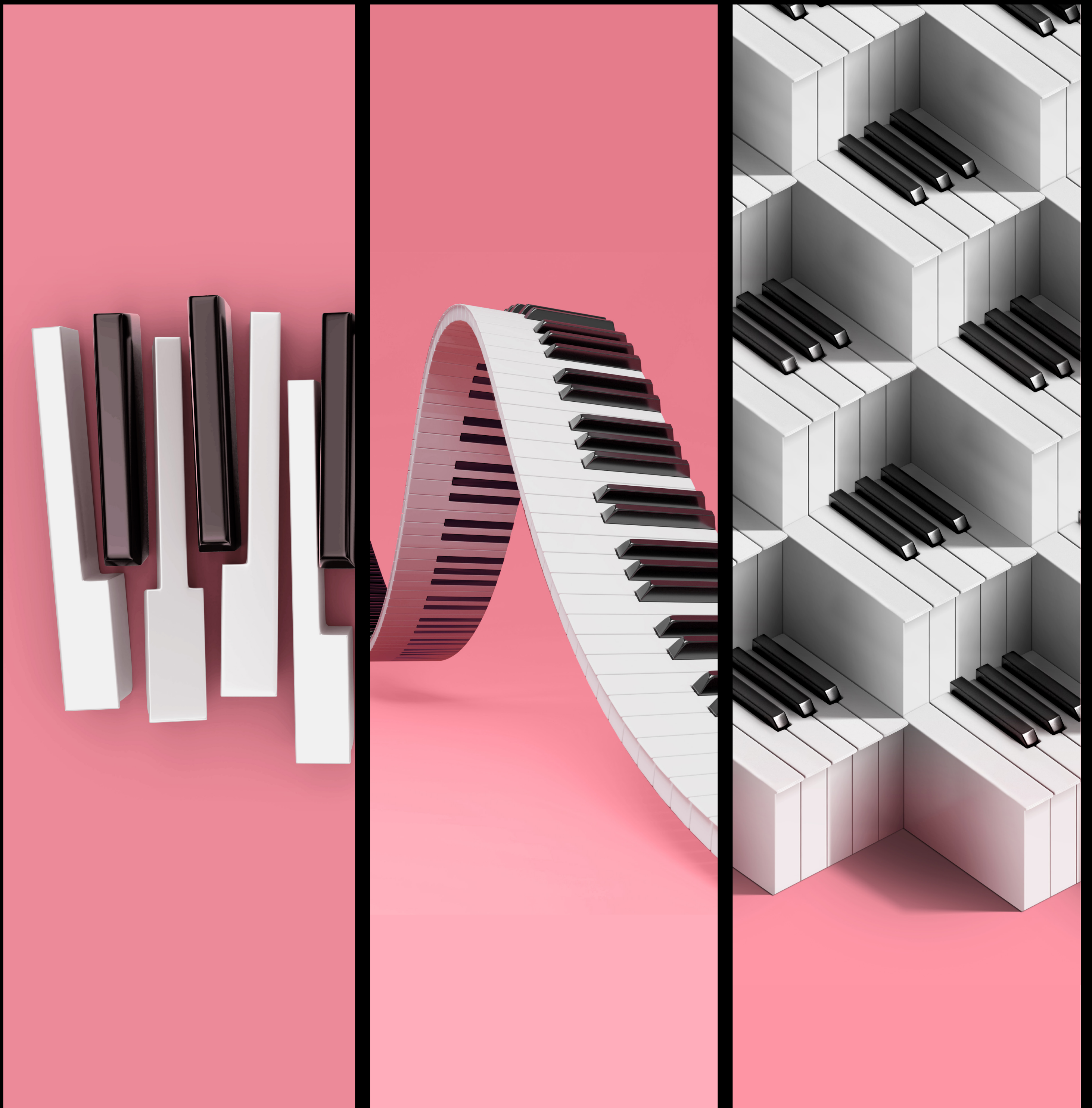


# SOUNDSTREAMS

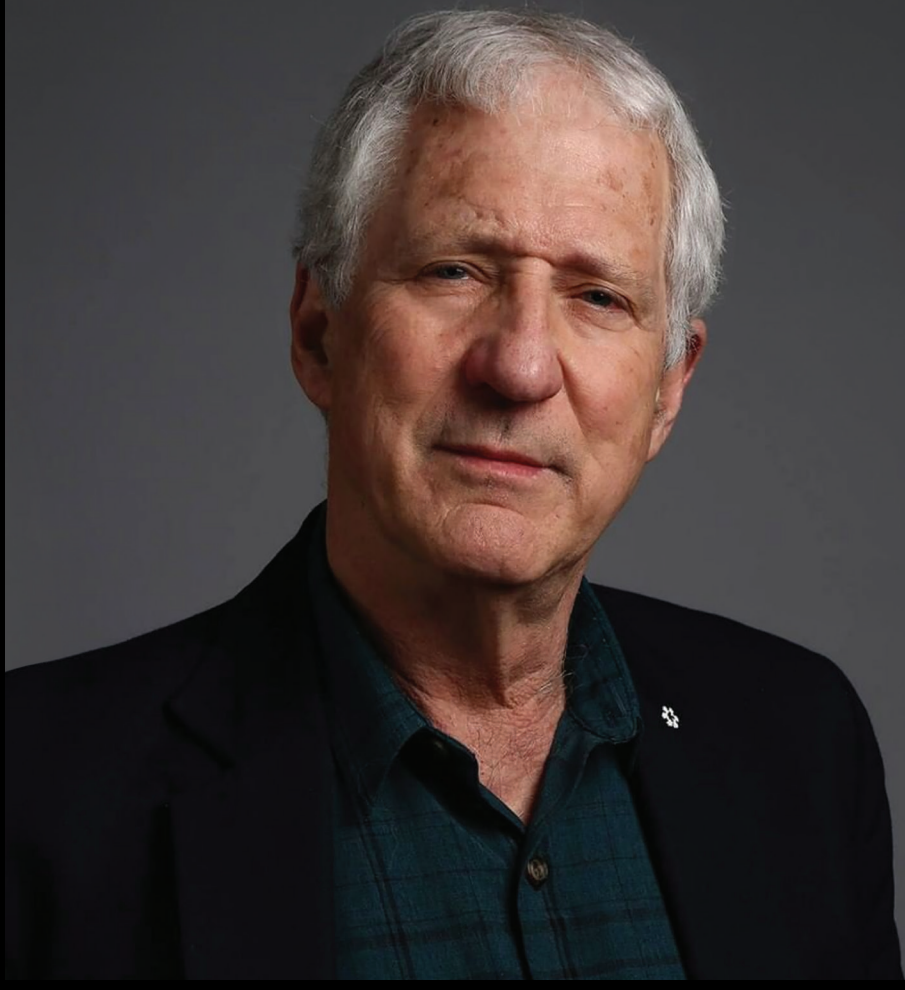


# KEYED UP!

**APRIL 18-20, 2024**

JANE MALLET THEATRE

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# FROM THE ARTISTIC DIRECTOR

In our 41 seasons at Soundstreams, thematic programming has been our hallmark. While the themes have taken many shapes and forms, they've all had two things in common: firstly, the desire to create a compelling context for new works. Whether organically connected to tradition or an attempt to forge new directions as a reaction to that tradition, audiences are offered a context, a reference point.

*Variations on Goldberg Variations* aims to shed light on an acknowledged masterpiece through a contemporary lens. We've commissioned four highly gifted composers: each has been charged with the awesome responsibility of responding to Bach from the vantage point of their own artistic sensibility. And that program offers yet another important link to the past. No musician in Bach's time was taken seriously unless they could improvise. Bach himself would have revelled in Paul Grabowsky's jazz-inspired *Improvisations on the Aria from Bach's Goldberg Variations*.

