

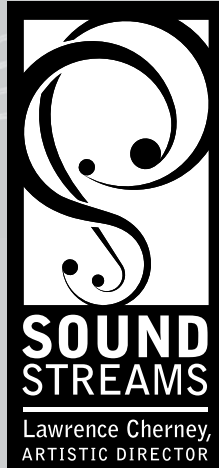
2015/2016 CONCERT SERIES



ADRIANNE PIECZONKA: BEYOND THE ARIA

2015/16 Season

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Lawrence Cherney,
ARTISTIC DIRECTOR

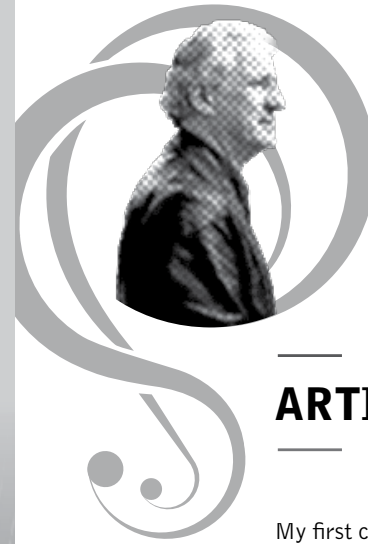
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HIGHLIGHTS INCLUDE

Soprano **Adrienne Pieczonka**, the North American premiere of the opera ***Julie***, an **accordion** extravaganza, **world premieres**, the choral music of **James MacMillan**, and **Steve Reich's** 80th birthday party!

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ARTISTIC DIRECTOR'S WELCOME

My first contact with George Crumb's *Ancient Voices of Children* came in 1976, when I performed it on a European tour as a member of Robert Aitken's New Music Concerts Ensemble. Soundstreams wasn't born for another six years, but that particular work got under my skin in a way few ever had before. I just couldn't get those exquisitely haunting and ghostly musical apparitions out of my head. In 1987, legendary singer and teacher Mary Morrison, who had performed *Ancient Voices* on that 1976 tour, introduced me to the work of her brilliant young student Adrienne Pieczonka. I knew instinctively that she was the one to realize Soundstreams' first production of that masterpiece later the same year.

The performance resonated so strongly that we received an invitation to perform it at the North American New Music Festival in Buffalo, where George Crumb was composer-in-residence! Somewhat apprehensive of what he might say, we were all greatly relieved to discover that the charming but ever plainspoken composer loved our interpretation.

Fast forward to 2009, when Soundstreams collaborated with Mexico's Cervantino Festival. That tour included one of our favourite artists, mezzo-soprano Krisztina Szabó, performing works from George Crumb's recent *American Songbook* series, and a premiere by Montreal composer Analia Llugdar.

When Adrienne became excited nearly 30 years later about revisiting *Ancient Voices* with us, I realized that we had the opportunity of a lifetime to weave these various strands together. Tonight's concert features Adrienne and Krisztina reprising George Crumb's masterworks, both new and old; a new commission from Analia Llugdar that, like *Ancient Voices*, is also a setting of a seminal poem by Federico García Lorca; and the icing on the cake—Luciano Berio's zany versions of *Beatles Songs*. We hope you enjoy your experience "beyond the aria" as much as we have putting it together!

Lawrence Cherney
Artistic Director

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ABOUT SOUNDSTREAMS

Soundstreams is one of the world's leading contemporary music companies, and the biggest global presenter of new Canadian music. Under the direction of Artistic Director Lawrence Cherney and Executive Director Susan Worthington, the company showcases the work of living Canadian and international composers, with a focus on innovative thematic and experiential programming that contributes to the rich legacy of Canadian music at home and around the world.

In collaboration with the finest Canadian and international artists, Soundstreams presents an annual concert series in Toronto as well as national and international tours. Soundstreams also serves the larger community through our free Salon 21 series at The Gardiner Museum, composer training activities, SoundWave program for music lovers age 35 and under, and digital performance space, including concert livestreams, SoundMakers website, and video content.

