

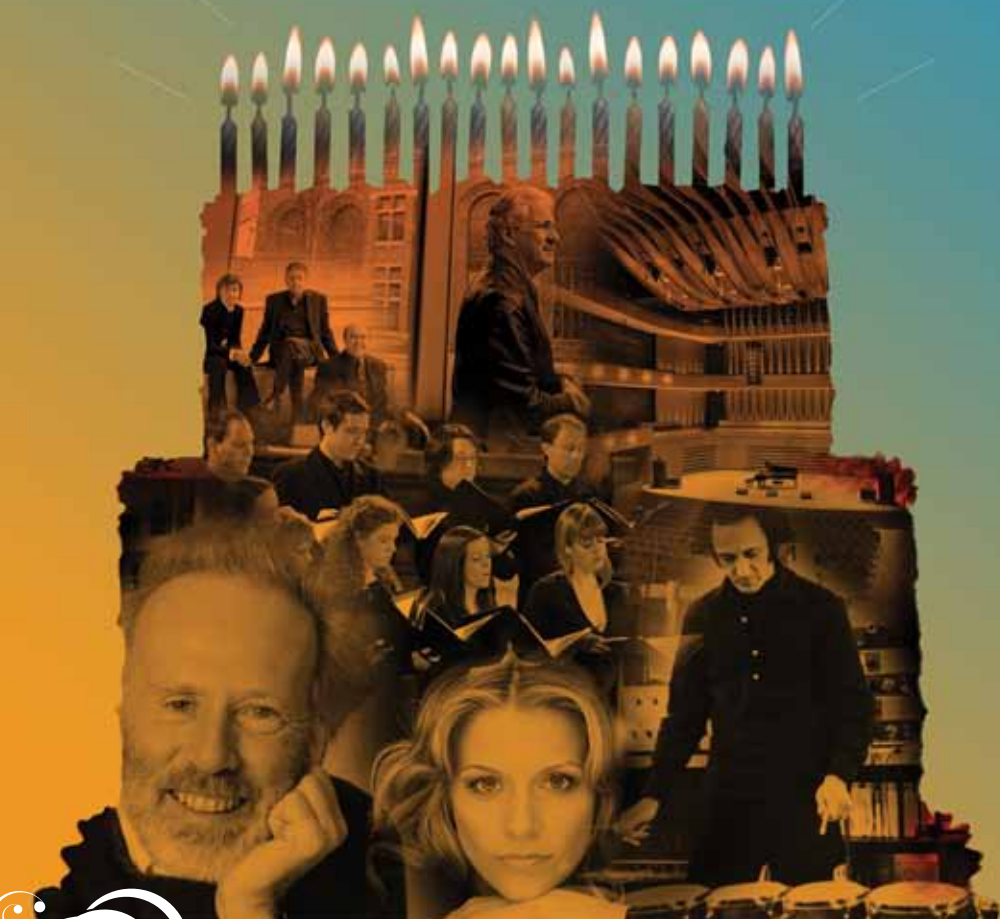
# 2012/13 CONCERT SERIES



**SOUND  
STREAMS**

Lawrence Cherney,  
ARTISTIC DIRECTOR

NEW DIRECTIONS IN MUSIC



**CELEBRATE WITH SOUNDSTREAMS**



## SOUNDSTREAMS

### An International Centre for New Directions in Music

Led by Artistic Director Lawrence Cherney and Executive Director Chris Lorway, Soundstreams is a Toronto-based music presenter that commissions, develops, and showcases the work of contemporary Canadian composers and their international counterparts.

These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series at Koerner Hall, in national and international tours, and through a variety of education and outreach activities. To mark our 30<sup>th</sup> anniversary season in 2012–13, Soundstreams will also launch SoundMakers, an innovative website and smartphone app that will invite music lovers to explore Soundstreams' commissioned works and create new works of their own.

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. Projects have included festivals and conferences such as the Northern Encounters Festival, University Voices, Toronto Fanfare Project, and the Cool Drumming percussion festival and conference, as well award-winning operas including Thomson Highway and Melissa Hui's Cree opera *Pimootewin: The Journey* and R. Murray Schafer's site-specific opera *The Children's Crusade*.



