

40
**SOUND
STREAMS**



STEVE REICH:
Now & Then

MARCH 25, 2023 8PM
GEORGE WESTON
RECITAL HALL

Soundstreams'40th
Anniversary Concert Series
presented in partnership with

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TO Live

WELCOME TO STEVE REICH: NOW & THEN



In our 40 years on the stage, it's rare Soundstreams can bring together in one evening so many artists who have played a significant role in shaping who and what we are. It all began with Stravinsky in June 1982, whose 100th birth anniversary we celebrated in our first project: a three-concert festival that opened with his *Fanfare for a New Theatre* for two trumpets. How fitting that this evening opens with a tribute to Stravinsky in the hands

of the composer and turntablist SlowPitchSound, who has brought such magic for nearly a decade to our annual *Electric Messiah*. He has created a riff on Stravinsky's fanfare called *Fanfare for Spaces Between Time*.

And what to say about the extraordinary percussion ensemble NEXUS? *The New York Times* said it best: "the high priests of the percussion world". Several of them have collaborated for decades with Steve Reich and were with him when he created iconic works like *Drumming*. While Steve couldn't join us in person, he will be joining us in the world premiere of a hybrid version of his *Clapping Music* in which he performs the ostinato part on film, with his long-time collaborator Russell Hartenberger performing the other part live. It's our first collaboration with Atom Egoyan who had the brilliant idea to do this, with film captured and edited by Cam Davis along with audio engineer Dennis Patterson. It's also our first encounter with German visual artist Gerhard Richter, whose film is screened in his recent collaboration with Steve Reich called *Reich/Richter*.

We welcome back conductor Gary Kulesha, a veteran of many Soundstreams seasons, as well as percussion quartet TorQ, who have figured prominently in many Soundstreams projects including an international exchange with Germany. Cellist David Hetherington is responsible for bringing together some of Canada's most gifted artists to perform as members of Ensemble Soundstreams, which has had many shapes and sizes over many years.

Without such talents to support our vision, Soundstreams would never have got out of the starting blocks. And without you the audience to cheer us on, we would never have been able to finish the race—not that we are finished—but thanks to you, we're very much in the running. Enjoy!

Lawrence Cherney

Founding Artistic Director

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

ABOUT SOUNDSTREAMS



Founded in 1982, Soundstreams is one of the world's leading contemporary music companies, and the largest global presenter of new Canadian music. Founding Artistic Director Lawrence Cherney and Executive Director Beth Brown are committed to showcasing the work of living composers with a focus on innovative thematic and experiential programming and creating a lasting legacy for Canadian music.

Soundstreams serves a broad community of music lovers through their Main Stage series, as well as free outreach programs such as *Encounters*, and education programs including *New Voices* mentorship program for aspiring curators, and *RBC Bridges* workshop for early career composers. Soundstreams' annual activities also include composer-training activities, and regional, national, and/or international touring.

Since the inception of Soundstreams, Artistic Director Lawrence Cherney has commissioned over 170 new works and curated hundreds of unique and compelling concerts including chamber music events, multi-choir spectacles, operas, music theatre works, and seven highly successful international festivals. Soundstreams is a driving force for Canada's international cultural exchange, fostering collaborations between Canadian and international artists.

Soundstreams has brought nearly 1500 international artists to Canada to perform with their Canadian counterparts, many returning with Canadian music to perform in their home countries. These extensive cultural exchanges are making it possible for Soundstreams to disseminate Canadian music globally on an unprecedented scale including *Musik für das Ende*, *Two Odysseys: Pimootewin / Gállábártnit*, and *Hell's Fury, The Hollywood Songbook*.

Now this history of cultural exchange has opened the door for Soundstreams to make a leap onto the world stage. We've just returned from a highly successful tour to Germany and the U.K. of two productions featuring music by Claude Vivier—*Musik für das Ende* and *Love Songs*—including linchpin appearances in the Claude Vivier Festival at London's Southbank Centre, arguably one of the most significant celebrations for a Canadian composer ever hosted by a major international venue. These productions have been invited to tour again in May 2024 to Germany, Belgium, the Netherlands, and Ireland. Similar international success is pending for two other recent Soundstreams productions: the Indigenous operas *Two Odysseys: Pimootewin / Gállábártnit*; and *Hell's Fury, The Hollywood Songbook*, starring famed Canadian baritone Russell Braun. These and other recent Soundstreams productions have received favourable press from the *New York Times*, the *Los Angeles Times*, *The Guardian* (London), and the *Wall Street Journal*. ●

SPECIAL THANKS

This concert funded in part by the Government of Canada, Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, The Michael and Sonja Koerner Charitable Foundation, The Mary-Margaret Webb Foundation, and Soundstreams' generous individual donors.

STEVE REICH: NOW & THEN PROGRAM

SlowPitchSound
(2023)

***A Fanfare for Spaces Between Time*¹**

Émilie Fortin, trumpet
Amy Horvey, trumpet
SlowPitchSound, composer,
turntablist

Steve Reich
(1972)

***Clapping Music*²**

Steve Reich (on film)
Russell Hartenberger

Steve Reich /
Gerhard Richter
(2019)

***Reich/Richter*³**

Gary Kulesha, conductor
Ensemble Soundstreams

INTERMISSION

Steve Reich
(1971)

Drumming

NEXUS

TorQ

Lindsay McIntyre, singer

Julia Barber, singer

Laura Chambers, piccolo

Michelle Colton, percussion

1 *A Fanfare for Spaces Between Time* was commissioned through funding from the Ontario Arts Council and The Michael and Sonja Koerner Charitable Foundation.

2 World Premiere of the hybrid version of *Clapping Music*.

3 *Reich/Richter Moving Picture (946-3)* Copyright Gerhard Richter and Corinna Belz.

