

Welcome to

New Music North 2004

*Three concerts of contemporary chamber music
June 3, 4, 5, 2004*

*Founded in 2001, **New Music North** promotes 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, presents new concert music by living composers to Thunder Bay audiences. **New Music North** is a non-profit, incorporated organization exclusively run by volunteers.*

Concert No. 1
Thursday, June 3, 2004

Madonna Douglas, violin; **Joy Fahrenbruck**, piano
Barbara Finch, bassoon; **Colleen Gibson**, oboe, English horn
E-Chen Hsu, clarinet; **Catherine Jillings**, viola
Derek Oger, piano; **Cliff Ojala**, saxophone

Variations autour d'un peu d'éternité
for oboe and piano

Suzanne Hébert-Tremblay

Bahini for viola *

Cheryl E. Leonard

Tart Stylings for alto saxophone

Mark Zuckerman

Tableaux Tartoniques for clarinet, English horn and bassoon

Brian T. Field

Intermission

Entr'acte for clarinet
I. Lamento e cavatina
II. Danza

John Bilotta

September Elegy for violin and piano

David Crumb

Monologue for oboe *

Aris Carastathis

Trio for violin, viola and piano

Peter Blauvelt

* world premiere

Performers

Madonna Douglas 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 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 most recently, violin instructor at the Lakehead University Department of Music.

Joy Fahrenbruck is originally from Ohio where she obtained a Bachelor of Arts degree from Bowling Green University. In Thunder Bay, she has taught piano extensively both privately and as a Sessional Instructor in the Department of Music at Lakehead University. Joy has appeared in numerous chamber concerts, including the LUMINA/Cornwall Concert Series and the Old Fort William Summer Concert Series. She frequently performs with the Thunder Bay Symphony Orchestra both as percussionist and keyboard player.

Barbara Finch has been with the Thunder Bay Symphony Orchestra as Second Bassoon since 1998, and has served as Principal Bassoonist for the 2002-2003 season. A native of British Columbia, Barbara completed a Bachelor of Music degree in Performance at the University of Victoria and a Master of Music in Orchestral Training at McGill University. She has performed with the National Youth Orchestra of Canada, the Victoria Symphony, Okanagan Symphony, National Academy Orchestra, as well as many chamber ensembles including Consortium Aurora Borealis, Concentus Corvinus, and the Prevailing Winds.

Born in Comox, British Columbia, **Colleen Gibson** began playing the oboe in high school and studied with Harry Sargous in Toronto. She continued her musical studies at the University of Western Ontario where she graduated with the Alumni Gold Medal. She has also studied at the Juilliard School in New York and at the Philadelphia College for the Performing Arts with Robert Bloom. Colleen is presently Principal Oboe with the Thunder Bay Symphony Orchestra. As a Sessional Lecturer at Lakehead University, Colleen has taught oboe, woodwind literature, woodwind techniques, and ensemble classes.

E-Chen Hsu hails originally from southern Ontario where she received her Honours Bachelor of Music degree in performance at the University of Western Ontario under Robert Riseling and Jerome Summers. She then went on to complete a Master of Music degree with Russell Dagon at Northwestern University in Evanston, IL. Ms Hsu currently plays Second Clarinet and Bass Clarinet with the Thunder Bay Symphony Orchestra. During the TBSO off-season she and husband Patrick Horn hold faculty positions at the Young Musicians and Artists summer festival in Salem, Oregon. This is her first appearance with New Music North.

Catherine Jillings has been Principal Violist with the Thunder Bay Symphony Orchestra since 1983. Cathy studied with Jaroslav Karlovsky, Rivka Golani and Elman Lowe at universities in Victoria, Toronto and Regina. Cathy has played chamber music at TBSO Festivals, at Lakehead University and with the Harbour String Quartet. She has performed as a soloist in recital and with the TBSO. She has taught viola privately and at Lakehead University. This is her third year performing with New Music North.

Derek Oger received his Honours Bachelor of Music degree from Lakehead University in 1998. After studying with Heather Morrison, Derek continued his studies with Peter Longworth of the Royal Conservatory of Music in Toronto, Helmut Brauss of Victoria, and Boris Zarankin of Toronto. Derek divides his time between performing and teaching. In addition to serving as accompanist to the Thunder Bay Children's Chorus, he works regularly with singers, performing in both chamber and solo recital, and has performed as an extra with the Thunder Bay Symphony Orchestra. Derek has lectured in music pedagogy at Lakehead University, and serves on Conservatory Canada's Board of Examiners. He will be giving workshops for the Conservatory across Western Canada this summer.

Cliff Ojala is a graduate of the Tri-Service School of Music in Esquimalt, BC. He has also studied at Berklee College. He was part of the infamous Hasty Pudding Club Production of *A Boy Called Beowolf* which toured New York and Bermuda. Since retiring after 28 years as an Instrumental Itinerate Music Instructor with the Lakehead Catholic School Board, Cliff has been a sessional lecturer for saxophone and clarinet at Lakehead University where he also directs the Jazz Ensemble. Recently Cliff, Marg Peele, John Scaffeo and world renowned bassoonist, Ernest Zukerman, toured throughout Northwest Ontario to 18 schools, performing concerts for over 4000 students and adults.

Composers and Program Notes

Suzanne Hébert-Tremblay received a Master's degree in composition from Université de Montréal. In 1988 she pursued further studies in Paris (IRCAM) with Gérard Grisey and Jonathan Harvey. Her works have won many awards such as the Silver Prize at the 1989 SOCAN Awards for Young Composers, and the Prix du public in 1995 by the National Arts Centre, and a Special Commendations at the prestigious Masterprize (London) competition. Her works have been performed in Canada, the United States and in Belgium by NEM (Nouvel Ensemble Moderne), the National Art Center Orchestra, the Montréal Metropolitan Orchestra, the Saguenay-Lac-Saint-Jean Symphony Orchestra, the Symphony Nova Scotia, the Trois-Rivières Symphony Orchestra. Her music is heard regularly on the CBC/Radio-Canada radio network.