HISTORY

Founded in 1982 by oboist Lawrence Cherney as Chamber Concerts Canada, Soundstreams has presented a variety of series over its 33-year history, including Musical Mondays at the Lorraine Kimsa Theatre for Young People, and Encounters at the CBC's Glenn Gould Studio. Soundstreams commissions have added more than 150 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, and Cool Drumming's percussion festival and conference, as well as new productions such as Thomson Highway and Melissa Hui's Cree opera *Pimootewin: The Journey* (which toured Northern Ontario in 2009 and 2010), R. Murray Schafer's Dora Award-winning site-specific opera *The Children's Crusade* (produced in association with the Luminato Festival), and Brian Current's Dora-nominated opera *Airline Icarus*. Soundstreams is a three-time JUNO nominee and recipient of the Lieutenant Governor's Award for the Arts.

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ADRIANNE PIECZONKA: BEYOND THE ARIA

Adrienne Pieczonka, soprano
Krisztina Szabó, mezzo-soprano
Leslie Dala, conductor



Tuesday, September 29, at 8:00 pm
Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor Street West

PROGRAM

George Crumb
(b. 1929, USA)

Excerpts from American Songbook
Voices from the Morning of the Earth (Book VI) (2008)
Unto the Hills (Book III) (2001)
Adrienne Pieczonka
Krisztina Szabó
IV. Dry Bones
II. All the Pretty Little Horses (Appalachian Lullaby)
III. Weep, All Ye Little Rains
VI. a) Down in the Valley b) Hush, Little Baby (Appalachian Lullaby)
VII. When the Saints Go Marching In

Analia Llugdar
(b. 1972, Canada)

*Romance de la luna, luna** (2015)
World premiere
Krisztina Szabó

Lennon & McCartney
Arranged by Luciano Berio
(1925 – 2003, Italy)

Beatles Songs
Adrienne Pieczonka
Yesterday
Michelle
Ticket to Ride

INTERMISSION

George Crumb
(b. 1929, USA)

Ancient Voices of Children (1970)
Adrienne Pieczonka
Andrew Lowe, boy soprano

* The creation of this work was made possible by the financial support of the Conseil des arts et des lettres du Québec.

This concert is dedicated to the memory of Lois Lilienstein,
Soundstreams Board Member from 2002-2010.

ENSEMBLE

American Songbook

John Hess, piano
Alejandro Céspedes, percussion
Michelle Colton, percussion
Dan Morphy, percussion
Ryan Scott, percussion

Romance de la luna, luna

Melissa Scott, oboe
Erica Goodman, harp
John Hess, piano
Michelle Colton, percussion
Dan Morphy, percussion
Ryan Scott, percussion

Beatles Songs

Leslie Newman, flute
Melissa Scott, oboe
John Hess, keyboard
Barry Shiffman, violin
Doug Perry, viola
David Hetherington, cello
Jeffrey Beecher, bass

Ancient Voices of Children

Graham Mackenzie, oboe
Erica Goodman, harp
John Hess, piano
Adrian Gross, mandolin
David Hetherington, musical saw
Michelle Colton, percussion
Dan Morphy, percussion
Ryan Scott, percussion



LOIS LILIENSTEIN (1936—2015)

Lois was introduced to Soundstreams through our wonderful former board member, Hy Sarick, as well as his wife Judy. Many of us already felt we knew her, having grown up on *Sharon, Lois & Bram*. In person, Lois was even warmer, more charming, and more generous than her public persona, with the most infectious smile most of us had ever seen. Lois joined the board in 2002, and was President from 2003 to 2010, when she left the board and joined the Advisory Committee.

A born performer, Lois was an incredible ambassador for Soundstreams. Music was her first love, and we were the fortunate beneficiaries of that love. She was our elegant, eloquent, and committed public face, chairing meetings, rolling up her sleeves to organize numerous fundraising events, and always aiming to broaden and strengthen the Soundstreams family. She was known to visit the office, delivering her amazing brownies to staff and board, always seeming to know when we most needed a lift.

Lois was one of a kind. We will be forever grateful for her gifts to the music world and to Soundstreams, and miss her very much.

—Lawrence Cherney

PROGRAM NOTE

By David Jaeger



Poet Federico García Lorca

American composer George Crumb (b. 1929) once described the essential acoustic of his music as “a kind of echoing, reverberant acoustic of haunting sounds that cross the river, and bounce between the hills.” Crumb likens this quality to one of the vocal styles used in his 1970 composition, *Ancient Voices of Children*, as the soprano sings, “a kind of fantastic vocalise into an amplified piano, thereby producing a glimmering aura of echoes.”

