

# 2013/2014 CONCERT SERIES



# REIMAGINING FLAMENCO

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## ARTISTIC DIRECTOR'S WELCOME

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How fortunate we are to be alive now! The internet has connected us in ways that our ancestors could never have imagined. It's not all positive, of course — perhaps ignorance was bliss — the horrors of our world are on display 24/7 with a relentless and soul-destroying persistence if we can even bear to look.

And yet never have the world's cultural heritages been so accessible to all, so available to be explored, appreciated and transformed. No culture or heritage can survive in a vacuum, preserved in a museum in splendid isolation. Cultures interact, they resonate with their surroundings. They're in a constant state of evolution and revolution in direct relation to the ebb and flow of those surroundings.

The flamenco genre is no exception. Like the tango, samba, and jazz, flamenco is at the confluence of a number of cultures that keep evolving, never standing still long enough to be captured with any one "correct" image. Tonight's program is living proof that while we may think we know what flamenco is, it will be forever re-interpreted and re-invented in front of our own eyes and ears.

This program would not have been possible without the imagination and talent of Serouj Kradjian, who is not only a great pianist, but who has played a significant role in choosing and creating the versions of works on the first half. It would also not be complete without stunning Spanish flamenco singer Antonia Contreras. And speaking of connecting cultures, we are pleased to welcome Russian/American flamenco guitar virtuoso Grisha Goryachev. Enjoy!

Lawrence Cherney



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NEW DIRECTIONS IN MUSIC

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# ABOUT SOUNDSTREAMS

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## 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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# REIMAGINING FLAMENCO

Antonia Contreras, singer  
Grisha Goryachev, guitar  
Serouj Kradjian, piano  
Chamber Orchestra

If you enjoyed tonight's concert,  
tell your friends they can watch it at  
<http://soundstreams.ca/reimagining-flamenco>



Wednesday, November 13, 2013 at 8:00 pm  
Trinity-St. Paul's Centre, 427 Bloor St W.

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## PROGRAM

- |  |   |
|--|---|
| <b>Manuel de Falla</b><br>(1876-1946, Spain)           | <i>Dance of the Miller</i> , from <i>The Three-Cornered Hat</i> (1919)<br>Grisha Goryachev, Serouj Kradjian   |
| <b>Isaac Albéniz</b><br>(1860-1909, Spain)             | <i>El Albaicín</i> (1908)<br>Grisha Goryachev, Serouj Kradjian  |
| <b>Federico<br/>García-Lorca</b><br>(1898-1936, Spain) | <i>La Tarara</i><br>Grisha Goryachev, Serouj Kradjian   |
| <b>Isaac Albéniz</b>                                   | <i>Asturias</i> (1892)<br>Grisha Goryachev, Serouj Kradjian   |
| <b>Manuel de Falla</b>                                 | Selections from <i>Seven Spanish Folksongs</i> (1914)<br><i>The Moorish Cloth, Nana, Song, Pole</i><br>Antonia Contreras, Grisha Goryachev, Serouj Kradjian |
| <b>Paco de Lucía</b><br>(b. 1947, Spain)               | <i>Monasterio De Sal</i> (1986)<br><i>Zyrab</i> (1992)<br>Grisha Goryachev, Serouj Kradjian, Jamie Drake,<br>Annalee Patipatanakoon, Jeffrey Beecher        |

All works in the first half arranged by Serouj Kradjian and Grisha Goryachev.

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## INTERMISSION

- |  |   |
|--|---|
| <b>André Ristic</b><br>(b. 1972, Canada) | <i>Boiling Song</i> (2013)*<br>World Premiere<br>Chamber Orchestra                        |
| <b>Manuel de Falla</b>                   | <i>El Amor Brujo, (Love, the Magician)</i> (1915)<br>Antonia Contreras, Chamber Orchestra |

\*Commissioned by Soundstreams with the generous support of the Canada Council for the Arts

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# ENSEMBLES

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## Chamber Orchestra

Joaquin Valdepeñas conductor  
Leslie Newman, flute/piccolo  
Colin Maier, oboe  
Neil Deland, horn  
James Gardiner, trumpet  
Jamie Drake, percussion  
Serouj Kradjian, piano  
Annalee Patipatanakoon, violin  
Carol Lynn Fujino, violin  
Douglas Perry, viola  
David Hetherington, cello  
Jeffrey Beecher, bass

LEARN MORE ABOUT TONIGHT'S FEATURED COMPOSER

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# PROGRAM NOTES

By David Jaeger



One of Soundstreams' aspirations is to offer our audiences a rich concert experience displaying contrasting musical styles and cross-cultural creative connections, such as the *Tango!* presentation in 2011 or last season's *Music for China*. Tonight, we are pleased to have the collaboration of Russian guitarist Grisha Goryachev, Armenian/Canadian pianist Serouj Kradjian, Spanish cantaora Antonia Contreras and Canadian composer André Ristic with the ensemble as we reimagine flamenco.