Variations autour d'un peu d'éternité is dedicated to oboist Lise Beauchamp. It is an introduction and a theme followed by nine variations. The theme, short and simply constructed as a question / answer phrase, gives rise to an ensemble of variations, some of them inspired by Schumann or Messiaen. Some of them are made with the chromatic motive that ends the theme, while others are heard as improvisations where the piano, in brief light and pure flights, sustains the flexible and penetrating line of the oboe.

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Cheryl E. Leonard is a composer, performer, and improviser of music and interdisciplinary works. Her works embrace the spectrum of musical possibilities: improvised to composed, acoustic to electronic, diaphanous to bombastic, notes to noise. Leonard holds a B.A. from Hampshire College and an M.A. from Mills College. She is the recipient of an ASCAP Foundation Grant to Young Composers, a Meet the Composer Grant, residencies at the Djerassi Resident Artist Program, Engine 27, and Villa Montalvo. She has recordings available from Great Hoary Marmot Records, Apraxia Records, 23 Five Inc., and The Lab. <http://www.alwaysnorth.com>

"Bahini" means "little sister" in Nepali. It is how you address a woman or girl who is younger than yourself. "This composition was inspired by the two and a half months I spent traveling in Nepal in 1997. Even if technically I wasn't supposed to be the "bahini" in a certain situation, I always felt I was. As a fundraising strategy for the trip I solicited cheap commissions (about \$20 each). *Bahini* was written for my friend Ann Dentel. Originally meant to be a short, easy piece, it just kept expanding and becoming more complex. In the end I think she got quite a deal."

~ ~ ~

Mark Zuckerman holds a PhD in composition from Princeton University, and was a student of Milton Babbitt, David Epstein, J. K. Randall, and Elie Yarden. He has composed extensively for a cappella chorus (including an internationally-recognized collection of Yiddish song arrangements), string orchestra, chamber ensembles, and soloists. He has taught composition, tonal and atonal theory, orchestration, and computer music at Princeton and Columbia Universities, and published numerous scholarly articles and a book on listening to jazz, drawn from a popular jazz survey course he taught at Princeton and Columbia. He also played saxophone in stage bands, clarinet, sax and keyboards in rock bands, washtub bass in bluegrass and jug bands, and has sung in several Yiddish choirs. His music is recorded on Centaur Records, Living Artists, and Phoenix USA and published by Carl Fischer, ECS Publishing, Ludwig Music, Transcontinental Music, Mobart, ACA, and APNM.

Tart Stylings was written for saxophonist Styliani Tartsinis. It is playfully virtuosic. The opening theme recurs and is developed - re-stylized - over the course of the piece, with each occurrence giving way to a different fanciful episode. Elements of each episode are summarized and combined as the piece closes.

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Brian Field began his musical endeavours at age eight with the study of piano, and began his first serious compositional efforts at sixteen. He earned his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler. Devoting himself to composition, Mr. Field continued his musical studies at the Juilliard School in New York City where he earned a Master of Music degree. At Juilliard he was a student of Milton Babbitt. Mr. Field received a Doctorate from Columbia University in 1996. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky. Mr. Field's works include music for television and stage; solo acoustic, chamber, ballet, choral, and orchestral works - stylistically ranging from serious contemporary pieces to jazz, to electronic music. His compositions have been performed throughout the United States and internationally.

Tableaux Tartroniques consists of five brief movements, each of which maintains a single mood throughout. The "tartronic" part of the title is post-compositional and, strangely enough, a reference to tartronic acid: an

acid formed by the spontaneous decomposition of nitro-tartaric acid which comes in five possible isometric forms, each differing in its optical properties.

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John G. Bilotta was born in Waterbury, Connecticut, and currently resides in the San Francisco Bay area. His works have been performed in the United States, Canada, and Europe. His one-act opera based on Millay's *Aria da Capo* was a finalist at the New York City Opera. He has received awards for chamber works such as *Notes from a Diary* and for orchestral works such as *The Unicorn in the Garden*. His vocal works have been performed at national and international music festivals. Recent works include the electronic adagio *A Death in Wyoming* which premiered at Dartmouth in 2003, the *Divertimento for Orchestra*, the *Madison Sketchbook* for piano, and a series of wind pieces: *Gen'ei no Mai* for flute and clarinet, and *Shadow Tree*, an impromptu for alto flute and guitar.

An entr'acte, an interlude, the moments of transition between what came before and what comes after. The lover's plaint... yearning... desire... joy... doubt. The poet's plea, "Permit me voyage, Love, into your hands". A clarinet solo in two movements, **Entr'acte** should be performed with only a brief pause between them. This is a virtuoso work, challenging the player's expressive skills as well as technical skills.

~ ~ ~

David Crumb studied composition at Eastman School and the University of Pennsylvania. Among numerous awards, he has received a Guggenheim Fellowship, a Tanglewood Music Center Fellowship, and grants from Meet the Composer and the ASCAP Foundation. Crumb has accepted commissions from the Fromm and Barlow Foundations, the National Association of Wind and Percussion Instructors, the Los Angeles Symphony New Music Group, and the Chicago Civic Orchestra/ASCAP Foundation. In 2001, his Piano Quartet was selected as a winning entry in the "Discover America V Competition for New American Chamber Works." Crumb's music has been performed by the Baltimore Symphony, the Cleveland Chamber Symphony, the Chicago Civic Orchestra, the Parnassus Ensemble, Voices of Change, the Chicago Ensemble, Network for New Music, and Quattro Mani. Crumb is on the composition faculty at the University of Oregon.

"September Elegy was composed in the wake of the September 11, 2001 terrorist attack on New York, and is dedicated to the victims. It reflects the underlying feelings of sadness and uncertainty that I experienced. I tend to experience the conceptualization and ultimate realization of my music as a nonlinear and rather mysterious process. In my music I strive for a definite sense of comprehensibility, something that I feel is lacking in much contemporary music. *September Elegy* was composed for the Gearhart-Owings Duo."

~ ~ ~

Aris Carastathis is an Associate Professor of Theory and Composition and Director of the New Music Ensemble at Lakehead University in Thunder Bay, Canada. 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 commissions from the Canadian Music Centre, Music Canada 2000 Festival Inc., Thunder Bay Symphony Orchestra, Lakehead University Centre for Northern Studies, Louisiana Sinfonietta, Acadia Trio, Louisiana State University New Music Ensemble, Louisiana Composers' Guild, and Baton Rouge Symphony Chamber Orchestra. His works have been performed in Canada, England, Germany, Greece, Poland, and the U.S., including performances at Weill Recital Hall at Carnegie Hall in New York. Several of Carastathis' works are published by Connors Publications, Natchitoches, Louisiana and Acoma/Nambe Editions, Toronto.

