

**SOUND  
STREAMS**



# **with you and without you**

**Saturday March 22, 2025**

Jane Mallett Theatre

St. Lawrence Centre for the Arts

# WELCOME



Programming around compelling themes that resonate with our time and place has been Soundstreams' hallmark from our very beginning in 1982. Our New Voices Curator Mentorship Program, now celebrating its 6th anniversary, was created with the aim of diversifying what stories are told and who gets to tell them. Brad Cherwin's guest curation of *with you and without you* is a shining example of what this program can offer: probing a universal theme—the love song—and showcasing it with composers both familiar and unfamiliar in a context that adds value and new meaning to each work through exhilarating contrasts of period, genre and instrumentation.

In fact, this concert is a confluence of streams that run deep for us. We've been particularly interested in musical forms that echo through the ages and across cultures: the tango, the oratorio, the fanfare, flamenco, even families of instruments like the accordion, the flute, percussion, and more. Some form of the love song has existed since the dawn of civilization, hence its ability to express not only our deepest sense of fulfilment, but also the very depths of despair and disappointment.

While our programming has often created strong links between the music of our time and its antecedents, those connections have largely been forged with the Baroque and Early Music eras. The love song theme allows us to connect contemporary works with the passion of the Romantic era, drawing inspiration, even if fleetingly, from the legendary Fanny Mendelssohn, who inspired Matthew Ricketts's *Endless Play*. And remarkably, there are audible links to bluegrass traditions, especially its "high, lonesome" vocal lines and harmonies. Indulge with us in the rich vibrancy of the love song!

## **Lawrence Cherney**

**Founding Artistic Director, Soundstreams**

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.

# SOUND STREAMS

APRIL 25 – 27, 2025

Marilyn and Charles Baillie  
Theatre, Canadian Stage

Tim Albery, director

Hyejin Kwon,

music director & piano

Mireille Asselin, soprano

Danika Lorèn, soprano

Andrea Ludwig, mezzo-soprano

Daniel Cabena, counter-tenor

Brenna Hardy-Kavanagh, viola

Amahl Arulanandam, cello

# Garden of Vanished Pleasures

*Garden of Vanished Pleasures* is consummate opera, an emotional journey inspired by the life and work of English filmmaker and queer rights activist **Derek Jarman**. Conceived and devised by U.K./Canadian director **Tim Albery**, *Garden of Vanished Pleasures* blends the works of two brilliant composers: **Cecilia Livingston** and **Donna McKeivitt**. Livingston writes deeply felt songs of love and loss, and they chime perfectly with McKeivitt's heart-aching songs that use texts drawn from Jarman's own journals. From longing and loss to anger over society's inequities, the text covers universal themes which continue to resonate for our time.

SEASON  
FINALE!

Daniel Cabena by  
Cameron Davis

BUY TICKETS



## ABOUT SOUNDSTREAMS

# SOUND STREAMS

LAWRENCE CHERNEY, ARTISTIC DIRECTOR

Soundstreams is celebrating its 42nd 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/Gállábártnit*—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 Cree and Sámi.

# with you and without you

## PERFORMERS

Gregory Oh, conductor

Danika Lorèn, soprano

Tristan Durie, flute

Colin Maier, cor anglais

Anthony Thompson, clarinet

Brad Cherwin\*, clarinet & bass clarinet

Iris Krizmanic, horn

Leonard Ranallo, mandolin & banjo

Erika Raum, violin

Hezekiah Leung, viola

David Hetherington, cello

Joseph Phillips, double bass

Kevin Ahfat, piano

Aiyun Huang, percussion

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\*This concert is curated by Brad Cherwin,  
winner of the 2024/25 Soundstreams  
New Voices Curator Mentorship Program.

New Voices is generously supported by  
The Michael and Sonja Koerner Charitable Foundation,  
and the Azrieli Foundation.

