

2009-10

NEW MUSIC NORTH



**Elena
Denisova**
violin

**Alexei
Kornienko**
piano



Music by

Canadian, Bulgarian and Austrian composers

Fürst, Pishny-Floyd, Dimitrov, Grella-Mozejko, Hueber, Carastathis

Tuesday, October 27, 2009
8:00 p.m. Jean McNulty Recital Hall
William H. Buset Centre for Music and Visual Arts
Lakehead University, Thunder Bay

www.newmusicnorth.org

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Thunder Bay, Canada

Elena Denisova, *violin* – Alexei Kornienko, *piano*

Program

Paul Walter Fürst

Sonata for violin and piano op. 20
I. Adagio - Andante
II. Thema und Variationen
III. Langsam

Monte Keene Pishny-Floyd

Vanished for violin solo (2008)*

Yavor Dimitrov

Lonely Bird for violin and piano (1985)
I. Moderato e libero - Allegro
II. Lento, dolente
III. Moderato

Intermission

Piotr Grella-Mozejko

Largo (Omaggio a Johann Sebastian)
for violin and piano (2002)

Kurt Anton Hueber

Omaggio a Tartini for violin solo

Aris Carastathis

Strata for violin and piano (1993)

* premiere



Elena Denisova was born in Moscow and began music lessons at the age of four. She studied under two of David Oistrakh's favourite students, Valery Klimov and Oleg Kagan, and in 1990 she began a remarkable career which has led to collaborations with numerous famous orchestras, such as the Moscow Philharmonic Orchestra, the Royal Philharmonic Orchestra London, the Munich Symphoniker, the Budapest Radio Orchestra, the Mozarteum Orchester Salzburg and the Trondheim Symphony Orchestra.

She has performed as a soloist at countless festivals, such as the *Carinthischer Sommer*, the *Flanders Music Festival*, the *Hörgänge* and *Klangbogen* festivals in Vienna, the *Ljubljana Festival*, the *Russian Winter Festival* in Moscow, the *Concerti di Primavera* in Parma, and many others. Elena Denisova has been artistic director of the *Woerthersee Classics Festival* since 2002.

Ambassador of tonal magic

Elena Denisova regards herself an ardent "ambassador of tonal magic" and this credo underlies and informs all of her interpretations of both the Classical and the Modern. Various contemporary composers have dedicated works to her and she has immortalised these in numerous recordings.

A discography of genuine rarities

She won particular acclaim for her recording of Max Reger's Violin Concerto (ORF), performing Rudolf Kolisch's chamber music version of the work, in which the extremely complex solo violin part is joined with a lucid, transparent accompaniment. Similarly her recording "Wien um 1900" ["Vienna around 1900"] (Gramola) with works by Robert Fuchs and Alexander von Zemlinsky gained international praise and rave reviews, as did her chamber music version of Vivaldi's *Four Seasons*, performed on four historical violins from the Baroque period. Her most recent CD, a recording of Haydn's violin sonatas – with her husband, pianist and conductor Alexei Kornienko – features no less than eight world premieres (Gramola).

Committed patron

The violinist collaborates with Machold "Rare Violins" and Thomastik-Infeld strings, she is a jury member of numerous international violin competitions and she also teaches at the Austro American Institute in Vienna. She supports young violinists and regularly performs at benefit concerts, for example in support of pulmonary hypertension sufferers.



Alexei Kornienko is an outstanding musician whose work is characterized both by an unconditional and joyful attention to text and also boldness in interpretation. This seeming contradiction in fact stands the Austrian conductor Kornienko in very good stead. His work as a pianist of the Russian school, with his extraordinarily wide Classical and Romantic repertoire, is combined profoundly with his work as a conductor, which he has steadily expanded in recent years.

Born in Moscow, he began music lessons at the age of five, studied at the Tchaikovsky Conservatory in Moscow (piano class Zak) and in Charkow (conducting class Jordania), and was prize-winner at the International Rachmaninov Piano Competition in Moscow. Since his move to Austria in 1990 he has made his name as a respected competition juror as well as a teacher at the Kärntner Landeskonservatorium (Carinthian State Conservatory). He is co-founder of the Gustav Mahler Ensemble and a member of the Bösendorfer Artistic Club.

