



ILLUMINATIONS

BRIAN CHERNEY

@ 75



WELCOME MESSAGE FROM DEAN RAVENSCROFT

For the next few days, we will focus the spotlight on Brian Cherney, a scholar of Canadian music and esteemed Professor of Music Composition at the Schulich School of Music since 1972. Professor Aiyun Huang, along with three Schulich Alumni, Zosha Di Castri, Taylor Brook, and Matthew Ricketts, have returned to Montreal to curate a two-day celebration of his inspired and distinctive body of work, and I would like to extend a warm thank you to them for their dedication and efforts in putting this event together. This conference brings together the research and performances of faculty and students, cherished alumni, guest musicians, and lecturers from around the globe to showcase some of Professor Cherney's most important works. I welcome you all to Illuminations: Brian Cherney at 75 – and happy listening!



WELCOME MESSAGE

FROM THE ILLUMINATIONS PLANNING COMMITTEE

Taylor Brook, Zosha Di Castri, Aiyun Huang, Matthew Ricketts

On behalf of the planning committee, the Schulich School of Music at McGill University and our esteemed roster of musicians and scholars, we are pleased to welcome you to Illuminations: Brian Cherney at 75. Over the next two days the enduring legacy of one of Canada's most esteemed composers will be on full display as alumni, faculty, students, scholars and musicians from across North America come together to celebrate the ongoing life's work of Brian Cherney. Musicians of the highest caliber, including both students and faculty from McGill University alongside world-renowned ensembles and soloists, have gathered here to share and inspire. From pieces written early in the development of Brian's characteristic style some 40 years ago to newly revised works composed just this year, we have carefully curated a wide variety of Brian's music—from solo to chamber, vocal to large ensemble, much of the stylistic breadth of Brian's substantial catalogue may be heard together for the first time ever in such an expansive retrospective, bound only by the highest level of craftsmanship and imagination. In addition to these concerts we present four conference sessions dedicated to scholarship on Brian's life and music; longtime colleague-collaborators, former students, and faculty from eight separate academic institutions will present papers on a wide range of topics from a plethora of interpretive perspectives. Together, the conferences and concerts showcase the profound impact Brian has had on Canadian music and Canadian composers alike.

We cannot imagine a better time than Brian's 75th year to celebrate, reflect and renew together.

And to Brian the composer, pedagogue, scholar, colleague and friend we give thanks, and wish you Happy Birthday!

Taylor, Zosha, Aiyun and Matthew





SCHEDULE - DAY 1

October 27, 2017

9:30-10:00	<p>Registration, Tanna Lobby</p> <p><i>*A bonus event at the symposium will be an open masterclass (co-presented by the festival « Les ateliers contemporains ») with conductor Guillaume Bourgogne of Seven Images for Twenty-two Players (1971), featuring the McGill Contemporary Music Ensemble, 9:00-10:00am Pollack Hall</i></p>
10:00	<p>Opening of Cherney Score Exhibition in the Marvin Duchow Library</p> <p>Welcome message from Aiyun Huang</p> <p>Introduction on the exhibition — Remarks by Cynthia Leive</p>
11:00-12:30	<p>Conference Session #1, A832 — Session Chair: Taylor Brook</p> <p>11:00-11:30 David Adamcyk: “Mind and God in Cherney’s Illuminations”</p> <p>11:30-12:00 Brian Cherney: “How I Might Have Become a Composer”</p> <p>12:00-12:30 David Jaeger: “Commissioning Brian Cherney’s String Trio”</p>
12:30-1:30	Lunch (Faculty Lounge, A833)
1:30-3:00	<p>Conference Session #2, A832 — Session Chair: Chris Paul Harman</p> <p>1:30-2:00 Zosha Di Castri: “Music as Refuge: Stillness in Brian Cherney’s Mature Piano Works”</p> <p>2:00-2:30 Taylor Brook: “Meaning and Expression in the Chamber Music of Brian Cherney”</p> <p>2:30-3:00 John Beckwith: “Brian Cherney as composer and collaborator”</p>
3:00-3:30	Coffee break, A833
3:30-4:30	<p>Conference Session #3, A832 — Session Chair: Zosha Di Castri</p> <p>3:30-4:00 Keynote: Robin Elliott, “Brian Cherney as Scholar and Creative Artist”</p> <p>4:00-4:30 Matthew Ricketts: “Text—Textures—Intertexts: Brian Cherney’s Transfiguration”</p>
5:00-6:00	<p>Concert #1, Tanna Hall (curated through Call-for-proposals)</p> <p>Gan Eden (1983) for violin and piano — Wapiti Ensemble</p> <p>Doppelgänger (1991) for two flutes — Claire Marchand & Marilène Provencher-Leduc, flutes</p> <p>Shekhinah (1988) for viola solo — Marina Thibeault, viola</p>
6:00-7:00	Cocktail hour , Tanna Lobby

SCHEDULE - DAY 2

October 28, 2017

10:30-12:30	Conference Session #4 , A832 — Session Chair: Matthew Ricketts
	10:30-11:00 Arlan N. Schultz: “Brian Cherney: Transcendent Pedagogy and the Spiritualization of Technique”
	11:00-11:30 Christoph Neidhofer: “Ontological and Psychological Time in Brian Cherney’s String Quartet No. 4”
	11:30-12:00 Anton Vishio: “‘I dig through to you’: Brian Cherney, Paul Celan, and a Music of Witness”
	12:00-12:30 Brian Cherney in Conversation with Chris Paul Harman
12:30-2:00	Lunch, A833
2:00-4:00	Concert #2 , Tanna Hall
	Quartet No. 3 [1985] — Molinari Quartet
	Like Ghosts from an Enchanter Fleeing [1993] — Chloé Dominguez, cello; Jean Marchand, piano
	<i>[Break]</i>
	Twenty-Two Arguments for the Suspension of Disbelief [2010] — Nu:BC
	String Trio [1976] — Joshua Peters (violin), Marina Thibeault (viola), Carmen Bruno (cello)
7:30	Concert #3 , Pollack Hall
	Seven Images for Twenty-two Players [1971] — McGill Contemporary Music Ensemble (director: Guillaume Bourgogne)
	Tombeau [1996] — Julia Den Boer, piano
	<i>Intermission</i>
	In Gottes Gärten schweigen die Engel [2006; revised 2017] — McGill Percussion Ensemble with Paul Vaillancourt and Jessica Gauthier (soprano)
	Playing for Time [1981] — Kyoko Hashimoto (piano), Aiyun Huang (percussion), Jacqueline Leclair (oboe)
9:30-10:30	Closing Reception , Clara Hall





BIOGRAPHIES / ABSTRACTS

Conference Session #1—October 27th [A832]



11:00-11:30AM

DAVID ADAMCYK

“MIND AND GOD IN
CHERNEY’S ILLUMI-
NATIONS”

ABSTRACT:

Brian Cherney’s *Illuminations* for string orchestra, composed in 1985, reflects ideas related to Jewish mysticism. Descriptions and accounts of meditation techniques that ultimately lead to visions of light, and even to converse with God, so inspired the composer that he decided to write

a piece which re-enacts a meditative cycle. *Illuminations* is thus a dramatic staging: the audience, as if in someone’s head, witnesses how the mind transforms as it approaches God (or light). The composition expresses mind and God in multiple ways, from the layout of the instruments on stage, to the formal plan of the piece, to the variety of pitch collections heard throughout the work. Starting from a spectral point of view, this presentation will unveil some of the subtle intricacies that make *Illuminations* so powerfully evocative, and why it remains to this day one of Brian Cherney’s most favorite accomplishments.

BIOGRAPHY:

David Adamcyk is a Canadian composer, electronic musician, and sound engineer living in New York. He creates musical works for the concert hall and theatrical stage, often incorporating technology. He was the assistant to Martin Matalon and Philippe Leroux, has collaborated with artist Julia Randall, and has worked with Talea, ICE, Quasar, Cairn, the MSO, ECM+, IRCAM, Esprit Orchestra, and SMCQ. David has taken part in the *Nouvelles Rencontres* composition program at *Domaine Forget*, in *St-Iréné*, and was selected for the National Arts Center’s Young Composers program in Ottawa. He has won four prizes at the SOCAN Foundation composer’s competition, and was also one of the five finalists in the CBC/SRC *Evolution* composition competition. David holds a doctorate in Composition from McGill University, and currently teaches sound recording, live sound, and electronic music at Columbia University’s Computer Music Center and at the Manhattan School of Music.



11:30-12:00PM

DAVID JAEGER

“COMMISSIONING BRIAN CHERNEY’S STRING TRIO”

ABSTRACT:

Brian Cherney’s String Trio was composed in 1976, and mostly during the summer of that year. It was commissioned by CBC Radio Music, on my initiative. It’s an important work in the canon of the composer, in as much as it represents a turning point in his approach to composition. Cherney and I had been speaking about the German composer Bernd Alois Zimmermann. We found that we both shared a deep interest in this composer, and in particular, his technique called Klangkomposition. Zimmermann felt that all classical music belonged to a continuum. Following the broadcast of the String Trio, CBC Radio submitted the work to the International Rostrum of Composers and it was subsequently broadcast on public radios in several countries. This presentation will examine Cherney’s trio, the influences it references at the time it was commissioned, and the significance of its worldwide distribution through public broadcasting.

