

2012/13 CONCERT SERIES



**SOUND
STREAMS**

Lawrence Cherney,
ARTISTIC DIRECTOR

NEW DIRECTIONS IN MUSIC



[#spotlightjapan](#)



FUJII PERCUSSION AND VOICES



SOUNDSTREAMS

An International Centre for New Directions in Music

Led by Artistic Director Lawrence Cherney and Executive Director Chris Lorway, Soundstreams is a Toronto-based music presenter that commissions, develops, and showcases the work of contemporary Canadian composers and their international counterparts.

These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series at Koerner Hall, in national and international tours, and through a variety of education and outreach activities. To mark our 30th anniversary season in 2012–13, Soundstreams will also launch SoundMakers, an innovative website and iPad app that will invite music lovers to explore Soundstreams' commissioned works, create new works of their own, and share them with the SoundMakers community.

Over the past three decades, Soundstreams commissions have added more than 150 works to the musical repertoire worldwide, reflecting a diverse variety of genres and cultural traditions. Projects have included festivals and conferences such as the Northern Encounters Festival, University Voices, Toronto Fanfare Project, and the Cool Drumming percussion festival and conference, as well as award-winning operas including Thomson Highway and Melissa Hui's Cree opera *Pimootewin: The Journey* and R. Murray Schafer's site-specific opera *The Children's Crusade*.

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ARTISTIC DIRECTOR'S WELCOME

Nearly three years ago, I made a brief trip to Indianapolis just to hear the Fujii percussion family, mother Mutsuko and daughters Haruka and Rika. Apart from their legendary virtuosity and extreme musicality, I was once again struck by the seeming opposites of Japanese music, dynamic and explosive at one end of the spectrum, richly nuanced and incredibly subtle at the other, as in the music of Takemitsu. We can easily recognize Japanese music for some of these qualities, but it remains a mystery how the music can be both familiar yet so distinctively original and different.

Virtuosity and nuance will be on ample display in works by Ishii, Sueyoshi and Takemitsu. But there are other threads as well. Japanese composers love to experiment with colour and timbre, as in the combination of children's voices (the incomparable Toronto Children's Chorus, Chorale) and the rarely heard, ethereal sanukite instrument, made from volcanic stone found only in Japan. In a similar vein, Claude Vivier's *Pulau Dewata* has a child-like simplicity to it, inspired as it was by Balinese music.

Canada and Japan have both produced world-class percussionists and pianists, hence the addition of Ryan Scott and Gregory Oh to the program. As in the Japanese experience, the high standard of Canadian performers has been a great spur to the creativity of our most gifted composers, as evidenced by the world premiere of *Carousse!* by Michael Oesterle for three percussion and piano.

2012-2013 CONCERT SERIES

Piano Ecstasy
Friday, April 26, 2013
at 8:00 pm

Music for China
Tuesday, May 14, 2013
at 8:00 pm

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Lawrence Cherney

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FUJII PERCUSSION AND VOICES

Mutsuko Fujii (Japan), percussion
Haruka Fujii (Japan), percussion
Rika Fujii (Japan), percussion
Gregory Oh (Canada), piano
Ryan Scott (Canada), percussion

Toronto Children's Chorus, Chorale
Elise Bradley, conductor

Tuesday, March 5, 2013
at 8:00 pm
Koerner Hall,
TELUS Centre for
Performance and Learning
273 Bloor St. West

This touring program is made possible in part with assistance from the Canada Council for the Arts, Touring Grants in Music Program. International travel for the Fujiis and the sanukite is made possible in part by the Japan Foundation.

*Commissioned by the Canada Council for the Arts

PROGRAM

Yasuo Sueyoshi
(b. 1937, Japan)

Mirage (1971)
Mutsuko Fujii

Claude Vivier
(1948-1983, Canada)

Pulau Dewata (1977)
(arr. Haruka Fujii, 2013)
Haruka Fujii, Rika Fujii,
Gregory Oh, Ryan Scott

Michael Oesterle
(b.1968, Germany/Canada)

*Carrousel**(2013)
World Premiere
Haruka Fujii, Rika Fujii,
Gregory Oh, Ryan Scott

Tōru Takemitsu
(1930-1996, Japan)