# PROGRAM

## FIRST CYCLE: THE ECSTASY OF LOVE, or \_\_\_\_\_'S FIRST WHISPER

Shawn Jaeger

Letters Made with Gold\*\*\*

- i. My luv is like a red, red rose
- ii. And am I born to die?
- iii. My dearest dear

Oliver Knussen

Songs without Voices

- i. Fantastico (Winter's Foil)

Matthew Ricketts

Endless Play, i.\*

## SECOND CYCLE: WRITTEN BY HAND

Oliver Knussen

Songs without Voices

- iii. Leggiero (First Dandelion)

Danika Lorèn

Tell Everyone

- i. Remember
- ii. Lyre
- iv. Bless you
- v. New pillows
- vii. Her leaving
- ix. The word
- x. Honeybee

## INTERMISSION

## THIRD CYCLE: BEHIND ME

Ana Sokolović

Love Songs

- Sonnet 43  
O Mistress Mine  
Doves IV  
She

Oliver Knussen

Songs without Voices

- ii. Maestoso (Prairie Sunset)

## FOURTH CYCLE: \_\_\_\_\_ & TRANSFIGURATION

Tansy Davies

The rule is love\*\*

- i. MUSIC BEGAN
- ii. HIGH PRIESTESS
- iii. BIOS AND LOGOS
- iv. SPINNING IN INFINITY

Matthew Ricketts

Endless Play, ii.\*

Oliver Knussen

Songs without Voices

- iv. Adagio (Elegiac Arabesques)

# TEXTS/LYRICS

## Shawn Jaeger — Letters Made with Gold

### i. My luvve is like a red, red rose

*by Robert Burns (1797)*

O, my luvve is like a red, red rose,  
That's newly sprung in June;  
O, my luvve is like a melodie  
That's sweetly played in tune.  
As fair art thou, my bonnie lass,  
So deep in luvve am I;  
And I will luvve thee still, my dear,  
Until the seas gang dry.  
Until the seas gang dry, my dear,  
And the rocks melt with the sun:  
I will luvve thee still, my dear,  
While the sands of life shall run.

### ii. And am I born to die?

*by Charles Wesley (1763)*

And am I born to die?  
To lay this body down?  
And must my trembling spirit fly  
Into a world unknown? -

A land of deepest shade,  
Unpierced by human thought,  
The dreary regions of the dead,  
Where all things are forgot?  
Soon as from earth I go,  
What will become of me?  
Eternal happiness or woe  
Must then my portion be?

### iii. My dearest dear

*Traditional, as collected by Cecil Sharp in English Folk Songs from the Southern Appalachians (1918)*

My dearest dear, the time draws near  
That you and I must part,  
But it's little do you think of the grief  
and woe of my poor troubled heart.  
I wish my breast was made of glass  
Wherein you might behold,  
It's on your breast the secret's wrote,  
The letters made with gold.

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## Danika Lorèn — Tell Everyone

### i. Remember

Remember with me  
How we, overflowing with youth,  
Did these beautiful  
Did many beautiful things

Now i shall sing these songs  
Beautifully  
For my companions

Oh, yes! Luminous lyre speak  
Become my voice

### ii. Lyre

Oh, yes! Luminous lyre speak  
Become my voice  
Lyre, swet lyre, golden lyre

I wish to speak, but shame  
Holds my tongue  
If you hunger for goodness and beauty  
And your lips are not brewing some evil  
Shame cannot hold you back  
Your mouth cannot hold in what is just

Is this a yearning for virginity?

Virginity  
Virginity  
Where are you now? You've left me behind  
No more can i come to you  
No more can i come

#### **iv. Bless you**

Without warning  
As a whirlwind  
Swoops an oak  
Love shakes my heart

You remind me  
Of a very gentle  
Little girl i once  
Watched picking flowers

That was different  
My girlhood then  
Was in full bloom  
And you -

Thank you my dear  
You came, and you  
Did wel to come: i needed you  
You have made  
Love blaze up in my breast - bless you!  
Bless you as often  
As the hours have  
Been endless to me  
While you were gone

#### **v. New pillows**

If you will come  
I shall pul out  
New pillows for  
You to rest on

Lyre, sweet lyre, golden lyre

More luminous than gold



I love the sensual  
For me this  
And love for the sun  
Has a share in brilliance and beauty

Lyre, swet lyre, golden lyre

More luminous than gold

On that soft pillow  
I shall come to rest

### **viii. Her leaving**

I truly wish for death,  
In her leaving she wept  
Endless tears and said  
“Oh how we are tortured,  
Sappho, you must know i leave unwillingly”

And my reply:

“Know you, go on and remember,  
Remember how we adore you.  
Or if not, remember  
    The joyous beauty we shared,  
    Wreathed in violets  
        In roses at my side,  
    Sweet dill around your throat,  
Heavy scented oils  
Anointing your sweet skin  
    And on a pillowy bed  
        Letting loose your sweetness  
    And how there was never shrine  
No holy place ever erected for our loss  
No garden  
No ritual  
No music”

### **ix. The word**

I beg you sing  
Take up your lyre  
Sing of her again  
As desire churns around you  
Sweet beauty, her dress,  
Your awakening, my joy,  
Once, i was ashamed  
    Just for praying  
        The word  
            Desire

## x. Honeybee

Afraid of losing you  
I ran fluttering  
Like a little girl  
After her mother

It is clear no  
Neither honey no  
The honeybee is  
To be mine again

Strange to say  
Those whom i treated  
Well are those who do  
Me the most injury now

I said, sappho  
Enough! Why  
Try to move  
A hard heart?

The gods bless you  
May you sleep then  
On some tender  
Girlfriend's breast

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## Ana Sokolović — Sonnet 43

*by Elisabeth Barrett Browning*

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of being and ideal grace.  
I love thee to the level of every day's  
Most quiet need, by sun and candle-light.  
I love thee freely, as men strive for right.  
I love thee purely, as they turn from praise.  
I love thee with the passion put to use  
On my old griefs, and with my childhood's faith.  
I love thee with a love I seemed to lose  
With my lost saints. I love thee with the breath,  
Smiles, tears, of all my life: and, if God choose,  
I shall love thee better after death.

## **Ana Sokolović — O Mistress Mine**

*by William Shakespeare*

O Mistress mine, where are you roaming?  
O, stay and hear; your true love's coming,  
That can sing both high and low:  
Trip no further, pretty sweetening;  
Journeys end in lovers meeting,  
Every wise man's son doth know.  
What is love? 'Tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:  
In delay there lies not plenty;  
Then, come kiss me, sweet and twenty,  
Youth's a stuff will not endure.

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## **Tansy Davies — The rule is love**

### **i. MUSIC BEGAN**

**&**

### **iv. SPINNING IN INFINITY**

*from To the Wedding by John Berger (1995)*

Music began  
— all Rembeter know it —  
with a howl lamenting a loss.  
The howl turned into a prayer  
and from the hope in the prayer started music, which can never forget its origin

### **ii. HIGH PRIESTESS**

**&**

### **iii. BIOS AND LOGOS**

*from The Pope must have been drunk, the King of Castile a madman: Culture as actuality, and the Caribbean rethinking modernity by Sylvia Wynter (1995)*

Human beings are magical.  
Bios and Logos.  
Words made flesh,  
muscle and bone animated by hope and desire,  
belief materialised in deeds,  
deeds which crystallise our actualities ..  
And the maps of spring always have to be redrawn again, in undared forms.

# PROGRAM NOTES

by David Jaeger

The New Voices Curator Mentorship Program has, over the past seven years, been a key element of Soundstreams' strategy to develop new artistic leaders. Seven emerging artistic curators have used the New Voices platform to explore fresh and innovative ways of presenting contemporary music. Toronto clarinetist and impresario Brad Cherwin is the latest of them.

Cherwin has curated *with you and without you* with the support of Soundstreams artistic director Lawrence Cherney, who has said, "I am impressed with Cherwin's knowledge of the contemporary repertoire and the depth of understanding he brings to that repertoire." Cherney adds, "This show is worthwhile because it runs counter to the contention that contemporary music can't respond with passion to themes like love and loss."

Cherwin, who is known for his work with the adventurous series *The Happenstancers*, says the program, "examines the tragic nature of song, viewing all songs as inherently derived from the love song, and understands all love songs as songs of loss." Speaking of his method of building programs, Cherwin, who describes himself as a maximalist, says, "My work is always led by repertoire; the music itself generates the ideas. A program concept will begin with one piece, or a pair of pieces that have something that magnetizes them, pulls them into a relationship with each other—that could be a contrasting approach to sound, or even something less easily defined. Once some sort of initial curatorial cell is developed, that magnetism tends to pull in other pieces of ideas." Cherwin's close collaborator in the process is vocalist and composer Danika Lorèn, another frequent participant in *The Happenstancers* series.

