

**SOUND
STREAMS**



WAITING FOR GODOT?

APRIL 22, 2023, 8 PM

REDWOOD THEATRE

**Soundstreams'40th
Anniversary Concert Series**

WAITING FOR GODOT? PROGRAM

Anna Pidgorna
(b. 1985)

Obsessive Circularity of Thought (2015)
Wesley Chen, harpsichord

Veronique Vaka
(b. 1986)

Flowen (2019 rev. 2023)
Penderecki String Quartet

Carmen Braden
(b. 1985)

The Seed Knows (2020)
Erika Raum, violin
Wesley Shen, piano

Vivian Fung
(b. 1975)

String Quartet 4
“Insects and Machines” (2019)
Penderecki String Quartet

INTERMISSION

Nicole Lizée
(b. 1973)

Urbexploitation¹ (2017)
Erika Raum, violin
Aysel Taghi-Zada, viola
Amahl Arulanandam, cello
Wesley Shen, harpsichord

Dorothy Chang
(b.1970)

Beautiful Things (2005)
Penderecki String Quartet

Jocelyn Morlock
(1969 – 2023)

Petrichor (2013)
Erika Raum, violin
Wesley Shen, piano

Beverley McKiver
(b.1958)

Seeking Light^{*2} (2023)
Erika Raum, violin
Amahl Arulanandam, cello
Wesley Shen, piano

* Commissioned with the generous assistance of the Ontario Arts Council.

1. Video created by Nicole Lizée.

2. Video created by Beverley McKiver.

SPECIAL THANKS

Veronica Chih Ming Frank for promotional, preshow, and intermission photos, Keith Holding, MediaTribe, Dr. Maria Karam, Borys Medicky, Steinway Piano Gallery (Toronto).

WAITING FOR GODOT? ARTISTS

Arlan Vriens, curator

Penderecki String Quartet

Jeremy Bell, violin

Jerzy Kaplanek, violin

Christine Vlajk, viola

Katie Schlaikjer, cello

Erika Raum, violin

Aysel Taghi-Zada, viola

Amahl Arulanandam, cello

Wesley Shen, piano & harpsichord

SPECIAL THANKS *Waiting for Godot?* is part of Soundstreams' *New Voices* guest curation program. *The New Voices* guest curation program is generously supported by The Azrieli Foundation and The Michael and Sonja Koerner Charitable Foundation.

ABOUT SOUNDSTREAMS NEW VOICES PROGRAM

The *New Voices* program has been generously supported by the Azrieli Foundation since its inception in 2019 and is also supported by The Michael and Sonja Koerner Charitable Foundation.

Arlan Vriens is the winning applicant and curator for the 2022/23 season's *New Voices*, a mentorship opportunity for emerging and aspiring programmers of contemporary music.

The program aims to help artists bridge the gap between independent curation and larger-scale programming. At Soundstreams, we believe in the power of new music to provoke 'cultural conversations'. We hope to stimulate through these conversations programming that will resonate with our time and place. This pool of fresh talented artists will reflect a greater diversity of voices and bring fundamental change to the process of storytelling, music making and artistic leadership in Canada. **Donate today by visiting [Soundstreams.ca](https://www.soundstreams.ca). Your donation supports the ongoing effort of supporting young talents!**

SOUND STREAMS

LAWRENCE CHERNEY, ARTISTIC DIRECTOR

40th

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: our 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*. ●

PROGRAM CURATOR NOTES BY ARLAN VRIENS

My name is Arlan Vriens. I play violin, I write words, and this year I am the Soundstreams *New Voices* curator. I moved to Toronto from my hometown of Edmonton just a few months before the lockdowns of March 2020. As those lockdowns collapsed my daily travels into a compact circle, I found myself marveling at smaller and smaller aspects of my surroundings. Wandering through the grandiose landfill/public park/ecological experiment of the Leslie Spit (now known as Tommy Thompson Park), the alien curves and points of sumac trees were the first to grab my attention; next, I latched onto the curiously mechanical song of the common grackle. I devoured the names of the grasses, weeds, and flowers which grow in collaborative entanglements on the side of the road. All these were foreign to me; my internal catalogue of flora and fauna was penned in the ink of my home prairie biosphere. Now, in Toronto's overlooked estuaries between the natural and the urban, I found an unending wellspring of tiny fascinations.

This program is a collage more than a narrative: a multifaceted celebration of the small, the immediate, and the intently observed. The natural world makes an appearance, but so too do the urban and the digital. In some way, each work on the program is concerned with small wonders: fleeting feelings, tiny objects, looping thoughts. Most of these works predate the world-changing events of the pandemic. Though they remain novel, they are simultaneously artifacts of the “before times,” and therefore ripe for re-hearings through our newly attentive ears. Beverley McKiver's *Seeking Light*—newly commissioned for this occasion—is, conversely, a product of today, and part of our collective history-building as we view lockdowns in the rear-view mirror.

I want to thank all who made this happen, including the marvelous Canadian composers for writing such brilliant music and the stellar performers who are bringing it to our ears. I would also like to thank Soundstreams Artistic Director Lawrence Cherney, Manager of Artistic Planning Graham Cozzubbo, and the entire team at Soundstreams, all of whom gamely entertained my ideas and questions while teaching me much about the hard work behind the scenes. Another thank you to my wife, Veronica Chih Ming Frank, who co-wandered, co-pondered, and photographed our promotional materials. And to you, dear audience member, welcome. Thank you for bringing your ears, your eyes, and your open mind to the Redwood Theatre. ●



Photo: Veronica Chih Ming Frank

PROGRAM ESSAY BY DAVID JAEGER

The *New Voices* Curator Mentorship is one of Soundstreams' most important initiatives in recent years. Artistic Director Lawrence Cherney says the program addresses "a need for medium to large scale curation mentorship opportunities to design programs that stimulate discussion." Violinist and music scholar Arlan Vriens is the fourth recipient of the program, and tonight's concert represents his submission to Soundstreams' call for proposals, one inspired by the experience of the recent pandemic.

Vriens describes his program as, "a cathartic and forward-looking reflection on the Canadian pandemic experience, encouraging creative conversations and audience considerations about our relationship to 'before,' our attentiveness to space and place, and the trajectory of our attention in the coming months and years."