BIOGRAPHY:

David Jaeger is a music producer, composer and broadcaster, who was a member of the CBC Radio Music department staff from 1973 to 2013. In 1978 he created “Two New Hours,” which was heard on the national CBC Radio Two network until spring, 2007. He studied composition with John Weinzweig at the University of Toronto in the early 1970s, focusing on chamber and orchestral music, and he also established a digital sound synthesis facility there, one of the first in Canada. During this time, while working at the U. of T. Electronic Music Studio he met and became a



colleague of Canadian inventor Hugh LeCaine. In 1971 he founded the Canadian Electronic Ensemble, together with David Grimes, Larry Lake and Jim Montgomery. From 1974 to 2002 he served as the CBC Radio coordinator of the CBC/Radio-Canada National Radio Competition for Young Composers. In 2002 David Jaeger was elected President of the International Rostrum of Composers, and was the only non-European ever to be named to this post in the 60-year history of that organization.



BIOGRAPHIES / ABSTRACTS

Conference Session #2—October 27th [A832]



1:30-2:00PM

ZOSHA DI CASTRI

“MUSIC AS REFUGE:
STILLNESS IN BRIAN
CHERNEY’S MATURE
PIANO WORKS”

ABSTRACT:

“Lingering in the autumnal countryside, all that magic of the ancient forests invincibly came back to me. A gentle, persuasive voice that lulled one into perfect oblivion [...] and the hollow tones of the angelus, which tolled the fields to sleep.” For Brian Cherney, this Debussy

quote was one of the most evocative descriptions of stillness, closely tied to his own childhood memories—a perfect fusion of mood, landscape, and near silence. Having grown up studying piano, Cherney uses the instrument as a personal outlet, compositional tool, and means for auditioning the sounds of his imagination. Through the study of Debussy’s revolutionary music, Cherney came to his mature style in the late 1970s. Using *Dans le crépuscule du souvenir*, *In the Stillness of the Seventh Autumn*, and *Tombeau*, this paper addresses how Cherney nears his ideal of atmospheric stillness via the healing, spiritual experience of solitude, and its potentially desolate, isolating counter-properties.

BIOGRAPHY:

Zosha Di Castri is a Canadian composer/pianist living in New York. Her work (which has been performed in Canada, the US, South America, Asia, and Europe) extends beyond purely concert music including projects with electronics, sound arts, and collaborations with video and dance. She has worked with such ensembles as the San Francisco Symphony, the OSM, the NACO, the L.A. Philharmonic, the Chicago Symphony Orchestra, the NY Philharmonic, Tokyo Symphony, Esprit Orchestra, Amazonas Philharmonic, ICE, Wet Ink, Ekmeles, the NEM, Yarn/Wire, and Talea Ensemble among others. She was the recipient of the Jules Léger Prize for her work *Cortège* in 2012, and was recently commissioned by the Yvar Mikhashoff Trust to write a solo piano work for Julia Den Boer. Zosha received her Bachelor of Music from McGill University, and completed her DMA in composition at Columbia University, where she now serves as the Francis Goelet Assistant Professor of Music.

2:00-2:30PM

TAYLOR BROOK

“MEANING AND EXPRESSION IN THE CHAMBER
MUSIC OF BRIAN CHERNEY”

ABSTRACT:

This presentation will include a portion of my ongoing research into Brian Cherney’s chamber music, focusing on a small selection of pieces including the second and third string quartets, string trio, and the violin and piano duo, Gan Eden. Drawing upon the wealth of material in these compositions, I will discuss the development of a musical language and personal approach to meaning and expression in the music of Brian Cherney. This understanding will be built through considering the inter-musical and extra-musical quotation and reference that are abundant in these works as well as the larger concept of the “musical topic.”

BIOGRAPHY:

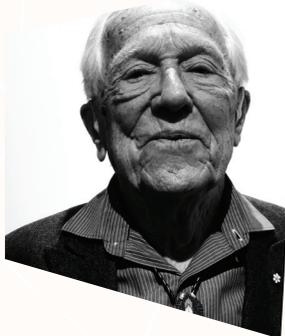
Taylor Brook is a composer living in New York, writing and producing music for concert, film, theater and dance. Described as “gripping” and “engrossing” by the New York Times, his compositions have won numerous awards and prizes. Brook studied composition with Brian Cherney, Luc Brewaeys, George Lewis, Fred Lerdahl, and Georg Friedrich Haas. His music is often concerned with finely tuned microtonal sonorities, exploring perceptual aspects of sound with an individual sense of beauty and form.





BIOGRAPHIES / ABSTRACTS

Conference Session #2—October 27th [A832]



2:30-3:00PM

JOHN BECKWITH

“BRIAN CHERNEY
AS COMPOSER AND
COLLABORATOR”

ABSTRACT:

This paper will include comments on some of Cherney’s compositions, and an account of his work on the book *Weinzweig: Essays on his Life and Music* [Waterloo: Wilfrid Laurier University Press, 2011], of which he and I were co-editors. His approach to composing equips him for dealing with a wide range of musical

questions, and his unusual command of both German and Jewish history (as evidenced, for example, in his University of Toronto dissertation on the Bekker-Pfzner controversy of 1919 and in his essay on the sources of Weinzweig’s radicalism in the 2011 publication) has in turn suggested avenues of exploration in his creative work. Further observations will touch on his gift for parody and musical in-jokes.

BIOGRAPHY:

John Beckwith, composer, music educator, and writer, was born in Victoria, British Columbia, in 1927. He received his musical education in Toronto [1945-50] and Paris [1950-52]. He was associated with the Faculty of Music, University of Toronto, from 1952, serving as dean 1970-77 and as first director of its Institute for Canadian Music from 1985 until his early retirement in 1990. In an active career of over sixty years, his music has attracted commissions and performances by leading ensembles and solo artists. Beckwith has edited or co-edited ten books, including volumes 5 and 18 of *The Canadian Musical Heritage*. He is a former music columnist and reviewer for the *Toronto Star* and script writer and program planner for CBC Radio, and has contributed articles and reviews to journals in Canada, Britain, and the United States. He is a member of the Order of Canada, holds honorary degrees from five Canadian universities, and is an honorary member of the Canadian University Music Society and the Société québécoise de recherche en musique. He received the Canadian Music Council “Composer of the Year” award [1984], the Toronto Arts Award for music [1994], the *diplôme d’honneur* of the Canadian Conference of the Arts [1996], the “Friends of Canadian Music” award [2010], and the SOCAN Foundation Award of Excellence for Research in Canadian Music [2014].

BIOGRAPHIES / ABSTRACTS

Conference Session #3—October 27th [A832]

3:30-4:30PM

ROBIN ELLIOTT

“BRIAN CHERNEY AS SCHOLAR AND CREATIVE ARTIST”

ABSTRACT:

Brian Cherney holds graduate degrees from the University of Toronto in music composition [MusM, 1967] and musicology [PhD, 1974]. While best known as a composer of intriguing, challenging, and inventive compositions, Cherney has also been active in the field of music scholarship. His doctoral thesis was on German music criticism during the Weimar era, but during his career he has made important and timely interventions into the field of Canadian music studies. Among his publications are notable articles on John Weinzweig and Pierre Mercure, as well as a monograph on Harry Somers [who is also the subject of his ongoing research]. His course on Canadian music at McGill University has introduced students to the serious study and understanding of composed music in Canada. This presentation will consider Cherney's work as a music scholar, and speculate as to how it may have had an impact upon and influenced his creative work as a composer.

BIOGRAPHY:

Robin Elliott studied music at Queen's University [BMus; violin and chamber music] and the University of Toronto [MA, PhD; musicology]. After six years as a faculty member at University College Dublin [UCD], he was appointed to the Jean A. Chalmers Chair in Canadian Music in the Faculty of Music at the University of Toronto in 2002. During the 2013-14 academic year he returned to UCD to serve as the Craig Dobbin Professor of Canadian Studies. The main



focus of his scholarly work is composed Canadian music; he has written over 130 items, including 1 sole-authored book, 12 edited books and volumes of music, 40 articles [24 of them peer-reviewed], and over 80 book reviews, encyclopedia entries, and shorter articles. Included among his articles are studies of music by the Canadian composers Istvan Anhalt, Clifford Crawley, Srul Glick, Glenn Gould, Melissa Hui, Alexina Louie, Murray Schafer, and John Weinzweig, among others.





