

# 2012/13 CONCERT SERIES



**SOUND  
STREAMS**

Lawrence Cherney,  
ARTISTIC DIRECTOR

NEW DIRECTIONS IN MUSIC



#soundstreams30



**PIANO ECSTASY**



# 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 30<sup>th</sup> anniversary season in 2012–13, Soundstreams has also 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 SoundMakers community.

Over the past three decades, Soundstreams commissions have added more than 160 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 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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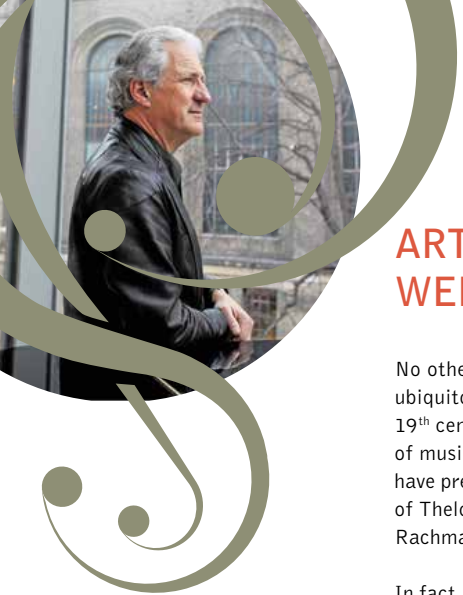
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## ARTISTIC DIRECTOR'S WELCOME

No other instrument is as easily recognizable and completely ubiquitous as the piano. Who knew that such a technological 19<sup>th</sup> century marvel would be at home in virtually every genre of music from the concert hall to the jazz club? Who could have predicted that it could shift so easily between the rhythms of Thelonious Monk, the nuance of Chopin, the lyricism of Rachmaninoff, and the rhythmic phasing of Steve Reich?

In fact, the lynchpin in this concert is Steve Reich's *Six Pianos*. Composed in 1973, it came as a result of Reich's friendship with the owner of the Baldwin piano store in Manhattan, where Reich could experiment using as many pianos as he wanted. His original idea was to write for 12 pianos, but he soon realized that after more than six, the ear couldn't distinguish the part each was playing, so *Six Pianos* was born.

Reich wasn't the only one transfixed by the sound of multiple pianos. That sound has inspired some of the greatest composers of concert music from Schubert to Stravinsky. The two-piano works on this program are virtuosic to the extreme: Shostakovich explores the richness of his mid 20<sup>th</sup> century Russian roots, and Lutosławski (who would have turned 100 in 2013) brings his own voice and imagination to the iconic Paganini *24<sup>th</sup> Caprice*. And one of the 20<sup>th</sup> century's most experimental composers, John Cage, wrote *The Beatles 1962-1970* for six pianos using the entire oeuvre of the Beatles, isolating and deconstructing bits of their music.

We'll explore other colours, too. Canadian composer Colin McPhee was inspired by the sound of the gamelan that he heard in Bali in the 1930's, manipulating the piano to resemble this instrument's non-western tuning. And Glenn Buhr's new work simultaneously combines the structure of notated music with the inventiveness of improvisation and jazz.

We've also brought together one of the most talented and eclectic group of pianists ever before assembled on one stage in Canada—enjoy!

Lawrence Cherney

### 2012-2013 CONCERT SERIES

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

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# PIANO ECSTASY

Glenn Buhr, piano  
Simon Docking, piano  
Chris Donnelly, piano  
Tania Gill, piano  
Russell Hartenberger, piano  
Serouj Kradjian, piano  
Gregory Oh, piano  
James Parker, piano  
Christina Petrowska Quilico, piano

Friday, April 26, 2013  
at 8:00 pm

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## PROGRAM

**John Cage**  
(1912–1992, USA)

*The Beatles 1962-1970* (1989)  
Simon Docking, Tania Gill,  
Serouj Kradjian, Gregory Oh,  
Christina Petrowska Quilico,  
James Parker