The concert consists of music by women, one of whom, Ottawa-based Beverley McKiver, was commissioned by Soundstreams for this occasion. McKiver says her *Seeking Light* is "a piano trio in four short movements, drawing inspiration from a year of photos on my phone beginning with the declaration of the state of emergency in Ontario on March 17, 2020. These

photos brought up memories of coping during the pandemic and things that sustained me. They document the passage of the seasons and my activities which reflect the impact on me of the various lockdowns and restrictions caused by the pandemic. As we become accustomed to including land acknowledgements in our public events, it is timely to consider how the land sustains us in our daily practices, especially in times of anxiety and sadness.”

Vancouver composer Dorothy Chang also describes her string quartet, *Beautiful Things*, with the analogy of the snapshot. She says, “I began by sketching a series of musical snapshots that explored the concept of musical beauty from multiple angles: the quirkiness of erratic fluctuations of pulse, the moment of extreme tension cutting to absolute calm, the striking sound of pitch clusters bending in and out of tune and the anticipation of a note slowly bending down to resolution. Together they came to form the basis of this two-movement work. The opening movement, ‘Curiosities,’ is a scherzo characterized by the lurching momentum of a broken metronome or wind-up toy. ‘Resilience’ is a tumultuous movement of more dramatic weight, alternating turbulent aggression with intimate reflection.”

The mechanism analogy applies differently to Vivien Fung’s *Quartet No. 4, Insects and Machines*. Fung writes, “Buzzing...whirring...glitching...ringing...thumping... we are constantly saturated with noises that permeate our daily lives. On a recent trip to Cambodia, I was especially attuned to the persistent noises of buzzing insects that accompanied my walk through the thick jungle, and this cacophony gelled with my emotional reaction to the terrible genocide of the Khmer people.

“I give voice to that background babbling in this quartet, organizing the various moments as episodes that freely morph from one event into another. One can hear buzzing at the beginning that turns into a waltz, which in turn transforms into a motoric adventure of machine-like chuggings-along.

“Much like the sound of thumping bass in a neighbouring car, the episodes come in waves and then disappear into the distance to be replaced by other soundscapes. The end result is an unrelenting fast and virtuosic 12-minute tour-de-force quartet.”

Montreal-born Veronique Vaka now lives in Iceland, and her string quartet, *Flowen*, reflects her proximity to the sea. She writes, “Flowen is my translation of different colours and behavior of the sea when covered by coastal fog: between clarity and haze, moving towards oneness.”

Nicole Lizée’s *Urbexploitation* uses a different sort of quartet. Lizée adds harpsichord to the violin, viola, and cello, along with electronic media, both audio and video. She says, “In urbex we find the exploration and excavation of hidden, lost, abandoned, forgotten, and decayed ruins of cities. In this work urbex is absorbed and recast for chamber music, melding visual and sonic footage with live ensemble. The ‘sound of’ secret passageways and reverberant man-made caves, hidden trapdoors, wrong turns, labyrinthine pathways, musty wallpaper, precipitous stairwells to nowhere, creeping

spectres, and provoked phantoms are depicted in this work, the second in my Urbex series. What I perceive as offshoots of the phenomenon: primitive GPS systems, google maps, and 8-bit simulations are also integrated as musical and visual building blocks over which the human players climb and explore. The title references the golden rule of urbex: Take Nothing but Pictures, Leave Nothing but Footprints, Break Nothing but Silence; alluding to the dangerous and illegal connotations associated with the activity. It is understood that one who partakes in urbex only to vandalize, steal, or destroy is not a true urban explorer.”

Anna Pigdorna’s solo harpsichord work, *Obsessive Circularity of Thought*, addresses, by its very title, an underlying theme in the program concept: that of obsession. Pigdorna wrote, “Musically, the piece explores the slight differences in colour and tuning between the two manuals, obsessively recycling the same notes and patterns, with gradual changes.”

Carmen Braden’s *The Seed Knows* applies a simple but powerful analogy of the creation of life itself to music for violin and piano. The score consists of a series of seed-shaped graphics that invite the duo to create music according to the information contained in each “seed.” And in *Petrichor* by the late Jocelyn Morlock (1969 – 2023) the inspiration comes from the unique earthy scent we perceive when rain falls on dry soil. Both the Braden and Morlock duos were written for Duo Concertante, with whose members, violinist Nancy Dahn and pianist Timothy Steeves, Arlan Vriens developed a close connection during his studies at Memorial University.

In reflecting on the program he devised for Soundstreams, Vriens remarked that, “One of the joys of curation is discovering unanticipated commonalities between the elements you’re working with.” ●

