

New Music North 2008

Saturday, April 19, 2008
7:30 p.m., St. Andrew's Roman Catholic Church

Kanteletar Chamber Choir

Dean Jobin-Bevans, conductor
Kim Erickson, mezzo-soprano
Susan Marrier, Liam Curran, organ
Jordan Strum, percussion

Chamber Music by
Nancy Hennen, flute; Madonna Lee, violin
Patrick Horn, viola; Veronika Rönkö, cello

PROGRAM

Peter Paul Koprowski	I Lift Mine Eyes onto the Hills for chamber choir, mezzo-soprano and organ
Gyula Csapó	Retour for solo cello
Arvo Pärt	De Profundis for chamber choir, organ and percussion
Gilles Tremblay	Envol: Alleluia for solo flute
Jocelyn Morlock	Blue Sun for violin and viola

INTERMISSION

Arvo Pärt	The Beautitudes for chamber choir and organ
Darlene Chepil Reid	23 Instances for flute and viola (World Premiere)
Arvo Pärt	Summus for chamber choir
Robert Lemay	Pourtant il y a nuit for violin and cello
Arvo Pärt	Magnificat for chamber choir

All works performed this evening are Thunder Bay Premieres

Program Notes

Peter Paul Koprowski was born in Lodz, Poland in 1947. At the age of eight he enrolled as a piano student at State Music School, Lodz. By age 16, he had written a number of significant works including the frequently performed In Memoriam K. Szymanowski. He has studied with Poland's esteemed professor of composition Boleslaw Woytowicz and the legendary composition pedagogue Nadia Boulanger. By the time of his arrival in Canada in 1971, he had already received acclaim for many of his works. In 1977, he received the degree of Doctor of Music from the University of Toronto and he has taught theory and composition at the University of Toronto, McGill University and the University of Western Ontario. Mr. Koprowski's music has been performed in the major cities of the world: New York, Berlin, Paris, Warsaw, Hong Kong, Caracas, Toronto, Montreal, Vancouver and Ottawa.

He is a distinguished and prolific composer who has written orchestral, chamber and choral music; he has received numerous awards, having twice won the Jules Leger Prize in 1989 and 1994, Canada Council's Victor Martyn Lynch-Staunton Award in 1989 and the Jean A. Chalmers National Music Award in 1997. In 2005 he was presented the Order Polonia Restituta by the President of Poland. The Encyclopedia of Music in Canada speaks of Koprowski's work as expressing "a genuinely international cultural perspective".

I lift mine eyes unto the hills is the third piece from a larger work called "Songs of David". The text for is a setting of Psalm 121, a "song of ascents." This particular movement is scored for a mezzo soprano soloist, chorus and a shadow organ accompaniment. The remaining movements are scored for chorus, French horn and organ. The third movement is the only one that is a solo for mezzo-soprano.



Gyula Csapò (b. 1955) is a graduate of the Béla Bartók conservatory and the Liszt Ferenc Academy and has had extensive musical training from Europe and North America. His teachers and collaborators since 1974 include Zoltán Jeney, Albert Simon, György Kurtág, Morton Feldman and John Cage. As a teacher, Csapó has held positions at McGill University and Princeton University. He is now the Assistant Professor of Composition and Theory at the University of Saskatchewan.

Csapó's music enjoys regular performances in Europe and North America and is held in high esteem. John Cage "admired his work" and thought that Csapó "would enliven the musical life of whatever city in which he lives." Kurtag wrote that Csapó's "musical language is highly original and strikingly powerful."



Arvo Pärt, born in Estonia in 1935, began his musical education at age 7, and by his mid-teens, he was writing his own compositions. While studying composition at the Tallinn Conservatory, and because of strict Soviet censoring in practice there were very few influences from outside the Soviet Union.

Pärt's creative output is traditionally divided into two periods, and it is the second, more recent compositional style that he is best known for. Early influences include the music of Shostakovich, Prokofiev and Bartók. Then in the early 1970s (after a brief

compositional exploration of twelve-tone writing) he immersed himself in early music, studying such genres as plainsong, Gregorian chant, and the polyphonic styles of the Renaissance. This period also brought about a religious conversion when he joined the Russian Orthodox Church. The music of this later period is called “tintinnabular” that, in the words of the composer is: “characterised by simple harmonies, often single unadorned notes, or triad chords which form the basis of western harmony... like ringing bells.” His choral works use sacred Latin texts or the Slavonic used in Orthodox liturgy, characterized by simple rhythms with no change in tempo.

Pärt has said that his music is “similar to light going through a prism: the music may have a slightly different meaning for each listener, thus creating a spectrum of musical experience, similar to the rainbow of light.”



Gilles Tremblay (b. 1932) is a composer of orchestral, chamber, choral and solo instrumental music. His music has been performed across the world and he has sat on numerous judging panels for international composition competitions. Tremblay’s teachers include Olivier Messiaen and Yvonne Loriod at the Paris Conservatoire as well as Pierre Boulez and Henri Pousseur at Darmstadt. He taught at the Montreal Conservatoire from 1961-1998.