Ancient Voices of Children is part of an extended cycle of Crumb’s compositions, all based on the poetry of Federico García Lorca. The work, commissioned by the Elizabeth Sprague Coolidge Foundation, was composed for American soprano Jan DeGaetani, and had its premiere late in 1970 at the Library of Congress in Washington, D.C. Crumb wrote that, “In *Ancient Voices of Children* I have sought musical images that enhance and reinforce the powerful, yet strangely haunting imagery of Lorca’s poetry. I feel that the essential meaning of this poetry is concerned with the most primary things: life, death, love, the smell of the earth, the sounds of the wind and the sea.” Crumb set Lorca’s poetry for soprano, boy soprano (mostly sung off-stage), and an ensemble of instruments, “chosen for their particular timbral potentialities: the pianist also plays toy piano, the mandolinist musical saw, and the oboist harmonica, and the percussionists command a wide range of instruments.”

When Soundstreams artistic director Lawrence Cherney first produced the work in 1987, he chose, as soloist, an emerging vocal talent, Canadian soprano Adrienne Pieczonka, who was still a student at the time, studying voice with Mary Morrison at the University of Toronto’s Faculty of Music. Pieczonka told me that, although *Ancient Voices of Children* was already an acknowledged masterpiece by then, learning the advanced vocal techniques from Morrison opened her eyes and ears to a new world of singing. She said that Morrison introduced her to the nuances of Crumb’s vocal writing, which she found to be fascinating and memorable, “visceral and earthy.” Tonight, we hear Pieczonka sing the work for the second time in her brilliant career.

TONIGHT, WE HEAR PIECZONKA SING ANCIENT VOICES FOR THE SECOND TIME IN HER BRILLIANT CAREER

When planning tonight’s concert, Cherney felt that the significance of Crumb’s work could be underscored if it served as the basis of a new companion composition with similar instrumentation and poetic inspiration. Soundstreams, who has

before championed the work of Montreal composer Analia Llugdar, commissioned her to create such a response to *Ancient Voices of Children*. Her setting of the Lorca poem, *Romance de la luna, luna*, which receives its world premiere on tonight's concert, retains many features of the Crumb, yet makes a completely fresh artistic statement. Llugdar said she had known the Lorca poem for some time, and as she considered setting it, she realized that, "the image of the child stands as a symbol for the vulnerable people of the world, living in real danger." She said that she drew from the flamenco tradition in setting the seductive opening section for mezzo-soprano Krisztina Szabó. As the drama in the poetry develops, the voice is intensified through combinations with the instrumental ensemble, especially the oboe and the percussion, as the child's voice is eventually silenced. Llugdar uses metallic percussion extensively in the work, often to represent the metal of weapons.

The story behind Luciano Berio's settings of *Beatles Songs* is one in which a child's innocent infatuation with pop songs triggered a response from this major 20th-century composer. Cristina Berio, the daughter of Italian composer Luciano Berio (1925–2003), and his wife, the American soprano Cathy Berberian (1925–1983), was in her pre-teens when Beatlemania swept the world in the 1960s. Cristina was caught up as well, and she sang Beatles songs so persistently that they eventually captivated the ear of her famous mom. Berberian eventually decided she needed to add some of these songs to her recital repertoire, and in 1966 she asked various composers, including Luciano Berio, to arrange some of them for an upcoming performance at the 1967 Venice Biennale. Berio's arrangements used various combinations of winds and strings from the chamber ensemble accompanying Berberian's recital. Berberian subsequently persuaded Dutch composer Louis Andriessen

LLUGDAR DREW FROM THE FLAMENCO TRADITION IN SETTING THE SEDUCTIVE OPENING SECTION FOR KRISZTINA SZABÓ.

to create simpler arrangements, using piano accompaniment, so that she could program the songs in her recitals more easily. Tonight, Pieczonka performs Berio's imaginative arrangements for the first time.

