

2012/13 CONCERT SERIES



**SOUND
STREAMS**

Lawrence Cherney,
ARTISTIC DIRECTOR

NEW DIRECTIONS IN MUSIC



#soundstreams30



MUSIC FOR CHINA



SOUNDSTREAMS

An International Centre for New Directions in Music

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

These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series, in national and international tours, and through a variety of education and outreach activities. To mark our 30th anniversary season in 2012–13, Soundstreams has also 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 SoundMakers community.

Over the past three decades, Soundstreams commissions have added more than 160 works to the musical repertoire worldwide, reflecting a diverse variety of genres and cultural traditions. Projects have included festivals and conferences such as the Northern Encounters Festival, University Voices, Toronto Fanfare Project, and the Cool Drumming percussion festival and conference, as well award-winning operas including Thomson Highway and Melissa Hui's Cree opera *Pimootewin: The Journey* and R. Murray Schafer's site-specific opera *The Children's Crusade*.

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ARTISTIC DIRECTOR'S WELCOME

I visited China for the first time in 2007, and was struck by the enormous possibilities for exchange between Canadian and Chinese musicians and composers. Artistic exchange is one of the most rewarding ways to learn about other cultures, but this offered even greater artistic potential. Traditional Chinese instruments inhabit a sound world that is thousands of years old, but still vital and resilient enough to resonate in the 21st century.

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Tonight's works by Taipei composers Ching-Yu Hsiao and Chi-Chun Lee explore the sound world of these instruments for their inherent qualities. Two other works explore the relationships between Eastern and Western instruments: Dorothy Chang's *Small and Curious Places*, and Fuhong Shi's *Distance*. Fuhong, who currently lives in Beijing, completed a DMA at the University of Toronto before returning to China. These four works, with Alexina Louie's *Cadenzas II for Harp and Percussion*, comprise the five world premieres in this concert – all by exceptionally talented women!

Kaija Saariaho's *Terrestre*, based on an Aboriginal tale, shows further inspiration from classic sources, as does R. Murray Schafer's *Theseus*, inspired by the mythology of the Greek god.

Tomorrow, the entire program you've heard tonight will leave for a tour of Taiwan and China, including concerts in Taipei's National Concert Hall and Recital Hall, and in the the Beijing Concert Hall and Central Conservatory of Music as part of the Beijing Modern Music Festival. Not only is this the first time a group from Canada has brought a program to these venues, but it is our hope that this unique collaboration between Canadian and Chinese artists will inspire future cultural exchange between our two countries. We hope you'll travel with us virtually – find us on Facebook or Twitter for tour updates and pictures.

Lawrence Cherney

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MUSIC FOR CHINA

Les Dala, conductor
Chai Found Music Workshop
Chen-Ming Huang, erhu
Hui-Kuan Lin, pipa
Chung-Hsien Wu, di
Jiuan-Reng Yeh, zheng

Accordes String Quartet
Carol Lynn Fujino, violin
David Hetherington, cello
Douglas Perry, viola
Stephen Sitarski, violin

Anthony Thompson, clarinet
Sanya Eng, harp
Leslie Newman, flute
Gregory Oh, piano
Ryan Scott, percussion
Ed Tait, bass

Tuesday, May 14, 2013
at 8:00 pm

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*Commissioned by Chai Found
Music Workshop

**Commissioned through the
assistance of the Canada Council
and the Ontario Arts Council

***Commissioned by Soundstreams

PROGRAM

Fuhong Shi
(b. 1976, China)

Distance (2013)
World Premiere

Kaija Saariaho
(b. 1952, Finland)

Terrestre (2002)
Oiseau dansant
L'Oiseau, un satellite infime

Ching-Yu Hsiao
(b. 1966, Taiwan)

Intermezzo (2013) *
World Premiere

R. Murray Schafer
(b. 1933, Canada)

Theseus (1983)