STEVE REICH: NOW & THEN PERFORMERS & FILM TEAM

NEXUS

Bob Becker
Bill Cahn
Russell Hartenberger
Garry Kvistad

TorQ

Richard Burrows
Adam Campbell
Jamie Drake
Daniel Morphy

Ensemble Soundstreams

Gary Kulesha, conductor

Violin

Mark Fewer,
concertmaster
Tanya Charles

Flute

Stephen Tam
Laura Chambers

Vibraphone

Michelle Colton
Daniel Morphy

Viola

Maxime Despax

Oboe

Colin Maier
Heather Macdonald

Piano

Simon Docking
Midori Koga

Cello

David Hetherington

Clarinet

Anthony Thompson
Aiko Oda

***Clapping Music* Film Team**

Steve Reich	Composer and Performer on Film
Russell Hartenberger	Performing Consultant
Atom Egoyan	Concept and Stage Direction
Cam Davis	Director of Photography
Dennis Patterson	Audio Mixer and Editor
Chris Tin	Recording Engineer
Lawrence Cherney	Artistic Director, Soundstreams

The film was made possible with generous support from TO Live and the following donors: Denton Creighton and Kristine Vikmanis, Michael Low, Robert and Miriam Rottapel, Katherine Smalley, Neil and Carolyn Turnbull.

PROGRAM

ESSAY BY

DAVID JAEGER

Soundstreams' 40th anniversary celebrations continue with a program that acknowledges its past, the journey forward to the present and an ongoing commitment to new musical creation. Over those forty plus seasons, some 31 works by Steve Reich have been presented to Soundstreams' listeners. It's a fitting acknowledgement to Reich's unique voice in contemporary music as we celebrate his 86th year, the fifty plus years since the creation of his iconic works, *Drumming* and *Clapping Music*, and the Canadian premiere of *Reich/Richter*.

Before the music of Reich, however, we recall the very first Soundstreams presentation, in 1982: a festival of the works of Igor Stravinsky. It opened with Stravinsky's 1964 *Fanfare for a New Theatre*. Soundstreams founding artistic director, Lawrence Cherney felt that the best way to honour that moment in the organization's legacy, was to commission a new work for tonight's concert.

Cherney turned to composer and turntablist Cheldon Paterson, aka SlowPitchSound. Cherney asked Paterson if he could use the Stravinsky piece as a starting point for a new *Fanfare*. Paterson said, "Why I really was interested in taking this piece and giving it my own twist is because I like to sample music, for those that know me, SlowPitchSound, I like slowing stuff down. So I thought it'd be interesting to take this little short piece, stretch it out and see what I can extract from it to extend it into about a ten minute long composition. So I'm very excited, there's lots of sounds in there when you slow it down and for me, even more exciting to work with two really great trumpet players to also contribute with the making of this piece and its going to be fun. It's going to have movement in it, we're going to play with space, we're going to play with going down to the micro, just lots in store that I'm going to fit into that ten minutes of time."

Steve Reich's *Drumming* was his first percussion work, which he began composing in 1970, after hearing West African drumming during a trip to Ghana. Percussionist Russell Hartenberger had also visited Ghana, and was introduced to Reich by a mutual friend. He recalls, "Steve told me about his experiences in Ghana and invited me to come to a rehearsal of *Drumming* in his NYC loft. This was in early 1971. I joined the Reich ensemble and was the first percussionist in the group." The premiere performances took place in New York City in December, 1971.

Drumming is scored for nine to twelve musicians, who play a variety of instruments in each of the four parts of the work. Part 1 calls for four pairs

of tuned bongo drums and a male vocalist. Part 2 is for three marimbas and two female voices. Part 3 is scored for three glockenspiels, whistler and piccolo, and Part 4 is for the combined instrumentation. In each part, the basic repeated rhythm is treated to the processes of beat/rest substitution, phasing and playing resultant patterns.

Reich/Richter was commissioned by an international consortium of organizations, and was composed in 2019. The work is scored for large ensemble (winds, keyboards and strings) and a film based on a painting from the *Patterns* book by the German visual artist Gerhard Richter. Reich recalls, “Richter said he was making a film of the book together with Corinna Belz and would I consider writing the music? I said it was a very interesting project and that I would like to see some of the film. They sent some and I agreed to compose the score. What really got me involved was the very beginning of the film with the pulsating, color shifting, glowing stripes. Instead of dividing, mirroring, and repeating, the film was *multiplying* and repeating. In computer terms, the initial stripes were made with 2 pixels. Then they gradually grew to 4, 8, 16, 32, and so on.

“Now, just before I started work on this project, I completed two pieces: *Runner* and *Music for Ensemble and Orchestra*. Both pieces end with an oscillation between two gradually changing notes played by almost all the instruments. I felt that I wanted to begin a piece with that oscillation, and here the film began with 2 pixels. It was a perfect way to move from the end of my just-completed pieces to the beginning of this project.

The structure of the music would be tied to the structure of the film. That was the basic idea.” Reich joins us tonight on film, in a new version of his 1972 work, *Clapping Music*, directed by Atom Egoyan. Russell Hartenberger performs his part live, while Reich, who has curtailed international travel, filmed his part earlier. ●

PERFORMING ARTISTS' BIOGRAPHIES



Steve Reich, composer *Clapping Hands* (performer); *Reich/Richter; Drumming*

Steve Reich has been called “the most original musical thinker of our time” (*The New Yorker*), and “among the great composers of the century” (*The New York Times*). Starting in the 1960s, his pieces *It’s Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many

others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

Double Sextet won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned GRAMMY Awards. He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer’s Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters. He has been named Commandeur de l’Ordre des Arts et des Lettres in France, and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others.

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

Reich’s documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theatre and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing his *Music for 18 Musicians*. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” *The Guardian*, September 2022.