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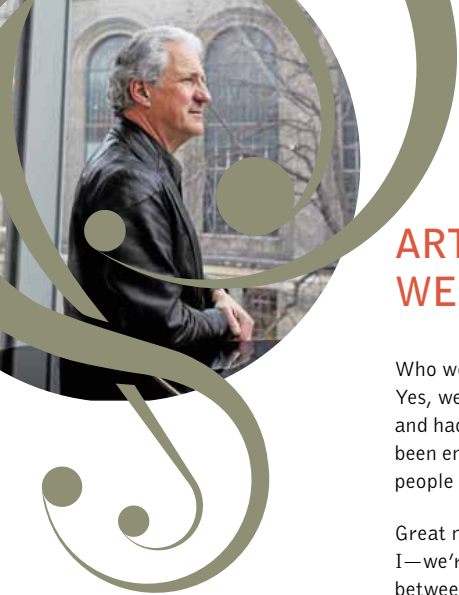
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## ARTISTIC DIRECTOR'S WELCOME

Who would have thought we'd still be here 30 years later? Yes, we have worked hard, made the best decisions we could, and had some good luck, but none of that by itself would have been enough to give us long legs. It's our intuitions about people that have given us staying power.

Great music is not made in a vacuum. Soundstreams and I—we're magicians of a kind—aim to create great chemistry between composers, performers and audiences to the point where sparks fly. Fostering and nurturing composers and performers through the birth of high quality new works is what Soundstreams does best, and is the best reason for having a Soundstreams.

### **2012-2013 CONCERT SERIES**

**The Latvian Radio Choir**  
Sunday, November 11, 2012  
at 3:00pm

**The Three Faces of Jerusalem**  
Sunday, January 27, 2013  
at 3:00pm

**Fujii Percussion and Voices**  
Tuesday, March 5, 2013  
at 8:00pm

**Piano Ecstasy**  
Friday, April 26, 2013  
at 8:00pm

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

So, tonight's concert is special. It captures our history and creative relationships, but also looks forward to an exciting future. Some of the world's most famous composers are represented—Schafer, Pärt and Reich—along with Analia Llugdar and Fuhong Shi from a much younger generation. Some works have been performed before on our series, some are world premieres. Some explore themes—Paul Frehner's work on the fall of the Berlin Wall, Llugdar's on the recent student protests in Montreal. Others reflect our interest in other cultures such as Shi's new work for voice and strings. And Omar Daniel has created a compelling ritual in the Koerner Hall lobbies to take you out of your ordinary life into an extraordinary voyage of discovery.

We've had great performances over 30 years, and the best of those performers are here tonight: NEXUS, Gryphon Trio, Shannon Mercer, Choir 21, and more.

Where else in the world would you find a concert featuring choral, orchestral, and chamber music with a concerto thrown in for good luck? Where else but Soundstreams! Thanks for choosing to celebrate our 30<sup>th</sup> birthday here tonight, and remember, we're just getting warmed up!

Lawrence Cherney

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# CELEBRATE WITH SOUNDSTREAMS!

David Fallis, Conductor, Choir 21  
Joaquin Valedpenas, Conductor, Virtuoso String Orchestra

Russell Hartenberger, Percussion  
Garry Kvistad, Percussion  
Shannon Mercer, Soprano  
Julie Ranti, Flute  
Ryan Scott, Percussion  
Choir 21  
Gryphon Trio  
NEXUS  
Virtuoso String Orchestra

Thursday, October 11, 2012

8:00 pm

Koerner Hall,  
TELUS Centre for  
Performance and Learning

## LOBBY PERFORMANCE

Omar Daniel  
(b. 1960, Canada)

*Prologue, Entr'act and  
Postlude* (2012)\*  
World Premiere  
Shannon Mercer, Matthew Ross,  
Kyle Brenders & Ryan Scott

## CONCERT PROGRAM

Steve Reich  
(b. 1936, USA)

*Clapping Music*, (1972)  
Garry Kvistad  
& Russell Hartenberger  
  
*Mallet Quartet* (2009)  
NEXUS

Fuhong Shi  
(b. 1976, China)

*The Mountain Spirit* (2012)\*\*  
World Premiere  
Shannon Mercer, Ryan Scott &  
Virtuoso String Orchestra

Paul Frehner  
(b. 1970, Canada)

3 movements from *Berliner  
Konzert* (2009)  
I. Sand & Cement  
IV. Fragment  
V. Dresden  
Gryphon Trio & Virtuoso  
String Orchestra

## INTERMISSION

Analia Llugdar  
(b. 1972, Argentina)

*Sentir de cacerolas* (rev. 2012)\*\*  
World Premiere  
Shannon Mercer, Julie Ranti  
& Ryan Scott

Arvo Pärt  
(b. 1935, Estonia)

*Orient & Occident* (2000)  
Virtuoso String Orchestra

R. Murray Schafer  
(b. 1933, Canada)

*The Love that Moves the  
Universe* (2010)  
Choir 21 & Virtuoso String Orchestra

