

MAGIC FLUTES



NEW DIRECTIONS IN MUSIC



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FROM THE ARTISTIC DIRECTOR

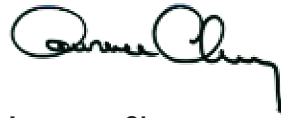
It's really all about good and evil. It may be tempting to characterize the flute as sprightly and upbeat – it certainly is that and a symbol for good in Mozart's opera *The Magic Flute* – but in many cultures it can just as easily be a force for evil, a vengeful sorceress wreaking havoc in the world.

This ethical tension around the flute's character is so wonderfully captured in all the many versions of *The Pied Piper*. Anna Höstman's new work takes no prisoners. It creates a series of dream-like sequences around this legendary tale that will surprise, delight and provoke you, appearing at unexpected times and places. The works by Takemitsu, Debussy, Colgrass, Aitken and Glass were chosen primarily for their musical value. On the other hand, the Colgrass does conjure up a shaman; and Takemitsu and Debussy take us metaphorically to the sea. So there are connections to be discovered between the legend and the music.

With the exception of Claude Debussy, all of tonight's composers and performers have important connections to Canada at the same time as they have

made significant contributions to flute repertoire and its interpretation. Robert Aitken and Leslie Newman are based in Canada, as are Michael Colgrass and Anna Höstman. Marina Piccinini spent her formative years here, Claire Chase is the newly appointed co-director of the Summer Music Program at The Banff Centre, and Patrick Gallois has been active as both flutist and conductor. Takemitsu visited Toronto often, working closely over many years with Robert Aitken, Erica Goodman and the percussion ensemble Nexus.

It's a rare privilege for Soundstreams to be able to bring these great composers and interpreters together in one evening. We hope you will take as much pleasure in listening as we have in putting it together. Enjoy!



Lawrence Cherney

ABOUT SOUNDSTREAMS

“ **At a time when music organizations everywhere are struggling with the new realities of concert and musical life, Soundstreams Canada, at 33, is getting everything right – breaking down barriers, reaching across generational, cultural and musical boundaries, sacrificing none of its artistic integrity.** ”

– ROBERT HARRIS,
THE GLOBE AND MAIL

Soundstreams is one of the world's leading contemporary music companies, and the largest global presenter of new Canadian music. Artistic Director Lawrence Cherney and Executive Director Ben Dietschi are committed to showcasing the work of living and international composers with a focus on innovative thematic and experiential programming.

Soundstreams maintains its commitment to the larger community with Salon 21, a free series offering performances contextualized through engaging discussion at The Gardiner Museum, as well as composer training activities, the SoundWave program, which promotes accessible tickets to those 35 and under, and the creation of digital performance spaces.

PROGRAM ESSAY

BY DAVID JAEGER

The legend of *The Pied Piper of Hamelin* inspired Soundstreams artistic director, Lawrence Cherney, to create tonight's program, to express the timeless allure of the flute and its rich repertoire. In fact, Cherney has said that he's always been intrigued by the role the flute has played in the music of so many cultures throughout the ages. It's a richly varied program, with five of our finest flutist-magicians casting all manner of musical spells.

Not the least of tonight's flute magic is the world premiere of a Soundstreams commission, *The Pied Piper* by Toronto composer Anna Höstman. This is a work for flute and soprano (Leslie Newman and Carla Huhtanen respectively), whose four movements appear at different times throughout the concert. Höstman drew inspiration from two similar sources: Russian poet Marina Tsvetaeva's epic satire *The Ratcatcher* (translated into English by Angela Livingstone) and, on a much smaller scale, Robert Browning's version of the same tale, *The Pied Piper of Hamelin*.

Höstman says that, "Marina Tsvetaeva's 73-page poem is divided into six cantos, from which I have used *The Affliction*, *The Abduction*, and *Children's Paradise*. The remaining movement, *The Seduction*, is a collection of 12 brief musical fragments to be performed in a variety of unusual and peripheral performance locations. The order and number of fragments to be played is left to the discretion of the performers, giving them each interpretive freedom.

"Rather than outline the narrative of this horror story from the middle ages, I set out to present a series of poetic tensions, a dream of impressions. While the music of the Piper is slippery and gestural, filled with a sense of ease and beguiling good humour, the text presents a counterpoint of disturbing images: hints at death, the stifling air, hearts becoming deathly quiet, and children going to sleep underwater."

Another work based on a dark narrative is Michael Colgrass' *Wild Riot of the Shaman's Dreams* for solo flute. Commissioned by tonight's soloist, Marina Piccinini in 1991, the work depicts Farley Mowat's

story in *The People of the Deer* about the shaman Kakumee who receives an evil spirit, rather than a kind one. We also hear Marina Piccinini, together with violist Teng Li and harpist Erica Goodman in the 1915 *Sonata for Flute, Viola and Harp* by Claude Debussy (1862–1918.) The Sonata's three movements are Pastorale (Lento), Interlude (Tempo di Minuetto) and Finale (Allegro moderato ma risoluto.)

