

EVENT AND MEMORY



MONDAY, 6 NOV 2017
5:00 PM
ANNEX

MUSIC FOR SOLO INSTRUMENTS

Corey Hamm, piano | Mark Takeshi McGregor, flute
François Houle, clarinet | Dragos Tara, double bass
Rebecca Wenham, cello

Adam Skoumal (1969) ISCM Prague Spring Festival (Czech Republic)

The Jongleur (2016) Canadian Premiere, 7'

solo piano

Gonçalo Gato (1979) ISCM Portugal

A Walk in the Countryside (2016), 8'

solo flute

Vera Ivanova (Вера Иванова) (1977) ISCM Russia

Aura (2011) Canadian Premiere, 12'

solo clarinet

Dragos Tara (1976) ISCM Switzerland

Pixel (2010), 10'

augmented doublebass and live electronics

Kaija Saariaho (1952) ISCM Honorary Member

Sept Papillons (2000), 11'

solo cello

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

COMPOSERS



ADAM SKOUMAL

(Czech Republic, born 1969)

Adam Skoumal is known to audiences in Europe, the USA, and Japan as one of the foremost Czech pianists and composers. Skoumal first won attention as a composer in the Prague Spring competition in 1998, where he won first prize for best contemporary Czech composition. Adam Skoumal studied at the Prague Conservatory under Boguniova and at the Academy of Performing Arts under Jan Panenka and Peter Toperczer. He also attended prestigious schools in the USA (Southern Methodist University in Dallas and Manhattan School of Music in New York under R. Laredo). Adam Skoumal has recorded numerous CDs of the works by Schumann, Dvořák, Smetana, Rejcha and Janáček.

THE JONGLEUR (2016) (CANADIAN PREMIERE)

This composition has been written for the 68th Prague Spring International Music Competition (2016).

"I can play the lute, vielle, pipe, bagpipe, harp, fiddle, psaltery, tabor... I can jump rope most extraordinary and amusing. I can throw knives into the air and catch them without cutting my fingers. I can balance chairs, and make tables dance. I can somersault, and walk doing a handstand. I can sing a song well, make tales to please young ladies, and can play the gallant for them if necessary..." (Anonymous, Middle Ages)



GONÇALO GATO

(Portugal/United Kingdom, born 1979)

Gonçalo Gato initially studied composition in Lisbon, Portugal. Gonçalo moved to London in 2011 to start his doctoral studies on Algorithm and Decision in Musical Composition under Prof. Julian Anderson's supervision at the Guildhall School of Music and Drama. Recently, he was selected to take part in London Symphony Orchestra's Panufnik Scheme where he was given the opportunity to write and publicly rehearse a new orchestral work. Orchestral works include the award-winning Vectorial-modular (2011) and A Vida é Nossa (2013, for symphonic wind band) premiered by the Banda Sinfónica Portuguesa at the Casa da Música (Porto, Portugal).

A WALK IN THE COUNTRYSIDE (2016)

This piece started as I imagined experiencing a surrounding countryside landscape. A landscape is, in many ways, the negation of a narrative: it is typically action-free. But because experience (being) involves time, even landscapes imply that events follow each other. The sounds can therefore exist independently or in relation with one another, thus creating an interplay between event and memory. As the piece progresses, evocative sounds gradually turn into musical gestures. (Gonçalo Gato)



VERA IVANOVA (БЕРА ИВАНОВА)

(Russia/USA, born 1977)

Vera Ivanova teaches at Chapman University (Associate Professor of Music, Music Theory/Composition Department) and the Colburn School. She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and have received many national and international awards. Her music has been published by Universal Edition (UE 31899) and released on CD by Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., Navona Recordings (Nova and Allusions albums), Musiques & Recherches (Métamorphoses 2004), and Centaur Records (CRC 3056). More information is available at: www.veraivanova.com.

AURA (2011) (CANADIAN PREMIERE)

The idea of this piece came to me in conversation with the clarinetist Virginia Costa Figueiredo. Another clarinetist, Andrew Leonard, made a lot of suggestions on notation and extended techniques and gave the first performance of *Aura*.

Aura is:

1. a distinctive and pervasive quality or character; air; atmosphere: an aura of respectability; an aura of friendliness;
2. a subtly pervasive quality or atmosphere seen as emanating from a person, place, or thing;
3. pathology. A sensation, as of lights or a current of warm or cold air, preceding an attack of migraine or epilepsy.

