

VANCOUVER ELECTRONIC ENSEMBLE
& VANCOUVER NEW MUSIC STRING ORCHESTRA



FRIDAY, 3 NOV 2017

7:30 PM

ANNEX

Vancouver Electronic Ensemble

Giorgio Magnanensi, Conductor

Ross Birdwise | Joda Clement | Scott Gubbels

Lee Hutzulak | Constantine Katsiris | Julian La Brooy

David Leith | Matthew O'Donnell | prOphecy sun

Vancouver New Music String Orchestra

Giorgio Magnanensi, Conductor

Violins I:

Mark Ferris, Elyse Jacobson, Llowyn Ball, Marc Destrubé, Boris Ulanowicz, Ellen Farrugia

Violins II:

Cam Wilson, Janna Sailor, Molly MacKinnon, Meredith Bates, Christine Lin

Violas:

Reg Quiring, John Kastelic, Tony Kastelic, Sarah Kwok

Cellos:

Zoltan Rozsnyai, Doug Gorkoff, Marina Hasselberg, Shin-Jung Nam

Bass:

David Brown, Meaghan Williams

ISCM2017 thanks Il Centro Italian Cultural Centre for their support.

VANCOUVER ELECTRONIC ENSEMBLE

Kotoka Suzuki (鈴木琴香) (1971) ISCM Canada

In Praise of Shadows (2015) Canadian Premiere, 9'
three paper players & electronics

Performed by Justin Devries, David Leith, Matthew O'Donnell

Vancouver Electronic Ensemble (VEE)

ISCM Remix (2017) (World Premiere), 15'
electronics

Performed by Vancouver Electronic Ensemble (VEE)

Intermission

VANCOUVER NEW MUSIC STRING ORCHESTRA

Linda Catlin Smith (1957) ISCM Canada

Orient Point (2016) Canadian Premiere, 10'
string orchestra

Michiko Fukazawa (深澤倫子) (1969) ISCM Japan

Lemminkainen's Mother (2012) Canadian Premiere, 7'
string orchestra

Serena Teatini (1958) Individual Submission

Mi Fa (2014) Canadian Premiere, 13'
string orchestra

Jay Schwartz (1965)

Music for Orchestra III (2010) 24'
string orchestra

COMPOSERS



KOTOKA SUZUKI (鈴木琴香)

(Canada, born 1971)

Kotoka Suzuki's work engages deeply in the visual, conceiving of sound as a physical form to be manipulated through the sculptural practice of composition. Her recognitions include DAAD Artist-in-Berlin, and First Prize in Bourges and Musica Nova. Her work has been featured internationally by performers such as Arditti Quartet, eighth blackbird, Pacifica Quartet, Earplay, UMS'n JIP, Nouvel Ensemble Moderne, and Mendelssohn Chamber Orchestra Leipzig. Her work has also been featured in numerous venues and broadcasts such as BBC Radio, Schweizer Radio, Deutschlandradio, Ultraschall, Inventionen, The Stone, ZKM Media Museum, Stanford Live, and MATA. Suzuki is currently an Assistant Professor of Music at Arizona State University.

IN PRAISE OF SHADOWS (2015) (CANADIAN PREMIERE)

This work is inspired by Junichiro Tanizaki's essay, *In Praise of Shadows* (1933), at the birth of the modern technological era in imperial Japan. The essay describes the ways in which shadows and emptiness are integral to traditional Japanese aesthetics in music, architecture, and food, right down to the design of everyday objects. The essay is concerned with how modern sensibility and excessive illumination of Edison's modern light affect Japanese aesthetics and culture. *In Praise of Shadows* is a eulogy for our collective loss of the tangible as our modern life has become increasingly alienated from materiality, pushing into virtual and digital domain.

VANCOUVER ELECTRONIC ENSEMBLE

VEE (Vancouver Electronic Ensemble) provides an outlet for the development of creative music with an ensemble of experimental musicians active in our city. The main objectives of VEE include the performance of and research on experimental electronic music (both historical and original works composed by the ensemble), which engage performers and audiences in aesthetic criticism through a wide range of activities. We wish to fully embrace experimentation as a primary activity in order to establish creative practices that will construct models of new, possible musics.

ISCM REMIX (2017) (WORLD PREMIERE)

The piece will be a live spatialized remix of samples and sounds taken from a selection of Honorary Members of the ISCM and used as raw material for an improvised electronic set performed by members the Vancouver Electronic Ensemble.



LINDA CATLIN SMITH

(Canada/USA, born 1957)

Linda Catlin Smith grew up in New York and lives in Toronto. She studied music in New York and at the University of Victoria. Her music has been performed and/or recorded by: Tafelmusik, Other Minds Festival, Trio Arbos (Madrid), Victoria, Kitchener-Waterloo, and Vancouver Symphony Orchestras, Arraymusic, Tapestry New Opera, Via Salzburg, Evergreen Club Gamelan, and the Del Sol, Penderecki, and Bozzini string quartets, among many others. In 2005, Garland (for Tafelmusik) was awarded Canada's prestigious Jules Léger Prize. Recently, two solo discs of her music have been released: Thought and Desire, with Eve Egoyan, and Dirt Road on the Another Timbre label.

