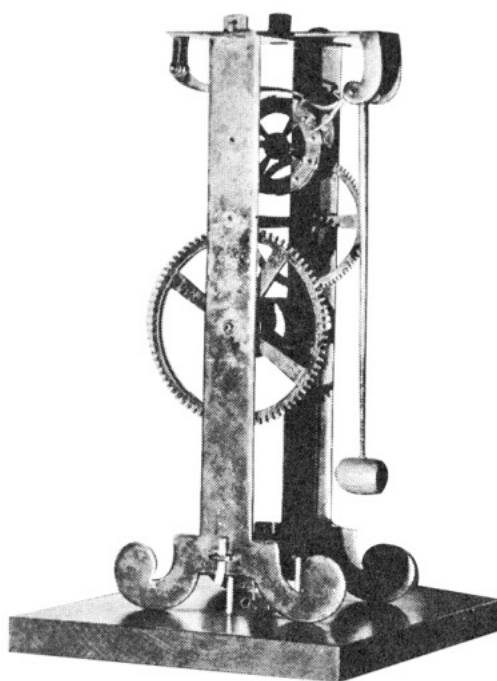


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The OCADU Project
Monday, January 24, 2011
The Music Gallery

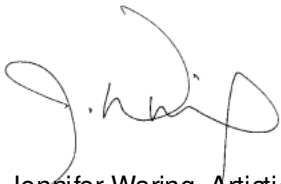
Welcoming Remarks

Continuum's OCADU project is an experiment in which a class of fourth year students in Charles Reeve's Art Writing seminar of the Criticism and Curatorial Practice Program were asked to programme a concert and also to write the notes for the works. Fifteen people who are intensely involved in visual art have made curatorial decisions about music, and through simply listening to the music, have created a written guide for other listeners. What they've produced is a valuable indication of some correspondences between visual art and music, and also how sophisticated and engaged people perceive new music.

The result of their efforts is a concert of wide-ranging styles and notes that present unexpected insights and surprising possibilities for the description of music. It should be emphasized that the students had no recourse to background information on the works or the composers (at least they weren't supposed to, though I noticed some evidence of internet use) as it was to be an exercise in perception and communication. While their work is unsullied by the conventions of music writing, at the same time, for the most part, it does not deal in the convenient and efficient language that has grown up around the art form over much time. What we have here is something altogether new.

In order to use as much material as possible, we created four largely different programmes, each numbered, so to get all the value of the project you may want to peruse the copy of your neighbour. Still, not all students are represented in the programmes, either because they wrote about a piece that didn't make it onto the concert, or because there were too many notes on a given piece and I had to choose - an embarrassment of riches. Another technical note, this one regarding Richard Ayres' *34b Two Pieces for Cello and Ensemble*: students listened only to the second piece (Wallis (Chorale)), as the first loses a lot of its meaning in recording, therefore there's no description of Waltz.

We hope that everyone - regular new music concert-goers, contributing OCADU students and interested observers - finds the project as stimulating in its execution as we have in its planning.



Jennifer Waring, Artistic Director

The OCADU Project

PROGRAM

PETER HATCH (CA)

5 Memos (2006)

I - In Which an Image is Formed

II - In Which Things Happen Quickly

III - The Removal of Weight

IV - Which Gives Speech to that Which Has No Language

V - Involving a Well Calculated Plan

(fl, cl, vln, vcl, pno, perc)

WILLIAM PELTIER (CA)

Summertime for Sex in Woolly Sweaters (2006)

(vcl, pno)

RICHARD AYRES (UK/NL)

No. 34b Two Pieces for Cello and Ensemble (2003)

Waltz - Wallis (Chorale)

(fl, cl, vln, vcl, perc)

Intermission

GERALD BARRY (IE)

Triorchic Blues (1990)

(pno)

MAYKE NAS (NL)

Douze Mains (2008)

