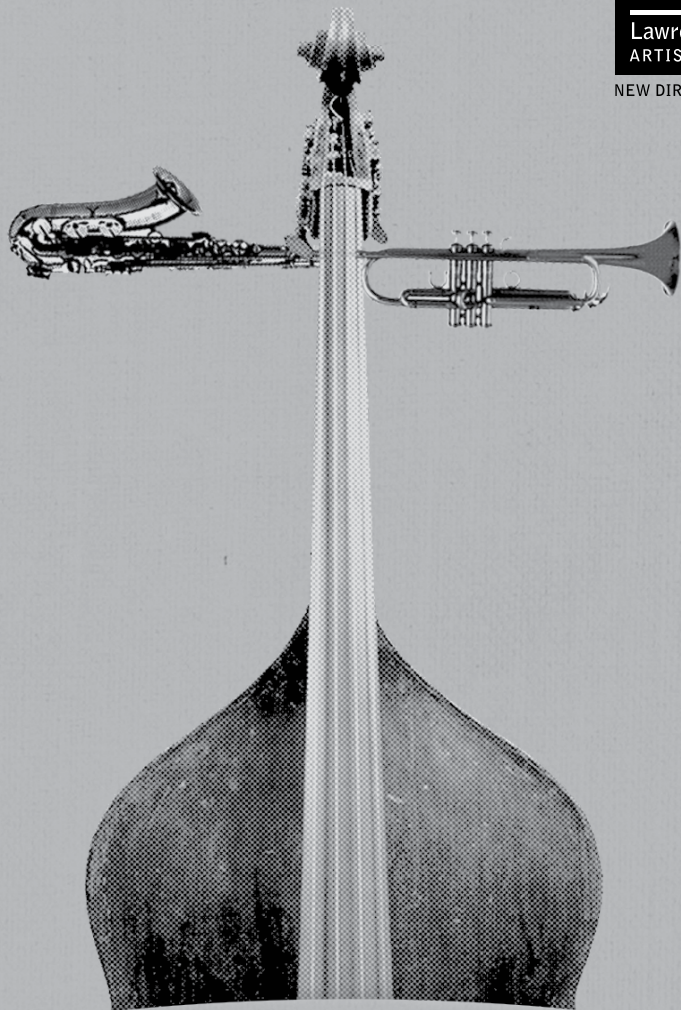


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AFTER ST MATTHEW

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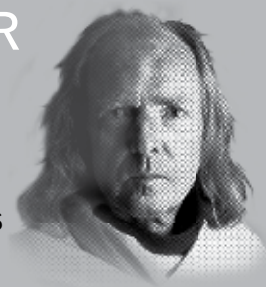
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## ARTISTIC DIRECTOR'S WELCOME

I visited Australia for the first time in 2012. It quickly became clear that while Australian artists are connected to global trends as much as in any other country, Australia's very remoteness has been a tremendous spur to creativity. Enter the Australian Art Orchestra, an ensemble with roots in classical music, jazz, and improvisation.