INTERMISSION

Chi-Chun Lee
(b. 1970, Taiwan)

Layers of Waves (2013)
World Premiere

Alexina Louie
(b. 1949, Canada)

*Cadenzas II for Harp and
Percussion* (2012)**
World Premiere
Cadenza I
Cadenza II
Cadenza III

Dorothy Chang
(b. 1970, USA)

Small and Curious Places (2013)***
World Premiere
1. *anticipation*
2. *where lost memories gather*
3. *garden of soft shadows*
4. *love thyself*
5. *of ever lingering light*

PROGRAM NOTES

Distance, Fuhong Shi

Distance is scored for mixed ensemble including four Chinese traditional instruments and Western instruments. The reason why I titled this piece *Distance* is that I have been questioning myself for a long time. Distance does not only mean time and space, but also signifies the ability to reconsider and rediscover the “roots” of language and culture. Meanwhile, distance could imply the echo, dialogue, contrast, transplantation and integration of form and content as well. This piece is a new starting point for me to explore, understand and clarify the meaning of distance through my music composition.

Terrestre, Kaija Saariaho

Terrestre is a reworking of the second movement of the two-movement flute concerto dedicated to Camilla Hoitenga, *Aile du songe (Wing of Dream)*. The titles of the two works derive from the collection of poems by Saint-John Perse, *Oiseaux (Birds)*, which already served as a source of inspiration in the solo flute piece *Laconisme de l'aile*. The poet speaks of the birds' flight and uses the rich metaphor of the bird to describe life's mysteries through an abstract and multidimensional language.

Unlike Olivier Messiaen, Saariaho is more interested in the idea of the bird than in its singing. *Terrestre* falls into two parts. The first, *Oiseau dansant (Dancing Bird)*, refers to an aboriginal tale in which a virtuosic dancing bird teaches a whole village how to dance. The second section, *L'Oiseau, un satellite infime*, is a synthesis of the previous parts of the concerto. In the poet's words, the bird is a small satellite in a universal orbit. That poetic image brings to mind words that Saariaho wrote at the beginning of her career: “My wish is to go further, and deeper.” © 2003 by the Carnegie Hall Corporation

Intermezzo, Ching-Yu Hsiau

Intermezzo, commissioned by the Chai Found Music Workshop, was completed at the beginning of 2013. The piece identifies the differences between instrumental articulations, expressing the intersection of melodic lines in a simple way, with passages flowing into each other. According to the composer's wishes, the Zheng is prepared beforehand, in order to alter the various timbres, by placing various everyday items on its strings.

Theseus, R. Murray Schafer

Theseus was commissioned by the wonderful harpist Judy Loman. Having written *The Crown of Ariadne* for her, I decided to make this a companion piece, and, in fact, some of the *Ariadne* music is revived in *Theseus*. The piece also contains a descending series of notes, S (E flat) C H (B natural) A F E, as a kind of signature, a device Shostakovich was also fond of; and, in fact, the 65 Shostakovich influence is easily detectable in *Theseus*. Later I orchestrated the work and incorporated it into *Patria 5: The Crown of Ariadne*, where it almost assumes the importance of a harp concerto.

Layers of Waves, Chi-Chun Lee

Layers of waves from the ocean and mountains are creations by God, uncontrollable by any human being. Just like living beings on Earth, our lives' waves are not to be controlled or predetermined. All we can do is to rely on the creator of the universe, expecting and enjoying colorful lives and excitement. Enjoy the ride!!

Cadenzas II for Harp and Percussion, Alexina Louie

In 1985 I composed *Cadenzas*, a virtuosic composition for clarinet and percussion. Originally intending to write a series of *Cadenzas*, each for percussion and a single instrument, I was pleased to be given the opportunity to write this work for the brilliant duo of Ryan Scott and Sanya Eng.

(Cont.)

