

ENSEMBLE CONTEMPORAIN DE MONTRÉAL (ECM+)
& TURNING POINT ENSEMBLE



MONDAY, 6 NOV 2017

7:30 PM

THE ROUNDHOUSE

PERFORMANCE CENTRE

ENSEMBLE CONTEMPORAIN DE MONTRÉAL (ECM+)

Véronique Lacroix, Conductor

Andréa Tyniec, violin soloist

Marie-Hélène Breault, flute | Martin Gauvreau, clarinet

Antoine St-Onge, bassoon | Laurence Latreille-Gagné, horn

Thierry Champs, trumpet | Pamela Reimer, piano

Matthias Soly-Letartre, percussion | Hubert Brizard, violin

Caroline Laurent, violin | Valérie Arsenault, viola

Chloé Dominguez, cello | Pierre-Alexandre Maranda, double bass

TURNING POINT ENSEMBLE

Owen Underhill, Conductor

Nick Anderson, French horn | Jeremy Berkman, trombone

David Brown, bass | Ingrid Chiang, bassoon

Julia Chien, percussion | AK Coope, bass clarinet

Brenda Fedoruk, flute | Marina Hasselberg, cello

Jane Hayes, piano | Domagoj Ivanovic, violin

Sarah Kwok, viola | David Owen, oboe

Tom Shorthouse, trumpet | Mary Sokol-Brown, violin

ECM+

Grzegorz Pieniek (1982) ISCM Austria, Young Composer Award Candidate

Jede Nacht besucht uns ein Traum (2012) Canadian Premiere, 9'
clarinet + bass clarinet, trumpet, violin, cello, piano, percussion

Martin Rane Bauck (1988) ISCM Norway, Young Composer Award Candidate

wie tau von dem frühgras (2013) Canadian Premiere, 8'
piccolo + flute, clarinet, percussion, piano, violin, viola, cello

Iñaki Estrada Torio (1977) Musikagileak (Spain)

Astiro (2012) Canadian Premiere, 8'
flute, clarinet, violin, viola, cello, piano

Ana Sokolović (1968)

Evta (2017) World Premiere, 30'

- I. rouge
- II. orange
- III. jaune
- IV. vert
- V. bleu
- VI. indigo
- VII. violet

violin solo, flute, clarinet, bassoon, horn, trumpet, percussion, piano + synthesizer,
string quintet

Andréa Tyniec, violin

Intermission

TURNING POINT ENSEMBLE

Sanda Majurec (1971) ISCM Croatia

Contrattempo I, II & III (2014) Canadian Premiere, 10'
flute, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion, string quartet

Alejandro Guarelló (1951) ISCM Chile

Mufa (2013) Canadian Premiere, 14'
flute, piccolo, clarinet, bass clarinet, trumpet, horn, trombone, percussion, viola, cello

Farangis Nurulla-Khoja (Фарангис Нурулла) (1972)

Ni d'ici ni d'ailleurs (2015), 11'
alto flute, clarinet, bassoon, horn, trumpet, piano, percussion, violin, viola, cello, bass

Isidora Žebeljan (Исидора Жебелџан) (1967) ISCM Serbia

Needle Soup: A Surrealistic Fairy Tale for Octet (2012) Canadian Premiere, 13'

- I. Fairy Tale
- II. Riddle

clarinet, horn, bassoon, string quintet

Photography/Videotaping in progress. If you have any concerns regarding filming and permission, please inform a member of the ISCM2017 staff.

COMPOSERS



GRZEGORZ PIENIEK

(Poland/Austria, born 1982)

Grzegorz Pieniek is a Polish composer currently living in Vienna, Austria. In 2003, he studied composition with Lidia Zielinska at the Academy of Music in Poland and in 2009, he earned a Postgraduate Diploma in Composition with Michael Jarrell at the University of Music and Performing Arts in Vienna. He has received several prizes in national and international composition competitions including Concurso Internacional De Miniaturas Electroacústicas, Artur Malawski National Composition Competition, and Theodor-Körner-Preis. His works have been performed at music festivals and concerts in Europe and Asia including the Wiener Frühlingfestival, Festival Internazionale di Musica Elettroacustica del Conservatorio S.Cecilia, and Musicacoustica Beijing.

