but probably just baseball.

Fragments from a Broken Country was premiered, commissioned and by Marcia Swanston, mezzo-soprano, with Dr. Blais on piano, in 2007. The text is from "Notes from the Divided Country" by Suji Kwock Kim. The piece requires the preparation of the piano, using Tibetan prayer bowls and glockenspiel bars.

The Black Ice Suite Performed by the Black Ice Trio, with Jon Bailey on drums, Alexander Kall on bass and Carmen Braden on piano, the Black Ice Suite is a set of works that combine through-composed and improvised elements in both traditional and expanded jazz ensemble settings.

Shift with Me (and Jon Bailey) was composed in November of 2007 for solo marimba. The title may be suggestive of performer specificity, however it is by no means limited to performances by Jon Bailey. In the piece, the listener's perception of the downbeat is at moments, shifted, so as to create temporal uncertainty. Melodies in the upper register, which out of context may fit anywhere within in the beat, are the bridges to this ambiguity. The placement of the beat in the left hand is the fortification of the desired way in which the melody is to be forcibly perceived upon the listener.

Cachinnashun was written as a display of human laughter and its musical capabilities. "Cachinnation" literally means loud, hard, or compulsive laughter without apparent cause. The tape accompaniment for Cachinnashun was conceived first and is created solely from recordings of human laughter. The laughs have been altered, cut, layered, and aligned to create a backdrop from which the solo clarinetists takes their musical cues. The tape accompaniment primarily creates the form and also the atmosphere upon which the clarinet melodies develop, but there is also a lot of interplay between tape and instrumentalist. The clarinet score employs a lot of simple melodies and explorations of slowly changing harmonies. It also uses extended techniques such as glissandos, bending pitches, chuckling into the clarinet, as well as using the instrument to mimic laughter. Cachinnashun is not meant to make a social statement or express deep human emotion, it is meant to be playful, child-like, quirky, and perhaps a bit ridiculous.

Motivation is built around one germinal 4-note cell or "motif," which serves as the primary idea and inspires all supporting ideas. In this work I tried to use as little pitch material as possible instead focusing on contrasting timbres, rhythms, independent versus dependant lines and differences in dissonance and consonance as the work's primary structural material.

Itch When originally describing the piece and how it was to sound the best description seemed to be "like an itch." Itch is a spacious composition. It is built around two simple ideas, an ascending scale pattern and grace notes. The composition is technically very simple from part to part and develops in complexity as each new layer is added. As you will hear through the developing middle section scratching only makes it worse, and although the initial feeling is long gone, the mosquito always comes back in the morning.

About the Composers and Performers

All of the emerging composers and performers, with the exception of composer Jérôme Blais, are current, or are recent graduates from the Acadia University School of Music. <http://music.acadiau.ca>

Jérôme Blais was born in 1965. After studying Music Theory at McGill University, he pursued and obtained in 1995 a Master's degree in Compositional Techniques at the University of Montreal where in 2004 he completed his doctoral studies with Michel Longtin and Reno De Stefano. His research dealt with the integration of improvisation into the compositional process. Since the fall of 2004, he is Professor of Composition and Music Theory at Dalhousie University in Halifax.

8:00pm

Cabaret and Gala Concert

Denton Hall Auditorium

*featuring Christianne Rushton with music by Rodney Sharman and
Acadia School of Music Faculty and Ensembles*

ticket prices listed on page 2

::: Programme :::

Confricatio (2001) by Derek Charke
Acadia University Percussion Ensemble
Directed by Mark Adam
Greg Harrison
Aaron Knock
Casey Vaasjo
Jonathan Bailey

Horton Landing: Spirit(s) of a place. (2008) by Daniel Heikalo
world premiere
2 Channel Soundtrack

Towards White (1983) by Rodney Sharman
Derek Charke, Flute
2 Channel Soundtrack

Songs from the Chinese (1957) by Benjamin Britten
Paula Rockwell, Mezzo-Soprano
Eugene Cormier, Guitar

1. The Big Chariot (fr. The Book of Songs)
2. The Old Lute (Po Chu-i)
3. The Autumn Wind (Wu-ti)
5. Depression (Po Chu-i)

Arsis and Thesis (2006) by Rodney Sharman
Derek Charke, Flute
Jennifer King, Piano

"B, A, B, B, IT, T," (1966) by Donald Martino
Stan Fisher, extended clarinet

::: Short Intermission :::

The Banshee (1925) by Henry Cowell
Jennifer King, Piano

Cabaret Songs (1999 – 2001) by Rodney Sharman
Order will be announced from the stage

Tobacco Road (1999) for Louis Andriessen's 60th birthday
text: Joan Skogan, German and Dutch text by Rodney Sharman

Be Prepared! (2000)

text: Bill Richardson

Crossing Over (2001)

text: Rodney Sharman

Liebesleid (2001)

text: Rodney Sharman

In Every Dying Prairie Town (2001)

text: Bill Richardson

Christianne Rushton, Voice
Jennifer King, Piano

Outmusic: Rhapsodic Variations for Piano Quintet Op. 53 (1998) by Michael Parker

John Hansen, Piano

Chris Wilcox, Violin 1

TBA, Violin 2

TBA, Viola

TBA Violoncello

Programme Notes

Confricatio was written for the Four Gallon Drum percussion ensemble in association with the Vancouver Composers Collective. This work employs superball mallets and proportional notation. Based on a walk along the shores of Lake Erie, the composition transforms the experience into a sound world of rubbed percussion.

