

Tan Dun's  
**Water  
Passion**  
After St. Matthew



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Lawrence Cherney,  
ARTISTIC DIRECTOR

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## FROM THE ARTISTIC DIRECTOR

*Tan Dun's Water Passion* embraces two important strands of Soundstreams programming.

First, we continue to explore the tension between China's ancient cultural traditions and those of Western music. Tan Dun spent years doing forced labour in the rural countryside during the Cultural Revolution, part of Mao's attempt to rid China of influence from the West. It ended only with Mao's death in 1976. But by the 1980's, the conservatories had reopened including Beijing's Central Conservatory of Music. Among the first graduates of this new era were composers Chen Yi, Chen Xiaoyong, Ye Xiaogang, and Tan Dun – each of whom sought connection with Western music, though in very different ways.

Since 2012, we've presented music by all four of them; three have been on our stage, and Ye Xiaogang was senior mentor for our 2013 Emerging Composer Workshop. Our interest in exploring the connections among these traditions resulted in a tour to China and Taiwan in 2013. In September 2018, Soundstreams has been invited to send an ensemble as artists-in-residence at the Shanghai

New Music Week. Canadian Nicole Lizée will go as composer-in-residence, and the concerts will include music by Lizée, Schafer and others.

The second strand is to foster legacy by introducing Canadians to some of the great choral masterpieces of the 20th and 21st centuries. Tonight marks the Canadian premiere of *Water Passion*, one of four landmark "Passions" commissioned in 2000 to mark the 250th anniversary of Bach's death. Over the last 20 years, we've also championed masterworks by Canadians including Gilles Tremblay's *Vespers*, and *Credo* from R. Murray Schafer's *Apocalypse*.

These works are the beginning of a cultural conversation, rather than the end of one. They open doors and ears to connect and re-connect with cultural traditions that go way beyond the concert hall. Thank you for joining the conversation!



Lawrence Cherney

Soundstreams would like to acknowledge this event takes place on the traditional territory of the indigenous peoples who have occupied and made this land their home from time immemorial. Among these nations was a group called Wendat and the Haudenosaunee confederacy, as well as the Anishnabe nations. The Anishnabe nations included the Mississaugas of the New Credit.

## ABOUT SOUNDSTREAMS

A world leader among contemporary music companies, Soundstreams is the foremost global presenter of new Canadian music. Lawrence Cherney, Artistic Director and Ben Dietschi, Executive Director are committed to showcasing the work of living and international composers with a focus on innovative thematic and experiential programming.

Soundstreams also serves a broad community of music lovers through free outreach and education programs. They include *Encounters*, a free discovery series featuring performances, discussions, and audience participation; the *Emerging Composer Workshop*, helping talented contemporary composers worldwide launch their careers; *SoundWave* provides accessible tickets to young adults; and *SoundMakers* provides interactive learning experiences online, in the classroom, and in the community.

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# Tan Dun's Water Passion After St. Matthew

Conducted by David Fallis



## PERFORMERS

Carla Huhtanen, Soprano  
Stephen Bryant, Bass-Baritone  
Erika Raum, Violin  
David Hetherington, Cello  
Yuanlin Chen, Sampler  
Michelle Colton, Percussion  
Aiyun Huang, Percussion  
Ryan Scott, Percussion  
Choir 21

## PROGRAM

Tan Dun  
(b. 1957, China)

*Water Passion after St. Matthew* (2000)  
Canadian Premiere

1. *Baptism*
2. *Temptations*
3. *Last Supper*
4. *In the Garden of Gethsemane*

## INTERMISSION

5. *Stone Song*
6. *Give us Barabbas!*
7. *Death and Earthquake*
8. *Water and Resurrection*

## CREATIVE TEAM

Patrick Lavender, Production Manager  
Ryan Wilson, Technical Director  
Matthew Pencer, Sound Engineer  
David DeGrow, Lighting Director

# CHOIR 21

## *Soprano*

Michele DeBoer  
Amy Dodington  
Gisele Kulak  
Carrie Loring  
Meghan Moore  
Carol Ratzlaff

## *Alto*

Veronika Anissimova  
Diane English  
Valeria Kondrashov  
Alison Roy  
Colleen Renihan  
Loralie Vancourt