\* Commissioned by Soundstreams  
with support from the Ontario  
Arts Council

\*\* Commissioned by Soundstreams

# ENSEMBLES

## Choir 21

David Fallis, Conductor

Chris Dawes, Rehearsal Pianist

### Soprano

Elizabeth Anderson

Dawn Bailey

Gisele Kulak

Jennifer Taverner

Emily Wall

### Alto

Diane English

Loralie Kirkpatrick

Valeria Kondrashov

Claudia Lemcke

Alison Roy

### Tenor

Charles Davidson

Rob Kinar

Mitchell Pady

Bud Roach

Michael Sawarna

### Bass

Neil Aronoff

Bryan Martin

John Pepper

Graham Robinson

David Yung

## Gryphon Trio

Annalee Patipatanakoon, violin

Roman Borys, cello

Jamie Parker, piano

## NEXUS

Bob Becker

Bill Cahn

Russell Hartenberger

Garry Kvistad

## Virtuoso String Orchestra

Conductor, Joaquin Valdepeñas

### Violin I

Benjamin Bowman (Concert Master)

Marc-André Savoie

Carol Lynn Fujino

Csaba Koczó

Jennifer Thompson

Shane Kim

### Violin II

Etsuko Kimura

Virginia Wells

Mi Hyon Kim

Sydney Chun

Boris Kupesic

Rebekah Wolkstein

### Viola

Teng Li

Diane Leung

Keith Hamm

Joshua Greenlaw

### Cello

David Hetherington

Roberta Janzen

Emmanuelle Beaulieu-Bergeron

### Bass

Ed Tait

Brian Baty

## Fanfare Trumpet Performers

Jonathan Elliotson

Matthew Ross

# PROGRAM NOTES

## **Prologue, Entr'acte and Postlude Omar Daniel**

*Prologue, Entr'acte and Postlude* are written to celebrate Soundstreams' 30<sup>th</sup> anniversary. When Lawrence Cherney approached me about the piece, he suggested a work that would exist 'outside' of the standard concert presentation. So, we decided that the work would take place in the lobby of Koerner Hall, and be performed before the audience enters the hall (*Prologue*), during the intermission (*Entr'acte*), and as the patrons leave the hall (*Postlude*). We also decided that the inclusion of electronics might be interesting, so as to use the lobby space 'spatially'. *Prelude* has a 'secret' component to it that will be revealed when patrons enter the lobby area, followed by a setting of R.M. Rilke's *An die Musik* for soprano and live electronics. The singer invites the patrons into the concert hall. *Entr'acte* is a fanfare-like piece for clarinet and electronics, signaling the end of intermission. *Postlude* is scored for solo trumpet, snare drum and soprano scattered throughout the lobby.

## **Clapping Music Steve Reich**

*Clapping Music* is a minimalist piece written for two performers and is performed entirely by clapping. One performer claps a basic rhythm for the entirety of the piece. The second performer claps the same rhythm, but after every 12 bars he shifts by an 8<sup>th</sup> note to the left. The two performers continue this until the second performer has shifted twelve 8<sup>th</sup> notes and is hence playing the pattern in unison with the first performer again.

*Reprinted with kind permission of Boosey & Hawkes*

## **Mallet Quartet Steve Reich**

*Mallet Quartet* is scored for two vibraphones and two five-octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

*Mallet Quartet* is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25<sup>th</sup> Anniversary, NEXUS in Toronto, So Percussion in New York, Synergy Percussion in Australia, and Soundstreams in Canada. The world premiere was given by the Amadinda Quartet in Bela Bartók National Concert Hall on December 6, 2009. The American Premiere was given by So Percussion at Stanford University Lively Arts in California on January 9, 2010.

Steve Reich *Reprinted with kind permission of Boosey & Hawkes*

## **The Mountain Spirit Fuhong Shi**

*The Mountain Spirit* is scored for soprano, string orchestra and percussion. The text of this work comes from poetry anthology *Nine Songs* written by a great Chinese poet Qu Yuan\*. *Nine Songs* consists of 11 poems and presents various parts that reflect rituals of ancient China including: worship of Heaven and Earth, sacrifices of divinity and the soul, praising of love, and mourning for the soldiers who defended the homeland of the state of Chu (circa1030–223BCE). The original poem of *The Mountain Spirit* is an evocative masterpiece and interpreted as pure, simple and unrequited love in this work. It begins brightly and then turns as well as concludes with a melancholic mood. This work attempts to symbolize that beside love, waiting is also an eternal theme human beings.

\*Qu Yuan was a great Chinese poet who lived during the Warring States period in ancient China and is regarded as one of the most prominent figures of Romanticism in Chinese classical literature.

### **Berliner Konzert Paul Frehner**

*Berliner Konzert* was commissioned by Soundstreams, the Wurttemberg Chamber Orchestra Heilbronn and the Gryphon Trio to mark the twentieth anniversary of the fall of the Berlin Wall. This piece does not merely celebrate that momentous event; its larger purpose is to explore through music the entire story of the city's division. Each of its six movements is inspired by historical events during the Wall's rise and fall; in evoking the various moods associated with those events, the piece charts the changing social and political climate of Berlin during the post-war years. The work's *concertante* nature likewise changes as it proceeds: sometimes the members of the trio play as three soloists alongside the orchestra, at other times they join together as a whole. Its solo and ensemble passages ranging from the atmospherically nuanced to the propulsively rhythmic, *Berliner Konzert* lends powerful expression to a city's troubled history even as it celebrates the collapse of a barrier that claimed so many lives.