Julia Barber, female singer 2 *Drumming*

Mezzo soprano Julia Barber is an avid performer of contemporary works, including creating and performing a wordless solo recital based around Kurt Schwitters' epic sound poem *Ursonate*.

Recent concert performances include Reich's *Drumming* and *Music for Mallet Instruments, Voices and Organ* with the University of Toronto

New Music Festival, Copland's *In the Beginning* and Mendelssohn's *Elijah* with the Toronto Mendelssohn Choir the Toronto Symphony Orchestra, Steffani's *Stabat Mater* and Craig Hella Johnson's *Considering Matthew Sheppard* with the Elora Singers, *Beethoven 9* with MandelPhil, and Beethoven's *Choral Fantasia* with the Toronto Korean-Canadian Choir. On the operatic stage, she has performed Zerlina (*Don Giovanni*), Hänsel (*Hänsel und Gretel*), Stéphanie (*Roméo et Juliette*), Paquette (*Candide*), and Jo (*Little Women*).

Upcoming, Julia will be a soloist in Bach's *Mass in B Minor* with the Toronto Mendelssohn Choir and *Considering Matthew Sheppard* with the Elora Singers.



Bob Becker, percussionist *Drumming*

Bob Becker's performing experience spans nearly all of the musical disciplines where percussion is found. As an artist with the Malletech Company he has created signature instruments, mallets and drumsticks, and published over 50 compositions and arrangements. An endorser and designer for the Sabian cymbal company, he was honored

with a Lifetime Achievement Award in 2005. In 2006 he was recognized as a "Master Drummer" by the International Association of Traditional Drummers. Naming him one of the Top 30 Professionals of the Year in 2017, *Musical America* said: "As a composer, arranger, and founding member of the NEXUS percussion ensemble, Bob Becker has influenced virtually every aspect of percussion performance and repertoire in the profession."



Corinna Belz, filmmaker *MOVING PICTURE (946-3)*

Corinna Belz studied philosophy, history of art and media sciences in Cologne and Berlin. She has written and directed numerous film productions, including *Die wirklichen Dinge passieren in der Nacht*, *Chantal Akerman und ihre Filme*, *Life After Microsoft* (2001), *Other*

American Voices (2002, nominated for the Grimme-Preis and awarded the Filmpreis des Deutschen Anwaltvereins), and *Three Wishes* (2005). Belz was involved as a director in the concept films produced for arte: *24h Berlin* (2009), *24h Jerusalem* (2013) and *24h Bavaria* (2016).

Her first film about Gerhard Richter's work, *The Cologne Cathedral Window* (2007), was awarded the World Media Gold Award—Art Documentaries. Her feature-length cinema documentary *Gerhard Richter Painting* (2011) won much critical acclaim and was awarded the German Film Prize in Gold (highest honours in German cinema). The film ran nine weeks at the Film Forum in New York and was shown in numerous American cities. It ran successfully in France, Italy, Netherlands, Great Britain, Poland and other European countries.

In 2016 Corinna Belz's documentary *4 x Paris, Paula Modersohn Becker*, which was created on the occasion of the large retrospective of Paule Modersohn-Becker's work at the Musée d'Art Moderne de la Ville de Paris, accompanied this exhibition for five months. Also in 2016, her Film *Hans-Peter Feldmann, Art No Art* was released and her feature-length documentary *Peter Handke—In the Woods Might be Late* was premiered at the Film Festival Locarno, Official Selection.

In 2017, a new collaboration with Gerhard Richter was launched for the abstract film *MOVING PICTURE (946-3)*. The premiere took place in April 2019 at The Shed in New York with a composition by Steve Reich and Ensemble Signal. For an exhibition in Kyoto, a composition by Rebecca Saunders was created in late 2019 with the title *MOVING PICTURE (946-3) KYOTO VERSION* in collaboration with trumpeter Marco Blaauw. Belz's feature-length documentary *In the Uffizi Gallery* about the Galleria degli Uffizi in Florence premiered in autumn 2020.



Richard Burrows, percussionist *Drumming*

Richard Burrows' extensive musical career has taken him throughout North America, Europe, Mexico, Australia, and Asia. Having earned two Master's degrees from the University of Toronto, Richard has honed his craft to create a unique approach in both education and performance.

He has also shared the stage with Nebosja Jovan Zivkovic, She-e Wu, Evelyn Glennie, and NEXUS. Closer to home, he plays regularly with numerous orchestras and choirs, and as a freelance percussionist has performed with ScrapArtsMusic, with famed bass clarinetist Kathryn Ladano in *Stealth*, with new music projects for InterArtsMatrix, and was as a member of the Toronto Raptors drumline. An avid educator, Richard gives masterclasses on improvisation, concert percussion and drumline throughout Ontario, and across Canada. He is also the artistic director of Open Ears Festival of Music and Sound, a festival dedicated to adventurous programming and transformative concerts.



Bill Cahn, percussionist *Drumming*

Bill Cahn has been a member of the NEXUS, the Toronto-based percussion group since 1971 performing with renowned symphony orchestras and in solo concerts worldwide. From 2005 to 2015 he was Associate Professor of Percussion at the Eastman School of Music and a visiting artist in residence at the Showa Academy of Music in Kawasaki, Japan. Bill was the principal

percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. He has served on the RPO Education Committee since 1972, and he is a life member of the orchestra's Honorary Board of Directors.

Bill has performed with conductors, composers, ensembles, and artists representing many musical styles, including Chet Atkins, John Cage, Aaron Copland, Sir Andrew Davis, Chuck Mangione, Mitch Miller, Seiji Ozawa, Doc Severensen, Leopold Stokowski, Igor Stravinsky, Edgar Varese, and Paul Winter. His book, *Creative Music Making* (2005), on freeform improvisation is published by Routledge Books. Bill's workshops and residencies include community hand drumming, free-form improvisation, careers in music, and the business of music.