**Dmitri Shostakovich**  
(1906–1975, Russia)

*Concertino for Two Pianos,  
Op. 94* (1954)  
James Parker,  
Christina Petrowska Quilico

**Colin McPhee**  
(1900–1964, Canada)

*Balinese Ceremonial Music*  
(1934)  
Simon Docking, Gregory Oh

**Witold Lutosławski**  
(1913–1994, Poland)

*Variations on a Theme by  
Paganini* (1941)  
Simon Docking, Serouj Kradjian

## INTERMISSION

**Glenn Buhr**  
(b. 1954, Canada)

*2 Pieces for 3 Pianos\**  
(2013) World Premiere  
Glenn Buhr, Chris Donnelly,  
Tania Gill

**Steve Reich**  
(b. 1936, USA)

*Six Pianos* (1973)  
Simon Docking, Russell  
Hartenberger, Serouj Kradjian,  
James Parker, Christina  
Petrowska Quilico, Gregory Oh

# PROGRAM NOTES

## ***The Beatles 1962-1970, John Cage***

This piece has six layered piano parts, to be played by six pianists or using recorded playback techniques. The work consists of parts of various Beatles songs, equipped with time brackets. Tempo is left to the performer(s). Octave transpositions are allowed. The work was written for a project by Aki Takahashi who had asked several composers to write a work related to a Beatles title and was recorded on a CD named *Hyper Beatles*.

## ***Concertino for Two Pianos, Op. 94, Dmitri Shostakovich***

Among the friendliest of Shostakovich's works is the *Concertino for Two Pianos* that he composed in 1954 for his gifted son Maxim, then a 15-year-old student at the Central Music School, the preparatory division of the Moscow Conservatory. Maxim premiered the work at an all-Shostakovich concert on November 8, 1954 with fellow student Alla Maloletkova; father and son later subsequently recorded the *Concertino* together. *The Concertino*, tailored in its technique for the advanced student, is laid out in sonata form with introduction. Two sharply contrasted motives — an ominous unison theme in dotted rhythms and a hymn-like strain — alternate in the introduction in a manner reminiscent of the slow movement of Beethoven's *Fourth Piano Concerto* (in which Franz Liszt discerned Orpheus taming the Furies). The main theme is in the nature of a zesty march; the second theme turns the dotted rhythms and stepwise motion of the introduction's opening motive into a spirited quick-step. The return of the hymnal phrase from the introduction provides a bridge to the recapitulation of the earlier themes. The final recall of the hymnal phrase not only marks the arrival at the coda, but also provides a quiet foil for the brief but excited dash to the end.

## ***Balinese Ceremonial Music, Colin McPhee***

While Canadian composer Colin McPhee lived in Bali only for the decade of the 1930s, he was so enamored of the music of the island's local percussion orchestra, the gamelan, that it shaped his entire compositional style. His Balinese musician friends were, for their part, intrigued when his piano arrived. As described in his book, *A House in Bali*, they were puzzled by the thick-sounding Western-style chords, but they quickly were impressed by the way one or two people at the keyboard could imitate the multi-layered simultaneous patterns of their own music. While in Bali, McPhee made over 40 direct transcriptions of Balinese gamelan compositions. His partner was the young British expatriate composer, Benjamin Britten. The set of transcriptions comprises three works, arranged in a typically Western fast/slow/fast suite. Since Balinese music with its patterns was an inspiration for minimalism (which McPhee, who died in 1964, did not quite live to witness) this music sounds surprisingly modern.

## ***Variations on a Theme by Paganini, Witold Lutosławski***

During the German occupation of Poland, Andrej Panufnik and I played unofficial concerts of two-piano music in Warsaw. This was the origin of these *Variations* which we first performed in 1941. As a basis I took Paganini's 24<sup>th</sup> *Caprice* for solo violin and my *Variations* follow closely his model. In each variation I translate the violin line for keyboard. Polyharmony often occurs between the two keyboards but tonality remains a clear force with frequent traditional dominant-tonic cadences. In 1977, I was asked by the pianist Felicja Blumental for a composition and revised these *Variations* as a *Concerto for Piano and Orchestra*. It expands the piano-duo piece by repeating each section (apart from the theme itself and variations 10 and 11) with the soloist and orchestra exchanging roles for the second playing of each variation. Otherwise there is very little change in the musical substance. Blumental gave the first performance of the new version in Miami on 18 November 1979 with Brian Priestman conducting the Florida Philharmonic Orchestra.