Pieczonka and Szabó also share five songs selected from George Crumb's voluminous *American Songbook*. There are lullabies for each soloist, and three songs that they sing together as duets. Crumb had set out, in 2000, to write a projected four volumes of settings of American hymns, popular tunes, and spirituals, but the project grew to seven volumes, completed in 2010. The original texts and melodies remain intact in these settings, but Crumb opens his musical imagination in his accompaniments. Scored for amplified piano and numerous percussion instruments, they become extreme embellishments of the songs, displaying an unrestrained contemporary language. It's an approach to song setting that clearly takes us, to quote tonight's concert title, beyond the aria.

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.

COMPOSER BIOGRAPHIES



George Crumb

George Crumb is one of the most frequently performed composers in today's musical world. He is the winner of both Grammy Awards and Pulitzer Prizes, and continues to compose new scores that enrich the lives of all who come in contact with his profoundly humanistic art. Crumb's music often juxtaposes contrasting musical styles, and many of his works include programmatic, symbolic, mystical, and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. Crumb retired from his teaching position at the University of Pennsylvania in 1997, after more than 30 years of service. He has been honoured by numerous institutions with honorary doctorates, and is the recipient of dozens of awards and prizes.



Luciano Berio
Arranger of *Beatles Songs*

Luciano Berio was one of the most important Italian composers of the second half of the 20th century, a leader of the international avant-garde who has managed to write music that is communicative and pleasing to audiences. Berio explored the frontiers of sound, particularly vocal sound, thanks to his association with his wife, Cathy Berberian. In the 1960s, Berio taught at Tanglewood Institute, Darmstadt University, Harvard, Juilliard, and Mills College. He was a member of the board of IRCAM in Paris, and in 1987, he founded Tempo Reale, a research institute in Milan. Berio died in Rome in 2003.



Analia Llugdar

Born in Argentina, composer Analia Llugdar initially studied piano and composition at Cordoba National University, Argentina. She continued her composition studies at University of Montréal, where she completed a Master's degree and a Ph.D. in music composition. Drawing upon literature, history, dance, theater, and plastic arts, Llugdar creates a contemporary reflection upon which she brings to the forefront her research for a new resonance through her mastery of instrumental techniques and eloquence of form. She has received several awards for her work, including the Sir Ernest MacMillan Award from SOCAN, and the Grand Prix of the Canada Council for the Arts.



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GUEST ARTIST BIOGRAPHIES



Adrienne Pieczonka
soprano

Internationally acclaimed for her interpretations of Wagner, Strauss, Verdi and Puccini, Canadian soprano Adrienne Pieczonka has brought to life many powerful women, and has led opera and concert stages in Europe, North America, and Asia. Adrienne is an Officer of the Order of Canada, the recipient of the Queen Elizabeth II Diamond Jubilee Medal and was named a Kammersängerin by the Austrian government. She holds Honorary Doctorates from her alma mater, the University of Western Ontario, and McMaster University. Adrienne's newly released CD *Adrienne Pieczonka Sings Strauss and Wagner* (Delos), has already received critical praise.



Krisztina Szabó
mezzo-soprano

Hungarian-Canadian mezzo-soprano Krisztina Szabó has become highly sought after in both North America and Europe as an artist of supreme musicianship and stagecraft. Krisztina is vocally versatile, possesses excellent stage prowess and paints vivid character portraits on both the opera and concert stages. She has performed opera roles around the world, and is a frequent performer of recital, concert, and chamber repertoire. Last season, she was nominated for two Dora Awards for her performances as The Woman in *Erwartung* (Canadian Opera Company), and in *Booster Shots* (Tapestry Opera). She is a member of the voice faculty at the University of Toronto. Krisztina last appeared with Soundstreams as the Flight Attendant in *Airline Icarus*.



Leslie Dala
conductor

Dynamic Canadian conductor Leslie Dala is steadily in demand across Canada. He serves as music director of Vancouver Bach Choir, guest conductor with Thunder Bay Symphony, and was recently chosen as principal conductor of the Vancouver Academy of Music. As associate conductor and chorus master of the Vancouver Opera, Leslie has prepared over fifty main stage productions. An avid performer of contemporary music, Leslie conducted the Toronto premiere of *Shelter* for Tapestry Opera, and is a frequent guest with Soundstreams. Highlights for Leslie's current season includes a performance with the Toronto Symphony Orchestra and the folk-rock duo Indigo Girls, and he will provide musical direction for *Julie*, a Canadian Stage production presented in association with Soundstreams.