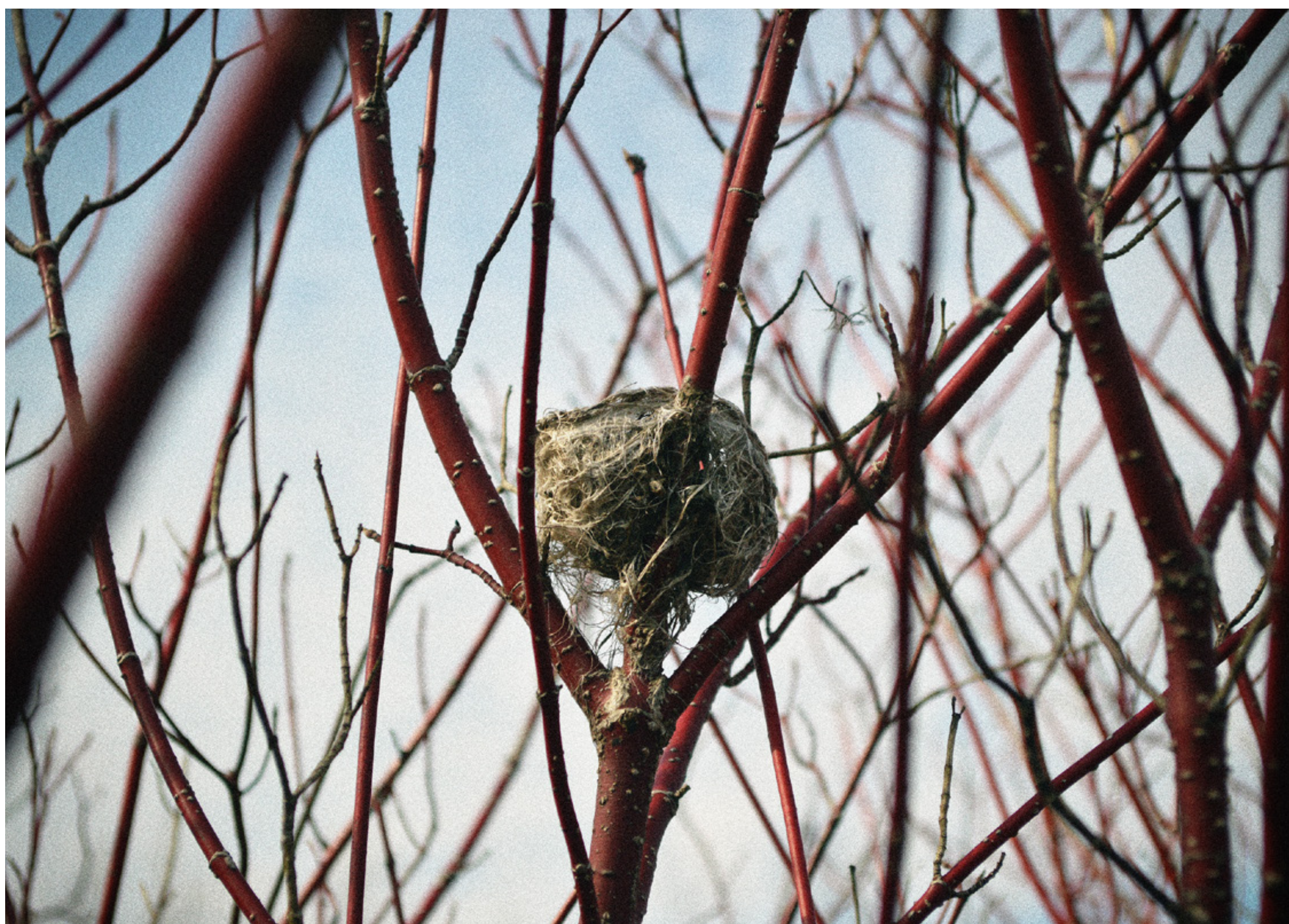


Photo: Veronica Chih Ming Frank

PERFORMING ARTISTS' BIOGRAPHIES



Amahl Arulanandam, cello

With tastes ranging from baroque music to death metal, Toronto-based cellist Amahl Arulanandam is known for his musical versatility and ability to adapt to many different genres. Feeling at home in studios, small clubs and large concert-halls, Amahl hopes to convey that musical expression is beyond genres and labels.

Amahl is quickly becoming known as a strong advocate for the music of our time, performing with ensembles such as Soundstreams, New Music Concerts, Tapestry Opera, FAWN Chamber Creative, Thin Edge New Music Collective, Freesound collective and Music in the Barns as well as regular appearances at the 21C Music Festival. In his time with these ensembles, he has had the opportunity to work closely with leading composers such as Salvatore Sciarrino, Ana Sokolovic, Luna Pearl Woolf, Bekah Simms and Brian Current and has been involved in the Toronto, Canadian and World premieres of dozens of new works.



Jeremy Bell, violin, Penderecki String Quartet

A native of Toronto, violinist Jeremy Bell earned a B. Mus degree from the University of Toronto, and from the State University of New York at Stony Brook, he received his Masters and Doctor of Music.

Dr. Bell is a recipient of numerous grants from the Ontario Arts Council and the Canada Council for the Arts and is a prize winner of the Eckhardt Grammaté National competition and the Conseil Québécois' Prix Opus. He has studied with David Zafer, George Neikrug, Joyce Robbins, Metro Kozak and with members of the Orford, Juilliard, Tokyo, and Orion string quartets. Joining the Penderecki String Quartet in 1999, Dr. Bell is Artist in Residence at Wilfrid Laurier University where he teaches violin and chamber music.

Described by the *Toronto Star* as a violinist who “agitates in the most intelligent and persuasive manner”, Bell has performed recently with the Penderecki Quartet at Arsenale Festival in Poland, Concertgebouw in Amsterdam, Is Arti

Festival in Lithuania, MBZ Zagreb, State Museum of Music in St. Petersburg, REDCAT/Disney Centre in Los Angeles, Roxy/NOD in Prague, Fundacion Juan March in Madrid, Jane Mallet Theatre in Toronto, Paris University 8, Weill Hall at Carnegie Hall in New York City, Indiana University in Bloomington, Casalmaggiore Festival in Italy, Tovar Festival Venezuela, Virtuosi Festival Brazil, Adam Festival New Zealand, the Hong Kong Academy, the Shanghai Oriental Arts Centre, the Banff Centre in Alberta, and the Chan Centre in Vancouver.

With the Penderecki String Quartet, Bell has recorded over 25 discs including the premiere Canadian recording of the Béla Bartók string quartet cycle, Marjan Mozetich's *Lament in the Trampled Garden* (winner of the 2010 JUNO Award for composition), and the complete Grieg sonatas for violin and piano. From 2000-2007, Bell was the artistic director of NUMUS Concerts where he created several multi-media events at the Perimeter Institute and with Dancetheatre David Earle. He has performed a wide range of music, performing baroque with Consortium Aurora Borealis and Les Violons du Roy, Cuban jazz with Hilario Duran, as well as collaborating with pipa virtuoso Ching Wong, NYC's DJ Spooky, and rap star Jay-Z. In addition, Bell has performed as soloist with many orchestras in Canada, USA and Mexico, including the Toronto Symphony, the Kitchener Waterloo Symphony, the CBC Vancouver Orchestra, performing concertos of Beethoven, Berg, Brahms, Hatzis, Locatelli, Lutoslawski, Mendelssohn, Mozart, Pärt, Prokofiev, Saint-Saens, and Schoenberg. As guest concertmaster he has appeared with the Kitchener Waterloo Symphony, the Hamilton Philharmonic, the New Zealand National Symphony, and the Canadian Opera Company. Dr. Bell plays an A.S. Bernadel violin (1854). www.jeremybell.ca