Monologue is an attempt to resist complication and developmental extremes often found in the composer's earlier works. It is an experiment in marrying non-symmetrical rhythms with melodic flow, and atonality with lyricism. Tonight's performance marks the premiere of this work.

~ ~ ~

Peter Blauvelt grew up in France and Germany, but received all his degrees at Harvard University, including a doctorate. Since 1968 he has often given recitals in the U.S., France, and Germany, in public and on the radio, and has received several prizes for both composition and piano performance. His music has been performed in other countries in Europe and North America. He co-founded the "Tampa Bay Composers' Forum" in 1989 and has served as treasurer, vice-president and president. To date, he has written over 120 compositions, mostly chamber music.

The **Trio** for Violin, Viola and Piano is an affirmation of life after a difficult period. The one movement piece is somewhat rhapsodic in that it represents rather contrasting ideas, as well as solos for each of the three instruments.

Concert No. 2
Friday, June 4, 2004

Das Chicas Trio

Chenoa Anderson, flute; **Patrice Jegou**, mezzo soprano; **Deanna Oye**, piano

Singing Shiva for mezzo-soprano, flutes and piano

Leila Lustig

- I. Sparks Fly Up
- II. Balloons
- III. Killing the Fish
- IV. Do the Dead Dance?
- V. Real Worlds
- VI. In the Bahai Shrine (Haifa, Israel)

Velour! for flute

Jocelyn Morlock

Pantomimes for piano

Margarita Zeleniaia

- I. Pierrot's Dream
- II. Colombine's Fantasy
- III. Grimace of Harlequin

Tremble for flute and piano

Hubert Ho

Two Songs for alto voice and piano with flute

Ernst Schneider

- Nacht is wie ein stilles Meer
Mondnacht

Intermission

Two Cabaret Songs

Sylvia Rickard

- Epitaph
Unfortunate Coincidence

Three Windows of Reminiscence for voice flute and piano

Kyle Lamont

- I. Vie de Château
- II. De Plus en Plus Étroit

Nakoda for flute

Ellen Lindquist

Songs for voice, flute and piano

Krzyszimir Debski

- From each hill...
Today I saw...
I tell you...

SINGING SHIVA

Poetry by Barbara D. Holender

Sparks Fly Up

"Man is born unto trouble
as the sparks fly upward."

Job

Sparks fly up
we burn
for we are full of trouble

Sparks fly up
they light our eyes
that seek each other

Quickly we meet
we laugh, we speak
half words, half longing
and parting, leap
into the dark alone.

Balloons

They have been buoyant for a month,
ever since the clown
bounced into your hospital room
bearing stars, hearts, pillows
of foil filled with helium
to lift your spirits.

They have been floating at the window
while your spirits were rising and sinking,
rising and sinking.
Now the balloons drift aimlessly

but you are floating straight
up, up, bearing
all your brave colors away.

Killing the Fish

I'm killing the fish
the way you used to –
overfeeding, undercleaning ...

When you, who never asked for anything –
and let me know
you never asked for anything –
asked for fish,
I brought you angels, black and silver,
fiery platys, golden swords,
instead of the little goldfish
you said you'd expected.
Deprived of grace,
you watched from your wheelchair
their delicate passes.

And we, who never bickered,
bickered. *You're killing the fish,*
I said three times a day,
and you said, *Look, they're hungry,*
and you said, *Either feed them yourself
or get out of here while I do.*

Then one fish died.
Then another fish died.
Then I fed them myself because
you could no longer raise your arm.

The fish were dying
and you were dying,
and then you really did it –
died – and left me
with eight fish and a deep desire
never to care for anything again.

Do the Dead Dance?

Even on the small screen
I could see they were champions –
samba, rumba, paso doble,
just the set of their heads showed it,
never mind hips and feet.
They were sequined and plumed,
and with each spectacular turn
I said, *Will you look at that!*
as if you could hear.

My nimble boy,
your feet were never still.
I'd watch your calligraphy on ice,
flat on my pants, freezing.
You necked with me
but you took Dotty dancing
till I said, *I dance as well as I kiss.*
After that it was waltz, foxtrot, two-step
every Saturday night...
those extravagant years...

When your legs went bad
I wept for your pain, but you said,
What bothers me is
I have no grace.

I thought I'd done grieving
but I heard you call *Hon...Hon?*
and I felt your arms around me
and I turned back such a long long way

Did you want to dance?

Real Worlds

So this is the real world
you were always inviting me
to join you in.

You wouldn't know me
in all my reality –
bone-sick, blood-sore,
screaming into my towel –
I am so alive.

And what are you doing with
that airy nothing
you accused my head of inhabiting –
trying to convince me, after all,
it has mass and occupies space?

Listen, in my plane of existence
nowhere is a place.
Go there.

In the Bahai Shrine* *(Haifa, Israel)

I stood shoeless and silent
on the delicate carpet
before a low altar urned
with flowers and incense;
gold and crystal lamps above,
a veil behind.

It was not done with mirrors:
Beyond the first, another
altar – flowers – lights,
another, still another,
veiled each from the next
but dimly visible,
receded into the stillness
where a distant door
opened to the sun.

Peace to the sole of your foot,
I heard, unspoken,
Peace to your eyes,
Peace...peace...

I think of that continually
as another year is veiled
as your death and your life recede
as the sole of my foot grows peaceful.

From SHIVAH POEMS: Poems of Mourning
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TWO SONGS

Poetry by Joseph von Eichendorff

Nacht ist wie ein stilles Meer

Nacht ist wie ein stilles Meer,
Lust und Leid und Liebesklagen
Kommen so verworren her
In dem linden Wellenschlagen.

Wünsche wie die Wolken sind,
Schiffen durch die stillen Räume,
Wer erkennt im lauen Wind,
Ob's Gedanken oder Träume?