Horton Landing: Spirit(s) of a place. The acousmatic composition grew out of wanting to express in music my impressions, thoughts and emotions about the land at Horton Landing, Nova Scotia, where I lived for 17 years. This piece is really what came to me as I developed the concept of portraying Horton Landing in sounds, while thinking about its natural power, the powerful tides and winds, and the history and traumas the land has experienced throughout the centuries. It is a place with a troubled and rich history: Miq Mah settlement, Acadian settlement and deportation, Planters settlement of Acadian land, and the present industrial chemical agriculture poisoning its air, soil and waters. There is and has been much violence in that idyllic-looking place. This composition reflects the stillness and violence of its present and past environments and echoes its ancestral voices. I hope I have succeeded in creating, if anything, an atmosphere evocative of its troubled history, and also, as a metaphor for a planet on the brink of disaster.

Towards White for flute and four channel tape was realized in the analog studios of the Instituut voor Sonologie, Utrecht, the Netherlands, during August and September, 1983. The piece consists primarily of four flute multiphonics which are characterized by varying degrees of instability in pitch content. The flute part exploits the way in which these multiphonics can gradually move from a focus on individual pitches towards intervals and more diffuse sounds as the flutist progresses from legato to staccato articulation. The combined compass of these four multiphonics is slightly larger than a perfect fourth.

Songs from the Chinese Britten's interest in the music of the Orient was awakened by the concert tour to the Far East that he undertook in 1956. This had an immediate impact on the ballet *The Prince of the Pagodas*, with its skilful recreation of Balinese gamelan music and may also have been influential in Britten's decision to set Chinese poetry in his next work, *Songs from the Chinese* which was composed during the Autumn of 1957.

Arsis & Thesis A trained flutist himself, Sharman wanted to make a serious contribution to the instrument's repertoire with this new work for Tiresias, Arsis & Thesis. Commissioned by the Canada Council for the Arts, Arsis & Thesis (meaning "unstressed" and "stressed", or "upbeat" and "downbeat") takes as its point of departure the inhalations and exhalations of the human breath - the most fundamental aspect of flute-playing. The piece maintains a dark, brooding atmosphere, exploiting sweeping harmonic gestures in the flute over subtly changing piano chords.

"**B, A, B, B, IT, T,**" has become a classic comedy of the clarinet repertory. It was composed by Martino as a musical birthday card for his teacher, Milton Babbitt, at 50. For Clarinet in Bb with extensions.

The Banshee Cowell wrote *The Banshee* in 1925, originally intended as a setting to a poem by John Varian, but ultimately used without the text to better evoke "primitivistic wailing." To achieve this sound strings are strummed or plucked inside the piano.

Cabaret Songs *Rodney will say a few words about this work.*

Outmusic *Outmusic, Rhapsodic Variations for Piano Quintet* was commissioned by pianist John Hansen through a grant from Acadia University. Structurally, the work is a set of free variations on an original theme, which appears quietly in the piano after a long and turbulent introduction for piano solo. Towards the end of the work, a new theme appears (introduced quietly in the solo cello) which eventually combines with the original theme in the climax of the piece. The title of the work, *Outmusic*, relates to recent reflections on the word "out" which can have so many meanings, both positive and negative. Living as I do on the edge of the country, one is constantly aware of being "out there." In terms of my creative work and my personal contentment, the word "out" has many connotations. Just as the quintet progresses from a mood of turbulence and darkness to one of peace and serenity, so too do these reflections on the word "out" : Out of the mainstream - out of control - out of it - outside - out of touch - out of one's mind - out of style - outport - outmoded - out of ideas - outrage - out of the closet - out of danger - outstanding - out of this world - out-



Rodney Sharman (b. 1958) is a composer living in Vancouver, Canada. His work has been performed in more than thirty countries worldwide and has been featured at new music festivals which include the Bourges Festival (France), Ars Musica (Belgium), International Gaudeamus Music Week, Festival Confrontaties, Holland Festival (Netherlands), Wien Modern (Austria), Nyd Festival (Estonia) the Almeida and Huddersfield Festivals (UK), ISCM World Music Days (Canada, Mexico, Germany), the North American New Music Festival, New Music Across America, Sub-Tropic Music Festival, Bang On A Can (USA) and the Darmstadt Summer Courses for New Music (Germany), at which he was awarded the 1990 Kranichsteiner Music Prize.