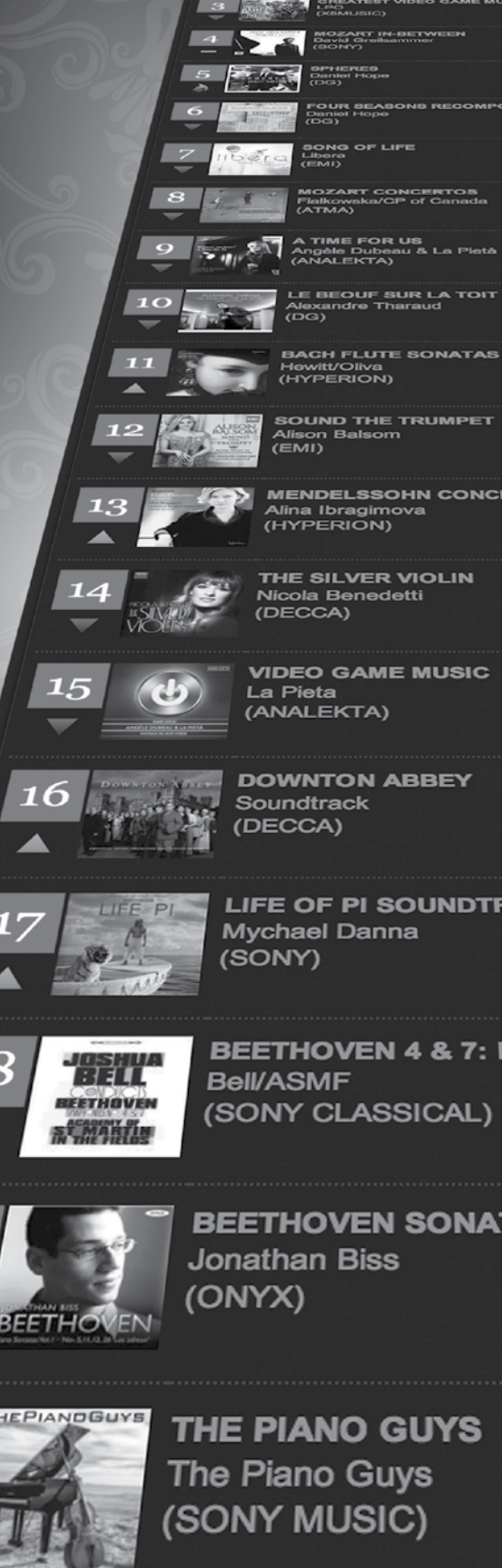
Until tonight's *Passion after St. Matthew* concert, Soundstreams has engaged almost exclusively with notated music, i.e. music that is mostly written down. Of course, before the advent of Western classical music, a lot of the world's music had never been written down, having been handed down orally from generation to generation. And even within Western music, we know that the tradition of improvisation includes the likes of J.S. Bach, whose organ improvisations on a given theme were said to have been breathtaking.

When I first heard a version of the Australian Arts Orchestra's *Passion* project, I was truly transfixed by the fluidity with which Bach's structures could be reinterpreted through idioms such as the jazz ballad, and even more freely through improvisation. While Bach is somehow always there, it is no mere recreation of one of his greatest masterpieces. Bach's music is so all-encompassing that I couldn't resist stirring the pot just a little more by adding a new retro composition by Nicole Lizée into the *Passion* mix.

If Bach were still alive, we think he would have been chomping at the bit to join in this jam session!

Lawrence Cherney  
Artistic Director

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## ABOUT SOUNDSTREAMS

### 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, our monthly Salon 21 series at The Gardiner Museum, in national and international tours, and through a variety of education and outreach activities. To mark our 30<sup>th</sup> anniversary season in 2012/13, Soundstreams launched SoundMakers, an innovative website and iPad app that invites music lovers to explore Soundstreams' commissioned works, create new works of their own, and share them with the online 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. Soundstreams has also presented a number of festivals and conferences such as the Northern Encounters Festival, University Voices, Toronto Fanfare Project, and the Cool Drumming percussion festival and conference, as well 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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# PASSION AFTER ST MATTHEW

Members of the Australian Art Orchestra  
Creative Orchestra

If you enjoyed tonight's concert,  
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*This concert is approximately 90 minutes without an intermission*



Tuesday, April 15, 2014 at 8:00 pm  
Trinity-St. Paul's Centre, 427 Bloor Street W

## PROGRAM

Nicole Lizée  
(b. 1973, Canada)

Australian Art Orchestra

*Hymns to Pareidolia* (2014)\*  
World Premiere

*Passion* (1997)

*Come Daughters* (Paul Grabowsky)  
*No Justice* (Paul Grabowsky)  
*Captive* (Doug de Vries)  
*The Raven is Hoarse* (Doug de Vries)  
*Love me Once* (Paul Grabowsky)  
*For Love* (Alister Spence)  
*Fire and Ice* (Paul Grabowsky)  
*Crucified* (Niko Schäuble)  
*Passion* (Paul Grabowsky)  
*Finale* (John Rodgers)

\* Commissioned by Soundstreams

## ENSEMBLES

### Members of the AUSTRALIAN ART ORCHESTRA

Paul Grabowsky, piano  
Peter Knight, trumpet/electronics  
Niko Schäuble, drums  
Gian Slater, voice  
Scott Tinkler, trumpet  
Erkki Veltheim, violin