### **Sentir de cacerolas Analia Llugdar**

This piece was inspired by the *cacerolazos*, a demonstration accompanied by the clattering of saucepans in protest against Argentina's economic and political situation that culminated in December 2001. The words are from the poem *Oración de un desocupado (Prayer of the Unemployed)* by Argentinian poet Juan Gelman.

### **Orient & Occident Arvo Pärt**

The instrumental piece *Orient & Occident* is based on the text of the *Credo* in the Church Slavonic language. This is one of the few religious texts that is equally used by the Roman Catholic and the Eastern Orthodox Church. The work's theme is the One Creed, where there is no direction to the compass or a verbalized text.

Program note written by Tõnu Kaljuste.

### **The Love that Moves the Universe R. Murray Schafer**

The text for *The Love that Moves the Universe*, consists of the first and last cantos of Dante's *Paradiso* from *La Divina Commedia*. Dante Alighieri (c. 1265-1321) was thought to be the greatest Italian poet of the Middle Ages and is sometimes called "father of the Italian language."

*The Divine Comedy* describes a journey of the poet through Hell (*Inferno*), Purgatory (*Purgatorio*), and Paradise (*Paradiso*), guided at first by the Roman poet Virgil and then later by Beatrice, the subject of his obsession and inspiration. Of the three volumes, *Inferno* is perhaps the most vivid and *Purgatorio* the most lyrical and human. *Paradiso*, the most theological, has many beautiful mystic passages in which Dante tries to describe the impossible. Since the passages chosen by Schafer for this new composition tell about the stars and spheres of light in Paradise, the composer decided to arrange the singers and instrumentalists in an integrated circle or semi-circle and from time to time to incorporate circular movement phrases by both singers and players.



# COMPOSER BIOGRAPHIES



## Omar Daniel

Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Lèger Award for New Chamber Music. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers. Daniel's music is characterized by a strong sense of drama. His style is firmly rooted in the European concert-music tradition, and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile and rigorous architectural design. His opera *The Shadow* (commissioned by Tapestry new opera, with librettist Alex Poch-Goldin) was produced in the spring of 2009. His innovative electro acoustic work *The Flaying of Marsyas* has been performed many times since its creation in 2001, and his recent *Penelope and Odysseus* for string quartet, live electronic processing and dance was premiered in November 2009 at the Banff Centre.

Daniel's most recent composition was *Violin Concerto*, commissioned by Esprit Orchestra for violinist Erika Raum. He currently holds the position of Associate Professor at the Department of Music Research and Composition at the University of Western Ontario.



## Paul Frehner

Paul Frehner's initial musical experiences came from playing guitar in several rock and folk music groups throughout his teenage years. He then studied composition at McGill University with John Rea, Brian Cherney and Denys Bouliane, eventually completing his doctoral degree in 2004.

Frehner's compositions have been performed and broadcast both in Canada and abroad by leading professional soloists, ensembles and orchestras. His works have received numerous national and international awards. In 2007 his work *Lila* was awarded the Claude Vivier National Award in the Montreal Symphony Orchestra's International Composition Competition. In 2012 he was awarded the K.M. Hunter Artist Award in Classical Music.

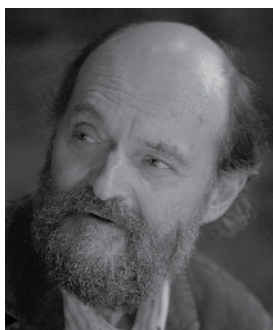
Upcoming projects include a new work for the Esprit Orchestra to be premiered in January 2013 and a composition for the Montreal-based sextet Ensemble Transmission.

Paul Frehner is on the Don Wright Faculty of Music of Western University where he teaches composition, electroacoustic music and co-directs the contemporary music ensemble.



### **Analia Llugdar**

Analia Llugdar was born in Argentina in 1972. She began studying piano and composition at Cordoba National University and received a degree in piano performance in 1999. Llugdar moved to Canada in 1999 and continued composition studies at Laval University and then at the University of Montréal where she studied with José Evangelista and completed a Masters of Music. She then studied with Denis Gougeon and completed a doctorate in composition. Llugdar writes both instrumental and vocal music. She has received several awards for her work, including First Prize in the chamber music category of the CBC Radio National Competition for Young Composers, the Jeunesses Musicales du Canada Award and the Grand Prix of the Canada Council for the Arts. Her music is performed in Canada and France, and at international festivals in Europe and Hong Kong.