His music has been performed by orchestras in Canada, the U.S. and Europe under conductors Kazuyoshi Akiyama, Mario Bernardi, Andrey Boreyko, Sergiu Comissiona, Charles Dutoit, Hans Graf, Eri Klas, Pavel Kogan, Ed Spanjaard, Bramwell Tovey, Bruno Weil and Keri-Lynn Wilson. Ensembles and soloists who have performed his work include the Hilliard Ensemble, ARRAYMUSIC, Ensemble SMCQ, Ensemble Exposé, CIKADA Ensemble, het Nieuw Ensemble, the Ives Ensemble, the Netherlands Wind Ensemble, Arditti Quartet, the Vancouver New Music Society, pianists James Clapperton, Anthony de Mare, Michael Finnissy, Yvar Mikhashoff and John Snijders, organist Hans Ola Ericsson, violinist Denise Lupien, doublebassists Stephano Scodanibbio and Robert Black, flutist Camilla Hoytenga, harpsichordist Colin Tilney, harpists Erica Goodman, Ernestine Stoop and Rita Costanzi. His music has been choreographed by Marie-Josée Chartier, David Earle, Christopher House and James Kudelka for Benoit Lachambre, Toronto Dance Theatre and the National Ballet of Canada.

Elsewhereless, a chamber opera with libretto and direction by film-maker Atom Egoyan, has been performed in concert in Amsterdam and staged thirty-five times since its 1998 premiere in Toronto, Ottawa and Vancouver. Dr. Sharman is a graduate of the University of Victoria School of Music (Victoria, B.C.), the Staatliche Hochschule für Musik (Freiburg, Germany) and the State University of New York at Buffalo, from which he received a Ph.D. in May, 1991. His former teachers include Murray Adaskin, Rudolf Komorous, Brian Ferneyhough, Morton Feldman, David Felder, Frederic Rzewski, Louis Andriessen and Lucas Foss.

During 1983-84 he was guest composer at the Institute of Sonology (Utrecht, Netherlands). He has taught at Wilfrid Laurier University, the University of British Columbia School of Music, the School for the Contemporary Arts and Faculty of Graduate Liberal Studies, Simon Fraser University. He was the Vancouver Symphony's Composer-in-Residence from 1997 to 2000 and the VSO's Composer/Music Advisor from 2000 to 2001. Rodney Sharman was President of the Canadian League of Composers (CLC) from 1993-98 and was president of the Canadian Section of the International Society for Contemporary Music (ISCM) from 1991-95. He has served on the CLC Council from 1988 to 1999.

www.rodneymarman.com

Benjamin Britten (1913-1976) studied with Frank Bridge as a boy and in 1930 entered the RCM. Stravinsky and Mahler were important influences, but Britten's effortless technique gave his early music a high personal definition. In 1939 he left England for the USA, with his lifelong companion Peter Pears; there he wrote his first opera, to Auden's libretto (*Paul Bunyan*, 1941). *Peter Grimes* (1945) signaled a new beginning in English opera. He also composed large concert works (*The Young Person's Guide to the Orchestra*, 1946; *Spring Symphony* with soloists and choir, 1949) and songs. Many of these dramatic works were written for the Aldeburgh Festival, as were many of the instrumental and vocal works Britten produced for favoured performers. For Rostropovich he wrote the Cello Symphony (1963) as well as a sonata and three solo suites; for Pears there was the Hardy cycle *Winter Words* (1953) among many other songs, and also a central part in the *War Requiem* (1961). His closing masterpiece, however, was a return to the abstract in the String Quartet no.3 (1975). Britten was appointed a Companion of Honour in 1952, to the Order of Merit in 1965, and was awarded a life peerage in 1976.

Derek Charke is emerging as a powerful and original voice on the Canadian musical landscape. His recently commissioned works for the internationally renowned Kronos Quartet have been performed around the world, including Carnegie Hall and the Vienna Concert House. His music has also been performed widely by groups such as the Acadia Wind Ensemble, Blue Engine String Quartet, Continuum New Music, Ensemble Symposium, Stan Fisher, Four Gallon Drum, The Group for Contemporary Music, Helikon Ensemble, Katona Twins, Mark McGregor and Rachel Kiyo Iwaasa Duo, New York Miniaturist Ensemble, Saxophilia, London Flutes, Society for Chromatic Arts, Quatuor Bozzini and the Vancouver Symphony Orchestra. His works have been broadcast internationally and nationally on CBC Radio Two In Performance and on Radio-Canada. Currently he is an Assistant Professor of Theory and Composition at Acadia University in Wolfville, Nova Scotia. (www.charke.com)