(Vera Ivanova)



DRAGOS TARA

(Switzerland, born 1976)

Dragos Tara was born in 1976 in Bucharest and has lived in Switzerland since the age of 5. He studied composition with Eric Gaudibert, Michael Jarrell, and Emmanuel Nunes. He studied electroacoustics with Rainer Boesch and Luis Naón at the conservatories of Geneva and Paris. His works are influenced by electronics and new technologies, in parallel to his activity as an improviser. Dragos is a member of the company CHAU, chamber contemporary music and various improvised music groups. In addition to his composition activities, he is also a curator and researcher, and obtained his Masters in Critical Curatorial Studies in 2016.

PIXEL (2010)

Pixel is a live performance for augmented double bass and live electronics. This performance brings together a composed sound installation with an improvised performance. The main focus is the relationship between an immaterial sound environment and the musical and physical gestures of the performer. Using the MAX environment, the electronic programming provides a space and direction for a live performance captured through sensors (Arduino communication and video tracking). Each performance can be adapted to any sound system (minimum two speakers and a sub) and duration (minimum ten minutes).



KAIJA SAARIAHO

(Finland, born 1952)

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg, and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater* and the oratorio *La Passion de Simone*.

SEPT PAPILLONS (2000)

Sept Papillons was the first piece Saariaho wrote after her opera *L'Amour de loin* and it was partly written during the rehearsals of the opera in Salzburg. One can sense the desire to find a new world which has nothing to do with the opera, neither in style nor in language. From the metaphors of the opera which all have an eternal quality - love, yearning and death - she moved now to a metaphor of the ephemeral: butterfly. From the long time-spans of the opera, she moved to these seven miniatures, which each seem to be studies on a different aspect of fragile and ephemeral movement that has no beginning nor end. *Sept Papillons* was commissioned by the Rudolf Steiner Foundation and was first performed by Anssi Karttunen in Helsinki in September 2000.

PERFORMERS

COREY HAMM, PIANO

Corey has premiered over 300 works, and is pianist with PEP (Piano and Erhu Project), and The Nu:BC Collective. His recording of Rzewski's *The People United Will Never Be Defeated!* won Best Classical Recording at the 2014 WCMA. Recent and upcoming concerto performances include Prokofiev 3, Lutoslawski, Bartok 2, Rachmaninoff 3, and the world premiere of Dorothy Chang's PEP Double Concerto for erhu and piano soloists. Future recordings include the complete solo and chamber works of Dutilleux, and four more with PEP, and Nu:BC. Corey is Associate Professor of piano at UBC, Vancouver. Corey is an artist with Latitude 45 Arts.

MARK TAKESHI MCGREGOR, FLUTE

Described as a musician of "huge physical energy" (Victoria Times Colonist), flutist Mark Takeshi McGregor is widely regarded as one of Canada's leading interpreters of contemporary, avant-garde, and experimental music. As a soloist, chamber musician, interdisciplinary artist, and as flutist of the internationally-lauded Aventa Ensemble, McGregor has performed extensively throughout North and South America, Europe, Israel, and Australia, including appearances at Festival Montréal-Nouvelles Musique, Vancouver New Music Festival, Modulus Festival, New Works Calgary, Athelas New Music Festival (Copenhagen), Internationale A.DEvantgarde-Festival (Munich), the Melos-Ethos Festival (Bratislava), and Núcleo Música Nova's SIMN 2016 in Curitiba, Brazil.

FRANÇOIS HOULE, CLARINET

Clarinetist François Houle's contribution to the Canadian and international improvised music scene spans three decades, with extensive touring at major festivals around the world. A prolific recording artist, earning multiple Juno Award and West Coast Music Award nominations, he has been listed on numerous occasions in DownBeat Magazine's Readers and Critics' Polls as Talent Deserving Wider Recognition and Rising Star. Mark Swed of LA Times calls François "a spectacularly versatile clarinetist who appears to have no limitations stylistically or sonically".

DRAGOS TARA, AUGMENTED DOUBLE BASS AND LIVE ELECTRONICS

See *Composers*.

REBECCA WENHAM, CELLO

Rebecca Wenham's performances have been described as "silken, highly refined" (the Globe and Mail) as well as having "extraordinary commitment and maturity" (La Gazette). Her animated playing style is often surprising, dramatic and impulsive, leaving a breathless audience on the edge of their seats. Formerly a member of the Cecilia String Quartet, she won prizes in the Osaka, Rutenberg, Bordeaux and Banff International String Quartet Competitions, and was a CBC Galaxie Rising Star in 2007. Rebecca is principal cellist of the Vancouver Opera and a member of Microcosmos Quartet. She holds degrees from the HARID Conservatory of Music, and from Rice, San Diego State and McGill Universities.