© Witold Lutoslawski

## **2 Pieces for 3 Pianos, Glenn Buhr**

The first movement, *deeper still*, is a study in tranquility and simplicity. All three pianos follow the same general path together, from the upper/middle register of each piano, to the very bottom. Gradually, a large, colourful rippling A minor texture moves from high to low, while the pianists also spontaneously explore a variety of other harmonic sounds.

The second movement *Bemsha Passacaglia*, is a set of variations based on a blues-oriented 8-bar chord progression that repeats several times, though the surface textures of the music are always changing. Composed music alternates with improvisation; each pianist takes the role of soloist on occasion, creating new episodes spontaneously, though each improvisation is always based on the material that immediately precedes it.

## **Six Pianos, Steve Reich**

*Six Pianos* grew out of the idea I had to do a piece for all the pianos in a piano store. The piece which actually resulted is a bit more modest in scope since too many pianos (especially if they are large grands) can begin to sound thick and unmanageable. Using six smaller grands made it possible to play the fast, rhythmically intricate kind of music I am drawn to while at the same time allowing the players to be physically close together so as to hear each other clearly.

The piece begins with four pianists all playing the same eight-beat rhythmic pattern, but with different notes. The other two pianists then begin in unison to gradually build up the exact pattern of one of the pianists already playing by putting the notes of his fifth eighth-note on the seventh eighth-note of their measure, then his first on their third, and so on until they have constructed the same pattern with the same notes, but two eighth-notes out of phase. This is the same process of substituting beats for rests as appears for the first time in *Drumming*, but here, instead of the process happening by itself, it happens against another performer (or performers) already playing that pattern in another rhythmic position. The end result is that a pattern played against itself but one or more beats out of phase. Though this result is similar to many older pieces of mine, the process of arriving at that result is new. Instead of slow shifts of phase, there is percussive build-up of beats in place of rests. The use of pianos here is more like the sets of tuned drums.

When these phase relationships have been fully constructed, one or two other pianists then double some of the many melodic patterns resulting from this four or five piano relationship. By gradually increasing the volume of these resulting patterns they bring them to the surface of the music, and by gradually fading out enable the listener to hear these patterns, and hopefully many others, pre-existing in the ongoing four or five piano relationship. The decisions as to which resulting patterns were most musical, and what their order would be, were made by James Preiss, Steve Chambers and myself during rehearsals.

This process of rhythmic construction followed by doubling the resulting patterns is then continued in three sections marked off by changes in mode, key, and gradually higher position on the keyboard, the first being in D major, the second in E dorian, and the third in B natural minor.

Steve Reich

# COMPOSER BIOGRAPHIES



## Glenn Buhr

Glenn Buhr became well known in Canada in the mid-80's when the Toronto and Montreal Symphony Orchestras first championed his work, and in the mid-90's as front man – with conductor Bramwell Tovey – of the Winnipeg Symphony Orchestra's New Music Festival. He's toured Canada twice as a jazz artist, and he released his 4<sup>th</sup> jazz CD in 2010. In 2005, Buhr won a Genie Award for his song *When Wintertime* from the film *Seven Times Lucky*. In 2003, Buhr's full length ballet *Beauty and the Beast* was premiered by the Birmingham Royal Ballet in Birmingham, England. The work has since toured the UK three times for a total of more than 100 performances. The ballet has also toured to Hong Kong (2005), Japan (2008) and to mainland China in 2009. Dr. Buhr is Professor of Music Composition and Improvisation in the Contemporary Music Program at Wilfrid Laurier University. He is the current Artistic Director of NUMUS Concerts in Kitchener-Waterloo.