### **Arvo Pärt**

Arvo Pärt attracts large audiences in the world with the beauty and balance of his musical style. He was born in Paide, Estonia and grew up in Rakvere and Tallinn. Pärt studied at the Tallinn Conservatoire with Professor Heino Eller, worked as a recording engineer at the national radio station, wrote music for the stage and received numerous commissions for film scores. In 1980 he emigrated, via Vienna, to Berlin, where he still lives. Arvo Pärt's first orchestral work *Nekroloog (Necrology)* of 1960 was the first Estonian work to employ serial technique. He continued with serialism through to the mid 1960s, but ultimately tired of its rigours and moved on to experiment with collage techniques. At the very beginning of the 1970s, he wrote a few compositions in the spirit of early European polyphony, like his *Symphony No 3* from 1971. Thereafter he turned to self-imposed silence, but re-emerged in 1976 after a transformation so radical as to make his previous music almost unrecognizable as that of the same composer. The technique he invented, or discovered, and to which he has remained loyal, practically without exception, he calls "tintinnabuli" (from the Latin, little bells).

Since leaving Estonia, Pärt has concentrated on setting religious texts, which have proved popular with choirs and ensembles around the world. His long time collaborators have been The Hilliard Ensemble, the Estonian Philharmonic Chamber Choir with its conductors Tõnu Kaljuste and Paul Hillier. His later music is published by Universal Edition.



## Steve Reich

Steve Reich's music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the "establishment" that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew Scriptures.

Reich's music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles philharmonics; London, San Francisco, Boston, and BBC symphony orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; and eighth blackbird. Steve Reich is published by Boosey & Hawkes.

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## R. Murray Schafer

R. Murray Schafer has achieved an international reputation as a composer, an educator, environmentalist, scholar and visual artist. Born in Sarnia, Ontario, in 1933, he was raised in Toronto. As the 'father of acoustic ecology' Schafer has been concerned about the damaging effects of noise on people, especially dwellers of the 'sonic sewers' of the city. Of the various publications Schafer released after his work with the World Soundscape Project, the most important is *The Tuning of the World* (1977) where he summarizes his soundscape research, philosophies, and theories.

Schafer's dramatic works employ music and theatre in a manner that he calls the 'theatre of confluence' (a kind of *Gesamtkunstwerk* reflecting his urge to explore the relationships between the arts). His diversity belies generalizations of style; his work could be described as a synthesis of 20<sup>th</sup>-century avant-garde techniques with the 19<sup>th</sup>-century romantic spirit.

He has received many awards such as the Canadian Music Council's first Composer of the Year award in 1977 and the first Jules Léger Prize for New Chamber Music in 1977. Recent awards include the Molson Prize, the Glenn Gould Prize, the 2010 Dora Award for his Soundstreams-commissioned opera *The Children's Crusade*, and the 2009 Governor General's Performing Arts Awards for Lifetime Artistic Achievement. Schafer holds honorary doctorates from universities in Canada, France and Argentina, and has his own publishing house, Arcana, where his entire oeuvre may be investigated.



### **Fuhong Shi**

Fuhong has been appointed to the Assistant Professor of the Central Conservatory of Music (CCoM) in Beijing after receiving a Doctoral degree in composition at the University of Toronto since fall 2009. She earned Bachelors and Masters degrees in composition at CCoM and University of Victoria in 2000 and 2005. She has studied with a number of world-renowned composers and composition professors, such as Gary Kulesha, CHEN Yi, CHOU Wen-Chung, CHEN Qigang, James MacMillan, Salvatore Sciarrino, Murray Schafer, and Gilles Tremblay.

She has received a number of awards such as 2007 Karen Kieser Prize in Canadian Music and *Generation 2008* Ensemble Contemporain de Montréal+ Composer's Competition and so on. Fuhong has collaborated with numerous prominent orchestras and ensembles all over the world. Her compositions have been performed in the USA, Canada, Mainland China, Hong Kong, Taiwan, Europe and Southeast Asia.

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## PERFORMING ARTIST BIOGRAPHIES



### **David Fallis, conductor**

Conductor David Fallis is one of Canada's leading interpreters of operatic and choral repertoire, especially known for his work in both baroque and classical, and contemporary music. He has led critically acclaimed productions of Mozart's *The Magic Flute*, *The Marriage of Figaro*, *Don Giovanni*, *The Abduction from the Seraglio*, Monteverdi's *Orfeo*, *The Coronation of Poppea*, *The Return of Ulysses*, as well as operas by Purcell, Handel and Charpentier, for Toronto's Opera Atelier. He has conducted for Houston Grand Opera, Cleveland Opera, Wolftrap Theatre, Utah Opera, Singapore Festival, Festival Vancouver, Seoul Arts Centre, Symphony London, Symphony Nova Scotia, and in major opera houses in Japan. In 2012 he made his debut both at the Royal Opera House in Versailles, and the Glimmerglass Festival, conducting Lully's *Armide*.

