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CONCERT SERIES



THE SEASONS

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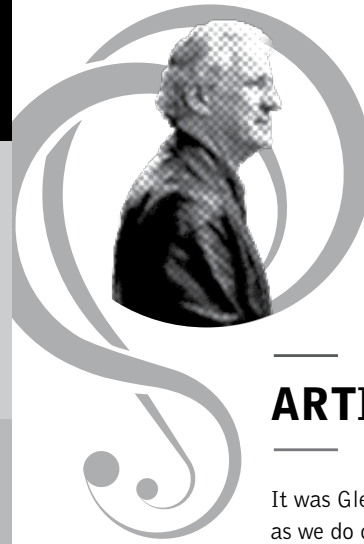


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## ARTISTIC DIRECTOR'S WELCOME

It was Glenn Gould who said that Canadians were dreamers and visionaries, living as we do on the margins of civilization. He was referring, of course, to the fact that we live in a country subject to tremendous extremes of climate and geography, which in his view had resulted in a rich and enduring spiritual life.

Globalization would suggest that our very connectivity has taken us beyond mere local differences. But living in a country where one can freeze to death does have a profound effect on the psyche—and the same can be said for extreme heat. Our relationship to our environment as northerners has long been a Soundstreams preoccupation, harkening back to the series of circumpolar festivals we presented from 1997 to 2006.

Paul Frehner's *Mojave Dreaming* and John Luther Adams' *Dream in White on White* are highly evocative responses to the feelings these extremes engender in us. And yes, it's a long psychic distance from the frozen barrens of the far north and the sweltering heat of the Mojave Desert, to Mantua in Italy of 1725. However, Vivaldi's great work endures precisely because it has spoken so eloquently to our universal emotional responses to the various seasons, wherever we may live.

The seasons are powerful harbingers of change and the inexorable ritual marking of the stages of our lives. Max Richter's reimagining of Vivaldi, while certainly an homage to that great work, sets out on its own voyage of discovery. We experience anew through 21<sup>st</sup> century ears Vivaldi's joy and awe at both the magic and the destructive power inherent in nature.

Lawrence Cherney  
Artistic Director

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## ABOUT SOUNDSTREAMS

### Soundstreams An International Centre for New Directions in Music

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

These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series, our monthly Salon 21 series at The Gardiner Museum, in national and international tours, and through a variety of education and outreach activities. To mark our 30<sup>th</sup> anniversary season in 2012/13, Soundstreams launched SoundMakers, an innovative website and iPad app that invites music lovers to explore Soundstreams' commissioned works, create new works of their own, and share them with the online community.

Over the past three decades, Soundstreams commissions have added more than 150 works to the musical repertoire worldwide, reflecting a diverse variety of genres and cultural traditions. Soundstreams has also presented a number of festivals and conferences such as the Northern Encounters Festival, University Voices, Toronto Fanfare Project, and the Cool Drumming percussion festival and conference, as well award-winning operas including Thomson Highway and Melissa Hui's Cree opera *Pimootewin: The Journey* and R. Murray Schafer's site-specific opera *The Children's Crusade*.





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# THE SEASONS

Daniel Hope, violin

Virtuoso String Orchestra,  
conducted by Joaquin Valdepeñas



Tuesday, September 30, 2014 at 8:00 pm  
Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor St. West

## PROGRAM

John Luther Adams  
(b. 1953, USA)

*Dream in White on White* (1995)  
Sanya Eng, harp  
Virtuoso String Orchestra

Paul Frehner  
(b. 1970, Canada)

*Mojave Dreaming\** (2014)  
World premiere  
Virtuoso String Orchestra  
*Heat Haze*  
*Haboob*  
*Dust Devils*

## INTERMISSION

Max Richter  
(b. 1966, Germany)

*The Four Seasons Recomposed* (2012)  
Daniel Hope, violin  
Virtuoso String Orchestra

*Spring I, II, III*  
*Summer I, II, III*  
*Autumn I, II, III*  
*Winter I, II, III*

\* Commissioned with the generosity of Michael and Sonja Koerner.