Seasons (1970)
Musuko Fujii, Haruka Fujii,
Rika Fujii, Ryan Scott

INTERMISSION

Maki Ishii
(1936-2003, Japan)

Hiten Seido II (1987)
Haruka Fujii, Rika Fujii

Rō Ogura
(1916-1990, Japan)

Hotaru Koi (1987)
Toronto Children's Chorus, Chorale

Akira Miyoshi
(b. 1933, Japan)

Letters to God (1985)
Rika Fujii,
Toronto Children's Chorus, Chorale

Yamagara Diary (1991)
Mutsuko Fujii, Rika Fujii,
Toronto Children's Chorus, Chorale

TORONTO CHILDREN'S CHORUS, CHORALE

Elise Bradley, Artistic Director

Matthew Otto, Assistant Conductor, Chorale; Conductor, Choreal

Michel Ross, Accompanist

Bradley Christensen & Lizzie Hetherington, Conductor's Assistants

Michelle Abramowitz *

Alison Beckwith [♯]

Juliet Beckwith [♯]

Sherrie Cheng [♯]

Twyla Choi *

Holly Conway *

Katerina Cook [♯]

Lauren D'Angelo [♯]

Naomi D'Angelo [♯]

Mary Diemert *

Olivia Dodge [♯]

Lydia Frank *

Madison Gara [♯]

Meg Gibson [♯]

Tait Gould [♯]

Dylan Haggard [♯]

Alexandra Hetherington ^{♯†}

Michaela Jones [♯]

Megan Kim [♯]

Sara Klebanoff [♯]

Adam Kline [♯]

Adela Lam *

Catherine Laushway ^{♯†}

Georgia Lin *

Diana Little [♯]

Julia Loach [♯]

Claire McDonald ^{♯†}

Katie Nelson [♯]

Avondale Nixon [♯]

Emily Parker [♯]

Annick Read [♯]

Emma Redfield [♯]

Sofiya Sapeha [♯]

Charlotte Sugden [♯]

Alisha Suri [♯]

Tara Suri [♯]

Sophie Sutcliffe ^{♯†}

Isabelle Vogel [♯]

Cassandra Wasserman [♯]

Sabrina Wasserman [♯]

* Chorale member

[♯] Chamber Choir member

[♯] Choral Scholar

[†] Head Chorister



PROGRAM NOTES

Mirage, Yasuo Sueyoshi

Mirage was written in 1971 and commissioned and premiered by Keiko Abe, who took the title from the French origin of the word which means "to look at oneself in the mirror." The variation of the piece's introduction functions as a liaison to each section of the work. The theme consists of a polyphonic psalm. The exposition is based on the memory of the ritual of an Easter procession. The coda (ending) is based on the idea of "roppo," a dramatic exiting technique used in Kabuki, the traditional Japanese theatre form. A rippo occurs at the ending of an act, when an actor performs a kind of hopping step which commences slowly but increases in tempo to elevate the excitement of the climax.

Pulau Dewata, Claude Vivier

A stay in Bali in 1976 marked a turning point in Claude Vivier's career. Most of Vivier's subsequent works show the influence of the atmosphere of this Pacific island. *Pulau Dewata*, whose title means "Island of the Gods" in Indonesian, is a tribute piece to the wonderful Balinese people. The whole piece is merely a melody whose rhythmic language is sometimes drawn from the Balinese rhythmic line. The ending of the piece is in fact an exact quotation of the "panjit prana," the offering dance of the Legong. It is a simple piece: monochrome, a short piece above all full of joy, alternating single melodies—"intervalized"—and complementary melodies in the Balinese style. The score of *Pulau Dewata* is dedicated to the McGill Percussion Ensemble. It does not specify instrumentation, permitting any combination of instruments that suits the scoring.

Carrousel, Michael Oesterle

Carrousel is a quartet for keyboards: Glockenspiel, Vibraphone, Marimba, and Piano. I think of this instrumentation as a way of "preparing" the piano part - not with bolts and rubber bits, but with three mallet instruments with different colours, ranges and sounds, surrounding the piano. My intention is that each keyboard create iterations of the piano's momentum with reflective sparks that bounce from one instrument to the other to create something like the blur of double vision. The piece has open-ended references to spiral motion in time, nature, and sound. It suggests that, as we pivot around the sun, all bodies acquire a natural rhythm or pulse, tuned to the return of sunshine and darkness, captives of a solar carousel. *Carrousel* was commissioned by Soundstreams with financial assistance from the Canada Council for the Arts.