### CREATIVE ORCHESTRA

Kevin Turcotte, trumpet  
Nicole Rampersaud, trumpet  
Heather Segger, trombone  
Tom Richards, trombone  
Allison Au, alto saxophone and flute  
Mike Murley, tenor and soprano saxophone  
Kyle Brenders, clarinet, tenor and soprano saxophone  
Peter Lutek, bassoon, baritone saxophone  
Rob Clutton, bass  
Steve Raegele, guitar  
Ryan Scott, percussion  
Nicole Lizée, turntables/electronics

# PROGRAM NOTES

By David Jaeger



A musical setting of the Passion of Christ can be an ambitious and possibly daunting undertaking. To reinterpret the greatest historical example of such a setting, namely J.S. Bach's *St. Matthew Passion*, could perhaps be even more so. But this is exactly what tonight's composers have done, and the results are compelling. The Australian Art Orchestra's *Passion* is a collaborative project, written by five composer-performers in 1997 and 1998 on themes from J.S. Bach's great work. And Nicole Lizée's new *Hymns to Pareidolia* applies material found in the *St. Matthew Passion* to manipulation by a process that includes archaic audio technology.

Soundstreams' Artistic Director, Lawrence Cherney travelled to Australia in 2011 in search of unique musical expressions that might contribute to the programming for the current concert season. Given his attraction to works with large architecture and scope, he was hoping to discover Australian music written, as he says, "on a big canvas." Lawrence had heard of Melbourne's Australian Art Orchestra (AAO), a group of improvising musicians that pianist-composer Paul Grabowsky had assembled in 1994. The AAO's *Passion* seemed to fit the bill as an innovative, large-scale musical event.

The AAO shares certain artistic affinities with Soundstreams as a forum for dialogue, exchange

and performance of contemporary music. One of the AAO's stated goals is to "encourage intense and innovative exchange between artists and audiences, between styles and between cultures and, through touring, raise the community awareness of various forms of music, including improvised music and its contribution to society."

Such a broadly stated mission would certainly support Paul Grabowsky's idea to pay homage to J.S. Bach by creating a new collaborative work based on his *St. Matthew Passion*. Grabowsky and four members of the AAO: guitarist Doug de Vries, keyboardist Alister

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**"THE AUSTRALIAN ART ORCHESTRA SHARES CERTAIN ARTISTIC AFFINITIES WITH SOUNDSTREAMS AS A FORUM FOR DIALOGUE, EXCHANGE AND PERFORMANCE OF CONTEMPORARY MUSIC."**

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Spence, drummer Niko Schäuble and violinist John Rogers, composed several pieces for the improvising ensemble using selected parts of Bach's work as material. Grabowsky composed the opening "Come Daughters," de Vries wrote "Captive" and "The Raven is Hoarse," Spence contributed "For Love" based on the aria "Aus Liebe will mein Heiland sterben" (For love my Savior would die), Shäuble composed "Crucified" which draws on several arias from the original, and Rogers provided the "Finale." Paul Grabowsky also arranged four chorales from the original, but for a smaller ensemble and using his own texts, to link the larger pieces. The AAO state that the resulting, combined work "draws on the emotional nuances of the original source while employing the language of contemporary music."

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The AAO premiered *Passion* in Melbourne in 1997, and the work subsequently toured throughout Australia into 2009. Lawrence Cherney's desire to bring *Passion* and the AAO's many musicians to Toronto called for a creative new version of the work, one in which local musicians would participate. Given that there is a thriving community of improvising musicians in Toronto it made sense to assemble an ensemble from some of the key AAO members (Artistic Director Peter Knight, Paul Grabowsky, Niko Schäuble, Gian Slater, Erkki Veltheim and Scott Tinkler) and several Canadian players. Together, they make a super group of some of some of Australia and Canada's finest improvisers, exploring themes Bach first wrote in the 18<sup>th</sup> century. An unprecedented encounter, these two parallel jazz and creative music scenes explore a work that transcends musical and cultural boundaries.