As Artistic Director of the Toronto Consort, Canada's leading ensemble specializing in the music of the Middle Ages and Renaissance, he has toured extensively in North America and Europe and has led the ensemble in nine CDs. He conducted the world premiere of R. Murray Schafer's *The Children's Crusade* at the 2009 Luminato Festival in Toronto. Mr. Fallis was the producer and conductor of historical music for the acclaimed TV series *The Tudors*. He teaches in the Graduate Department of the Faculty of Music at the University of Toronto.



## **Joaquin Valdepeñas, conductor**

As a clarinetist he is principal of the Toronto Symphony Orchestra he makes international appearances as soloist, chamber musician and conductor. Mr. Valdepeñas has performed at festivals throughout the world. As Conductor, Soloist and Clarinet coach and teacher Mr. Valdepeñas has taken part in the Aspen Music Festival and School for over 10 years. Mr. Valdepeñas made his European debut with the BBC-Welsh Symphony on BBC television, Sir Andrew Davis conducting, and has recorded the Mozart Clarinet Concerto with the English Orchestra. He has also recorded extensively for CBC, Centrediscs, Naxos, Sony and Summit and was featured in a PBS documentary about the Aspen Music Festival both as clarinetist and conductor. Mr. Valdepeñas' chamber group "Amici" has released their ninth and tenth CD entitled Majestic Flair all music by composer Chan Ka Nin on the CBC label and a disc of D'Indy and Bruch on the Naxos label. Mr. Valdepeñas is currently on the faculty of The Glenn Gould School at The Royal Conservatory of Music and has recently been appointed conductor of the Young Artist Performance Academy Orchestra.



## **Choir 21**

Choir 21 is a preeminent group of 24 exceptional singers selected by Director David Fallis for their exceptional ability to perform 21<sup>st</sup> century choir music. Choir 21 members also perform with the Canadian Opera Company, Tafelmusik, The Elmer Iseler Singers and other renowned professional choirs.



## **Gryphon Trio**

Since coming together in Toronto in 1993, the Gryphon Trio has established itself as the world's leading piano trio. As Canada's pre-eminent chamber ensemble, the Gryphon Trio tours throughout North America and Europe, and their sixteen recordings are an encyclopedia of works for the genre. The Trio has commissioned over 75 new works and frequently collaborates on special projects with other instrumentalists, actors, dancers, and visual artists.

Deeply committed to the education of the next generations of audiences and performers alike, the Gryphons frequently conduct master classes and workshops at Universities and Conservatories, are Artists-in-Residence at the University of Toronto's Faculty of Music, and have developed several groundbreaking educational initiatives.

Gryphon cellist Roman Borys is Artistic Director of Ottawa's Chamberfest, the largest festival of chamber music in North America. Annalee Patipatanakoon and Jamie Parker serve as the festival's Artistic Advisors in addition to their responsibilities at the University of Toronto Faculty of Music, where Mr. Parker is the Rupert E. Edwards Chair in Piano Performance and Ms. Patipatanakoon is Associate Professor of Violin.



### **Shannon Mercer, soprano**

Her voice has been described as luminous, dazzling and shining and her acting witty, delightful, and feisty, Shannon Mercer is an artist of uncommon musical artistry whose passion for her artform embraces repertoire ranging from early to contemporary music. This season features performances in Boston, Seattle, Vancouver, Edmonton, Toronto, Ottawa, Calgary, and Montreal, and a reprisal of Ana Sokolovic's *Svadba (The Wedding)* with Queen of Puddings Musical Theatre that takes her to Paris, Belgrade, Orléans and Dublin, and on a tour of Western Canada. Shannon's discography on Analekta includes *Vivaldi - The Return of the Angels, Salsa Baroque, O Viva Rosa, Bach and the Liturgical Year, Wales ~ The Land of Song, Mondonville, and English Fancy*. Her previous partnership with Ensemble Caprice *Gloria!: Vivaldi's Angels* won the 2009 JUNO Award and she appears on DVD in Alexina Louie's comic opera *Burnt Toast*, Minister Blais Grenier in *Mulroney: The Opera* and *Not The Messiah* with Eric Idle.