ORIENT POINT (2016) (CANADIAN PREMIERE)

Orient Point is at the easternmost tip of Long Island in New York. It is a small village of farmland and protected marshes that ends at the sea, with a lot of small bays, inlets, and coves. There are beaches on several sides of the point: one looks across the Long Island Sound to Connecticut, while on the other side, there is just horizon with the faintest strip of land beyond which is the Atlantic. The view is mostly sea and sky, and these, along with the light, are constantly changing.



MICHIKO FUKAZAWA (深澤倫子)

(Japan, born 1969)

Michiko Fukazawa was born in Japan. She received a Diploma from l'Ecole Normale de Musique de Paris as well as a Certificate from Conservatoire d'Annecy. Her piece Lemminkainen's Mother for string orchestra was performed at Summer Course of Avanti! Summer Sounds 2012 in Porvoo, Finland. She participated in Druskomanija Festival 2012 in Lithuania where her piece Berceuse for piano and electronics was performed. She is also invited as the resident composer at Visby International Centre for Composers in Gotland, Sweden. Other notable compositions include Prisme (2006), Amber (2012), and Clair de lune (2014).

LEMMINKAINEN'S MOTHER (2012) (CANADIAN PREMIERE)

This piece was premiered in Finland on 2012. The theme is Kalevala, which is the national saga of Finland. It was inspired by the painting by Akseli Gallen-Kallela which illustrates the scene where Lemminkainen's mother reassembles the broken body of her son. (Michiko Fukazawa)

COMPOSERS (CONT'D)



SERENA TEATINI

(Italy, born 1958)

Serena Teatini lives in Bologna, Italy. Her musical experience grew from listening to “worlds” and silences. She studied Electronic Music in the Bologna Conservatory of Music and earned Diplomas in Piano and Band Orchestration, accumulating various experiences along the way (silent film music; video poetry). In 2009, she received her Diploma in Composition. Emotions, vitality - her music plays between lyricism, polyphony, nostalgia, and rhythm. Her music is performed in Italy and abroad (Festival Angelica 2009 and 2011, Teatro Comunale di Bologna, Maison de la Musique, Montreal 2012).

MI FA (2014) (CANADIAN PREMIERE)

Mi Fa was born from a fixation with repeated sounds. While drinking a glass of wine in an empty club, I intercepted two reiterated notes Mi (E) and Fa (F). They were part of disco music, something which suggested many people were in the space while the music was reverberating alone around the club. This little contradiction was a poetic antinomy and it stayed with me when I left the place. I ended up capturing it in a score for string ensemble. A cohesive palette of sounds: one of the most inspiring, enrapturing, and fulfilling of our musical literature and, I believe, our history. (Serena Teatini)



JAY SCHWARTZ

(USA, born 1965)

Jay Schwartz was born in San Diego, studied music at Arizona State University, and immigrated in 1989 to Germany. Renowned orchestras have commissioned and performed his works, including the New York Philharmonic, BBC Symphony, the Berlin Philharmonic, the Orchestra Sinfonica Nazionale RAI, the Stuttgart Radio Symphony Orchestra and Choir, the West German Radio Symphony Orchestra, the Frankfurt Symphony Orchestra, the Mozarteum Orchestra Salzburg, and the Bavarian State Opera in Munich. He was an artist in residence at the Cité des Arts in Paris. He received the Rome-Prize from the German Ministry of Culture and will reside at the German Academy in Rome in 2017/2018.

MUSIC FOR ORCHESTRA III (2010)

How a chord in *Music for Orchestra III* is almost heard to heave out of the void: that infinitesimal series of steps from “silence” to “sounds”; a gorgeous trauma of classical chamber music haunts the metamorphoses of Jay Schwartz. The musical lines are led from several different directions and conducted through an “eye of a needle” of some kind - Schwartz’s “funnel” ductus, like electrons through a minimal slit, where only single particles have the space to pass. In this chiasmal cleft, the “infinite” is the most restricted, pure apeiron. An impassable point-point of no dimensions. (Ruskin Watts)

PERFORMERS

VANCOUVER ELECTRONIC ENSEMBLE

See *Composers*.

VANCOUVER NEW MUSIC STRING ORCHESTRA

The Vancouver New Music String Orchestra is comprised of some of Vancouver’s finest string musicians, who have been brought together specially for this performance.

GIORGIO MAGNANENSI, CONDUCTOR

Giorgio Magnanensi is an Italian Canadian composer of orchestral, chamber and multimedia works that have been performed throughout Europe and elsewhere; he is also active as a conductor and live electronics performer. As a conductor, he served in many permanent positions in Italy, and as principal conductor of the Vancouver New Music Ensemble since 2000. As a guest conductor, he has conducted in Europe, Japan, and Canada. Giorgio taught composition in various positions in Italy from 1984-1999, and has lectured at the College of Music in Tokyo and University of British Columbia. He is a lecturer at Vancouver Community College, and is the artistic director of Vancouver New Music.