

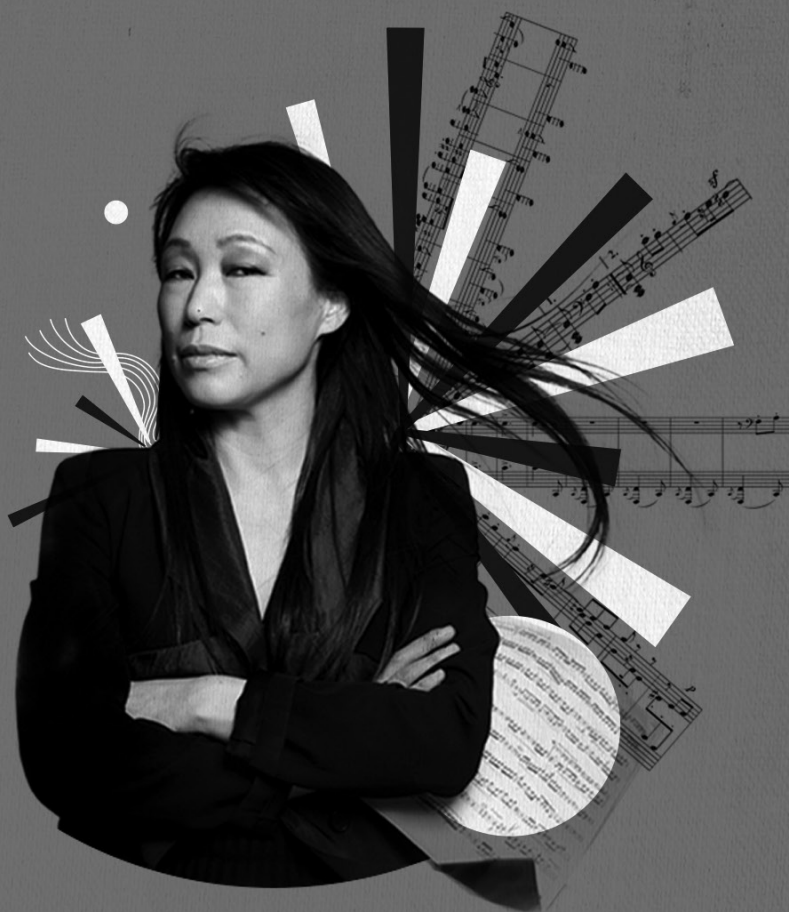
THE MUSIC OF UNSUK CHIN



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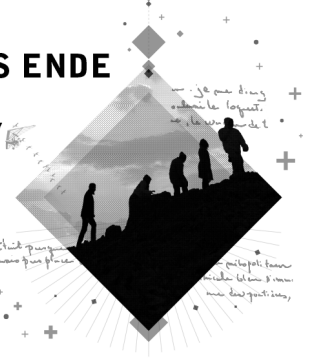
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FROM THE ARTISTIC DIRECTOR

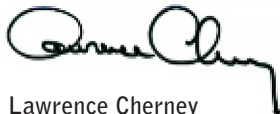
The original decision to pair Korean-born and Berlin-based composer Unsuik Chin with Canadian Chris Paul Harman was artistically driven. Each has the capacity to draw on a broad canvas with small brush strokes, each creating mini musical vignettes that are vehicles for the exploration of a larger theme.

The repertoire for this concert is a case in point. Unsuik Chin's *Cantatrix Sopranica* - a series of short movements parodying singers and singing styles - propels us, on a dizzying journey across time and space. And Chris Paul Harman's deconstructions of 1930's pop songs, a series of short variations on a theme, similarly take us on a playful musical journey.

These composers have one more characteristic in common, namely, an impish sense of humour. Humour is in short supply in the all-too-serious field of contemporary music. Both of these composers take their craft very seriously. But

whether it's poking fun at the stereotypes of Italian Baroque or Peking Opera, or asking us to listen up for traces of a pop song in a set of variations, they're not afraid to have fun with us.

This concert welcomes back to our stage some longstanding friends including soprano Carla Huhtanen. She makes a remarkable fourth appearance for us in a single season, a Soundstreams first! Counter-tenor Scott Belluz last appeared with us in 2009 in R. Murray Schafer's large-scale opera *The Children's Crusade*, co-produced with Luminato. Celebrated conductor Guillaume Bourgogne and mezzo-soprano Ghislaine Deschambault, both from Montreal, make their Soundstreams debut in this concert. Enjoy!