## *Tenor*

Larry Beckwith  
Charles Davidson  
Robert Kinar  
Cory Knight  
Mitchell Pady  
Michael Sawarna

## *Bass*

Neil Aronoff  
Richard Hrytzak  
Bryan Martin  
Paul Oros  
Graham Robinson  
David Yung

Founded in 2010 by Soundstreams Artistic Director Lawrence Cherney, Choir 21 is a pre-eminent group of exceptional singers selected by Music Director David Fallis. Soundstreams' Choir 21 members are handpicked for their ability to perform contemporary choral music. They are drawn from a pool of professional choristers that includes the Canadian Opera Company Chorus, Tafelmusik Choir, and The Elmer Iseler Singers. The choir appears in Soundstreams' concerts under David Fallis and with renowned guest conductors such as James MacMillan, Tõnu Kaljuste and Péter Eötvös. Choir 21 has performed for the Toronto Symphony Orchestra's New Creations Festival, Toronto International Film Festival, Art of Time, Continuum, and presented a joint concert with Frieder Bernius' Stuttgart Chamber Choir. Committed to keeping choral music alive, Choir 21 supports the ongoing evolution of this compelling and enduring medium into the 21st century.

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Scott Good**



# PROGRAM ESSAY

By David Jaeger



Tan Dun

Chinese composer Tan Dun (b. 1957) has a deep, thoughtful, spiritual connection with water. He views water as, "A metaphor for the unity of the ephemeral and the eternal, the physical and the spiritual – as well as a symbol of baptism, renewal, re-creation and resurrection." His *Water Passion After St. Matthew*, one of four new Passions commissioned by the Internationale Bachakademie Stuttgart and its President, Helmut Rilling in 2000, in celebration of the 250th year of Bach's death, underscores this association vividly.

Tan wrote that, "When I read the account of the Passion in the Bible, I heard the wind, the sound of the desert. Perhaps for other readers of the Passion, every image is red and bloody – but instead I always felt the desert heat, and heard the stones and the water. So I shaped the story through these sounds, giving the element of water an important theme." Several years ago, as he listened with his pregnant wife to an ultrasound, he heard the sound of water and he realized, "This is the sound all human beings hear first. It's the beginning, and the beginning is the ending, and the ending is the beginning. That's the meaning of resurrection. Resurrection isn't just a new life, but a new idea."

The stage setting and lighting are integral parts of his *Water Passion*: large transparent water bowls, lit from below, are set up in the form of a cross. The cross delineates the performance areas for the two choruses (one sopranos and altos, the other tenors and basses,) the two vocal soloists (a soprano and a bass-baritone,) and the violin and

cello soloists. The conductor and three percussionists are positioned at the respective ends of the cross.

The work is structured in two main parts. Part one contains five sections: *Baptism*, *Temptations*, *Last Supper*, a water cadenza and *In The Garden of Gethsemane*. Part two contains four sections: the *Stone Song*, *Give Us Barabbas!*, *Death and Earthquake*, and *Water And Resurrection*.

"When I read the account of the Passion in the Bible, I heard the wind, the sound of the desert. Perhaps for other readers of the Passion, every image is red and bloody – but instead I always felt the desert heat, and heard the stones and the water."

- Tan Dun

*Water Passion* begins with *Baptism*, a movement where soft water sounds mix with chanting from the men's chorus. The women's chorus sings, "a sound is heard in water," a melody that will become the "passion chorale," heard throughout the work. The strings accompany as the bass-baritone narrates the baptism of Christ.

In *Temptations*, a driving rhythm in the percussion is punctuated by the chorus. The soprano, as the Temptress, tempts Christ from his faith, but the bass-baritone affirms Christ's faith, driving the tempting spirits away.

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**"It is cyclical. Water evaporates, becomes clouds, rains to the earth, evaporates again. The sound of water is in my composition like a passacaglia theme – it is always present."**

**- Tan Dun**

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As the men's chorus sings the "passion chorale" in *Last Supper*, water drops represent tears. Christ prepares the sacramental bread and wine and makes his prophecy, that one of the disciples will betray him. The choir responds, "Is it I?" and they sing a lamentation.