The Australian and Canadian bond in creative expression through musical innovation is further applied in Nicole Lizée's new work, *Hymns to Pareidolia*, a Soundstreams commission. Here, the ensemble perform in a musical language that began as Bach, but then was run through a composing filter where it "... becomes hazy, begins to mutate and stretch." Lizée says that, "Parts of the score are erased, canons are broken, hockets are damaged, and hisses, hums and a

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**"TOGETHER, THEY MAKE A SUPER GROUP OF SOME OF SOME OF AUSTRALIA AND CANADA'S FINEST IMPROVISERS, EXPLORING THEMES BACH FIRST WROTE IN THE 18<sup>TH</sup> CENTURY."**

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warping of material is created. I 'zoom in' on very short excerpts (sometimes just a rhythmic or gestural idea) – they form 'cells' for a section – and become stretched, melted and otherwise manipulated." Her piece reflects structures found in Bach's score and imagines how unlikely instruments, including stylophones, omnichords, oscillators and vinyl would work in Baroque practices, such as in basso continuo, canons, chorales, or hockets.

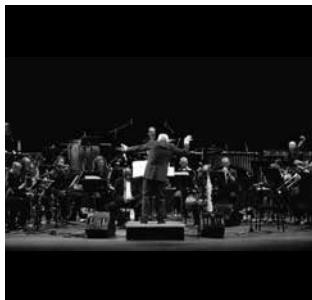
The psychological concept of *Hymns to Pareidolia* invites us to embrace unexpected sensory illusions as familiar. We hope you will enjoy these familiar yet fresh creations resulting from the interactions of Australian and Canadian composers and musicians.

*David Jaeger is a composer, producer and broadcaster based in Toronto. He was the creator & Executive Producer of the long-running CBC Radio Two contemporary music series, Two New Hours.*

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## GUEST ARTIST BIOGRAPHIES

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Australian  
Art Orchestra



Nicole  
Lizée

Founded by Paul Grabowsky in 1994, The Australian Art Orchestra has built an unparalleled reputation for the breadth and quality of its output. Initially conceived as a contemporary jazz orchestra, the group was soon recognised as a serious commissioner and interpreter of new notated works. It also developed a reputation for ambitious cross-cultural collaborations and delved into hybrid forms well before the terminology for such approaches became commonplace. Under Artistic Director Peter Knight, the AAO's work constantly seeks to stretch genres and break down the barriers separating disciplines, forms and cultures. It explores the interstices between the avant-garde and the traditional, art and popular music, electronic and acoustic approaches, and creates works that traverse the continuum between improvised and notated forms.

Montreal-based composer Nicole Lizée creates new music from an eclectic mix of influences, including the earliest MTV videos, turntablism, glitch, post-punk, rave culture, and 1960s psychedelia. Her compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600, omnichords, stylophones, and karaoke tapes. Nicole's commission list of over 40 works is varied and prestigious (the Kronos Quartet, BBC Proms, l'Orchestre Métropolitain du Grand Montréal, CBC, the Kaufman Center, So Percussion, Eve Egoyan, the Gryphon Trio, ECM+, Soundstreams, SMCQ, Kitchener-Waterloo Symphony). She is the recent recipient of the Canada Council for the Arts Jules Léger Prize.

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## GUEST ARTIST BIOGRAPHIES

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Paul Grabowsky,  
conductor, piano, keyboards



Peter Knight,  
trumpet/electronics



Niko Schäuble,  
drums, percussion

In 1994, Paul founded the Australian Art Orchestra, and remained its director for almost 20 years. Paul is recognised as Australia's pre-eminent jazz pianist and he has composed for many of the AAO projects, including *Passion*, *Theft of Sita*, *Ringing the Bell Backwards*, *Two Ducks Swimming* and *Shorelines*. With dozens of recordings to his name, Paul is also regarded as one of Australia's foremost screen composers with credits for over 17 film and 13 television scores. He was the composer for the opening and closing ceremonies at the 2000 Sydney Olympics, and was the Artistic Director of the esteemed Adelaide Festival in 2010 and 2012.