Daniel Heikalo originates from Montréal, where he studied classical guitar with both Davis Joachim and Abel Nagitho-Toth, and took a Master Class with Siegfried Behrendt. His instruments include acoustic, classical, bass and electric guitars, cittern, mandolin, banjo, recorders, and percussive instruments, which includes anything he can find that will produce an interesting effect. Electro-acoustic manipulations and "musique concrète" round out his repertoire. Over the last 26 years, Heikalo has become an internationally-recognized musician, performing as a soloist, with ensembles, and as an accompanist at various venues in the US, France, and Belgium. He has also performed in international jazz, folk and New Music festivals in Canada: Guitarévolution, Quebec, 2002; Guelph International Jazz, Ontario, 2002; Festival des Musiques de Création, Quebec, 2002; Le Festival de Musique Actuelle, Quebec, 2001; Atlantic Jazz, Nova Scotia, 1994; Winnipeg Folk, Manitoba, 1994; and the Lunenburg Folk, Nova Scotia, 1991, 199

Donald Martino (1931 - 2005) : Born in Plainfield, New Jersey, May 16, 1931, he began music lessons at nine – learning to play the clarinet, saxophone, and oboe – and started composing at 15. He holds degrees from Syracuse and Princeton Universities. A member of the American Academy of Arts and Letters and a fellow of the American Academy of Arts and Sciences, his many awards include two Fulbright scholarships; three Guggenheim awards; grants from the

Massachusetts Arts Council, the National Institute of Arts and Letters, and the National Endowment for the Arts; the Brandeis Creative Arts Citation in Music; the 1974 Pulitzer Prize in music for his chamber work *Notturmo*, First Prize in the 1985 Kennedy Center Friedheim Competition for his String Quartet (1983), and most recently, the Boston Symphony's Mark M. Horblit Award.

Henry Cowell A tireless musical explorer and inventor, Henry Cowell was born 11 March 1897 in Menlo Park, California, where he grew up surrounded by a wide variety of Oriental musical traditions, his father's Irish folk heritage, and his mother's Midwestern folk tunes. Already composing in his early teens, Cowell began formal training at age 16 with Charles Seeger at the University of California. Further studies focused primarily on world music cultures. His use of varied sound materials, experimental compositional procedures, and a rich palette colored by multiple non-European and folk influences revolutionized American music and popularized, most notably, the tone cluster as an element in compositional design.

Michael Parker was born in Toronto in 1948. He studied violin and viola at the Royal Conservatory of Music in Toronto, in Banff and at Michigan State University. From 1972-76 he was founding member, performer and Executive Secretary with the contemporary music group ARRAY (now ARRAYMUSIC) in Toronto. Parker graduated in 1972 with a Masters degree in Classical Studies (Greek and Latin) from the University of Toronto and completed his Ph.D. in Roman Studies from McMaster University in 1991. In 1976, Parker moved to Newfoundland where he served as Principal Violist with the Newfoundland Symphony from 1976-77. In 1977 he was appointed to the faculty of Sir Wilfred Grenfell College, Memorial University of Newfoundland in Corner Brook, where he is currently Professor of Classics. He considers himself to be a very eclectic composer. He is completely self-taught: the compositional skills he has have been acquired by being an avid consumer and performer of all kinds of music throughout his life. Many of his works are traditional in style while others are more avant-garde; but all of his music reflects the established traditions of the various musical periods. His music tends to be well-structured, polyphonic, with unexpected elements.

Performer Bios

Mark Adam Drummer and percussionist Mark Adam has made a versatile career across Canada and around the world as one of Canada's strongest young creative musical voices and has lent his support to a diverse array of the best musicians this country has to offer. **Acadia Percussion Ensemble** Greg Harrison, Aaron Knock, Casey Vaasjo and Jonathan Bailey are currently percussion students at Acadia University School of Music.

Derek Charke bio on page 20

Paula Rockwell A native of Nova Scotia, Paula Rockwell has been acclaimed for her "astonishing clarity and musical intelligence." Her career has taken her across Canada to England, Japan and the United States, performing with orchestras, giving recitals and instructing. *continued...*

Paula has an affinity for contemporary music and has released a solo CD, which she co-produced, featuring 20th century Art Songs entitled ***Fleeting Melodies***. The Halifax Herald said...“ a repertoire such as this is both unusual and challenging and Rockwell with her beautiful, clear, ringing voice meets their technical demands with assurance and precision.” She also has been featured on several recordings and has had compositions written for her. One of England's foremost composers, Jonathon Willcocks, wrote a piece for Paula that she performed at the Green Lake Festival of Music in Wisconsin. Most recently, Acadia University colleague and percussionist Ken Shorley composed a piece for her that was debuted at the Festival Theatre in Wolfville, NS.