BIOGRAPHIES / ABSTRACTS

Conference Session #3—October 27th [A832]



4:00-4:30PM

MATTHEW RICKETTS

“TEXT—TEXTURES—
INTERTEXTS: BRIAN
CHERNEY’S TRANS-
FIGURATION”

ABSTRACT:

Transfiguration [1990] is one of Brian Cherney’s most ambitious works to date. Scored for large orchestra, Transfiguration explores how memories transfigure the reality they remember, and what that might sound like. Weaving together a dizzying

mise-en-abyme of quotations from the repertoire, folk simulacrum and Cherney’s earlier music (including the viola work Shekhinah from 1988), orchestral textures are manipulated to alternately obscure and reveal material both directly and indirectly related to the Holocaust, including the photograph of a Hungarian woman who haunts the work. The fleeting figure of this unknown woman is represented in the way material is transfigured—lost, reemerging, lost again—throughout. This paper focuses on Transfiguration as an apotheosis of Cherney’s interest in the relationship between orchestral texture and intertextuality.

BIOGRAPHY:

Matthew Ricketts (b. 1986, Victoria, British Columbia) is a Canadian composer currently based in New York City. He earned his undergraduate degree at McGill University’s Schulich School of Music (Honours Composition & Theory), studying with Chris Paul Harman, Brian Cherney and John Rea. In 2017, he completed his DMA in Composition at Columbia University, where he studied with George Lewis and Fred Lerdahl. His music typically engages with text-music relationships, quotation, impersonation, and ekphrasis. Recent and upcoming projects include new orchestral works with the Montreal Symphony Orchestra (Kent Nagano, conductor) and the Esprit Orchestra (Alex Pauk, conductor). Matthew is currently collaborating with renowned writer and playwright Tomson Highway on a multilingual chamber opera to be toured throughout Nunavik and Côte-Nord.

CONCERT #1 - OCTOBER 27th, 5:00PM

Tanna Schulich Hall [Curated through Call-for-proposals]

PROGRAM

**Gan Eden (1983) for
violin and piano**
Wapiti Ensemble

**Doppelgänger
(1991) for two flutes**
*Claire Marchand &
Marilène Provencher-
Leduc, flutes*

**Shekhinah (1988) for
viola solo**
Marina Thibeault, viola

PROGRAM NOTES

All program notes by Brian Cherney

GAN EDEN (1983)

Gan Eden [Garden of Eden], for violin and piano, was written especially for the Montreal violinist Adolfo Bornstein and my colleague at McGill, the composer and pianist Alcides Lanza, who first performed the piece at McGill in September 1983. The title, which means “Garden of Eden,” is a reference to Stefan George’s collection of poems, *The Book of the Hanging Gardens*, which Schoenberg set to music as his Op. 15 in 1908. [In fact, in *Gan Eden I* quote the opening fragment of the voice part—with the words “Groves in these paradises”—of the second song of Schoenberg’s cycle.] In my imagination I envisaged a lush and tranquil garden, the center of which could only be reached by passing through level upon level of vegetation of all sorts. *Gan Eden* is constructed as a series of short musical glimpses into that garden, separated by short periods of very quiet, almost inaudible playing. Towards the end of the piece I wrote a flowing passage of music in both instruments which contrasts strikingly with the general style of the piece, in that it is continuous, lyrical, and tonal. This passage, which I came to call “the paradise music” was incorporated, in various guises, into a number of subsequent pieces, including the orchestra piece *Transfiguration* (1990), which contains a nearly literal arrangement of it for orchestra. In addition, *Gan Eden* also contains three short passages of music which slowly move upward in register, thus being an early version of extended and intricate passages of such music in later





CONCERT #1 - PROGRAM NOTES

OCTOBER 27th, 5:00PM

works. At the end of the piece, there are some slowly moving melodic passages for the violin which become so high that the actual pitches are lost in the sound of bow on string. These I thought of as “litanies,” perhaps a further indication that the piece had acquired some sort of “spiritual” significance for me.

DOPPELGÄNGER (1991; VERSION FOR 2 FLUTES)

Doppelgänger was commissioned by the renowned Canadian flautist and composer Robert Aitken specially for performance by him and Aurèle Nicolet, and was premiered in Basel, Switzerland on February 7, 1992. The opportunity to write for two flutes and the possibilities of exploiting the special colours of these two identical instruments suggested to me the idea of the “double” or “Doppelgänger,” a word which is associated with a special type of literature (for example, The Double of Dostoyevsky). In this piece, the word “double” is interpreted in several ways: for example, the first part has a duration of 8 minutes, double the duration of the second. Often the music of one flute is echoed in the music of the other or becomes the shadow of the other, above all, in the low register. But the character of the two instruments is not always the same. For example, during one part of the first section, the music of one flute becomes slower and more lyrical, while the music of the other becomes faster and more nervous. As in all my recent pieces, in each main section (and above all in the first section in which there are seven smaller sections), the music of one section flows as smoothly as possible into that of the following section. In the brief epilogue, there are several references to the song of Schubert, Der Doppelgänger.

SHEKHINAH (1988)

On March 19, 1988, the Montreal Gazette published a review of a new book, The Holocaust in History, by the University of Toronto historian Michael Marrus. Accompanying this review was a photograph of a procession of Jewish women and children. I subsequently learned that the photograph was, in fact, taken at Auschwitz in May of 1944 and that the people were Hungarian Jews. Since the children in the photograph were too young to work, it is likely that these people all perished in



the gas chambers and crematoria of that concentration camp. My attention was particularly drawn to one of the women in the photograph—a striking figure with a shawl over her head, taller and younger than most of those around her. Her bearing and facial features reminded me, in an uncanny way, of the violist Rivka Golani, for whom I was about to write a work for unaccompanied viola. The idea then occurred to me to write a work for that woman in the photograph, dedicated to her memory. I hoped thereby, in some small way, to rescue her from anonymity and oblivion.

The viola piece entitled *Shekhinah* was written in April and May of 1988 and was revised in March and April of 1989. The Hebrew word “*Shekhinah*” is generally understood to refer to the feminine aspect of the deity. In *Major Trends in Jewish Mysticism*, Gershom Scholem points out that this early concept of the *Shekhinah* [as the feminine element in God] later developed into a concept of the *Shekhinah* as a symbol of “eternal womanhood ... representing the mystical idea of Israel in its bond with God and in its bliss, but also in its suffering and its exile.” Prof. Scholem notes that it was as a woman that she appeared to visionaries among the later Kabbalists, in one case, appearing “at the Wailing Wall in Jerusalem as a woman dressed in black and weeping for the husband of her youth.” The notions of suffering and exile and the image of the woman “dressed in black” seemed to me to relate to the figure of the woman in the photograph; thus the name of the piece.

In the piece, certain passages represent the three souls described in the Zohar: *nefesh*, *ruah* and *neshamah*. For instance, the music of *nefesh* is restless and unstable and is made up of trills, glissandi and quickly moving passages—I imagined that her soul was restless and scurrying around, trying to find peace. To these are juxtaposed three other elements: a kind of lullaby composed for the piece, a quotation from Schubert’s song *Der Tod und das Mädchen* and a quotation from a partisan song from the Second World War.

Shekhinah is dedicated to the memory of the woman in the photograph.





CONCERT #1 - PERFORMER BIOGRAPHIES

OCTOBER 27th, 5:00PM



WAPITI ENSEMBLE

GENEVIÈVE LIBOIRON, VIOLIN

DANIEL ÁÑEZ, PIANO

Geneviève Liboiron and Daniel Áñez get together to form Wapiti Ensemble in 2012, a violin/piano & synthesizers duo dedicated to experimental and contemporary music. The duo has performed the complete works of Morton Feldman for violin and piano in Montreal and Mexico City, and has premiered more than 20 works in consecutive artistic residences in Mexico City and Bogota. Additionally, they have performed concerts in Chile, Argentina, Uruguay, Colombia, Mexico and Canada. In Canada, Wapiti has performed in concerts produced by Innovations in Concert, at the Chapelle Historique du Bon-Pasteur, as guests in the 2011-2014 composer-in-residence's series, Maxime McKinley, in the Toronto Music Gallery and in the 2017 Montreal Nouvelles Musiques festival organized by the SMCQ. They have commissioned and premiered works of composers Nicolaus A. Huber [Germany], Carlos Gutierrez [Bolivia], Zihua Tan [Malaysia] and Charles-Antoine Frechette [Canada], among many others.

CLAIRE MARCHAND

Claire Marchand is one of the most sought-after flutists in Québec. Acclaimed by the critics for her subtlety of colors, technique and magnificently balanced virtuosity, she has appeared as a soloist in numerous concerts, recitals and chamber music ensembles. After ten years of piano, Claire Marchand took up the flute at the age of sixteen with Canadian flutist Lawrence Beauregard. The following year, she entered the Conservatoire de musique du Québec with Gail Grimstead where she obtained degrees in flute and chamber





music. Claire Marchand also studied with flutist Patrick Gallois in Paris, as well as with Pierre-Yves Artaud, with whom she received Premiers Prix by unanimous decision in flute and chamber music. She attended various advanced courses and seminars, including at IRCAM in Paris and Mozarteum in Salzburg. She was awarded a grant from the Conseil des Arts et des Lettres du Québec to study with Robert Dick in New York and with Mario Caroli in Strasbourg.