## VIRTUOSO STRING ORCHESTRA

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Carol Fujino  
Bridget Hunt  
Angelique Toews  
Jennifer Thompson  
Shane Kim

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Peter Seminovs  
Mi Hyon Kim  
Sydney Chun  
Virginia Wells

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Douglas Perry  
Theresa Rudolph  
Diane Leung

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Bryan Holt

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### Harp

Sanya Eng

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Antonio Vivaldi's Op. 8, published in 1725, is a collection of 12 concertos grouped under the collective title *The Contest Between Harmony and Invention*. The first four of these concertos are *The Four Seasons*. Harmony and invention can be understood in this instance as the interplay of absolute music and descriptive music. It's arguable that the constant appeal of these four concertos lies not only in the artfulness of their composition, but also in the delightful tension between the programmatically evocative themes and the purely musical unfolding of these clever themes into full concertos. These pieces have also been constant sources for arrangement, adaptation and re-composition through the ages. The writing of descriptive music has, of course, been one of the longest standing traditions in all styles of music. In fact, past Soundstreams commissions of works such as Harry Freedman's *Valleys* also employ this tradition. In tonight's concert we have musical descriptions of the Alaskan landscape, the Mojave Desert, and the four seasons themselves.

The Deutsche Grammophon record label approached German-born English composer Max Richter to participate in their *Recomposed* series, which normally features remix artists. Richter proposed that he would re-write Vivaldi's *The Four Seasons* rather than re-mix existing recordings. He said he would prefer "to create a new score, an experimental hybrid, that constantly references 'Vivaldi' but also 'Richter' and that is current but simultaneously preserves the

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**“IN TONIGHT’S CONCERT  
WE HAVE MUSICAL  
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AND THE FOUR SEASONS  
THEMSELVES.”**

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original spirit of this great work.” Richter, a former student of another famous re-composer, Luciano Berio, said “I wanted to get inside the score at the level of the notes and in essence re-write it, re-composing it in a literal way.” He found that “Vivaldi’s music is made up of regular patterns and that connects with postminimalism, which is one strand in the music that I write.” Richter approached British violinist Daniel Hope for the soloist role in *The Four Seasons Recomposed*, and Hope agreed, saying that, “It was so well written it didn’t need many changes.”

Canadian composer Paul Frehner describes his new composition, *Mojave Dreaming*, receiving its world premiere tonight, as a “waking dream” of a hot Mojave Desert landscape. The work, commissioned by Soundstreams with the

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## “CANADIAN COMPOSER PAUL FREHNER DESCRIBES HIS NEW COMPOSITION, MOJAVE DREAMING, RECEIVING ITS WORLD PREMIERE TONIGHT, AS A “WAKING DREAM” OF A HOT MOJAVE DESERT LANDSCAPE.”

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generosity of Michael and Sonia Koerner through the Koerner Foundation, and his fourth Soundstreams commission, was composed this past summer, which Frehner calls a disappointing one for heat seekers in Ontario. He was approached by Soundstreams to write music for string orchestra, harpsichord and electronic sounds that would complement a program containing *The Four Seasons Recomposed*. This is a work in three parts, each of which depicts an aspect of the desert environment. The first section, *Heat Haze*, is languid, inspired by the blurring effects seen when hot air rises and mixes with cooler air above. The second section *Haboob* depicts a dust storm, with gathering energy and intensity. In the midst of the storm a solo fiddler appears, playing fast, arpeggiated solos that might not be out of place in the Vivaldi concertos. Finally, this accumulating

energy resolves in *Dust Devils* in which fast, spinning motives describe the phenomenon of whirlwinds that often appear in the desert. It's the fastest movement, marked "furoioso." There's another Vivaldi connection, as Frehner includes the conceit of placing brief descriptors throughout the score. Much as Vivaldi describes "The barking dog" in the second movement of *Spring* or "Languor caused by the heat" in the first movement of *Summer*, Frehner describes "Distant sounds and sights emerge unfocused" in *Heat Haze* and "A fiddler can be heard, playing figures" in *Haboob*.

In his 1992 work *Dream in White on White* for string quartet, string orchestra and harp, American composer John Luther Adams describes his inspiration from "the treeless, windswept landscape of Western Alaska." He writes, "For much of the year, this is a place of seemingly endless, pristine whiteness. *Dream in White on White* is a musical response to these landscapes." He says "The sounds are predominately long, broad washes of whole & half notes—'white notes' of a different sort. The scoring—with predominant harmonics, unstopped tones, mutes and no vibrato—creates peculiarly 'white' tonal hues."

From the extreme climates of Alaska and the Mojave, to the cycle of seasons, the contest of harmony and invention plays on, and our senses are reawakened to vivid new depictions in sound.