Schließ ich nun auch Herz und Mund,
Die so gern den Sternen klagen:
Leise doch im Herzensgrund
Bleibt das linde Wellenschlagen.

Mondnacht

Es war, als hätt der Himmel
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müßt.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

~ ~ ~

TWO CABARET SONGS

Epitaph and Unfortunate Coincidence

The composer wishes to thank the National Association for the Advancement of Colored People for permission to set these Dorothy Parker poems to music, to perform them in public, and to house them in the Canadian Music Centre Library.

Night is like a quiet sea

Night is like the quiet sea,
joy and sorrow and love's lament
arrive so perplexed
in gentle waves.

Wishes are like clouds
gliding through the gentle air,
who knows in this soft wind,
if they are thoughts or dreams.

Even if I close my heart and mouth,
who like to complain to the stars:
quietly at the bottom of the heart
remains the sound of gentle waves.

Moon night

It was, as if heaven
had quietly kissed the earth,
and now among glowing blossoms
earth must dream of heaven.

The air moved through the fields,
and gently weaved the grain,
the woods rustled softly,
so starry was the night.

And my soul opened
wide its wings,
flew through the quiet lands,
as if it was flying home.

THREE WINDOWS OF REMINISCENCE

Poetry by Anne Hébert

Vie de Château

C'est un château d'ancêtres
Sans table ni feu
Ni poussière ni tapis.

L'enchantement pervers de ces lieux
Est tout dans ses miroirs polis.

La seule occupation possible ici
Consiste à se mirer jour et nuit.

Jette ton image aux fontaines dures
Ta plus dure images sans ombre ni couleur.

Vois, ces glaces sont profondes
Comme des armoires
Toujours quelque mort y habite sous le tain
Et couvre aussitôt ton reflet
Se colle à toi comme une algue

S'ajuste à toi, mince et nu,
Et simule l'amour en un lent frisson amer.

De Plus en Plus Étroit

Cette femme à sa fenêtre
La place des coudes sur l'appui
La fureur vermeille jointe à côté
Bel arbre de capucines dans un grès bleu.

Elle regarde passer des équipages amers
Et ne bouge
De tout le jour
De peur de heurter la paroi du silence
derrière elle

Souffle glacé sur sa nuque
Lieu sourd où cet homme de sel
N'a que juste l'espace
Entre cette femme de dos et le mur
Pour maudire ses veines figées à mesure
qu'il respire
Sa lente froide respiration immobile.

Castle Life

This is the family castle
Without a fire or table
Without carpets or dust.

The perverse enchantment of this place
Is all in its polished mirrors.

The only occupation here
Is looking into mirrors day and night.

Throw your reflection into those hard pools,
Your hardest one without shadow or color.

See, those mirrors are deep
As chests.
Some dead is always there behind the lead
And quickly covers your reflection,
Clings to you like algae,

Adjusts itself to you, thin and naked,
Counterfeiting love in a slow bitter shiver.

More and More Narrow

That woman at her window
A place for her elbows on the sill
A vermillion furor tied to her side
Lovely nasturtium in blue sandstone.

She watches a bitter traffic pass
And doesn't budge
All day
Afraid to bump into that wall of silence
behind her.

Frosted breath on her neck
Silent space where that man of salt
Has just enough place
Between the woman's back and the wall
To damn her veins that freeze each time he
breathes
His slow, cold and immobile breath.

Das Chicas Trio

Das Chicas is a new and exciting contemporary music ensemble dedicated to the performance of music by Alberta composers in addition to new works from Canada and abroad. Flutist Chenoa Anderson, mezzo-soprano Patrice Jegou, and pianist Deanna Oye are seasoned new music performers, and Das Chicas was formed to explore their common interest in theatre music and the fusion of contemporary art music and contemporary culture.

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Flutist **Chenoa Anderson** holds a Master's degree in performance from the University of British Columbia and a Bachelor's degree from the University of Toronto. Since moving to Alberta in 2000, she has continued to perform with Vancouver ensembles such as Vancouver New Music, Standing Wave, and Helikon, as well as appearing with New Works Calgary. Ms. Anderson is the co-principal flute of the Red Deer Symphony, and has appeared as soloist with the Lethbridge Symphony. A committed interpreter of some of the most electrifying and innovative music written for flute in the 20th and 21st centuries, Ms. Anderson has performed abroad in such festivals as the Darmstadt Ferienkurse für Neue Musik (Germany) and the Gaudeamus Interpreters Biennial (The Netherlands). Chenoa Anderson appears on Standing Wave's eponymous CD, as well as the Canadian Music Centredisc Coastal Waves. She has been broadcast on the CBC, and has appeared on Radio-Canada Television. Chenoa is currently an Artist in Residence at the Banff Centre.

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Mezzo-soprano **Patrice Jegou** made her professional debut under the baton of Maestro Hans Graf as a soloist with the Calgary Philharmonic Orchestra in Leonard Bernstein's Mass. She recently completed a full scholarship teaching internship through the National Association of the Teachers of Singing at the State University of New York in Fredonia with master teacher Judith Nicosia, and spent the summer at the Banff Centre. Miss Jegou has been on faculty in the Department of Music at The University of Lethbridge since Fall 2002 and was the Director of the 2003 Richard Miller Vocal Pedagogy and Performance Institute. She holds a Master of Music degree in Performance from Belmont University in Nashville, Tennessee where she studied voice with Dr. Shirley Zielinski and a Bachelor of Music degree in Performance from the University of Calgary where she studied voice with Donald Bell.

Miss Jegou has twice received the Calgary Opera Company Scholarship and is especially proud of her collaborations with Canadian multimedia artist Ken Doren, with whom she has recorded two digital opera projects and an audio installation. She also performs in collaboration with pianist Catherine McCleary in cabarets known as Classic Heat: When Opera and Pop Collide and with a variety of other artists and ensembles. Miss Jegou has adjudicated for music festivals and arts organizations in Alberta and British Columbia.