In the case of *with you and without you*, Cherwin says, "This concept started with Shawn Jaeger's *Letters Made With Gold* and how closely it pulls both an ecstatic sense of love's Spring, and a cold, resigned understanding of death's inevitability—a piece that begins so exuberantly (communicating such a potent feeling of love) and then immediately moves to meditation on the end of that love. That is very compelling to me. Everything else flowed outwards from that." Cherwin structured the program around four cycles: 1. The Ecstasy of love, or \_\_\_\_\_'s *First Whisper*, 2. *Written by Hand*, 3. *Behind Me* and 4. \_\_\_\_\_ and *Transfiguration*.

The first cycle begins with the work by Jaeger, employing Appalachian vocal styles; one of Oliver Knussen's *Songs without Voices*, a four-

movement work in which instruments do the singing; and the first movement of Matthew Ricketts' two-movement *Endless Play*, a world premiere, commissioned for the program. Ricketts writes, "I am increasingly convinced that the best way of conceptualizing music is as a type of play. Of course, we play instruments, as musicians, but I think composers are also engaged in endless forms of play in our music."

The second cycle includes another Knussen *Song without Voices* and Danika Lorèn's *Tell Everyone*, about which Lorèn writes, "As it is composed of Sappho's fragments, *Tell Everyone* specifically deals with the attempted erasure of queer love, and the resilient endurance of it. Let this song cycle be our moment not yet built, our garden not yet grown. Let this music be just for us."

The third cycle combines four movements from *Love Songs* by Ana Sokolović with another Knussen *Song without Voices*. Sokolović writes, "Love has always been and always will be an inexhaustible inspiration for human creativity."

The fourth cycle includes Tansy Davies' four-movement work, *The rule is love* and the final movements from Knussen's *Song without Voices* and Ricketts' *Endless Play*. Davies has described *The rule is love* as, "Channeling David Lynch electro-pop." She created a noticeably percussive vocal part, of which she wrote, "The percussive nature of the vocal part, to me, is linked to the idea of a skin or membrane (like the skin of a drum), which can be seen as both a protective layer and a wall of repression. Sometimes it's as if her voice is blocked; her words are withheld or covered up and must break out through this skin or 'glass ceiling' in order to be heard." Cherwin adds, "the work riffs on the way rock and techno support the vocal line."

Lorèn says, "*with you and without you* makes use of literally every sound my voice can make."



# ARTIST BIOGRAPHIES



## Lawrence Cherney Founding Artistic Director, Soundstreams

Lawrence Cherney's first professional engagement as oboist was under the baton of Igor Stravinsky with the CBC Symphony Orchestra. He then embarked on a career as an oboe soloist of international distinction, commissioning more than 150 works for his

instrument, and recording and touring these works on three continents. Cherney became founding artistic director of Soundstreams in 1982, and has been at the forefront of Canadian music, often referred to as Canada's "Ambassador of New Music". Under his leadership, Soundstreams produces an eclectic annual series in Toronto featuring new music and music theatre/opera and has become one of the leading organizations of its kind in the world.

# PERFORMERS



## Kevin Ahfat, piano

An artist that "leaves no question about his riveting presentation and technical finesse" (*Seattle Times*), Canadian pianist Kevin Ahfat is acclaimed to be "poised to become one of the young heirs of the classical piano realm, with a bold, boundary-pushing, millennial style matched by refined execution" (*Vanguard Seattle*). Possessing "a balanced mix of

expressiveness and virtuosity" (*Musical America*), he "summons plenty of thunderpower in the big moments, but clearly values musicianship over mere showmanship" (*American Record Guide*). Named one of CBC Music's 30 hot Canadian classical musicians under 30, Kevin continues performances and recordings as core member of three-time Grammy-nominated ARC Ensemble. A two-time winner of the Juilliard Concerto Competition, Kevin studied at Juilliard with Joseph Kalichstein and Stephen Hough and was in-residence as Rebanks Fellow at the Royal Conservatory. Kevin is Artistic Director of OPUS Chamber Music, Toronto's newest premier chamber music hub. More at [kevinahfat.com](http://kevinahfat.com) and @kevinahfat.