TEXTS

Romance de la luna, luna (2015) Poem by Federico García Lorca

La luna vino a la fragua
con su polisón de nardos.
El niño la mira, mira.
El niño la está mirando.
En el aire conmovido
mueve la luna sus brazos
y enseña, lúbrica y pura,
sus senos de duro estaño.
Huye luna, luna, luna.
Si vinieran los gitanos,
harían con tu corazón
collares y anillos blancos.
Niño, déjame que baile.
Cuando vengan los gitanos,
te encontrarán sobre el yunque
con los ojillos cerrados.
Huye luna, luna, luna,
que ya siento sus caballos.
Niño, déjame, no pises
mi blancor almidonado.
El jinete se acercaba
tocando el tambor del llano.
Dentro de la fragua el niño,
tiene los ojos cerrados.
Por el olivar ven'an,
bronce y sueño, los gitanos.
Las cabezas levantadas
y los ojos entornados.
Cómo canta la zumaya,
¡ay, cómo canta en el árbol!
Por el cielo va la luna
con un niño de la mano.
Dentro de la fragua lloran,
dando gritos, los gitanos.
El aire la vela, vela.
El aire la está velando.

The moon came to the forge
with her skirt of white, fragrant flowers.
The young boy watches her, watches.
The boy is watching her.
In the electrified air
the moon moves her arms
and points out, lecherous and pure,
her breasts of hard tin.
Flee, moon, moon, moon.
If the gypsies were to come,
they would make with your heart
white necklaces and rings.
Young boy, leave me to dance.
When they come, the gypsies
will find you upon the anvil
with closed eyes.
Flee, moon, moon, moon.
Already I sit astride horses.
Young boy, leave me, don't step on
my starched whiteness.
The horse rider approaches
beating the drum of the plain.
Within the forge the young man
has closed eyes.
Through the olive grove they come,
the gypsies – bronze and dreaming,
heads lifted
and eyes half closed.
Hark, hear the night bird –
how it sings in the tree.
Across the sky moves the moon,
holding the young boy by the hand.
Within the forge the gypsies cry,
are crying out.
The air watches over her, watches.
The air is watching over her.

Ancient Voices of Children (1970)
Poems by Federico García Lorca

I. "El niño mudo"

El niño busca su voz.
(La tenía el rey de los grillos.)
En una gota de agua
buscaba su voz el niño.
No la quiero para hablar;
me haré con ella un anillo
que llevará mi silencio
en su dedo pequeñito.

II. "Gacela de la huida"

Me he perdido muchas veces por el mar
con el oído lleno de flores recién cortadas,
con la lengua llena de amor y de agonía.
Muchas veces me he perdido por el mar,
como me pierdo en el corazón de algunos
niños.

III. "¿De dónde vienes, amor, mi niño?"

¿De dónde vienes, amor, mi niño?
De la cresta del duro frío.
¿Qué necesitas, amor, mi niño?
La tibia tela de tu vestido.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!
En el patio ladra el perro,
en los árboles canta el viento.
Los bueyes mugen al boyero
y la luna me riza los cabellos.
¿Qué pides, niño, desde tan lejos?
Los blancos montes que hay en tu pecho.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!
Te diré, niño mío, que sí,
tronchada y rota soy para ti.
¿Cómo me duele esta cintura
dónde tendrás primera cuna!
¿Cuándo, mi niño, vas a venir?
Cuándo tu carne huele a jazmín.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!

I. "The Little Mute Boy"

The little boy was looking for his voice.
(The king of the crickets had it.)
In a drop of water
the little boy was looking for his voice.
I do not want it for speaking with;
I will make a ring of it
so that he may wear my silence
on his little finger.

II. "Gacela of the Flight"

I have lost myself in the sea many times
with my ear full of freshly cut flowers,
with my tongue full of love and agony.
I have lost myself in the sea many times
as I lose myself in the heart of certain
children.