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Pianist **Deanna Oye** recently completed the Doctor of Musical Arts (DMA) degree in Piano Accompanying and Chamber Music from the Eastman School of Music (Rochester, New York), where she studied with Dr. Jean Barr. She is an active solo and collaborative performer with recent performances in Calgary and Lethbridge, Alberta; Thunder Bay, Ontario; Rochester, Syracuse and Geneseo, New York; the Bowdoin Summer Music Festival in Brunswick, Maine; and broadcasts on Buffalo's National Public Radio program, Opus: Classics Live. She has participated in numerous master classes including those conducted by George Crumb, Steven Isserlis, Barry Tuckwell, Roger Vignoles, Janina Fialkowska, and Anton Kuerti, and authored an article on collaborative performance published in *The American Music Teacher*, February/March 2001.

In fall 2002, Dr. Oye joined the University of Lethbridge Department of Music and Music Conservatory where she teaches piano, accompanying, pedagogy, and aural skills/music theory. She previously held teaching positions at Eastman, Brandon University, and Lakehead University Community Music School.

## Composers and Program Notes

**Leila Lustig** was born in Louisville, Kentucky. She earned Bachelor and Master's degrees in voice and music composition at UCLA, and a PhD in composition/theory at the University of Wisconsin, Madison. After several years as an accompanist, she began a 14-year career as music producer for National Public Radio stations and the network. Since moving to Canada in 1987, she has earned a living in arts marketing, university public relations and government communications, while continuing to compose and perform. Her compositions, focusing mainly on the human voice, include numerous songs and choral works, chamber and orchestral music, and works for the theatre.

**Singing Shiva** is a musical setting of six poems from the collection "Shivah Poems: Poems of Mourning" by the Buffalo, NY poet Barbara D. Holender. Written in memory of her husband Bill, the poems move through the many emotions of widowhood – from remembering the excitement of their first meeting to the anger of being left behind, and on to the feeling of sad peacefulness that the passage of time brings. Barbara's ability to combine pathos and humour are extraordinary.

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**Jocelyn Morlock** received her doctorate in composition in 2002. Her music has been performed across Canada, the United States and Europe. Her quartet *Bird in the Tangled Sky* was played at the 1999 ISCM World Music Days in Romania, and was recorded by Toronto's Continuum ensemble for their self-titled debut CD. In June of 2002, Morlock's *Lacrimosa* represented Canada at the UNESCO International Rostrum of Composers (Paris), where it was a recommended work. It has since been broadcast in 21 countries. Morlock's compositions explore unusual timbres made possible by extended playing techniques, at times in combination with tonal or modal idioms.

"The form of **Velour** is a set of five variations, followed by a simple theme. The piece begins with an ornamented version of the theme. The second variation is a percussive moto perpetuo; the third is more contemplative. The fourth ends querulously with a repeated four-note figure in the higher range of the instrument. The final variation is the shortest and serves as a link between the rhythmically free material of the variations and the metrically even theme. I called the piece "Velour" because the sound of the alto flute and the feel of velour are, to me, similar (and pleasing!)."

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Born in Russia, **Margarita Zelenia** studied composition, piano and music theory at the Moscow Conservatory and continued composition at the Gnessin State Musical Pedagogical Institute. Her compositions have subsequently been performed at the Moscow Autumn Festival, the Young Peoples' Arts Festival, the Moscow Spring Festival, and The Tutti New Music Festival in Ohio. Her opera for children *Winnie the Pooh Once Again* has been performed in Russia, Japan, South Korea, Israel and Czechoslovakia. Her music was debuted at Lincoln Center in 1997 and at Carnegie Hall in 2001.

**Pantomimes** was written in 1998. At its heart are three of history's most popular figures: Pierrot, Colombine and Harlequin. The romantic inclination of the dream is characteristic of the work. Pierrot (Pierrot's Dreams) is mournful, pessimistic, and generally misunderstood. At the basis of Colombine's Fantasy (second movement) are femininity, caprice, and charm. In the third movement, Harlequin's Grimace, the image of Harlequin is full of tragic irony. Comedy allows him to be ironic and to laugh out loud, to make grimaces and parody each and everyone, including himself. The cycle was premiered by the Ana Maria Bottazzi in Carnegie Hall in 2001.

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A native of Louisiana, **Hubert Ho** is a graduate composition student at the University of California, Berkeley, where he has studied with Olly Wilson, Cindy Cox, John Thow, Edmund Campion, and Edwin Dugger. He received his B.A. with honours in music and physics at Harvard College where his mentors included Mario Davidovsky and Bernard Rands. He is a recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters. His music has been performed at such festivals as Cincinnati Conservatory's Music 99 and Music 2001, the Rencontres de nouvelle musique, and the Aspen School of Music. He has also held residencies at the Virginia Center for the Creative Arts, the Atlantic Center for the Arts in Florida, the I-Park Artists' Enclave in Connecticut, and the CalState SummerArts Festival.

**Tremble** implies tremolo, trill, constant flux, and instability. The piece is organized around a set of 12 harmonic fields consisting of five pitches. Each field is regenerated from a previous field by adding a new pitch and removing an old one. The material varies from presentations of an underlying tone row and to the arpeggiated somewhat tonal harmonic material that generates the opening and closing sections of the piece.

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**Ernst Schneider** received his early music training in Herford, Germany. At age eighteen immigrated to Canada where he continued his music education. Among his teachers were Lloyd Powell, Helen Silvester, and the well-known west coast composer Jean Coulthard. He also attended composition classes at several summer schools. Compositions of Ernst Schneider include works for piano, choir, solo voice, chamber groups, and orchestra. His music has been performed on radio and television, in festivals and concerts in Canada, USA, and Europe. His compositional style has been described as "conservative, almost romantic, with just the right touch of contemporary flavour." Ernst Schneider received his Canadian Citizenship in 1963 and makes his home in Penticton, British Columbia. In addition to writing, teaching, lecturing and adjudicating, he has also served a president of the B.C. Registered Music Teachers' Association and the Canadian Federation of Music Teachers' Associations. He holds an associate degree in piano from the Royal

Conservatory of Music, Toronto and an associate degree in theory from the Trinity College of Music, London, England. Ernst Schneider has done a great deal to promote Canadian music through his many lectures, workshops, and a weekly two-hour radio program on station CIGV-FM.