Doc, it's only a scratch – part 1

What have you done

Take it easy

Doc, it's only a scratch – part 2

(one piano, twelve hands)

PETER ADRIAANSZ (NL)

9 through 99 (2003)

(fl, cl, vln, vcl, pno, perc)

CONTINUUM CONTEMPORARY MUSIC

Jennifer Waring, Artistic Director

ENSEMBLE

Anne Thompson, flute

Max Christie, clarinet

Carol Lynn Fujino, violin

Paul Widner, cello

Laurent Philippe, piano

Ryan Scott, percussion

The Music Gallery

197 John Street

Toronto

Program Notes



Peter Hatch
5 Memos (2006)

The cello cries, *Everything is interrelated*. Our safe lies. Our comforting guises. The violin wants to be the only one. The percussion wants to bury itself under my skin where it would never leave. Then again, the cello can't stand the pressure, the responsibility, the constant ding. When it suits its weakness, the cello has a preference. Fluctuation is the only constant. Life doesn't have to be this convoluted and fucked up. People have morals, they abide by them, they do their best. They weather the ups & downs. The silence ensues. It doesn't mean anything. What if, what if. I don't give a fuck about "what if". The ensemble dances. Here we are, distancing from the ends we draw nearer to some inevitable conclusion, to some pretty train wreck. I'm glad the music and I are on the same page. We both envision the fall, and we both relish in how emotionally tortured, in how ugly and frail and raw it'd be. Would it be, baby? Tell me when this ran dry. The flute can sense it, dainet can taste it, percussion can

touch it, and the piano can grasp it with both hands like gulping air.

Free association by Jyoti Minhas

Composer, concert organizer and teacher, **Peter Hatch's** works are in a large number of genres, from orchestral and chamber music to instrumental theatre, electroacoustics and installations. His varied activities and intense engagement have made him most influential on the Canadian new music scene.



William Peltier
Summertime for Sex in Woolly Sweaters (2006)

With the purposeful absurdity foreshadowed by the title *Summertime for Sex in Woolly Sweaters*, this musical piece by composer William Peltier unearths the conception - often undermined in pop music - that music is about the expression of complex emotions and experiences. This ideal is reflected in the juxtaposition of musical phrases that contradict each other by the mere mixing of

two instruments: cello and piano. This artistically expressive tonality shares a similar notion with the one used in the work of Claude Vivier, in which “everything he experienced was assimilated into a continuous production system in which events were meticulously annotated, logged and transcribed into music”. But how does one translate complex ideas and thoughts into music? In this particular composition Peltier’s use of rhythm and tempo play such an important role that the manipulation of the two become the hints for the listener to discern, not definitive but rather general emotions. Hence, it is inevitable that the audience’s reading of this work might vary from the primary intended reasons of the composer for including such sounds. On the other hand however, this type of exceptionally subjective approach to music recognizes and embraces the diversity of human character. And as Peltier himself would have it: “attaining such a musical expression is an extremely ambivalent endeavor”. A celebration to human imagination and plurality.

Edison Osorio

William Peltier enjoyed early success as a young composer. After pursuing other career goals he recently resumed composing and again has met with great success. He has a flare for choosing titles.



Richard Ayres

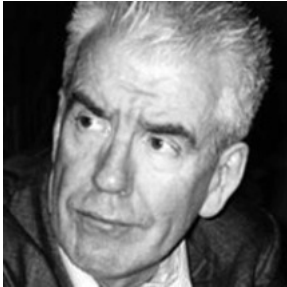
No. 34b Two Pieces for Cello and Ensemble (2003)

The music gives and takes from us as we do with it. The instruments whine and wail. In pain and grief they play for that is all they know how to do. In times of worry and strife, in joy and pleasure, in sleepless wake with endless night they play. Rhythm and tone give it form with something to grasp. Not knowing how the fingers move fluttering over notes and waves of sound. The music moves, makes, feels and reassures with every fell it will fly back up.

