

VICTORIA SYMPHONY



WEDNESDAY, 8 NOV 2017

5:00 PM

THE ROUNDHOUSE

PERFORMANCE CENTRE

Christian Kluxen, Music Director

Bill Linwood, Conductor

Nicoletta Andreuccetti (1968) Individual Submission

Bauci (2016) Canadian Premiere, 8'

Nana Forte (1981) ISCM Slovenia

Zaklinjanje (Incantation) (2015) Canadian Premiere, 10'

Veli-Matti Puumala (1965) ISCM Finland

Tear (2013) Canadian Premiere, 14'

Jared Miller (1988) Young Composer Award Candidate

Concerto corto (2017) World Premiere, 10'

Müge Büyükçelen, violin

Philippe Leroux (1959)

Envers IV (2016) Canadian Premiere, 12'

ISCM2017 thanks Il Centro Italian Cultural Centre for their support.

COMPOSERS



NICOLETTA ANDREUCCETTI

(Italy, born 1968)

Nicoletta Andreuccetti composes acoustic and electronic contemporary works. She has won awards in several international competitions including 1st prize at the International Electroacoustic Music Competition Musica Nova in Prague and 1st prize at the Utrecht Dutch Harp Composition Contest Utrecht. Her music has been performed in many international festivals: Acanthes 2009 (Metz, Paris), ISCM 2011, International Gaudeamus Music Week 2012, Biennale di Venezia 2012, Festival Music and Performing Arts (NYU 2013), Mixtur 2014 (Barcelona), ICMC 2014 (Athens), Muslab 2015 (Mexico), INTER/actions 2016 Bangor, NYCEMF 2016, CMMR São Paulo, Teatro La Fenice (Venice) 2016, ICMC 2016 (Utrecht), Nweamo 2016 (Tokyo), and The Boston New Music Initiative 2016.

BAUCI (2016) (CANADIAN PREMIERE)

The inhabitants of Baucis: "[...] love it as it was before they existed and with spyglasses and telescopes aimed downward they never tire of examining it, ... contemplating with fascination their own absence." [Italo Calvino, *Invisible Cities*, translated by William Weaver]. Bauci (the name of the fictitious city in the original short story in Italian) is the alienating metaphor of otherness: it is invisible, but it exists; is beyond the earth, but lying on the earth. A filiform sound, inaudible but terrestrial, clear and bright but stretching out in the darkness. A sound to peer in the absence, metaphor for every search: a search without adjectives, without why, the last threshold to which the human being is condemned.



NANA FORTE

(Slovenia, born 1981)

Nana Forte graduated in composition from the Music Academy in Ljubljana. She continued her postgraduate studies in composition at Hochschule für Musik Carl Maria von Weber in Dresden and obtained her master's degree at Universität der Künste in Berlin. Her compositions are performed around the world and have been broadcasted by various European classical radio stations. Her vocal pieces are performed by renowned Slovenian and world choirs such as the Slovenian Philharmonic Choir, Swedish Radio Choir, and Ensemble Epsilon. She has recently been exploring the field of opera and musical theatre. Her opera debut *Paradies oder nach Eden* was first performed in 2016 in Vorarlberger Landestheater Bregenz in Austria.

ZAKLINJANJE (INCANTATION) (2015) (CANADIAN PREMIERE)

On first view, it seems that the composition *Zanklinjanje (Incantation)* by young Slovenian composer Nana Forte has nothing to do with the master of darkness but if we are more attentive, we soon discover a surprising fact: if we add the year of the composer's birth (1981) and the year in which the present composition was completed (2015), we get the number 3996. If we then divide this number by six, the result is 666. It is no wonder the composition bears a witchcraft title and with its hypnotic attractiveness, attempts to bewitch the listeners. (Aljaž Zupančič, Festival Maribor)



VELI-MATTI PUUMALA

(Finland, born 1965)

Veli-Matti Puumala established himself as one of Finland's most talented composers during the 1990s. He studied with Paavo Heininen at the Sibelius Academy, Helsinki and attended Franco Donatoni's courses at the Accademia Chigiana in Siena. Since 2005, he has been the Professor of Composition at the Sibelius Academy. In 2011, he was awarded the Erik Bergman Jubilee Prize in recognition of his excellent, versatile work continuing the ethical and spiritual tradition of Modernism. Puumala's music has been featured extensively at several festivals in Scandinavia and Europe. His music has been recorded on Jase and Ondine labels.