JEDE NACHT BESUCHT UNS EIN TRAUM (2012) (CANADIAN PREMIERE)

The piece was inspired by a collection of drawings and prints by Austrian graphic artist, Alfred Kubin (1877 - 1959), which Pieniek saw at an exhibition at the Albertina Museum in Vienna. Kubin's works depict fantastical and often morbid and macabre symbolic visions, always set in a dark, overwhelming, nightmare-like atmosphere. The title of the piece is taken directly from one of these drawings.



MARTIN RANE BAUCK

(Norway, born 1988)

Martin Rane Bauck is a Norwegian composer who mostly writes acoustic chamber music with few notes. He often composes for the ensemble Aksiom, which he co-created in 2010.

WIE TAU VON DEM FRÜHGRAS (2013) (CANADIAN PREMIERE)

"Wie Tau von dem Frühgras hebt sich das Unsre von uns, wie die Hitze von einem heißen Gericht."

("Like dew from the morning grass, what is ours rises from us, like the heat from a dish that is warmed.")

– Rainer Maria Rilke, *Duineser Elegien*, 2:25-27



IÑAKI ESTRADA TORIO

(Spain-Basque Country, born 1977)

Iñaki Estrada Torío was born in San Sebastián, Guipúzcoa. At the Superior National Conservatory of Music and Dance of Paris, he studied Composition with Durieux; New Technologies applied to Composition with Naón, Geslin, and Mays; Analysis with Levinas and Ledoux; Orchestration with Cohen; and Musical Acoustics with the professors of the Laboratory of Musical Acoustics of Paris. After receiving a scholarship by the Ministry of Culture and La Caixa, he wrote Kiral, a work framed in the Annual Cursus of Musical Composition of Ircam-Centre the Georges Pompidou. He is currently developing an intense compositional work with both instruments and electronics, and teaching at the Conservatory of Music of Castilla y León.

ASTIRO (2012) (CANADIAN PREMIERE)

Astiro means slowly in Euskara, the native language of the Basque Country. With this simple idea, the whole piece is defined. Slowly in relation to the development of sound, of the presentation and of the life of the different elements that coexist at different speeds within the same sonorous magma. Slowly regarding how different rhythmic and harmonic processes are developed. The perception of time, the limit between noise and sound, so personal and never defined ... all these elements are the heart of the piece. The name does not imply, however, laxity. These points create the form, articulating a narrative in which the burning of the material itself forms the structure.

COMPOSERS (CONT'D)



ANA SOKOLOVIĆ

(Canada, born 1968)

Serbian-born composer Ana Sokolović, who lives in Montreal, has been immersed in the arts all her life. Before taking up theatre and music, she studied classical ballet. She studied composition in Serbia, then completed a master's degree under the supervision of José Evangelista at the Université de Montréal. Her work is suffused with her fascination for different forms of artistic expression. Both rich and playful, her compositions draw the listener into a vividly imagined world, often inspired by Balkan folk music and its asymmetrical festive rhythms.

EVTA (2017) (WORLD PREMIERE)

Evta means "seven" in the language of the Roma from Serbia. Each of the seven movements is inspired by the colours of the chakras and is associated with one of the notes of the scale: C/red, D/orange, E/yellow, F/green, G/blue, A/indigo and B/violet. The work is strongly inspired by Gypsy violin music played in the Balkans.



SANDA MAJUREC

(Croatia, born 1971)

Sanda Majurec graduated in composition from the Music Academy in Zagreb under Stanko Horvat, and harpsichord under Višnja Mažuran. She attended the International Summer Courses for New Music in Darmstadt and collaborated with the contemporary music composer Robert Zanata in writing pieces for acoustic instruments and electronics. In 2006, she was in residence at the Composers' Centre in Visby as part of a cultural exchange between Croatia and Sweden. She is a professor at the Arts Academy in Osijek. As a harpsichord player, Majurec performs in Croatia and abroad. She is one of the founders of the Little Harpsichord Festival and the Croatian association of harpsichord players.