Winner of the Opus Prize for best concert of the year in contemporary music, Claire Marchand is praised for her innovative performances which have inspired audiences across the country. She gave the Canadian premiere of Salvatore Sciarrino's *L'Opera per flauto*, for which she earned the praise of Montreal's critical fraternity. She made guest appearances as a soloist at the Ars Musica in Belgium, the Foro Internacional de Música Nueva Manuel Enríquez in Mexico, the Lanau-dière Festival, the Société de musique contemporaine du Québec (SMCQ) and the Ottawa Chamberfest in Canada.

Claire maintains an active schedule as a soloist, chamber musician and professor. She has taught at the McGill University's Conservatory of Music Schulich School of Music for 18 years and is now actively involved in teaching the flute at her studio in Montreal. She can be heard on the ATMA label in a recording of 20th century music for solo flute, Schoenberg *Pierrot Lunaire* and on ANALEKTA label playing the Mozart concerto for flute and harp with Valérie Milot and Les Violons du Roy, conducted by Bernard Labadie. Claire Marchand is currently executive director and artistic director at the Canadian music center in Québec [Montréal] since 2015.

MARILÈNE PROVENCHER-LEDUC

Flutist Marilène Provencher-Leduc graduated from the Conservatoire de musique de Montréal in 2010 and from the University of Montreal in 2012. Grant recipient of the Fonds Québécois de recherche en Société et culture, she completed a Doctorate focused on interpretation and analysis of works by Karlheinz Stockhausen in may 2016 at the University of Montreal under the direction of Lise Daoust. She has participated in many master classes in





Canada, France and Germany with renowned teachers including: Philippe Bernold, Juliette Hurel, Timothy Hutchins, Julien Beaudiment, Sandrine François and Kathinka Pasveer.

Eager for musical explorations, Marilène studies klezmer music and improvisation. She is a member of Oktopus, an active Eastern European music octet that has performed at events such as the Montreal Jazz Festival [2016-2017], the Conseil des Arts de Montréal en tournée [2017-2018], and a European tour [2016]. In 2015 she co-founded the AKA Ensemble with saxophonist Tommy Davis. AKA Ensemble is dedicated to today's repertoire, premieres and improvisation, and was the guest artist for the 2016 edition of the Montreal Contemporary Music Lab. She has collaborated and participated in studio recordings with young emerging composers such as Juro Kim Feliz [2017], Symon Henry [2015], Charles Quevillon [2014], and artists such as Trio Hugo Mayrand [2015], Plants and Animals [2014] and Ludovic Alarie [2013].

Marilène has performed with several orchestras and ensembles including the International Ensemble Modern Academie in Austria [2016], L'Orchestre symphonique de Trois-Rivières (as a soloist in 2017), l'Ensemble contemporain de Montréal [2016], L'Orchestre de la Francophonie canadienne [2017], L'Orchestre Lyrique de Montréal [2014-2015], and the National Youth Orchestra of Canada [2010 national tour]. Marilène is an active member of the Montreal contemporary music scene both as a soloist and chamber musician.



MARINA THIBEAULT

Celebrated for her “deep rich sound, exceptional virtuosity, and enthusiasm,” violist Marina Thibeault travels the world as a sought-after recitalist, chamber musician, and soloist. Marina is an ardent ambassador for new music, and seeks to champion diversity and innovation in the classical world. Ms. Thibeault is the recipient of numerous honours, most recently “Révélation Radio-Canada 2016-2017,” the Sylva Gelber Foundation award [2016], and first prize in the string category of Prix d'Europe [2015] and the

McGill Concerto Competition [2015]. She holds a bachelor's degree from the Curtis Institute of Music, where she studied with professors Michael Tree and Roberto Diaz, and a Master's degree with André Roy at McGill University, where she will start her doctoral studies in the fall. Marina's first album, Toquade, was released in April 2017 on the ATMA label. Upcoming performances include her debuts with the Orchestre Métropolitain, the Appassionata Chamber Orchestra, and the Orchestre Symphonique de Drummondville. Marina plays on an 1854 Jean-Baptiste Vuillaume viola, and a W.E Hill Sons bow, generously loaned by Canimex.





BIOGRAPHIES / ABSTRACTS

Conference Session #4—October 28th [A832]



10:30-11:00AM

ARLAN N. SCHULTZ

“BRIAN CHERNEY:
TRANSCENDENT
PEDAGOGY AND THE
SPIRITUALIZATION OF
TECHNIQUE”

ABSTRACT:

The music of Brian Cherney is inextricably linked with his approach to teaching composition. During my five years of study with him, I came to know his musical world and it was through the example of his creative output that I came to appreciate his unwavering

desire to find truth through processes and techniques, which in and of themselves have meaning. There is an inescapable intention to uncover a deeper reality through all means available to his formidable intelligence. Cherney constructs an aesthetic world of great integrity and depth. This naturally implicates an adherence to certain personal moral, ethical, spiritual and aesthetic principles which serve as a compass by which to navigate the complexity of his pieces. I would like to examine these concepts in relation to one of the most important works in his output—the String Trio. It is a remarkable example of the spiritualization of technical processes for the purpose of mystical expression.

BIOGRAPHY:

Dr. Arlan N. Schultz is associate professor of composition, theory and digital audio arts at the University of Lethbridge. His composition teachers include Brian Ferneyhough, Roger Reynolds, Chinary Ung, Harvey Sollberger, Brian Cherney, and Michael Matthews. Academic awards include numerous teaching assistantships and fellowships including the Richardson Foundation Scholarship for Music [Manitoba] and the Kurt Weill Fellowship for music [UCSD]. Composition awards include the BMI [1990] and Godfrey Ridout Awards [SOCAN, 1991] for Quartet Opus 10 and Edifice respectively; the Canada Arts Council’s Robert Fleming Prize for composition [1995]; and Second Prize in the International Mozart Competition [1997], Salzburg for PLI. He has also obtained numerous grants from the Canada Arts Council, the Quebec Council for Arts and Letters, and the University of Lethbridge’s Office of Research Services. Dr. Schultz’s music has been heard in performances and broadcasts in Canada, the United States, France, Germany, Austria, Greece, Poland and Hungary.



11:00-11:30AM

CHRISTOPH NEIDHOFER

“ONTOLOGICAL AND PSYCHOLOGICAL TIME IN
BRIAN CHERNEY’S STRING QUARTET NO. 4”

ABSTRACT:

Brian Cherney’s Fourth Quartet [1994], in one movement lasting half an hour, is striking for its formal coherence and the disposition of its diverse materials. This paper demonstrates how the work owes its large-scale cohesion not only to the intricate interplay of three simultaneously unfolding “main structures”—as explained in the composer’s program note—but also to its overall fluctuating tension between ontological and psychological time. Based on Igor Stravinsky’s notion (derived from Pierre Souvtchinsky) of a “counterpoint” between “ontological time” (i.e. clock or real time) and a music’s inherent time, perceived as “variations in psychological time” against real time, I show how in Cherney’s Quartet fixed proportions and slow, stable polyrhythms active at the background level afford space for foreground activity that has its own sense of time. The paper will illuminate the relationship between foreground and background structures with audio excerpts and examples from Cherney’s sketches and score.

BIOGRAPHY:

Christoph Neidhöfer is Associate Professor at McGill University, Schulich School of Music, where he has been teaching since 1999. He holds diplomas in Composition, Music Theory, and Piano Performance from



the Musikhochschule Basel and a PhD in Music Theory from Harvard University. His research focuses on 20th/21st-century music, post-tonal theory, sketch studies, aesthetics of serialism, and eighteenth-century counterpoint.



BIOGRAPHIES / ABSTRACTS

Conference Session #4—October 28th [A832]



11:30-12:00PM

ANTON VISHIO

“I DIG THROUGH TO
YOU’: BRIAN CHER-
NEY, PAUL CELAN,
AND A MUSIC OF
WITNESS”

ABSTRACT:

John Felstiner argued that for Paul Celan, “the difficulty of bearing witness engenders the need.” Surely some part of the expressive power of Brian Cherney’s music emanates from a similar creative urgency, composed in sustained reflection

on the Holocaust. But how can avowedly non-programmatic music bear witness to so profound an event? A consideration of Cherney’s output suggests a wealth of answers: by establishing a system of reference to music beyond its immediate frame; by distilling a solitary voice from a dense polyphony; by setting part of an ensemble in relief against the whole. In *Transfiguration*, after a moment of violent textural collapse, we hear the ensemble’s shards interact in a relatively unsynchronized passage; as the orchestra slowly reconstitutes itself, Cherney quotes from Schubert’s *Der Tod und das Mädchen*. The sense of recording that which must not be forgotten is poignant here, marking the moment as one of profound loss within the world of the composition. The power of renewal through memory will occupy us through an exploration of Cherney’s direct engagement with Celan’s poetry over the past twenty years. In these works, including *Tenebrae* and *Die Niemandrose* for chorus, as well as *Three Songs* for soprano and piano, Cherney has explored different ways of recovering “all the forgotten”, of reaching out and “through to you, and the ring on our finger awakens.” I argue that these explicit connections to Celan suggest the relevance of the poet as a model for themes of testimony and engagement in the composer’s earlier music.