Australian trumpeter/composer/sound artist, Peter Knight, is a multidisciplinary musician who has gained wide acclaim for his eclectic approach, which integrates jazz, world music, and experimental approaches. Peter's work as both performer and composer is regularly featured in a range of ensemble settings, and he also composes for theatre and creates sound installations. He was appointed Artistic Director of the Australian Art Orchestra in 2013. Perpetually curious, Peter's practice defies categorisation; indeed he works in the spaces between categories, between genres, and between cultures developing an international following for his work with nine albums in as many years showcasing a diverse range of ensembles and approaches.

Niko Schäuble is one of the most sought after contemporary musicians in Australia and abroad. Since the mid 1990's Niko has also established himself as an in-demand composer for film and television whilst continuing to write for international ensembles, ranging from saxophone quartets to symphony orchestras. A founding member of the AAO, Niko has performed in *Crossing Roper Bar*, *Into the Fire*, *Hard Core on the Fly*, *Meet Me in the Middle of the Air*, *Passion*, *Ringing the Bell Backwards*, *Ruby's Story*, *Soak/The Hollow Air*, *City of Women*, *Kura Tungar: River Songs and Stories*, *Theft of Sita*, *Shorelines* and *Folk*. Most recently, Niko wrote one of the four movements of *Jumping Yaks*, a new AAO project.

## GUEST ARTIST BIOGRAPHIES



Gian Slater,  
vocals

Prodigious vocalist and composer Gian Slater is one of Australia's most sought-after and inventive creative musicians, known for her superb musicianship, pioneering vision for vocal music and powerful artistic integrity. Slater is widely respected for her agile, pure voice and virtuosic improvisational ability, making her unique among singers as both a valued sideman as well as soloist. She is a prolific composer, with 7 albums of original music ranging from artsong, contemporary classical works, electronica, jazz and rock, to large-scale works for her acclaimed 20-piece vocal ensemble, *Invenio*. In 2012, she received the prestigious Creative Australia Fellowship for innovation and excellence.



Scott Tinkler,  
trumpet

Australian trumpeter Scott Tinkler is one of the world's leading exponents of prepared and extended trumpet techniques. Over the last 25 years he has performed and recorded around the globe with both his own and others' projects and alongside leading musicians from many cultures in both notated and improvised traditions. In Australia, Scott provides a unique presence in various new music ensembles, but is possibly best known for the dynamic performances and recordings delivered by the celebrated Trio, Quartet and Solo projects he has led over the last 15 years. Scott composed *Stitching Leonardo and Rude Awakening* for the AAO.



Erkki Veltheim,  
violin

Classically trained, Erkki now primarily composes and performs multimedia, cross-media and improvised works throughout Europe and Australia. He has worked on many collaborative theatre and audiovisual pieces, performed with, amongst others, the Berlin Philharmonic Orchestra, Australian Chamber Orchestra, Melbourne Symphony Orchestra, Opera Australia, and the London Sinfonietta. Erkki's compositions have been performed by the London Sinfonietta, Melbourne Symphony Orchestra and the Twitch Ensemble. Erkki has performed and toured with the AAO in *Crossing Roper Bar*, *Monash Art Ensemble*, *Meet Me in the Middle of the Air*, *Passion*, and others. Erkki composed one of the four movements of *Jumping Yaks*, a new AAO project.

## TEXTS

### No Justice

No justice here for broken hearted dreamers  
Who dream of lonely destinies on hilltops  
And gardens loud with echoes in still silence  
And cries of Angels

### Love me Once

Love me once or love me twice  
I'm here today and gone again  
It seems the moment draws me on  
Like tiny wings to burning flame  
Take me in your arms my love  
Time for timeless prayer my love  
Dancing in a field of dreams  
At love so great I must away

### Fire and Ice

Your skin is fire and ice my love  
In autumn rain it blushes free  
Through timeless time your chiming bell  
Rings strong and pure in the rain  
Of everlasting sorrow  
And mirrored rooms in sideshows  
And if as midnight strikes you're gone  
I know it was not you at all

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## ARTIST Q&A

### PAUL GRABOWSKY, AUSTRALIAN ART ORCHESTRA

In 1994, Paul, with the assistance of a small group of committed Melbournians, founded the Australian Art Orchestra, and remained its director for almost 20 years before passing the baton to Peter Knight. Paul is recognised as Australia's pre-eminent jazz pianist, and joins Soundstreams tonight as one of *Passion's* composers and performers. We chatted with him via email earlier this month about *Passion's* inspiration, his own take on Bach, and how the piece evolves each time it is performed.

