

New Music North

Friday, February 22

7:30 p.m.

2008

The Group of Seven



Thunder Bay Art Gallery

1080 Keewatin St.

Confederation College Campus



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New Music North 2008

Friday, February 22, 2008
7:30 p.m., Thunder Bay Art Gallery

The Group of Seven

Jason Caslor, director

Martin Blanchet, double bass - Jean-François Breton, percussion - Karin Breton, bassoon
Erik Hongisto, trombone - E-Chen Hsu, clarinet - James Langridge, trumpet - Misako Sotozaki, violin

Program

Jared W. Hynnes	<i>A Cellular Memory</i> (World Premiere) <i>a pre-concert installation beginning at about 7:20 p.m.</i>
Paul Suchan	<i>Theme and Variations</i> for Chamber Orchestra (World Premiere)
Aris Carastathis	<i>Crosswind</i> for clarinet and bassoon (Thunder Bay Premiere)
Ney Rosauero	<i>Cenas Amerindias</i> for solo percussion II. Eldorado
Ryo Noda	<i>Improvisation I</i> for solo alto saxophone
Heidi Ugrin	<i>The Unbearable Lightness</i> (World Premiere)
Frank Proto	<i>Duet</i> for Violin and Double Bass
Leonard Bernstein	<i>Elegy for Mippy II</i> for solo trombone
Michael Daugherty	<i>Dead Elvis</i> (Thunder Bay Premiere)

Program Notes
(provided by the composers)

Jared Hynnes was born and raised in Thunder Bay and began his journey as a singer at the age of 16. While living in Victoria, BC, he earned his Diploma of Music and AVCM. It was on the island where Jared began composing under the guidance and support of Chedo Barone. He has been commissioned by the Dulcisono Women's Choir and December saw the premiere of his Gloria from his *Missa Brevis* under the direction of Susan Marrier. On March 27th, his first string quartet *Journey of the Soul* will receive its world premiere in Thunder Bay at the Paramount Theatre through the Definitely Superior Art Gallery. Jared is presently completing his HBMus at Lakehead University where he will also be singing in their upcoming production of *Dido and Aeneas*.

A Cellular Memory is an installation piece that is intended for a chamber ensemble, which can include percussion. It consists of twelve cells, which have been notated with three types of rhythmical allotments. The speed at which the cells are played, dynamic levels and articulation are decisions, which are left to each musician. Structurally, *A Cellular Memory* is in the style of a free-canon accumulating to A-440.



Paul Suchan (b.1983) is a recent graduate of the double degree music education program from the University of Saskatchewan. He currently teaches band and music at the Comprehensive High School in North Battleford, Saskatchewan. Paul is a recognized and frequently commissioned composer. In 2006 his work *Colors and Contrasts of Grief* was performed on CBC radio's national choral competition by the University of Saskatchewan's Greystone Singers, who placed second overall. His recent compositions include *Captus Fanfare* (2007), for the 100th anniversary of the University of Saskatchewan; and *De Profundis* (2007), an eight part vocal setting of Psalm 149.

Theme and Variations is a short piece is based on two motifs, a five-note motif heard at the beginning and the scale motif first found in the bassoon. Often the process of composition for Suchan is a search for all of the right notes. This piece was inspired by a young clarinet student, who was consistently unable to play a certain piece of music correctly. *Theme and Variations* is a melody within all of the wrong notes.



Aris Carastathis is an Associate Professor of Theory and Composition and Director of the New Music Ensemble at Lakehead University. He is an Associate Composer and a Voting Member of the Canadian Music Centre. He holds a DMA degree from Louisiana State University where he studied with Dinos Constantinides. He has received several commissions including those from the Canadian Music Centre, Norman Burgess Memorial Fund, Music Canada 2000 Festival Inc., Thunder Bay Symphony Orchestra, Lakehead University Centre for Northern Studies, Louisiana Sinfonietta, and Acadia Trio. His works have been performed in Austria, Canada, England, Germany, Greece, Kazakhstan, Poland, Serbia and the U.S., including performances at Weill Recital Hall at Carnegie Hall in New York.