Flutist and composer Robert Aitken composed his solo work, *Plainsong*, nearly forty years ago, in 1977. Aitken gave the premiere at Institute for Research and Coordinating Acoustic Music in Paris that year. He says that, "The basic inspiration for the work is the parallel fourths and fifths found in Medieval plainsong, and the possibility of duplicating this organum effect by singing and playing the flute at the same time. In addition, through careful control of the air column, it is possible to sound two notes an octave apart simultaneously. This and several less common contemporary effects are woven into the texture of the piece, in as natural a manner as possible."

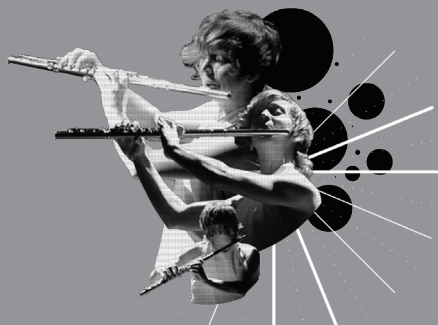
The late Toru Takemitsu (1930–1996) composed *Toward the Sea* on a commission from Greenpeace for their *Save the Whales* campaign, in 1981. Robert Aitken gave the premiere of the original version with Cuban guitarist Leo Brouwer. Takemitsu then created two more versions of the work, including tonight's duo for flute and harp. Aitken and his long time collaborator, harpist Erica Goodman have played this version often. The work's three movements are titled *The Night*, *Moby-Dick* and *Cape Cod*.

American flutist Claire Chase brings us a rarely performed, early (1968) work by compatriot Philip Glass, *Piece in the Shape of a Square*. It's a flute duo, in which Chase plays with her own, prerecorded, second part.

Tonight's flute magic culminates with a performance of André Jolivet's (1905–1974) *Suite en Concert*, a 1965 composition in four movements. We hear it performed by French flutist Patrick Gallois with a percussion quartet.

MAGIC FLUTES

Five flute virtuosi



Wednesday, October 12th, 2016 at 8p.m.

Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor St. West

PERFORMERS

Robert Aitken, flute
Claire Chase, flute
Patrick Gallois, flute
Leslie Newman, flute
Marina Piccinini, flute

Carla Huhtanen, voice
Teng Li, viola
Erica Goodman, harp

Michelle Colton, percussion
Alejandro Cespedes, percussion
Daniel Morphy, percussion
Ryan Scott, percussion

PROGRAM

Anna Höstman
(b. 1972, Canada)

The Pied Piper

World premiere

Leslie Newman, flute; Carla Huhtanen, soprano

The Affliction – The Abduction – The Seduction – Children’s Paradise

Will be performed at various times and places during the evening.

Michael Colgrass
(b. 1932, Canada)

Wild Riot of the Shaman’s Dreams (1992)

Marina Piccinini, flute

Claude Debussy
(1862-1918, France)

Sonata for Flute, Viola and Harp (1915)

Marina Piccinini, flute; Teng Li, viola; Erica Goodman, harp

Pastorale – Interlude – Finale

Robert Aitken
(b. 1939, Canada)

Plainsong (1977)

Robert Aitken, flute

INTERMISSION

Philip Glass
(b. 1937, USA)

Piece in the Shape of a Square (1967)

Claire Chase, flute

Toru Takemitsu
(1930-1996, Japan)

Toward the Sea (1989)

Robert Aitken, flute; Erica Goodman, harp

The Night – Moby Dick – Cape Cod

André Jolivet
(1905-1974, France)

Suite en Concert (1965)

Patrick Gallois, flute; Ryan Scott, percussion; Alejandro Cespedes, percussion

Daniel Morphy, percussion; Michelle Colton, percussion

Modéré – Fremissant

Stabile

Hardiment

Calme – Véloce – Apaisé

THE PIED PIPER

BY ANNA HÖSTMAN

TEXT FRAGMENTS: MARIA TSVETAeva, TRANSL. ANGELA LIVINGSTONE; ROBERT BROWNING

1. The Affliction

(A rash of rats),
(A rush of rats).
Rats' swarm
(Rattle of rats).
(Gallop of rats).
(Rats pattering feet.)
(Rats trot down the street.) [53]

(Soprano exclaiming through bullhorn):
*They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats!*
(ROBERT BROWNING)

2. The Abduction

Ah - from the balcony . . .
A sort of glowing . . .