CONTRATTEMPO - IN THREE MOVEMENTS (2014) (CANADIAN PREMIERE)

Contratempo was created in 2014 for Cantus Ensemble who premiered the piece at the Opatija Music Panel in Opatija and later performed it at the Dubrovnik Summer Festival and Osor Music Festival. As the title suggests, the piece deals with constant interruptions, insertions, and obstructions of the basic musical idea by using different musical contents and confronting them. It is clear that the timpani almost takes on the role of a soloist in this composition.



ALEJANDRO GUARELLO

(Chile, born 1951)

Alejandro Guarello was born in Viña del Mar (Chile). His creative work includes more than 70 pieces of chamber and symphonic music, many of them performed in Chile, Europe, Japan, and the USA. Moreover, some of his pieces have received awards and prizes in composition competitions. He has three monographic CDs and several records with his works. He founded, organized, and directed the music composition studies at the Pontificia Universidad Católica de Chile where he is currently a composition teacher. Guarello is also the founder and artistic director of the Contemporary Chilean Music Festival, organized yearly by the same university.

MUFA (2013) (CANADIAN PREMIERE)

The title, *Mufa*, refers to Musikfabrik Ensemble for whom the work was written. It is essentially a rhythmic work with a few static and atmospheric moments changing by homogeneous contrasting panels. The organization of the piece revolves around three numbers: 3, 7, and 11. These numbers manifest themselves in various forms in the grouping of figures, rhythmic and metric combinations, and combinations of pitches governed by these numbers.



FARANGIS NURULLA-KHOJA (ФАРАНГИС НУРУЛЛА)

(Tajikistan/Sweden/Canada, born 1972)

Farangis Nurulla-Khoja is a Tajik-Canadian composer born in Dushanbe (Tajikistan) in the family of well-known Tajik composer, Ziyodullo Shahidi. She holds a PhD of Fine Arts in Composition (University of Göteborg, Sweden) and has also studied at the University of California in San Diego and at IRCAM (Paris). Farangis lives by the criteria of the international life and follows the aesthetic language of contemporary music. Her compositions have been performed in concerts and in international festivals of contemporary music in Europe, North America and Asia. She has also received numerous awards.

***NI D'ICI NI D'AILLEURS* (2015)**

Ni d'ici ni d'ailleurs (neither from here nor from somewhere else) is a tribute to displaced people. The work is structured in two broad sections. In the first part, the sound is more delicate, fragile, subtle, and in the second part, it is at once loud and constricted, strangled in a way. There is also, in this work, a confrontation between these two sound elements.



ISIDORA ŽEBELJAN (ИСИДОРА ЖЕБЕЉАН)

(Serbia, born 1967)

Isidora Žebeljan studied composition at the Belgrade Music Academy with Vlastimir Trajković (a student of Messiaen) and has been a professor of composition there since 2002. She was elected in 2006 as a member of the Serbian Academy of Science and Arts and in 2012 as a member of the World Academy of Arts and Science (WAAS). Isidora Žebeljan has received commissions from important institutions and festivals such as the Berlin Philharmonic Foundation, Venice Biennale, Bregenz Festival, Genesis Foundation London, and University of Kent. Isidora Žebeljan also regularly appears as a conductor and a pianist of her own works and of the works by other composers.