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Born in Toronto, **Sylvia Rickard** has made her home in Vancouver for 28 years. Piano and theory gave away to a University of British Columbia Bachelor of Arts degree in French, German and Russian. In the 70's Rickard studied composition and theory privately with Jean Coulthard. During that time, Rickard was a frequent winner of the Okanagan Composers' Festival. From 1976 to 1979, she was exposed to many compositional styles and techniques at the summer schools of Shawnigan Lake, B.C. and the Banff Centre. Known especially for her vocal chamber music, Rickard was, at the invitation of Taras and Gaelyne Gabora, the first resident composer of the Oberlin in Casalmaggiore International Festival (Italy) in the summer of 1999. Her output includes solo instrumental, chamber music, opera, radio play, cabaret songs and symphonic music. She is currently completing a song cycle of three poems by Rilke - in German - for tenor Roger Honeywell.

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**Kyle Lamont** (b. 1970), a native of Calgary, Alberta, received his Bachelor of Music in composition from the University of Calgary, and his Master of Music in composition from the University of Toronto. Founder, and Artistic Director for three years of Land's End Chamber Ensemble, he has studied composition with Gary Kulesha, Allan Gordon Bell, Marek Stachowski, Christos Hatzis, Allan Rae, and Michael Czajkowski, and has attended workshops with such notable composers as Louis Andriessen, Zygmunt Krauze, Yuji Takahashi, Robert H.P. Platz, and Brane Zivkovic, amongst others. He has attended the Aspen Music Festival, as well as the 19th and 20th ISCM International Summer Course for Young Composers in Radziejowice, Poland, has pursued post-graduate studies in composition at the Academy of Music in Cracow, Poland, and has attended two Long-Term Career Development Residencies at The Banff Centre. Kyle is a recipient of grants and awards from Canada Council for the Arts and the Alberta Foundation for the Arts. His music has been recorded for broadcast by the Canadian Broadcasting Corporation (Radio Two).

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**Ellen Lindquist** works have been performed throughout the United States and in Canada. She is a co-organizer of the Music for Peace Project ([www.m4p.org](http://www.m4p.org)), which coordinated 70 concerts for peace worldwide during February 4-6 of this year. Ellen's B.A. is from Middlebury College (Vermont, USA), and her M.A. in composition from Stony Brook University. After having spent six months in residence at the Banff Centre for the Arts in 2002-03, she began her Ph.D. at Stony Brook.

**Nakoda** is named for the alpha female of the Peter Lougheed wolf pack, who was killed—legally—by a hunter in Kananaskis country (near Banff National Park) in September 2000. While wolves and other large predators essential to the ecological balance of the region are protected within the boundaries of Banff National Park, it is sadly still legal to hunt them outside of Park boundaries. *Nakoda* is dedicated to the conservation of large predators everywhere, in particular the wolves of the Canadian and American Rockies. Composed while in residence at the Banff Centre for the Arts for flutist Erin Lesser, *Nakoda* uses several extended flute techniques, including percussive sounds, pitch bending, and singing into the instrument.

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Polish born **Krzysztof Debski** studied composition and conducting at the Paderewski Academy of Music in Poland. As a leader and violinist of the "String Connection" (a jazz ensemble), he has performed in the United States, Canada and over 25 countries in Europe. Debski has been awarded the First Prize at the World Competition of Jazz Ensembles (Belgium), and the Award from The Ministry of Culture (Warsaw, Poland). Readers of the magazine "Jazz Forum" have bestowed upon Debski the honour of "Musician, Composer and Violinist of the Year" from 1983 to 1986. Since 1986, Debski has concentrated primarily on composition. He has composed more than 50 symphonic and chamber music works. In 1986, he received First Prize at the 25th Anniversary Spring Festival of Music Composers Competition in Poland. He has composed music for over 60 films, including the highest grossing movie in Polish film history, and has received 8 platinum albums.

"The 2003 enormous California fires have destroyed the whole life achievement of a great artist - James Hubbell. His masterpieces, houses, workshops were burned. I give these three **Songs** to James' Hubbell's poems as a sign of solidarity and compassion with James."

Concert No. 3  
Saturday, June 5, 2004  
**Madawaska String Quartet**  
**Sarah Fraser Raff**, violin; **Rebecca van der Post**, violin  
**Anna Redekop**, viola; **Meran Currie-Roberts**, cello

***Spanish Garland***, 12 folk melodies from Spain

**José Evangelista**

***Desolation\****

**Darlene Chepil Reid**

***Ravening***

**Justin Merritt**

***Cuarteto No. 2***

1. Nocturno
2. Homenaje A Nanny (Danza)

**Alejandro Cardona**

Intermission

***Madra***

**Bruce Russell**

***Pre-Lieu***

**John Oswald**

***CatCh***

**John Gzowski  
and Julia Aplin**

\* world premiere

## Madawaska String Quartet

Since their first concerts, the aim of the **Madawaska String Quartet** is to bring highly diverse repertoire to as broad an audience as possible. Recently, they were chosen by the Canadian Brass to record the CD for their new "String Class" books. The highlight of this year has almost certainly been the joint commissioning (with the Harbourfront Centre and the Laidlaw Foundation) of a new work by composer John Gzowski and choreographer Julia Aplin (of Dancemakers and Platform33), which was premiered at the Music Garden. Madawaska Quartet is on the faculty at "Music at Port Milford", an international summer chamber music camp.

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Violinist **Sarah Fraser Raff** is on the faculty of the Royal Conservatory of Music and has given a Master Class for The Young Artists Performance Academy at RCM. Sarah holds a Masters of Music in Performance from The University of Toronto, and a Bachelor's degree in performance from the prestigious Toho Gakuen School of Music in Tokyo, Japan. She has also completed an Artist Diploma at the Glenn Gould School and has studied baroque performance in Lucca, Italy. She has studied and performed at the Banff Centre for the Arts, the Aspen Music Festival, and the Orford Arts Centre. Sarah is a former student of late Prof. Lorand Fenyves and Prof. Koichiro Harada, founding member of Tokyo Quartet in Japan, where she was raised from the age of four. Her chamber music experience includes recitals, films and CD recordings, and TV and radio broadcasting in both Canada and in Japan. She has performed with the Toronto Symphony, Esprit Orchestra, the National Ballet of Canada orchestra, Kitchener-Waterloo Symphony, Sinfonia Toronto, Tapestry Opera, Opera Ontario, Toronto Operetta Theatre, Soundstreams Canada, and Virtuosi di Toronto.