Bill has received the Rochester Philharmonic League's Fanfare Award (1988) for a "significant contribution to music education in Rochester," Mu Phi Epsilon's Musician of the Year Award (1993), and with NEXUS, the Toronto Arts Award in music (1989), the Banff Centre for the Arts National Award, induction into the Percussive Arts Society's Hall of Fame (1999). In 2005 he received the Sabian Lifetime Achievement Award, and in 2015 the Arts and Cultural Council of Greater Rochester Lifetime Achievement Award. In 2006 Bill received a Grammy Award with the Paul Winter Consort.



Adam Campbell, percussionist *Drumming*

Adam Campbell completed his Master of Music degree at the University of Toronto, studying with John Rudolph, Beverley Johnston and Russell Hartenberger, and completed his Bachelor's degree at Acadia University with Ken Shorley and Mark Adam. He has been a member of the National Concert Band and the

Scotia Festival of Music, and has performed in Haliburton, ON as part of R. Murray Schafer's production *Princess of the Stars*. As a contemporary and chamber percussionist, he has performed with Evelyn Glennie, NEXUS, Beverley Johnston, Toronto Wind Orchestra, Peterborough Symphony Orchestra, Mississauga Chamber Music Society, Canadian Opera Company Orchestra, Talisker Players, Array New Music Ensemble, Esprit Orchestra,

and is a member of the Evergreen Club Contemporary Gamelan and the Persian/Serbian fusion group, Ladom. As a freelance drummer and studio musician, Adam regularly performs and records throughout Toronto with folk, rock, pop, R&B and hip-hop artists of all types, plays in pits for musicals, and is the house drummer and a producer at Euphonic Sound recording studio. He is also an avid teacher and clinician, and has toured and continues to work with Soundstreams Canada to present workshops across Ontario.



Laura Chambers, piccolo *Drumming; flute Reich/Richter*

Principal flute of the London Symphonia, Laura (she/her) performs regularly as a soloist, orchestral and chamber musician with ensembles across North America. Flexible in musical genre, she is featured on Billboard #1 Jazz album *Cuphead* and is a favourite collaborator of Juno nominated folk singer-song writer Dayna

Manning. She is also a founding member of Charm of Finches, Canada's only professional flute quintet. A lover of the outdoors, her performance of Stravinsky's *Rite of Spring* for an audience of over 30,000 at sunset in the Nevadan desert is her most memorable to date. A passionate educator, Laura's teaching studio consists of students spanning in age from 5 to 85, and she is welcomed as guest clinician at schools, music camps and festival workshops across Canada. In addition to her performance and private teaching, Laura is a PhD candidate at York University where her research is focused on the recontextualization and sustainability of classical music in today's world.



Lawrence Cherney, **Artistic Director, Soundstreams**

Lawrence Cherney started his career as oboist under the baton of Igor Stravinsky in the CBC Symphony. He was a charter member of the National Arts Centre and performed as an oboe soloist and recitalist in North America, Europe and Israel. Some 150 works for the oboe were written for him.

He has been called "Canada's Ambassador of New Music", and is the founding artistic director of Soundstreams, currently celebrating its 40th anniversary season. Under his leadership, Soundstreams has become a leading producer of new Canadian music and contemporary opera. Soundstreams is known nationally and internationally for the high quality of its innovative collaborations that cross genres, cultural traditions and disciplines.

He was named to the Order of Canada in 2003, and his awards include: Muriel Sherrin Award for Outstanding Achievement 2007; Friends of Canadian Music Award 2016 and the Toronto Musician's Association Lifetime Achievement Award 2019.



Michelle Colton, percussionist
Drumming; vibraphone Reich/Richter

Dr. Michelle Colton is a versatile percussionist who has performed throughout North America, Asia, Europe, and Central America. She has performed with the Toronto Symphony Orchestra, Canadian Opera Company, Oregon Percussion, and also with NEXUS, TorQ, Keiko Abe, and Evelyn Glennie. Her solo album is titled *Unpredictable Nature*, and she can also be heard on the JUNO Award-winning album, *Detach*. She earned her Doctorate and Master of Music degrees from the University of Toronto and her Bachelor of Music from the University of Iowa. She has directed steel pan ensembles at the University of Toronto, Royal Conservatory, and the Toronto District School Board. She has been guest faculty with Birch Creek, Prairie Music Residency, and the Iowa Ambassadors of Music European tours. Dr. Colton directs the University of Toronto Percussion Preparatory Department and serves as the Ontario Percussive Arts Society President. She is an artist/endorser of Pearl/Adams and Dream Cymbals. www.michellecolton.com



Cam Davis, director of photography
Clapping Music

Selected credits include: projection designer: *Garden of Vanished Pleasures, Hell's Fury, The Hollywood Songbook* (Soundstreams); *Bluebeard's Castle* (COC Online); *Indecent, Sweat, Oslo* (Studio 180); *Gem of the Ocean, Sherlock Holmes and the Raven's Curse, The Horse and His Boy, The Magician's Nephew, Dracula* (Shaw Festival); *You Are Mine Own, Feng Yi Ting* (Spoleto Festival USA); Britten's *A Midsummer Night's Dream* (Pacific Opera Victoria); *Life, Death, and the Blues, CRASH* (Theatre Passe Muraille); *Dance Marathon* (bluemouth inc). Cameron teaches projection design at the National Theatre School of Canada.



Jamie Drake, percussionist *Drumming*

Described as “an incredibly musical and versatile percussionist” and as having an “impeccable sense of time and feel”, Dr. Jamie Drake is a Toronto-based percussionist, drummer and composer. He received his Doctor of Musical Arts from the University of Toronto where he studied with Dr. Russell Hartenberger and Dr.

Aiyun Huang, and his MMus from the San Francisco Conservatory of Music where he studied with Jack Van Geem. His DMA dissertation examined aspects of ritual and community in the extended-length percussion music of American composer John Luther Adams.