*David Jaeger is a composer, producer and broadcaster based in Toronto. He was the creator & Executive Producer of the long-running CBC Radio Two contemporary music series, Two New Hours.*

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## COMPOSER BIOGRAPHIES

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John Luther Adams

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John Luther Adams is a composer whose life and work are deeply rooted in the natural world. Adams was awarded the 2014 Pulitzer Prize for Music for his symphonic work *Become Ocean*. Born in 1953, JLA grew up in the South and in the suburbs of New York City. He studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class (in 1973). Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has also served as composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network.



Paul Frehner

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Paul Frehner's works have been commissioned and performed by an array of world class artists, ensembles, orchestras and opera companies including the Stuttgart Chamber Choir, Almeida Opera, Aldeburgh Productions, Soundstreams, Continuum New York, the Montreal Symphony Orchestra and the Esprit Orchestra, among others. His works have received numerous awards, including First Prize in the Prague Philharmonia's Symphony of the Third Millennium Composition Competition (2001) for his orchestral work *Elixirs* and the Claude Vivier National Award in the Montreal Symphony Orchestra's International Composition Competition for *Lila* (2007). Paul Frehner is on the Faculty of Music of Western University where he teaches composition, orchestration, electroacoustic music and co-directs the Contemporary Music Ensemble



Max Richter

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The work of award-winning British composer Max Richter includes concert music, film scoring, and a series of acclaimed solo albums. Working with a variety of collaborators including Tilda Swinton, Robert Wyatt, and Roni Size, Max's work explores the meeting points of many contemporary artistic languages, and, as might be expected from a student of Luciano Berio, embraces a wide range of influences. Recent projects include *INFRA* for The Royal Ballet, the award-winning score to Ari Folman's *Waltz with Bashir*, and the music installation *The Anthropocene* with Darren Almond at White Cube. Recent commissions include the opera *SUM*, premiered at The Royal Opera House and *Mercy*, commissioned by Hilary Hahn. Max is currently writing the music for the HBO drama series *The Leftovers*.

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PAUL  
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## GUEST ARTIST BIOGRAPHIES



Daniel Hope,  
violin

British violinist Daniel Hope has toured the world as a virtuoso soloist for many years. He appears as soloist with the world's major orchestras and conductors, directs many ensembles from the violin, and plays chamber music in a wide variety of traditional and new venues. He was also the youngest member of the Beaux Arts Trio during its final six seasons, and is celebrated for his musical versatility and creativity as well as his dedication to humanitarian causes. Born in South Africa and raised and educated in England, Hope earned degrees at the Royal Academy of Music, where he studied with distinguished Russian pedagogue Zakhar Bron. Hope launched the 2014/15 season by giving the world premiere of Gabriel Prokofiev's Violin Concerto *1914* at the BBC Proms. This season also sees the release of Hope's latest Deutsche Grammophon recording, *Escape to Paradise*, which draws on Hope's extensive research into

those European composers – Erich Wolfgang Korngold, Miklós Rózsa, Hanns Eisler, and Franz Waxman among them – who, fleeing fascist persecution, relocated to Los Angeles, where they penned some of the 20<sup>th</sup> century's most iconic film scores. Devoted to contemporary music, Hope has commissioned over 30 works. He is one of the world's most prolific classical recording artists with over 25 albums to his name. An exclusive Deutsche Grammophon artist since 2007, he has earned numerous Grammy nominations, a Classical BRIT award, the Deutsche Schallplattenpreis, and six German ECHO Klassik Prizes. Hope plays the 1742 "ex-Lipinski" Guarneri del Gesù, placed generously at his disposal by an anonymous family from Germany. The instrument carries the name of its owner, the 19<sup>th</sup>-century Polish violinist Karol Lipinski, who shared the stage with Paganini, Schumann, and Liszt.



Joaquin Valdepeñas,  
Virtuoso String Orchestra  
conductor

Joaquin Valdepeñas was recently appointed Resident Conductor at the Royal Conservatory of Music's Glenn Gould School. A prolific recording artist, he recently won a second Juno Award for his recording *Levant* with the Amici Chamber Ensemble. His latest CD with the ARC Ensemble on the Chandos Label was released in June. Mr. Valdepeñas was a Grammy Award nominee two years in a row in the chamber music category. Mr. Valdepeñas is principal clarinetist for the Toronto Symphony Orchestra and also appears with the TSO as a soloist, chamber musician, and conductor. He has performed at festivals around the world and has collaborated with string quartets including the American, Calder, Emerson, and St. Lawrence. Mr. Valdepeñas is a faculty member of the Aspen Music Festival and School as clarinetist and conductor.