A water cadenza follows: amplified water percussion is transformed by electronic manipulation.

Part one concludes with *In the Garden of Gethsemane*. As Christ prays, the chorus men chant "Eli Eli Lamala," forecasting Christ's last words. A full chorus of "arrest him" accompanied by violent percussion,

scatters the disciples. The movement ends with the "passion chorale."

Part two begins with a *Stone Song*, with percussionists playing stones to punctuate a violin solo. As Peter denies Christ, the "passion chorale" returns with water sounds transformed to bitter weeping. Judas confesses his betrayal, while simple rubbing of stones accompanies a lament in the strings.

*Give Us Barabbas!*, a wild mob scene, follows. Chorus members pound out rhythms with stones and their voices project a shrill frenzy. After a dramatic silence, the crown chooses to release the thief, Barabbas over Christ. Christ prays for their forgiveness.

*Death and Earthquake* begins with the lone voice of a cello lament, growing steadily more anguished. Christ's final plea is heard. As Christ dies, the earth breaks apart, expressed by an intense instrumental explosion.

*Water and Resurrection* brings resolution, and a chorus of affirmation, accompanied by water drums. The bass-baritone soloist sings of, "A time to love, a time of peace." The work ends as it began. with the sound of water. In the words of Tan Dun, "It is cyclical. Water evaporates, becomes clouds, rains to the earth, evaporates again. The sound of water is in my composition like a passacaglia theme – it is always present."

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**[Soundstreams.ca/encounters](http://Soundstreams.ca/encounters)**





# COMPOSER BIOGRAPHY

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## Tan Dun

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun, has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. A winner of today's most prestigious honors including the Grammy Award, Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement, Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. This past year, Tan Dun conducted the grand opening celebration of Disneyland Shanghai which was broadcast to a record-breaking audience worldwide.

Tan Dun's individual voice has been heard widely by international audiences. His first *Internet Symphony*, which was commissioned by Google/YouTube, has reached over 23 million people online. His Organic Music Trilogy of Water, Paper and Ceramic has frequented major concert halls and festivals. *Paper Concerto* was premiered with the Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work, *The Map*, premiered by YoYo Ma and the Boston Symphony Orchestra, has toured more than 30 countries worldwide. Its manuscript has been collected by the Carnegie Hall Composers Gallery. His *Orchestral Theatre IV: The Gate* was premiered by Japan's NHK Symphony Orchestra and crosses the cultural boundaries of Peking Opera, Western Opera and puppet theatre traditions. Other important premieres include

Four Secret Roads of Marco Polo for the Berlin Philharmonic, Piano Concerto "*The Fire*" for Lang Lang and the New York Philharmonic. In recent seasons, his percussion concerto, *The Tears of Nature*, for soloist Martin Grubinger premiered in 2012 with the NDR Symphony Orchestra and *Nu Shu: The Secret Songs of Women* Symphony for 13 Microfilms, Harp and Orchestra was co-commissioned by The Philadelphia Orchestra, NHK Symphony Orchestra and the Royal Concertgebouw Orchestra Amsterdam.

As a global cultural leader, Tan Dun uses his creativity to raise awareness of environmental issues and to protect cultural diversity. In 2010, as "Cultural Ambassador to the World" for the World EXPO Shanghai, Tan Dun envisioned, curated and composed two special site-specific performances that perform year-round and have since become cultural representations of Shanghai: *Peony Pavilion*, a Chinese opera set in a Ming Dynasty garden and his *Water Heavens* string quartet which promotes water conservation and environmental awareness. Tan Dun was also commissioned by the International Olympic Committee (IOC) to write the branded Music and Award Ceremony Music for the Beijing 2008 Olympic Games. Tan Dun currently serves as Honorary Chair of Carnegie Hall's China Advisory Council, and has previously served as Creative Chair of the 2014 Philadelphia Orchestra China Tour, Associate Composer/Conductor of the BBC Scottish Symphony, and Artistic Director of the Festival Water Crossing Fire held at the Barbican Centre.

## ARTIST BIOGRAPHIES



**David Fallis**  
Conductor

Conductor David Fallis is one of Canada's leading interpreters of operatic and choral/orchestral repertoire, especially that of the Baroque and Classical periods. As Music Director for Opera Atelier he has helped bring that company onto stages around the world.