His diverse career has included performances in Denali National Park (Alaska), the Hong Kong Cultural Centre, cafes in Shanghai, the Lincoln Centre, a hardware store in the middle of Michigan, on the beach in the Bahamas, and in (and also in front of) Koerner Hall in Toronto. His solo and chamber performances have included premieres by Christos Hatzis, Elinor Armer and John Luther Adams. A busy freelance percussionist, he has performed with Evelyn Glennie, NEXUS, Soundstreams, Amici, Kingston Symphony, Niagara Symphony, Aradia Ensemble, and is percussionist and on the artistic staff for the Hamilton Children’s Choir. He recently he served as interim percussion instructor at Acadia University, and as a composer, percussion consultant, and performer for the second season of the CBC television show *Canada’s Smartest Person*. He released his first solo album, *Night*, in July 2014, and his discography includes recordings for Centrediscs, Redshift, Standard Form, Bedoint Records.

Equally at home playing drum set, Jamie is fluent in a huge variety of styles, and is a frequent collaborator with cabaret artist Sharron Matthews and is the percussionist/drummer and assistant arranger for The Musical Stage Company’s *UnCovered* Concert series. He has had the great pleasure of working with a number of fantastic singers, including Jackie Richardson, Jully Black, Divine Brown, Heather Bambrick, Julie Michels, Thom Allison, Robert Markus, and many others. An active theatre musician, Jamie has played for more than 50 musicals, including Dora-winning productions of *London Road*, *Life After*, *Next to Normal* and *Assassins*, and has recorded theatre music for the Shaw Festival, composer Andrew Lipka and others.

Jamie’s compositions and arrangements have been commissioned and performed by TorQ Percussion Quartet, Mississauga Symphony Orchestra, Hamilton Children’s Choir, Hillfield Strathallan College, and OnnanoKo Taiko, amongst others. Upcoming projects include a work for solo vibraphone and a composition for SSAA choir and percussion.



Atom Egoyan, concept and film direction *Clapping Hands*

With eighteen feature films, Atom Egoyan has won numerous awards including five prizes at the Cannes Film Festival and two Academy Award® nominations. He has also been presented at several retrospectives across the globe with complete career overviews in Paris, Madrid, New York, Brussels, and Mexico City.

Egoyan has also directed several award-winning theatre productions. On the occasion of Samuel Beckett's Centenary Celebration, his interpretation of Beckett's *Eh Joe* was presented by The Gate Theatre/Dublin, later transferring to London's West End and Lincoln Center Festival in New York. For this production, he won The Irish Times/ESB Award for Best Direction.

Egoyan directed the world premiere of Gavin Bryars' *Dr. Ox's Experiment* for English National Opera (1998). His production of Richard Wagner's *Die Walküre*, as part of the Canadian premiere of *The Ring Cycle* (2006), won a Dora Award for Outstanding Production, and in 2015 received nine nominations with Egoyan winning Best Direction. Egoyan was honoured with a 2016 Opera Canada Award (Rubie) for Film and Stage Direction.

Egoyan's award-winning production of *Salome*, premiered by Canadian Opera Company (1996) and later presented by Houston Grand Opera and Vancouver Opera, was remounted by C.O.C. in February, 2023 to great critical acclaim. *Bolex/Sextet*, commissioned by Autumn Leaf Performance, is a collaboration Egoyan did with NEXUS and Steve Reich (1997).

He collaborated with composer Mary Kouyoumdjian on *They Will Take My Island* for MetLive Arts.

Egoyan recently completed production in Toronto on his latest feature project, *Seven Veils*.



Émilie Fortin, trumpet *A Fanfare for Spaces Between Time*

Émilie Fortin's artistic practice revolves around three axis: the creation of new repertoire through close collaboration between performer and composer, the exploration of new sounds through improvisation, and teaching.

Constantly seeking to enrich the trumpet repertoire, she has participated in the creation of over forty works. Her future and present collaborations explore physicality connection with training in body mime, dance and theatre. In 2018, she created the soloist collective

Bakarlari and serves as its artistic director. Dedicated to solo contemporary and creative music by offering concert experiences outside the traditional framework, Bakarlari is supported by Le Vivier Group.

She is a member of the Toronto-based ensemble Freesound, a collective of artist-creators dedicated to commissioning and presenting contemporary music in all its forms, and of *ék*, a mime and sound duo with trombonist Kalun Leung.

As an improviser, Émilie is known for her rigorous approach to noise music. Her collaborations include recordings and performances with, among others, Éric Normand, the Ratchet Orchestra and GGRIL.



Russell Hartenberger, percussionist *Drumming,* *Clapping Music*

Russell Hartenberger is Professor Emeritus and former Dean of the Faculty of Music at the University of Toronto. He has been a member of both NEXUS and Steve Reich & Musicians since 1971. He is author of *Performance Practice in the Music of Steve Reich*, editor of *The Cambridge*

Companion to Percussion, and co-editor of *The Cambridge Companion to Rhythm*. He was inducted into the PAS Hall of Fame with NEXUS in 1999 and was presented with the Leonardo da Vinci World Award of Arts in 2017. In 2020, he was given the PAS Lifetime Achievement Award in Education.



Amy Horvey, trumpet *A Fanfare for Spaces Between Time*

Amy Horvey is a Montreal-based creator/interpreter of new and experimental music, a performer of modern orchestral music, and a researcher of the baroque trumpet. She has been praised for her "... outstandingly eminent know-how, her timbre a thing of beauty – control and restraint mixed with eloquent intensity."

(Massimo Ricci, *Temporary Fault*).