## **Brad Cherwin, curator, clarinet, bass clarinet**

As Artistic Director of The Happenstancers and the West End Micro Music Festival Brad Cherwin leads “Toronto’s chamber music innovators,” (*Ludwig Van*) and is of the city’s “best young chamber musicians” (*Bachtrack*). Cherwin’s work as a curator features “an obscene amount of talent,” (*The Wholenote*)

and seeks new pathways and unexpected methods for the performance and presentation of bold contemporary repertoire.



## **Tristan Durie, flute**

Tristan Durie is a Toronto-based flautist known for his versatile performances across a broad spectrum of musical genres. He has performed with prestigious ensembles such as the Canadian Opera Company, National Ballet of Canada, Esprit Orchestra, and Hamilton Philharmonic, and is a frequent performer of contemporary and experimental

music with groups including Soundstreams, Continuum Ensemble, New Music Concerts and Toronto’s Freesound Collective. A graduate of the University of Toronto, Tristan holds both Bachelor and Master of Music degrees, having studied flute with Leslie Newman and Douglas Stewart, and composition with Norbert Palej. He has participated in masterclasses with renowned flautists including Emmanuel Pahud, James Galway, and Mathieu Dufour. Tristan is the recipient of several prestigious awards, including the Arthur Plettner Graduate Fellowships, the CBC Radio Canada Galaxy Award, and the Jean A. Chalmers Award.



## **David Hetherington, cello**

For many years the TSO Assistant Principal Cellist, David Hetherington is a founding member of the Amici Chamber Ensemble which presents an annual series of concerts in Toronto. They have recorded a dozen CD’s two of which have won Juno awards. An active chamber musician, Mr. Hetherington also performs regularly for New Music

Concerts and Soundstreams Canada. He has made several recordings for Centrediscs with whom he made the Canadian première recording of Talivaldis Kenins’ prize-winning cello sonata. Recently he recorded a recital of contemporary solo cello works which can be found on New Music Concerts’ YouTube channel. He currently teaches cello at the Glenn Gould School and is the cello section coach of the National Youth Orchestra of Canada.



## Aiyun Huang, percussion

The ever-evolving Aiyun Huang enjoys a musical life as soloist, chamber musician, researcher, teacher, and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Recent performance highlights include engagements with L'Orchestre de la Suisse Romande, Taipei

Symphony Orchestra, St. Lawrence String Quartet, and Aventa Ensemble; new collaborations for new works include Roland Auzet, David Bithell, Vivian Fung and Nicole Lizee. An expert in Percussion Theater, her work on the subject has been published in *Cambridge Companion to Percussion* (2016) and *Save Percussion Theater* (Mode 242). She currently holds the position of Associate Professor and is the Head of Percussion Program at the University of Toronto. Aiyun is committed to creating a vibrant new music community for the next generation and is the Artistic Director for soundSCAPE, an annual festival for contemporary music and performance exchange in Italy.



## Iris Krizmanic, horn

Iris Krizmanic holds the position of principal horn in the Windsor Symphony as well as third horn in the Niagara Symphony. Iris graduated from the Glenn Gould School (GGS), having studied with principal horn of the Toronto Symphony Orchestra, Neil Deland, and Associate Principal horn, Christopher Gongos. As a soloist, she has been featured

by a number of orchestras including the Greater Toronto Philharmonic, Scarborough Philharmonic, Windsor Symphony Orchestra, and the Dundas Valley Orchestra. A multi-talented musician, Iris has participated in the Tafelmusik Baroque Summer Institute as a vocalist, has performed in musicals and G&S productions as a cellist, and she loves playing chamber music, especially with her woodwind quintet, Quintagious!



## Hezekiah Leung, viola

Praised for his "lovely lyricism" by *The Calgary Herald*, and hailed for his "intelligent and diverse treatment of vibrato... tailored to the individual personality of any given theme or moment" by *Chicago Classical Review*, Hezekiah Leung has been featured as a performer throughout North America and Europe, both as a soloist and as the founding

violinist of the Rolston String Quartet, winner of the First Prize at the 12th Banff International String Quartet Competition. After completing his violin



studies at the University of Michigan under the tutelage of Stephen Shipps, Leung pursued an artist diploma in viola with Stephen Dann and Barry Shiffman.