BIOGRAPHY:

Anton Vishio is Assistant Professor of Music at William Paterson University in Wayne, NJ, where he teaches music theory and composition. He has formerly taught at New York University, Vassar College, and McGill (2002-2003), among other schools. His work focuses on analysis by

close reading of compositions of a number of late 20th century composers, with an interest in questions of memory and form; this material has been presented at conferences in the US and internationally. He gave a lecture on music by Jo Kondo and George Lewis at the International Musicological Society in Tokyo this past March, and his essay on Prialx Rainier's Quanta will appear in a volume on women composers to be published by Oxford University Press. He has also given talks on the appearance of Leonard Cohen's songs in films, especially Robert Altman's McCabe and Mrs. Miller. Formerly a member of a piano duo with Christoph Neidhöfer, he remains active as a pianist and a composer; his work for solo percussionist with a text from Georg Buchner's Lenz was recently performed by his colleague, Payton MacDonald, as part of the latter's Sonic Divide project.



CONCERT #2 - OCTOBER 28th, 2:00PM

Tanna Schulich Hall

PROGRAM

String Quaret no. 3 (1985)

Molinari Quartet

Like Ghosts from an Enchanter Fleeing (1993)

Chloé Dominguez, cello; Jean Marchand, piano

BREAK

Twenty-two Arguments for the Suspension of Disbelief (2010)

Nu:BC

String Trio (1976)

Joshua Peters, Marina Thibeault, Carmen Bruno

PROGRAM NOTES

All program notes by Brian Cherney

STRING QUARTET NO. 3 (1985)

My String Quartet No. 3 was commissioned by the CBC as part of its 50th Anniversary celebrations and performed by the Raphael Quartet in Hilversum, Holland, on April 11, 1986. This performance was recorded and broadcast by Radio Netherlands and was broadcast on the CBC on Two New Hours on September 28, 1986. Written during the summer of 1985, the quartet consists of three main sections played without a break. These three sections are framed by an introduction and epilogue based on similar fragile sounds created by bowing on the bridge of the instruments, as if the four players were having a whispered private conversation together. Over the course of the quartet there are a number of recurring elements. One of these is a melodic figure starting with an ascending tritone, a descending major second and a rising



CONCERT #2 - PROGRAM NOTES

OCTOBER 28th, 2:00PM

perfect fourth. This idea, introduced near the beginning, becomes longer with each recurrence and finally appears in a state of fragile disintegration near the end of the work. Another element is what I call “ascending music,” which moves very quietly and gradually from a low or middle register into a high register in all four instruments, thereby reaching a kind of plateau in which a type of music is heard which differs considerably from the general style of the quartet. This occurs twice, once at the beginning of the second section and again near the beginning of the third section. In addition, each instrument has a kind of accompanied cadenza during the course of the work in the following order: violin II, violin I, cello and viola. These generally serve a dramatic function, interrupting an on-going process or summing up certain features (as in the viola’s cadenza near the end). The String Quartet No. 3 is dedicated to the memory of my father, who passed away after a long illness in December 1984. Near the beginning of the quartet I have incorporated several tiny quotations from the end of my String Trio (another CBC commission), a work which I had dedicated to my father in 1976 on the occasion of his 60th birthday. The repeated D motive in the cello in the quartet is another of these elements quoted from the String Trio.

LIKE GHOSTS FROM AN ENCHANTER FLEEING (1993)

Like Ghosts from an Enchanter Fleeing, for cello and piano, was written especially for Antonio Lysy in April and May of 1993 and was premiered in Rome by Antonio Lysy and Andrew Tunis on June 23, 1993. The work consists of six short interrelated pieces of varying lengths.

The title is taken from a poem of Shelley [Ode to the West Wind]:

*O wild West Wind, thou breath of Autumn’s being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing...*

However, certain elements in the pieces were suggested by August Strindberg’s





one-act play *The Ghost Sonata*. The piano part at the beginning of the first piece, for example, was intended to suggest bells ringing [Strindberg's stage directions are: "...and as the curtain rises, the bells of several churches, some near, some far away, are ringing"]. For this I made a fairly literal transcription of ringing church bells which begin a recording of old Serbian chants [the civil war in Bosnia was much on my mind as I was composing this work]. At the end of the sixth piece there is a reference to one of the main themes of Rachmaninov's 1909 symphonic poem *Isle of the Dead*, inspired by Böcklin's painting of the same name. (In the Strindberg play the final stage direction is: "Böcklin's picture *The Island of the Dead* is seen in the distance, and from the island comes music, soft, sweet, and melancholy."). As well as these references, there are, in the third [and longest] piece, references to the slow movement of Beethoven's *Trio Op.70 in D* [nicknamed *The Ghost Trio*] and to Zoltan Kodaly's great *Sonata for Solo Cello Op.8*. As in the Kodaly work, *Like Ghosts from an Enchanter Fleeing* requires the cellist to tune the bottom two strings differently than is usual, in this case, to D and G# [instead of C and G].

The six pieces display a variety of moods, at times somber and mysterious, yet lyrical [third piece] and at others fleeting and evanescent [second piece]. Some of the pieces end abruptly, as if unresolved, but the "resolution" of the entire cycle comes only at the end of the final piece, with its eerie double harmonics and references to the Rachmaninov symphonic poem in the cello and the sequence of stark chords in the piano, repeated in a kind of ritualistic manner. Some of the material in this work found its way into a CBC-commissioned work for solo cello written immediately afterwards [*Music for a Solitary Cellist*], again especially for Mr. Lysy—a musician of rare sensitivity and refinement, to whom both of these works are dedicated.

TWENTY-TWO ARGUMENTS FOR THE SUSPENSION OF DISBELIEF (2010)

Twenty-Two Arguments for the Suspension of Disbelief was written during the summer and fall of 2010 especially for the Nu:BC Collective. It is about nineteen minutes and thirty seconds in duration and is scored for flute [doubling alto flute], piano, and cello. The piece is made up of twenty-two short passages of music of varying durations, each passage separated by a contrasting type of music, more static in nature, which begins in the mid-register of the instruments and gradually ascends to a very high register, becoming slightly longer each time it appears. The twenty-two



short passages [the “arguments”] are divided into three intertwining cycles, each of which features one of the instruments. Some elements of the material, especially for the cello, are based on a piece written in the spring of 2010 for the Montreal-based cellist Matt Haimovitz—Capriccio for solo cello. This involves pitch material [the B-A-C-H motive] as well as specific motivic elements, some drawn from the cello repertoire.

The title is partly tongue-in-cheek. Music cannot “argue” anything at all but can suggest certain things, some of which are or can be symbolic. In this case, the twenty-two passages do not sustain their original activity or sense of direction [in a musical sense] and, therefore, in a certain sense, they “fail.” The implication is that the arguments fail to suspend disbelief, in other words, disbelief [however one chooses to interpret this] prevails. One of the implications of “belief” or “disbelief” is “belief” [or “disbelief”] in a deity, and this is certainly suggested by a series of interrelated arguments in the center of the piece which are entitled “Vox Dei.”

STRING TRIO (1976)

The String Trio was commissioned by the CBC and written during the summer of 1976. It was recorded in May 1978 for broadcast on Two New Hours by Otto Armin, violin, Rivka Golani, viola, and Peter Schenkman, cello. I am much indebted to these performers for their sympathetic and convincing rendition of the piece. In 1979 the Trio tied for first place among the “recommended” works at the International Rostrum of Composers in Paris. The opening of the work, with its sustained open-string fifths and pizzicato figures, serves both as a point of departure and as a refrain, from which several other kinds of music emerge over the course of the work. In the early part one of these types involves some intense and highly virtuosic passages in which the instruments are more or less independent for each other—as if three strong-willed and passionate individuals were carrying on a fierce debate simultaneously. Another type to emerge is a rather sad fragment of tonal music [not a quotation!] which appears suddenly for the first time during the violin’s cadenza and gradually becomes more fragmented with each subsequent appearance. It is this passage with which the piece concludes.

The general shape of the work is a progression from virtuosic playing—fast and



intense—to a more subdued and introspective mood at the end. As part of this progression I imagined each instrument to have undergone a kind of change of identity towards the end: the violin becomes flute-like in nature, the viola, like a French horn, and the cello, like a drum [for instance, the steady pizzicato D at the very end]. Each instrument has a kind of accompanied cadenza during the course for the piece. Those of the cello and violin overlap approximately in the middle, while that of the viola appears at a later stage and is a part of the transition towards the quieter mood of the latter part of the piece. It will be noted that the Trio contains several references to the Symphonies nos. I and VI of Mahler. At the end of the score I have quoted a short passage from T.S. Eliot's poem "Portrait of a Lady":

*Among the windings of the violins
And the ariettes
Of cracked cornets
Inside my brain a dull tomotom begins
Absurdly hammering a prelude of its own,
Capricious monotone
That is at least one definite 'false note'.*

The String Trio was dedicated to my father on the occasion of his 60th birthday in December 1976.