Lawrence Cherney

Soundstreams would like to acknowledge this event takes place on the traditional territory of the indigenous peoples who have occupied and made this land their home from time immemorial. These territories include the Haudenosaunee Confederacy, and most recently, the territory of the Mississaugas of the New Credit First Nation.

ABOUT SOUNDSTREAMS

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 also serves a broad community of music lovers through free outreach and education programs including Salon 21, the

Emerging Composer Workshop, SoundWave, and SoundMakers. Salon 21 is a free discovery series featuring performances, discussions, and audience participation; the Emerging Composer Workshop helps talented contemporary composers from around the world launch their careers; SoundWave provides accessible tickets to young adults; and SoundMakers provides interactive learning experiences online and in the classroom.



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the 21C Music Festival present:

THE MUSIC OF UNSUK CHIN

Guillaume Bourgogne, conductor
Carla Huhtanen, soprano
Ghislaine Deschambault, mezzo-soprano
Scott Belluz, counter-tenor
Anthony Thompson, bass clarinet
Chamber Orchestra



PROGRAM

Chris Paul Harman
(b. 1970, Canada)

Love Locked Out (2014)
inspired by Ray Noble's 1933 song of the same name
Chamber Orchestra

It's All Forgotten Now (2017)*
World Premiere
inspired by Ray Noble's 1934 song of the same name
Chamber Orchestra

Intermission

UnsuK Chin
(b. 1961, South Korea)

Advice from a Caterpillar from Alice in Wonderland (2007)
Anthony Thompson, bass clarinet

Cantatrix Sopranica (2004 - 05)
Carla Huhtanen, soprano
Ghislaine Deschambault, mezzo-soprano
Scott Belluz, counter-tenor
Chamber Orchestra

- I. *Warming Up- Tuning*
- II. *Singing, Sing it!*
- III. *Cis n'est pas Ces*
- IV. *Boule de Neige*
- V. *Con tutti i Fantasmi*
- VI. *Yue Guang – Clair de Lune*
- VII. *Echo – Shadow – Canon*
- VIII. *EtüdedütE- Immense Voix*

* Co-commissioned by Stanley H. Witkin and The Royal Conservatory of Music/Koerner Hall