Trace of Shiraz,
Pink cheeks a-blush . . .
And the Piper
Has he picked up a rose? [68]

Not in vain do they tell in Siberia
Of an ogre
Who sucks out your children's eyes. [69]
Rust. Mort. Nought. [71]

Ah, the air is stifling. The water's fresh. [79]
(And) those rats are
gone.
Rings on a pond. [79]

3. The Seduction

Sounds! Sounds! Pouring down
As if from eyes! As if from clouds! [101]
Drops from tree-tops,
Scree from hill-tops, [102]

Pebbles, pebbles, crashing down.
Splashing from a hundred buckets, [102]
Caresses for everyone. [103]

A grove for the songbirds, a lake for the fishes —
Whatever your ages, whatever your wishes. [102]
The whole world ringing with song . [103]

4. Children's Paradise

Hush now children, for you are going
To school underwater, all softly flowing. [108]

The heart ever quieter, the flute ever sweeter . . .
Flute ever sweeter, heart ever sleepier . . . [109]

Hush now children, for you are going
To school underwater, all softly flowing.
Sink down, little rosy faces,
To eternal watery places. [108]

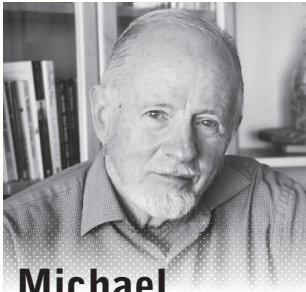
“ Weaving extracted images
of the story of *The Pied
Piper* into the evening via a
dream-like and fluid musical
aesthetic.

—ANNA HÖSTMAN,
COMPOSER



Commissioned with support from Koerner Foundation.

COMPOSER BIOS



Michael Colgrass

Michael Colgrass began his musical career in Chicago where his first professional experiences were as a jazz drummer between 1944 and 1949. He graduated from the University of Illinois in 1954 with a degree in performance and composition.

Colgrass has received commissions from the New York Philharmonic, The Boston Symphony, the orchestras of Minnesota, Detroit, Toronto, the National Arts Centre Orchestra, The Canadian Broadcast Corporation, and numerous other orchestras, chamber groups, choral groups and soloists.

In 1978 Colgrass received the Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Léger Prize for New Chamber Music.

He lives in Toronto and makes his living internationally as a composer.



Philip Glass

Through his operas, symphonies, and compositions for his own ensemble, Philip Glass continues to exert an extraordinary and unprecedented impact on the musical and intellectual life of our times.

Glass studied at the University of Chicago, the Juilliard School, and in Aspen with Darius Milhaud. Dissatisfied with much of what then passed as modern music, Glass moved to Europe where he studied with Nadia Boulanger. He formed the Philip Glass Ensemble when he returned to New York in 1967.

Over the last 25 years, Glass has composed more than 20 operas, 10 symphonies, concertos for violin, timpani, and saxophone quartet and orchestra, as well as soundtracks and string quartets. He presents lectures, workshops and solo keyboard performances around the world, and continues to appear regularly with his ensemble.



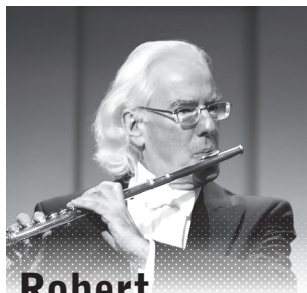
Anna Höstman

An artist working in sound and composition, Höstman has had her works performed in Canada, China, the United States, England, Mexico, Italy and Russia. Her music seeks out sensory and tactile encounters with the world while also extending into story, memory, history and landscape.

From 2005 to 2008, Höstman was the composer-in-residence at the Victoria Symphony where her opera *What Time is it Now?* based on a libretto by P.K. Page, was premiered by the Symphony. Höstman's works have also been performed by the Vancouver Symphony, Ensemble Lunatik, Esprit Orchestra, The Opera Division of the University of Toronto, and Musica Reflecta, among others. *Pine Trees & Blue Sky* was a recent Canadian League of Composers ISCM Canada selection. Her work has been supported by the Canada Council for the Arts, as well as the Ontario and Toronto Arts Councils. Höstman is an associate composer of the Canadian Music Centre.

Please note: Robert Aitken appears in Performer Bios.

PERFORMER BIOS



**Robert
Aitken**

FLUTE

World renowned Canadian flutist, composer and conductor Robert Aitken has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has virtually taken him to every corner of the globe.

In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts.

Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts, which he has directed since its inception in 1971.