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British violinist **Rebecca van der Post** studied with Pauline Scott at the Guildhall School in London and with Professor Igor Ozim and Karen Turpie in Switzerland. She has participated in masterclasses at the Britten Pears School and Prussia Cove in the U.K, and at the Banff Centre in Canada with Herman Krebbers, Oliver Knussen, Paul Zukofsky, Gyorgy Kurtag and Tsuyoshi Tsutsumi. While based in London, she gave many recitals throughout the U.K, Germany, Luxembourg, Switzerland, France, Spain, Portugal and Colombia. Her Duo partners have included Sophia Rahman and Thomas Ades.

Rebecca gave the first performances of Peter Cowdrey's *Concerto for Violin and Orchestra* in the Purcell Room and Queen Elizabeth Hall, conducted by Thomas Ades. She later performed this work in a live televised performance at the Istanbul Festival. With her Piano Trio, she toured Puerto Rico and Venezuela and broadcast for Slovak Radio. As Principal Violin with the Ensemble di Quaderni Perugini (an Italian New Music ensemble) and with the Ensemble Corrente in London, she appeared frequently in Italy, the Slovak Republic, Switzerland and the U.K. with such artists as Jurg Wyttenbach and Siegfried Palm and gave performances for BBC Radio from the Belfast Sonorities and Aldeburgh Festivals.

Since moving to Toronto in 1999, Rebecca has performed with Autumn Leaf Theatre, Ensemble Noir (specializing in contemporary African Music), the Composers Ensemble and Sonora. She has collaborated with composer/choreographer Peter Chin and is a member of Arraymusic. CBC broadcasts include performances with Stephen Clarke, piano, the Composers' Quartet and Mark Adams, percussion. Rebecca recently appeared in Halifax as Guest Concertmaster of Symphony Nova Scotia.

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A native of London, Ontario, **Anna Redekop** started studying violin at the age of 10. She took up viola in her teens at the suggestion of her teacher, Sandra Stark, and immediately developed a fondness for the instrument. She earned a Bachelor of Arts in French Language and Literature from the University of Western Ontario, at the same time studying privately with Ralph Aldrich. Ultimately, she decided to pursue music as a career.

Anna performs regularly as an orchestral and chamber musician with the National Ballet of Canada Orchestra, Windsor Symphony, Orchestra London Canada, the Hamilton Philharmonic, Toronto Operetta Theatre, and has been Principal Viola in the Glenn Gould Professional School Orchestra of the Royal Conservatory of Music and the Scarborough Philharmonic. Her teachers have included Robert Koff (founding member of the Juilliard String Quartet), Ralph Aldrich, Rennie Regehr and Steven Dann. Anna also performed in the Queen of Puddings' Opera Company's production of Beatrice Chancy in Edmonton, Alberta in 2001. CBC broadcasts include numerous chamber and orchestral performances throughout Eastern and Central Canada.

Anna is also passionate about traveling and about introducing classical music to new audiences wherever they can be reached. Her teaching experience includes private instruction in Etobicoke as well as National and Inter-Provincial Music Camps in Ontario.

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Originally from British Columbia, cellist **Meran Currie-Roberts** began her training at the Victoria Conservatory of Music at the age of seven. She moved to Ontario in 1995, and has since become one of Toronto's most active cellists. Meran has a M.Mus from the University of Toronto, where she studied with Shauna Rolston. In addition to her work with the Madawaska String Quartet, she has appeared internationally as principal cello of the Colorado Springs Festival Orchestra, and has toured Holland, Germany, and Denmark. Locally, Meran holds positions in the Producers Orchestra and Toronto Philharmonia.

A strong supporter of new music, Meran has been part of productions with the Encounters Chamber Ensemble, Tapestry New Opera, Toronto Dance Theatre, and Autumn Leaf Performance. Solo appearances include the Haydn *D-Major Concerto* with the Kitchener-Waterloo Chamber Orchestra, and a solo CD for the Reflections label.

Meran is an active teacher in the Toronto area, and loves sharing her knowledge of chamber music and cello with her students. On the festival circuit, she has taught and performed at Interprovincial Music Camp and was on faculty for the chamber music program at the Kincardine Music Festival. Last summer Meran joined forces with seven other cellists for a gala concert at the Festival of the Sound in Parry Sound, Ontario.

## Composers and Program Notes

**José Evangelista** was born in Valencia, Spain in 1943. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computers led him to Canada in 1970. He studied composition with André Prévost and Bruce Mather. Since 1979 he is a professor at the University of Montréal where he created the Balinese Gamelan Workshop. He has been a founding member of several concert societies, and from 1987 to 1994 he has been on the board of the SMCQ (Société de musique contemporaine du Québec). He has received the SOCAN Prize in 1997, and numerous commissions. His works have been performed in Canada, the U.S. and Europe. From 1993 to 1995 he was composer in residence with the Montréal Symphony Orchestra.

**Spanish Garland** consists of 12 folk melodies from Spain including worksongs, lullabies, entertainment songs and religious songs from a variety of regions. The melodies are presented as such, or at most repeated, without formal developments or modulations. "My purpose has been to emphasize the melodic character of this material. There is a systematic use of ornamentation and heterophony which nearly gives the impression of real polyphony, but with no counterpoint or chords."

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Darlene Chepil Reid (BSc McMaster, AMus Conservatory Canada, HBMus Lakehead) has studied composition with Aris Carastathis and Peter Paul Koprowski. She holds a SSHRC Canada Graduate Scholarship and is currently enrolled in Master of Music at the University of Western Ontario. Her present studies include orchestral and electroacoustic composition with David Myska. Her works have been performed by soloists and ensembles across Canada and the US, including the UWO Symphony Orchestra, Thunder Bay Symphony Orchestra, Manitoba Millennium Band, Lakehead University New Music Ensemble, GroundSwell Concert Series, Thunder Bay Children's Chorus and Dance Nova Scotia. Her String Quartet, **Desolation**, will be premiered by the Madawaska String Quartet during New Music North 2004.