He has led productions for Houston Grand Opera, Cleveland Opera, and made his debut at Utah Opera in James Robinson's production of Handel's *Giulio Cesare*.

On the symphonic stage, Fallis has conducted Orchestra London, the Windsor Symphony, and Symphony Nova Scotia. As Artistic Director of the Toronto Consort, he has toured extensively in Europe.

Fallis has also worked in film and television, leading the Toronto Consort in music for Atom Egoyan's *The Sweet Hereafter*, and is historical music producer for Showtime's acclaimed series *The Tudors*.

He teaches in the Graduate Department of the Faculty of Music, University of Toronto.



**Carla Huhtanen**  
Soprano

Carla Huhtanen launched her career in Italy and France, singing at Teatro La Fenice (Venice) in Gershwin's *Lady, Be Good!* and Cherubini's *Anacréon* in 2000-01. She sang Angelica in Händel's *Orlando* and the title role in Purcell's *Fairy Queen* in Marseille, also performing in Aix-en-Provence, Tarascon, Toulon, Avignon and Chartres. Huhtanen debuted in the UK at Garsington Opera – Lisetta in *La Gazzetta*, Serpetta in *La Finta Giardiniera* and with London's *Mostly Mozart* series at the Barbican.

Other European highlights include Bernstein's *Candide* with the BBC Concert Orchestra and the Valletta festival in Malta, and a concert tour of the UK the Welsh National Opera Orchestra and in Germany with the Royal Philharmonic Orchestra.

She performs regularly with Opera Atelier (Susanna, Blonde, Drusilla, Minerva) and Tapestry New Opera (*The Shadow*, *Opera to Go*) in Toronto. She recently sang Salonen's *Five Images after Sappho* with the Kitchener-Waterloo Symphony and premiered Pulitzer-prize winning Paul Moravec's *Blizzard Voices* with Opera Omaha.



**Stephen Bryant**  
Bass-Baritone

Grammy nominee Stephen Bryant's distinguished career in concert and opera has taken him around the world, with acclaimed performances in the United States, Europe, the Middle East and Asia.

A premiere interpreter of the works of Academy Award-winning composer Tan Dun, Bryant created the role of Dante in the world premiere of the opera *Marco Polo* and was nominated for a Grammy for "Best Opera Recording" for the opera's release on Opus Arte. He reprised the role for productions at London's Barbican Centre (broadcast by the BBC), the Bergen International Festival and with de Nederlandse Opera.

Stephen L. Bryant has appeared in numerous roles with New York City Opera, most recently in productions of *A Quiet Place* and *Intermezzo*. Other opera performances include Robert Gonzales in Stewart Wallace's *Harvey Milk* and the Bonze in *Madama Butterfly* with San Francisco Opera; Capulet in *Roméo et Juliette* with Opera Theatre of St. Louis, Michigan Opera Theatre, Chautauqua Opera, and Toledo Opera; George Milton in *Of Mice and Men* with Arizona Opera; and Indiana Elliot's Brother in Thomson's *The Mother of Us All* with Santa Fe Opera.

## ARTIST BIOGRAPHIES



**Erika Raum**  
Violin

Known for her “lively temperament, energetic individuality and warm and communicative tone” (*Muzsika*, Budapest), violinist Erika Raum continues developing a following here in her native country and internationally. Playing professionally since the age of twelve, she quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has appeared as guest artist with orchestras including the Budapest Radio Orchestra.

A distinguished musician abroad, Raum also performs frequently throughout her homeland with orchestral appearances in cities such as Toronto and Calgary.

Raum is a graduate of the University of Toronto where she was awarded the prestigious Eaton Scholarship upon her graduation. Raum is currently on the faculties of The Glenn Gould School of The Royal Conservatory and the University of Toronto.



**David Hetherington**  
Cello

A native of St. Catharines Ontario, David Hetherington was for many years the Toronto Symphony Orchestra's Assistant Principal Cellist.

Hetherington teaches at the Glenn Gould School at the Royal Conservatory. He coaches the cello sections of the Toronto Symphony Youth Orchestra and the National Youth Orchestra of Canada, and is Music Director of the Inter-Provincial Music Camp near Parry Sound, Ontario.