The second commonality has been a focus on families of instruments and their repertoire: squeeze boxes including the bandoneon, the accordion and the saenghwang; the flute family; and brasses, especially the trumpet. However,

the most ubiquitous instrument of all – the keyboard – is one we've never explored. What is spectacular about the keyboard is not only the richness of its repertoire, but it's ability to conjure up ancient sound worlds that still resonate for us today. And any keyboard festival worth its salt must include a concert for six grand pianos: *6 Pianos 12 Hands*, inspired by and including Steve Reich's seminal work for that combination.

While Keyed Up! is replete with bold and imaginative works old and new for keyboards, we couldn't pass up the opportunity to include a program called Notations. It's the culmination of our annual RBC Bridges Emerging Composer Workshop, this year bringing together 6 of the rising stars of the next generation of composers, each of whom has written short new works for keyboards that will be premiered in *Notations*.

**Keyed Up!** is a feast for the ears and the eyes. We so look forward to sharing it with you!

– **LAWRENCE CHERNEY,**  
Founding Artistic Director

## Land Acknowledgement

Soundstreams wishes to acknowledge that this production is presented on the traditional land of the Wendat, Anishinabek, Haudenosaunee, and the Mississaugas of the Credit River First Nation. This land is the subject of the Dish with One Spoon Wampum Belt Covenant, and we encourage you to learn about your responsibilities to this treaty. Today, this meeting place is the home of many Indigenous people and Soundstreams is grateful to have the opportunity to collaborate and create alongside them.

## ABOUT SOUNDSTREAMS

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**S**oundstreams is celebrating its 41<sup>st</sup> season under the leadership of Founding Artistic Director Lawrence Cherney. Since 1982, **Soundstreams** has evolved to become the largest global producer of new Canadian music and one of the world's leading companies fostering the music of our time. A dedicated **Soundstreams** team led by Executive Director Beth Brown realizes a broad spectrum of activities, with a focus on innovative thematic and experiential programming to create a legacy for Canadian music.

**Soundstreams** serves a broad community of music lovers through our Main Stage ticketed subscription series, as well as our free TD Encounters outreach and education programs including the New Voices curator mentorship program and the RBC Bridges program for emerging composers.

By intention, **Soundstreams** has no resident ensemble, leaving us free to prioritize telling stories that speak to diverse Canadian identities and perspectives. Rooted in significant themes like social justice, these diverse outlooks enable us to produce programming that resonates regionally, nationally, and internationally, making **Soundstreams** uniquely qualified to bring this programming to the world stage.

These opportunities have garnered us increased recognition from the national and international press. In recent seasons, we have received high praise from *The Guardian*, *The New York Times*, *The Financial Times*, *The Wall Street Journal* and *The Los Angeles Times*. In May 2022, Soundstreams was the linchpin in a major festival at London's prestigious Southbank Centre, enhancing the profile of Canadian music by presenting the work of Québec's legendary late composer Claude Vivier.

**Soundstreams'** continued success on the national and international stage is a result of our efforts to promote cultural exchange, creating a global network and enabling artists to tell their stories to our audiences. Over the last 30 years, Soundstreams has brought nearly 1,500 international artists to Toronto to perform music written by Canadian composers and/or perform alongside Canadian artists. These connections have been forged with Latin America, East Asia, Europe, the USA, and Australia, attracting significantly broader audiences. *Two Odysseys: Pimootewin/ Gállábártniti*—most recently heard in our Main Stage series—have been invited to tour the Nordic region in 2026, showcasing the world's first operas sung in the Indigenous languages of both Cree and Sámi.

### Special Thanks

Keyed Up! is funded in part by Metcalf Foundation's Booster Fund.

Very special thanks to Remenyi House of Music, Phoenix Organs and Canadian Music Centre for their generous support of the festival.

Special thanks to Alan Teder, for artist travel support and to Gregory Oh for his valuable advice.



**KEYED UP #1**

**VARIATIONS  
ON GOLDBERG  
VARIATIONS**

**PERFORMERS**

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Digital Organ

**John Paul Farahat**

Piano

**Paul Grabowsky  
Jackie Leung**

Electronic Keyboard

**Gregory Oh**

Harpsichord

**Wesley Shen**

# CONCERT PROGRAM

## Variations On Goldberg Variations

Each new variation will be preceded by Bach's original variation.

*ARIA FROM GOLDBERG VARIATIONS*

**J. S. Bach**

*VARIATIONS 1-8 (World Premiere):  
8 variations on Bach's Goldberg Variations*

**Taylor Brook<sup>1</sup>**

*VARIATIONS 9-15 (World Premiere):*

*9. Bach Appears in a Dream*

*10. Bach Takes a Walk*

*11. Bach Dancing with Joy*

*12. Bach Floating on Air*

*13. Bach, in Bright Sunlight*

*14. Bach's Obsession*

*15. Bach Descends*

**Dorothy Chang<sup>2</sup>**

*VARIATIONS 16-23 (World Premiere):*

*Varia - 8 variations on Bach's Goldberg Variations*

**Emily Doolittle<sup>3</sup>**

*VARIATIONS 24-30 (World Premiere):*

*7 Variaddictions to Bach's Goldberg Variations*

**André Ristic<sup>4</sup>**

*ARIA FROM GOLDBERG VARIATIONS*

**J. S. Bach**

## INTERMISSION

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*IMPROVISATIONS ON THE ARIA FROM  
BACH'S GOLDBERG VARIATIONS  
(North American Premiere)*

**Paul Grabowsky**

World Premieres generously commissioned by:

1. Alan Teder, in memory of Aino and Bernhard Teder.
2. Linda and Michael Hutcheon.
3. The Michael and Sonja Koerner Charitable Foundation.
4. Daniel Weinzweig, for Zelda and Vivian.