Eugene Cormier is in high demand as a solo performer, chamber musician, accompanist, studio musician, adjudicator, and as a teacher. He has won top honours at The Newfoundland Music Festival, The Nova Scotia Music Festival, The Newfoundland Arts and Letters Competition and has been awarded grants from The Newfoundland & Labrador Arts Council and Acadia University. Born in Corner Brook, Newfoundland, Eugene received his Bachelor of Music in Guitar Performance from Acadia University under the guidance of Ken Davidson. After completing his degree he travelled to Toronto, where he did graduate studies with Eli Kassner.

Stan Fisher has been recognized internationally as a clarinet soloist and chamber music player. The American Record Guide calls his CD "Images" a "superb recording" and placed it on its "Critics Choice" list. "The International Clarinet" magazine states "solid and gorgeous, remarkable playing I wholeheartedly recommend this recording". Audiences in Canada have heard him frequently on both English and French radio networks of the CBC and on Television. Specializing in music with strings, he has performed with the Orford Quartet (Toronto), The Shostakovitch Quartet (of Moscow), The Cassatt Quartet (of New York), The Franciscan Quartet (Banff Competition winners), The Minneapolis Artists Ensemble and the Penderecki, Leblanc and Brunswick quartets. Dr. Fisher enjoys an active and multifaceted career as a musician. Performances as a clarinetist and conductor, have regularly taken him to such places as Quebec City, Frankfurt, London, Holland Oxford, Vienna, Czech Republic, Budapest, Minneapolis, Phoenix and Calgary, Vancouver etc

Jennifer King holds degrees from McGill University (M. Mus. in solo piano) and Acadia University. While living in England for eight years, she also received a diploma in Music Teaching in Private Practice from the University of Reading's International Centre for Research in Music Education, and a postgraduate diploma in Piano Accompaniment from the Royal Academy of Music in London. Jennifer attended the Britten Pears School for Advanced Musical Studies, the Hereford International Music School (UK) and Kneisel Hall (USA). A winner of many scholarships, including two Nova Scotia Talent Trust Awards, Jennifer was recently given an award of appreciation from Nova Scotia's Lieutenant Governor in recognition of her contribution to musical life in the province. Currently Jennifer works at Acadia's School of Music as faculty accompanist, and has been the pianist for the Young Artists' master classes at Scotia Festival of Music since 2004. She is also in demand as an adjudicator, can be heard as a part time member of Rhapsody Quintet, a pianist for Walt Music entertainment agency, on CBC radio, Bravo's *Bathroom Divas* and an occasional harmonium player for Symphony Nova Scotia.

Christianne Rushton Mezzo-Soprano Christianne Rushton recently finished one of the most exciting and rewarding seasons of her young career. Highlighting this season was her performance in the title role of Ravel's *L'Enfant et les Sortilèges*, with the Juilliard Opera Center, which was described as "bumptious and nicely realized" by the New York Times. In addition, Ms. Rushton completed a successful Debut Atlantic recital tour of Canada, was the Second Prize winner at the prestigious Eckhardt-Gramatté competition, and made her Alice Tully Hall debut in New York. Originally from Nova Scotia, Canada and a graduate of Acadia University, Ms. Rushton is a past First Prize winner at the Canadian National Music Festival, and is a current grant recipient from The Canada Council for the Performing Arts. Recognized as a rising star in a new generation of Canadian artists, Ms. Rushton regularly performs in Canada and has been showcased in performance at the National Arts Center of Canada, as well as on CBC (Canadian Broadcasting Corporation) National Radio. An advocate of contemporary music, Ms. Rushton can be found on two recordings with Albany Records. The role of Hepzibah, which she created in Scott Eyery's *The House of the Seven Gables*, brought her critical acclaim from *Opera News* magazine. Christianne received her Masters Degree and Professional Studies Diploma from the Manhattan School of Music. Ms. Rushton then joined the Juilliard Opera Center and performed Olga in Tchaikovsky's *Eugene Onegin*, and *Filotea* in the North American premiere and Spoleto, Italy revival of Handel's *Oreste*.

John Hansen holds the Master of Music Degree in Performance and Literature (with Distinction) from the University of Toronto where he also received the Artist Diploma and Bachelor of Music Degree. Formerly a member of faculty and of the College of Examiners at the Royal Conservatory of Music in Toronto, he joined the faculty of the Acadia School of Music in 1978. At the University of Toronto he studied with noted Canadian pianist Anton Kuerti. He received numerous Canada Council Arts Grants to pursue studies in piano performance in Paris, France, with Raymond Trouard, in Italy with Guido Agosti, and in New York City and Aspen, Colorado, with Jeaneane Dowis and Samuel Lipman. He is very active as piano soloist and chamber musician, having performed in Canada, the United States, Great Britain, France, Italy and Germany. He is a regularly featured performer on the English and French CBC Radio Networks, appearing on the *Arts National* and *En Concert* network series. John Hansen has performed as guest artist with internationally renowned ensembles such as the Orford, Penderecki, Brunswick, Artur LeBlanc and Vellinger String Quartets and has appeared as concerto soloist with the Vancouver, Seattle, CBC Toronto, Chebucto, Nova Scotia Youth and Acadia Symphony Orchestras. As a founding member of the Acadia Trio he has appeared on the Acadia Performing Arts Series and performed internationally in Germany and England, including a concert in St. Martin In The Fields, in London. He has attended the Winter Artist-in-Residence program at the Banff School of Fine Arts. He has adjudicated music festivals from coast to coast in Canada, most recently in Vancouver, Winnipeg, and London Ontario. He is a member of the Canadian Association of Adjudicators and the Atlantic Federation of Musicians.