Listeners should not worry for the instruments know what they are doing. It is automatic, trained and ingrained. In the world of experiment and wonder is where these notes shall always live and the instrument will always be there to guide them.

Crystal Roy

One of the leading composers and teachers of his generation, **Richard Ayres** has written works ranging from orchestral to chamber and solo for major ensembles and performers. Two of those works were for Continuum. He is published by Schott.



Gerald Barry
Triorchic Blues (1990)

This 1990 version for piano begins with a low, fast, seemingly unstructured arrangement. The low tone of the piano make the hitting of each key muffled, sounding sloppy. The piece resembles a guitar solo in this way. I picture fingers moving frantically across the keys as they would over a fret board. The pace begins to change as the piece takes off around the 1 minute mark. From here, the arrangement becomes higher and clearer. Although I cannot locate a set rhythmic count for the structure of the piece, between 1:10 and 2:10 the pianist uses much higher tones that end abruptly with a deep, solemn tone. The latter half of the piece is less playful; it becomes darker, almost trotting along. The piece remains a steady slow pace until it picks up again at around 2:50. Here the pianist goes as crazy as any rock guitarist would playing a live solo – fast high notes and low notes are thrown at the listener frantically. As a listener, the dimactic ending leaves us wanting more, as if we were reading a story left at a crossroads by a cliff-hanger ending.

Justine Di Nardo

Gerald Barry first came to public attention in 1979 with his radical ensemble works '_____ ' and 'Ø'. His output is extensive, varied and includes a number of operas. He has enjoyed a long association with the Birmingham Contemporary Music Group, London Sinfonietta, is published by Oxford University Press and represented by Schott.



Mayke Nas
Douze Mains (2008)
Movement No. 1

(Doc. It's Only a Scratch – part 1)
This first movement reminds me of foley artists who use everyday sounds to enhance the audio quality of films in the stages of post-production. Having learned that the six members of the ensemble are creating the sounds from inside a piano, using unorthodox tools (brushes, toothpicks, credit cards, etc.) furthers this notion.

Movement No. 2 (What Have You Done?)
This second movement is the only one of the four that begins with a definite rhythm,

manifesting itself in the sound of piano keys. Beginning on lighter tones then abruptly dipping deeper in irregular steps. There is no set count of lighter keys before the fingers plucking suddenly surprise us.

Movement No. 3 (Take It Easy)

This entire movement reminds me of the 1:40 break in Led Zeppelin's *Whole Lotta Love* from their 1969 recording *Led Zeppelin II* in which a reverse echo effect is used, more commonly known as reverb. The third movement of *Douze Mains* creates this disheveled effect without reverb, instead employing unconventional picking techniques.

Movement No. 4

(Doc, It's Only a Scratch – part 2)

The fourth movement sounds like the shuffling of cards with a backing of piano keys reminiscent of the score to a horror movie murder scene from the 1960s.

Justine Di Nardo

Mayke Nas enjoys creating music for musicians breathing simultaneously, for moving chairs and wired blackboards. She considers herself lucky to have worked with Nieuw Ensemble, Askō|Schönberg, Slagwerk Den Haag, the Royal Concertgebouw Orchestra, Blindman, the Neue Vocalsolisten, Eighth Blackbird, Calefax, Continuum (Toronto) and other musical wizards.



Peter Adriaansz
9 through 99(2003)

A sonic journey, *9 through 99* takes its listeners through a set of fascinating motifs repeating themselves in slightly changing patterns. The piece begins with the subtlety of a set of piano keys played with apparent timidity. This beginning presents itself in sounds one could easily associate with childhood; and its whole structure resembles the (supposed) exploratory experience of a baby child who goes about testing his or her curiosity towards the qualities of certain objects found, one by one, as s/he crawls slowly across a playground of amazing sound-making artifacts. So instrument-by-instrument, the piece builds up from a core of simple-but-intriguing sounds until all the instruments come together. Since *9 through 99* unfolds progressively in the sense that it features the building of a melody, going from simple one-single-instrument phrases to a harmonious ensemble, its musical technique is rooted in the concept of adding, adding methodically. In a more physical and general sense, however,

if this piece were rendered as a drawing, it would be one about a pleasing adventure, brightened by a colourful pallet - as in other minimalist songs, perhaps by Philip Glass - and embellished with a frame of newness.