**KEYED UP #2**

# NOTATIONS:

## RBC Bridges Composer Showcase

### PERFORMERS

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Digital Organ

Piano

Electronic Keyboard

Harpsichord

**John Paul Farahat**

**Jackie Leung**

**Gregory Oh**

**Wesley Shen**

# CONCERT PROGRAM

## NOTATIONS:

### RBC Bridges Composer Showcase

*TREPIDITY (World Premiere)*

**Uko Abara\***

*THE GHOSTS AT MY ADDRESS: For Two  
Pianists and their Voices (World Premiere)*

**Alexandra Gorlin-Crenshaw\***

*SUBTERRANEAN SERENADE  
(World Premiere)*

**Gustav Edward Knudson\***

*RIPPLES IN TIME (World Premiere)*

**Maria-Eduarda Mendes Martins\***

*INVENTION (World Premiere)*

**Prokhor Protasoff\***

*PRELUDE #3: SOUNDS OF LOST TIME  
(World Premiere)*

**Hsiu-Ping Patrick Wu\***

## INTERMISSION

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*TOILE DE JOUY*

**Monica Pearce**

*T. REX (North American Premiere)*

**Ana Sokolović**

*MUTATIONS*

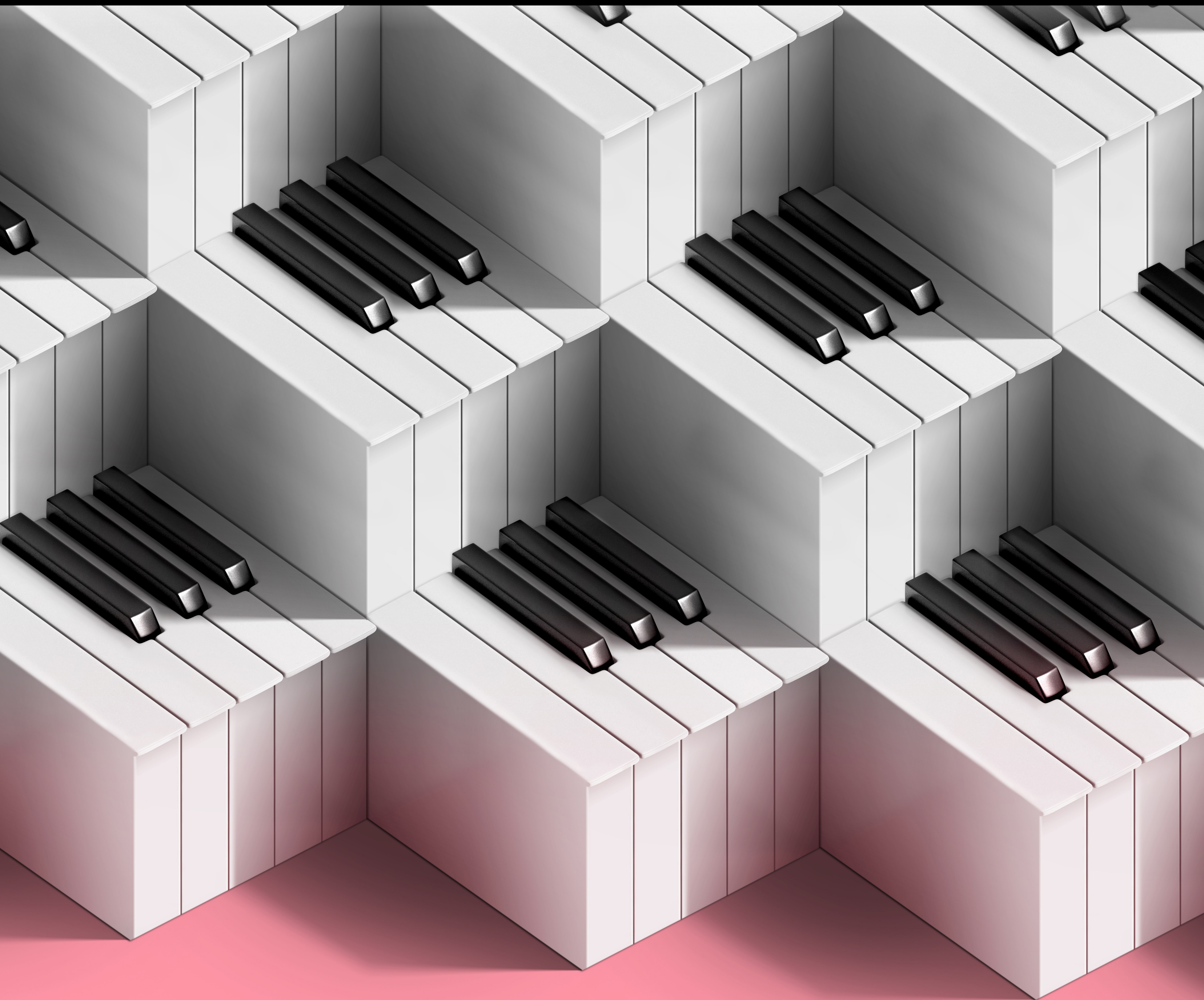
**Alvin Singleton**

*GLASS HOUSES #5*

**Ann Southam**

\* RBC Bridges Emerging Composer, from Soundstreams' annual professional development program.

The RBC Bridges Emerging Composers program is generously supported by RBC Foundation, The Michael and Sonja Koerner Charitable Foundation and the Azrieli Foundation.



**KEYED UP #3**

# 6 PIANOS 12 HANDS

## PERFORMERS

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Piano

**Stephanie Chua**

**Geoffrey Conquer**

**Simon Docking**

**Ricardo Ferro**

**Younggun Kim**

**Gregory Oh**

**Wesley Shen**



# CONCERT PROGRAM

## 6 Pianos 12 Hands

*VARIATIONS ON A THEME  
BY A. VIVALDI\**

**André Ristic**

*MY LIPS FROM SPEAKING\*\**

**Julia Wolfe**

*A RAINBOW IN CURVED AIR\**

**Terry Riley**

*TROIS ÉTUDES\*\*\*  
(World Premiere Live Performance)*

**Ana Sokolović**

*SIX PIANOS\**

**Steve Reich**

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\* Pianists: Stephanie Chua, Geoffrey Conquer, Simon Docking, Ricardo Ferro, Gregory Oh, Wesley Shen

\*\* Pianists: Younggun Kim, Wesley Shen

\*\*\* Pianists: Simon Docking, Younggun Kim

# SOUNDSTREAMS PRESENTS KEYED UP!

by DAVID JAEGER

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**K** eys, keys and more keys! The world of keyboard music is an infinitely diverse one. Soundstreams' Founding Artistic Director, Lawrence Cherney has conjured three concerts that explore very different expressions of music for the keyboard. Cherney said, "It's all Steve Reich's fault! He knew the rich and mesmerizing sonorities that only multiple grand pianos could produce. In fact, the story goes that his iconic *Six Pianos* was originally intended for even more pianos but through experimentation, he realized the human ear couldn't distinguish the individual sounds beyond six. But whether it's one or more piano, harpsichord, organ or electronic keyboard, some of the most profound works in the Western canon were and continue to be written for those instruments in almost every genre. **Keyed Up!** is Soundstreams' chance to celebrate that extraordinary legacy and build upon it."

Notwithstanding the logistical challenges of assembling as many as six matched grand pianos on a single stage and keeping them in tune with each other, the repertoire for multiple keyboards is surprisingly large. There's even an ensemble of six pianos in the UK, Piano Circus, which was founded in 1989, initially to perform Reich's iconic work, and who have continued to add works for up to six pianos. And as much as the the repertoire continues to grow, so does the desire of keyboardists to play together.

The genius of J. S. Bach – Bach the keyboardist, Bach the keyboard improviser, and Bach the composer for keyboard and in particular, of *Goldberg Variations*, looms

as the inspiration over the first concert of **Keyed Up! - Variations on Goldberg Variations**. Soundstreams commissioned four contemporary Canadian composers to write responses to Bach's set of 30 variations, in groups of seven or eight variations each. Taylor Brook, asked to respond to the first eight, says his variations are, "Scored for a variety of keyboard instruments in non-standard tunings. My variations quote, mangle, extend and distort the original works by Bach, at times diverging radically from their origins."

Dorothy Chang, in responding to variations nine through fifteen, gave each of her variations titles: #9 is *Bach Appears in a Dream*; #10 *Bach Takes a Walk*; #11 *Bach Dancing with Joy*; #12 *Bach Floating on Air*; #13 *Bach, in Bright Sunlight*; #14 *Bach's Obsession* and #15 *Bach Descends*. Chang commented: "Interacting with Bach's music for this project felt to me like a strange one-sided musical conversation of sorts. Whereas I worked to retain recognizable elements of Bach's variations, I also had absolute freedom to reinterpret and reframe the material in any way that inspired me, whether contemplative, tongue-in-cheek, frenetic, or exuberant. At times I borrowed heavily from Bach, using original melodic lines and harmonies (albeit somewhat altered); other variations stem from details as small as a repeating note or a three-note figure. While some Baroque elements may be discernible here and there, other stylistic references primarily reflect my own influences, ranging from 80's synth pop bands to postmodernism."

Emily Doolittle, in approaching variations sixteen to twenty-three wrote: “My approach to writing *Varia* was not to vary the opening theme itself, but rather to hone in on a feature from each of Bach’s variations (numbers 16 through 23), and write a piece exploring that feature, whether if it’s a motif, a rhythm, a timbre, or something more intangible like a feeling or trajectory. These pieces are intended to be played in pairs with the variations they are based on but can also be performed as a stand-alone set, as they are here.”

For the final variations, André Ristic, in his *7 Variaddictions to the Goldberg Variations*, addresses a different performance challenge in each “variaddiction”. The order of the final seven pieces is also changed, as Ristic, himself an acknowledged keyboard artist, chooses to place #26 before #24, and #27 after #30.

The second half of the concert features Australian pianist, composer and improviser Paul Grabowsky, for whom the music of Bach serves as a perpetual wellspring of musical invention, has often improvised his responses to Bach’s famous theme. Grabowsky said of Bach, “He was a great improviser himself, famously so, probably one of the greatest improvisors of all time.” In his own responses to Bach’s Goldberg theme, he says he has focused on its harmonic structure. “I’ve learned to play the aria itself, the theme, as Bach wrote it, in every key and familiarised myself with how the harmonies move,” Grabowsky says. “I’m doing a completely improvised response to it, on a modern instrument, and the whole idea is to give it a very contemporary flavour.” In his improvisations, Grabowsky says, “Ornette Coleman and Bach are equally important.”