Seasons, Toru Takemitsu

This work was composed in 1970 and exists in two different versions, to be performed either by four players or only one player. *Seasons* was originally written to be performed on metal instruments created by sculptor François Baschet for the world exhibition EXPO 1970 in Osaka. The music is to be improvised based on the score which is graphically notated in just one page. *Seasons* represents the natural gentle variation of the seasons in Japan, whose subtle changes are felt even though imperceptible to our eyes. This idea is expressed by the individual tones of the musical instruments. A delicate variation develops and then suddenly changes from one contrasting sound to another until the cycle is complete.

Hiten Seido II, Maki Ishii

Haruka and Rika Fujii considers this piece to be one of the greatest works in the percussion repertoire. The piece was inspired by the heavenly scenery with angels in the fresco painting of the Dun-Huang cave in China. The physicality of this piece depicts "Hiten", hovering angels found in Zen Buddhism, and the virtuosic music represents the word "Seido," the energy of living. Written for the Fujii sisters' mother Mutsuko Fujii, a marimbist and a pioneer of Japanese modern percussion, it can be heard on the family's CD *Hiten Seido* along with other representative works of Maki Ishii's percussion music.

Hotaru Koi, Ogura Rō

Hotaru Koi (*Ho, Firefly*), is a popular Japanese children's folk song. The Japanese word for a firefly is "hotaru." They have been a metaphor for passionate love in poetry since Man'you-shu (8th century). Their eerie lights are also thought to be the altered form of the souls of soldiers who have died in war. *Hotaru Koi* is thought to have originated in Akita prefecture in the northern part of Japan.

Letters to God, Akira Miyoshi

Letters to God was commissioned by Mutsuko Fujii, and performed by Ms Fujii and the Nishi-Rokugo Boys and Girls Choir in 1985. Akira Miyoshi took inspiration from the children's book *Letters to God*, which is translated from English by the known Japanese poet Syuntaro Tanizaki and illustrator Syomei You. The original book is a collection of short letters to God from children published in 1975 compiled by Eric Marshall and Stuart Hample. The book has so far sold nearly a million copies. Marshall and Hample gathered the letters from friends, hospitals, orphanages, camps and Sunday schools across the nation.

Yamagara Diary, Akira Miyoshi

Miyoshi based the music of this work on some melodies of Hungarian folk songs. The story of the story is inspired by the Bulgarian folk tale. Yamagara translates to Varied Tit, a perching bird that is found in Japan, Korea, Taiwan and northern China.

About Sanukite

In 1984 Mutsuko Fujii was introduced to the sanukite, a mallet instrument produced from rare volcanic stone originating in the Sanuki region of Japan. From that time on she has been one of the most active proponents of the instrument in the world, performing on the sanukite frequently and featuring it on three recordings.



COMPOSER BIOGRAPHIES



Maki Ishii

Maki Ishii was born on May 28, 1936. After studying composition and conducting from 1952 to 1958 in Tokyo, he moved to Berlin where he continued his studies at the Hochschule für Musik Berlin. His compositions have been performed all over the world. Ishii was Artistic Director of the Chinese-Japanese Contemporary Music festival in Beijing 1997. His first opera *Tojirareta Fune (The sealed boat)* premiered in 1999 in Utrecht and Berlin in October. He has conducted many of the world's leading orchestras, including the Berlin Radio Symphony Orchestra, the Orchestre de la Suisse Romande, the New Japan Philharmonic Orchestra and Radio Symphony Orchestra Beijing, the Hong Kong Symphony Orchestra. Ishii was influenced by serialism and West European avantgarde techniques of the 1950's and 60's. He turned his attention to Japanese traditional music in the late 1960's. Since that time, his creative endeavors have been rooted in the attempt to straddle two musical worlds by employing both European compositional method and elements from the sound world of Japanese traditional music in his works.