Carmen Braden, composer; *The Seed Knows*

Award-winning contemporary composer and singer/songwriter Carmen Braden is a dynamic force in the world of new music, hailing proudly from Yellowknife NWT. Carmen is a “multi-talented artist” (*BK on the Scene*) recognized as an “acoustic ambassador of the Canadian Subarctic” (*Musicworks*). She has played intimate theatres and main stage folk festivals, and smoothly jumps between genres of songwriting and composing. Her contemporary classical compositions are nationally recognized, with commissions and performances by world class ensembles and performers including the Toronto Symphony Orchestra, James Ehnes and the Canadian Chamber Choir. Carmen has released three studio albums: *Seed Songs* (2021), *Songs of the Invisible Summer Stars* (2019) and *Ravens* (2017). Carmen has been nationally recognized, winning the Western Canadian Music Award for Classical Composer of the Year in both 2020 and 2019. Additional nominations include Classical Album of the Year 2020 (East Coast Music Award - *Songs of the Invisible Summer Stars*), Classical Artist of the Year (WCMA 2019), and Classical Composition of the Year (WCMA 2017).

Carmen has been called “a talented, bold musician” (*Up Here Magazine*). About her music: “a spacious and rich journey into how we as humans internalize and connect to our environment.” (*The Sound Cafe - for Seed Songs*) “Braden’s music is clear, and it is bright...this recording is captured psychogeography.” (*Whole Note - for Songs of the Invisible Summer Stars*); and her songwriting: is “quirky and clever...à la Joni Mitchell” (*The WholeNote - for Ravens*).

As an educator, Carmen regularly gives workshops, individual instruction, guest lectures and collaboration facilitation ranging from elementary-level to university graduate level, both online and in-person. Carmen has most recently begun to work as a producer in Yellowknife, and a presenter of unusual music concerts including the Longshadow Music Festival.



Dorothy Chang, composer; *Beautiful Things*

Described as “evocative and kaleidoscopic” and “beautiful and gripping”, the music of composer Dorothy Chang reflects an eclectic mix of musical influences ranging from popular and folk music to elements of traditional Chinese music. Born to Chinese immigrant parents and raised in both the US and Taiwan, Chang has often explored in

her music the curious phenomenon of being a ‘third culture kid’; many of her works are inspired by place, time, memory, and the question of cultural identity.

Her catalog includes over seventy works for solo, chamber and large ensembles as well as collaborations involving theatre, dance and video. Her interest in cross-cultural and interdisciplinary collaboration has led to projects including a radio play adaptation of Gertrude Stein’s *White Wines* for four vocalists and speaking percussionist; *Flying White* (飛白) for mixed Chinese and Western ensemble with Wen Wei Dance; and *Shelter*, a collaboration with harpist Janelle Nadeau and filmmaker Sean Shaul. Her most recent orchestral work, *Precipice*, was commissioned by the Montreal Symphony Orchestra and performed as part of the orchestra’s 2023 US tour to the Kennedy Center and Carnegie Hall.

She has received awards and grants from organizations including ASCAP, the Barlow Endowment, British Columbia Arts Council, Canada Council for the Arts, Chamber Music America, Fromm Music Foundation and the Women’s Philharmonic Commissioning Project of Meet the Composer. Most recently she was awarded the 2022 Western Canadian Music Awards “Classical Composer of the Year”. That same year, her flute concerto *Flight* was nominated for the JUNO Award for Best Classical Composition.

A dedicated educator, Chang is currently a Professor of Music at the University of British Columbia, where she has served on faculty since 2003.



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.



Vivien Fung, composer; *String Quartet 4 “Insects and Machines”*

JUNO Award-winning composer Vivian Fung has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her “one of today’s most eclectic composers” and *The Philadelphia Inquirer* praises her “stunningly original compositional voice.” This is

supported by many of her works, including *Clarinet Quintet: Frenetic Memories*, a reflection on her travels to visit minority groups in Yunnan, China; *Earworms*, commissioned by Canada’s National Arts Centre Orchestra, which musically depicts our diverted attention spans and multi-tasking lives; and *The Ice Is Talking* for solo percussion and electronics, commissioned by the Banff Centre, using three ice blocks to illustrate the beauty and fragility of our environment.

Highlights of upcoming performances include the world premiere of Vivian Fung’s fifth *String Quartet* by Canada’s Lafayette String Quartet and a new piece for Houston’s ROCO; international performances of her critically-acclaimed elegy for the pandemic, *Prayer*, including concerts throughout U.S. and Canada and a version for viola and piano championed by the Carr-Petrova Duo in Israel and Bulgaria; and the European premieres of *A Child’s Dream of Toys* at Germany’s Theater Erfurt, *Baroque Melting* with Switzerland’s Berner Symphonieorchester led by Gemma New, and *Prayer* by the Argovia Philharmonic. Mary Elizabeth Bowden tours her *Trumpet Concerto* to Philharmonia Northwest, Waynesboro Symphony, San José Chamber Orchestra. Fung is the 2023 Composer-in-Residence at Alba Music Festival Composition Program in Italy.

Vivian Fung is currently at work on a new project about identity with soprano Andrea Nunez and Royce Vavrek, percussion works for Network for New Music and Ensemble for These Times, a piano work for the “Ligeti Etudes meets 18 Composers” commissioning project, and a commission by Cape Cod Chamber Music Society. A portrait album featuring the Jasper Quartet in Vivian Fung’s first four string quartets will be released on Sono Luminus in 2023, and Elizabeth Bowden has recorded her Trumpet Concerto with the Chicago Youth Symphony Orchestras for future release on Cedille Records.



Jerzy Kaplanek, violin, Penderecki String Quartet

Internationally renowned violinist Jerzy Kaplanek has established himself as a chamber musician, member of the celebrated Penderecki String Quartet, soloist, dedicated teacher, adjudicator, artistic director of QuartetFest and lately as a jazz violinist.