Edison Osorio

Artistic Director of Slagwerkgroep Den Haag, composer **Peter Adriaansz** has worked with most of the major ensembles in Europe and many beyond. He divides his time between the Netherlands and the United States.

Performer Biographies

Anne Thompson, flute

Anne Thompson is Assistant Professor of Flute at the University of Western Ontario. She studied with Geoffrey Gilbert, William Bennett and Marcel Moyse and holds a Masters of Music from the Yale School of Music, where she was a student of Thomas Nyfenger. She has performed throughout the US and Canada and has worked with orchestras including the Toronto Symphony Orchestra, the Hamilton Philharmonic, the Royal Winnipeg and National Ballet Orchestras.

Max Christie, clarinet

Max Christie is the principal clarinet of the National Ballet Orchestra and the Esprit Orchestra in Toronto, where he is also a member of the new music collective Continuum; he also performs frequently with New Music Concerts both as soloist and as an ensemble member. He is often heard on CBC Radio's *Two New Hours*, and has recorded the music of Michael Torke, Rudolph Komorous, Melissa Hui, Harry Somers, R. Murray Schafer, and MC Maguire. Mr. Christie has performed across North America and Europe, and has appeared as a soloist with the Toronto Symphony, the Kitchener Symphony, the Calgary Philharmonic and the Esprit Orchestra. He instructs privately at The Glenn Gould School and at the Faculty of Music, University of Toronto.

Carol Lynn Fujino, violin

Carol Fujino has been a member of the Toronto Symphony Orchestra's string section since 1991, and played in several other Toronto orchestras preceding her career with the TSO. She is a veteran of the musical theatre tradition, having played in most of Toronto's major productions in the late '80s and early '90s. As soloist, Carol Fujino performed in the TSO's Pops Series, playing Vivaldi's Concerto for Two Violins in A minor, and in 1993, Saraste's *Navarra* for Two Violins. As a chamber musician, Carol Fujino regularly performs with Five Small Concerts (presented by the Associates of the TSO), is a member of the Accordes String Quartet, has appeared with the Amici Chamber Ensemble, performed in Cuban-themed concerts with the Juno Award-winning Gryphon Trio at Toronto's hip Lula Lounge, and played the viola for the now-defunct Modern Quartet, a group dedicated to performing new compositions. Carol was also regularly heard on CBC Radio 2's *Two New Hours* (1978 – 2007), notably in two works featuring her as soloist: Alfred Schnittke's Concerto Grosso No. 1 and Arvo Pärt's *Tabula Rasa* on the Esprit Series in 2004.

Paul Widner, cello

Paul Widner is a much sought after cellist in Toronto and has performed throughout Europe, the United States and Canada as soloist, chamber, and orchestral musician. He

is on the faculty of the Glenn Gould School and the University of Toronto and is the assistant principal cellist of the Canadian Opera Company orchestra. His expertise has been in the field of contemporary music. He is the principal cellist with the Esprit orchestra, founding member of the Continuum ensemble and performs regularly with New Music Concerts, Arraymusic and Soundstreams. He has debuted and commissioned numerous Canadian works. He has recently performed as soloist in the North American premiere of the Penderecki "Triple Concerto" and "Seven Words" by Sofia Gubaidulina. Mr. Widner records with CBC records and other independent labels. He has performed at numerous music festivals including Huddersfield, Chicago, Amsterdam, Athens as well as the Edinburgh Festival.