As soloist, Hetherington has performed with the Toronto Symphony Orchestra, the Saskatoon Symphony Orchestra, the Sault Symphony Orchestra, the Niagara Symphony, the Symphony Orchestra of Canada, New Music Concerts and Soundstreams Canada as well as recitals at the University of Toronto and the Royal Conservatory of Music.

As chamber musician, he has toured the world and performed with many internationally renowned artists. He appears regularly with the ARC Ensemble of the Royal Conservatory with whom he has toured and recorded.



**Yuanlin Chen**  
Sampler

The recipient of a Ph.D. in music from the State University of New York at Stony Brook, a Master and Bachelor degree from Central Conservatory of Music in Beijing, China, Dr. Yuanlin Chen has established an impressive career in the musical field. His compositions in a variety of genres and forms include orchestral, choral, chamber, vocal and instrumental works, as well as music written for television, movies, and dance. His music has been performed worldwide at major concerts and venues in Australia, England, Romania, Japan, China and the U.S.A. Commissions and funding for Chen's compositions have come from sources including the American Composers Forum's Jerome Composer Commissioning Program, The American Music Center, movie studios, television stations, ensembles and orchestras worldwide.

Chen is the founder of the Computer and Electronic Music Studio at the Beijing Central Conservatory of Music. He programmed and performed electronic music for *Water Passion After St. Matthew*, the opera *Peony Pavilion*, and the movie *Crouching Tiger, Hidden Dragon*.

## ARTIST BIOGRAPHIES



### Aiyun Huang Percussion

Dr. Aiyun Huang enjoys a musical life as soloist, chamber musician, researcher, and teacher.

She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Her past highlights include performances at the Victoria Hall in Geneva, Weill Recital Hall in New York, Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Agora Festival in Paris, Banff Arts Festival, 7ème Biennale d'Art Contemporaine de Lyon, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Scotia Festival, Cool Drummings, Montreal New Music Festival, Centro Nacional Di Las Artes in Mexico City, and National Concert Hall and Theater in Taipei.

Born in Kaohsiung, a southern city of Taiwan, Huang holds a Doctor of Musical Arts from the University of California, San Diego.

She is Associate Professor in Percussion at McGill University in Montreal, Canada.



### Michelle Colton Percussion

Dr. Michelle Colton is a versatile musician who plays and teaches all of the standard percussion instruments, multiple ethnic drums, steel pan, and piano.

Her debut album, *Unpredictable Nature* was produced by Ray Dillard. She received her Doctor of Musical Arts degree in percussion from the University of Toronto.

Colton has performed throughout North America, Asia, and Central America as a guest artist. She was a percussion instructor for the Iowa Ambassadors of Music tours in Europe. She often plays with the Toronto Symphony Orchestra and has performed with NEXUS and Dame Evelyn Glennie. In 2015 and 2017, she directed the University of Toronto Steel Pan Ensemble.

She currently teaches in the Percussion Preparatory Department at the University of Toronto. She is also a Steel Pan Instructor in the Toronto District School Board, and a Percussion Instructor at the Royal Conservatory of Music.



### Ryan Scott Percussion

Leading Canadian percussionist Dr. Ryan Scott has been hailed as "Fierce and delicate...a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges" (*Gramophone*).

As a marimba and multi-percussion soloist he has performed in contemporary music festivals around the globe. He has also performed as guest soloist with the Esprit Orchestra, the National Arts Centre Orchestra, and numerous other orchestras and chamber ensembles across North America.

Scott is a stalwart figure in the Toronto contemporary music community and has performed in over 300 world premieres. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and Percussionist in the Canadian Opera Company Orchestra since 1996, he is also a sought-after chamber musician and teacher. A core member of Continuum Contemporary Music (founded 1985), he also serves the organization as Artistic Director. Ryan serves on the faculty at the National Youth Orchestra of Canada.



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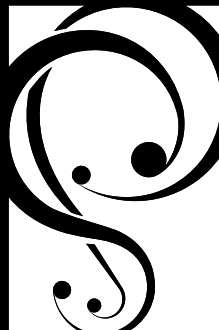
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