A short, quiet, reflective, colouristic passage introduces each of the three movements before “breaking out” into the virtuosic core of each movement. In the first, the intro moves through fast passage work for solo harp before the harp and vibraphone become a tight unit reflecting a sense of Indonesian gamelan music.

The second movement has an extended introduction before the marimba takes flight with its virtuosic gestures. Tight interlocking phrases pass between marimba and harp - not unlike situations where a married couple might complete each others’ sentences. The movement eventually ends with a virtuosic glockenspiel passage. When composing, I often label sections of score with descriptive words for my own inspiration. This section has celestial music written on its pages.

In movement three, I decided to explore something I had never done - an extended passage of drumming. In this primitive sounding passage, I addressed the problem of balancing drumming with the celestial sound of the harp by having the harp deliver uncharacteristic sharp, loud accents. The harp then returns to a more typical style accompanied by bowed and struck pitches on the vibraphone followed by a section of woodblock utterances. The opening drumming section returns at the end of the piece with a propulsive and dynamic finale.

It is always a privilege to compose for musicians who perform the newest music with commitment and dedication. They inspire me. Ryan and Sanya are two such performers. *Cadenzas for Harp and Percussion* was commissioned by Ryan and Sanya through the assistance of the Canada Council and the Ontario Arts Council.

Small and Curious Places, Dorothy Chang

1. *anticipation*
2. *where lost memories gather*
3. *garden of soft shadows*
4. *love thyself*
5. *of ever lingering light*

As a second-generation Chinese American (now also Canadian), the issue of cultural self-identity has always been somewhat perplexing. In previous works for mixed Chinese and Western chamber ensemble I used my music as a medium to address this issue head on. In contrast, my most recent work, entitled *Small and Curious Places*, puts aside the question of East vs. West and instead approaches the ensemble as a group of individual instruments and their unique characteristics, with none more distinct or exotic than the others. There is no grand, overarching statement in this work; contrarily, the movements are independent of one another, and mostly quite introspective. Each movement is a self-contained miniature, an exploration of a particular sound space.

The imaginary and peculiar places of this collection are inspired by various imagery, captured moments or states of mind. In the first movement, “anticipation,” continuously surging momentum provides a framework for the expansion of a single line into increasingly rich, dense and unexpected harmonic sonorities. The second movement, “where lost memories gather” introduces a texture of glassy, static string clusters from which isolated musical gestures emerge and submerge again. “Garden of soft shadows” has a limited timbral palette and is characterized by soft whispering and scuttling sounds that evoke a sense of quiet unease. The following movement, “love thyself,” is built up of very short musical bits and fragments that pile up until pent-up energy at last erupts. The last movement is a meditation on the tenuous moment just as waking becomes slumber. “Of ever lingering light” is the imaginary place where one might capture this fleeting moment and prolong it, hovering indefinitely within this elusive space. *Small and Curious Places* was commissioned by Soundstreams.

COMPOSER BIOGRAPHIES



Dorothy Chang

Described as “evocative and kaleidoscopic” (*Seattle Times*), Dorothy’s music is characterized by an emphasis on dramatic intensity and expressive lyricism, with a more recent interest in interdisciplinary works involving video, imagery and movement. Dorothy’s music has been performed by the Albany (NY) Symphony, Aspen Concert Orchestra, Chicago Civic Orchestra, Indianapolis Symphony, Queens Symphony, Seattle Symphony, Saint Paul Chamber Orchestra, Vancouver Symphony and Vancouver Island Symphony, as well as by chamber ensembles including eighth blackbird, the Smith Quartet (UK), the Chicago Saxophone Quartet, Collage New Music (Boston), Music from China (NY), and Toca Loca (Toronto), among others. Her music has been featured in concerts and festivals across North America and abroad, including the Lontano Festival (UK), the PAN Music Festival (Seoul) and World Music Days in Hong Kong. She is currently an Associate Professor of Music at the University of British Columbia.