Akira Miyoshi

Born in Tokyo in 1933, Akira Miyoshi began studying piano and composition at the age of three. After entering primary school, he started studying violin with Kozaburo Hirai. In 1951 he entered the Department for French Literature of the University of Tokyo. While still continuing his studies, he was awarded the 1st Prize of the 22nd Japan Music Competition for *Sonata* in 1953 and the 3rd Otaka Prize as well as the Bunkacho's Art Festival Incentive Prize for Concert for Piano and Orchestra in 1954. Since that time his compositions have attracted a lot of attention within the Japanese music scene. He went to France in 1955 to study composition at the Conservatoire Nationale Superieur de Musique in Paris with Henri Challan, Raymond Gallois Montblanc and also became strongly influenced by the works of Henri Dutilleux. After returning to Japan in 1957, he published numerous compositions, mainly symphonic works, chamber music, song and choral works.

Rō Ogura

Rō Ogura mainly lived in Tokyo and Kamakura. Orgura studied modern French music and German classical music by Shiro Fukai and Tomojiro Ikenouchi and wrote several symphonies called *Ogurahms* inspired by the works of Johannes Brahms. His focus then shifted and he began to write music based on and inspired by traditional Japanese folk music. In addition to his compositional activities, he was also a talented writer who published several books.

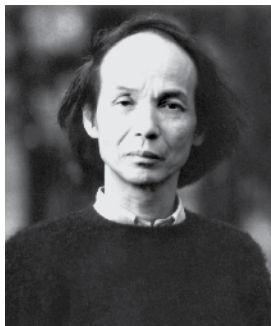


Michael Oesterle

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 in Canada and around the world including The 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. He has produced projects in collaboration with composer Gerhard Staebler, violinist Clemens Merkel, painter Christine Unger, video/installation artist Wanda Koop and Bonnie Baxter and choreographer Isabelle Van Grimde. He composed the music for CNOTE, a film by animator Christopher Hinton, produced by the National Film Board of Canada (NFB). CNOTE won the 2005 GENIE award for best animated-short. In 1997 he founded the Montréal based Ensemble KORE with pianist Marc Couroux, and between 2001 and 2004 he was composer-in-residence with l'Orchestre Métropolitain du Grand Montréal.

Yasuo Sueyoshi

Yasuo Sueyoshi is one of the leading composers who represents the establishment of Japanese contemporary music. He is known for his compositions for voice, flute, and percussion, in which he finds the connection to Japanese traditional music through those instruments. His inspiration for writing music always comes from his personal relationship with the artists that he works with and also with children as he directed several educational broadcast programs at NHK radio and TV. Mr. Sueyoshi is a graduate of the Tokyo National University of Fine Arts and Music, and the Ecole Normale de Musique de Paris.



Tōru Takemitsu

Tōru Takemitsu was born in Tokyo in 1930. During the post-war years, he came into contact with Western music through radio broadcasts by the American occupying forces – not only jazz, but especially classical music by Debussy and Copland and even by Schoenberg. He made his debut at the age of 20 with the piano piece *Lento in Due Movimenti*. Although Takemitsu was essentially a self-taught composer, he nevertheless sought contact with outstanding teachers who acquainted the composer with European avant-garde music. Fumio Hayasaka introduced Takemitsu to the world of film music and forged contacts to the film director Akira Kurosawa for whom Takemitsu produced several film scores. Alongside his musical studies, Takemitsu also took a great interest in other art forms including modern painting, theatre, film and literature (especially lyric poetry).

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In 1951, Takemitsu co-founded the Experimental Workshop, a mixed media group whose avant-garde multimedia activities soon caused a sensation.



Claude Vivier

Many consider Claude Vivier the greatest composer Canada has yet produced. At the age of 34, he was the victim of a shocking murder, leaving behind some 49 compositions in a wide range of genres, including opera, orchestral works, and chamber pieces. György Ligeti once called Vivier “the finest French composer of his generation.” Vivier studied at the Conservatoire de Musique. In the fall of 1976 a visit to Bali caused Vivier to reevaluate his ideas concerning the role of the artist in society, initiating a new period in his stylistic evolution. In the wake of this journey he wrote *Shiraz* (1977) for piano, *Orion* (1979) for orchestra, and his opera *Kopernikus* (1978-79). Above all, it was in his cycle of pieces for voice and instrumental ensemble, particularly *Lonely Child* (1980) and *Prologue pour un Marco Polo* (1981) that Vivier’s unique style crystallized. In a *New York Times* profile, Paul Griffiths observed, “The harmonic auras are suddenly more complex, and the fantastic orchestration is unlike anything in Vivier’s earlier music, or anyone else’s...” In 2005, the Montréal Symphony Orchestra inaugurated the Claude Vivier National Prize for the best work by a Canadian composer. Reprinted by kind permission of Boosey & Hawkes.