Sunday January 27, 2008

2:00pm

CMC New Music in New Places Event
5 world premieres!

coordinated by Derek Charke and Mark Hopkins
Al Whittle Theatre, Wolfville
post concert discussion with the composers
ticket prices listed on page 2

5 emerging composers from across the Maritimes have written music to accompany the silent film: **Berlin: Symphony of a Great City** This is a classic silent film dedicated to Berlin shot in 1927 by Walter Ruttmann.

ACT 1

Dalhousie University
Composer: Patrick J. Harvey
Coordinator: Jerome Blais

ACT 2

Acadia University
Composer: Kevon Cronin
Coordinator: Derek Charke

ACT 3

Université de Moncton
Composer: Rachel Léger
Coordinator: Richard Gibson

ACT 4

Memorial University
Composer: Ian Baird
Coordinator: Kati Agocs

ACT 5

Mount Allison University
Composer: Mathew Lane
Coordinator: Ian Crutchley

The Ensemble

Welsey Ferreira, Conductor
Chenoa Anderson, Flute
Kate Mills, Clarinet
Jacob Caines, Bass Clarinet
Rebecca Small, Cello
Mark Adam, Percussion

The Canadian Music Centre and New Music in New Places

This project aims to introduce live music in a setting where live music once thrived and is now non-existent. 5 Student composers from across the Maritimes will be invited to compose music for a film which will be performed by various faculty members from the Acadia School of Music at the Al Whittle Theatre in Wolfville.

The Canadian Music Centre is excited to present the New Music in New Places festival for a fourth year. This program offers the general public an incredible opportunity to experience first-hand the creativity of our Associate Composers. This festival is designed to bring Canadian contemporary music out of the concert halls and into the lives of Canadians. From Atlantic Canada to the shores of British Columbia, Canadian composers will be bringing their music to a community venue near you. Long a unique resource for conductors, choreographers, performers, broadcasters and students, the CMC's mission is to promote the music of its Associate Composers. But contemporary music has traditionally been the domain of a relatively select audience, and the CMC's New Music in New Places festival aims to change that. Performances highlight contemporary composers from regions across the country bringing to beaches, malls, brewpubs, wineries, museums and airports, the sounds and music that are an integral part of the Canadian character. New Music in New Places is supported by The SOCAN Foundation and the Government of Canada through the Canada Music Fund.

If you have any questions about the *New Music In New Places* program in the Atlantic region please feel free to contact:

Atlantic Regional Director: Shawn Bostick
(Includes Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland)

PHONE (506)536-4263
atlantic@musiccentre.ca

Patrick Harvey is a third year student at Dalhousie University studying the art of musical composition. He has introduced himself to the world of music when he was 12 years old, under the instruction of sax player Mark Cuming. In learning the saxophone, Patrick has immersed himself in many forms of music: classical, jazz, progressive rock, and contemporary; all are forms he tries to incorporate in his compositions. His first major piece is entitled *Conlan's Odyssey*, a piece for piano and saxophone in four movements. He has also written for guitar quartet, small wind ensembles, and small orchestra.

When I first saw Act I of *Berlin: Symphony of a Great City* I wanted to take what I saw in the film and transform it into music. However, I did not want to strictly follow the film. *Act I* is a piece that can be performed with or without the film: it is a piece that describes the beginning of one's day. From the final moments of a dream-like state to waking up and greeting the new day to encountering the day's first challenges, be it work or some unfortunate event or something that keeps you busy. It is a piece that never settles or rests, it gradually builds to something more.

Kevon Cronin Born Yellowknife, NWT; currently resides in Winnipeg, Manitoba. Third year composition major (formerly a music technology major). Instrument of study: voice. Career aspiration: compose for videogames, television, and film. Other interests/hobbies: hockey goalie coach

My approach to writing the score for part two involved several steps. Firstly, I sat down and watched the entire film several times to grasp its content. Once I had carried that out I focused on part two and notated all of its scenes and points that I wanted to highlight along with any musical material that 'popped' into my head while viewing the film. After refining these musical ideas it was simply a matter of developing said material and syncing it up with the film as closely as possible while accommodating the score to be played by a live ensemble. I hope you enjoy the results.