CHAMBER ORCHESTRA

Leslie Newman, flute/piccolo

Graham MacKenzie, oboe

Anthony Thompson, clarinet

Fraser Jackson, bassoon/contrabassoon

Mikhailo Babiak, horn

Mike Fedyshyn, trumpet

Isabelle Lavoie, trombone

Ryan Scott, percussion I

Michelle Colton, percussion II

John Hess, keyboard I

Stephanie Chua, keyboard II

Sanya Eng, harp

Rob MacDonald, guitar

Erika Raum, violin I

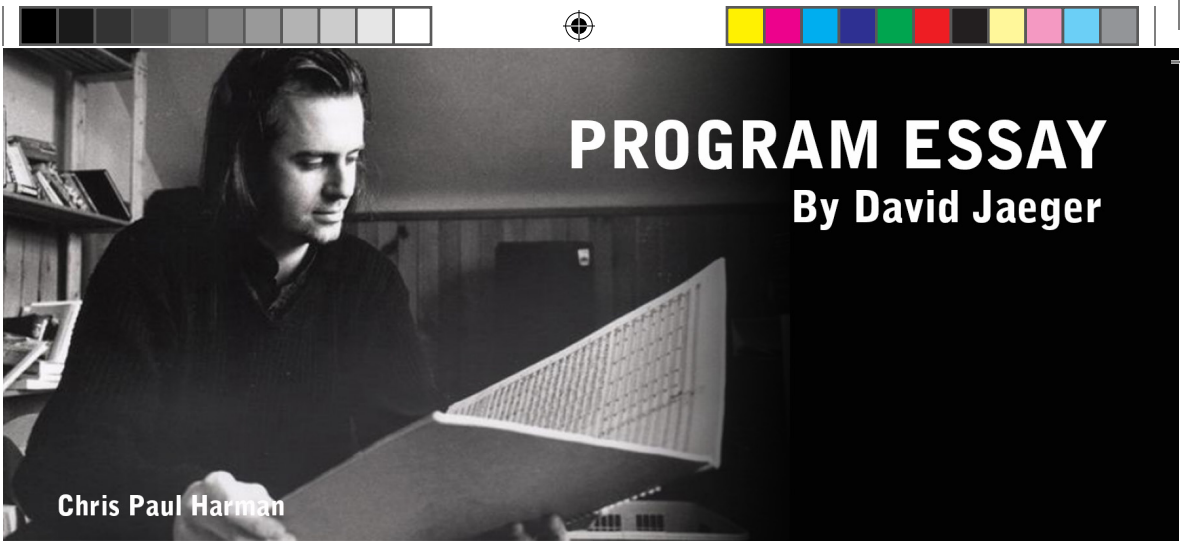
Emily Kruspe, violin II

Keith Hamm, viola

David Hetherington, cello

Brian Baty, bass

French Double Manual Harpsichord **Mugette**, after Taskin 1769 built and prepared by CLAVIERS BAROQUES of Toronto.



Chris Paul Harman

PROGRAM ESSAY

By David Jaeger

PROGRAM ESSAY

BY DAVID JAEGER

Throughout its history, Soundstreams has based its programming on the principal of balancing the presentation of new Canadian works and those by international composers. This philosophy emerged in 1993, when Soundstreams created a series of concerts called *Encounters*, produced at Glenn Gould Studio in collaboration with the long-running CBC Radio Two series, *Two New Hours*. Tonight's concert falls squarely in that tradition.

The music of Korean-German composer Unsuk Chin is performed around the world, as is one of the most sought-after composers on the international scene. She has won major international composition prizes and has been commissioned by many of the world's most prestigious musical organizations such as the Royal Opera in London, UK. Chris Paul Harman, who emerged as a phenom in 1986, when he was the first Canadian composer in their teens to become a finalist in the CBC/Radio-Canada National Competition for Young Composers, and was still in his teens when he was the Grand Prize winner in that same competition in 1990. As he evolved into a mature composer, Harman became one of Canada's most celebrated, winning numerous prizes for his music, both in Canada and abroad. Chin and Harman have shared mutual interest in their respective music, since the early 2000s.

In 2010, Chin was named Artistic Director of the Philharmonia Orchestra's *Music Today* series in the UK. Two years later, she chose Harman for a concert of his music, to be held in that

“THE POPULAR MUSIC OF THIS ERA APPEALS TO ME FOR ITS ELEGANCE, MELODIC AND HARMONIC SOPHISTICATION AND SUBTLY NUANCED ORCHESTRATION.”

- CHRIS PAUL HARMAN ON THE MUSIC OF THE 1930'S

series at London's Royal Festival Hall in May, 2014. Harman was offered a commission by the Philharmonia Orchestra for the occasion, and created a work based on the music of the English popular composer, Ray Noble (1903 – 1978) and in particular, a song recorded in 1934, *Love Locked Out*. Harman notes that, “In alluding to the popular music of a bygone era, *Love Locked Out* likewise chronicles developments in the classical music of the same period, by quoting or adapting excerpted material from seminal works by Anton Webern (*Klavierstücke*, 1925) and Béla Bartók (*Music for Strings, Percussion and Celesta: first movement*, 1937), both of which contain the opening five-note pattern of Ray Noble's tune.”



“I view [the relationship between music and language] as a complex one.” Chin says she finds, “the conceptual precision of language and the ambiguity of music do not infrequently get in each others’ way.”

Love Locked Out was the second in a set of three Harman works based on Ray Noble’s music. The first piece in the set was *Midnight, the Stars and You*, a duo for violin and piano from 1999. The newest, *It’s All Forgotten Now*, receiving its world premiere this afternoon, was co-commissioned for Soundstreams and the 21C Music Festival by Stanley H. Witkin and the Royal Conservatory of Music. Like *Love Locked Out*, and *Midnight, the Stars and You*, Noble’s *It’s All Forgotten Now*, was also recorded in 1934 by Al Bowlly. Harman says,

“The popular music of this era appeals to me for its elegance, melodic and harmonic sophistication and subtly nuanced orchestration.”

Unsuk Chin’s first opera, *Alice in Wonderland* was commissioned by Los Angeles Opera in 2004. The libretto was co-written by Chin and Henry David Hwang. In *Advice from a Caterpillar*, the excerpt we’ll hear, a solo bass clarinet “speaks” the caterpillar’s text through music. The line, “Who are you?” reappears throughout. When I asked Chin how she views the relationship between language in music, she replied, “I view it as a complex one.” She says she finds, “the conceptual precision of language and the ambiguity of music do not infrequently get in each others’ way.”