Flamenco originated in the late 18<sup>th</sup> century in the region of Andalusia in southern Spain. Essentially a manifestation of folk music, there are several different styles, from light entertainment to deep, soulful expression, as well as other approaches that lie between. The usual elements are voice, guitar, handclaps, and dance, used separately, in combinations or all-together. The singing style of flamenco includes micro intervals (melodic steps smaller than a semi-tone), slides or portamento, baroque ornamentation and melodic improvisation. There's a tendency to stress certain expressive notes by alternating insistently between neighbouring chromatic notes to produce a sense of urgency. Flamenco melodies usually lie within a relatively small tessitura or pitch range, and often use scales commonly heard in Spanish, North African and Arabic music. The guitar styles

within the flamenco tradition are widely diverse and range from the well-known "Toque virtuoso" with sensational ornaments to the "Toque arioso," a graceful touch with a lively and almost metallic timbre, or the "Toque gitano o flamenco" a deep touch often using drones, among other techniques. Guitarist Goryachev plays both the flamenco and the classical guitar repertoire and sees them both as parts of the larger guitar tradition.

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## **"TONIGHT'S RARE COLLABORATION OF FLAMENCO GUITAR AND PIANO TAKES THE MUSIC OF MANUEL DE FALLA AND ISAAC ALBÉNIZ BACK TO THEIR ROOTS"**

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Kradjian says that, "Tonight's rare collaboration of flamenco guitar and piano takes the music of Manuel de Falla and Isaac Albeniz back to their roots, imaginatively reconstructing the

route these composers took in composing their masterpieces. For example, the piano-guitar version of the famous Asturias of Albéniz becomes a passionate, accentuated exchange between the two instruments. And in the new arrangement of Falla's *Miller's Dance*, the rhythms of Fandango and Farruca are brought out with greater fervor and both styles (classical and flamenco) intermingle as equals."

As for reimagining flamenco, Andalusian composer Manuel de Falla (1876–1942) was, in effect, already doing so with his 1915 composition *El Amor Brujo*. Falla grew up with flamenco in his surroundings and often drew inspiration from it for his classical compositions. He moved to Madrid at age 20 and studied with Catalan composer Fillipe Pedrell, who also used popular Spanish music in his works. Pedrell encouraged Falla to embrace the popular music of his indigenous region, in spite of the prevalent attitude among the educated Spanish elite who looked down on flamenco. He had already begun collaborating with writers and composers in Madrid to create Zarzuellas, a lyric-dramatic

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**“TONIGHT’S CANTAORA,  
ANTONIA CONTRERAS,  
HAS PERFORMED *EL  
AMOR BRUJO* MORE  
THAN 40 TIMES AROUND  
THE WORLD.”**

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genre that alternates between spoken and sung scenes. This may have helped to plant the idea of stringing together flamenco songs for the sake of storytelling, as in *El Amor Brujo*.

The 13 scenes that make up *El Amor Brujo* tell the story of Candela, a young Andalusian gypsy girl, her lover Carmelo, and hauntings by the ghost of Candela's deceased first husband. The ritual to purge the troublesome spirit culminates in the famous *Ritual Fire Dance*. Tonight's cantaora, Antonia Contreras, has performed *El Amor Brujo* more than 40 times around the world.

Canadian composer-pianist André Ristic has said that his very first engagement as a professional pianist was in a production of *El Amor Brujo*. Ristic acknowledges the influence of both popular and folk music in his classical compositions. His new work, *Boiling Song*, commissioned by Soundstreams with the support of the Canada Council for the Arts and receiving its premiere on this concert, uses pop and folk material as building blocks but also introduces "...clear reference to liquid heating, bubbles appearing, and the whole thing turning into vapour at the end." His composition uses almost the same instrumentation as the original version of *El Amor Brujo*.