**Claire
Chase**

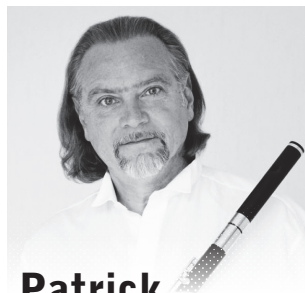
FLUTE

Chase is a Brooklyn-based collaborative artist, curator and advocate for new and experimental music. Over the past decade Chase has premiered hundreds of new works for the flute throughout the Americas, Europe and Asia – championing new music around the world.

Chase received her B.M. from the Oberlin College Conservatory of Music in the studio of Michel Debost. Her other principal teachers were John Fonville and Damian Bursill-Hall. She made her critically-acclaimed Carnegie Hall recital debut in 2010 and has released three celebrated solo albums; *Aliento* (2010), *Terrestre* (2012) and *Density* (2013).

In 2014 she launched an ambitious 22-year commissioning project, *Density 2036*, to create an entirely new body of repertory for solo flute between 2014 and 2036 in celebration of the centenary of Edgard Varèse's groundbreaking 1936 flute solo, *Density 21.5*.

She was named a MacArthur Fellow in 2012.



**Patrick
Gallois**

FLUTE

Gallois leads a highly successful international career as a soloist and conductor. He is the current Artistic Director and principal conductor of Sinfonia Finlandia. As a flutist he regularly performs and records with Sir Neville Marriner, Lorin Maazel, Antal Dorati, Leif Segerstam and in chamber music formations with Yuri Bashmet, Natalia Gutman, Peter Schreier, Jorg Demus and the Lindsay Quartet.

Gallois is frequently invited to perform with major orchestras throughout Europe and Asia, as well as at international music festivals including: The Proms (London), City of London Festival, Théâtre des Champs-Élysées (Paris) with Fabio Biondi, Monte Carlo Philharmonic Orchestra, Capitole de Toulouse, Chamber Orchestra of Lausanne, Orquestra de Euskadi, the Oregon Symphony Orchestra, Helsinki Philharmonic, Lahti Symphony, Edmonton Symphony Orchestra, London Mozart Players and more. He regularly tours Germany, Japan and Israel, and teaches master classes at the prestigious Academia Chigiana (Sienna) and the Banff Centre for the Arts (Canada).



Leslie Newman

FLUTE

Newman made her professional debut with the Toronto Symphony Orchestra at the age of eighteen, performing Carl Nielsen's *Flute Concerto* under the baton of Sir Andrew Davis.

Subsequent performances have been broadcast by radio and television stations in Europe and North America. Her debut CD, *Beyond the Iron Curtain*, released by CALA/United, was described by Gramophone Magazine as an "...immensely worthwhile contribution to the catalogue." Her second CD, *Opera Fantaisie*, was described as "...faultless, perhaps even definitive readings of repertoire from the 'golden age of the flute'" (*Wholenote Magazine*). Solo recitals have taken her from the world-famous Wigmore Hall to Taipei's National Concert Hall.

Recent performances include two recitals for solo flute at McMaster University's LIVE Labs, spanning repertoire from J.S. Bach's famous a-minor *Partita* to Kaija Saariaho's *NoaNoa* and Steve Reich's *Vermont Counterpoint*, and Marquez's *Danzon no. 3*, with the Hamilton Philharmonic Orchestra, where she plays principal flute.



Marina Piccinini

FLUTE

A daring and elegant artist, virtuoso flutist Marina Piccinini is in demand worldwide as a soloist, chamber musician and recording artist. Internationally acclaimed for her interpretive skills and compelling stage presence, Piccinini is hailed by Gramophone as "the Heifetz of the flute."

Piccinini began her flute studies in Toronto with Jeanne Baxtresser, and later received her Bachelor of Music and Master of Music degrees from The Juilliard School, where she studied with the legendary flutist Julius Baker.

An active recording artist on the Avie, Claves, and ECM labels, Piccinini's latest recording is of her own arrangements of the Paganini Caprices for Avie.

The recipient of numerous awards, she is the first flutist to win the prestigious Avery Fisher Career Grant. Her career was launched when she won First Prize in the CBC Young Performers Competition in Canada.



Carla Huhtanen

VOICE

Huhtanen launched her career in Italy and France singing at Teatro La Fenice (Venice) in Gershwin's *Lady, Be Good!* and Cherubini's *Anacréon*. She sang Angelica in Händel's *Orlando* and the title role in Purcell's *Fairy Queen* in Marseille. Carla debuted in the UK at Garsington Opera – Lisetta in *La Gazzetta*, Serpette in *La Finta Giardiniera* and with London's Mostly Mozart series at the Barbican.



Erica Goodman

HARP

Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Interlochen, Michigan) and the Curtis Institute of Music (Philadelphia). As Canada's foremost studio harpist, Goodman has played in hundreds of radio and TV productions, commercials and film scores.

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