He performs throughout Europe, Asia, and North and South America. His album of works by Karol Szymanowski with pianist Stéphan Sylvestre was highly praised by *The Strad* magazine as “an outstanding release”. His discography with the Penderecki Quartet comprises over two dozen CD’s (Marquis, Eclectra, CBC, CMC, EMI, Decca labels), including the highly acclaimed recording of the complete string quartets of Béla Bartók.

Mr. Kaplanek has collaborated with such notable musicians as pianists Leopoldo Erice , Vladimir Feltsman, Janina Fialkowska Francine Kay, Lev Natochenny, Jamie Parker, Stéphan Sylvestre, cellists Marc Johnson, Antonio Lysy, Paul Pulford, Tsuyoshi Tsutsumi, clarinetist James Campbell, and conductors Mario Bernardi, Simon Streatfield and Michael Newnham amongst others. His jazz collaborations include jazz pianists and composers David Braid, Don Thomson, Robi Botos, Nancy Walker, bass players Roberto Occhipinti, Kieran Overs and legendary Dave Young. He is frequently heard on CBC Radio and NPR. He has made solo appearances with the Kitchener-Waterloo, Hamilton, Peterborough and CBC Vancouver Symphonies and was a featured soloist at the Weill Recital Hall at Carnegie Hall.

Jerzy Kaplanek was born in Poland in 1965. His music education started at the age of six on piano and at the age of ten he began his violin studies. In 1984, he received a Bachelor of Music degree from the Conservatory in Bytom. In 1990, he graduated with a Master’s Degree in Musical Arts from the prestigious Karol Szymanowski Academy of Music in Katowice. There, he studied with the distinguished teachers Janusz Skramlik, Aureli Błaszczok and Stanisław Lewandowski

In 1987-88 he studied with Efim Boico and the Fine Arts Quartet at the Chamber Music Institute in Milwaukee, Wisconsin. In 1989-90, he was a student of Sylvia Rosenberg in New York City and in 1990-91 he studied with Daniel Heifetz, the

Guarneri String Quartet and its violinists, Arnold Steinhardt and John Dalley. Pursuing his interest in performance practice, Mr. Kapłanek also worked with the pioneer of baroque violin, Jaap Schroeder.

Jerzy Kaplanek is presently a Professor at Wilfrid Laurier University in Waterloo, Ontario, Canada, where since 1991 he has been teaching violin and chamber music. He frequently gives master classes in Canada and abroad.

Mr. Kaplanek performs on a 2016 Samuel Zygmuntowicz violin made in New York City.



Nicole Lizée, composer; *Urbexploitation*

Called “a brilliant musical scientist” (CBC), “breathtakingly inventive” (*Sydney Times Herald*), and “utterly inspiring” (*I Care If You Listen*), award winning composer and filmmaker Nicole Lizée explores themes of malfunction, psychedelia, turntablism, rave culture, urbex, film theory, thrash metal, experimental fashion, and glitch to create a new kind of expression.

Nicole’s compositions range from works for orchestra and solo turntablist featuring turntable techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, vintage board games, omnichords, stylophones, Simon™, Merlin™, Ouija boards, karaoke tapes, and custom designed devices.

Her commission list of over 60 works includes the Kronos Quartet, BBC Proms, New York Philharmonic, San Francisco Symphony, Bang On a Can, National Arts Centre Orchestra, Toronto Symphony Orchestra, Vancouver Symphony Orchestra, l’Orchestre symphonique de Montréal, Donaueschingen Festival, Southbank Sinfonia, Colin Currie, Sō Percussion, Ligeti Quartet, Tapestry Opera, Quatuor Bozzini, Continuum, and the Banff Centre. In 2019 she created the music for the National Film Board’s new logo.

Nicole’s works are regularly performed worldwide to international acclaim. She has received several awards including the 2022 Dora Mavor Moore Award for Outstanding New Opera, the Prix Opus for Composer of the Year, the SOCAN Jan. V. Matejcek Award, the Canada Council for the Arts Jules Léger Prize for Chamber Music, and the Canada Council Robert Fleming Prize for achievements in composition. She’s received multiple JUNO nominations for composition of the year and her work was included on Ensemble Made in Canada’s *Mosaïque* album, winner of the 2021 JUNO Classical Album of the Year. She is a Lucas Artists Fellow (California) and a Civitella Ranieri Foundation Fellow (Italy). In 2016 she was selected by composer Howard Shore to be his protégée as part of the Governor General’s Performing Arts Awards.



Beverley McKiver, composer; *Seeking Light*

Beverley McKiver is an Ottawa-based composer, pianist and teacher, originally from northwestern Ontario. Beverley is a member of Lac Seul First Nation in Treaty Three.

A lifelong pianist, Beverley began composing later in life following a lengthy career in information technology. She explores themes of connection to the land, identity and recovery of Indigenous knowledge through her collaborations and compositions for singers, instrumental ensembles and solo piano.

Beverley is a past recipient of a Johanna Metcalf Performing Arts Prize as the protégé of 2021 award winner Ian Cusson.



Jocelyn Morlock, composer; *Petrichor*

Jocelyn Morlock was Composer-in-Residence with the Vancouver Symphony Orchestra (2014-2019), after completing her term (2012-2014) as inaugural Composer-in-Residence for Vancouver's Music on Main, co-host of ISCM World New Music Days 2017.

Morlock's international career was launched at the 1999 International Society for Contemporary Music's World Music Days with Romanian performances of her quartet *Bird in the Tangled Sky*, followed by Top 10 at the 2002 International Rostrum of Composers and Winner of the 2004 Canadian Music Centre Prairie Region Emerging Composers competition.

Morlock wrote the imposed work for several music competitions including the 2008 Eckhardt-Gramatté National Music Competition (*Involuntary Love Songs*) and the 2005 Montreal International Music Competition, (*Amore*). She won the SOCAN Jan V. Matejcek New Classical Music Award in 2018.

Morlock's piece *My Name is Amanda Todd* premiered on May 19, 2016. It is a reflection on the life of Canadian Amanda Todd. It was commissioned and premiered by the National Arts Centre Orchestra as part of the multimedia symphonic work *Life Reflected*. The piece won the 2018 Juno Award for Classical Composition of the Year.