Over the course of **Keyed Up!**, Grabowsky and Ristic are serving as mentors for the participants of Soundstreams’ annual RBC Bridges program. Six emerging composers

from across Canada have been chosen by a jury to create short keyboard works under the guidance of their mentors, and these works form the first part of **Keyed Up! #2 - Notations: RBC Bridges Composers Showcase**. Each of the six participants have been challenged to find innovative ways to use the keyboards. The responses range from emulating cave acoustics (Gustav Edward Knudson) and the energy of a vortex (Maria-Euarda Mendes Martins) to manipulating Bach counterpoint with microtonality (Prokhor Protasoff), Chinese folk elements (Patrick Wu), the physicality of performance (Alexandra Gorlin-Crenshaw) and in using the keyboard to explore fear versus courage (Uka Abara).

On the second part of the concert, each member of the performing ensemble is featured as soloist. Electronic keyboardist Jackie Leung plays *Mutations*, by American composer Alvin Singleton. It’s a set of five Bebop-infused variations on a short theme, composed in 1966.

Harpsichordist Wesley Shen plays a work he commissioned in 2018: *toile de jouty* by Monica Pearce. Pearce explains that the title, “refers to a type of decorating pattern in which a complex scene is depicted and repeated on a simple, usual white background. It originated near Versailles in the mid-18<sup>th</sup> Century and was extremely popular.” She feels that, “The harpsichord is the perfect Versaillesian conduit to embody this rococo textile.”

Pianist Gregory Oh plays the increasingly popular *Glass Houses #5* (1981) by the late Ann Southam. It’s one of fifteen piano works which reference American composer Philip Glass through the use of repeating patterns, but in Southam’s characteristic and easily identifiable style.

And organist John Paul Farahat brings us *T. Rex* (2020) by Montreal composer Ana Sokolović. Sokolović was in her 20’s when

she first encountered the power of the organ. She wrote, “I was so impressed with its sweeping power that I had to gather the courage to face it in order to write a piece - three decades later. *T. Rex* is a piece to tame my own fear – with caution, studying and provocation, until the new sonority and my own musical signature could merge, almost to the point of fondness.”

**Keyed Up! #3 – 6 Pianos 12 Hands -**

includes two works from what has been called the golden age of minimalism, along with other pieces for multiple pianos, including a Soundstreams commissioned work, *Vivaldi Variations*, by Canadian composer André Ristic.

Steve Reich wrote, “*Six Pianos* (1973) grew out of the idea I had, to do a piece for all the pianos in a piano store. The piece which actually resulted is a bit more modest in scope since too many pianos (especially if they are large grands) can begin to sound thick and unmanageable. Using six smaller grands made it possible to play the fast, rhythmically intricate kind of music I am drawn to, while at the same time allowing the players to be physically close together so as to hear each other clearly.” The twenty-one minute piece begins with three pianists playing different notes to the same eight-beat rhythmic pattern. Two more pianists begin to play the same pattern, shifted out of phase. Different phase shifts of the material fade in and out of the ever-changing sonic texture throughout the work. Structurally, the piece has three large sections, each with a distinct tonal centre.

André Ristic arranged another iconic example of American minimalism expressly for the concert, Terry Riley’s *A Rainbow in Curved Air*. Riley originally composed the work for the CBS Records *Music of Our Time* series in 1969, expressly for release on LP. He created the work by overdubbing

improvised tracks on electric organ, electric harpsichords, and percussion. The current arrangement by Ristic is designed for live performance with keyboard ensemble.

Ristic is not only a prolific composer, but is acknowledged as a fine pianist and chamber musician. He applied his understanding of keyboard technique to the creation of his *Vivaldi Variations*, a work for six pianos, commissioned by Soundstreams in 2018. His theme is taken from another well known work for multiple keyboards: the second movement of J.S. Bach’s arrangement (in A minor) for 4 harpsichords & orchestra of the Antonio Vivaldi concerto (in B minor) for 4 violins and orchestra.

Julia Wolfe’s *My Lips from Speaking*, for six pianos, was written in 1993 for Piano Circus. It’s inspired by the opening few chords played on piano by Aretha Franklin in her hit tune “Think”. Wolfe describes her process as “Taking this bit of music – fragmenting it, spreading it out, and wildly spinning it into a kind of ecstatic frenzy.”

A work for duo pianos completes the program. Ana Sokolović’s *Three Studies* concentrate, respectively, on I. rhythm; II. harmony and III. melody. A four bar rhythmic model repeats nine times in Study I. A five-note chord is explored in several register and voicings in Study II and in Study III, a single melody is repeated at different speeds. Sokolovic says the difficulty of the work is eased by sharing it between two players.

# ARTIST BIOGRAPHIES

## COMPOSERS

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### Uko Abara COMPOSER

Uko Abara is a classically trained multi-instrumentalist (violin, piano, synthesizer, and low brass) that has performed across the globe as a solo musician as well as part of a variety of classical and non-traditional ensembles. He has accompanied dancers, singers, theatre performers, and sound artists; and has provided the audio backdrop for a variety of venues and events, including cultural acts and art galleries. He has an artist project that is based in audio sampling and synthesis where he repurposes sounds from vinyl records, tapes, field recordings, and synthesizers (among other sound sources) to create new works. He has been recognized by music industry artists (e.g. Ski Beatz, Olivia Broadfield, DJ Babu), professional audio companies (e.g. Apogee Electronics, Propellerhead, Teenage Engineering), and lifestyle brands (e.g. Stüssy) through a variety of showcases and global competitions. Amalgamating his experiences in music and in radio broadcast, and his interest in diverse technologies, he is currently exploring audio synthesis methods using environmental and electrical triggers. Existing in traditional and non-traditional music worlds allows Uko to create poignant and innovative works that communicate fresh perspectives in sound and thought. It also informs his approach as a consultant for all things audio.



### Johann Sebastian Bach COMPOSER

German composer and musician of the late Baroque period. He is known for his orchestral music such as the Brandenburg Concertos; solo instrumental works such as the cello suites and sonatas and partitas for solo violin; keyboard works such as the Goldberg Variations and The Well-Tempered Clavier; organ works such as the Schuber Chorales and the Toccata and Fugue in D minor; and choral works such as the St Matthew Passion and the Mass in B minor. Since the 19th-century Bach Revival, he has been generally regarded as one of the greatest composers in the history of Western music.



# Taylor Brook

**COMPOSER**

Taylor Brook writes music for the concert stage, electronic music, music for robotic instruments, generative music software, and music for video, theatre, and dance. His music is often concerned with finely tuned microtonal sonorities as well as unique approaches to the integration of electronic sound and digital media.

Brook enjoys collaborating with performers and ensembles on the development of new works, including Mira Benjamin, Jeffrey Gavett, Corey Hamm, Dana Jessen, Andy Kozar, Vicki Ray, Quatuor Bozzini, Del Sol Quartet, JACK quartet, PARTCH ensemble, TAK, and many others.

In 2018 Brook completed a Doctor of Musical Arts (DMA) in music composition at Columbia University with Fred Lerdahl and was a 2020 Guggenheim Fellow in music composition. Currently Brook is the technical director of TAK ensemble.



# Dorothy Chang

**COMPOSER**

Described as “evocative and kaleidoscopic” and “beautiful and gripping”, the music of composer Dorothy Chang reflects an eclectic mix of musical influences ranging from popular music to elements of traditional Chinese music. Born to immigrant parents and raised in both the USA and overseas, Chang often explores in her music the phenomenon of having been a ‘third culture kid’; many of her works are inspired by place, memory, and the question of cultural identity.

Dorothy’s music has been featured in concerts and festivals across North America and abroad. She has received awards and grants from organizations including the American Academy of Arts and Letters, ASCAP, the Barlow Endowment, Canada Council for the Arts, Chamber Music America, the Fromm Music Foundation, a 2022 JUNO Award nomination and the 2022 WCMA Classical Composer of the Year Award. Dorothy is a Professor of Music at the University of British Columbia, where she has served on faculty since 2003.