PERFORMING ARTIST BIOGRAPHIES



The Fujii Family Trio, percussion

The Fujii family's passion for Japanese marimba music has led them to perform together for international audiences over the past 15 years. They have appeared at major venues in the US including Carnegie Hall and Lincoln Center, and have toured in the US, Switzerland, Croatia, Slovenia, and Taiwan. The Fujii family's recording can be heard at Kosei label and ALM records. They proudly perform on Korogi marimbas.

Mutsuko Fujii

Mutsuko Fujii is one of the most prominent and influential marimba and percussion artists in Japan. She has performed at major concert venues in her native Japan, as well as in China, the United States, the Netherlands, Switzerland, and Germany to rave reviews. Ms. Fujii has by and large focused her professional career on expanding the repertoire for marimba and percussion; she has commissioned over fifty new works from Japanese composers including luminaries Akira Miyoshi and the late Maki Ishii. Her longstanding dedication to Japanese contemporary music was manifest in her US premiere performance of Akira Miyoshi's *Etude Concertante* at Carnegie Hall as well as sold-out performances of Miyoshi and Ishii works for marimba and percussion in Tokyo. She was a featured artist at the 2009 PASIC percussion convention, where she performed a program of Japanese music along with her two daughters as The Fujii Trio. Mutsuko Fujii holds her Bachelor of Music degree from the Tokyo National University of Fine Arts and Music. She currently teaches marimba and percussion at the Senzoku Gakuen College of Music in Kanagawa, and serves as Vice Chairman of the Japan Total Music Institute and Federation of All Japan Pre-school Education.

Haruka Fujii

Multi-percussionist Haruka Fujii has become one of the leading solo percussionists and marimbists of her generation. She has won international acclaim for her interpretations of contemporary music, having performed premieres of works from composers including Franghis Ali-Zadeh, Tan Dun, Nico Muhly, Joji Yuasa, and Maki Ishii. Since 2010 Ms. Fujii has performed as a member of Yo-Yo Ma's Silk Road Ensemble, joining a group of international musicians for several tours. She has frequently collaborated with composer Tan Dun, performing his Water Percussion Concerto,

(cont.)

Paper Percussion Concerto, and opera *Tea* in major venues across the world. Ms. Fujii's passion for introducing audiences to new percussion music has put her on stage with diverse orchestras and ensembles. She has appeared as a soloist with the Munich Philharmonic, Netherlands Chamber Orchestra, Sydney Symphony Orchestra, Orchestra Nationale de Lyon, Hong Kong Sinfonietta, and the NHK Symphony Orchestra. She is also a member of Flexible Music and the Line C3 Percussion Group, two New York based ensembles which actively commission new compositions from young composers. Her world premiere recordings can be found on the Kosei, ALM Records, and Deutsche Grammophon labels. In addition to her career as a performing artist Ms. Fujii directed the percussion department at the University of Connecticut from 2009-2011, and has been a frequent guest instructor at Juilliard Summer Percussion Seminar and several international percussion festivals.

Rika Fujii

Rika Fujii is an active percussionist based in Tokyo, Japan. She performs frequently in theatrical and orchestral settings as well as being heavily involved in taiko drumming. She has performed internationally, including appearances at Carnegie Hall in New York, New Zealand International Arts Festival, and the Japanese Consulate in Geneva, Switzerland. Ms. Fujii is a graduate of the Toho Conservatory of Music where she studied with renowned marimbist, Keiko Abe. She is a faculty member of the Saitama High School of Music, and also a director of the Japan Total Music Institute's educational music concert series.