Jocelyn Morlock (b. 1969) received her doctorate in composition from UBC in 2002. Jocelyn’s compositions tend to explore unusual timbres made possible by extended playing techniques, at times in combination with relatively tonal or modal idioms. She enjoys experimenting with music of many styles and eras. She is also a proud member of Sekaha Gong Gita Asmara, Vancouver’s only Balinese gamelan ensemble.

The name **Blue Sun** is a reference to the lingering image or ghost sun that persists in your field of vision after looking at the real one. These pieces were written after I’d encountered some folk music that wouldn’t let me be; although they are not based on folk music, the moods of that music permeate them nonetheless, lingering like the after-image of the sun



Darlene Chepil Reid (b. 1958, BSc McMaster, HBMus Lakehead, MMus UWO) is a life-long resident of Thunder Bay. She came to composition later in her life after pursuing careers as a chemist, mother, childbirth educator, women’s health care advocate and piano teacher. Composers Aris Carastathis, Peter Paul Koprowski, David Myska and Gary Kulesha have been her teachers and mentors. She is a Killam Scholar and SSHRC Doctoral Scholarship recipient. Her compositions have been performed by many soloists and ensembles including the Penderecki String Quartet, the Thunder Bay Symphony Orchestra and L’Orchestre de la Francophonie Canadienne at the National Arts Centre, as well as, throughout Canada, the US and broadcast on CBC Radio. Darlene is a proud member of Roy Coran’s Big Band and the Thunder Bay Community Concert Band. Darlene has taught music theory at UWO and University of Alberta, composition at Lakehead and computer music at Confederation College. She is currently completing her DMus in composition at UofA studying with Allan Gordon Bell.

23 Instances uses a motive of 23 notes repeated 23 times using 23 different types of variants. Some instances end before the next instance starts and others are intertwined. You will not be able to count the 23 sections.



Robert Lemay holds a doctorate from the Université de Montréal and a Master's degree from Université Laval. He studied with Michel Longtin and Francois Morel as well as Brian Ferneyhough, Louis Andriessen, Donald Erb, Francois Rosse and George Aspergis. Lemay teaches composition at Laurentian University and is president and co-artistic director of the 5-Penny New Music Concerts in Sudbury.

Lemay's music is characterized by the exploration of the concert hall and space and virtuoso performance techniques. He is the recipient of numerous prizes and grants: second prize from the Kazimierz Sorecki 10th International Composers' Competition (2006), first prize from the Harelbeke Muzikstad Wind Ensemble Competition (2004), and grants from Quebec, Ontario and Canada Council for the Arts.

Performers

The **Kanteletar Chamber Choir**, founded in 2007, is a new choral initiative created to contrast the choral repertoire from two different styles: Renaissance and Contemporary. This New Music North concert is the inaugural performance for the members of Kanteletar who will be performing choral masterworks from the Renaissance next season.

Soprano	Alto	Tenor	Bass
Nancy Berglund	Cathy Breckenridge	Terry Fennell	Jason Caslor
Carol Conway	Nancy Burglund	Jared Hynnes	Ernie Dojack
Kim Erickson	Carrie Fawcett	Michael O'Reilly	Paul Inksetter
Maureen Hanson	Hope Fennell	Nicholas Ross	Bruce Strang
Sara-Kim Moran	Heather Goresky Caslor		Joseph Trivers
Rae-Anne Robinson	Susan Marrier		Robert Van Wyck
Theresa Thibert	Laurel Oger		
Christina Trinidad	Rosie Page		
Sylvia Ulrich			

Dean Jobin-Bevans received his musical education at the University of Toronto where he obtained a degree in History and Literature of Music, and at McGill University where he completed both a master's and doctorate degree in choral conducting. As a professional musician, he has sung with the Opera in Concert chorus in Toronto, and the Ensemble vocal de l'Orchestre symphonique de Montréal, Charles Dutoit, Artistic Director. As a conductor, he directed the Ensemble vocal Musica Viva of Montreal from 1995 to 1998, and was Interim Director of Music at The Church of St. Andrew and St. Paul in Montreal. Until August 2005, Dr. Jobin-Bevans was the Director of the McGill Conservatory of Music, moving to Thunder Bay in September 2005 to join the faculty in the Music Department at Lakehead University where he currently directs choral activities and is the Chorus Master for the Thunder Bay Symphony Orchestra.

A native of Northern Ontario, **Kim Erickson** spent her formative years in Ottawa where she received her Bachelor of Music, First Class Honours (Carleton University), and in the Netherlands, where she studied composition at the renowned Instituut voor

Sonologie (Utrecht) and voice with Annechien Menso (Amsterdam). She also studied the art of the French *mélodie* with master interpreter Bernard Kruysen and Margriet Honig (Holland). She was a long-time student of the late Dixie Ross-Neill (Montreal).

Kim has appeared with the Thunder Bay Symphony Orchestra many times, most recently for the Cabaret concert *Songs from the Heart*. Other works performed include DeFalla's *El Amor Brujo* and the role of Nora in Vaughan Williams' opera *Riders to the Sea*. Kim also has appeared as a soloist with Consortium Aurora Borealis on many occasions, most notably in the Pergolesi *Stabat Mater* and Purcell's *Dido and Aeneas*.