He received top prizes in the Glenn Gould Chamber Music Competition and the 74th Orchestre Symphonique de Montréal Standard Life Competition. Leung holds a Master's degree from Rice University, an Artist Diploma from the Royal Conservatory of Music, and was part of the Fellowship Quartet in Residence at the Yale School of Music with the Rolston String Quartet. Leung has shared the concert stage with renowned artists such as Tabea Zimmermann, Leif Ove Andsnes, Gilbert Kalish, Jon Kimura Parker, Miguel da Silva, James Dunham, Paul Neubauer, Yura Lee, Donald Palma, Joel Quarrington, Andrés Díaz, Gary Hoffman, Sheku Kanneh-Mason, Cho-Liang Lin, Tara Helen O'Connor, David Shifrin, Sharon Kam, and James Campbell. As a founding member of the Rolston String Quartet, he was also awarded Grand Prize at the 31st Chamber Music Yellow Springs Competition and the Astral Artists National Auditions. The quartet has performed at some of the world's most prestigious concert venues, including Carnegie Hall, the Louvre, the Kennedy Center, Koerner Hall, and Wigmore Hall.



## **Danika Lorèn, soprano, composer**

Danika Lorèn is a Toronto-based vocalist and composer living in Parkdale. Their compositional work focuses on opera and art song with a commitment to setting texts by LGBTQIA+ poets. As a singer, Danika enjoys many genres and styles, and has a flair for chamber music, improvisation and extended vocal techniques. Having obtained a masters

degree in opera at the University of Toronto, Danika continued training as a vocalist with the Canadian Opera Company's Ensemble Program and is an alum of Barbara Hannigan's Equilibrium Young Artists.



## **Colin Maier, cor anglais**

Born and raised in Calgary, Colin graduated from the University of Calgary in 1997 with a degree in oboe performance with David Sussman. Since 2009, Colin has been the oboist for Quartetto Gelato. During that time he has been heard on national radio broadcasts, seen on the BRAVO network, recorded several CDs, received the 2010

INDIE award for best classical ensemble, performed across Canada in the jazz group JoyRide and in orchestra pits for mega musicals.

In addition to oboe, Colin also plays many instruments including the musical saw which he can be heard playing on the soundtrack for the "Cuphead 2" video game. Colin has recorded several pieces with layering

and multi-tracking all the instruments to perform every sound on the song. He also regularly uses these instruments to teach workshops and demonstrations to children ages 5-18.

Colin has co-created a curriculum based online music education program called "Music By CandL". This program is designed for elementary students to use in the classroom or at home to learn music skills and concepts including rhythm, melody, harmony, history, musical instruments, composers, reading & writing music.



## Gregory Oh, conductor

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.



## Joseph Phillips, double bass

Joe Phillips takes every opportunity he can to make friends through music. He reimagines folk traditions learned from field recordings with banjoist Jayme Stone's Folklife, accompanies Canadian fiddler Shane Cook, lays down bluegrass bass lines and sings tenor harmonies with the Claire Lynch Band, and struts his stuff with Payadora Tango

Ensemble. He also collaborates with Irish-American multi-instrumentalist Seamus Egan and performs with Toronto's genre-defying Art of Time Ensemble. As a classical musician, Joe plays principal bass in London Symphonia and gets to perform with some of the best chamber musicians in the world. Equally at home in a concert hall or at a folk festival, Joe has played at festivals such as Celtic Connections in Glasgow, the Winnipeg Folk Festival, the Scotia Festival of Music, and the Savannah Music Festival.

He teaches bass at Western University Don Wright Faculty of Music and is on staff every summer at Algoma Trad Camp on St. Joseph Island, Ontario. When not touring, Joe lives in London Ontario with his partner and their two children.



## **Leonard Ranallo, mandolin, banjo**

Drawing inspiration from Bach to Coltrane and beyond, American guitarist Leonard Ranallo blurs the line between performer, composer, and improviser. Known for his "sensational" performances (WXVU), he excels in both classical and electric guitar, performing across North America and Europe. Recent appearances include the Canadian Opera

Company, Peabody Conservatory (US), the Banff Centre (Canada), and BBC Radio Scotland (UK).