CONCERT #2 - PERFORMER BIOGRAPHIES

OCTOBER 28th, 2:00PM

MOLINARI QUARTET

OLGA RANZ
ENHOFER, VIOLIN

FRÉDÉRIC BEDNARZ, VIOLIN

FRÉDÉRIC LAMBERT, VIOLA

PIERRE-ALAIN
BOUVRETTE, CELLO



Internationally acclaimed by the public and the critics since its foundation in 1997, the Molinari Quartet has given itself the mandate to perform works from the 20th and 21st centuries repertoire for string quartet, to commission new works and to initiate discussions between musicians, artists and the public.

Recipient of eighteen Opus Prizes awarded by the Quebec Music Council to underline musical excellence on the Quebec concert stage, the Molinari Quartet has been described by the critics as an “essential” and “prodigious” ensemble, even “Canada’s answer to the Kronos or Arditti Quartet.” The Molinari Quartet has established itself as one of Canada’s leading string quartets.



CHLOÉ DOMINGUEZ

Chloé Dominguez has a Master of Music degree from McGill University, where she is currently pursuing a Ph.D. on “contemporary music for cello in Quebec.” She received a grant from FQRSC for research excellence. At the Schulich School of Music of McGill University she is an assistant to Professor Matt Haimovitz. She is also a member of the Ensemble Contemporain de Montréal led by Véronique Lacroix and a frequent performer with SMCQ under the direction of Walter





Boudreau. An associate of the interdisciplinary research centre CIRMMT, she has been involved in McGill's Digital Orchestra research project for the past two years. In 2007, she won Radio-Canada's Jeunes Artistes award, as well as first prize at the Festival de musique du Royaume. Last fall, she performed in Sean Ferguson's Miroirs at the ENACTIVE festival in Grenoble and had a solo performance with the Ensemble Contemporain de Montréal.



JEAN MARCHAND

Jean Marchand is a highly sought recitalist, chamber music player and accompanist. He has performed in Canada, the United States and Europe and collaborated with such distinguished artists as cellists Matt Haimovitz, Phillippe Muller, Elizabeth Dolin and Antonio Lysy, baritones Allan Monk and Nathaniel Watson and pianists Dale Bartlett, Lise Boucher and Brigitte Poulin. He has performed at many international festivals: Le Festival international de Lanaudière, Le Festival du Centre d'Art Orford, the Montréal and Ottawa chamber music festivals and Le Festival international du Domaine Forget. A passionate exponent of contemporary music, he has given several premieres of works by Québec composers Jean Lesage, Denis Gougeon [SMCQ], Julien Bilodeau and Raymond Daveluy. He has been heard extensively on both CBC's French and English networks. Recordings include Variations for two pianos with Dale Bartlett [CBC records], Musique de salon for piano four hands with Lise Boucher [Atma classique] and Goulash with cellist Matt Haimovitz [Oxingale] with whom he also recorded Jay Greenberg's Cello Sonata [Sony classical]. Jean is currently on the staff of the Schulich School of music Piano Faculty as teacher of collaborative piano, piano ensemble and chamber music.

NU:BC

PAOLO BORTOLUSSI, FLUTE

ERIC WILSON, CELLO

COREY HAMM, PIANO



Described in the Vancouver Sun as “a dream gift...One of the best additions to local new music circles,” The Nu:BC Collective brings together flutist Paolo Bortolussi, cellist Eric Wilson and pianist Corey Hamm, joined frequently by outstanding musicians from across Canada and the US. Now in its eleventh season as an ensemble-in-residence at the University of British Columbia, Nu:BC has presented critically acclaimed concerts featuring repertoire by exciting and influential contemporary composers from Canada and abroad.

From its inception the Nu:BC has striven to bring new music to audiences with an emphasis on collaboration and innovative approaches to concert programming. Incorporating technology and interdisciplinary collaboration has been a focus of the Collective, resulting in works pairing music with dance, interactive video and computer, as well as theatre Nu:BC has presented masterclasses and concerts at the Taiwan National University of the Arts, Cal State Fresno, the Universities of California [Davis], Illinois [Chicago], Alberta [Edmonton], Calgary, Western Washington, Wilfred Laurier and Roosevelt University. Recent projects include a staging of Peter Maxwell Davies’ Eight Songs for a Mad King featuring William George as King George III, the premiere of Alfredo Santa Ana’s stunning chamber arrangement of Mahler’s Kindertotenlieder with guest mezzo soprano Kristin Hoff, the premiere of works by Gabriel Dharmoo, Edward Top, Keith Hamel, Bob Pritchard, Brian Cherney, Chris Paul Harman, Scott Godin, Taylor Brook, and Michael Oesterle, Aaron Gervais, and Dorothy Chang. Their CD, “Beyond Shadows,” released on the redshift label, earned a Western Canadian Music Award nomination for the title work by Dorothy Chang.





JOSHUA PETERS

Born and raised in Winnipeg, Manitoba, Joshua Peters is currently the 2nd Assistant Principal Second Violin of the Montreal Symphony Orchestra. Mr. Peters is the First Prize Winner of the 2015 Eckhardt-Gramatté Music Competition, the First Prize Winner of the 2014 WMC Doris McClellan Competition, two Sylva Gelber Foundation Awards, and the 2015 Golden Violin Award from McGill University. Particularly drawn to the performance of chamber music, Peters has collaborated with many renowned musicians including Menahem Pressler, Kim Kashkashian, André LaPlante, Steven Dann, and members of the Emerson, Concord, St. Lawrence, Guarneri and Pacifica quartets. He has also studied with members of the Alban Berg, Guarneri, Cleveland, Juilliard, Kronos, Miró, and Takács String Quartets. As a soloist, he has performed with the Winnipeg Symphony Orchestra on numerous occasions as well as the San Francisco Conservatory Orchestra and I Medici de Montréal. Mr. Peters began his violin studies as a student of Gwen Hoebig and Karl Stobbe. He continued at McGill University and at the San Francisco Conservatory of Music, studying with Jonathan Crow, Denise Lupien, Ian Swensen and Axel Strauss. Mr. Peters plays on a ca. 1869 J.B. Vuillaume Violin and Vuillaume model bow, on generous loan from the Canada Council for the Arts Musical Instrument Bank.



MARINA THIBEAULT

[biography listed on page 18.]

CARMEN BRUNO

Canadian-Dutch cellist, Carmen Bruno is currently pursuing a Doctor of Music in Cello Performance at McGill University's Schulich School of Music with professor Matt Haimovitz, where she recently earned her Master's degree. She received her Bachelor of Music from the



Conservatorium van Amsterdam with professors Jeroen den Herder, Maarten Mostert, and Dmitri Ferschtman. She was a member of the YOA Orchestra of the Americas in 2014, and in 2015 she was invited to play as a soloist with NYO Canada on their nationwide tour. Carmen is an active chamber musician, having performed in notable festivals across Europe and North America with various ensembles. Carmen plays a French cello, c. 1880 made by Theophile Pierre, and generously loaned to her by the Carlsen Cello Foundation.



CONCERT #3 - OCTOBER 28th, 7:30PM

Pollack Hall

PROGRAM

Seven Images for Twenty-two Players (1971)

*Contemporary Music Ensemble;
Guillaume Bourgogne, director*

Tombeau (1996)

Julia Den Boer, piano

INTERMISSION

In Gottes Gärten schweigen die Engel (2006; revised 2017)

*McGill Percussion Ensemble with
Paul Vaillancort and Jessica Gauthier
[soprano]*

Playing for Time (1981)

*Kyoko Hashimoto, Aiyun Huang,
Jacqueline Leclair*

PROGRAM NOTES

All program notes by Brian Cherney

SEVEN IMAGES FOR TWENTY-TWO PLAYERS (1971)

Moon hanging

Wispy fragments of yesterday

Wild birds crying in far off places

Silence echoes along dark paths

And time rings slowly

Through shadowy masks in green glasses

And frozen spaces



CONCERT #3 - PROGRAM NOTES

OCTOBER 28th, 7:30PM

SEVEN IMAGES FOR TWENTY-TWO PLAYER (1971)

Seven Images for Twenty-Two Players was commissioned by the CBC at a time when John Roberts was head of Radio Music. The piece was written during the summer of 1971 and was premiered by the CBC Festival Chamber Orchestra under Hans Bauer in Toronto in Eaton Auditorium on February 24, 1973. The choice of instrumentation resulted from a desire to write for a larger group than the small ensembles I had been working with during the past several years. Thus, the present work is scored for what amounts to a small chamber orchestra. The captions (or “images”) which head each of the sections actually were expanded to a total of seven from the first two [“Moon hanging,” “Wispy fragments of yesterday”], which had occurred to me as a musically suggestive, self-contained unit several years previously. It was, however, for the most part, not my intention to indulge in literal “tone-painting.” The “images” served to suggest or trigger certain musical ideas, shapes, and textures which evolved according to their own direction and needs.