A champion of Canadian contemporary music, she has commissioned works by Cassandra Miller, Nina C. Young, Nicole Lizée, Anna Höstman and Christopher Butterfield, among many others. She has recorded two solo albums—*Interview* and *Catchment*. Her solo projects have been featured at festivals across Canada, the Netherlands, Lithuania, Italy, and the USA. She has performed with the Lucerne Festival Academy, Nouvel Ensemble Moderne, Arraymusic and others. As guest director of the Montreal ensemble Novarumori she led *Still Listening: a Tribute to Pauline Oliveros* at the 2017

Suoni per Popolo Festival. She is a founding member of the Canadian Women's Brass Collective.

On the orchestral stage, Amy has appeared as a soloist with the National Arts Center Orchestra and the Orchestre symphonique de Montréal. She has performed for many years in the trumpet sections of both orchestras, and has toured throughout Europe, Asia, South America, Mexico, and the USA. In fall 2022 and spring 2023 she is Acting Principal Trumpet of the Canadian Opera Company in Toronto. She has worked with many of the world's greatest conductors including Pierre Boulez, Zubin Mehta, and Roger Norrington.

Her research and experimentation with early instruments resulted in performances with Arion Baroque Orchestra, Ensemble Caprice, Studio de musique ancienne de Montréal, and Les Violons du Roy. Her playing can be heard on the Arion Baroque Orchestra's Juno-nominated *Bach: Magnificat BWV 243* (Atma Classique), and many OSM recordings.

Amy received a SSHRC Graduation Fellowship to complete her Doctorate of Music from the Schulich School of Music of McGill University. She has taught trumpet performance at numerous institutions, including McGill, Concordia, and Lakehead Universities. Her solo projects have been supported by the National Arts Centre's Richard Li Young Artist Chair, the Canada Council for the Arts, the Saskatchewan Arts Board, and the Conseil des arts et des lettres du Québec.



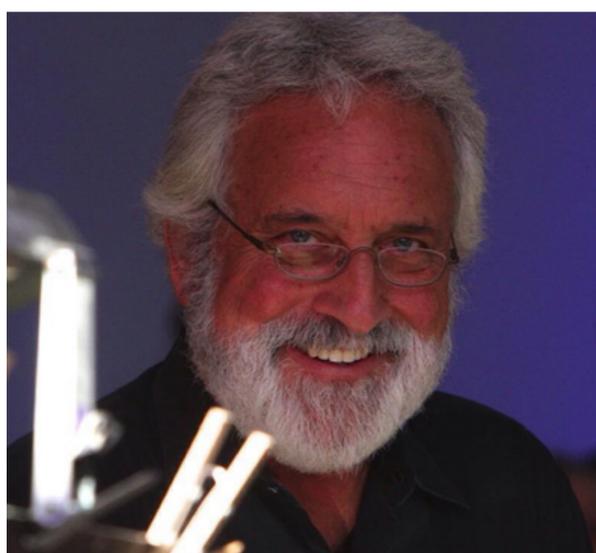
Gary Kulesha, conductor *Reich/* *Richter*

Although principally a composer, Gary Kulesha is active as both a pianist and a conductor, and has appeared and recorded in both roles in premieres of new works by several composers, as well as in standard repertoire.

For four years, he was Principal Conductor of The Composers' Orchestra. In 1987, he was appointed Artistic Director, a position he held until 2004. He has guest conducted with several ensembles, including Soundstreams and several new music groups, as well as the Kitchener-Waterloo Symphony Orchestra, the Victoria Symphony, the Winnipeg Symphony, the Windsor Symphony, the National Arts Centre Orchestra, Symphony Nova Scotia, the Calgary Philharmonic, and the Toronto Symphony. He has conducted several times in broadcasts for CBC Radio, and has appeared as a conductor on CD releases for Artifact records, Centrediscs, and the CBC's SM5000 label.

In 1988, Mr. Kulesha was appointed Composer in Residence with the Kitchener-Waterloo Symphony Orchestra, a position he held until 1992. In 1993, he was appointed Composer in Residence with the Canadian Opera Company, a position he held until the end of 1995. On Sept. 1 of 1995, he was appointed

Composer-Advisor to The Toronto Symphony Orchestra. He is also on staff at the University of Toronto.



Garry Kvistad, percussionist *Drumming*

Garry Kvistad joined NEXUS in the Fall of 2002 when John Wyre, one of the group's original members, retired. He has been performing and recording with NEXUS co-founders Bob Becker and Russell Hartenberger since joining Steve Reich and Musicians in 1979. Garry is one of 18 musicians to win a Grammy award for the 1998 recording of Steve Reich's *Music for 18 Musicians*.

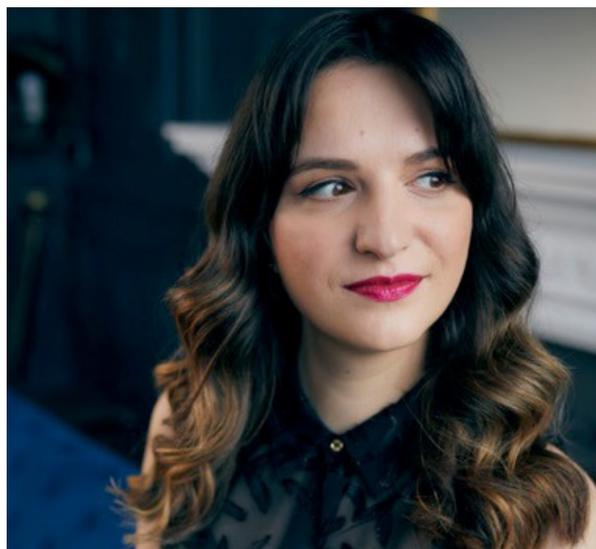
Garry attended the Interlochen Arts Academy where he studied with Jack McKenzie and Michael Ranta. He earned his BM from the Oberlin Conservatory of Music where he studied with Cloyd Duff and Richard Weiner and his MM from Northern Illinois University, where he studied music, art, and physics in the pursuit of musical instrument building. In 1993 Northern Illinois University honored him with its Distinguished Alumnus Award.