# Emily Doolittle

**COMPOSER**

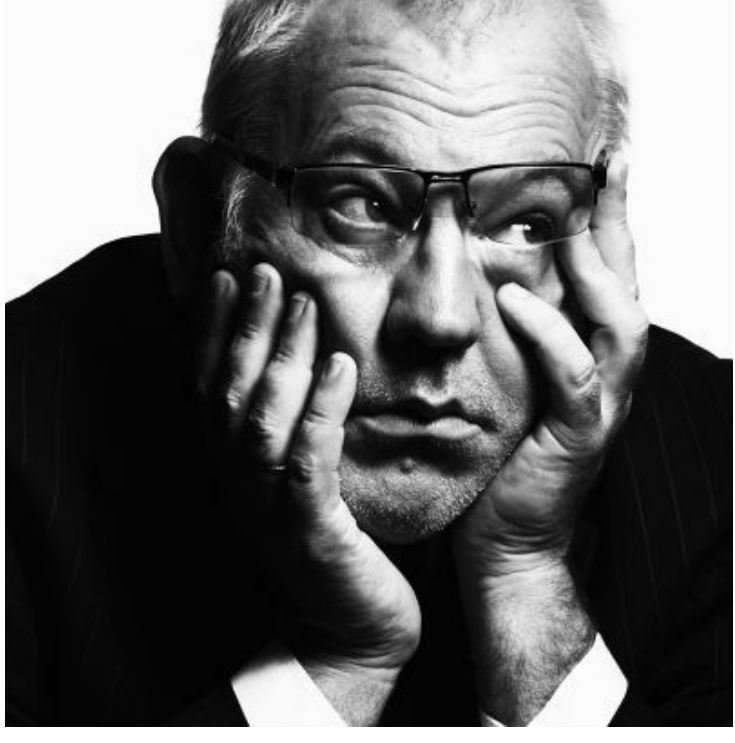
Canadian-born, Glasgow-based composer and researcher Emily Doolittle’s music has been described as “masterful” (Musical Toronto), “eloquent and effective,” and “the piece that grabbed me by the heart” (The WholeNote). Recent activities include the premiere of *Reedbird*, commissioned and performed by the Vancouver Symphony, the premiere of *(re)cycling I: metals* for found and recycled percussion objects by Architek Percussion at the Rainy Days Festival in Luxembourg, and writing the music for a 2023 Audible audiobook adaptation of *Anne of Green Gables*, directed by Megan Follows. She is currently working on a set of pieces based on Sephardic and Spanish poetry about nightingale song for the early music Ensemble La Cigale in Montreal. Emily is an Athenaeum Research Fellow and Lecturer in Composition at the Royal Conservatoire of Scotland.



# Alexandra Gorlin-Crenshaw

**COMPOSER**

Alexandra Gorlin-Crenshaw is a musician and multidisciplinary artist. Alongside formal degrees in piano performance, Alexandra honed (and continues to hone) her skills in singing, composing, visual and puppetry arts. Her recent pieces include *Song/Book*, a solo performance that pairs Yiddish folk song arrangements and artist books that come to life on stage; *Ava’s House*, for soprano and toy theatre box; and *Songs That Shan’t Be Named*, a forthcoming co-creation with Chloe Hart, Brittany Rae, and Cara Roy, for two sopranos, two contemporary dancers, and shadow theater techniques, made possible with support from the CALQ and the Canada Council for the Arts. Alexandra lives in Montreal. In her free time, you may find her taking long walks in the city, reading graphic novels, or coaxing her windowsill of plants to stay alive, just a little bit longer.



# Paul Grabowsky

**COMPOSER/PIANO**

Australian composer/pianist Paul Grabowsky has won two Helpmann Awards, several APRA and Bell (Jazz) Awards, and eight ARIA (Australian Recording Industry Association) awards. He was also awarded The Melbourne Prize for Music in 2007, The Australian National University H.C.Coombs Fellow in 2010 and was the Sydney Myer Performing Artist of the Year in 2000. In 2019 Paul was appointed Composer in Residence for the Melbourne Symphony Orchestra for which he composed 4 symphonic works.



# Gustav Edward Knudson

**COMPOSER**

Gustav Edward Knudson is a composer and songwriter currently living in Vancouver, British Columbia. He is a recent graduate of the University of British Columbia (UBC), earning his Master's in Music Composition in 2023, and studied with professors Dorothy Chang, Jocelyn Morlock, Jennifer Butler and Keith Hamel. Gustav has enjoyed several performances of his works as part of university projects and local workshops & festivals in BC, collaborating with organisations such as Vancouver Pro Musica and Standing Wave Ensemble. His music also premiered in Newfoundland last August as part of the Tuckamore Music Festival.

Gustav's music is very melodically and rhythmically driven, and is inspired by many things such as poetry, the environment, and past composers whom he admires like Igor Stravinsky and Olivier Messiaen. He is quite fond of the 20th century modernists, and their style informs much of his own musical vocabulary. Gustav is deeply concerned with issues surrounding climate change and other environmental threats, and by composing music that reflects the beauty of nature, he encourages listeners to take action. Many of his works are based on an ecocentric model, where the environment/nature is at the heart of the work rather than human emotion.





# Maria-Eduarda Mendes Martins

**COMPOSER**

Maria-Eduarda Mendes Martins is a composer, conductor, and arts administrator living in Toronto, ON. Her compositional output explores connections between present and past musical eras, foregrounding humanistic and multidimensional aspects of contemporary art.

Originally from Brazil, Maria-Eduarda completed an undergraduate degree at UFRGS, a master's degree at University of Victoria, and she is currently pursuing her doctoral degree at University of Toronto (all of which in music composition). Maria-Eduarda's music has been performed by orchestras, choirs and ensembles in Canada and abroad. She was the co-recipient of CLC's Friends of Canadian Music Award in 2021, and became a citizen of the country in 2023.



# Monica Pearce

**COMPOSER**

Monica Pearce is a Canadian composer specializing in opera, chamber music and everything toy-piano-related. She was born in Prince Edward Island, Canada, began her professional career in Toronto, and now lives in Brownsville, Texas.

Pearce's work has been performed and commissioned by the Toronto Symphony Orchestra, the Orchestre symphonique de Montréal, International Contemporary Ensemble, Elektra Women's Choir, New Music Detroit, Array Ensemble, Essential Opera, Bicycle Opera Project, TorQ Percussion Quartet, junctQín keyboard collective, and Thin Edge New Music Collective, among others. Her operas have been performed across Canada and the United States, and her toy piano works are frequently played internationally. In 2022, she released her debut album *Textile Fantasies*, a multi-work piece that includes eight works inspired by textiles and patterns. Called "vivid," "pleasantly intricate," "imaginative and meaningful," this recording features performances by leading Canadian musicians such as keyboardists Cheryl Duvall, Wesley Chen, Barbara Pritchard, and Joseph Ferretti, tabla player Shawn Mativetsky, as well as renowned ensembles TorQ Percussion and SHHH!! Ensemble. In addition to her work as a composer, Monica is active as a librettist, and her written works have been performed by Loose Tea Theatre, Bicycle Opera Project, Opera Nova Scotia, Vocalypse Productions, Caution Tape Sound Collective, and the Toy Piano Composers.



# Prokhor Protasoff

**COMPOSER**

Prokhor Protasoff is a Russian-born composer and conductor presently based in Toronto. After studying conducting and composition at the Tchaikovsky Moscow Conservatory, he served as a conductor-in-residence for the Vyatka Symphony Orchestra from 2015 to 2018. During that period, he arranged performances of two of his major compositions, a concerto for violin, piano, and orchestra, and a ballet, *Town in a Snuffbox*. Prokhor received a Fulbright Scholarship in 2018 to study orchestral conducting with James Bagwell and Leon Botstein, and composition with George Tsontakis at the Bard College Conservatory of Music. He has received several awards for his compositions, including the St. Romanos Melodos International Composers Competition in Saint Petersburg, and he was named as one of the finalists of the World Soundtrack Award SABAM Young Composers' Competition in 2021. Currently, Prokhor resides in Canada, where he is pursuing a DMA degree at the University of Toronto under the guidance of Christos Hatzis. His work is focused on blending modern with classical music and combining electronic and acoustic sounds. It reflects his recent experiences as a person being forced to leave his home and persecuted by his own country for political reasons.