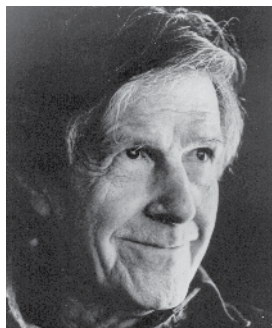


## Witold Lutosławski

Witold Lutoslawski was indisputably one of the major composers of the twentieth century. Born in Warsaw in 1913, he showed prodigious musical and intellectual talent from an early age. His composition studies in Warsaw ended at a politically difficult time for Poland so his plans for further study in Paris were replaced by a period which included military training, imprisonment by the Germans and escape back to Warsaw, where he and his compatriot Andrzej Panufnik played their own compositions and transcriptions in cafes. After the war, the Stalinist regime banned his first symphony (1941-47) as 'formalist', but he continued to compose and in 1958 his *Musique Funèbre*, in memory of Bartok, established his international reputation. Among many international prizes awarded to this most modest man were the UNESCO Prize (1959,1968), the French order of Commandeur des Arts et des Lettres (1982), Grawemeyer Award (1985), Royal Philharmonic Society Gold Medal (1986), in the last year of his life, the Swedish Polar Music Prize and the Inamori Foundation Prize, Kyoto, for his outstanding contribution to contemporary European music, and, posthumously, the International Music Award for best large-scale composition for the fourth symphony.

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## John Cage

John Cage was an American composer, philosopher, poet, music theorist, artist, printmaker, and amateur mycologist. A pioneer of percussion, chance, and electronic music, Cage was one of the most influential American composers of the twentieth century. He was also instrumental in the development of modern dance in America, mostly through his association with choreographer Merce Cunningham. Cage is perhaps best known for his 1952 composition *4'33"*, the three movements of which are performed without a single note being played.



## Colin McPhee

Born in Montreal, Colin McPhee was a distinctive and imaginative composer, ethnomusicologist, pianist, and writer, most noted for absorbing the sounds of Balinese music into his own compositions. He married Jane Belo, an anthropologist and they traveled to Bali, where Jane built a home in the hill country. McPhee vigorously notated the melodies and rhythmic devices of every gamelan he heard. He worked for the rest of his life on a serious study, *Music in Bali*, which was published posthumously in 1966. He also wrote transcriptions for Western instruments, and original compositions full of the sound, melodies, and rhythms of gamelan music. The most famous of these, *Tabuh-Tabuhan*, for orchestra, was premiered by Carlos Chávez during a trip McPhee made in the summer of 1936 to Mexico. McPhee and his wife sold their house, left Bali, and divorced in 1939. In the early 1940s McPhee lived in a large brownstone in Brooklyn, shared with other artists and literary figures such as Leonard Bernstein and Benjamin Britten among many others. The strain of Balinese sounds that runs through Britten's music clearly originated with McPhee. In the later 1940s, McPhee, lonely for his beloved Bali, slipped into an alcohol-deepened depression, and his output drastically declined. He pulled himself out of the depths and produced new compositions in the 1950s. In 1958 he was appointed professor of ethnomusicology at UCLA, and he became an esteemed jazz critic.





## Steve Reich

Steve Reich's music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the "establishment" that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew Scriptures. Reich's music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles philharmonics; London, San Francisco, Boston, and BBC symphony orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; and eighth blackbird. Steve Reich is published by Boosey & Hawkes.