#### What was it about *St. Matthew's Passion* that inspired you and Australian Art Orchestra to do this project?

Back in 1997, when *Passion* was created, the AAO was a twenty piece group with a pretty solid line up. It was all about large ensemble music exploring the interface of notation with improvisation. The musicians came largely from jazz backgrounds, but many of them, having grounded themselves more or less in the jazz tradition, were in various stages of developing their own personal voices, which in some cases led to radical departures from their roots. One thing many of us loved, each in their own way, was the literature of western classical music, J.S. Bach being paramount. Bach's music can be appreciated on so many levels: mathematical, sonic, harmonic, melodic, architectural; it doesn't matter how you approach it, it is indestructible, so firm are the foundations on which it is built.

*St. Matthew Passion* is for many people the summa of Bach's vision. It is dramatic, spiritual, and deeply humane, and musically brings together all of his compositional preoccupations.

#### How is Bach's original music used? (i.e. is it taken apart and put back together/ combined with your own compositional voice and of the other composers?)

Each composer has taken a different approach. My piece, *Come, Daughters*, is an homage to the opening double fugue/chorale prelude of *St. Matthew Passion*, in the form of a dialogue between samples of the original work and my resetting of the notes and harmonies, with references to Ornette Coleman, ecstatic psalm-singing and new Orleans. *Captive* by Doug de Vries draws on Astor Piazzolla and Brazilian music to depict the tragic march to Golgotha. This is followed by the wild ride of *The Raven is Hoarse* (also by de Vries), a thundering gallop of intricate and virtuosic construction. *For Love* by Alister Spence is a haunting jazz ballad growing out of Bach-like woodwind writing. Niko Schäuble's *Crucifixion* is a rethinking of the climactic section of *St. Matthew Passion*. Niko takes us through many moods and treatments, allowing Bach's music to run like a thread throughout. Finally John Rodgers' *Passion Finale* is a series of metrical modulations over an ostinato, relentlessly growing in intensity until it virtually explodes into a collective blues

improvisation, before achieving perfect stillness. Interspersed are the chorales, which I have written new words for, turning the Lutheran hymns into secular love songs. These in turn become platforms for personal testimonials in the form of improvised solos and duets.

#### Who performed the piece originally and how did they affect the music? How was this original performance received and has it been performed again?

*Passion* has been performed a number of times, in Melbourne (several times), Sydney, Adelaide, Auckland, and Mexico City. It evolves every time it is performed. Pieces have been added to it and removed, rather like medieval churches. Various vocalists have performed it, including the great Archie Roach, and the late Ruby Hunter, two of our most distinguished indigenous artists. Being designed for improvisers, it depends to some extent on the musicians' desire, and ability, to buy into the work with a sense of ownership of their part. This collaborative idea is at the heart of the work.

#### Will the Toronto performance be very different from the original and why?

We are excited to be collaborating on this occasion with some of Toronto's finest improvisers, and this new infusion of talent and experience will be a revelation to those of us who have performed the work over the years. My thanks go in particular to Kyle Brenders for assembling the musicians, and adapting the work for this special occasion, and of course to Soundstreams for creating this wonderful opportunity.

#### LIGHTNING ROUND

**Favourite City:** New York City

**Worst Airport:** Belgrade

**Guilty Pleasure Song:** *High Voltage* by AC/DC (they played it at my school formal in 1975)

**Best Concert Hall:** Robert Blackwood Hall, Monash University, Melbourne

**Favourite Restaurant:** Café di Stasio, Melbourne

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\*3 year commitment  
The above list reflects donations received from February 28, 2013 to March 31, 2014.  
Should a correction be required, please notify us at 416.504.1282 ext. 103. Thank you.

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