Morlock was the longtime partner of Hard Rubber Orchestra director and trumpeter John Korsrud.



Anna Pidgorna, composer; *Obsessive Circularity of Thought*

Anna Pidgorna is a Ukrainian-Canadian composer, vocalist and multi-media artist who combines sound, visual arts, video, theatre and writing in her work. She is strongly influenced by Ukraine's folk music, incorporating elements of this singing and poetic tradition into her own vocal practice and instrumental composition.

With funding from Canada Council for the Arts, she travelled through rural Ukraine to record local singing practices in 2012 and 2013. Pidgorna draws a great deal of inspiration from the natural soundscape often imitating birds and animals in her work. Having studied visual arts from an early age, she incorporates visual elements into some of her manuscripts. Along with librettist Maria Reva, Pidgorna is a recipient of the Mécénat Musica Prix 3 Femmes 2020 Award. The duo has written two operas together: *Our Trudy*, commissioned by the Ad Astra Festival in Russell, Kansas, and *Plaything*, developed by Musique 3 Femmes and premiered at UfaFabrik in Berlin. Pidgorna is currently working on a theatrical collaboration with Irish composer Brian Irvine, co-produced by Red Note Ensemble in Edinburgh and Soundstreams in Toronto. Pidgorna holds two SOCAN Foundation Emerging Composers' Awards and represented Canada at the ISCM World New Music Days 2013 festival in Vienna. Her work has been commissioned, performed and recorded by soloists and ensembles in Canada, USA, Uruguay, Ireland, Scotland, France, Germany, Austria, Italy, Greece, Poland, Ukraine and South Korea. She holds a PhD from Princeton University, an MMus from the University of Calgary, and a BA from Mount Allison University.



Erika Raum, violin

Known for her "lively temperament, energetic individuality and warm and communicative tone" (*Muzsika*, Budapest), violinist Erika Raum has a distinct musicality and tone. Playing professionally since the age of twelve, Ms. Raum 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 returned on many occasions to perform in Hungary, Portugal, Sweden, Austria, Germany, England, Italy and France. She has appeared as guest artist with orchestras including the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra.

At home, Ms. Raum performs throughout Canada, having appeared with orchestras in cities such as Toronto, Calgary, Vancouver, Ottawa, Victoria, Halifax, Laval and Edmonton. Both a recitalist and chamber musician, some

of her international highlights include the Beethoven Festival in Warsaw, the BargeMusic Festival in New York, and the Seattle Chamber Music Festival and most recently, the Festival Pablo Casals de Prades, France and the Clandeboye Festival, Ireland. Past invitations include the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Her performances are heard on an array of radio networks like CBC across Canada and the NPR in the USA.

Ms. Raum has been a member of the ARC Ensemble since its conception. ARC is a chamber group specializing in the rediscovery of great 20th century composers and their music, with an emphasis on those whose lives were interrupted or even lost during the Holocaust. So far, they have released four CDs on the RCA Red Seal label, two of which were nominated for Grammy Awards. *The Strad Magazine* even gave her special mention for her performance noting that she had them “hanging on to her every note”. Her other recordings include a partnership with internationally renowned pianist Anton Kuerti for a world premiere recording of Carl Czerny’s piano and violin works on the CBC Musica Viva label. She also recorded the Brahms Horn Trio and premiered *Pantheon*, a piece by esteemed composer (and mother), Elizabeth Raum, on the Arktos label.

Ms. Raum is a graduate of the University of Toronto where she studied with the late Professor Lorand Fenyves and was awarded the prestigious Eaton Scholarship upon her graduation. She is currently on the faculties of The Glenn Gould School of The Royal Conservatory and the University of Toronto. She lives in Toronto with her husband, distinguished Canadian composer, Omar Daniel, their daughter Roslein, and triplets Eero, Oskar, and Roxanne.



Katie Schlaikjer, cello, Penderecki String Quartet

Cellist Katie Schlaikjer is a recognized quartet player, performer and teacher, she became a member of the Colorado Quartet in 2009 and joined the faculty of the University of Connecticut in 2010. As a former member of the Avalon Quartet, she received top prizes from the Concert Artist Guild, the Melbourne

International Chamber Music Competition, and the Banff International String Quartet Competition. Katie has performed at the Ravinia, Tanglewood, Aspen, and Caramoor festivals, collaborated with Claude Frank, Roger Tapping and Peter Wiley and recorded for Albany Records.

Ms Schlaikjer’s appearances with the Colorado Quartet have included Symphony Spaces’ 2010 and 2011 Wall to Wall marathon concerts, performances in San Francisco, Ohio, Virginia, Delaware, and the British Virgin Islands and two performances of the complete Bartok quartets. In 2011, she premiered J Mark Scarce’s cello concerto *Aracana* with the University of Connecticut’s Symphony Orchestra and traveled to China to play the Haydn D major cello concerto with the Wuhan Symphony Orchestra. Katie has taught

chamber music and cello at the New England Conservatory's Extension Division, Bard Conservatory's Preparatory Program, the Quartet Program (NY), Apple Hill (NH), and Soundfest (MA) music festivals and given master classes at the Cleveland Institute of Music and the University of Delaware.

Katie received her Doctoral and Master's degrees from Stony Brook University and her Bachelor's degree from the New England Conservatory. Her principal teachers have included Timothy Eddy, Laurence Lesser and Andres Diaz. Her cello was made by Paolo Castello in Genoa in 1775.



Wesley Shen, piano & harpsichord

Wesley Shen is a Toronto-based keyboardist, specializing in contemporary music on piano and harpsichord. He has recently finished a Masters at the Conservatorium van Amsterdam in contemporary harpsichord with Goska Isphording. He has played regularly with many Toronto ensembles including the Toronto Symphony Orchestra, Esprit Orchestra, Soundstreams, New Music Concerts, and Continuum Contemporary Music. He also recently became a core member of the Freesound Performance Collective, and is a member of Ugly Pug, an Amsterdam-based trio playing new music on early instruments. He has received generous funding from the Canada Council of the Arts in order to commission a number of new works for harpsichord and piano. An ongoing goal of his is to help continue to develop and expand the contemporary harpsichord repertoire.