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Composer **Justin Merritt** was the youngest-ever winner of the ASCAP Foundation/Rudolph Nissim award in 2001 for *Janus Mask for Orchestra*. He is also the winner of the 2000 Left Coast Chamber Ensemble Composition Competition Award for *The Day Florestan Murdered Magister Raro*. In addition his **Ravening** for string quartet was the winner of the 2001 Kuttner String Quartet Competition and runner-up for the 2001 Left Coast Competition, as was his *5 Preludes for Piano* in the 2000 ASCAP Foundation Awards. Other works include music for orchestra, ballet, and opera. He has worked as composer and musical director in dozens of theater productions, ranging from Shakespeare to Dada. Justin is currently a Visiting Professor of Music and Composer in Residence at Trinity University. He received his Bachelors in Music from Trinity University and a Masters & Doctorate in Music from Indiana University. He has studied composition with Samuel Adler, Sven-David Sandström, Don Freund, Claude Baker, Timothy Kramer, and electronic and computer music with Jeffrey Hass.



**Alejandro Cardona** studied composition with Luis Jorge Gonzalez, Leon Kirchner, Ivan Tcherepnin and Curt Cacioppo. He studied at Harvard University and the Utrecht School of the Arts. His music has been played in North America, Latin America and Europe. In Costa Rica, Cardona has received the National Music Award in 1999, 2000 and 2001. His movie "Testimonios" has received various awards in Costa Rica and has been screened in festivals in Latin America and Europe. Cardona works and teaches at the Universidad Nacional in Costa Rica in the Cultural Identity, Art and Technology Program.

**Cuarteto No. 2** was composed in 1992-93. The first movement, Nocturno, was inspired by a poem by the Guatemalan Otto René Castillo. The second movement, Homenaje a Nanny (Danza) (Homage to Nanny), was inspired by a legendary Obeah Woman who participated in the Maroon Wars of the XVIII Century, belonging to the important Windward Rebels. They say that she could trap bullets in between her buttocks where they fell useless to the ground. The white people were so afraid of her that when a slave named Cuffee killed her in 1733, he was generously rewarded.

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**Bruce Russell** studied composition at York University with James Tenney and Phil Werren. He has written scores for dance, theatre and multimedia as well as numerous songs, works for solo performers and for small ensembles. He currently resides in Toronto.

**Madra** was originally composed in 1999. After a workshop with The Madawaska String Quartet in 2002, the score was revised and extended. The piece consists almost entirely of repeated canonic patterns arranged in simple harmonic progressions, and often requires precise rhythmic synchronization between the performers. "The title refers to my late grandmother Madra Martens, to whom the work is dedicated. A school teacher and farmer during the Great Depression, she showed me a great deal about resourcefulness."

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**John Oswald** has just received the Governor General's Award for Visual and Media Arts, but most of his attention during his thirty year career has been devoted to music.

**PreLieu** is one movement from a longer work which comprised his second of three commissions from the Kronos Quartet. When Kronos abandoned this quartet, an extended recorded version of the dWig movement was incorporated into a trompe l'oreille orchestral version for a Berlin Opera Ballet commission entitled *die Öffnung* (1993), choreographed by Bill T. Jones. This work has been reconfigured for live orchestra as part of *Classic*, commissioned by the Esprit Orchestra (1994). The short movements have migrated to an optional status in the performance of *Fore* (Oswald's fourth quartet, commissioned by the Modern Quartet). Kronos has not played *PreLieu* for over a decade now, but they have performed his other two quartets, *Spectre* and *Mach*, hundreds of times. The material of *PreLieu* is derived entirely from Beethoven's *Danza alla Tedesca* movement of the *Quartet in B-flat Major, Opus 130*, and is therefore part of Oswald's *Rascali Klepitoire*, which are works that are explicit transformations of performance of the classical repertoire. These are related to Oswald's recordings called Plunderphonics. A recording of *PreLieu* (by the Modern Quartet) is available in CD Oswald's box set retrospective 69 Plunderphonics 96 (Fony/Seeland). Two brand new releases of Oswald's work are Aparanthesi (iMedia) and his first DVD, The Arc of Apparitions (OHM/Avatar).

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**John Gzowski** has played banjo in Banff, oud in Wells, guitar in Whitehorse, cello in Toronto, electric dowl in Kitchener Waterloo, adapted guitar in New York and ship's horn in St. John's. His work in theatre has won him Dora Mavor Moore Awards for *Froth's Quartet*, DVXT's *The Dollhouse* and *Coyote Ugly* and *Guardian Spring's Widow Judith*. His work in dance has included pieces for Dancemakers, Julia Aplin, Michael Sean Marye and Kaeja D'dance. He has written for Array Music, Evergreen Club Gamelan Ensemble and Hemisphere's. He has composed for bicycle bells and horns, tape and acoustic instruments, and replicas of Harry Partch's instruments. He builds and plays his own instruments such as the Cat's Cradle, electric 2x4, and the surrogate chromelodeon, some of which have been exhibited by the Art Gallery of Ontario.

**Julia Aplin** has been working in dance in Toronto since 1991. A graduate of the University of Waterloo's dance department, Julia has been creating and presenting her own choreography since 1989. Her work has been presented by Ffida, Art in Open Spaces, University of Waterloo, Dances for a Small Stage, The School of Dance (Ottawa), Dancemakers, Dusk Dances, Dancing on the Edge, The Theatre Centre and Dances/Portraits. Julia is also known as a teacher having taught at the Teacher's collective, University of Waterloo, Winnipeg's School of Contemporary Dance, Dancemakers, Theatre Gargantua, and various schools in Canada and the United States. She shares with John Gzowski, a Dora Mavor Moore Award for sound design in Froth's 1998 production of *Quartet* and a nomination for conception sonore from the Academie theatre de Quebecoise for *The Possibilites*. She recently began developing her acting abilities in

performances of Paul Quarrington's *Monologue*.

"**CatCh** (music by John Gzowski, movement by Julia Aplin) was a collaboration on all levels. The original idea for the piece occurred during a dinner conversation, when Becky suggested that Julia create choreography for her quartet. That idea was quickly parlayed into me, John, writing music and Julia the movement. Suffice to say I was quite blown away by how well the piece worked, and we hope you all enjoy it as well."

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