*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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# COMPOSER BIOGRAPHIES

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Isaac  
Albéniz

A pianist and composer, the Spanish musician Albéniz was a leading figure in the creation of a national style of composition in Spain. Although he wrote operas (including a *King Arthur* to English words), songs and orchestral music, he is best known for his piano music, some of which has been arranged by others for orchestra. Albéniz's music for piano includes *Iberia* (four books), two *Suites españolas*, *12 piezas características* and *Recuerdos de viaje* (Travel Memories). Orchestral arrangements include pieces from the *Suite Iberia*, orchestrated by Arbós. Other arrangements have been for guitar, an instrument to which much of the music of Albéniz is well suited.



Manuel  
de Falla

Regarded as the greatest Spanish composer of the twentieth century, Falla developed an interest in native Spanish music – in particular Andalusian flamenco – while studying with Felipe Pedrell in Madrid in the late 1890s. From 1907 to 1914 he lived in Paris where he met, and was influenced by, Ravel, Debussy and Dukas. Works such as the ballet *El amor brujo* and the one-act opera *La vida breve* are notably nationalistic in character, though a Stravinskian neo-classicism can be heard in works such as the *Harpsichord Concerto*, composed when he lived in Granada from 1921 to 1939.



Paco  
de Lucía

Paco de Lucía is one of the world's greatest guitarists, as well as the most innovative and influential flamenco artist of the last thirty years. Since the late 1960s his flamenco recordings have had a revolutionary impact, infusing new life into the art form and bringing it worldwide attention. His groundbreaking collaborations with jazz artists and his participation in notable soundtracks have brought him to the attention of a broad audience

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## COMPOSER BIOGRAPHIES

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Federico  
García-Lorca

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Federico García Lorca is possibly the most important Spanish poet and dramatist of the twentieth century. Much of García Lorca's work was infused with popular themes such as Flamenco and Gypsy culture. In 1922, García Lorca organized the first "Cante Jondo" festival in which Spain's most famous "deep song" singers and guitarists participated. The deep song form permeated his poems of the early 1920s. During this period, García Lorca became part of a group of artists known as Generación del 27, which included Salvador Dalí and Luis Buñuel. He is also known for his three great tragedies, *Bodas de sangre* (1933), *Yerma* (1934), and *La Casa de Bernarda Alba* (1936).



André  
Ristic

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Ristic studied mathematics at the Université du Québec in Montréal (UQAM) and completed his musical studies at the conservatory in Montréal where he received instruction in composition and piano. As a music theorist his interests include the mathematical representation of sound and programming models, as well as the musical applications of signal theory and the analytical study of musical manuscripts. He also performs as a pianist (Trio Fibonacci) and accordion player. An active and eclectic musician, he has commissioned and premiered a number of works from both Canadian and international composers, especially those of his own generation.

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## GUEST ARTIST BIOGRAPHIES

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Antonia  
Contreras,  
singer

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Antonia Contreras, is a flamenco singer (cantaora) from Malaga embodying all the essential elements of traditional flamenco culture. She is renowned for her flamenco performance gifts and also performs frequently as a soloist with many orchestral and choral ensembles. Antonia has performed Manuel de Falla's *El Amor Brujo* over 47 times around the world, and since 2008 she has toured the flamenco version of Albéniz's *Iberia Suite*. She tirelessly strives to renew the lyrical nature of flamenco singing, adapting both the lyrics of new authors and verses of Andalusia's poets to her repertoire.



Grisha  
Goryachev,  
guitar

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A native of St. Petersburg, Russia, Grisha Goryachev is renowned for his extraordinary musical sensitivity and technical virtuosity in both classical and flamenco styles. Grisha is one of very few guitarists in the world who is reviving the tradition of solo flamenco guitar in a concert setting that was practiced by legendary flamenco masters such as Ramón Montoya and Sabicas. Grisha strives to keep alive older flamenco masterpieces that now exist only on records, by performing them in concerts. Instead of merely copying, he creates his own interpretations of these masterpieces, using dynamics and tone colors usually associated with classical guitar.



Serouj  
Kradjian,  
piano

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Juno-winning and Grammy-nominated Canadian pianist and composer Serouj Kradjian has appeared with the Vancouver, Edmonton, Madrid and Göttingen Symphonies, the Russian National Orchestra, the Armenian Philharmonic and the Thailand Philharmonic. His discography includes Franz Liszt's *Transcendental Etudes and Piano Concertos* on the Warner Music Spain label, Robert Schumann's *Sonatas for Violin and Piano*, and *Armenian Chamber Music and Levant* with Amici Chamber Ensemble, which won the Juno for Best Classical Recording in 2013. Works composed or arranged by Kradjian have been performed by I Musici de Montreal, the Vancouver Symphony, Elmer Iseler Singers and the Manitoba Chamber Orchestra.