Kornienko divides his career between the piano and the conductor's podium. Together with his wife, acclaimed violinist Elena Denisova, he is active in the rediscovery of forgotten treasures of Classical-Romantic period chamber music: Musik um 1900, their CD "Vienna 1900" (Gramola Vienna) of works by Robert Fuchs, Pavel Singer and Alexander von Zemlinsky, brought them international success.

In Vienna Kornienko and Denisova are currently (2009) recording another world premiere: Joseph Haydn's violin sonatas, for Gramola Vienna. Another collaboration, their recording of the rarely performed chamber music version of Vivaldi's Four Seasons (DEKA), featured Elena Denisova on four different historical violins from Cremona and displayed Kornienko's profound skill as cembalist, meeting with critical acclaim in Europe and Japan.

Kornienko stands out as an extraordinarily dynamic interpreter of the works of Beethoven and Brahms, but also of the Modern, and his ability to master highly challenging works ensures his position as a much sought-after conductor for premieres of complex scores. He has worked with countless internationally renowned orchestras, such as the Royal Philharmonic Orchestra London, the Moscow Philharmonic Symphony Orchestra, the George Enescu Philharmonic Orchestra and as a permanent guest conductor of the Sofia Philharmonic Orchestra, and he has garnered enthusiastic praise from critics and public alike. In 2010 he will conduct the Moscow Radio and TV Symphony Orchestra on a large US tour.

Kornienko has been artistic director of the Wörthersee Classics Festival since its foundation in 2000, and strives each year to create a program of the highest quality.



Paul Walter Fürst was born on 25 April 1926 in Vienna. He worked as solo violist with the Lower Austrian Tonkünstlerorchester and the Munich Philharmonic Orchestra, then as violist for the Vienna Philharmonic Orchestra. He received commissions from the Wiener Festwochen, the Brucknerhaus Linz, and the International Mozarteum Foundation in Salzburg, the Austrian and Bavarian Broadcasting Corporations, and NHK Radio Tokyo. All instrumental concerti were developed for virtuoso instrumentalists; his series of chamber music comprises conventional, as well as experimental instrumentation. The ballet *Dorian Gray* and the musical adaptation of seven texts for choir or voice and string, *Bitte Keine Musik*, were inspired by his friendship with Ernst Jandl. Fürst's compositions for chamber music are available on LPs and CDs. He was part of many contract arrangements (blank tape levies; cable; satellite; Austrian Broadcasting Corporation etc.) and regularly took part in meetings of related international associations. Fürst also founded the annual music symposium at Castle Schlosshof, Lower Austria, and the OMEGA project for promoting young talents in the field of music and helped performers and composers to start their organizations.

Monte Keene Pishny-Floyd was born in Oklahoma City in 1941. At six, he wrote his first composition. He attended Oklahoma City University (B.Mus., 1964), University of Oklahoma (M.Mus., 1965) and Eastman School of Music (Ph.D. in composition, 1972). He studied composition with Bernard Rogers, David Diamond, Burrill Phillips, Ray Luke, among others, and piano with Eugene List. Dr. Pishny-Floyd joined the Faculty of St. Mary's College in South Bend, Indiana in 1968, and in 1971 came to the University of Saskatchewan. He is now a full professor and Head of Composition. Dr. Pishny-Floyd is married and has four daughters, all musical. His wife Annette (M.A. Eastman, 1970) is a pianist and a conductor, and she both copies and performs his music. His music has been published, performed throughout North America, in Europe, Israel, and South America and has been recorded, broadcast nationally on CBC. In addition to composing prolifically for most media, Dr. Pishny-Floyd is a published scholar and poet who has written papers on a variety of topics and created a large body of poetry. He generally writes his own librettos and texts.