Counterpoint and rhythmic contrast define **Crosswind** (1994). Primarily in a three part form, the piece makes extensive use of imitation. Motivic activity permeates the work as melodic fragments are tossed back and forth between the two instruments. Pronounced rhythms and dance-like movement are complemented by lyrical passages.

A native of Rio de Janeiro, Brazil, **Ney Rosauro** has developed a successful international career as a percussionist, composer and pedagogue. His numerous compositions and method books have become standard in the percussion repertoire, and his CDs have been hailed by critics, percussionists and general music-lovers alike. As soloist and pedagogue he has done courses, solo concerts and performances with orchestras all over the world. . His *Concerto for Marimba and Orchestra* is the most popular percussion concerto of all time and has been performed over 1,000 times by distinguished orchestras. For 30 years he has been teaching percussion at all educational levels, and since 2000 he is the Director of Percussion Studies at the University of Miami, FL, USA.

Written for vibraphone, four suspended cymbals, cow-bell, triangle and one crotale, **Eldorado** is based on themes from South American Indians. This piece offers the soloist an opportunity to make great music using just a few instruments.



Saxophone player **Ryo Noda** was born in Japan in 1948 and is known for his innovative performance technique and avant-garde improvisations. A graduate of the Osaka College of Music he pursued further music studies at Northwestern University (Illinois) under Fred L. Hemke and at the Bordeaux Conservatory (France) under Jean-Marie Londeix. His saxophone performance awards include the Osaka City Art Festival Prize, the Osaka Prefecture Gold Award and the Grand Prix of the Yamaha Electone Festival. Noda was also awarded the French Société des auteurs, compositeurs et éditeurs de musique Composition Prize in 1973.



Heidi Ugrin is currently completing a Masters degree in Composition at the University of Manitoba. Recent premieres include her opera *The Gashlycrumb Tinies*, at U of M's 2007 Contemporary Opera Lab. The U of M Wind Ensemble, joined by WSO Principal Flautist Jan Kocman, will perform her recent composition *And when they turned to us their brightness spilled...* in February 2008. She was recently awarded a mentorship with the Winnipeg Symphony Orchestra, for whom she is composing a new work. She will be performing with the experimental improvisation ensemble XIE at the 2008 Winnipeg New Music Festival. Ms. Ugrin is also involved in Hearing Music Everywhere, a research project integrating composition and listening into early years' music education.

The Unbearable Lightness was written during a period when someone very close to me was suffering from mental illness. This experience had a profound effect on the aforementioned individual, and the people around them, myself included. Words such as confusion, chaos, helplessness, hope, love, anger, sadness, pain, strength and struggle, among others, come to mind to describe the situation. The title evokes the nature of some of these intense, difficult, and often contrasting emotions and ideas. However, words alone cannot accurately portray what it felt/feels like to be in the midst of all this. The music is my own reaction to this experience, and reflects some of the feelings and thoughts I had during this time.



Frank Proto began double bass studies at the age of 16. Later he graduated with a bachelor's and master's degrees from the Manhattan School of Music. His first composition is *Sonata 1963 for Double Bass and Piano* and is his most performed composition. Proto has performed with such organizations as the Symphony of the Air, American Symphony, the Robert Shaw Chorale,

the Princeton Chamber Orchestra, the Cincinnati Symphony Orchestra. Working in a medium that combines jazz and classical music he has received numerous commissions, including those from the Cincinnati Symphony Orchestra, The Kennedy Center for the Performing Arts in Washington D.C. and Alexander Kerr, Concertmaster of the Royal Concertgebouw Orchestra in Amsterdam. Since 1977 he has collaborated with Syrian-French double bass virtuoso François Rabbath and has written for him five major compositions for double bass and orchestra. In 2006 Proto was awarded the Grand Prize in the First New Orleans International Composer Competition for his *Fiesta Bayou and Kismet*.