Ching-Yu Hsiau

Ching-Yu Hsiau was born in Taichung, Taiwan. She earned a Bachelor of Music Art from National Taiwan Normal University in 1989, and was awarded a Governmental Scholarship to Study in France for four years, majoring in musical composition. In 1993, she received the *Diplôme Supérieur de Composition* from Ecole Normale de Musique de Paris under the advisory of Yoshihisa Taira. Among the four candidates pursuing the program of *Ecriture du 20ème Siècle* (supervised by Edith Lejet) at Conservatoire National Supérieur de Musique de Paris, she was the only one awarded the First Prize in 1994. After returning to Taiwan, she became Lecturer and Associate Professor in the Department of Music of Taipei’s Municipal University of Education. She has been a Professor in the Department of Music at National Taiwan Normal University since August 2010.



Chi-Chun Lee

Taiwanese-American composer Chi-Chun Lee, winner of the 1st Brandenburg Biennial Composers Competition, is originally from Kaohsiung, Taiwan, and serves as composer-in-residence with the Chai Found Music Workshop. She is on the composition/theory faculty at Ewha Womans University and SangMyung University in Seoul, Korea. She has received numerous honors, including the Harvard Fromm Music Fellowship, Taiwan National Culture and Arts Foundation commissions, and Taiwan National Symphony Orchestra (NSO) commission. Her music has been performed around the world, with significant performances at Carnegie Hall and the 2010 Winter Olympics in Vancouver



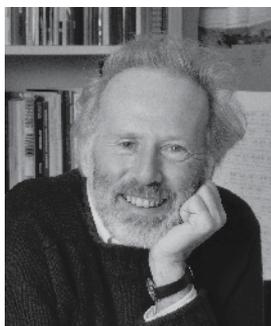
Alexina Louie

The highly expressive, dramatic music of Alexina Louie, a multiple JUNO Award winner, creates a unique sound world shaped by her explorations of Asian music, art, and philosophy. Leonard Slatkin, Sir Andrew Davis, Kent Nagano, Charles Dutoit, among many others, have conducted her works. Recipient of many commissions, awards, and prizes, she has composed music in all genres, including opera, ballet, and film, making her one of Canada's most in-demand composers. Two of her recent compositions were premiered in Carnegie Hall in April 2013 and she has just received her ninth JUNO Award nomination. Alexina was invested as an Officer of the Order of Canada in 2006.



Kaija Saariaho

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater* and the oratorio *La Passion de Simone*.



R. Murray Schafer

R. Murray Schafer has achieved an international reputation as a composer, an educator, environmentalist, scholar and visual artist. As the 'father of acoustic ecology' Schafer has been concerned about the damaging effects of noise on people, especially dwellers of the 'sonic sewers' of the city. Schafer's search for a 'hi-fidelity' soundscape led to his move to an Ontario farmhouse, which then inspired a series of 'natural-environment' works. Schafer's dramatic works employ music and theatre in a manner that he calls the 'theatre of confluence.' He has received many awards, including most recently, the Molson Prize, the Glenn Gould Prize, the 2010 Dora Award for his Soundstreams-commissioned opera *The Children's Crusade*, and the 2009 Governor General's Performing Arts Awards for Lifetime Artistic Achievement. Schafer holds honorary doctorates from universities in Canada, France and Argentina, and has his own publishing house, Arcana.



Fuhong Shi

Fuhong was appointed Assistant Professor of the Central Conservatory of Music (CCoM) in Beijing right after she received her Doctoral degree in composition at the University of Toronto in 2009. She earned Bachelor's and Master's degrees in composition at CCoM and the University of Victoria. She has studied with a number of world-renowned composers, including Gary Kulesha, Chen Yi, Chou Wen-Chung, Chen Qigang, James MacMillan, Salvatore Sciarrino, R. Murray Schafer, and Gilles Tremblay. She is the recipient of a number of awards, including the 2007 Karen Kieser Prize in Canadian Music and Generation 2008 Ensemble Contemporain de Montréal+ Composer's Competition. Fuhong has collaborated with numerous prominent orchestras and ensembles all over the world. Her compositions and interviews have been performed and broadcast in the USA, Canada, Mainland China, Hong Kong, Taiwan, Europe and Southeast Asia.