In terms of purely musical factors, the work is in part characterized by the continuous emergence of various elements and dimensions, for example, in the sense of the emergence of a specific consequent from a hazy or even chaotic antecedent, or the clarification of a pitch or idea in the course of the work. So, for instance, the pitch-class “A” emerges as an important referential point by the end of the first section, only to be submerged again until the latter part of the fourth section. In the second and third sections, the oboe emerges eventually from the woodwind group to attempt a rather wild and flamboyant cadenza. And in the sixth section, spoken words emerge, adding another dimension to the association between music and image.

TOMBEAU (1996)

Tombeau [meaning “tomb” in French], a set of seven pieces for piano, was commissioned by the Montreal pianist, Marc Couroux, with the aid of a grant from the Canada Council. The work is dedicated to the memory of my friend, Dr. Martin Bass, who passed away in the summer of 1996, at the age of 54. Martin and I had been close friends since our childhood and I wanted to write a work which would commemorate his wonderful attributes as a physician, friend, husband and father. In order to build something





personal into the piece, I translated eight of the letters of his name into musical notes which became a kind of theme, recurring in a variety of guises throughout the seven pieces: MART[in] BASS – E A D B B A E E. I have also incorporated several quotations from two songs on texts by Paul Celan, which I wrote at the same time as Tombeau. These texts have to do with loss and memory. The seven pieces are arranged symmetrically around the fourth piece, entitled “Portrait”: Prologue – Scherzo I – Interlude I – Portrait – Interlude II – Scherzo II – Epilogue. Although the work is not meant to be programmatic, certain images are suggested at times, such as the tolling bell-like sections of the first piece and the descending motion at the end of the Epilogue.

IN GOTTES GÄRTEN SCHWEIGEN DIE ENGEL (2006-2017) FOR SIX PERCUSSIONISTS AND SOPRANO

[In God's gardens the angels grow silent]

The original version of *In Gottes Gärten schweigen die Engel*, for six percussionists, was written especially for the outstanding percussionist Paul Vaillancourt and the percussion ensemble at Columbus State University, Georgia, to be performed while I was the 2007 Carson McCullers Resident Guest Composer there in April, 2007. This piece, in fact, requires that one of the percussionists (in this case, Paul Vaillancourt) be a soloist, while the rest of the ensemble plays a more subordinate role. Moreover, the solo percussion part is designed be played separately as a solo percussion piece. To accentuate the difference between soloist and ensemble, the solo percussionist plays a number of pitched bells, gongs and singing bowls which the others do not have; these instruments provide a kind of scale or “mode” stretching over nearly three octaves and form the “backbone” of the soloist’s material. However, the soloist also plays vibraphone and marimba, as well as some small tuned drums and other miscellaneous instruments which interact throughout with the tuned gongs and bells and other instruments in his part. The other five percussionists play more conventional instruments, including three triangles each, on which they play a certain type of music three times in the course of the work. The title of the piece was suggested by a poem of Rilke entitled “Die Engel” [The Angels] from *Das Buch der Bilder* [The Book of Images] and was chosen not only because it seemed to me to be evocative and to suggest certain sounds but because the piece is dedicated to the memory of my friend, John Michielsen, whom I had known for some 50 years and who passed away in September of 2006. John was a Professor of German for many years at Brock



University in St. Catherines, Ontario and I like to think that he, too, would have found this poem of Rilke evocative and suggestive of music.

In 2017 I decided to add to the piece a setting for soprano of the Rilke poem.

Die Engel

*Sie haben alle müde Münde
und helle Seelen ohne Saum.
Und eine Sehnsucht (wie nach Sünde)
geht ihnen manchmal durch den Traum.*

*Fast gleichen sie einander alle;
in Gottes Gärten schweigen sie,
wie viele, viele Intervalle
in seiner Macht und Melodie.*

*Nur wenn sie ihre Flügel breiten,
sind sie die Wecker eines Winds:
als ginge Gott mit seinen weiten
Bildhauerhänden durch die Seiten
im dunklen Buch des Anbeginns*

—Rainer Maria Rilke, *Das Buch der Bilder*, 1906

The Angels

*They all have tired mouths
and bright seamless souls.
And a longing (as for sin)
sometimes haunts their dream.*

*They are almost all alike;
in God's gardens they keep still,
like many, many intervals
in his might and melody.*

*Only when they spread their wings
are they wakers of a wind:
as if God with his broad sculptor-
hands leafed through the pages
in the dark book of the beginning.*

--translated by Edward Snow

PLAYING FOR TIME (1981)

Playing for Time was written in January and February of 1981 especially for my brother, the Toronto oboist Lawrence Cherney. Here is what some leading thinkers and critics have said about the piece: Dr. Oskar Liebfrau, noted analyst and adventurer: "Cherney's fixation about the past suggests that his early musical training (in Toronto – nota bene!) was too strict. The tensions between players in this piece—e.g. the "one-upmanship"—obviously represent a projection of subconscious anxieties about his ability to play the piano. The ending implies, in musical terms, a journey back to the womb. A classic case." Luigi Pianissimo, musical and political theorist, author of *Music and Politics: A Set-Deterministic Approach*: "The mere fact



that so much of the pitch structure of the piece is based on set 5-1(12) [Pcs. 0,1,2,3,4] strongly suggests a relationship with the third of Alban Berg's *Altenberg Lieder*. Cherney's choice of this particular set can be justified in theory only. In fact, *Playing for Time* raises basic questions concerning the pitch-class struggle, which can only be resolved by throwing up the old order." Johannes Ragland, music critic and funeral parlour director: "In *Playing for Time*, by Montreal composer Brian Cherney, we were subjected to a seemingly endless display of tasteless humour and banal scraps which, despite heroic efforts on the part of the performers, never coalesced into a convincing whole. In short, a nothing-new work." Dr. Ellen Vogelkopf, musicologist and expert in nineteenth-century ornithological etymology: "I detect an undercurrent of pessimism running through this piece, a stream of irony which broadens and sweeps all before it as the work draws to its tenuous close. Obviously the mask and the waltz music were intended to refer the listener to *Flegeljahre*—why otherwise the suggestions of Schumann mixed with a little Brahms, a kind of Romantic cocktail?—but surely the music of Wagner would have provided a better vehicle through which to unleash this torrent of Spenglerism. Cherney seems to be bidding adieu to the world of yesterday. But can he successfully navigate the treacherous waters of New Music and reach *The Music of the Future* beckoning from distant shores?"

CONCERT #3 - PERFORMER BIOGRAPHIES

OCTOBER 28th, 7:30PM



GUILLAUME BOURGOGNE

Guillaume Bourgogne studied Orchestral Conducting with Janos Fürst at the Paris Conservatoire where he won a First Prize. He is currently the artistic director of the McGill Contemporary Music Ensemble, music director of Ensemble Cairn [Paris] and artistic director of Ensemble Op.Cit [Lyon]. In 2013, he was appointed as Professor in Conducting at the Schulich School of Music of McGill

University [Montréal]. He has been invited by orchestras such as the Gulbenkian Orchestra [Lisbon], the National Bordeaux-Aquitaine Orchestra, the Orchestre Régional de Normandie. In addition to conducting 19th and 20th century symphonic repertoire, he is also regularly invited by contemporary music ensembles such as Ensemble Intercontemporain [Paris], L'itinéraire [Paris], Camerata Aberta [Sao Paulo] TIMF [Korea], Contrechamps [Geneva]. Together with these orchestras, they play in the foremost festivals: Musica [Strasbourg]; Présences [Paris], Manifeste [Paris], Märzmusik, Berlin; Radar, Mexico; Campos do Jordao [Brazil]; Darmstadt Ferienkurse [Germany], etc. His discography has been rewarded various prizes: Diapason d'or, Prix de l'Académie Charles Cros, Bravo! Award and Disque d'or.

CONTEMPORARY MUSIC ENSEMBLE

The McGill Contemporary Music Ensemble [CME] is a high level chamber orchestra entirely dedicated to both twentieth century repertoire and composers of our times. Founded in 1996 by the composer and conductor Denys Bouliane, the CME has been under the direction of conductor Guillaume Bourgogne since 2013. Performing four programs per season, the CME promotes Canadian and international new music. Its objective is to transmit the knowledge of the new music repertoire and teach the newest playing techniques used by the contemporary





composers. The CME program features masterpieces of the past century as well as the recent works of the most prominent composers from all over the world. The ensemble premieres the work of four resident composers per year, and collaborates with important Canadian and foreign composers, distinguished faculty members and students in composition of the Schulich School of Music. The CME is involved with many research projects and symposiums in the fields of technology, composition and musicology.