***NEEDLE SOUP: A SURREALISTIC FAIRY TALE FOR OCTET* (2012) (CANADIAN PREMIERE)**

Needle Soup has the form of an imaginary short film or short story. The form is completely subject to an unpredictable flow of musical thoughts. Unpredictability means unexpectedness, a sudden shift in the segments of the work's sound content – a series of different (musical) events that form a single complete experience. I was trying to create music that sounds like the contemporary traditional music of non-existent people, placed somewhere between Belgrade and New York or Belgrade and Rajasthan. Serbian and Balkan traditional music is a natural, organic part of my being, like breathing. It has been heard by my inner ear through the ears of my ancestors from centuries past. (Isidora Žebeljan)

PERFORMERS

ENSEMBLE CONTEMPORAIN DE MONTRÉAL (ECM+)

Since 1987, the Ensemble contemporain de Montréal (ECM+) has produced multidisciplinary musical events that have drawn such critical acclaim as: "... high-art experience, rich in content, meticulously constructed, and sophisticated in its multi-faceted unfolding." Its Generation competition, which culminates in a major cross-Canada tour every two years, provides a showcase for musical creation. Renowned for her flair and appetite for risk-taking, artistic director Véronique Lacroix communicates her passion through daring performances and has led the ECM+ in the creation of close to 260 works. The ensemble in residence at the Conservatoire de musique de Montréal since 1998, ECM+ has released ten CDs, enjoys regular broadcasts of its concerts on Radio-Canada and was twice honoured as the designated ensemble for the CBC/Radio-Canada National Competition for Young Composer.

VÉRONIQUE LACROIX, CONDUCTOR

The recipient of several conducting prizes, Véronique Lacroix founded the Ensemble contemporain de Montréal in 1987 to work closely with composers, and was artistic director for several ensembles in Quebec and Ontario. Dedicated to her passion for new Canadian work, she has discovered and showcased the work of dozens of emerging composers through the Generation project. Since 1995, Véronique Lacroix has enjoyed directing the young virtuosos at the Conservatoire de musique de Montréal, where her contributions as a teacher are highly regarded. Every summer, she joins composer Ana Sokolović at the Orford Music Academy to lead the New Music workshop.

ANDRÉA TYNIEC, VIOLIN

Acclaimed for her "exceptional assurance, musicality and intensity" (La Presse), Andréa Tyniec is enjoying a career as both a soloist and collaborator in multidisciplinary productions combining dance, theatre and the visual arts. As a soloist, she has performed with the Orchestre Métropolitain, the Niagara Symphony, the Calgary Philharmonic Orchestra, the Münchener Kammerorchester (Germany), I Virtuosi Italiani (Italy) and the Akbank Chamber Orchestra (Turkey). She regularly appears as a guest soloist with ECM+ and has also recorded André Ristic's *Projet d'opéra*, on the ATMA label, with the ensemble. More recently, she premiered Alec Hall's *Object Permanence* during the ECM+'s Generation2014 tour.

TURNING POINT ENSEMBLE

Founded in 2002 by its musician members, Turning Point Ensemble (TPE) is a large chamber ensemble (16 instrumentalists and conductor) with a mandate to increase the understanding and appreciation of music composed during the past hundred years. The ensemble has built a strong reputation for outstanding musicianship and linking seminal 20th century repertoire to contemporary works through thoughtful programming and innovative presentations. Uniquely and flexibly sized between a small chamber ensemble and a symphonic orchestra, TPE presentations offer a symphonic palette with a chamber music sensibility. In addition to its concerts, tours and recordings, the ensemble has regularly mounted innovative interdisciplinary productions including operas, and collaborations with dance, theatre, visual art and moving image.

OWEN UNDERHILL, CONDUCTOR

Owen Underhill is a respected Canadian composer/conductor, an inspirational music educator/mentor, and an influential cultural animator. He has composed over 70 works and conducted 175 premiere performances. He is a leading force in shaping contemporary music culture on the West Coast. Underhill has a special commitment to Canadian music and innovative interdisciplinary collaboration, and was recently honoured as one of 50 special ambassadors for Canadian music as part of the Canadian Music Centre's 50th birthday celebrations. He is also the Artistic Director and Conductor of the Turning Point Ensemble - one of Canada's most distinctive and accomplished large-size chamber ensembles.



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