Rachel Léger is a young composer who is in her 4th year of her bachelor in music (general) at the Université de Moncton. She specializes in piano, but also has learnt a number of instruments such as the saxophone, the trumpet, the trombone, and other instruments. She wishes to pursue her career as a movie music composer. Rachel has a varied musical background, having played a variety of instruments throughout the years in award winning school bands and was a member of the New-Brunswick Youth Orchestra which traveled to China in the summer of 2007 and recorded a CD that is nominated for an ECMA for the best classical recording of the year. Rachel has already composed music for a short film for her composition class exam and was a member of Team N-B at the 2007 Canada Winter Games in Whitehorse as a musician. She worked with artists from different provinces and territories in producing a quality show for the many people who attended the Canada Games. A part of the show was also included in the closing ceremonies of the Canada Games.

There are three principal elements to consider when composing: tempo, style and emotion. My act reflected the life of the streets of Berlin and was edited with many short shots full of movement, so I needed to have a steady moving tempo. For the style, since there was a lot of motion, the minimalist movement

inspired my work. As for the emotion, I tried to base myself on the images I saw and tried to see what they represented. I started by dividing the act in sections and then I found themes, rhythms, harmony and ensemble colours that represented the principal idea of each section. And since the minimalist movement inspired my piece, I had to find a way to keep the music interesting. I tried to exchange the melody between different instruments or play it backwards, added percussive effects, played with different dynamics, changed the rhythm, etc.

Ian Baird see insert

Matthew Lane is a native of Kingston, Ontario, and is currently a fourth year composition student at Mount Allison University, studying presently under James Code, and formerly under Ian Crutchley. His interest in composition first developed in high school through his exposure to the works of R. Murray Schafer, which spurred his appreciation for contemporary music. His compositional style is rooted in the use of simple math, large layered structures, transformational processes, and extramusical influence. Matthew plans to pursue graduate studies in composition following graduation. This spring, the Mount Allison Symphonic Band will be performing *Kulers (Colours)*, a piece by Matthew that seeks to explore tone colours and juxtapositions in rhythmic momentum.

Music for the fifth movement of *Berlin* is rooted in the belief that our perception of art is always altered by our experiences and our knowledge of history. In this way, a work of art showing Berlin in its pre-WWII glory will never be understood the same way with our modern knowledge of the atrocities of WWII and the Cold War. This movement attempts to capture the conflict between the progressive city we see and the history we know.

The act is divided into three sections based on perceived themes of spectacle, sports and music, and debauchery and drinking. The music does not necessarily attempt to capture the mood of a section, but rather to create a commentary that will inspire the viewer to reconsider what they are seeing. Quotations from and allusions to Wagner, Strauss, and jazz are present throughout, capturing some of the important cultural elements that influenced the era and German history in general. The middle section depicts a movement outwards from a central “b” in thirds; a gradual expansion that quickly gets out of control. Both outer movements feature transformational processes that control the intensity and musical shape of the sections, slowly altering and evolving the musical material. The interludes are meant to accompany traveling time – time in the movie where people move between locals, where we see Berlin’s busy transportation system and the cosmopolitan bustle that was the roaring twenties.

Wesley Ferreira A native of London, Ontario, Wesley Ferreira is a rising professional musician who has received much acclaim. A winner of numerous awards and competitions as a clarinetist, he has been a featured soloist with Orchestra London and has performed with many renowned artists. As an active soloist and chamber musician, some of Wesley's most recent international appearances include masterclasses and performances at the International Clarinet and Saxophone festival in Xi'an China (2005), University of Wisconsin Green Bay (2006), and the University of Michigan (2007). In the last year he has shown avid support for new music by commissioning two clarinet works (*Vistas*, *Calcipher*), premiering multiple others, and organizing several collaborative arts projects in Ontario. He has performed in Canada, the United States, China, and Portugal, and has served as clinician at area high schools and adjudicator at local festivals in the United States. He has appeared in many television spots and in print media, and can be heard performing on several recordings ranging in scope from classical to folk.

Chenoa Anderson is one of Canada's leading interpreters of New Music. She holds an M.Mus. in Performance from the University of British Columbia and a B. Mus. from the University of Toronto. She has commissioned and premiered dozens of new compositions by Canadian and international composers, and has performed with many of Canada's leading new music ensembles. An active performer in most regions of Canada, Chenoa Anderson has also performed in some of Europe's most important New Music festivals, such as Gaudeamus and Darmstadt. Chenoa Anderson's first solo recording, *Big Flutes: Canadian Music for Alto and Bass Flutes* was released in March 2006, and was nominated for a 2006 Western Canadian Music Award – Outstanding Classical Recording. She is featured on a CD of music by composer Paul Dolden, *Délires de plaisirs* (2005, empreintes DIGITALes), Standing Wave's eponymous CD (1998), and on the Canadian Music Centre's CentreDisc *Coastal Waves*. She has been heard on the CBC, and has appeared on Radio-Canada Television.