# Steve Reich

**COMPOSER**

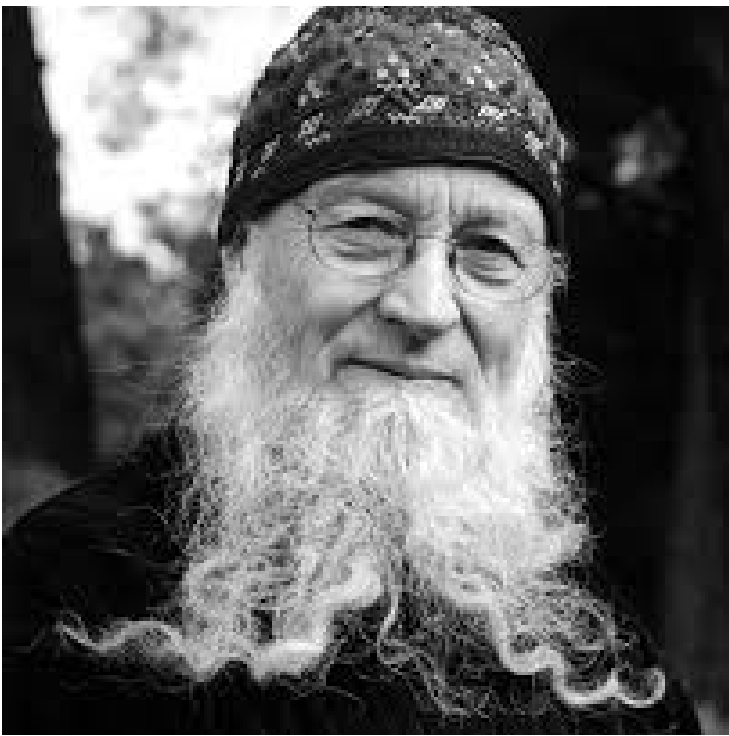
Steve Reich has been called “the most original musical thinker of our time” (*The New Yorker*) and “among the great composers of the century” (*The New York Times*). Starting in the 1960s, his pieces *It's Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

*Double Sextet* won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned GRAMMY Awards. He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer's Chair at Carnegie Hall, and the Gold Medal

in Music from the American Academy of Arts and Letters. He has been named Commandeur de l'Ordre des Arts et des Lettres in France, and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others.

One of the most frequently choreographed composers, several noted choreographers have created dances to his music, including Anne Teresa de Keersmaeker, Jirí Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon.

Reich's documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theater and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing his *Music for 18 Musicians*. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” *The Guardian*.



## Terry Riley

**COMPOSER**

Terry Riley (born June 24, 1935) is an American composer and performing musician best known as a pioneer of the minimalist school of composition. Influenced by jazz and Indian classical music, his work became notable for its innovative use of repetition, tape music techniques, and delay systems. His best known works are the 1964 composition *In C* and the 1969 album *A Rainbow in Curved Air*, both considered landmarks of minimalism and important influences on experimental music, rock, and contemporary electronic music. Subsequent works such as *Shri Camel* (1980) explored just intonation.

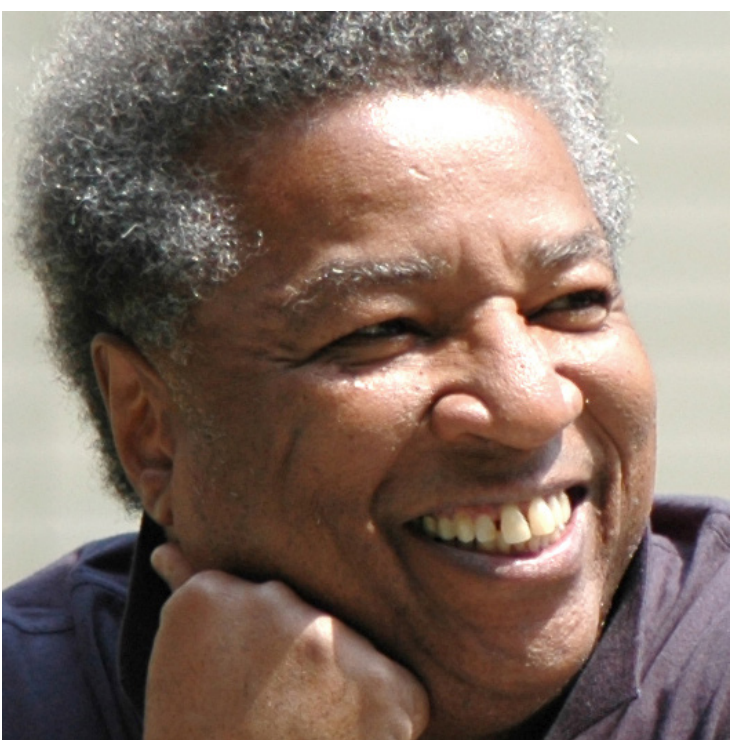
Raised in Redding, California, Riley began studying composition and performing solo piano in the 1950s. He befriended and collaborated with composer La Monte Young, and later became involved with both the San Francisco Tape Music Center and Young's New York collective, the Theatre of Eternal Music. A three-record deal with CBS in the late 1960s brought his work to wider audiences. In 1970, he began intensive studies under Hindustani singer Pandit Pran Nath, whom he often accompanied in performance. He has collaborated frequently throughout his career, most extensively with chamber ensemble the Kronos Quartet and his son, guitarist Gyan Riley.



# André Ristic

## COMPOSER

Canadian composer André Ristic, who performs both as a pianist and accordion player, is also a music theorist whose interests include the mathematical representation of sound and programming models. As a composer he owns a catalogue of roughly 60 works, including 4 operas, a dozen string quartets and 10 symphonies. He won a few prizes, most notably the Jules-Léger Prize for new chamber music, and the Composer of the Year Award in Québec; he has been commissioned by many soloists, orchestras and ensembles – mostly in Canada and Belgium. He 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, harpsichord and piano. In 2008 he moved to Brussels to join the Piano Faculty at the Institut Jaques-Dalcroze, where he currently resides. He has been a consultant in the last few years at the local Ministry of Culture where he manages subsidies in classical / contemporary music.



# Alvin Singleton

## COMPOSER

Alvin Singleton was born in Brooklyn, New York and attended New York University and Yale. As a Fulbright Scholar, he studied with Goffredo Petrassi at Accademia Nazionale di Santa Cecilia in Rome, Italy. After living and working in Europe for fourteen years, Singleton returned to the United States to become Composer-in-Residence with the Atlanta Symphony Orchestra (1985-88). He subsequently served as Resident Composer at Spelman College in Atlanta (1988-91), as UNISYS Composer-in-Residence with the Detroit Symphony Orchestra (1996-97), and was the 2002–03 Composer-in-Residence with the Ritz Chamber Players of Jacksonville, Florida. In addition, he has served as Visiting Professor of Composition at the Yale University School of Music.

Singleton has amassed numerous awards throughout his compositional life. He is the recipient of a 2003 Guggenheim Fellowship and was commissioned by The Serge Koussevitsky Music Foundation and American Composers Orchestra for the orchestral work **When Given a Choice**, which premiered at Carnegie Hall in April 2004. His other awards include the Kranichsteiner Musikpreis by the City of Darmstadt, Germany, twice the Musikprotokoll Kompositionpreis by the Austrian Radio, the Mayor's Fellowship in the Arts Award by the City of Atlanta, and a grant from the National Endowment for the Arts. Also in Spring 2004, Singleton joined the American Composers Orchestra as "Music Alive" Composer-in-Residence and Artistic Advisor for the IMPROVISE! Festival. His music has been published exclusively worldwide by Schott Music since 1977, and is recorded on the Albany Records, Elektra/Nonesuch, First Edition, Tzadik, and Innova labels.