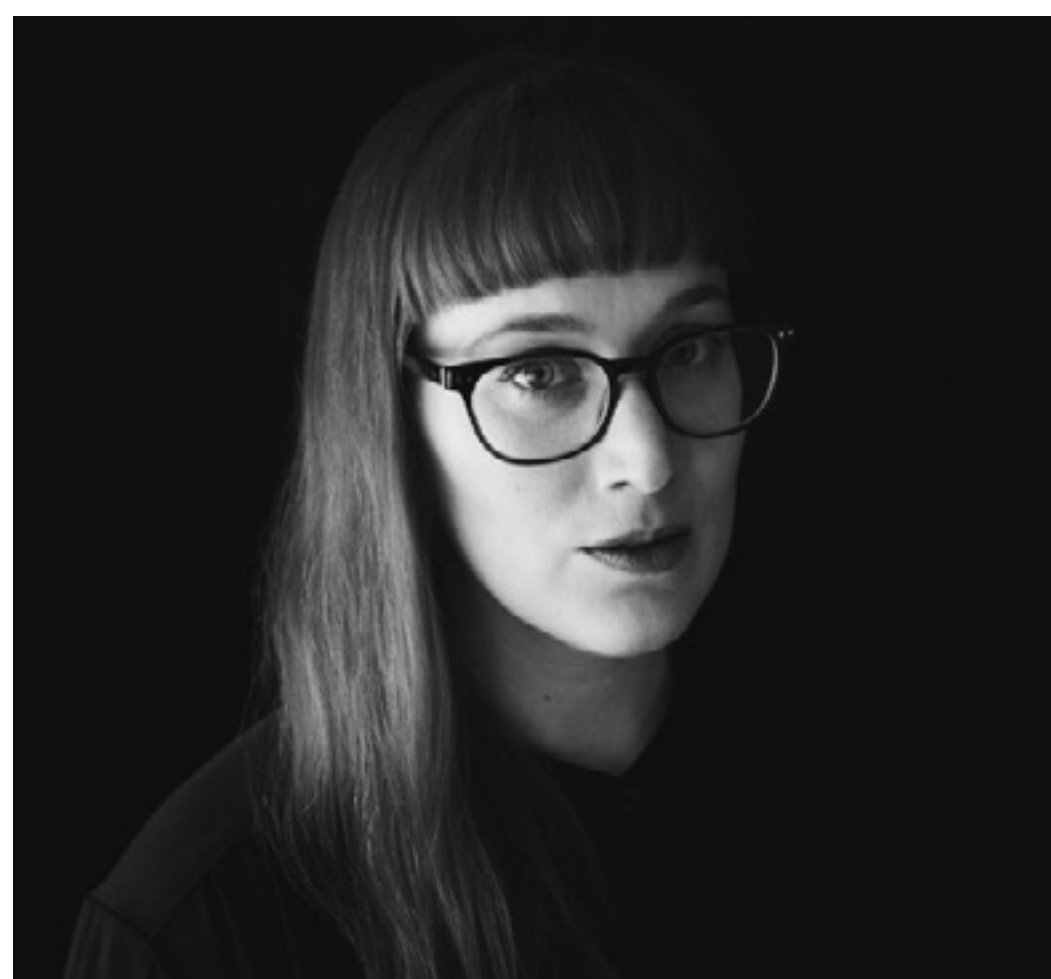
Aysel Taghi-Zada, viola

Aysel Taghi-Zada is a passionate violist/violinist devoted to the performance of classical and contemporary music. She has collaborated with some of the most distinguished composers and musicians from North America and Europe such as Philip Glass, Brian Current, Salvatore Sciarrino, Chris Paul Harman, Kevin Lau, Mark Fewer, Pierre Leroux, David Geringas and Pascale Beaudin.

She is frequently invited to perform with contemporary ensembles such as Tapestry Opera, New Music Concerts, Freesound Ensemble, and she was an emerging artist in Continuum Contemporary Music's inaugural Hatch Summer Performance program. As a recording artist, she can be heard on Jason Doell's 2018 album ... *Amid the Cannon's Roar*, Catherine Daniel's *Sacred Christmas*, and the Marrieds' *Fire in the Flame*.

She was invited to be a Guest Concertmaster for the Georgian Bay Symphony in 2018 and 2019, and a Guest Assistant Concertmaster for the Kingston

Symphony Orchestra in 2019. She has performed with several orchestras, including the Toronto Symphony Orchestra, Canadian Opera Company, Windsor Symphony, Thunder Bay Symphony Orchestra, Kitchener-Waterloo Symphony Orchestra and Toronto Concert Orchestra.



Veronique Vaka, composer; *Flowen*

Veronique Vaka, born in 1986, is a composer based in Iceland. She studied classical cello performance at Vincent-d'Indy, continued her studies in electro-acoustic composition at the University of Montreal and completed a Master's degree in music composition from the Iceland University of the Arts. Her orchestral work *Lendh*

has been nominated for The Icelandic Music Awards 2020—Composition of the Year, and for the Nordic Council Music Prize 2020. The cello concerto *Gemæltan* was nominated for the Icelandic Music Awards 2023—Composition of the Year.

Veronique took a step towards a more abstract approach to her music when she started her research: *From Landscape to Music Notation*. The intention of her work is to create a poetic context between what she sees, hears and feels in the unspoiled nature, and combine it into a musical composition. Her composition style is described as organic, with an emphasis on small details such as textural and timbral elements.

Veronique Vaka works have been performed by: Iceland Symphony Orchestra, Frankfurt Radio Symphony, Sinfóníuhljómsveit Áhugamanna's Orchestra, Ensemble Paramirabo, Duo Harpverk, Ensemble Synaesthesia, Ensemble Adapter, Elektra Ensemble, Caput Ensemble, The Reykjavík Chamber Orchestra, Feima, Siggí String Quartet, Ensemble Dasein, Nordic Affect, Opus XX Orchestra, Feima, Sarah Parkin -soprano, Michael Taylor -countertenor, Una Sveinbjarnardóttir, Sæunn Thorsteinsdóttir, Þórunn Ósk Marinósdóttir and Halla Steinunn Stefánsdóttir. Veronique Vaka composed a Violin Concerto, *Sceadu* (2019), a Cello Concerto, *Gemæltan* (2020) and a Viola Concerto, *Vanescere* (2021). Her works have been performed during Tertulia Chamber Music (2023), Chamber Music Festival on Valentia Island (2022), Myrkir Músíkdagar/ Dark Music Days (2018-19-20-22-23), Tónlistarhátíð Rásar 1 (2020), Kammermúsíklúbburinn (2020), and Sumartónleikar í Skálholti (2018).

