

New Music North

Thursday, May 29

7:30 p.m.

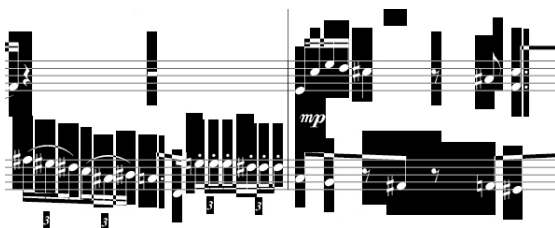
2008

Music from the Shores of Big Water Contemporary Chamber Music

Featuring

Penelope Clarke, flute; Catherine Jillings, viola

Derek Oger, piano/harpsichord



Works by

Michael Baskin, John Bilotta

Aris Carastathis, Darlene Chepil Reid

Sylvia Rickard, Nancy Van de Vate, Harold Wevers

Jean McNulty Recital Hall

William H. Buset Centre for Music and Visual Arts
Lakehead University



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

The SOCAN Foundation

www.newmusicnorth.org

New Music North 2008

Thursday, May 29, 2008

Music from the Shores of Big Water

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

Program

Harold Wevers *Variations* for viola and
harpichord

Darlene Chepil Reid *Six Broken Consequences*
for solo alto flute

Aris Carastathis *Diversions* for piano
(*Canadian premiere*)

Michael Baskin *Sonata* for flute and piano
(*world premiere*)



Nancy Van de Vate *Six Etudes* for solo viola

Sylvia Rickard *Lullaby* for flute and viola

John Bilotta *Petroushka Dreams* for
flute, viola and piano

Performers

Penelope Clarke has been Principal Flute with the Thunder Bay Symphony Orchestra since 1978. She studied with Louis Moyse and Robert Aiken and was a member of the Canadian Opera Company Orchestra and various other orchestras in the Toronto area. In 1974-75, Penelope was a guest instructor of flute at the University of Western Ontario and performed with the Hamilton Philharmonic Orchestra and the Hamilton Opera. Penelope Clarke has offered flute master classes, recitals and seminars at the University of Manitoba, the Manitoba Conservatory and the University of Winnipeg. In 1996, she was featured guest instructor at the Winnipeg Flute Fest. Ms. Clarke is a Contract Lecturer of flute and theory at Lakehead University.

Catherine Jillings has been principal violist of the Thunder Bay Symphony Orchestra for twenty-five years. Her main teachers were Elman and Malcolm Lowe, Rivka Golani and Jaroslav Karlovsky. She has also attended many summer programs and viola congresses.

Cathy teaches privately and at Lakehead University. She has sought out chamber music opportunities, playing four recitals with the Harbour String Quartet in 1993-4, participating in TBSO composer festivals, and performing the Loeffler trio with Colleen Gibson and Joy Fahrenbruck on the LUMINA Concert Series. She gave a recital of works for solo viola and duets with violin at the Great Hall at Old Fort William with Gayle Raulston. Cathy's solo appearances with the TBSO include a Masterworks performance with the Wermlands Chamber Choir of Vaughan Williams' *Flos Campi* and, more recently, two performances on the Classical Plus series: Bach's *Brandenburg Concerto no. 6* with Patrick Horn and Marc Palmquist, and Mozart's *Sinfonia Concertante* with Tara-Louise Montour. Cathy has been an active participant with New Music North since its beginning.

Derek Oger graduated with an Honours Bachelor of Music Degree from Lakehead University in 1998. After studying piano with Heather Morrison at University, Derek continued his studies with Peter Longworth, and Helmut Brauss. Born and raised in Thunder Bay, Derek has maintained a private teaching studio for the past twenty years, and divides his time between performing, and teaching. He works regularly with vocalists, and performs in both chamber and solo recitals. Derek has appeared in all of Thunder Bay's chamber music series, and is featured in a forthcoming CD of new works, recorded in Thunder Bay by New Music North. Derek is accompanist and business manager to the Rafiki Youth Choir, which is a joint venture he shares with his wife Laurel, who conducts the Choir.

In addition to traveling across Canada as a festival adjudicator and examiner for Conservatory Canada, Derek also serves as a workshop clinician and theory examiner for the Conservatory. He currently serves on the Ontario Registered Music Teacher's Association Provincial Council, and the Boards of New Music North, Consortium Aurora Borealis, and Rafiki Youth Choir.

Composers and Program Notes

Harold Wevers has been the principal bassoonist with the TBSO since 1975. His works have been performed throughout the world, and his 4th symphony is scheduled to be premiered this December at the Classical Plus Concert series at Hilldale Lutheran. He is an associate with the Canadian Music Centre. His complete works can be accessed there.

Variations for Viola and Harpsichord was written in 1968. The opening theme and the coda are written out. The variations, divided into eight, four bar "A" and "B" sections for each instrument, can be selected at random during the performance, or the players can predetermine a playing order.



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

Six Broken Consequences was constructed using a process of form fracture, where the original work is randomly divided and then randomly rearranged. The original work was a set of six sections. The piece that results reflects the feeling of being late for an important appointment but stuck in a traffic jam. There is a sense of frantic hurry but with resolve that there is nothing that can be done but stay where you are.

