

WOLFGANG



FRIDAY, 3 NOV 2017

12:00 PM

ANNEX

WolfgANG

Sean Rice, Conductor

Joanna G'froerer, flute | Kaili Maimets, flute

Kimball Sykes, clarinet | Lawrence Vine, horn

Karen Donnelly, trumpet | Yosuke Kawasaki, violin

Noémi Racine Gaudreault, violin | Jethro Marks, viola

Rachel Mercer, cello | Julia MacLaine, cello

Sanae Ishida (石田早苗) (1979) ISCM France

Cinq doigts (2014) Canadian Premiere, 10'

flute, clarinet, French horn, trumpet, violin, cello

Maria Christina Krithara (Μαρία Χριστίνα Κριθαρά) (1954) ISCM Greece

Invention à deux voix? (2008) Canadian Premiere, 10'

flute, clarinet

Vivian Fung (馮偉君) (1975)

Humanoid (2017), 13'

cello and prerecorded electronics

Lachlan Skipworth (1982) ISCM Australia, Young Composer Award Candidate

Clarinet Quintet: The Eternal (2016) Canadian Premiere, 11'

clarinet, violin, viola, cello

COMPOSERS



SANAE ISHIDA (石田早苗)

(France/Japan; born 1979)

Sanae Ishida was born in Nagasaki. In 2002 she studied composition at the Tokyo University of the Arts, and in 2007 she graduated in composition from the Conservatoire National Supérieur Musique. She received a scholarship for the 2006/07 season from the Agency for Cultural Affairs of Japan. She was selected as a composer-in-residence for Ensemble Linea in 2008 and was also invited to be a guest composer in 2009 for the Atlas Academy. In 2015, Ishida was awarded the André Jolivet Composition Award. Her works have been performed by many ensembles including soloists of Ensemble Intercontemporain, Orchestre Philharmonique de Radio France, and Ensemble Linea.

***CINQ DOIGTS* (2014) (CANADIAN PREMIERE)**

Ishida was inspired by the movements of Ohno Kazuo, the butoh dancer (1906- 2010). She meticulously studied the 20-second sequence of his performance on video before writing this piece. The 20-second sequence seems short but there are a lot of micro movements in the performance. The title *Cinq doigts* – five fingers – represents the five short movements of this work, simultaneously autonomous and supportive like the five fingers of the hand. Ishida expresses Kazuo's subtle, flexible, and organic movements with personal polyphonic writing and the instrumentation around the trumpet whose timbre is often very soft with different mutes.



MARIA CHRISTINA KRITHARA (ΜΑΡΙΑ ΧΡΙΣΤΙΝΑ ΚΡΙΘΑΡΑ)

(Greece; born 1954)

Maria Christina Krithara achieved the Piano Diploma from the National Conservatory of Athens and the Composition Diploma from "N. Skalkottas" Conservatory. Her works include solos, chamber music, orchestral works, and vocal music. She has also composed music for theatrical plays, television series, and documentaries. She is a professor of Piano class and Musical Analysis at the Municipal Conservatory of Filothei-Psychiko and a member of the executive committee of the Greek Composers Union (G.C.U). Since 2003, she has been Editor in Chief for *Polytonon*, the G.C.U. journal.

***INVENTION À DEUX VOIX?* (2008) (CANADIAN PREMIERE)**

The term "invention" was given by J. S. Bach to short contrapuntal keyboard works. This piece deviates from the baroque "prototype" through the longer duration of the piece as well as the sections with different tempi. The question mark in the title alludes to the fact that although there are only two melodic instruments, the acoustic impression is not that of two voices. This is due to the way the two performers play, in addition to the multiphonics of the instruments which sometimes results in the production of multiple simultaneous "voices". So, we can legitimately ask: is this piece an invention "à deux voix" or not?



VIVIAN FUNG (馮偉君)

(Canada; born 1975)

JUNO Award-winning composer Vivian Fung has a talent for combining idiosyncratic textures into large-scale works, often including influences such as non-Western folk music. Among her upcoming commissions are new works for the Daedalus Quartet and clarinetist Romie de Guise-Langlois; *Humanoid* for cello and electronics for a consortium of cellists in North America; *Baroque Melting* for the San José Chamber Orchestra; and a new orchestral work commissioned by the National Arts Centre Orchestra in Ottawa. Born in Edmonton, Canada, Fung received her doctorate from The Juilliard School in New York and currently lives in California.

For more information, visit: www.vivianfung.net.

HUMANOID (2017)

The cello embodies both human and machine in this three-section work. In the first segment, *Like an Automaton*, the cellist responds to glitchy machine sounds, from cars racing by to electrical surges and robotic talk, in a song and dance of technology and cello. The second, slower section is eerie and wildly expressive, weaving disparate textures and ghostly drones with vocal effects and heartbeats. This dissolves into the final section in which the cellist is pushed to the virtuosic edge alongside a rocking drumbeat and zany sound effects.



LACHLAN SKIPWORTH

(Australia; born 1982)

Lachlan Skipworth is emerging as one of the leading composers of his generation in Australia, and is currently composer-in-residence with the West Australian Symphony Orchestra. After training initially as a clarinetist, Skipworth spent almost 3 years in Japan immersed in the study of shakuhachi, an end-blown bamboo flute, and its ancient honkyoku solo repertoire. After returning to Australia, he began to hone and refine his experience into a highly personal compositional language, displaying his craft and sensibilities across a number of musical genres.

CLARINET QUINTET: THE ETERNAL (2016) (CANADIAN PREMIERE)

Clarinet Quintet: The Eternal offers a dystopian response to our current time through the deep sadness of its harmonic language and its drawn out melodic lines. The arch structure traces a questioning of the status quo in increasing degrees of urgency, falling back to a disturbed state of acceptance to end the work.

PERFORMERS

WOLFGANG

WolfGANG is a collective of musicians from Canada's National Arts Centre Orchestra who perform regularly in The WolfGANG Sessions, a Saturday late night new music series at the Mercury Lounge nightclub in Ottawa, Ontario, since 2015. Passionate about new music, these musicians show classical music's wild side performing works composed in the 21st century by startling and innovative composers from Canada and beyond. Under the inspiring leadership of Music Director Alexander Shelley, the NAC Orchestra experiments and breaks boundaries, supporting many new creations such as dance collaboration *Encount3rs* (2017) and the critically-acclaimed, immersive *Life Reflected* (2016) which "...reminded us that when we try new things, art regains its primal power" (Globe and Mail, June 2017).