Composed by **Leonard Bernstein** in 1948, *Elegy for Mippy II* is one of the most popular works for solo trombone. In this piece Bernstein combines jazz and ethnic elements into a classical idiomatic writing. Commissioned by the Julliard Musical Foundation, this short humorous composition was written in the memory of the deceased dog (Mippy II) that belonged to the composer's brother. The piece is accompanied by the trombone player's foot tapping.



No rock and roll personality seems to have inspired as much speculation, adulation, and impersonation as Elvis Presley (1935-77). In *Dead Elvis* (1993) by **Michael Daugherty** the bassoon soloist is an Elvis impersonator accompanied by a chamber ensemble. It is more than a coincidence that *Dead Elvis* is scored for the same instrumentation as Stravinsky's *Histoire du Soldat* (1918), in which a soldier sells his violin, and his soul, to the devil for a magic book. I offer a new spin on this Faustian scenario; a rock star sells out to Hollywood, Colonel Parker, and Las Vegas for wealth and fame. I use *Dies Irae*, a Medieval Latin chant for the Day of Judgment, as the principal musical theme in my composition to pose the question, is Elvis dead or alive beyond the grave of Graceland? In *Dead Elvis* we hear fast and slow fifties rock and roll ostinati in the double bass, violin, and bongos, while the bassoonist gyrates, double-tongues, and croons his way through variations of *Dies Irae*. Elvis is part of American culture, history, and mythology, for better or for worse. If you want to understand America and all its riddles, sooner or later you will have to deal with (Dead) Elvis.

Performers

Martin Blanchet plays double bass with the Thunder Bay Symphony Orchestra and freelances as a chamber music performer.

Jean-François Breton is Principal Timpanist of the Thunder Bay Symphony Orchestra. He attained his Bachelors of Music from the Université de Sherbrooke and a Masters in Percussion Performance from the University of Indiana under the tutelage of Anthony J. Cirone, Gerald Carlyss, and Craig Hetrick. Other prominent teachers include Mario Boivin, Steve Houghton, Tom Freer, William Linwood, and Jean-Normand Yadeluca. Jean-François has played with the National Academy Orchestra in 2001 and the Symphony Orchestra Academy of the Pacific in 2004. As a soloist, he has performed with the Orchestre Symphonique des Jeunes de Sherbrooke and the Indiana University Symphonic Band. In 2005 Jean-François won both the second prize in the OSM Standard Life Concerto Competition and one of two full scholarships to the Banff Centre for the Arts. As a member of the Montréal-based Fusion Quartet, Jean-François recorded Bartok's *Sonata for Two Piano and Two Percussion* for CBC Radio in 2004. He is percussion instructor and a sessional lecturer at Lakehead University.

Originally from Sherbrooke, **Karine Breton** is currently second bassoon of the Thunder Bay Symphony Orchestra. She pursued her bassoon studies at the College de Sherbrooke with Mrs Andree Lehoux. She completed her Bachelor of Music degree with high distinction in bassoon at McGill University and her Master of Music degree at the Cleveland Institute of Music, where she studied with Mr. John Clouser. In 2001, she received from the Cleveland Institute of Music, the George F. Goslee prize in Bassoon recognizing the outstanding artistry. Karine has performed with the Winnipeg Symphony Orchestra, Wheeling Symphony Orchestra (WV, USA), Ohio Light Opera Company, Mansfield Symphony Orchestra (OH, USA), l'Orchestre Symphonique de Sherbrooke, and l'Orchestre Symphonique du Saguenay-Lac-St-Jean. A former member of the Estria Woodwind Quintet, she performed several premieres of new music by well known Canadian composers.