### **NEXUS**

After more than three decades of continuous collaboration, the four master percussionists of NEXUS are internationally revered, not just for their virtuosity both as individual and group performers, and their innovation and creativity, but for their ability to create extraordinary music out of just about anything: Swiss cowbells; Chinese drums; Tibetan prayer bowls; Middle Eastern hand drums and Southeast Asian water buffalo bells, to name just a few. They create a staggering array of sounds and tones out of the broadest array of percussion instruments imaginable. With a repertoire ranging from military music to the novelty ragtime of the 1920s, from the haunting rhythms of Africa to the ground-breaking compositions of Japanese master Toru Takemitsu, John Cage and Steve Reich, NEXUS delivers a stunningly virtuosic spectacle of sound, rhythm and movement.

PEARL percussion instruments and ADAMS marimbas used by NEXUS courtesy of Pearl Corporation & Adams Musical Instruments. <http://nexuspercussion.com>



### **Julie Ranti, flute**

Julie Ranti has been a member of the Toronto Symphony Orchestra since 1985; she joined the orchestra as second flute, and since 1987 has held the position of associate principal flute. A native of Montreal, where her father was principal trumpet of the Montreal Symphony Orchestra and her mother was a harpist, Ms. Ranti studied with Jeanne Baxtresser, who would become principal flute of the TSO. She continued her studies at the Juilliard School with Julius Baker, principal flute of the New York Philharmonic, and Samuel Baron. Prior to joining the TSO, Ms. Ranti played with the Canadian Opera Company and the National Ballet. She is active as a teacher and chamber musician, was a founding member of the Bach Consort, and is on faculty at the National Music Camp.



### **Ryan Scott, percussion**

Critically acclaimed Canadian percussionist Ryan Scott has been hailed as: "Fierce and delicate... a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges" (Gramophone). As a marimba and multi-percussion soloist he is in constant demand, performing extensively in Europe, Japan, North America and the UK. He has appeared as guest soloist with the Esprit Orchestra, the National Arts Centre Orchestra, The Hyogo Performing Arts Centre Orchestra, The Austin Symphony, The Syracuse Symphony Orchestra, The West Virginia Symphony Orchestra, and Amici Strings.

Ryan is also a stalwart figure in the Toronto new music community. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and percussionist in the Canadian Opera Company Orchestra (1996-), he is also a sought-after chamber musician, and teacher. He performs consistently as soloist and chamber musician with prominent new music ensembles in Toronto including Soundstreams (1999-) and New Music Concerts (1999-). A core member of Continuum Contemporary Music (founded 1985, joined 1996), he also serves as co-artistic director (2011-).

# TEXTS

## ***The Mountain Spirit*** by Qu Yuan

若有人兮山之阿，被薜荔兮带女萝。  
既合睠兮又宜笑，子慕予兮善窈窕。  
乘赤豹兮从文狸，辛夷车兮结桂旗。  
被石兰兮带杜衡，折芬馨兮遗所思。  
余处幽篁兮终不见天，路险难兮独后来。  
表独立兮山之上，云容容兮而在下。  
杳冥冥兮羌昼晦，东风飘兮神灵雨。  
留灵修兮憺忘归，岁既晏兮孰华予。  
采三秀兮于山间，石磊磊兮兮葛蔓蔓。  
怨公子兮怅忘归，君思我兮不得闲。  
山中人兮芳杜若，饮石泉兮荫松柏。  
君思我兮然疑作。  
雷填填兮雨冥冥，猿啾啾兮又夜鸣。  
风飒飒兮木萧萧，思公子兮徒离忧。

Lo, there's someone at the mountaintop, wearing  
fig leaf clothing and dodder vine ribbons.

She has both expressive eyes and a ready smile:  
"You admire me, Sire, for being so elegant."

She rides a red leopard and a wildcat follows; she has  
a cart of magnolia with a flag of miniature olive.

She has orchids and wild ginger on; she breaks off  
a fragrant flower to give to the one she thinks about.

"I live in the bamboo groves and never see the  
sky; the road was hard and I came late.

She stands out, all alone, on top of the mountain;  
clouds billow beneath.

The day darkens and light disappears; the east  
wind wafts and the gods send rain.

"Waiting for my load, I am sad and forget  
returning home. The years will be late soon; what  
will make me beautiful?"

She picks the Three Flowers in the mountains.  
The rocks are many and piled; the vines are  
spread all over.

"I blame you, Sire; I am desolate and I forget  
returning home. Perhaps you are thinking of me  
but you don't have time?"

The person in the mountain is fragrant as the  
*Pollia* flowers; she drinks from the spring in the  
rocks and finds shade under the spruce and pine.

"You are thinking of me, no?" Doubt suddenly arises.

The thunder drums and the rain darkens; the  
apes go "jiu, jiu" also cry at night.

The wind goes "sa, sa" and the trees go "xiao,  
xiao", "I think of you, Sire; in vain I try to  
depart from my sorrow."