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# TEXTS

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## **Seven Spanish Folksongs**

### **El Paño Moruno**

Al paño fino, en la tienda,  
una mancha le cayó;  
Por menos precio se vende,  
Porque perdió su valor.  
¡Ay!

### **Nana**

Duérmete, niño, duerme,  
Duerme, mi alma,  
Duérmete, lucerito  
De la mañana.  
Nanita, nana,  
Nanita, nana.  
Duérmete, lucerito  
De la mañana.

### **Canción**

Por traidores, tus ojos,  
voy a enterrarlos;  
No sabes lo que cuesta,  
«Del aire»  
Niña, el mirarlos.  
«Madre a la orilla  
Madre.»  
Dicen que no me quieres,  
Ya me has querido...  
Váyase lo ganado,  
«Del aire»  
Por lo perdido,  
«Madre a la orilla  
Madre.»

### **The Moorish Cloth**

On the fine cloth in the store  
a stain has fallen;  
It sells at a lesser price,  
because it has lost its value.  
Alas!

### **Nana**

Go to sleep, Child, sleep,  
Sleep, my soul,  
Go to sleep, little star  
Of the morning.  
Lulla-lullaby,  
Lulla-lullaby,  
Sleep, little star  
of the morning.

### **Song**

Because your eyes are traitors  
I will bury them away;  
You don't know what it costs me,  
"of that look"  
Little girl, to look at them.  
"Mother, on the brink!"  
"Mother!"  
They say that you don't love me any more  
But you've already loved me.  
Go away, all that was gained,  
"of that look"  
In exchange for all that which is lost,  
"Mother, on the brink!"  
"Mother!"

**Polo**

¡Ay!  
Guardo una, ¡Ay!  
Guardo una, ¡Ay!  
¡Guardo una pena en mi pecho,  
¡Guardo una pena en mi pecho,  
¡Ay!  
Que a nadie se la diré!  
Malhaya el amor, malhaya,  
Malhaya el amor, malhaya,  
¡Ay!  
¡Y quien me lo dió a entender!  
¡Ay!

**Pole**

Ay!  
I keep an "Ay!"  
I keep an "Ay!"  
I keep a pain in my breast,  
I keep a pain in my breast,  
AY!  
Which I will not tell anyone!  
Cursed be love, cursed;  
Cursed be love, cursed;  
AY!  
And the one that brought me to know it!  
AY!

**El Amor Brujo**, synopsis

Candela, a beautiful young woman, is prevented from returning the passionate love of Carmelo, a handsome, gallant man, by the ghost of a faithless wicked gypsy whom she once loved. Carmelo persuades Lucía, a friend of Candela, to act as decoy and distract the ghost while he convinces Candela of his true love and they exchange the kiss that breaks the evil spell.

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# MEET GRISHA GORYACHEV

A native of St. Petersburg, Russia, Grisha Goryachev is renowned for his extraordinary musical sensitivity and technical virtuosity in both classical and flamenco styles. Grisha is one of very few guitarists in the world who is reviving the tradition of solo flamenco guitar in a concert setting that was practiced by legendary flamenco masters such as Ramón Montoya and Sabicas.

## **How did he get started?**

Grigory Goryachev began to play the guitar at the age of six, studying first with his father, Dmitry, an acknowledged master teacher of the instrument. Following his debut at the age of nine, Mr. Goryachev enjoyed an extensive career as a child prodigy, performing regularly before large audiences in the most prestigious concert halls of St. Petersburg, Moscow, Minsk, Riga, and other major cities in the then Soviet Union. He also appeared regularly on Soviet television and radio and was featured in numerous major newspapers and magazines. His participation at the age of 13 in the T.V. marathon, Revival of St. Petersburg, was transmitted live to more than one hundred countries worldwide.

## **When did he first move to North America and how has this influenced his style?**

Following a tour of Spain, Goryachev was invited to play for flamenco legend, Paco de Lucía, who soon after personally intervened in support of his application for an American visa (subsequently awarded in the year 1997 on the basis of Extraordinary Ability).

Since coming to the United States, Mr. Goryachev has continued his lifelong love affair with flamenco while deepening his involvement with the classical style. His repertoire now includes classical solos, chamber music and guitar concertos and more than six hours of flamenco solos by such composers as Paco de Lucía, Vicente Amigo, Manolo Sanlúcar, Rafael Riqueni, and others. As the flamenco repertoire is for the most part unpublished, Mr. Goryachev has performed the somewhat incredible feat of transcribing entirely by ear from the recordings.