In the 1970s, Garry worked with composer/conductor Lucas Foss as a Creative Associate in Buffalo, New York, after which he joined the faculties of Northern Illinois University and the University of Cincinnati College Conservatory of Music. During that time, he co-founded the Blackearth Percussion Group which recorded and toured in the US, Canada, and Europe. Kvistad has served as the timpanist and percussionist with the Chicago Grant Park Symphony, was a summer Tanglewood Fellow, and a percussionist with the Cabrillo Music Festival Orchestra, California.

He has been featured in performances with the Chicago Symphony Orchestra, the Cleveland Orchestra, the Israel Philharmonic, as well as many others in North America and Europe. The Balinese Gong Kebyar Gamelan ensemble, Giri Mekar, which he formed in 1987, is currently in residence at Bard College where Garry serves as faculty advisor to the Conservatory of Music. Garry is the founder and retired CEO of Woodstock Percussion, Inc., makers of Woodstock Chimes® and musical instruments for children. He is a 1995 winner of Ernst & Young/Inc. Magazine's Entrepreneur of the Year Award for the Southern New England Region and served as a New York state delegate to the 1995 White House Conference on Small Business. In 2021 after 42 years and 35 million chimes produced, he and his wife sold their business.

Garry served as Chairman of the Board of Directors of The Woodstock Guild, Woodstock, NY until 2008; and as a member of the Board of Advisors of The Catskill Center for Conservation and Development, Arkville, NY. Garry was inducted into the Percussive Arts Society's Hall of Fame in 2020, joining percussion greats such as NEXUS, Ringo Starr, Jack DeJohnette, and Evelyn Glennie.

Garry lives in beautiful upstate New York with his wife Diane, pets and lots of houseplants. They have two daughters, Tasa and Maya, both following artistic paths. And two wonderful grandchildren.



Lindsay McIntyre, female singer 1 *Drumming*

Alberta-born soprano Lindsay McIntyre has been hailed as “stunning” (*The Whole Note*) for her work in concert and on the stage. Recent performances include Claude Vivier’s *Love Songs* and *Musik für das Ende* at the Southbank Centre in London, UK; *Garden of Vanished Pleasures*, *Love Songs*, and three seasons of

Electric Messiah with Soundstreams; Mendelssohn’s *Elijah* with the Toronto Mendelssohn Choir and Toronto Symphony Orchestra; Buxtehude’s *Membra Jesu Nostri* and Craig Hella Johnson’s *Considering Matthew Sheppard* with the Grand Philharmonic Chamber Choir; Handel’s *Dixit Dominus* and *BWV 4 & BWV 165* with the Theatre of Early Music; and Steve Reich’s contemporary masterwork *Music for 18 Musicians* at the University of Toronto New Music Festival. Lindsay recently completed a Doctor of Musical Arts degree at U of T, and was named winner of the 2022 DMA Recital Competition and Shalom Ben-Uri Graduate Recital Prize.



Eleni McKinnon, stage manager

Eleni McKinnon has worked as a Production Manager for a number of cultural institutions, including Massey Hall/Roy Thomson Hall, the Toronto Symphony Orchestra, and the National Arts Centre. She’s passionate about music and the arts and truly loves playing a role in bringing them to the public.



Daniel Morphy, percussionist *Drumming; vibraphone Reich/Richter*

Daniel Morphy’s virtuosity and versatility are his core strengths as a performer and collaborator in the Toronto music scene. Equally comfortable as a solo and chamber musician in variety of genres, he performs regularly with the Toy Piano Composers, the Evergreen Club Contemporary Gamelan, the Ken Shorley Trio, the Arkora New

Music Collective (Vancouver) and Haus Musik (San Francisco). He also works occasionally with the Esprit Orchestra and the Toronto Symphony and has

also worked closely with Architek Percussion (Montreal), and composers Christos Hatzis, Peter Hatch, Nicole Lizée and many others.

Dan was awarded the “prix Domaine Forget” for his participation in the 2014 OSM solo competition, and in August 2017 performed Igor Stravinsky’s *The Rite of Spring* to ten thousand people at Burning Man in Black Rock City, Nevada. He has also performed as a chamber soloist with the Toronto Symphony and marimba soloist with the Toronto Wind Ensemble, and has been featured on the Music Gallery’s Emergence Series. Other performances have been presented by Soundstreams Canada, Stratford Summer Music and the Banff Centre. While attending the Roots and Rhizomes Percussion residency, taught and curated by percussionist Steve Schick, Dan worked along side John Luther Adams and performed in the world premiere of his seminal work *Inuksuit* in 2009.

An active composer, arranger and music creator, Daniel has written extensively for percussion, including his mallet quartet *Thrown From A Loop* (2011), his marimba duo *The Aim was Song* (2013), *Like Crystal* (2013) for 3 or more glockenspiels, his percussion quartet *Dream Cycle #1* (2013), and *Runaway* (2015) for small ensemble and percussion quartet. *Walk...THIS way* (2017) is his first work for solo percussion and was written in memory of his friend and teacher Robin Engelman (NEXUS). Dan has also lately been more involved in composing for short film. Recent projects include *The Pits* by Shetu Modi and *El Nazareno* by Brandon Mills. His piece *Your voice in the Windchimes* (2018) for men’s chorus with solo percussion was premiered by percussionist Rob Power and the Newman Sounds Men’s Chorus, directed by Jean Hart. Dan can be heard both as a composer and performer on CBC, NAXOS, Centrediscs, TSO live, MTV and Bedoint Records. He became an associate composer of the Canadian Music Centre in 2014.

Dan received his Bachelors of Music from the University of Toronto and an Artist diploma from the Glenn Gould School of Music. He also has spent summers at the Tanglewood Institute and the Aspen School of Music. He continues to be guided and inspired by his mentor, Ray Dillard.