Elise Bradley, Toronto Children's Chorus, Chorale

Conductor and Artistic Director

This season marks Elise Bradley's sixth year as Artistic Director of the Toronto Children's Chorus. A passionate musician, career educator, award-winning conductor, and internationally respected adjudicator and clinician, Ms. Bradley served for many years as Head of Department, Music at Westlake Girls' High School in Auckland, New Zealand, where her Key Cygnetures choir won coveted awards in both Austria and New Zealand. As Music Director of the New Zealand Secondary Students' Choir, she has also won first-place awards in competitions in Canada, China, and Hong Kong. Since arriving in Toronto, Ms. Bradley has garnered praise for her artistry and for her deep commitment to children and the art of treble choral music. In 2009, the Choir performed at Haydn Hall in Eisenstadt, Bach's St. Thomas Church in Leipzig, the Berlin Dom, and with the Vienna Boys Choir at the 9th World Choral Festival at the Musikverein. In 2009, the TCC had the honour of performing with the Toronto Symphony Orchestra in Benjamin Britten's *War Requiem* under the baton of Peter Oundjian and, in 2010, with Krzysztof Penderecki



(cont.)

and Soundstreams Canada. During the summer of 2011, the Chorus took part in the Melodia Festival in Rio de Janeiro and Buenos Aires, and was one of only twenty-five choirs invited to participate in the 9th World Symposium on Choral Music in Argentina.



Toronto Children's Chorus, Chorale

The Toronto Children's Chorus is now marking its 35th anniversary season. The TCC comprises a 'family' of choirs, the youngest being our Kinderchor for children aged 3 to 6, followed by the Training Choirs, which offer children 6 and older the opportunity to gradually progress into membership in the Main Choir (further subdivided into Cantare and Chorale levels). As the members of Chorale develop skills in vocal technique, sight-singing and theory, they may also be selected to join the prestigious Chamber Choir, which tours nationally and internationally - and possibly the elite Choral Scholars. Since its founding in 1978 by Jean Ashworth Bartle, the Chorus has won numerous competitions and performed at such revered venues as Carnegie Hall, the Kennedy Center, Royal Albert Hall, and the Musikverein, under the baton of such internationally celebrated conductors as Sir Andrew Davis, Krzysztof Penderecki, Sir Simon Rattle, Helmuth Rilling, and Sir David Willcocks. A regular guest of the Toronto Symphony Orchestra, the TCC was honoured to help celebrate the orchestra's 90th Anniversary last season, performing with Christopher Plummer in William Walton's *Henry V*, in Larysa Kuzmenko's *Behold the Night*, and in Mahler's *Symphony No. 8*. In addition to demanding concert seasons, these young choral ambassadors have represented Toronto on over 25 national and international tours, most recently to Brazil, Argentina, Sweden and Ottawa. In July, Ms. Bradley and the Tour Choir look forward to participating in the Ihlombe Festival in Cape Town and Pretoria, South Africa.



Gregory Oh, piano

Gregory Oh gained his notoriety as a "new music revolutionary," but he is equally at home in the opera, theatre and indie rock. Holding graduate degrees from the University of Toronto and University of Michigan, Gregory is an acclaimed classical pianist whose repertoire spans five centuries, and who has worked with many living composers, including Steve Reich, Phillip Glass, Philippe Leroux, Kaija Saariaho and Frederic Rzewski. His recent work has seen him appear in places from the National Arts Centre in Ottawa to legendary techno club Berghain in Berlin, Pop Montreal to Festival International de Musique Actuelle de Victoriaville and NXNE to the Wordless Music Series at the Lincoln Centre. Gregory is the artistic director of the acclaimed new music group Toca Loca, and was recently named the artistic director of the Open Ears Festival in Kitchener-Waterloo. He is a frequent guest conductor of Continuum Contemporary Music, CONTACT and Arraymusic, the harpsichordist in the ensemble The Lollipop People, and contemporary music curator at Toronto's Music Gallery.



Ryan Scott, percussion

Canadian percussionist Ryan Scott is “Fierce and delicate, a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges” (Gramophone). He has toured solo and chamber new art music around the globe, is a stalwart figure in the Toronto community and an active commissioner of new Canadian works. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and percussionist in the Canadian Opera Company Orchestra (1996-), he is also co-artistic director of Continuum and a Doctor of Musical Arts candidate at the University of Toronto.