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## Dmitri Shostakovich

Dmitri Shostakovich can be regarded as the most significant Russian composer of the twentieth century, along with Igor Stravinsky and Sergei Prokofiev. Despite early auspicious intentions to concentrate on piano playing, composition finally ended up receiving the lion's share of his energies. The successful premiere of his *First Symphony* in 1926 may have helped to confirm this decision. Shostakovich's relationship to political developments in the socialist and Stalinist Soviet Union was outwardly ambivalent. His engagement as well as opposition to the system marked his life and personality to an extraordinary degree. Of great significance was the ban on his musical drama *Lady Macbeth of Mtsensk* during the 1930s. In 1936 the notorious article in *Pravda* appeared, accusing Shostakovich of deviating from the leftist point of view, of a bourgeois, decadent stance. Remarkably, despite all disappointments and repression, the composer stood firm and reappeared before the public just one year later with his *Fifth Symphony*, which enjoyed a triumphant success. Following the German invasion of 1941, Shostakovich worked on his *Seventh Symphony*, the work that was to make his name known round the world. After the death of Stalin in 1953, Shostakovich's life became more relaxed. Little by little his earlier work was revived. Shostakovich visited Germany in several occasions, including West Berlin for the German premiere of his *Fifteenth Symphony*. He died in Moscow on 9 August 1975.

## PERFORMER BIOGRAPHIES



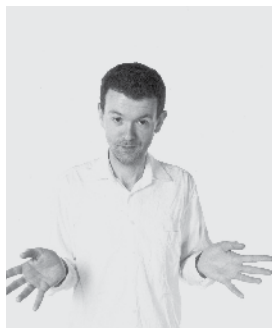
### **Christina Petrowska Quilico**

Hailed by the New York Times for her “promethean talent” at age 14, Christina Petrowska Quilico has appeared on the recital stage at such prestigious halls as Carnegie, Alice Tully and Merkin. Concert tours have taken her, as a soloist and with baritone Louis Quilico, across four continents—to Taiwan, the Middle East, France, Germany, Greece and Ukraine, and throughout the U.S. and Canada. Her orchestral collaborations have ranged from most of Canada’s leading ensembles to the symphony orchestras of Greek Radio and Taipei. Trained at the Juilliard School in the grand Russian and European traditions, followed by studies in Europe with leading composers, she has long been one of Canada’s leading interpreters of new music—premiering 16 piano concerti and recording concerti, and solo and chamber works by Canadian and international composers, in addition to her recordings of standard repertoire—totaling nearly 30 recorded titles in all. Four of her Canadian music CDs have earned JUNO nominations.



### **James Parker**

In the realm of Canadian pianists, James Parker is one of Canada’s most sought after artists. Receiving his Master of Music and Doctor of Musical Arts at The Juilliard School with Adele Marcus, Dr. Parker now holds the Rupert E. Edwards Chair in Piano Performance at the University of Toronto. Awards came early and often, beginning in 1984 with a first prize at the Eckhardt-Gramatté Competition. The CBC competition concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia Parker Award as the most promising young classical artist soon followed, further solidifying Parker’s place as one of Canada’s best. James has enthralled audiences in North America, Europe and beyond. He has made frequent appearances on CBC and Bravo!, the CanWest Global Network, MuchMusic and a myriad of radio and TV stations across the globe. Recognized as a soloist, chamber musician and as the pianist for Canada’s foremost ensemble, the Gryphon Trio, Dr. Parker has “one of the most searching musical intellects and 10 of the nimblest fingers in the business” (*The Globe and Mail*). Add to this, his critically acclaimed performances with all of the major Canadian symphonies and one is reminded of the scope of his contributions to the classical music scene. With three JUNO recording awards and many nominations, James Parker continues to graciously strive to do it all. James Parker is a Steinway Artist.



### **Simon Docking**

Known for his performances of the music of our time, Simon Docking has premiered dozens of new works, and also frequently plays 20<sup>th</sup>-century classics by composers such as Messiaen, Boulez, Takemitsu, Carter, and Crumb. Simon is a founding member of the acclaimed ensemble Toca Loca, who have released two CDs, P\*P (2009) and SHED (2010). He is frequently heard on CBC and ABC Radio. Originally from Sydney, Australia, Simon studied piano there with Ransford Elsley, and holds a doctorate in piano performance from Stony Brook University, where he worked with Gilbert Kalish.