His output includes everything from simple, short pieces to long and involved compositions full of complex counterpoint. Much of his music is serial, but in a way that extends functional tonality and is deliberately eclectic. His consistently dissonant idiom, influenced by Ives, Berg, Carter, Bartók, and

Hindemith features elaborate contrapuntal structures manifesting a lineage extending from Perotin to Machaut, Josquin, J.S. Bach and Brahms, through the above-named 20th century composers, and also through the direct influence of his teacher David Diamond, to himself. His music at times manifests a Middle Eastern mysticism profoundly influenced by Judaism, with overtones of Indic traditions. In this respect, characterized by additive/diminutive series, melismatic writing, and colouristic chord voicing (spacing), Messiaen's influence is felt. In addition, all the types of music one hears in North America, especially jazz and blues, but also rock, country and western, bluegrass, the music of native peoples and even gospel music have left a subtle imprint on his style.

Yavor Dimitrov (1961) Yavor Dimitrov graduated from the State Academy of Music majoring in Piano under Bogomil Starshenov and Anton Dikov (1987). At the same time he studied Composition under Mihail Pekov. In 1993 he received a Diploma from the John Hopkins University (USA) for his successful project on founding and structuring non-profit organizations. In 1994-95 he undertook a one-year specialization in chamber music at the State Academy of Music with Angel Stankov. Since 1998 he has been studying Law at the South-Western University in Blagoevgrad. He has been an associate professor at the South-Western University in Blagoevgrad, a lecturer at the Music and Stage Arts Department at the New Bulgarian University and since 1991 he has taught Chamber Music at the State Academy of Music. In 2002 he was appointed Director of the Sofia Philharmonic. He has given concerts as performer and composer in Bulgaria, but also in the Czech Republic, Slovakia, The Netherlands, Russia, Greece, Korea, Italy and Hungary. He won the Young Composer of the Year Award of the Bulgarian National Television, the award of the Youth Competition for Pop Songs for the song "Deficit" and the award of the Coast of Hope International Competition in Dobrich for "Nespokoen opit" (Anxious Attempt). In 2000 the Bulgarian Ministry of Culture awarded him honorary diplomas for his contribution to and popularization of the Bulgarian culture. He has written both chamber music and pop songs. His compositional style combines conventional and non-standard aesthetics and composition principles with freedom and improvisation typical of jazz. Some of his well-known chamber works were recorded on CD: *Lonely Bird* (performed by the composer, 1997), *Shadows* (performed by Yavor and Tedi Piano Duo, 1999), *Musilenium* (Collection, 2000).

Described by the German press as demonstrating "uncompromising honesty" (*Neue Zeitschrift für Musik*), praised for its unorthodox aesthetics (*Hannoversche Allgemeine Zeitung*), called "brawny, high-contrast... full of rich counterpoint and compelling textural changes" (*The New York Times*), "strikingly individual" (*The Toronto Star*), and "wonderful-sounding" (*The Buffalo News*), **Piotr Grella-Mozejko's** music has been presented so far in twenty-two countries in centres such as Antwerp, Athens, Berlin, Dublin, Geneva, London, Los Angeles, Lausanne, Mexico City, Montréal, New York, Ottawa, Paris, Prague, St. Petersburg, Seoul, Toronto, Vienna, Warsaw and Zürich, to name just a few. The composer holds a M.Mus degree in Composition as well as a Ph.D. in Comparative Literature, both degrees from the University of Alberta in Edmonton, Canada, where he studied with, among others, Alfred Fisher, Henry Klumpenhouwer (music) and Edward Blodgett, Edward Mozejko, Jonathan Hart (comparative literature). He also holds an M.A. degree in Political Sciences, received from the University of Silesia, Poland. Currently, Piotr is Artistic Director of Tonus Vivus Society for New Music (Edmonton).