INTRODUCING

SoundMakers

Presented by Soundstreams

SoundMakers is an exciting website and iPad app that gives composers, electronic musicians, DJs, sound designers, teachers, students and the musically adventurous unprecedented access to music commissioned by Soundstreams. Users are invited to engage with the process of creating music through exploring, commenting on, sharing, reusing, creating with, and building upon Soundstreams original content.

www.soundmakers.ca



TEXTS

Hotaru Koi

Japanese

Ho, ho, hotaru koi, atchi no mizu wa nigai zo,
kot-chi no mizu wa amai zo,
ho ho hotaru koi, ho, ho, yama michi koi.
Hotaru no otosan kanamochi da, do ri de
oshiriga pikapika da.
Ho, ho, hotaru koi, yama michi da.
Hiruma wa kusaba no tsuyu no kage, yoru wa
ponpon, taka chochin.
Tenjiku agari shitareba, tsunbakura ni
sarawarebe.
Ho, ho, hotaru koi, atchi no mizu wa nigai zo,
ho, ho, hotaru koi, kotchi no mizu wa amai zo,
ho, ho, hotaru koi, yama michi da,
an-do no hikari o choto mite, koi ho, ho,
hotaru koi, yama michi koi,
ho, ho, hotaru koi, ho, ho, yama michi koi, ho,
ho, ho, ho, ho, ho, ho.

Letters to God

かみさま

どうしてよる おひさまを どけてしまうのですか？
いちばん ひつような ときなのに バーバ
ラ わたしは ななさいです

かみさま

あなたは おかねもち？ それとも ゆうめいな
だけ？ スティーブン

ひとを しなせて あたらしいひとをつくんな
きゃ ならないのなら かわりに いるひと
を そのままに したいら どう？ ジェーン

Ho, Firefly

English

Ho, ho, ho, firefly come, there is some water
that is bitter to taste,
here is some water that is sweet to your taste;
ho, ho, ho, firefly ho, ho, ho, up this mountain
path.
Firefly's daddy stuck it rich, so he's got lots of
dough, no wonder that his rear end sparkles
in the dark.
Ho, ho, ho, firefly, up this mountain path.
In the daytime hiding amongst the dewy
blades of grass,
but when it's night, his lantern burns bright
even though we have flown all the way from
India, zoom!
and those sparrows swarm to swallow us.

Ho, ho, ho, firefly, come, there is some water
that is bitter to taste,
ho, ho, ho, firefly, come, here is some water
that is sweet to your taste, up this mountain
path,
look!, see a thousand lanterns sparkling in the
dark, ho, ho, ho, firefly, up this mountain
path,
ho, ho, firefly, ho, ho, up this mountain pat,
ho, ho, ho, ho, ho, ho, ho.

Dear God, why don't you leave the sun out at
night when we need it the most.
Barbara. I'm seven years old.

Dear God, are you rich or just famous.
Steven

Instead of letting people die and having to
make new ones why don't you just keep the
ones you got now?
Jane

(cont.)

かみさま

わたしは クラスでただひとりの ちゅうごく
じんです。みんなは あなたが アメリカじん
だといいますが、わたしも そうです。だから
あなたも ちゅうごくじん だっておかし
くないわね？

かみさま

ひとは みんな どこから きたの？ おとうさ
んより じょうずに せつめいして ほしいな。
。ウオード

かみさま

ちかごろ あたらしい どうぶつを はつめい
しないのは なぜなの？ いま いるのは、み
んな ふるいの ばっかりだよ。ジョニー

かみさま

つぼを わったのは ドナルドです わたしじ
ゃありません。ちゃんと こうやって かいと
くわ。ジェーン

かみさま

こどもに おかあさんと おとうさんが ひとり
ずつ いるっていうのは とても いいね。そ
れをおもいつくのに、ずいぶんじかんが
かかりましたか？ グレン

かみさま

もし わたしが かみさまだったとしても、あ
なたほど うまくは やれません。がんばって
ね。ミシェル

Yamagara Diary

ヤマガラ日記 三善晃・詩

1、ヤマガラ二羽 夜明けにきた
木の葉越しに 山から来た
夜露を飲み 木の実を食べ
そして夜が明け 花開く里

2、赤い服まとい耳飾りつけて 二羽のヤマ
ガラ きたよ賑やかに 山から来たぞ 二羽の
よそも の 目くばせ 羽ばたき さえずり 里の
鳥たち 山から来た 赤い服着て 耳飾りもキ
ラキラ 始めて里にやって来た 里も夜明け
だよ 木も揺れ 山からよそ者来たぞ 二羽の

Dear God, I'm the only one in my class who is
Chinese. They all say that you are American
but, I am too, so you could be Chinese right?