Dennis Patterson, audio mix and editing *Clapping Hands*

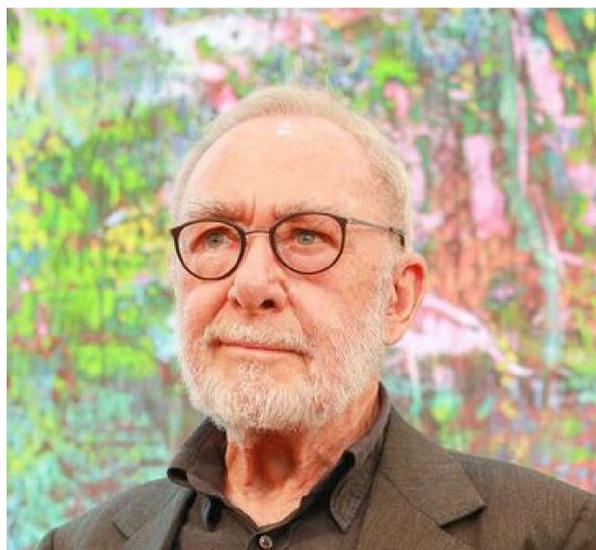
Dennis Patterson operates Big Smoke Audio producing, recording and broadcasting classical, jazz, roots, world, pop and rock music in studios, mobiles, or with remote gear. Previously Patterson was the house engineer at CBC’s Glenn Gould Studio, as well as recording

and broadcasting many acts for CBC Music with the CBC mobile and in remote locations. He was trained by Jack Richardson, Bill Seddon, Jan Green and Terry McManus in the Music Industry Arts Program, Fanshawe College—as well as engineers and producers from around the world assisting on many Grammy, Juno, and Oscar winning productions.

With production or recording credits on recent works by The Trews, Danny Michel, Phillip Glass, Frank Horvat, PhoeNX Ensemble, David Braid and Patricia O’Callaghan, Stan Simon, Beverly Johnston, Continuum Contemporary Music, Voga, Symphronica, Esprit Orchestra, Soundstreams, The Hamilton Philharmonic Orchestra, New Music Concerts, Rea Beaumont, Benjamin Hochman and the English Chamber Orchestra, Thin Edge Music Collective, Ensemble Paramirabo, Pinkus Zuckerman, Gil Shaham, Duo Concertante, The Guaneri Quartet, Gavin Bryars, Tapestry New Opera, Biddulph Recordings, Alice Ho and others, the goal has always been to create the highest quality — most musical experience for the listener—while never sacrificing musicality in the pursuit of audio excellence.

Film and TV score work include *Quickening*, *Mayor of Kingstown*, *Nose to Tail*, *Late Night*, *Clara*, *The Astronaut*, *IMAX: A Beautiful Planet*, *Meditation Park*, *Frontiers*, *Goon II*, *Chloe*, *Mulrooney The Opera*, *Tinkerbell*, and assisting on *One Week*, *Remember* and the Oscar winning *Life of Pi* and *Capote*.

Whether live recording or more controlled studio sessions, Dennis’s individual approach to music recording and production seeks to express each artist’s work with a sound that is their own.



Gerhard Richter, filmmaker *MOVING PICTURE (946-3)*

Gerhard Richter is a contemporary German painter considered among the most influential living artists. Richter’s experiments with abstraction and photo-based painting greatly contributed to the history of the medium. Culling from his vast image archive known as the Atlas, Richter’s paintings reference images of his

daughter Betty, flickering candles, aerial photographs, portraits of criminals, and pastoral landscapes. “Pictures are the idea in visual or pictorial form,” he reflected. “And the idea has to be legible, both in the individual picture and in the collective context.” Born on February 9, 1932 in Dresden, Germany during the rise of the Nazi regime. After World War II, living in East Germany under Soviet rule, Richter learned to produce of highly realistic Socialist Realist murals. In 1961, Richter fled to West Germany, where he studied at the Kunstakademie Düsseldorf alongside Sigmar Polke. During this time, the artist first began producing blurred photo-paintings. The works explore the conflicting nature of an image’s formal make up and the content it contains. Richter introduced abstraction to his repertoire in the following decades, analyzing painterly expression through a technique of squeegeeing paint over the canvas. In 2012, Richter set a record auction price for a painting sold by a living artist, with his *Abstraktes Bild (809-4) (1994)* which went for \$34 million. He broke this twice again, first in 2013 with *Domplatz, Mailand (Cathedral square, Milan) (1968)* selling for \$37.1 million, then in 2015 by the sale of *Abstraktes Bild (1986)* for \$44.52 million. The artist currently lives

and works in Cologne, Germany. Today, his works are held in the collections of the Art Institute of Chicago, The Museum of Modern Art in New York, the Tate Gallery in London, and the Albertina in Vienna, among others.



SlowPitchSound, composer/ turntablist *A Fanfare for Spaces Between Time*

SlowPitchSound (Cheldon Paterson) is an award winning Toronto-based composer, mentor, and explorer of sound & visuals. He has collaborated with creators from a wide range of disciplines including opera, jazz, classical, electronic music,

theatre and dance. His unique style of music production, self proclaimed as “scifi-turntablism”, has graced stages around the world including Canada, Australia, USA, United Kingdom and Sweden. With a passion for depth and detail in his work, Cheldon is heavily inspired by nature, outer space, and dystopian sci-fi. Cheldon’s unique approach to making music includes turntablism, sample manipulation, and field recordings. Making a shift into the world of live theatre, Cheldon has been nominated for a 2022 DORA award for Outstanding Sound Design / Composition, and has a collective win for Best New Theatre Production with *Italian Mime Suicide*, produced by Bad New Days. Cheldon has also composed music for the TIFF Peoples Choice award winning documentary *Black Ice* by Oscar nominated director Hubert Davis.

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