Kurt Anton Hueber (1928-2008) was an accompanist for the Graz Opera, a bandleader for the Landestheatre in Linz and a director of the Musikschule Döbling. Hueber taught acoustics at the University of Music and Performing Arts in Vienna. He was active as a board member for the Vienna Austrian Composers' Association and president of the International Society for Ecmelic Music in Salzburg. He was vice-president for the ISEM and a board member of the Network of Lower Austrian Composers – INÖK. He was also advisor to the Vienna Austrian Composers' Association. Hueber dedicated his time to organizing concert with works by contemporary Austrian composers both in Austria and abroad. Besides *Omaggio a Tartini* for solo violin, Hueber composed several works with an emphasis on works for theatre.

Aris Carastathis is Professor of Theory and Composition as well as Director of the New Music Ensemble at Lakehead University. He is an Associate Composer and Voting Member of the Canadian Music Centre, as well as Vice President and Artistic Director of New Music North. He holds a Doctor of Musical Arts degree from Louisiana State University where he studied composition with Dinos Constantinides. A composer of ninety works, Carastathis has received commissions from the Canadian Music Centre, Music Canada 2000, Thunder Bay Symphony Orchestra, Norman Burgess Memorial Fund, Lakehead University Centre for Northern Studies, Louisiana Sinfonietta, Acadia Trio and LSU New Music Ensemble. Carastathis' music has been performed in Austria, Canada, England, Germany, Greece, Kazakhstan, Poland, Serbia and USA including performances at Weil Recital Hall at Carnegie Hall in New York City. His compositions are published by Connors Publications, Louisiana, Phorminx Editions, Thunder Bay, and Acoma/Nambe Editions, Toronto. Many of his works are available through the Canadian Music Centre Distribution Service. His compositions *Halcyons* and *Full of Stars* were recently released on compact disc produced by *New Music North* and *Centerdiscs* and received broadcasts on CBC Radio Two program *The Signal*. His work *Traces* for piano was included on a Phoenix Classical Records CD titled "Small is Beautiful" released in June 2009.



Special thanks to the **Lakehead University Department of Music** for hosting tonight's event.

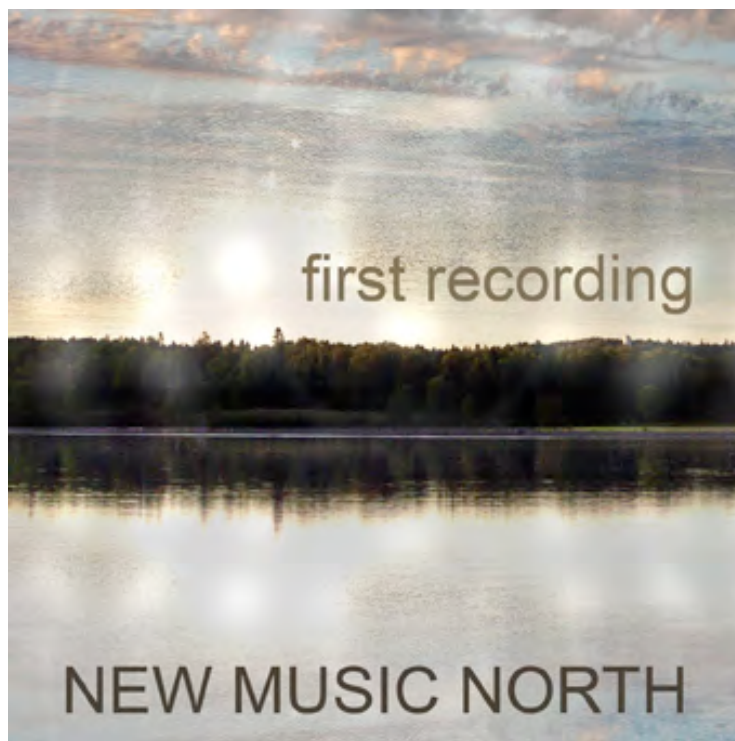
Concert production possible through the generous financial support from

**Ontario Arts Council
Canada Council for the Arts
SOCAN Foundation.**

Artists' Tour supported by
Wien Kultur and Thomastik Infeld Vienna

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

The recently released **New Music North – *first recording*** CD will be available for purchase at a special price during intermission and after the concert.



Cover art by Mark Nisenholt