PERFORMER BIOGRAPHIES



Les Dala, conductor

Equally at home with symphonic music, opera and contemporary music, Leslie is steadily in demand across the country. Recently appointed Music Director of the Vancouver Bach Choir, he is also Principal Conductor of the Vancouver Academy of Music, and for eight seasons held the position of Music Director and Conductor of the Prince George Symphony. As Associate Conductor and Chorus Master of the Vancouver Opera, Leslie has prepared over 50 mainstage productions. He has worked with the Canadian Opera Company, Edmonton Opera, Soundstreams, Tapestry New Opera, Vancouver New Music and the Okanagan Vocal Arts Festival.



Chai Found Music Workshop

Since 1991, the Chai Found Music Workshop has been active on the national and international music scenes. The group has performed contemporary classical music as well as traditional Chinese and Taiwanese music in countless concerts around the world. This has gained the Chai Found Music Workshop the reputation of being one of the foremost Sizhu (Chinese chamber music) ensembles in the world. The group's invitations to international festivals include: Barcelona Arts Festival (Spain), Warsaw Autumn (Poland), Cologne Music Festival (Germany), Huddersfield Contemporary Music Festival (UK), Festival Dimension (Korea), Cultural Olympiad (Canada), Soundstreams (Canada), Grenoble Festival (France), Ottawa ChamberFest (Canada), and World Music Festival Chicago (US).



Anthony Thompson, clarinet

As a freelance clarinetist in Toronto, Anthony Thompson performs frequently with the Toronto Symphony Orchestra. Anthony is an active chamber musician, appearing regularly at many of Toronto's musical and cultural venues. He has also appeared with the Smithsonian Chamber Players, the Arizona Opera Orchestra, the New Mexico Symphony Orchestra, and the Santa Fe New Music Ensemble. Anthony holds an Artist Diploma from the Royal Conservatory of Music in Toronto, a Master of Music from the University of New Mexico, and a Bachelor of Music from California State University, Northridge. Additionally, he is pursuing a Doctor of Musical Arts degree from Arizona State University.



Sanya Eng, harp

Harpist Sanya Eng has performed throughout Canada, the US, Switzerland, France, Germany, Israel, and Africa. She has appeared as a guest soloist with distinguished ensembles such as the Toronto Symphony Orchestra, Les Violons du Roy, and the St. Lawrence String Quartet, and has been a featured soloist in many festivals and concert series at home and abroad. As an active chamber and orchestral musician, she performs with ensembles such as the Toronto Symphony Orchestra, The National Arts Centre Orchestra, the Canadian Opera Company, Esprit Orchestra, the Kitchener-Waterloo Symphony, New Music Concerts, Soundstreams, Continuum, and NUMUS.



Carol Lynn Fujino, violin

Carol Lynn Fujino learned to play the violin at age of three, taught by her father. Between summers playing with the National Youth Orchestra of Canada, she completed her Bachelor of Music in Performance at the University of Toronto where she received the coveted Eaton Scholarship. Since graduating, Carol has performed in many of Toronto's professional orchestras including those of the Canadian Opera Company, the National Ballet of Canada and the Esprit Orchestra. Currently one of the newest members of the Toronto Symphony Orchestra first violin section, she loves to spend her off-hours involved in various chamber music ensembles.



David Hetherington, cello

David Hetherington is currently the Assistant Principal Cellist of the TSO and teaches at the Glenn Gould School. He is a founding member of the Amici Chamber Ensemble and the string quartet Accordes. David has appeared on several recordings for the CBC and for Centrediscs with whom he made the Canadian premiere recording of Talivaldis Kenins' prize-winning cello sonata. He has been active in performing and recording much contemporary music and has recorded solo cello pieces by Alice Ho, Chan Ka Nin (CBC Records) and Elliot Carter (Naxos). In addition, he has collaborated personally with many other composers such as Brian Cherney, Henri Dutilleux, Heinz Holliger, Helmut Lachenman, Magnus Lindberg and Alexina Louie.



