

# POWELL STREET FESTIVAL



**TUESDAY, 7 NOV 2017**  
**5:00 PM**  
**ANNEX**

**Tiresias Duo**

Mark Takeshi McGregor, flutes | Rachel Kiyo Iwaasa, piano

Brian Nesselroad, percussion | Ko Ishikawa, shō and U

**Justin Christensen** (1975) Individual Submission

**This is fun for me, even if you don't think it is (2015)**, 9'

flute, piano

**Aurélie Nyirabikali Lierman** (1980) ISCM Flanders (Belgium)

**Kropka Na Ogonie & Soroka Fruwa (2016)** World Premiere, 9'

solo percussion

**Etsuko Hori** (1943) Individual Submission

**TAMAZUSA for piccolo solo (2015)** Canadian Premiere, 6'

solo piccolo

**Murat Çolak** (1984) ISCM Turkey, Young Composer Award Candidate

**NEFES.PAS.ÇIRA.IŞI (2015)**, 10'

flutes, percussion

**Laura Manolache** (1959) ISCM/SIMC Arfa (Romania)

**Thinking Eden (2015)** Canadian Premiere, 9'

flute, piano, percussion

**Yasunoshin Morita** (森田 泰之進) (1969)

**ReincarnatiOn Ring II for Shō, U and iPods (2014)** Canadian Premiere, 10'

shō, u, iPods

## COMPOSERS



### JUSTIN CHRISTENSEN

(Canada, born 1975)

Justin Christensen is a Denmark-based Canadian composer, researcher, and performer working at Aalborg University as a Post-Doctoral researcher. He has previously earned his PhD in music composition in the UK with Michael Finnissy, completed degrees in music composition at the Koninklijk Conservatorium in The Netherlands, and degrees in music composition and trumpet performance at McGill University in Montreal. In his music, he enjoys exploring the inner workings of the musical object, rigorously examining it to expose its internal oppositions and generative potential, then delving into it and manipulating the complex and chaotic relations.

#### ***THIS IS FUN FOR ME, EVEN IF YOU DON'T THINK IT IS (2015)***

This work developed as a result of stumbling upon the early history of the tango with its role in society at that time. It originated in lower class neighbourhoods, where it was mostly men dancing with other men, practising so that they could attend the upper class balls, learning to pretend to be of a higher social class than they were. At the same time, there were also men at these milongas who were pretending to pretend so that they could meet other men learning to pretend. This work is inspired by two LGBT trailblazers, Judith Butler and Michael Finnissy.



### AURÉLIE NYIRABIKALI LIERMAN

(Belgium/Rwanda, born 1980)

Aurélie Nyirabikali Lierman was born in Rwanda but grew up in Belgium from the age of two. She's an independent radio producer, vocalist, and composer. Aurélie Lierman's main focus is her personal field recordings: a large collection of unique sounds and soundscapes from rural and urban contemporary East-Africa. Sound-bit by sound-bit, she's transforming and sculpting them into what she calls "Afrique Concrète". Aurélie Lierman's work has been broadcasted, exhibited, and performed throughout Europe, Israel, Morocco, South Africa, Australia, New Zealand, Canada, and USA. Currently, Aurélie Lierman is developing a set of site specific installations and electroacoustic compositions for Slagwerk Den Haag that was premiered in January 2017.

#### ***KROPKA NA Ogonie & SOROKA FRUWA (2016) (WORLD PREMIERE)***

*Kropka Na Ogonie & Soroka Fruwa* is a miniature musical and theatrical performance in two acts for solo percussionist. *Kropka Na Ogonie*, Polish for "Dot On The Tail," is about the visual beauty of written language and how from writing gestures and the art of engraving, you can create a sonic and visual composition. Graffiti and calligraphy form an important source of inspiration, as well as the shape of the Polish alphabet and its diacritics. *Soroka Fruwa*, Polish for "Magpie Is Flying," is about body language and nonverbal communication with the human child and birds as archetypes.



### ETSUKO HORI

(Japan, born 1943)

Etsuko Hori holds a M.A. from Tokyo National University of Fine Arts and Music (1970). From 1991 to 2013, she was a Professor of Music at Toho Gakuen Junior College. Etsuko is a member of the JSCM. Some of her major works include *Two Movements for three flutes*, 1965 (Zen-on); *Concerto for Timpani, Violoncello and Orchestra*, 1967 (Zen-on); *Concerto for Viola and Orchestra*, 1969; *Four Landscapes in Oki*, 1979. *Four Landscapes* and *Concerto for Viola and Orchestra* were awarded 1st prize from the Minister of Education for music.

#### ***TAMAZUSA FOR PICCOLO SOLO (2015) (CANADIAN PREMIERE)***

The word Tamazusa is derived from an ancient Japanese word Tama-Azusa. Azusa means birch tree. In an ancient preliterate society, there were messengers who carried canes made of birch wood. They delivered messages by word of mouth. From this, Tamazusa and Tama-Azusa came to refer to a message or letter. In addition, Tamazusa also represents karasu uri (Japanese snake gourd) whose seed resembles the shape of a knotted letter. Breathing through the embouchure hole of the piccolo and carrying a message on the music, the player of this piece becomes a messenger. So I titled this work *Tamazusa*. (Etsuko Hori)



## MURAT ÇOLAK

(Turkey/USA, born 1984)

Murat Çolak is a composer and producer based in Boston. He writes both electronic music and music for live performers with acoustic and electronic instruments. His works have been featured in festivals and concert series in North America, Europe, Turkey, and Israel. His current collaborators include Ensemble Dal Niente (USA), Wet Ink Ensemble (USA), Ensemble Mise-en (USA), Vertice Sonora Ensemble (SP), Christian Smith (Percussion, USA), Rosa Soler (Flute, Spain), Chiara Percivati (Clarinet, Italy) and Meitar Ensemble (Israel) among others. Murat is currently pursuing a doctoral degree in composition at Boston University.