TEAR (2013) (CANADIAN PREMIERE)

In *Tear*, old Finnish folk tunes find themselves in alien surroundings. They act as echoes from the past and these echoes are also twisted towards melodies of our time. I have tried to create a timeless territory where different sound objects are melted together. In the music of *Tear*, the most intimate tones rise often from the middle of silent areas. In the middle of thin, riffling, and coarse textures, one can find scratching strands and fragile fluff. (Veli-Matti Puumala)



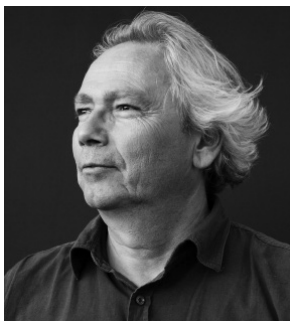
JARED MILLER

(Canada/USA, born 1988)

Jared Miller's music has been described as "playful" (New York Times), "hypnotic" (Sequenza 21), and "highly personal" (CBC Radio.) He has worked with many ensembles including the American Composers Orchestra, the symphony orchestras of Vancouver and Toronto, the Juilliard Orchestra, The Attacca Quartet, Latitude 49 and the New York City Ballet's Choreographic Institute. Upcoming performance highlights include commissions for the symphony orchestras of Detroit and Toronto, the prairie premiere of Miller's *Palimpsest* with the Edmonton Symphony Orchestra, and the premiere of a new violin concerto for Müge Büyükçelen and the Victoria Symphony. Miller is currently based in New York City where he composes and maintains an active teaching career.

CONCERTO CORTO (2017) (WORLD PREMIERE)

Ordinarily when I compose, I begin with a concept inspired by something extra-musical, whether it's an image, memory, history, or current events. Contrarily, when I wrote *Concerto corto*, I was consumed with purely musical concerns. I began with the idea of reverberation and how this physical concept could be manifested in the relationship between the violin and orchestra – whether sounds were reverberating out of the solo violin part, echoing around it, or imitating each other. As I continued to explore though, my initial experiments with reverberation liberated me creatively and resulted in the eclectic compositional language that pervades this piece. (Jared Miller)



PHILIPPE LEROUX

(France/Canada, born 1959)

Philippe Leroux was born in Boulogne Billancourt (France). In 1978, he entered the Paris Conservatory. He continued his studies with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xénakis. His compositional output (about eighty works to date) includes symphonic, vocal, electronic, acousmatic, and chamber music. He has received commissions from such organizations as the French Ministry of Culture, Radio-France, Südwestfunk Baden Baden, IRCAM, Percussions de Strasbourg, Canadian Council for the Arts, and Ensemble Intercontemporain. Since September 2011 he has been Associate Professor in composition at the Schulich School of McGill University.

ENVERS IV (2016) (CANADIAN PREMIERE)

Commissioned by the Simone and Cino del Duca Foundation of the Institut de France's Academy of Fine Arts, this work was composed and premiered in 2016 "in memory of all the victims of attacks, of all those who have fallen prey to human violence". It opens with a series of regular thumps that symbolize impacts on the victims, soon followed by sound configurations evoking the idea of falling and dissolution. While these direct allusions to the attacks are being made, a reverse process is taking place, which also starts at the very beginning of the piece. Discretely at first, and gradually more conspicuously, an ascending melodic motion develops, which represents hope for a world of sharing, not a world dominated by madness or hatred, but one in which peace would reign among all beings. The work ends with a kind of dilated waltz which slowly fades into silence.

PERFORMERS

VICTORIA SYMPHONY

The Victoria Symphony, Vancouver Island's largest performing arts organization, provides quality live orchestral music for over 140,000 residents and visitors each year. The Symphony gives over 100 performances each season, including seven concert series, opera, ballet, educational, tour and community benefit performances. The Symphony has evolved and improved artistically under Tania Miller's leadership for the past 14 years, and has been a champion of Canadian music and the commissioning of new works by Canadian composers. Recent highlights include the celebration of our 75th anniversary, a hugely successful national tour, presenting our first ever international superstar, Yo-Yo Ma, and the hiring of our new Music Director, Christian Kluxen from Copenhagen, Denmark.

BILL LINWOOD, CONDUCTOR

A native of Saskatoon, Bill Linwood is the Artistic Director of Aventa Ensemble. A champion of the music of Quebec composer Gilles Tremblay, Bill has conducted numerous programs devoted to his music, including the European premiere of Tremblay's epic *À quelle heure commence le temps?* In 2015, Bill conducted the Australian premiere of Gavin Bryars' opera *Marilyn Forever*, as part of the Adelaide Festival and made his US debut with Long Beach Opera to critical acclaim. In 2009, in recognition of his dedication and commitment to Canadian music, Bill was named a CMC Ambassador as part of the Canadian Music Centre's 50th anniversary.

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