Jason Caslor is the Resident Conductor of the Thunder Bay Symphony Orchestra. Recent successes include conducting the TBSO on CBC Radio, conducting the Winnipeg Symphony Orchestra in its inaugural International Conducting Symposium and participating in the Cadaques Orchestra International Conducting Competition in Barcelona, Spain (May, 2006). In 2004, Mr. Caslor became the first ever Resident Conductor of Canada's Royal Winnipeg Ballet. He made his professional debut with the RWB and the Winnipeg Symphony Orchestra in their production of The Nutcracker. Principal conducting teachers include Earl Stafford and Dr. Dale Lonis. Other mentors include Gustav Meier, Jorma Panula and Pinchas Zukerman. Fall 2008 will see Mr. Caslor start doctoral studies in conducting at Arizona State University.

Originally from Calgary, Alberta, trombonist **Erik Hongisto** completed his Bachelor of Music at the University of Calgary and a Master of Music degree at McGill University. While living in Montreal, Erik freelanced with many of the city's fine orchestras and ensembles including the l'Orchestre Symphonique de Montréal, l'Orchestre Métropolitain du Grand Montréal, and the I Musici Chamber Orchestra. In 2003, Erik was appointed Principal Trombone with the Thunder Bay Symphony Orchestra. When not in Thunder Bay, he still freelances in Montreal or travels extensively, playing trombone aboard the many different vessels of the Princess Cruises line.

E-Chen Hsu is originally from southern Ontario where she received her Honours Bachelor of Music degree in clarinet performance from the University of Western Ontario. She completed a Master of Music degree with Russell Dagon at Northwestern University in Evanston, Illinois. E-Chen has performed in chamber ensembles for the Kitchener Waterloo Chamber Music Society, with New Music North and Consortium Aurora Borealis in Thunder Bay. She has played with Winnipeg Symphony and the Britt Festival Orchestra in Jacksonville, Oregon. E-Chen joined the Thunder Bay Symphony in 1999 where she currently plays clarinet and bass clarinet. She is also a member of the Des Moines Metro Opera Orchestra in Iowa. Ms. Hsu teaches clarinet at Lakehead University.

James Langridge is currently the second trumpet player of the Thunder Bay Symphony Orchestra. James has had a variety of performance experience throughout Canada. In addition to being a member of the TBSO, he has played with the Toronto Symphony Orchestra, the Brantford Symphony Orchestra, and the Royal Conservatory Orchestra. In 2006, James joined the National Youth Orchestra for a tour of Canada's Eastern Provinces. He has called Ottawa home for three summers as a member of the Band of the Ceremonial Guard, most recently as the band's principal trumpet player (2007). James has been a member of the Glenn Gould Brass and the Avenue Brass, and has performed with the Toronto Chamber Brass.

Originally from Japan, violinist **Misako Sotozaki** received her Performance Diploma and Artist Diploma from the Glenn Gould School under the tutelage of Mark Fewer and Erika Raum. In the

past, she has participated in many music festivals such as the Youth Orchestra of the Americas, Banff Summer Music Festival as well as Tafelmusik Baroque Summer Institute. She has been playing with the Thunder Bay Symphony Orchestra as Principal second violin since 2005.



New Music North was founded in 2001 with a mission to promote contemporary concert music by Canadian and international composers in Northwestern Ontario. It is the first organization of its kind in the region and, with individual, corporate and government support it brings new concert music closer to the general public. New Music North is a non-profit, incorporated organization with dedicated volunteers at the heart of its operation.

Many thanks to the **Thunder Bay Art Gallery** for hosting tonight's concert.

Art works by **Mark Nisenholt**.



Next **New Music North** concert

Kanteletar Chamber Choir
Directed by Dean Jobin-Bevans

Kim Erickson, voice

and

Chamber Music by

Nancy Hennen, flute

Patrick Horn, viola

Madonna Lee, violin

Veronika Rönkö, violoncello

Saturday, April 19, 2008

7:30 p.m., St. Andrew's Roman Catholic Church
Red River Rd. and Algoma

Tickets \$5 and \$10 at the door

More information at
www.newmusicnorth.org