As a songwriter and composer, Kim has performed her work at venues throughout Canada and in Holland. Her trio Canto performed a Lumina Concert last spring. She released the CD *Away* in 2000. Kim has worked for theatre companies across Canada, including performances of her scores for plays by Canadian playwrights Patricia Ludwick and Eleanor Albanese. She is a dancer with Image Dance Studio and collaborates with choreographer Claudia Otto. She is a lecturer for Lakehead University's Department of Music.

Nancy Hennen holds a Bachelor of Music from Mount Allison University, a Master's in Chamber Music Performance from McGill, and an MA in Music Criticism from McMaster. She was principal flutist of Symphony Hamilton for five years, and has appeared with the symphony orchestras of Niagara, Windsor, and Thunder Bay. She has been a flute instructor at the Great Lakes Flute Centre and Hillfield-Strathallan College in Hamilton and at Brock University. She is now based in Thunder Bay where she freelances, teaches flute privately, and is a sessional instructor for Lakehead University's Music Department, when she isn't hurrying to keep up with her sons Sean and Marc.

Patrick Horn is currently a member of the music faculty at the Young Musicians and Artists in Salem, Oregon as well as maintaining a private studio in Thunder Bay. Patrick plays viola with the Thunder Bay Symphony Orchestra and with the Britt Festival Orchestra in Jacksonville, Oregon. Just as he enjoys both Brahms and Wagner, he will drink a South Australian Shiraz and a Pinot Noir from Burgundy's Cote de Nuits with equal satisfaction.

Madonna Lee holds a Bachelor of Music degree from Wilfrid Laurier University, a Bachelor of Education Degree from Lakehead University and a Licentiate in Performance Diploma from the Royal Conservatory of Music in Toronto where she studied with Eduard Minevich, Victor Danchenko and Jascha Milkis. She has been a member of the Thunder Bay Symphony Orchestra since 1993. As well as an orchestral musician, she is an active chamber musician, private violin teacher and violin instructor at the Lakehead University Department of Music.

Veronika Rönkös was born in Budapest, Hungary. She studied at the Bartók Conservatory and at the Liszt Academy. She has performed contemporary music as a soloist in Europe and North America. While living in Saskatchewan, she played in the Saskatoon Symphony Orchestra and taught at the University of Saskatchewan. When in Montreal, she freelances and plays L'ensemble du Carré St-Louis. She has spent two years in Thunder Bay. Besides music she likes meditation, hiking, silence and noises.

Text Translations

De profundis (Psalm 130)

Out of the depths I cry to you, O LORD;
O Lord, hear my voice.

Let your ears be attentive
to my cry for mercy.

If you, O LORD, kept a record of sins,
O Lord, who could stand?

But with you there is forgiveness;
therefore you are feared.

I wait for the LORD, my soul waits,
and in his word I put my hope.

My soul waits for the Lord
more than watchmen wait for the
morning,
more than watchmen wait for the
morning.

O Israel, put your hope in the LORD,
for with the LORD is unfailing love
and with him is full redemption.

He himself will redeem Israel
from all their sins.

Summa

I believe in one God, the Father Almighty,
maker of heaven and earth,
and of all things, visible and invisible.

I believe in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all ages,
God from God, Light from Light,
of one being with the Father.
Through him all things were made.
For us and for our salvation
he came down from heaven.
He became incarnate by the Holy Spirit
of the virgin Mary, and was made man.
For our sake he was crucified under Pontius
Pilate.
He suffered death and was buried.
On the third day he rose again
according to the Scriptures.
He ascended into heaven

and is seated at the right hand of the Father.
He shall come again in glory
to judge the living and the dead,
and his kingdom will have no end.

I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son
he is worshipped and glorified.
He spoke through the prophets.
I acknowledge one holy, catholic and
apostolic church,
and one baptism for the remission of sins.
I look for the resurrection of the dead,
and the life of the world to come. Amen.

Magnificat

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my
Saviour.

For he hath regarded the lowliness of his
handmaiden.
For behold, from henceforth all generations
shall call me blessed.
And his mercy is on them that fear him
throughout all generations.

He hath shewed strength with his arm.
He hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.

He hath filled the hungry with good things.
And the rich he hath sent empty away.
He remembering his mercy hath holpen his
servant Israel
as he promised to our forefathers Abraham,
and his seed forever.
Amen.

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 **St. Andrew's Roman Catholic Church** for hosting this evening's concert.

The next **New Music North** concert will be:

Music from the Shores of Big Water
featuring many local composers and
composers from the Pacific coast

Including Works

by

Baskin, Bilotta, Carastathis
Rickard and Wevers

Chamber Music

by

New Music North Musicians

Penelope Clarke, flute
Catherine Jillings, viola
Derek Oger, piano

Thursday, May 29, 2008

7:30 p.m., Jean McNulty Recital Hall
William H. Buset Centre for Music and Visual Arts
Lakehead University

Tickets \$5 and \$10 at the door

Look for more coming events during the next Sept 2008 – June 2009 season.

More information about New Music North and upcoming events at
www.newmusicnorth.org