This complex relationship is exploited in her *Cantatrix Sopranica*, in which she says, “I employ wordplay and techniques such as anagrams, palindromes and acrostic invention.” *Cantatrix Sopranica* is a 2005 work in eight parts, with texts by Chin, Harry Matthews, Arno Holz, and a Chinese song from the Tang Dynasty. Chin says the work, “Is about musical phenomena or processes, which are reflected on in the language and vice versa.”



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COMPOSER BIOS



Unsuk Chin

Unsuk Chin was born in 1961 in Seoul, South Korea, and has lived in Berlin since 1988. Her music is modern in language, but lyrical and non-doctrinaire in communicative power. Chin has received many honours, including the 2004 Grawemeyer Award for Music Composition for her *Violin Concerto*, the 2005 Arnold Schönberg Prize, the 2010 Prix de Composition de la Fondation Prince Pierre de Monaco, and the 2012 Ho-Am Prize.

She has been commissioned by leading performing organisations and her music has been performed in major festivals and concert series in Europe, the Far East, and North America by orchestras and ensembles such as the Berlin Philharmonic, BBC Symphony Orchestra, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Los Angeles Philharmonic Orchestra, London Sinfonietta, Ensemble Intercontemporain, Ensemble Modern, Kronos Quartet and Arditti Quartet. In addition,

Unsuk Chin has been active in writing electronic music, receiving commissions from IRCAM and other electronic music studios.

In 2007, Chin's first opera *Alice in Wonderland* was given its world première at the Bavarian State Opera as the opening of the Munich Opera Festival and released on DVD by Unitel Classica. Her second opera *Alice Through the Looking Glass* is commissioned by The Royal Opera in London for premiere in the 2018/19 season.

Since 2006, Chin has overseen the contemporary music series of the Seoul Philharmonic Orchestra, *Ars Nova*, a series which she founded herself. Since 2011, she has served as Artistic Director of the *Music of Today* series of the Philharmonia Orchestra in London.

Portrait CDs of her music have appeared on Deutsche Grammophon, Kairos, and Analekta.

Unsuk Chin's works are published exclusively by Boosey & Hawkes.



Chris Paul Harman

Chris Paul Harman was born in 1970 in Toronto where he studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett, respectively. In 1986, Harman was a finalist in the CBC Radio National Competition for Young Composers. In 1990, he was the Grand Prize Winner in that same competition for his work *Iridescence*.

In 2001, Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week. The same year, his work *Amerika* was awarded the Jules Léger Prize and was short listed for the Prix de Composition de la Fondation Prince Pierre de Monaco. In 2007, Harman's work *Postludio a Rovescio* - commissioned and premiered by the Nieuw Ensemble of Amsterdam - was awarded the Jules Léger Prize for New Chamber Music for that year.

Since 2005, Harman has served as Assistant Professor of Composition at the Schulich School of Music of McGill University in Montreal.

ARTIST BIOS



Carla Huhtanen
Soprano

Carla Huhtanen debuted in the UK as Lisetta and Serpette at Garsington Opera. At La Fenice, she sang Daisy Park in Gershwin's *Lady, Be Good!* and Athenaïs in Cherubini's *Anacréon*. In France, she sang Purcell's *The Fairy Queen* and Angelica in Handel's *Orlando* in Aix, Marseille, Antibes, and Chartres. Other highlights include he Israel Philharmonic, RTÉ (Dublin) Concert Orchestra, Cunegonde in *Candide* at the Royal Festival Hall and Welsh National Opera.

In Toronto Huhtanen has performed with Soundstreams, Tapestry Opera, and Art of Time Ensemble. She is in her tenth season with Opera Atelier (and was nominated for a Dora as Susanna) and she has toured to Seoul and the Royal Theatre of Versailles.

Other recent projects include *Alligator Pie* with Toronto Symphony, and Pierre Boulez with the Toronto Symphony (Toronto and Europe).



Ghislaine Deschambault
Mezzo-Soprano

A versatile singer with a warm and sensual voice, Ghislaine Deschambault is recognized for her musicality, enchanting stage presence, and daring explorations of new performance modes. She has previous experience in recital and concert in repertoire ranging from medieval to contemporary music.

Most recently, she presented a recital of 21st century music at the Chapelle historique du Bon Pasteur in Montréal and sang *Extended Apocalypse* (Philippe Leroux) with the McGill Contemporary Ensemble. She was featured in *Mystères – Geste polyphonique*, a multidisciplinary performance for 10 singers in motion (Ensemble ALKEMIA), and *L'or en musique* with Ensemble Caprice. She sang the title role in *l'Enfant des Glaces* (Zack Settel) with Chants Libres, and *Girl* in the world premiere of the opera *Alternate Visions* (John Oliver). Ghislaine holds graduate degrees from the McGill Schulich School of Music and the University of Montreal.