Leslie Newman, flute

Leslie Newman made her professional debut with the Toronto Symphony Orchestra at the age of eighteen, performing Carl Nielsen's *Flute Concerto* under the baton of Sir Andrew Davis. Following graduate studies at Yale University and Juilliard, Leslie settled in England where she presented live solo BBC Radio broadcasts from almost every major centre including the world-famous Wigmore Hall. Now living in Toronto, Leslie teaches at the University of Toronto's Faculty of Music and the Glenn Gould Professional School. She performs frequently as soloist, chamber musician and with the Hamilton Philharmonic Orchestra where she holds the position of Principal Flute.



Gregory Oh, piano

Holding graduate degrees from the University of Toronto and University of Michigan, Gregory is an acclaimed classical pianist whose repertoire spans five centuries, and who has worked with many living composers, including Steve Reich, Phillip Glass, and Kaija Saariaho. His recent work has seen him appear in places from the National Arts Centre in Ottawa to legendary techno club Berghain in Berlin. Gregory is the artistic director of the acclaimed new music group Toca Loca, and was recently named artistic director of the Open Ears Festival in Kitchener-Waterloo. He is a frequent guest conductor of Continuum Contemporary Music, CONTACT and Arraymusic, the harpsichordist in the ensemble The Lollipop People, and contemporary music curator at Toronto's Music Gallery.



Douglas Perry, viola

Formerly Artistic Administrator for the KW Symphony, Douglas was Artistic Director of Arraymusic as well as a founding member of Tafelmusik Baroque Orchestra with whom he performed and recorded for over 10 years. He has been Principal Viola of the Santa Fe Opera, the Kitchener Waterloo Symphony and the Canadian Opera and has numerous recordings on various labels, including J.S. Bach's *Brandenburg Concerto #6* with the CBC Vancouver Orchestra. Tours have taken him to Japan, Malaysia, Singapore, Italy, Germany and the United States. He produced a jazz CD with Juno Award winners Dave Young, Phil Dwyer and Michel Lambert and his recording of Harry Somers' *String Quartets* with ACCORDES was nominated for a Juno Award.



Ryan Scott, percussion

Canadian percussionist Ryan Scott is “Fierce and delicate, a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges” (Gramophone). He has toured solo and chamber new art music around the globe, is a stalwart figure in the Toronto community and an active commissioner of new Canadian works. 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 co-artistic director of Continuum and a Doctor of Musical Arts candidate at the University of Toronto.



Stephen Sitarski, violin

Recently named Concertmaster of the Hamilton Philharmonic Orchestra, Stephen holds the same position with Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony for 15 seasons. Stephen has also been guest concertmaster across Canada and the US, working with many distinguished conductors including Mstislav Rostropovich, Philippe Entremont, Raymond Leppard, Bramwell Tovey, and James Judd. Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy and Glenn Buhr. He is a founding member of Trio Laurier and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada’s finest musicians.



Ed Tait, bass

Edward Tait’s earliest musical involvement was as a boy chorister. In his teens he studied the double bass and became a member of the National Youth Orchestra of Canada. After Graduating from the Faculty of Music here at U of T, he played in the New Orleans Symphony Orchestra for one year. He joined the National Arts Centre Orchestra as Assistant Principal Bass in 1969. A member of the Toronto Symphony Orchestra since 1971, he was the Assistant Principal Bass for 35 years and has now retired. He plays chamber music, studio recording sessions and teaches. Over the years he has performed with the Orford Quartet, the St. Lawrence String Quartet, Amici, Soundstreams, and countless other groups.

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