Ranallo is an avid chamber musician, performing with Quartet Malamatina, pianist Yolanda Tapia and a host of collaborators from around the world. In 2012, Ranallo made his professional orchestral debut as a concerto soloist performing with the Buffalo Philharmonic Orchestra. A passionate advocate for new music, he collaborates with composers from the US, Canada, and the UK to expand the repertoire for classical and electric guitar.

Ranallo has over a decade of teaching experience and has previously taught at Peabody Preparatory and Swarthmore College. In 2024, he launched the Suzuki guitar program at the MNjcc Suzuki school and established the Ranallo Guitar Studio in Toronto.



## **Erika Raum, violin**

Violinist Erika Raum comes from a family of great musicians in both her parent's and grandparent's generations, as well as her own children. In 1992, she won the Joseph Szigeti International Violin Competition in Budapest, performing Bartok Second Violin concerto with the Budapest Radio Orchestra. Since that time, she has performed in some

of the finest halls and festivals in the world, including Wigmore Hall, The Concertgebouw, the Franz Liszt Academy, as well as Weill Recital Hall at Carnegie Hall. She has also performed concertos with most of Canada's principal symphony orchestras, such as Toronto, Winnipeg, Victoria, Ottawa, Laval, Edmonton, Calgary, Halifax, Regina and Vancouver. As part of the ARC (Artists of the Royal Conservatory) Ensemble, she has recorded 11 CDs for Chandos label. The ensemble has been featured in the CBC radio show, *Ideas*, detailing their work in uncovering forgotten chamber

works of composers displaced by the second World War. Their recordings have been nominated for 4 Junos and 3 Grammys. Erika is on faculty at the Glenn Gould School at the Royal Conservatory, as well as the University of Toronto.



## **Anthony Thompson, clarinet**

As a freelance clarinetist, Anthony Thompson performs with many Toronto-based ensembles. As an orchestral musician, Anthony has appeared with the Toronto Symphony Orchestra, the Canadian Opera Company, the National Ballet of Canada, and the Esprit Orchestra.

Anthony has a deep passion for contemporary music, performing regularly with many of Canada's premier new music ensembles. He has toured across Canada and parts of Asia with Soundstreams, Continuum Contemporary Music, and the Thin Edge New Music Collective.

In addition to his performance career, Anthony has a large private teaching studio. Away from the clarinet, he enjoys spending time with his family, rock climbing, and triathlon training.

## **COMPOSERS**



## **Tansy Davies (b. 1973)**

Borne out of a fascination with nature and shamanism, and a grinding rhythmic energy, the music of Tansy Davies has been described as both 'sleek, hot, earthy' and 'transparent, brazenly beautiful'.

Her music is championed by ensembles including New York Philharmonic, Ensemble Intercontemporain, and Tokyo Symphony

Orchestra and at festivals including Ultima, Présences, Donauueschinger Musiktage and Warsaw Autumn. *Between Worlds*, an operatic response to 9/11, was premiered by English National Opera in 2015, and in 2018 her chamber opera *Cave* was premiered with Mark Padmore, Elaine Mitchener, and London Sinfonietta. She has taught composition at both Royal Academy of Music, London, and at the Bloomington School of Music, Indiana. Recent projects include *Nightingales: Ultra-Deep Field* for Arditti Quartet, *Monolith: I Extend My Arms*, for the strings of Britten Sinfonia, and a residency at Concertgebouw Amsterdam culminating in the ensemble piece *Soul Canoe*.



## Shawn Jaeger (b.1985)

Described as “mournful” (*New York Times*), “luminous” (*Washington Post*), and having “a sound world of its own” (*Pioneer Press*), the music of composer Shawn Jaeger (b. 1985, Louisville, Kentucky) explores folksong, field recording, and sonic ephemera to explore placemaking and personal and cultural memory.