JULIA DEN BOER

French-American pianist Julia Den Boer is a strong advocate of contemporary music. Based in New York city, she performs internationally as a soloist and chamber musician and has commissioned and premiered numerous works. She is committed to exploring and pushing her instrument's boundaries through close collaboration with composers and has had the opportunity to work with some of the most prominent composers of our time such as Heinz Holliger, Philippe Leroux, Martin Matalon and Kaija Saariaho.



Julia is a recipient of the Solti Foundation award, was awarded the Prix Mention Speciale Maurice Ohana at the 2012 International Orleans Competition, and won the ninth annual Mikhashoff Trust Fund for New Music Pianist/Composer Commissioning Project with composer Zosha Di Castri.

Recent and upcoming performances include solo and ensemble performances at the Festival d'Automne in Paris, Unerhörte Musik in Berlin, the CMC in Toronto, the Tectonics Festival in Glasgow, the Banff Center, Miller Theater (NYC), the North Carolina New Music Initiative, the SWR in Freiburg, New Music Concerts in Toronto, the MATA Festival, the International Computer Music Conference, the Klangspuren Festival in Austria, Poets Out Loud at Lincoln Center, and Manifeste at IRCAM.

Her performances have been broadcasted on Q2, CBC Radio 2, the SWR and France Musique.

Julia is a native of Lyon, France. She holds a Bachelor of Music from McGill University where she studied with Sara Laimon and holds a Master and Doctorate of Musical Arts from SUNY Stony Brook University where she studied under the mentorship of Gilbert Kalish.

PAUL VAILLANCOURT

Paul Vaillancourt, Professor of Percussion at Columbus State University, has been a featured soloist with the St. Petersburg Chamber Philharmonic, the National Arts Center Orchestra, the Ottawa Symphony Orchestra, and at the Banff and Aspen Music Festivals. Recent concerto performances have included Michael Daugherty's *Raise The Roof* with the CSU Wind Ensemble, Jennifer Higdon's *Percussion Concerto* with the CSU Philharmonic, the Guajuato Philharmonic Orchestra in Mexico and the Thailand Philharmonic Orchestra this past summer. He is a founding member of several innovative contemporary music groups including The Furious Band, the Fountain City Ensemble and STRIKE with pianist Jeff Meyer. STRIKE tours of China, Russia and Thailand included performances at the Beijing Modern Music Festival at the Central Conservatory, Tianjin Conservatory, SoundWays New Music Festival in St. Petersburg, at the Thailand International Composers Festival and at universities in the greater Bangkok area.



JESSICA GAUTHIER

Jessica Gauthier was born in British Columbia. She completed a BMus with distinction in piano performance when she was twenty, at Mount Allison University [Sackville, NB]. She then made her home in Montréal, where she obtained her Mmus in vocal performance at McGill. She now pursues a career as an artist and pedagogue while also studying theology at McGill. She teaches piano, voice and recorder at Collège Beaubois, and can be found weekly at Mount Royal United Church, where she is the soprano section leader and soloist. She has given performances across Canada, the United States and the Caribbean, and has sung leading roles with Opera McGill [Fiordiligi], Jeunesses Musicales du Canada [Rosina, Antonia, Giulietta], and Chants Libres, where she created the title role of Alexandra. Mrs. Gauthier is proud to have performed





in the Schulich Concert Series featuring Canadian music every year since its inception in 2014. Several noteworthy Canadian composers have given her the privilege of singing their works for the first time, including Brian Cherney, John Beckwith, and Bruce Mather. Since 1999, she has performed the compositions of young composers whenever possible.

KYOKO HASHIMOTO

The legendary pianist and teacher György Sebök described Kyoko Hashimoto as an “extraordinary musical talent,” “one of the finest of her generation.”

Kyoko Hashimoto was born in Tokyo and began to study the piano at the age of three.

After graduating from the Toho-Gakuen School of Music in Tokyo, she studied at the International Menuhin Music Academy, Indiana University and the Juilliard School. She received full scholarships from the Menuhin Academy and the Juilliard School. Among her teachers were György Sebök, Menahem Pressler, György Janzer, William Masselos, György Sandor, Felix Galimir, György Kurtág and Ferenc Rados.

She has been regularly performing throughout the world, so far in more than 25 countries, including many major cities and halls such as the Wigmore Hall in London, the Lincoln Center and the Carnegie Hall in New York, the Kennedy Center in Washington D.C., Concertgebouw in Amsterdam, etc. She has been invited to many important festivals including the Prague Spring Festival, the Lockenhaus Chamber Music Festival, the Kuhmo Chamber Music Festival, the Pacific Music Festival and the Saito Kinen Festival. Besides performing Solo recitals in many countries in Europe, North America and Asia, she has performed Concertos with distinguished orchestras such as the Prague Chamber Philharmonic Orchestra and the Belgrade Philharmonic Orchestra. She has performed over 1000 works from pre-Baroque to pieces written very recently. She has performed on Harpsichord, Fortepiano and other Keyboard instruments in addition to modern piano. She is Professor of Piano and Chair of Piano Area at McGill University in Montreal, Canada, and was on





the piano faculty and the chamber music faculty of the Utrecht Conservatory in Holland for 12 years. She has been invited many times as a visiting professor at the European Mozart Academy in Poland and in the Czech Republic and at the International Chamber Music Academy in the Czech Republic, as well as at the Guildhall School of Music and Drama and the Trinity College in London. She served as an International Jury member for many competitions such as the Gina Bachauer International Piano Artists Competition, CMC Stepping Stone Competition, Montreal International Piano Competition and YAMAHA Benelux Competition. She has been the Artistic Director of the International Music Workshop and Festival (IMWF) in the Czech Republic, Germany and in Portugal since 2004. She has also given master classes in France, Austria, Switzerland, Canada, the Czech Republic, the U.S.A., the UK, Holland, Germany, Taiwan, Brazil, China and Japan.

AIYUN HUANG

Aiyun Huang enjoys a musical life as soloist, chamber musician, researcher, teacher and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Her past highlights include performances at the Victoria Hall in Geneva, Weill Recital Hall in New York, Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Agora Festival in Paris, Banff Arts Festival, 7^{ème} Biennale d'Art Contemporaine de Lyon, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Scotia Festival, Cool Drummings, Montreal New Music Festival, Centro Nacional Di Las Artes in Mexico City, and National Concert Hall and Theater in Taipei. Her recent highlights include solo with St. Lawrence String Quartet, L'Orchestre de la Suisse Romande and Taipei Symphony Orchestra as well as a new release on Naxos Canadian Classics featuring the works of Canadian composer Chris Paul Harman. Her upcoming engagements include San Diego Symphony Orchestra, Transplanted Roots Brisbane Edition, hosting Percussive Arts Society International Convention FOCUS Day and American College Tour (Bowling Green State University, Oberlin, Eastman, SUNY Fredonia and McGill University).





She is a researcher at the Centre for Interdisciplinary Research in Music Media and Technology in Montreal. Aiyun's research focuses on the cross-pollination between science and music from the performer's perspective. Her recent research project "Memory in Motion" focuses on the understanding of memory in percussion ensemble playing. The documentation from this project will be released on Blue Ray (Mode Records) in Fall 2017. In May 2013 she co-hosted Random Walk: Music of Xenakis and Beyond with Canada's leading research institutions: Perimeter Institute, the Fields Institute for Research in Mathematical Sciences, and Institute for Quantum Computing. In 2015, she hosted the inaugural edition of Transplanted Roots: Percussion Research Symposium gathering international performers and scholars from four continents to discuss and reflect on the current state of contemporary percussion. As a leading expert in percussion theater, she has published a DVD Save Percussion Theater (Mode Records) and a chapter in Cambridge Companion to Percussion [2016] on the subject. Born in Kaohsiung, Aiyun holds a DMA from the University of California, San Diego. Between 2004 and 2006, she was a Faculty Fellow at UCSD. Between 2006 and 2017, she led the percussion program at McGill University transforming the studio into one vibrant contemporary music lab for serious musicians, scholars and researchers. She currently is the Head of Percussion at the Faculty of Music, University of Toronto. She also teaches regularly in summers festivals including soundSCAPE (Italy), Banff Centre (Canada) and NYO Canada.

JACQUELINE LECLAIR

Oboist Jacqueline Leclair is Associate Professor of Oboe, Woodwind Area Chair, and Director of Student Life and Learning at the Schulich School of Music. She is a member of Ensemble Signal, and can frequently be heard performing solo and chamber music concerts internationally. Dr. Leclair was formerly on the faculty of the Manhattan School of Music (NYC) and was Assistant Professor of Oboe at Bowling Green State University (Ohio) 2007-2012.

During her last two years at BGSU, she also served as the Director of the MidAmerican Center for Contemporary Music. Dr. Leclair is the author of *Oboe Secrets: 75 Performance Strategies for the Advanced Oboist and English Horn Player* (Scarecrow Press). Dr. Leclair worked directly with Luciano Berio in the preparation of the 1969/2000 edition of Luciano Berio *Sequenza VIIa* of which she is the editor.