## **Sentir de cacerolas**

Oración de us desocupado  
By Juan Gelman

Padre,  
desde los cielos bájate, he olvidado  
las oraciones que me enseñó la abuela,  
pobrecita, ella reposa ahora,  
no tiene que lavar, limpiar, no tiene  
que preocuparse andando el día por la ropa,  
no tiene que velar la noche, pena y pena,  
rezar, pedirte cosas, rezongarte dulcemente.  
Desde los cielos bájate, si estás, bájate  
entonces,  
que me muero de hambre en esta esquina,  
que no sé de qué sirve haber nacido,  
que me miro las manos rechazadas,  
que no hay trabajo, no hay,  
bájate un poco, contempla  
esto que soy, este zapato roto,  
eata angustia, este estómago vacío,  
esta angustia, este estómago vacío,  
esta ciudad sin pan para mis dientes, la fiebre  
cavándome la carne,  
este dormir así,  
bajo la lluvia castigado por el frío, perseguido  
te digo que no entiendo, Padre, bájate,  
tócame el alma, mirame  
el corazón,  
yo no robé, no asesiné, fui niño  
y en cambio me golpean y golpean,  
te digo que no entiendo, Padre bájate,  
si estás,  
que busco  
resignación en mí y no tengo y voy  
a agarrarme la rabia ya afilarla  
para pegar y voy  
a gritar sangre en cuello  
Proque no puedo más,  
Tengo riñones y soy un hombre,  
Bájate, qué han hecho de tu criatura, padre?  
Un animal furioso que mastica la piedra  
De la calle?  
De "Violin y otras cuestiones"

Prayer for the Unemployed

Father,  
descend from the heavens, I forgot  
the prayers that my ancestors taught me,  
poor woman, she is now at rest,  
she doesn't have to wash and clean,  
she doesn't have to be concerned, all day long,  
with what they could wear,  
she doesn't have to spend the nights in  
watching, painfully,  
praying, asking you for things,  
softly murmuring her complaints.  
Descend from the heavens if you are there,  
descend,  
for I am dying of hunger in the little corner,  
not knowing why I had to be born,  
looking upon my swollen hands,  
having no work, having nothing;  
come down a bit, and look at  
what I am, this broken shoe,  
this anguish, this empty stomach,  
this city that has no bread for my mouth,  
the fever that eats at my flesh,  
thus to fall asleep,  
under the rain, tortured by the cold,  
persecuted.

I tell you that I do not understand, Father,  
come down, touch my soul,  
look upon my heart,  
I didn't steal, I didn't kill,  
I am not a robber or an assassin, I was a child,  
and for that they give me blow after blow;  
I tell you that I do not understand, Father;  
come down, if you exist,  
for I seek to be resigned to myself and cannot,  
and I am filling up with anger  
and preparing myself to do battle,  
ad crying out until my throat fills with blood,  
for I cannot take it any longer, I have feelings  
and I am a man.

Come down! What have you done with your  
creature, Father?  
A mad animal who chews the paving stones  
of the street?

## ***The Love that Moves the Universe***

### ***Canto 1***

by Dante

The glory of the one who moves the universe  
penetrates the whole in splendour,  
more in one place than in another.

Within the heaven which receives most light  
I once stood, and saw things there that cannot  
be retold after the descent;

for when we are drawn so close to our desire,  
our intellect is so profoundly submerged  
that our memory cannot retrace where it has been.

Thus it is that only so much as I could  
treasure in my mind of the experience  
shall now be the subject of my song.

### ***Canto 33***

by Dante

Nella profonda e chiara sussistenza  
dell'alto lume parvemi tre giri  
di tre colori e d'una continenza;

e l'un dall'altro, come iri da iri  
parea riflesso, e 'l terzo pareo foco  
che quinci e quindi egualmente si spiri.

O luce eterna che sola in te sidi,  
sola t'intendi, e da te intelleta

ed intendente te, ami et arridi!  
Qual è 'l geomètra che tutto s'affige  
per misurar lo cerchio, e non ritrova,  
pensando, quel principio ond'egli indige;

tal era io a quella vista nova:  
veder voleva, come si convenne  
l'ímago al cerchio e come vi s'indova;

all'alta fantasia qui mancò possa;  
ma già volgeva il mio disiro e'l velle,  
sì come rota ch'egualmente è mossa,  
l'amor che move il sole e l'altre stelle.

In the profound clarity of that exalted light,  
there appeared to me three circles  
of three colours in the same space;

the second appeared like a rainbow of the first,  
and the third seemed like a fire  
breathing equally from the first two.

O light eternal, dwelling within yourself  
alone, understood and understanding,

smiling at your own intents!  
Like a geometrician who applies himself  
to squaring the circle, but cannot find  
the solution, no matter how he tries;

such was I before the sight  
seeking to see how the image  
maintained the point of rest;

but at last my will and my desire  
were lost, and like a smoothly turning wheel  
I succumbed before  
the love that moves the sun and all the stars.

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