He’s worked with leading performers, including Dawn Upshaw and the Saint Paul Chamber Orchestra, JACK Quartet, Talea Ensemble, Ensemble Dal Niente, Ekmeles, Aizuri Quartet, Longleash, Contemporaneous, Alexi Kenney, and Vicky Chow. His music has been featured at venues including Carnegie Hall’s Zankel Hall and Weill Recital Hall, Merkin Concert Hall, the Morgan Library, the Library of Congress, (Le) Poisson Rouge, Roulette, Jordan Hall, and the Ordway Center for the Performing Arts, and on such festivals as Tanglewood, MATA, FERUS, Resonant Bodies, NYFOS Next, and Brooklyn Art Song Society’s New Voices. He has received commissions from Carnegie Hall’s Weill Music Institute, the Saint Paul Chamber Orchestra, the Bard College Conservatory of Music, the American Composers Forum/Jerome Fund for New Music (JFund), Roulette/Jerome Foundation, the BMI Foundation/Concert Artists Guild (Carlos Surinach Commission), and Chamber Music America. His awards include the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists, Northwestern University’s M. William Karlins and William T. Faricy Awards, the ASCAP Foundation Morton Gould Young Composer Award, and two BMI Student Composer Awards. His opera, *Payne Hollow*, received coverage in *Modern Farmer* and a mention in Gene Logsdon’s *Letters to a Young Farmer*.

Jaeger holds a DMA from Northwestern University, and a BM from the University of Michigan. He’s taught music at the Bard College Conservatory of Music Preparatory Division, Tufts University, Princeton University (as a 2016-18 Princeton Arts Fellow), Brown University, The New School, and Kaufman Music Center’s Special Music School (PS 859). In 2023, he became Executive Director of Musicambia, a non-profit organization that develops music education programs in prisons to build supportive communities that transform lives inside and outside the criminal legal system. He lives in Brooklyn.



## Oliver Knussen (1952-2018)

Oliver Knussen grew up near London, where his father was a double bass player with the London Symphony Orchestra. Knussen began his conducting career with them in April 1968, conducting his own *first symphony* in London and in New York City's Carnegie Hall.

Knussen studied composition with John Lambert at the Central Tutorial School for Young Musicians (1964-1967), then traveled to the United States to study in Boston under the direction of Gunther Schuller (1970-1973) at Tanglewood, where he won three prizes.

Knussen had an illustrious career as an orchestra conductor, leading ensembles such as the London Sinfonietta, the BBC Symphony Orchestra, and major orchestras in the United Kingdom, the United States, Canada, Holland, and Japan, as well as contemporary music ensembles such as Ensemble Modern and Avanti!. After several years of collaboration with the London Sinfonietta, he took over as its director in 1998. In 2006, he became an artist-in-association with the Birmingham Contemporary Music Group, as well as with the Southbank Centre of London, where in 2008 he directed the Klang Festival, which was held in memory of Karlheinz Stockhausen. He held a three-year residency with the BBC Symphony Orchestra starting in 2009.



### **Matthew Ricketts (b. 1986)**

Matthew Ricketts is a Canadian composer based in New York City. His music moves from extremes of presence and absence, from clamor to quietude, at once reticent and flamboyant. Matthew's music has been called "lyrical, contrapuntal, rhythmically complex and highly nuanced" (*The American Academy of Arts and Letters*) and is noted

for his "effervescent and at times prickly sounds," "hypnotically churning exploration of melody" (*ICareIfYouListen*) as well as its "tart harmonies and perky sputterings" (*The New York Times*). He is a 2019 Guggenheim Fellow. His works have been performed internationally by JACK Quartet, Mivos Quartet, Flux Quartet, the Fromm Players, Quatuor Bozzini, the Chiara String Quartet; vocalists Marie-Nicole Lemieux, Tony Arnold, Sharon Harms, Lauren Worsham, Karim Sulayman and Ekmeles; Collage New Music, Nouvel Ensemble Moderne, Aspen Contemporary Ensemble, Stony Brook Contemporary Chamber Players, Ensemble Paramirabo, Argento and Talea Ensemble; soloists Jean-Willy Kunz, Nathaniel LaNasa, Sara Laimon and Julia Den Boer; and orchestras including the Aspen Philharmonic (Robert Spano, cond.), Esprit Orchestra (Alex Pauk, cond.), the Minnesota Orchestra (Osmo Vänskä, cond.), the Montreal Symphony Orchestra (Kent Nagano, cond.), the Edmonton Symphony Orchestra and the Philharmonisches Staatsorchester Hamburg. Matthew was Composer-Collaborator-In-Residence at East Carolina University from 2016-2018.



## Ana Sokolović (b.1968)

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.



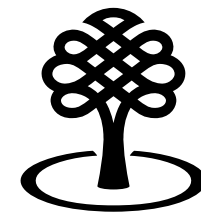
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