III. "Yerma's Song" from *Yerma*

(Dance of the Sacred Life-Cycle)
From where do you come, my love, my child?
From the ridge of hard frost.
What do you need, my love, my child?
The warm cloth of your dress.
Let the branches ruffle in the sun
and the fountains leap all around!
In the courtyard a dog barks,
In the trees the wind sings.
The oxen low to the ox-herd
and the moon curls my hair.
What do you ask for, my child, from so far away?
The white mountains of your breast.
Let the branches ruffle in the sun
and the fountains leap all around!
I'll tell you, my child, yes,
I am torn and broken for you.
How painful is this waist
where you will have your first cradle!
When, my child, will you come?
When your flesh smells of jasmine-flowers.
Let the branches ruffle in the sun
and the fountains leap all around!

IV. "Gacela del niño muerto"

Todas las tardes en Granada,
todas las tardes se muere un niño.

V. "Balada de la placeta"

Se ha llenado de luces
mi corazón de seda,
de campanas perdidas,
de lirios y de abejas.
Y yo me iré muy lejos,
más allá de esas sierras,
más allá de los mares,
cerca de las estrellas,
para pedirle a Cristo
Señor que me devuelva
mi alma antigua de niño.

IV. "Gacela of the Dead Child"

Each afternoon in Granada,
a child dies each afternoon.

V. "Ballad of the Little Square"

My heart of silk is
filled with lights,
with lost bells,
with lilies, and with bees,
and I will go very far,
farther than the seas,
close to the stars,
to ask Christ the Lord
to give me back
my ancient soul of a child.

Excerpts from Selected Poems by Federico García Lorca.
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English translations by W. S. Merwin (I.); Stephen Spender
and J. L. Gili (II.); J. L. Gili (III. & V.); Edwin Gonig (IV.).



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A stunning 21st-century operatic take on August Strindberg's *Miss Julie*



**SOUND
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Lawrence Cherney,
ARTISTIC DIRECTOR

NEW DIRECTIONS IN MUSIC



JULIE

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Photo: Carolina Bruck-Santos and Alexander Knop in *Julie*.
Photo by: Gérard Bezaud/La République du Centre.



COMPOSER Q&A ANALIA LLUGDAR, COMPOSER

Composer Analia Llugdar was born in Argentina, where she originally studied composition, before earning both her Master of Music and Doctor of Music in composition from the University of Montréal. Her work is characterized by a concise investigation of musical textures used deliberately to create an artistic commentary on the state of the world. This can be said of her works based on literary texts as well as those that are more abstract in nature. We chatted with Analia about what inspired her to become a composer, and the common themes in her music.

Soundstreams: What inspired you to become a composer?

Analia Llugdar: When I was a teenager, I had a fantastic teacher in Santiago del Estero, Argentina, named Cristina Vallé. She taught me music theory, counterpoint, and harmony. She was a composer and a very passionate person. We spent a lot of time discussing music, composers, and listening to music and analyzing it. Each meeting was fascinating, [as I learned more about] these sounds, and the world of music. These exchanges awakened in me the desire to become a composer.

SS: Would you say that you return to specific themes in your work? If yes, which ones?

AL: Madness, loneliness, women, death, and dance, are all themes that recur in my work.

SS: Several of your pieces are based on literary texts (including *Romance de la luna, luna*, which is based on the poetry of Federico

García Lorca). What inspiration do you find in literary texts?

AL: Literature has always nourished my music and inspirations. It is not only the theme of a novel or piece of poetry that inspires me, but also the form, language, the multiplicity of characters, and the way in which the stories overlap, intersect, and amalgamate over time. In literature, as in music, space and time are two silent but fundamental pillars that determine the essence of the work.

SS: You are part of a prestigious group of women who are finding success in the composition world, which is often regarded as an “old boys club.” How are you working to break down these barriers?

AL: Honestly, I have never paid too much attention to the fact that I’m a “female” composer and not a “male” composer. I’m a composer and that’s all. Unfortunately a lot of people have many prejudices about many subjects, which I believe is a cultural problem. I prefer that we resolve prejudices that people have against immigrants for instance, which should be a priority.

SS: If you could be represented by a musical notation, what would it be?

AL: Several eighth notes tied, and played as quickly as possible!

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