## **How does he balance keeping tradition alive while also playing with modern interpretations?**

Grisha strives to keep alive older flamenco masterpieces that now exist only on records, by performing them in concerts. Grisha exposes the audiences to some of the best guitar compositions flamenco has to offer. Instead of merely copying, he creates his own interpretations of these masterpieces, using dynamics and tone colors usually associated with classical music.

## **What role has the web played in his success?**

Grisha's YouTube videos have collected over two million views and many notable comments.

## **What instruments does he play?**

Grisha currently plays the following instruments: flamenco blanca and flamenco negra by Lester DeVoe (Nipomo, California); 7-string flamenco negra by Matthew Morello (Ogden, Utah); and classical guitar also by Matthew Morello.



# ARTIST Q&A

## SEROUJ KRADJIAN

We have been developing our relationship with pianist Serouj Kradjian over the past four years, as a performer in *Ashes in the Wind* (2010) and *Piano Ecstasy* (2013), as well as in *Tango!* (2011), for which he was also a featured composer with his piece *Tango Melancolio*. We spoke to Serouj via e-mail about his passion for flamenco music, new interpretations of traditional music and what's coming up this season for his own company, Amici Chamber Ensemble.

### **What draws you to flamenco music?**

Experiencing the unique atmosphere in flamenco "tablao"s (where the flamenco shows are held), while living in Spain. The infectious rhythms played on the guitar, the percussion and palmas; unpredictable yet strictly organized. The dancing, the singing of the tunes which really come from the deepest end of the soul, and the joy, the pain and the pride, which the combination of all this, represents.

### **Piano is an unusual instrument for flamenco, how does your instrument help this style of music come to life?**

I really think both the percussive and lyrical/singing character of the piano complements the guitar very well in flamenco and in a way they complete each other. It's a combination rarely explored, (Paco de Lucia & Chick Corea collaboration comes to mind), but it is no surprise that both Albéniz and Falla have chosen to write their flamenco-influenced pieces for solo piano.

### **You have also explored tango and Armenian folk music in your work. How do you stay true to the traditions of these styles while keeping them relevant to modern audiences? Do you find that audiences are fairly open to new interpretations of work like this?**

I really have to immerse myself in the tradition, whether physically being in the place where the musical style originated, and/or doing a lot of research and a lot of listening to numerous versions of each piece of music I am re-arranging. I feel folk music will always be relevant to audiences because it speaks to them, it unites them. Innovation never escapes the criticism of a few, but you achieve an immediate connection with the audience, when you have approached the folk roots of the music you perform, with care and respect.

### **Toronto audiences will also recognize you, cellist David Hetherington and conductor/clarinetist Joaquin Valdepeñas as the Artistic Directors of the Amici Chamber Ensemble. In your opinion, what is your biggest strength as an artistic director triumvirate?**

In the last few years we have truly achieved a good chemistry on and off stage, on both artistic and organizational matters, which has truly made Amici have its distinct voice in innovative programming and music-making. The very successful 25<sup>th</sup> Anniversary season, and our Juno for Best Classical Album in 2013 attests to that.

**What are you most excited about in Amici's 2013/14 season?**

I think this season we truly start a new chapter for Amici. We have moved our concerts to RCM's intimate and wonderful Mazzoleni Hall. I am excited to play Schoenberg's monumental *Verklaerte Nacht* in its excellent but rarely performed piano trio arrangement, to have the brilliant violinist Lara St. John join us for a program that stretches from a Bach Sonata for violin and harp, to Armenian folk songs; and you really can't go wrong with a concert title like *American Berserk!*

**LIGHTNING ROUND**

Favourite city: Barcelona

Worst airport: Heathrow

Guilty pleasure song: *Bohemian Rhapsody* (Queen)