Among upcoming projects is an orchestral work, *INMOST*, written for the Finnish conductor Eva Ollikainen and *NEIGE ÉTERNELLE*, a series of five pieces for solo cello written for Sæunn Thorsteinsdóttir.

Veronique is a member of the Society of Icelandic Composers (Tónskáldafélag Íslands). Her works are published by Universal Edition.



Christine Vlajk, violin, Penderecki String Quartet

Violist Christine Vlajk has performed extensively in North and South America, Europe, much of China, Hong Kong and New Zealand. Some of the concert halls where she has performed with the Penderecki String Quartet have included Weill Concert Hall at Carnegie Hall, 92nd Street Y, Kennedy Center, REDCAT Hall in Los Angeles,

and the Hong Kong Academy to name a few.

She has held the positions of violist of the Penderecki String Quartet and Artist-in-Residence in viola and chamber music at Laurier University since 1997. She has received Prizes at the Banff, Coleman, Yellow Springs, Carmel, and Evian Chamber Music Competitions. She was granted the Friedlander Fellowship from the University of Cincinnati College Conservatory and Scholarships to attend the Aspen Center for Advanced Quartet Studies, The Julliard, and Cleveland Quartet Seminars, all helping to pave the road for a life as a chamber musician.

Originally from Denver, Colorado, Vlajk holds Bachelor degrees in Viola Performance (B.M.) and Music Education (B.M.E.) from the University of Colorado in Boulder and a Master's degree in Viola Performance (M.M.) from the University of Wisconsin in Milwaukee. Her teachers have included members of the Cleveland, Julliard, LaSalle, Takacs, Hungarian and Fine Arts Quartets.

She has been guest soloist with the West Virginia Symphony, Hamilton Philharmonic, Peterborough Symphony, and the Kitchener Waterloo Symphony Orchestra. She has performed recitals in Canada, the United States and Germany.

She has premiered two viola concertos by Peter Grella-Mozejko and Karol Gostyniski. As an orchestral player she has held the position of principal violist of the West Virginia Symphony and was a member of the New Hampshire Music Festival.

Dedicated to the education of young people, she has performed an extensive series of children's concerts across the United States and Canada. She has given master classes at Lynn Conservatory, Indiana University's String Academy, Florida State University, University of Toronto, SUNY Fredonia, the Glenn Gould Professional School and many places in Mexico, China and New Zealand.

As a member of the Penderecki String Quartet and the Montclair Quartet, Vlajk has recorded nearly 30 recordings for the Koch, Leonarda, Eclectra, Marquis Classics and EMI labels.



Arlan Vriens, curator

Arlan Vriens is a violinist, curator, and writer based in Toronto. His interests lie in bringing new or forgotten sounds to the concert stage through performance of new music and rediscovery of lost historical performance techniques. He performs across the Greater Toronto Area on instruments ranging from the baroque violin to hacked cassette tape recorders. Currently a Doctor of

Musical Arts candidate at the University of Toronto, his ongoing research into the unusual performance techniques of the Bach associate Friedrich Wilhelm Rust recently brought him to Cambridge University as a Visiting Scholar and across Germany and Belgium conducting archival and performance research, supported by the American Bach Society, SSHRC CGS-D program, and other generous funders. His artistic pursuits have recently been recognized by his home province of Alberta with several awards including the Lieutenant Governor of Alberta Emerging Artist Award and the Queen's Platinum Jubilee Medal. When not frantically practicing or typing, he enjoys time with his wife and their round grey tabby cat named Pomelo.



Photo: Veronica Chih Ming Frank

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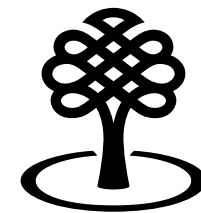
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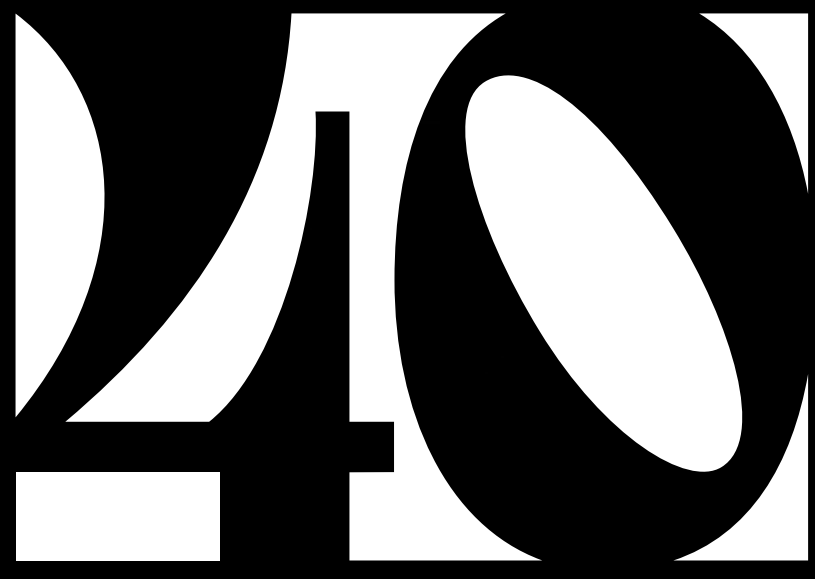
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Soundstreams wishes to acknowledge that this production is presented on the traditional land of the Wendat, Anishinabek, Haudenosaunee, and the Mississaugas of the Credit River First Nation. This land is the subject of the Dish with One Spoon Wampum 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.