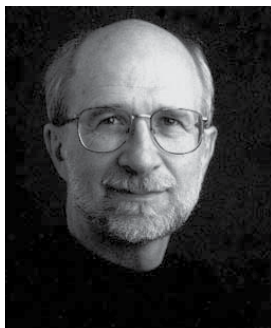
### **Chris Donnelly**

Chris Donnelly represents a new generation of jazz pianists, composers and improvisers dedicated to creating programs that are engaging, entertaining and educating. He is continually praised for his virtuosic performances, musicality, versatility and ability to captivate audiences. In September 2008, Chris released his Juno-nominated, debut album with Alma Records called *Solo*, featuring a blend of original material and arrangements of jazz standards. This also earned him nominations for 'Best Recording of the Year' and 'Best Keyboardist of the Year' from the 2009 National Jazz Awards. Upon completing his Masters of Music in Jazz Performance at the University of Toronto, Chris was awarded The Tecumseh Sherman Rogers Graduating Award for students 'deemed to have the greatest potential to make an important contribution to the field of music.' Chris is currently on faculty at the University of Toronto.



### **Tania Gill**

Tania Gill is an acclaimed Toronto-based pianist and composer, recognized for her original voice centred in jazz and improvised music. She has worked with notable musicians in many genres including the art rock band Deep Dark United, The Flying Bulgar Klezmer Band, Andrew Downing's Melodeon ensemble, avant-garde jazz icon Anthony Braxton, Charles Spearin and the Happiness Project and the Mark Segger Sextet. She leads the Tania Gill Quartet with Lina Allemano (trumpet), Jean Martin (drums) and Clinton Ryder (bass). Tania studied classical piano at the University of Victoria and has an MMUS in Jazz Performance from the University of Toronto.



### **Russell Hartenberger**

Russell Hartenberger is Professor of Percussion at the University of Toronto. He is a member of Nexus and has been a member of Steve Reich and Musicians since 1971. Russell received his B.Mus degree from Curtis Institute, and also holds a Ph.D in World Music from Wesleyan University. He has been a member of the Oklahoma City Symphony, Philadelphia Lyric Opera Co., percussionist at the Marlboro Music Festival, Principal Percussion of the New Haven Symphony, timpanist with the Canadian Opera Company and performs often with the Toronto Symphony. He also has worked and/or recorded with such diverse musicians as Gil Evans, Jimmy Garrison, John Cage, John Adams, Steve Gadd, Peter Erskine, Glen Velez, Iannis Xenakis, Pablo Casals, Canadian Brass, Kronos String Quartet, Peter Serkin, Trichy Sankaran, Richard Stoltzman and Yo-Yo Ma. Russell lives in Toronto with his wife, artist Bonnie Sheckter and their two daughters, Laura and Carla.



### **Serouj Kradjian**

Canadian pianist and composer Serouj Kradjian has established himself as a versatile artist whose readiness to break boundaries and explore different styles has made him an exciting voice on the international music scene. Mr. Kradjian has appeared with the Vancouver and Edmonton Symphonies, Madrid Symphony, Göttingen Symphony, Russian National Orchestra, the Armenian Philharmonic and the Thailand Philharmonic under the baton of such eminent conductors as Bramwell Tovey, Stéphane Denève, Anne Manson, Gudni Emilsson and Raffi Armenian. Solo and chamber music recitals have taken Mr. Kradjian to many prestigious venues around the world, including Carnegie Hall (New York City), Wigmore Hall (London), Salle Gaveau (Paris). He was nominated for a 2011 JUNO Award for *Armenian Chamber Music*, an ATMA Classique recording Kradjian did with his critically acclaimed chamber group the Amici Chamber Ensemble for which he is a co-artistic director.



### **Gregory Oh**

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, and Kaija Saariaho. His recent work has seen him appear in places from the National Arts Centre in Ottawa to legendary techno club Berghain in Berlin. 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. He teaches at the University of Toronto and is a resident artist at the Young Centre for the Performing Arts.

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