Scott Belluz
Counter-Tenor

Scott Belluz has established himself as an engaging vocal artist and versatile singing actor. Praised for his 'warm, rich voice' (*La Marseillaise*) and 'bravura vocal performances' (*NOW Magazine*) Belluz brings his sensitive and committed artistry to repertoire ranging from 17th century to newly composed works.

Belluz has received great acclaim for his performances in the world premieres of numerous Canadian operatic works including: the title role in Omar Daniel's *The Shadow* with Tapestry Opera, *L'Oiseau* in Gilles Tremblay's *Opéra Féerie* with Chants Libres, and Damien in R. Murray Schafer's *The Children's Crusade* with Soundstreams.

Recent operatic performances have also included *Orlando/Lunaire* with Opera Erratica, *L'humana Fragilita* and *Pisandro* in Monteverdi's *Il ritorno d'Ulisse in Patria* with Chicago Opera Theatre, *Athamas* in Handel's *Semele* with Pacific Opera Victoria, and Oberon in Britten's *A Midsummer Night's Dream* at the Banff Centre for the Arts.



ARTIST BIOS



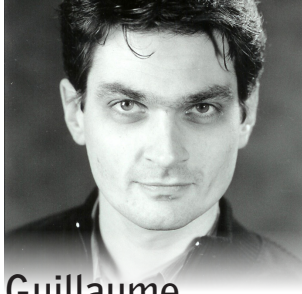
Anthony Thompson
Clarinet

Anthony Thompson has appeared with with the Toronto Symphony Orchestra, the Toronto Concert Orchestra, the Arizona Opera Orchestra and the New Mexico Symphony Orchestra.

Thompson has a deep passion for contemporary music, performing regularly with many of Canada's premier new music ensembles such as New Music Concerts, Continuum, and Soundstreams.

Additionally, he is a full-time member of the Toy Piano Composers Ensemble and the Thin Edge New Music Collective.

Lastly, Thompson is a founding member of the Blythwood Winds woodwind quintet, which is one of Toronto's most sought after wind ensembles and dedicated to the performance of Canadian Music.



Guillaume Bourgogne
Conductor

Guillaume Bourgogne learned to play the saxophone in Lyon, his native city, before entering the Paris Conservatoire. There, he won several awards and accolades for conducting with Janos Fürst as his teacher.

Now, he is the co-artistic director of the music ensemble Cairn (Paris) with composer Jérôme Combier, and music conductor of the Camerata Aberta (Sao Paulo, Brazil). He is also the artistic director of the ensemble Op.Cit (Lyon, France).

He regularly conducts 19th and 20th century symphonic repertoire, and is also regularly invited to lead contemporary music ensembles such as Court-Circuit (Paris), L'Itinéraire (Paris), Ensemble TIMF (Korea), Sond'Ar-te electric ensemble (Lisbon), Contrechamps (Geneva), Linea (Strasbourg).

In 2013, he was appointed Professor of Conducting at the Schulich School of Music at McGill University and Music Director of the McGill Contemporary Music Ensemble (Montreal).

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TEXT

Unsub Chin
Advice from a Caterpillar
from *Alice in Wonderland* (2007)

Who are you?

Not to know is quite fine. Certainty is a crime.

Who are you? Who are you?

All my life, I will change. Why do you find that strange?

Who are you? Who are you?

So you ask who I am? And to that, I ask "why?"

Who are you? Who are you?

Come back here, now, today!

It's important, I say: 'neath your dress, 'neath your bloomers.

You must always search for tumors.

Who are you? Who are you?

Don't forget: keep your temper or you'll never remember.

Think too hard and you will explode,

Then your scalp will hit the road and be eaten by a toad.

Who are you? Who are you?

To live, you surmise, is to go on changing size.

No corset can contain, though they will provide some pain,

All the swelling and the bloat of your fleshy overcoat.

Then you'll shrink another night, and become a parasite,

Squiggling, squirming through the mud in your search for fresh blood.

Who are you?

One side will make you grow taller,

The other side will make you grow smaller.



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Photo credit: Christine Duncan, performing in *Electric Messiah*. Photo by Trevor Haldenby

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