Laurent Philippe, piano

Laurent Philippe's particular interest in vocal repertoire has led him to associate with many Metropolitan Opera Artists and he has worked as a coach for many opera companies including The Canadian Opera Company, Michigan Opera Theatre, Florentine Opera, Cincinnati Opera, Opera Company of Philadelphia, Opera San José and Seattle Opera. His conducting credits include assisting Sir Andrew Davis at the BBC Symphony Orchestra at London's Barbican Centre and Royal Albert Hall as well as performances at the helm of the Vancouver Symphony Orchestra and the Victoria

Symphony. Laurent's current activities include visiting the Young Artists of the Royal Opera House at Covent Garden in London before traveling to Colorado where he holds the position of Associate Director of the Opera Young Artist Program of the Crested Butte Music Festival. He is currently on the Faculty of the Academy of Vocal Arts in Philadelphia.

Ryan Scott, percussion

Ryan Scott is one of Canada's most illustrious and sought after percussionists. He has performed numerous concertos including the North American premieres of *Concertante for Marimba*, *South Fire Summer* and *Saidoki (Demon)* by Maki Ishii, *Doppelkonzert* by Unsuk Chin, and commissioned and premiered *Concerto for Marimba* by Erik Ross with the Esprit Orchestra. He has premiered over 75 new works for percussion most recently by Michael Colgrass, Peter Hatch, Christos Hatzis, Michael Oesterle, Bruce Mather and Andrew Staniland. He is a core member of several leading new music ensembles, is principle percussionist of the Esprit Orchestra, has been a percussionist in the Canadian Opera Company Orchestra since 1996, and this season is joining NEXUS for concerto and recital performances in Japan, Canada and throughout the United States. Twice nominated for a Juno, he has recorded for NAXOS, hatART, Artifact, CBC, CMC and Innova records. In October 2011, he will release his first solo album MAKI ISHII LIVE with the Esprit Orchestra on the Naxos/Innova label.

About Continuum

Formed in 1985, **Continuum Contemporary Music** presents concerts featuring the core ensemble of flute, clarinet, violin, cello, piano, and percussion, as well as unusual instrumental combinations. Over the past 25 years, Continuum has performed the work of emerging Canadian composers alongside works by established national and international composers in its concert series, at festivals, on tour, over the air waves and through recordings. The organization has been responsible for commissioning and premiering close to 150 new works by Canadian composers, has toured Canada and Europe, and has released three compact discs. Continuum was co-recipient of the 1994 Jean A. Chalmers Award for its focus on new works for voice.

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Acknowledgements

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SUPPORTERS

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Allison Cameron, Alex Eddington, Juliet Palmer, Angela Rudden, Adam Scime

METCALF FOUNDATION STRATEGIC INITIATIVES GRANT

Continuum is in the final year of a three-year grant from the Metcalf Foundation to develop the ensemble through rehearsing, touring and recording, thereby elevating the entire operation and achieving the ultimate goal of increased administrative capacity.





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Sunday, March 20, 8:00 pm
The Music Gallery, 197 John Street
\$25 / \$15

Mar 20

Step, Turn, Kick...



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Continuum Contemporary Music relies on donations to help provide financial support for our ongoing programming. Each year, we look for new ways to thank you for your support. We issue tax receipts for donations, we will also acknowledge you in our printed programs and on our website and, depending on your contribution level, we can offer you some free concert tickets.

And we're happy to do all that.

But this year, we think we may have stumbled upon something brilliant: **you give us money...and we give you a CD.**

In January, we released our most recent recording, *Raw*, featuring works by James Rolfe, on the Centrediscs label. We recorded it in March, 2010, and we think it's very good. And that you should have a copy.

So here's how it works. **You give us money** - as much as you'd like, as long as it's at least \$20 - **and we'll send you a CD.** And, if you top up your CD order with a donation of at least \$10, we'll send you a tax receipt, acknowledge you in our printed program and acknowledge you on our website.

We think that's called a win-win situation.

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