

The Canadian Music Centre in BC Presents

The Murray Adaskin Salon Concert Series



Jean Coulthard String Quartet Readings Concert

Friday, June 9, 2017 • 7:00pm

As a courtesy...

Please turn off the sound for all phones and other electronic devices.

You are welcome to take non-flash photos during applause between pieces, but please refrain from taking photos during a performance and between movements, thank you.



We encourage you to post your photos and share your experience on social media using the hashtag **#CMCBC**

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Enjoy a glass of red or white wine from **Chaberton Estate Winery**, a local vineyard in Langley, BC, available at the lobby bar.



Show your ticket and get 10% off all hot beverages at **Breka Bakery** next door at 855 Davie Street.



Program by Stefan Hintersteiner and Tom Hudock
Paper generously provided by **C-PAC**

Letter from the BC Director

The Jean Coulthard String Quartet Readings offer emerging composers the invaluable opportunity of hearing their pieces read, rehearsed and performed by a professional string quartet. The program's unique format makes it possible for composers to revise and refine works in close collaboration with the **Borealis String Quartet** and Composer-Mentor, **Farshid Samandari**, over the course of several weeks.



There is something fundamental to the nature of music contained within our concept of using a string quartet as the medium for composition. It was the Greeks, specifically **Pythagoras**, who first tried to understand why some sounds when combined seemed more “harmonious” than others. He found that when the lengths of vibrating strings are ratios of integers (e.g. 2 to 3, 3 to 4), the tones produced will be harmonious, and the smaller the integers the more harmonious the sound.

Creating music for string quartet, therefore, connects us back to the very beginnings of our understanding of what music, and what harmony, is. In writing for string quartet, you are writing for sixteen vibrating strings of constantly varying lengths, according to scientific principles first codified by Pythagoras in the 6th Century BC, more than 2,200 years ago.

We also know that Western polyphony evolved out of Gregorian Chant sometime in the 9th Century AD. By the 11th Century, descants, or elaborations, were being sung above a cantus firmus, the protracted notes of a plainchant melody. Those who sustained the prolonged notes were called “holders” or tenors, while those who sang the descant part “against” them were called contratenors. The contratenors often sang the “high” part, eventually called the altus, and later, those who sang a part intertwining with the altos were named, predictably, contraltos. Eventually these parts were surrounded by two outer contrapuntal voices, appropriately named sopranus (above) and bassus (below). (Source: *A Brief History of Singing* by John Koopman)

When you write for four independent voices ranging from high to low, you are in fact revisiting the foundations of polyphony itself.

I would go further. Beyond this exploration of the fundamentals of music, by writing for stringed instruments you may actually be tapping into the fundamental nature of reality itself. String theory suggests that the fundamental particles or building blocks of matter are strings of different types and lengths vibrating at different frequencies, which express themselves as different types of particles.

The official String Theory Website states that “musical notes created by guitar could be said to be excitation modes of a string under tension. In string theory, the elementary particles we observe in particle accelerators could be thought of as the ‘musical notes’ or excitation modes of elementary strings.”

Kudos, then, to the eleven composers who have created such original, beautiful, evocative, and remarkable works of art using nothing more than sixteen vibrating strings. In doing so they have participated in thousands of years of Western musical development, and touched the fundamental nature of reality itself. Enjoy!

Handwritten signature of Sean Bickerton.

Sean Bickerton, BC Director

Canadian Music Centre / Centre de musique canadienne

Program

Performed by the **Borealis String Quartet**

Patricia Shih and Yuel Yawney, violins

Nikita Pogrebnoy, viola

Sungyong Lim, cello

Farshid Samandari, Composer-Mentor

Tango	Thomas Beckman
Brother	Daniel Majer
Water Dances	Angela So
Nocturne	Simon Rasmussen
Magical Thinking	Duncan Maunders
When the Moon is in the Sky	Qinglin Bruce Bai

 INTERMISSION 

Julia's Lullaby	Brian Wong
Introspection	Konstantin Klimov
Garibaldi Sketches	Christine Hudson
Dark Night of the Soul	Eliot Doyle
Renaissance Dances, Set 1	Stefan Hintersteiner
I. Schiazarula Marazula	
II. Ungaresca - Saltarello	
III. Country Dance: Running Footman	
IV. Scottish Country Dance	
V. Catkantei	



Special thanks to Jean Coulthard String Quartet Readings Sponsor: **Deux Mille Foundation**

Tango

Originally written for the dancing troupe Acrofire Entertainment, *Tango* was reworked into a string quartet format for the Jean Coulthard Readings. The piece centres around a recurrent theme with variations, and is designed to illicit passion for which the Borealis Quartet have become so widely known.

Composer: **Thomas Beckman**

Thomas Beckman works as creative director for Sons of Granville, producing film scores for independent film directors and the Canadian Aboriginal AIDS Network's *Promising Practices* documentary series. With a Master's degree in viola performance, Thomas also stars in and composes for the Post Modern Camerata, a Vancouver based classical ensemble.