Best concert hall: Koerner Hall

Favourite restaurant: Sushi on Bloor



# SALON21

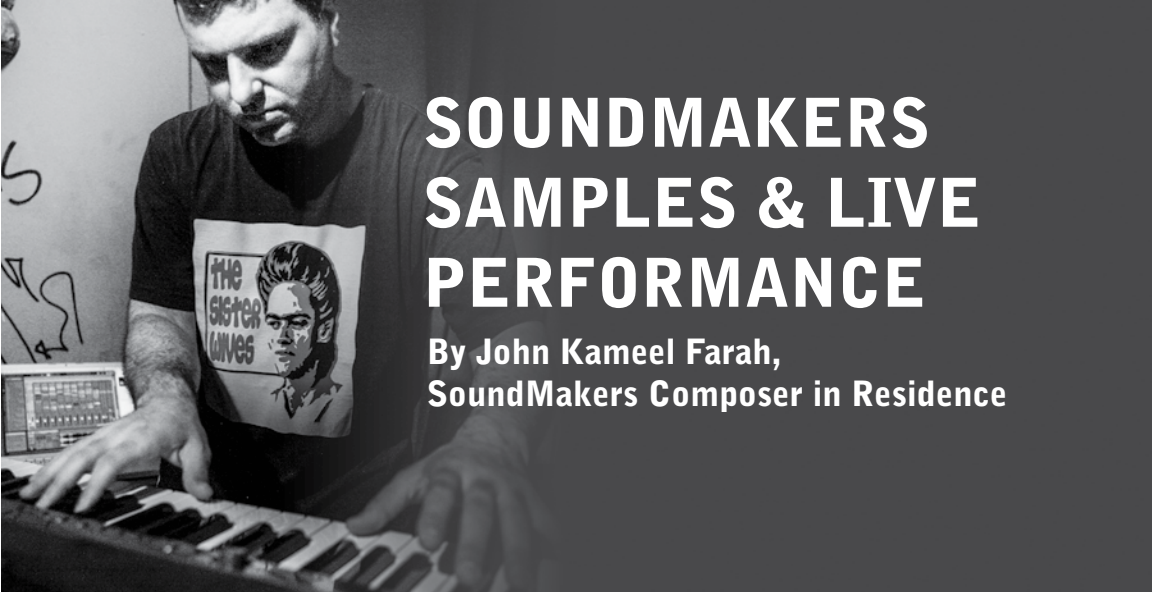
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# SOUNDMAKERS SAMPLES & LIVE PERFORMANCE

By John Kameel Farah,  
SoundMakers Composer in Residence

As part of my SoundMakers residency, on March 7, 2013 I performed a pre-concert set at Roy Thompson Hall, as part of the Toronto Symphony Orchestra's New Creations Festival.

It was important that my set be no longer than 35 minutes in length, so the TSO could start on time. At some point in my set I was to incorporate sounds from the SoundMakers sample database. I am used to playing much longer sets, in which I can take my time developing ideas, exploring electronic textures, and transitioning to beat-driven pieces and of course, improvising. So I had to give it some careful thought—I wanted all of the elements of my music to be represented, but I didn't want it to be a random smorgasbord—one of my biggest focuses is crafting cohesive sets.

I opened my set with a solo piano piece called *Introitus*, which employs (English-style) Renaissance counterpoint, set against an Arabic melody, moving into an electronic, breakbeat-driven piece *Mercurial* which is in a fast 7/8 time. Then I set aside 6 minutes for the SoundMakers improvisation.

I had spent the previous weeks slowly combing over the SoundMaker's database, fishing for ear-grabbing sounds, ones that I could imagine create interesting textures with. In the end the pieces I decided to sample were: *Breathe* for orchestra by James Rolfe; *Time Zones* for marimba by Peter Hatch; *Hex* for percussion by Andrew

Staniland; and lastly Kelly-Marie Murphy's oboe concerto *Indelible Lines, Invisible Surface*.

I loaded all of the samples into Ableton Live 9 Suite (courtesy of Ableton, many thanks) and experimented with looping them in various combinations. With some minor pitch manipulation I moved them towards an E-minor tonality, so that I could also do some light chordal improvisation on the piano, and route the piano sound through effects in Ableton to create a nice, thick, sonic soup.

When I found combinations of samples that worked, I took screenshots of them, and during the performance, I would quickly scroll to look through them, and then scroll back to trigger the next group of sound loops in Live, then go to the next screen shot, and so on, all the time interspersed with sparse piano, reverbs and delays. It worked out well as an ambient middle-movement, between the other more dramatic pieces.

I closed my set with *Uprising*, which is in a jazz/breakbeat piece in a blisteringly fast 10/8 time — a fun and boisterous way to end. I was delighted that the TSO lobby had filled up so quickly and the audience was so attentive throughout, following the music in every direction it went.

*John Kameel Farah is a Toronto-based composer, pianist and visual artist. Hear John's piece at [soundmakers.ca](http://soundmakers.ca).*



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