Dear God, where does everyone come from?
I hope you explain it better than my father.
Ward

Dear God, how come you didn't invent any
new animals lately? We still have just all the
old ones.
Johnny

Dear God,
Donald broke the jar not me now you have it
in writing.
Jane

Dear god,
It's veGy good the way each kid has one
mother and one father. Did it take you a long
time to think of that?
Glenn

Dear God,
If I was God I wouldn't be as good at it. Keep
it up.
Michelle

Yamagara (Varied Tit) Diary

A poem by Akira Miyoshi

Translation by Michikio Abe Kozlowski

1. Two Varied Tits came flying at dawn
From the mountain over the tree leaves
And drank the night dew and ate nuts
And when the day broke, the village
blossomed.

2. The two Varied Tits came merrily to the
village, dressed in red with earrings; "The
two strangers are from the mountain,"
said the village birds, exchanging glances,
fluttering and chirping, "From the mountain
they came for the first time to the village,

ヤマガラよそ者の 耳飾り ひったくれ 落つこと
せ 黒い服着た 里の鳥たち ヤマガラ 囲んだ バ
サラ 遊ぶふりして 体当たり 跳んだり 跳ねたり
宙返りぐるっと 廻って 体当たり 耳飾り 落つこ
ちた 無くなった ヤマガラは 気が付かない 里
の鳥 知らんぶり 耳飾り 無くなった

3、知らないの 落としものしたのに コガラ
が言った
どうしたの ヤマガラさん 耳飾りを 付けな
い ヤマガラは
帰れないよ 耳飾りが無くては 山へは もう

4、あわてたヤマガラ きいた
チチチ どうしたらいいの 私たち
間抜けな ヤマガラ チチチ
知らないぞ おれたち鳥たちは しらんぶり
ヤマガラ あわてて ないた どうしよう

5、シジュウガラさん 教えて 耳飾りは ど
こな
カワラヒワさん 助けて 山に帰りたいの
もう誰も いないよ 里にも 陽が 暮れそめ
コガラ が 来た
コガラ が 二羽
ヤマガラさん 私たちの えりまき あげるよ
雲湧き 風吹き 里にも 陽が 暮れそめ

6、コガラの えりまき 耳につけ ヤマガラ
山へ 帰るよ
里と山の鳥 このことを 誰も 知らない

コガラの 首には えりまき 無い
寒い冬にも えりまき無い
里と山の鳥 このことを 誰も 知らない
誰も

wearing red and shining earrings." It is dawn
in the village with trees swinging and the two
stranger Varied Tits came from the mountain.
"Snatch their earrings and flick them off,"
said the village birds in black, surrounding the
Varied Tits, rushing at them, bouncing and
jumping and flip-flopping, pretending to be
playing; They whirled around and rushed at
the Varied Tits, causing their earrings fall to
the ground. The Varied Tits didn't notice and
the village birds pretended not to notice. The
earrings were gone.

3. "Don't you know that you lost your
earrings?" said a Willow tit.
"What happened, Varied Tit? Varied
Tits without earrings cannot go back to
the mountain. You cannot go back to the
mountain without earrings."

4. Panicked, the Varied Tits asked,
"Chi-chi-chi, what can we do?"
"Stupid Varied Tits, chi-chi-chi,
we know nothing", said the village birds,
pretending.
Panicked, the Varied Tits cried, "What can
we do?"

5. "Tell us, Great tit, where our earrings are."
"Help us, Oriental greenfinch; we want to go
back to the mountain."
All the birds are gone as the sun is set in the
village.
Willow tits have come.
Two willow tits have come.
"Varied Tits, we'll give you our scarves."
Clouds are forming, wind started blowing and
the sun is set in the village.

6. The Varied Tits went back to the mountain,
wearing the Willow tits' scarves on their ears.
No birds in the village or in the mountain know
about this.
Willow tits no longer have scarves around their
necks

They have no scarves even in the cold winter
No one knows, no birds in the village or in the
mountain, no one knows about this.

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