# Ana Sokolović

## COMPOSER

A key figure in contemporary music, composer Ana Sokolović was born in Belgrade, Serbia and is based in Montreal since 1992. With a background in the rhythmic universe of Balkan folklore, her music is coloured with playful images and inspired by differing artistic disciplines. Her vast repertoire is regularly performed both in Canada and internationally. Fourth most performed female opera composer in the world in the last decade (according to Operabase), Sokolović's works are performed throughout Europe and North America. Her opera, *Svadba*, which "seems to invent a universal phonetics of the human heart" (*Le Monde*), has been performed more than fifty times. Her career as a composer has been marked by numerous awards and recognitions, including two consecutive JUNOs in the category of "Classical Composition of the Year". Sokolović's works have been recorded on more than twenty discs. In 2020, she joined the prestigious publishing house Boosey & Hawkes. The following year, she was appointed composer-in-residence at the Montreal Symphony Orchestra for three seasons. In 2022, Ana Sokolović was awarded the first Canada Research Chair in Opera Creation at l'Université de Montréal where she is also a professor of composition.



# Ann Southam

## COMPOSER

Ann Southam (4 February 1937 – 25 November 2010) was a Canadian electronic and classical music composer and music teacher. She is known for her minimalist, iterative, and lyrical style, for her long-term collaborations with dance choreographers and performers, for her large body of work, and, according to the *Globe and Mail*, for "blazing a trail for women composers in a notoriously sexist field".

She was born in Winnipeg, Manitoba, in 1937, and lived most of her life in Toronto, Ontario. She died, aged 73, on 25 November 2010.

She was appointed a Member of the Order of Canada in 2010.



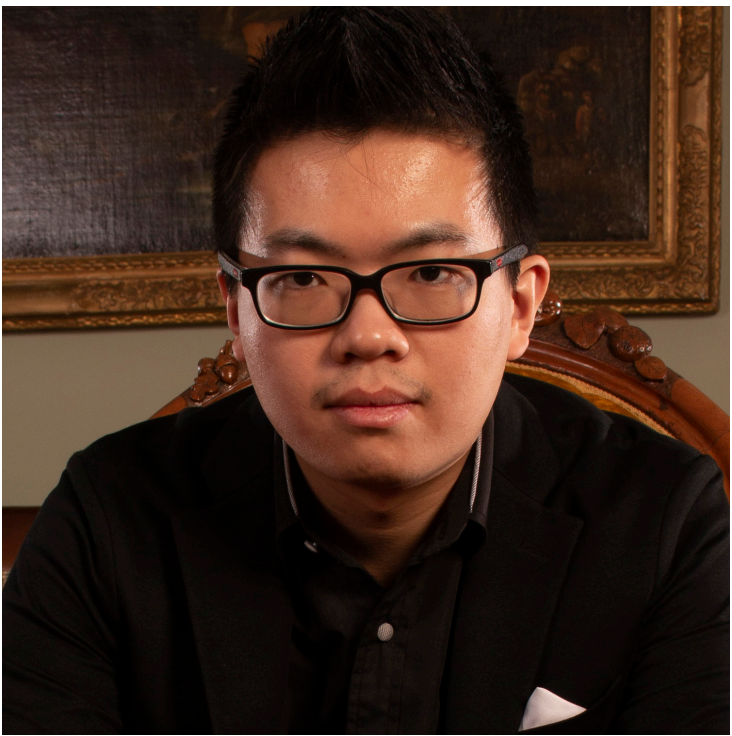
# Julia Wolfe

## COMPOSER

Julia Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them.

Wolfe saw three major orchestra premieres in the 2022-23 season. *Pretty* was premiered in June 2023 by conductor Kirill Petrenko and the Berlin Philharmonic. Co-commissioned by the Berlin Philharmonic, Houston Symphony, Philadelphia Orchestra, and the St. Louis Symphony Orchestra, *Pretty* is a raucous celebration — embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll.

In addition to receiving the 2015 Pulitzer Prize in Music, Wolfe was a 2016 MacArthur Fellow. She received the 2015 Herb Alpert Award in Music, and was named Musical America's 2019 Composer of the Year. Julia Wolfe is co-founder/co-artistic director of New York's legendary music collective Bang on a Can, and she is Artistic Director of NYU Steinhardt Music Composition.



# Hsiu-Ping Patrick Wu

## COMPOSER

Taiwanese-born Canadian Hsiu-Ping Patrick Wu is an award-winning composer, violinist, and multimedia artist who is constantly on the search for musical language that bridges his multicultural identity. Patrick's music ranges from his own style of neo-romanticism to avant-garde soundscapes; fusing theatrical elements and improvisational techniques. Patrick has worked with renowned ensembles such as the Toronto Symphony Orchestra, Hypercube Ensemble, The Julius Quartet, Loadbang, Alkali Collective, Neave Trio, Gaia Quartet, and Nexbloom. His works have premiered at highSCORE Composition Festival, Zodiac Music Festival, Uzmah Upbeat Composition Program, Atlantic Music Festival, Scotia Festival of Music, Tuckamore Chamber Music Festival, and most recently, Mostly Modern Festival. Patrick has worked with composers Jérôme Blais, Alexandra du Bois, Vivian Fung, Amy Beth Kirsten, David Ludwig, and Dinuk Wijeratne. Patrick is an Associate Composer of the Canadian Music Centre and an affiliate member of the Canadian League of

Composers. His music is represented by SOCAN and ASCAP. Patrick is currently pursuing his Doctoral of Musical Arts at the University of Toronto under the guidance of Dr. Norbert Palej. Patrick holds his Master of Music in Composition and Violin Performance as well as a Graduate Diploma in Composition from Longy School of Music of Bard College. He earned his Bachelor of Music from the Fountain School of Performing Arts, Dalhousie University.

## PERFORMERS

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# Stephanie Chua

**PIANO**

Stephanie Chua is an expressive and versatile Canadian pianist devoted to presenting and performing contemporary works through musical insight and innovative programming. She has performed in solo and chamber recitals across Canada, the US, Europe, and Asia. Highlights include solo recitals at SOUL Live Music Project in Vietnam in partnership with Saigon Classical, New Music Edmonton, and Music Toronto's Discovery Series; along with performances at Shanghai New Music Festival, and Sound Symposium (St. John's, NFLD).

In 2009, Stephanie co-founded junctQín keyboard collective, a trio of pianists committed to performances of contemporary music and commissioning new works for their unique instrumentation. Since its inception, the group has commissioned and premiered over 40 new works. Stephanie also performs regularly as a duo with violinist, Véronique Mathieu. The duo released their 2nd recording 'Invocation' featuring all female composers spanning 200 years on Navona Records in 2023. Upcoming projects include a recording release with the Bozzini String Quartet featuring works by Canadian composers Rebecca Bruton and Jason Doell.



# Geoffrey Conquer

**PIANO**

Geoffrey Conquer is a dynamic classical pianist based in Toronto. Passionate about contemporary music and collaboration, recent performance highlights include Steve Reich's Sextet with the Esprit Orchestra at TD Music Hall and Dobrinka Tabakova's Suite in Jazz Style with violist Neal Gripp at the Isabel Bader Theatre in Kingston.

Geoffrey is currently a Doctor of Musical Arts candidate at the University of Toronto. He was a 2016–17 Rebanks Family Fellow at the Glenn Gould School and holds both a Master's and Bachelor's degree in Piano Performance from McGill University where he studied with Marina Mdivani. Geoffrey enjoys coaching and performing chamber music with the next generation of Canadian classical musicians as a faculty member at the National Youth Orchestra of Canada and The Taylor Academy of The Royal Conservatory.