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

Composed in 1996, ***Diversions*** for piano is in five movements with the following descriptive titles: *Departure*, *Evening Song*, *Flow*, *Meditation*, and *Dance*. Each of the five movements is different in character but all represent a style defined by atonality, complex counterpoint and colouristic harmonies. The work is performed for the first time in Canada.



A native of Thunder Bay, Ontario, composer, pianist, organist **Michael Baskin** has studied piano since he was 7, progressing through Conservatory Canada with Derek Oger as his teacher. In May 2007, Michael graduated with an Honours degree in Music from Lakehead University, studying piano performance with Heather Morrison and composition with Aris Carastathis. Throughout his undergraduate degree, Michael has appeared as soloist and collaborator in several concerts, some featuring his own compositions. Furthermore, he has participated in master classes with Stéphane Lemelin, Peter Longworth and Christine Vanderkooy. Michael is currently pursuing his Master's degree in Composition at l'Université de Montréal with Alan Belkin.

Sonata for Flute and Piano (2008) contains many different characteristics. Beginning with a vivacious opening movement "Animato" which showcases a lyrical song-like melody presented by the flute. Followed by an animated rhythmic section, concluding with material presented at the beginning. The middle movement "Interlude" contrasts the opening movements with a calming oscillating pattern in the piano giving the flute ample opportunity to sing out a lyrical line. The finale "Giocoso" rejuvenates the rhythmic vitality of the opening movement.



Born in the United States and now living in Vienna, Austria, **Nancy Van de Vate** is known worldwide for her music in the large forms. Her opera *All Quiet on the Western Front* (Im Western nichts Neues) was premiered in

Osnabrück, Germany in 2003 and performed there ten times. It was also included by the New York City Opera in its 2003 Showcasing American Composers series. Her 26 orchestral works include the well-known *Chernobyl*, performed in Vienna, Hamburg, the Czech Republic, Bulgaria, and the USA; she has also composed extensively for solo performers and small ensemble. Her biography, *Journeys Through the Life and Music of Nancy Van de Vate*, was published in 2004 by Scarecrow Press. In addition to her composing, Van de Vate is President of the international recording company, Vienna Modern Masters (VMM) and teaches music composition at the Institute for European Studies in Vienna.

Six Etudes for Solo Viola were composed in 1969 in Knoxville, Tennessee and premiered in Lincoln Center, NY in 1974 by Jacob Glick. The first, fourth and fifth movements are slow and lyric, whereas the second and third are fast and somewhat playful. The fifth movement exploits irregular rhythmic groupings and shifting accents.



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

Sylvia Rickard set Dorothy Parker's poem **Lullaby**, for soprano and viola, about 10 years ago. Catherine Lewis, soprano, and Christine Prince, violist, premiered it at the Victoria Conservatory of Music. It is a sardonic little lullaby for adults! showing Parker's deep mistrust of man/woman relations. It was recently recast for flute replacing the soprano with the viola.



John G. Bilotta was born in Waterbury, Connecticut but has spent most his life in the San Francisco Bay Area where he studied composition, theory, and orchestration with Frederick Saunders. A recipient of multiple commissions, grants, and awards, John's works have been performed and recorded at concerts, festivals, and workshops around the world by such outstanding

international soloists, ensembles, and orchestras as Rarescale, the Kiev Philharmonic, Earplay, the Washington Square Contemporary Music Society, the Bakersfield Symphony, the Talea Ensemble, VocalWorks, and the Oakland Civic Orchestra. His *Concerto for Wind Quartet and Orchestra* was released on CD in a performance by the Kiev Philharmonic under Robert Ian Winstin. Other recently released recordings include *Shadow Tree*, for alto flute and guitar, on Capstone Records, as well as a piano work on the VoxNovus label, and upcoming chamber music releases on the New Music North and Beauport Classical labels. In June, 2007, his comic opera *Quantum Mechanic* won the *2007 Opera-in-a-Month Challenge* and was premiered by VocalWorks in American Fork, Utah. John is a member of the Executive Committee of the Society of Composers, Inc.. He also serves as Music Director of the *San Francisco Chamber Wind Festival*, and co-directs with Brian Bice and C. Michael Reese the *Festival of Contemporary Music*.

Commissioned by the *Chamber Mix* ensemble, ***Petroushka Dreams*** is an homage to Stravinsky whose 125th birthday occurred this past year. I imagine Petroushka, who was murdered at the end of Stravinsky's ballet, existing now in a timeless slumber. He dreams of dancing again with the ballerina and of finally winning her love. They are surrounded by the music of a Saraband—a slow, stately, and ancient dance. He tries to coax her into dancing with him, but as the melody appears, we realize what an awkward, jagged character it has—like Petroushka himself. The dance continues, shifting in mood, often abruptly. Inexplicably, the ballerina disappears while Petroushka and the dance spin out of control. As did his brief life at the Shrovetide Fair, Petroushka's dream ends in ironic failure.

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

Many thanks to the
Lakehead University Department of Music
for hosting tonight's concert.

Next **New Music North** concert

**New Music North
CD Launch Concert**

Penelope Clarke, flute
Joy Fahrenbruck, piano
Colleen Gibson, oboe
Patrick Horn, viola
E-chen Hsu, clarinet
Colin Matthews, violoncello
Derek Oger, piano
Harold Wevers, bassoon

Fall 2008

www.newmusicnorth.org