## ARTIST Q&A

### DANIEL HOPE

We caught up with violinist Daniel Hope over email during his busy few weeks before our concert (he just got married and also launched his new album, *Escape from Paradise*). Read on to find out how he got involved with Max Richter's piece, his favourite movements, and the list of composers who inspire him.

#### **Soundstreams: Why did Max Richter choose you to participate in this project?**

**Daniel Hope:** Max had heard a Vivaldi recording I did for Deutsche Grammophon and liked it.

#### **SS: Why did you agree to do it? What drew you to the idea?**

**DH:** When he told me he wanted to recompose the *Four Seasons* I asked him what was wrong with the original. He laughed and said 'nothing.' He went on to tell me that there is nothing better than Vivaldi, and that if he only heard it in performance or on the radio that would be wonderful. But sadly he hears it nonstop, in elevators, on hold, in parking garages. He told me that his brain just blocked out the music, and that was unfair to Vivaldi. So he decided to deconstruct the piece, in order to fall in love with it all over again. That I found intriguing.

#### **SS: What state was the piece in when he approached you? Did you have any input into the finished work?**

**DH:** The piece was basically finished but we met formally at the recording. Here we changed quite a lot and Max had many questions for me. We changed many things and Max was great to work with, so open and interested.

#### **SS: When did you first play the original Vivaldi?**

**DH:** I started learning it when I was about ten.

#### **SS: Do you have a favourite movement in the original and the recomposed version?**

**DH:** Summer in the original and Winter in the Recomposed version.

#### **SS: When did you first decide to become a violinist?**

**DH:** When I was four.

#### **SS: We know Yehudi Menuhin has been a huge inspiration to you. How did he inspire you?**

**DH:** By his incredible inventiveness, by opening my ears to different genres of music, by always being true to the composer and by being humble.

#### **SS: Are there other musicians who have inspired you?**

**DH:** Dozens. Some of them include Menahem Pressler, Anne Sofie von Otter, Sting, Ravi Shankar ... the list is pretty long.

## From the *Seasons* to *Mojave Dreaming*

Music inspired by the seasons or by *The Four Seasons*

By Paul Frehner



Nature, weather, the seasons, atmospheric phenomena... all have long been sources of inspiration for artists and composers. I can count myself on that list. I remember being a student and telling my composition professor at the time that I wanted to write a piece about a winter blizzard. He sort of looked at me as if I was either in over my head or a bit crazy and said "a blizzard? Have you ever been in a blizzard?" One aspect of the message was "that is an awful lot of notes." The other part of the message was "good luck." Now years later, I find myself writing music as I'm thinking about a violinist caught in a gigantic summer haboob (aka dust storm) slowly moving across the Mojave Desert. Some themes seem to stick around.

When I started writing *Mojave Dreaming* I spent a fair amount of time trying to get an angle of approach for the piece. Representing all four seasons in a fifteen-minute composition seemed unrealistic, so I decided that I'd focus on the season of the moment, summer. My lingering question, though, was how to go about it. I'd heard Vivaldi's *Seasons* on countless occasions but I'd never listened with the mindset that I'd be writing a work linked to it in some way. So, turning to Vivaldi for some inspiration I listened to his *Seasons* for the first time with a score in hand. I was immediately surprised to see that his score was annotated in such

specific detail with fascinating visual descriptions of what the music was expressing in his mind. I thought this was quite inventive and seemed like a strategy that could bring an inspirational spark to my work. It would also be a link of sorts with the Vivaldi. Another link is the focus on the violin. While Vivaldi's *Seasons* are true concertos in a Baroque sense, in my piece there is a brief concertante aspect in the second movement in which the solo violin part harkens back to an older style of playing.

Thinking of expressing summer musically in some way I decided to become somewhat specific in my intentions and locations. I asked myself, am I expressing a humid summer in London, Ontario, a rainy summer in the UK (stereotype alert!), a cool summer in Reykjavik, a summer roaming the canals of Venice (Vivaldi's stomping grounds), or, perhaps, a blistering hot summer in the heart of the hottest region in North America, the Mojave Desert? Never having traveled to the Mojave the composition became a daydream of what it would be like to see the tarantula-like limbs of Joshua trees or to experience phenomena such as heat haze rising from the asphalt of a deserted desert road, massive dust storms removing all visibility and filling every orifice, dust devils chasing invisible game over the scorched landscape and just the pure dry heat.





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