# Simon Docking

**PIANO**

Australian-born pianist Simon Docking has been privileged to share the stage with many wonderful musicians, and has enjoyed his varied career as a soloist and chamber musician (especially playing the music of the 20th and 21st centuries). Moving to Nova Scotia in 2001, in 2019 he became the Managing and Artistic Director of Halifax's annual chamber music festival, Scotia Festival of Music.

Simon has appeared with Soundstreams, the Winnipeg New Music Festival, Symphony Nova Scotia, Australia's Aurora Festival, the new music group Stroma in New Zealand, and MATA Festival in New York. He studied piano in Australia with Ransford Elsley, and holds a doctorate in piano performance from SUNY Stony Brook, where he worked with Gilbert Kalish.

He has been a founding member of several ensembles, including the Toronto-based group Toca Loca, who performed across Canada, as well as in New York, California and Berlin. Toca Loca released two CDs: P\*P (2009) and SHED (2010).



# John Paul Farahat

**DIGITAL ORGAN**

John Paul Farahat leads a dual career as performer and pedagogue, committed to music performance and improvisation in all its forms through the organ and its music. He has given solo concerts throughout North America and Europe, most notably at the Cathédrale Notre-Dame de Paris, Westminster Abbey, Trinity College Cambridge, and the University of Saint Andrews.

Farahat is the Director of Music and Principal Organist of Saint Basil's Catholic Parish at the University of Saint Michael's College and is a cross-listed adjunct organ faculty



member at Emmanuel College of Victoria University in the University of Toronto. He further serves on the team of organists for Saint Michael's Cathedral Basilica, is on faculty as Organ and Piano Instructor of Saint Michael's Choir School, and sits on the Board of Directors of the Royal Canadian College of Organists.

Farahat holds the Doctor of Musical Arts in Performance degree from the University of Toronto, where he studied with Kevin Komisaruk. He received additional instruction from Olivier Latry, Peter Williams, and Martin Haselböck.



# Younggun Kim

## PIANO

Younggun Kim is a pianist known *for his blazing technical capacity and a lush sound supported by a natural phrasing sense* (Timothy Gilligan, New York Concert Review), who has performed across North America and Europe. He is active as concerto soloist, recitalist, and chamber musician. As a pedagogue, he teaches at the Queen's University and the University of Toronto. Younggun has also been closely involved with the Health Arts Society since 2011, playing in their concert series for those who may find it difficult to visit conventional venues. His recent performances highlights include a solo appearance with Toronto Korean-Canadian Choir/Orchestra playing Beethoven's Choral Fantasy, solo recital as a part of Faculty Artist Series at Queen's University, a duo recital with Sophie Dervaux who is a member of the Vienna Philharmonic, an appearance with the esteemed Isabel Quartet performing Robert Schumann's Quintet as well as a concerto performance with Niagara Symphony.

Younggun is the winner of various prizes including San Antonio International Competition, Concours International de Piano Francis Poulenc, and Doctor of Musical Arts Recital Competition at the University of Toronto. Upon completion of the doctoral degree, Younggun was chosen as the recipient of the Tecumseh Sherman Rogers Graduating Award, which is the largest award offered by the Faculty of Music.

He is a Toronto-based Canadian from South Korea. After changing his career path in his early twenties from French literature to music, Younggun finished his undergraduate degree at the Glenn Gould School of the Royal Conservatory of Music, Master's Degree at Peabody Institute of Johns Hopkins University, and the Doctor of Musical Arts Degree at the University of Toronto. He studied with renowned artists such as Boris Slutsky, Roger Admiral, and the late Marietta Orlov.



# Jackie Leung

**PIANO/ELECTRONIC KEYBOARD**

Dr. Jackie Leung is a pianist of international scope whose artistic interests center around historical practices, improvisation and new music. Beginning in 2014 with *Double Identities* for piano, turntables, and ipad by Erik Spangler, improvisation has since become a part of her artistic practice. She has performed recitals of Scriabin's op.8 piano etudes with improvisations, performed in the premiere for George Lewis' *Multitudinis* (2019) and more.

The performances by Dr. Jackie Leung of several works by Alvin Singleton have been featured by Continuum Contemporary Music, and by the Frances Clark Center for Piano Pedagogy. She is also the editor for the newest edition of Singleton's *Mutations* for piano published by Schott.

Dr. Jackie Leung has a Doctor of Musical Arts degree in piano performance from Stony Brook University. She also holds Masters and a Bachelor degree in piano performance with a Minor in Management from the Schulich School of Music at McGill University.



# Ricardo Ferro

**PIANO**

Ricardo Ferro is a Venezuelan-Canadian composer, conductor, and pianist based in New York City. Recent and upcoming engagements as a composer and performer include premieres with the BBC Scottish Symphony and Dallas Symphony Orchestra, a European conducting debut and premiere with the Tonkünstler Orchestra in Vienna, performances in Lincoln Center and the Metropolitan Museum of Art, collaborating with Continuum Contemporary Music as part of their PIVOT and HATCH programs, and performances with the Juilliard Orchestra and University of Toronto Opera. Upon obtaining his bachelor's degree, Ricardo was appointed recipient of the Governor General's Silver Medal at the University of Toronto, an honour awarded to the top graduating student at Canadian universities across all fields of study. Ricardo is completing a master's degree in composition at The Juilliard School, studying with Matthias Pintscher. Upon its completion, he will pursue a master's degree in orchestral conducting under the tutelage of David Robertson.



# Gregory Oh

## PIANO/ELECTRONIC KEYBOARD

Gregory Oh tends to wander the genres, appearing in places from the legendary Berlin techno club Berghain to Lincoln Centre. Recently he conducted *RUR A Torrent of Light* (Nicole Lizée/Nic Billon) for which he received the 2022 Dora Mavor Moore award for Outstanding Musical Direction, as well as *The Cave* (Tomson Highway/John Millard) and *Bearing* (Michael Greyeyes/Signal Theatre) for the Luminato Festival, and the recording *Ride the Wind* with Roscoe Mitchell and the Montreal-Toronto Jazz Orchestra. On piano he premiered Scott Good's *Hands of Orlac* with the London Symphonia and Kitchener-Waterloo Symphony, toured Rwanda and the UK with Neema Bickersteth and *Century Song* (Volcano), and was featured as conductor and pianist at the Shanghai New Music Festival. He has worked with hundreds of composers including Steve Reich, Phillip Glass, Kaija Saariaho and Jörg Widmann. He teaches at the University of Toronto and NYO Canada and programs Summer Music in the Garden at Harbourfront Centre.



# Wesley Shen

## HARPSICHORD/PIANO

Wesley Shen is a Toronto-based pianist and harpsichordist specializing in the performance of contemporary music. He can be found in equal measure as a solo, chamber and orchestral musician. He regularly performs with a number of groups including Continuum New Music, New Music Concerts, Esprit Orchestra, Soundstreams, and FAWN Chamber Creative. He is also a core member of the Freesound Ensemble, one of Toronto's newest contemporary music collectives. In more traditional settings, he can be seen performing with the Toronto Symphony Orchestra, and the Hamilton Philharmonic Orchestra. A passionate advocate for new music, Wesley works closely with many of Canada's top composers including Linda Catlin Smith, Anna Höstman, Bekah Simms, and James O'Callaghan. He can be heard on a number of recent albums including Bekah Simms' *Bestiaries*, Monica Pearce's *Textile Fantasies*, and Sophie Dupuis' *Comme bon lui semble*. He has also received numerous grants from the Canada Council of the Arts to commission over a dozen new works for both solo harpsichord and solo piano. He continues to strive to create and contribute to these deeply fruitful collaborative relationships between performers and composers. As well as the piano and harpsichord, Wesley has added a number of additional instruments to his palette, namely the shō and more recently the Ondes Martenot. Wesley is a co-founding member of shshcc, a new trio of two shōs and accordion with Michael Murphy and Matti Pulkki, commissioning and performing newly created works for this unique ensemble.

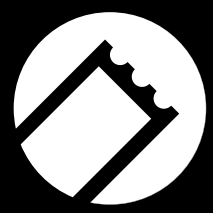
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