### **NEFES.PAS.ÇIRA.IŞI (2015)**

I composed *NEFES.PAS.ÇIRA.IŞI* during a residency in a close collaboration with two amazing friends and performers: Christian Smith (percussion) and Rosa Soler (flute). In this piece, I work with very delicate sonic materials whose performance physicality dictates the extremely concentrated, clear-cut formal structure. Basically, each material (and each combination) constitutes a section. The timbral identities of these materials/combinations, along with their performative aspects, assign these sections their identities, and the whole piece its aesthetic character. *NEFES.PAS.ÇIRA.IŞI* is a ceremony in which different sound worlds are celebrated one after another. (Murat Çolak)



## LAURA MANOLACHE

(Romania, born 1959)

Laura Manolache studied musicology and composition at the National Music University of Bucharest, and obtained DAAD research scholarships in addition to the scholarship offered by the Romanian Academy. She has been involved with didactic activity at the NMUB since 1991 and has a Musicology PhD. From 2006 to 2012, she was General Director of "George Enescu" National Museum. She creates instrumental-chamber and vocal opuses, concerto and symphonic works, and has been recorded by the Romanian Broadcasting Society. Laura's works have been edited by "Editura Muzicală" and Müller & Schade Publishing House. Her works have been performed in Romania, Japan, and many other European countries.

### **THINKING EDEN (2015) (CANADIAN PREMIERE)**

Imagined as a reflection on the "original light" theme, this piece has a monopartite structure, subdivided into three sections: 1. Before Beginning; 2. Original light; 3. In the Garden of Eden. The music architecture is rubato – sostenuto ma senza rigore and integrates a rich array of sound effects and writing solutions: flute multiphonics (noted after Pierre-Yves Artaud's *Traité...*), piano and vibraphone clusters which are often interrelated, glissandi in different speeds distributed to piano and vibraphone, melodic formulas imagined as equivalent to them and entrusted to the flute, and flashing passages of collective improvisation.



## YASUNOSHIN MORITA (森田 泰之進)

(Japan, born 1969)

Yasunoshin Morita studied composition under Yori-aki Matsudaira and Frederic Durieux. He won prizes in the composition competition of ISCM Japanese Section, the Bucchi International Composition Competition in Italy, and the Composition Prize for Orchestra of Japan. He gives lectures on Japanese traditional music in CNSMDP in Paris.

### **REINCARNATION RING II FOR SHŌ, U AND IPODS (2014) (CANADIAN PREMIERE)**

In this work, the player is supposed to be a mediator for the reincarnation of half-broken iPods which the composer bought at an auction site. The "surround" audio by installed iPods makes a beautiful combination with the player and gives the audience anacatesthesia.

# PERFORMERS

## **TIRESIAS DUO, FLUTE & PIANO**

Hailed by the Globe and Mail for their “tremendous flair and intensity,” Tiresias Duo was formed by Mark Takeshi McGregor and pianist Rachel Kiyō Iwaasa in 2002. Tiresias Duo has been featured at the Western Canadian Music Awards, New Works Calgary, Music on Main, Powell Street Festival, the University of Victoria’s Adaskin Series, Redshift Music, Sonic Boom, the Vancouver Queer Arts Festival, and the Banff Centre for the Arts. The Duo has released two albums: *Delicate Fires* (2007) and *Trade Winds* (2013), on Redshift Records; these recordings have received critical acclaim and airplay on CBC Radio and BBC Radio 3.

## **KO ISHIKAWA, SHŌ AND U**

Ko Ishikawa is a performer of the Shō (Japanese bamboo mouth organ) and is a member of the Gagaku ensemble Reigakusha. He was born in Tokyo in 1963 and studied Shō and Gagaku music with masters Mayumi Miyata, Hideaki Bunno, and Shiba Sukeyasu. In addition to traditional music, he is also a proponent of new, contemporary works for his instrument, having performed at Maerzmusik Festival (Berlin), Huddersfield Contemporary Music Festival, Jazz em Agosto (Lisbon), and Sound of Stockholm.

## **BRIAN NESSELROAD, PERCUSSION**

Brian Nesselroad is an active contributor to Vancouver’s musical and cultural scene. With areas of expertise ranging from marimba and contemporary chamber music to jazz drumset and orchestral percussion, he has performed with many of the city’s premiere ensembles and artists. Brian has studied with leading percussionists in North America, including William Moersch and Andrew Spencer. He is currently Principal Timpanist with the Kamloops Symphony and performs regularly with the Vancouver Island Symphony and the Vancouver Symphony. Duo Schifty-Five, his collaboration with pianist Andrea Lodge specializing in works for percussion and amplified piano, was featured at the 2008 Sound Symposium.

# POWELL STREET FESTIVAL SOCIETY

The Powell Street Festival Society is Canada’s largest and longest running expression of Japanese Canadian arts and culture. Its main activity is producing the Powell Street Festival, an annual celebration of Japanese Canadian literary, visual, performing, new media, and culinary arts, held in Vancouver’s historic Japanese Canadian neighbourhood. In addition to the Festival, the Society engages in co-presentations with numerous arts organizations and produces an annual season of cultural and artistic programming. [www.powellstreetfestival.com](http://www.powellstreetfestival.com)