Mark Adam Drummer/percussionist Mark Adam has made a versatile career across Canada and around the world as one of Canada's strongest young creative musical voices and has leant his support to a diverse array of the best musicians this country has to offer. Receiving his Bachelor of Music with distinction in Percussion Performance in Calgary and a Master's Degree from the University of Toronto, Mr. Adam has played with the Calgary Philharmonic Orchestra, Symphony Nova Scotia, been an ensemble member and guest soloist in the New Works Calgary Ensemble, principal percussionist of the Banff Center for the Arts Orchestra under Krzysztof Penderecki and a frequent performer on CBC. His jazz credits include work with Mike Murley, Hugh Fraser and Andrew Downing as well as tours with The Dave Restivo Quintet, Carol Welsman and Tom Daniels. As a modern dance composer and accompanist, Mark is revered as one of the country's best, regularly working with Peggy Baker at the National Ballet and Christopher House at the Company of Toronto Dance Theater. Music travels have taken Mr. Adam to Japan, Poland, Finland, Germany, Australia and the United States as well as across Canada. As a frequent participant at the Banff Center for the Arts, Mark has been involved in three of the Summer Jazz Programs, been percussionist in residence and a performer in various chamber music programs and composition workshops. His love of contemporary music and artistic collaborations make his involvement in new, ground-breaking projects almost inevitable.

Kate Mills A recent graduate of Acadia University, Nova Scotia born clarinetist Kate Mills holds a Bachelor of Music degree with a concentration in performance. She continues to take courses at the university and studies clarinet with Stan Fisher. Kate has spent the last three summers as a musician in the Band of the Ceremonial Guard based in Ottawa. With this group she performed in the daily changing of the guard ceremony on Parliament Hill and also in the Nova Scotia International Tattoo. Her love of all things clarinet has driven her to pursue a Masters degree in music with a concentration in chamber music, which she hopes to commence next fall. This semester she will be a featured soloist with the Acadia University Wind Ensemble.

Rebecca Small is a native of Fredericton, New Brunswick as well as a graduate of the Acadia School of Music in 2007 with a BMus in cello performance, a student of Christoph Both. She has performed in the Confederation Centre Orchestra in Charlottetown, PEI, and the New Brunswick and Nova Scotia Youth Orchestras. She is also an avid trombone player and has performed with the National Youth Band of Canada. She enjoys teaching, reading, running and taking care of animals.

Jacob Caines is currently a second year music student at the Acadia University School of Music.



Festival Directors

Derek Charke bio on page 20

Mark Hopkins A native of Toronto, Dr. Hopkins earned his Doctor of Musical Arts degree from the New England Conservatory while serving as Assistant to Frank L. Battisti, and was awarded the Gunther Schuller Medal at graduation. Dr. Hopkins taught music in high schools for twelve years, including seven years service as Chair of the Music Department at Upper Canada College. He is Founding Music Director (Emeritus) of the Toronto Wind Orchestra and the Alberta Winds , freelance professional wind ensembles in Toronto and Calgary. Dr. Hopkins lectured and conducted the Orchestra, Wind Ensemble, and Choirs at Hanover College in Indiana . From 2002-2005 he taught a variety of courses and conducted ensembles at the University of Calgary in Alberta . In addition to leading the Symphonic Band and the Wind Ensemble, Dr. Hopkins coordinated chamber ensembles, was Chair of the 2005 New Music Festival, and was Coordinator and Instructor of the University of Calgary Summer Wind Conducting Symposium. Currently, Dr. Hopkins is an Assistant Professor in the School of Music at Acadia University in Wolfville, Nova Scotia. He is responsible for overseeing the Music Education area, teaching conducting, and is Director of Bands at Acadia University. He is founding director and lecturer of the Acadia University Summer Wind Conducting Symposium. In addition to his academic duties, Dr. Hopkins is Artistic Director of the Lands End Chamber Ensemble, one of Calgary's premiere new music ensembles. Land's End released their second disc in January 2006; their first recording project, *Four Degrees of Freedom* won Best Classical Recording at the Western Canada Music Awards in October 2005. In 2003 Dr. Hopkins was appointed Associate Conductor of the National Concert Band of Canada , a role he shares with Dr. Jeremy Brown. He travels throughout North America, adjudicating festivals and leading honour bands. Dr. Hopkins is very active as a guest conductor of professional and collegiate ensembles, having led performances across Canada and the United States, Bermuda, Hong Kong, Japan, Italy, Switzerland, and Romania.





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CO-Producers / Directors

Derek Charke
Mark Hopkins

Design, Marketing, Posters, Photography, t-shirts

Sally Benevides-Hopkins
Pauline Dong

Website, and Programme Booklet

Derek Charke

Venues

Al Whittle Theatre
Acadia University Chapel
Irving Centre at Acadia University
Acadia University School of Music

Ensembles

Motion
Sanctuary

House Management

Beth-Ann Dolan and crew

Technical Assistance and Recording

Carmen Braden and crew

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