Brother

A narrative regarding tense relationships is embedded deep within this piece and sparked the beginning fragments to become the foundation. Use of several scales, articulations and modes were employed to take listeners through the colours and harmonies of *Brother*. Started under the tutelage of Giorgio Magnanensi and completed in 2017, this is Daniel's first attempt at the string quartet format.

Composer: **Daniel Majer**

Daniel Majer is a musician and sound artist based in Vancouver, B.C. He has produced a diverse body of work that often takes the form of collaboration with visual artists and musicians, both across Canada and internationally. Daniel's work ranges from performing in an experimental music group, multi-media installation, sound design, original scores for award winning short films, solo and collaborative laptop performances and classical forms of ensemble composition.

Water Dances

Water Dances is inspired by two images that are associated with the movement of water. The first image is of the way the water undulates around the reflection of the sun as seen from below the water's surface, while the second image contrasts the first with the soft pitter patter of raindrops.

Composer: **Angela So**

Angela So was born and raised in Vancouver where she began her musical studies in classical piano. Although composition has always been an interest to her, she did not immediately pursue a musical career. After several years working as a dental hygienist, she decided to finally pursue her interest in musical composition and is now currently a music student at the Simon Fraser University's School for the Contemporary Arts.

Nocturne

This piece is a fairly short nocturne I composed specifically for the Jean Coulthard readings. It is the first piece I have written for String Quartet. I had no particular inspiration in mind, so it is not intended to be programmatic.

Composer: **Simon Rasmussen**

My name is Simon Rasmussen and I am a 12-year-old classical composer. *Nocturne* is my fourth written, completed work. I have been composing for about two-and-a-half years now, and have been taking lessons from Rodney Sharman for about a year and a half. In addition to composing, I play the piano, cello and oboe.

Magical Thinking

In *Magical Thinking*, two contrasting musical episodes are interwoven at ever-closer time intervals, with increasing overlap, until they are combined in a unified thematic statement. Long scalar lines are dispersed, web-like, amongst multiple strings, while hollow, two-note gestures bounce between players. The result is like development in reverse – dissimilar materials gradually reducing to their simplest forms and coming together to reach a compromise.

Composer: **Duncan Maunders**

Duncan Maunders is a Vancouver-based composer of vocal and instrumental music. He holds a Bachelor's of Music in Jazz Studies from Capilano University, where he studied with Lisa Cay Miller and Bradshaw Pack, and a Master's of Music in Composition from the University of British Columbia, where he studied with Keith Hamel, Stephen Chatman and Dorothy Chang. His music has been performed by Turning Point Ensemble, musica intima, Quatuor Bozzini, Standing Wave, the Nu:BC Collective, and Rachel Kiyu Iwaasa, among others.

When the Moon Is in the Sky

A lonely night, the moon was clouded and it was dark around. Miss my love who is a distance away. A while later, the clouds moved away. The moonlight gradually revealed and is illuminating the surrounding. What a beautiful night. I think for you and want to sing for you. Wish you could hear me.

Composer: **Qinglin Bruce Bai**

Born in China, Bruce Bai followed his musical pursuits to the Canadian West Coast. Actively exploring careers as a composer, songwriter, sound designer, and a solo performing artist, he has studied voice with Geordie Robert, and composition with Mark Armanini at Capilano University. Focusing on combining and exploring the possibility to combine or mix Western and Eastern music, his goal is to learn from tradition and innovate for the present.

Julia's Lullaby

Julia's Lullaby began as a song. It became an instrumental piece as the lyrics didn't fully materialize though fragments do exist and hopefully will be completed in the future. "Goodnight sweetpie, have sweet dreams tonight."

Composer: **Brian Wong**

Brian Wong has taken composition lessons at UBC, having completed a music major. He enjoys romantic, impressionistic, jazz, and film music. He has studied composition with Timothy Pickett and is currently studying with Farshid Samandari.

Introspection

Introspection is an attempt at looking inward, if only briefly and superficially, and scraping the surface of an emotionally unstable brain, rife with anxieties and uncertainties. Moments of deep rumination, dark images and unwanted thoughts. The piece explores times of feeling lost in the counterpoint of life in the outside world, which often clashes in a harsh dissonance with what is happening inside; yearning for a resolution, yet never acquiring one. Drastic mood swings, dramatic fits and bursts of anger, interspersed with sadness and wondering if there is a point to it all. All of the above may happen multiple times within a single day, leaving one hopeful for a more calm, pianissimo moment at the end. Nevertheless, even the final resolution is not completely at peace, anticipating a new cycle of ups and downs that will strike as (un)certainly and inevitably as a new day will dawn.

Composer: **Konstantin Klimov**

Konstantin Klimov is a Russian-born composer, arranger and teacher. He began to study piano at the age of six and soon discovered a great interest for composition. In 2009, Konstantin moved to British Columbia and studied piano and composition at Douglas College and the University of British Columbia, where he studied with Jocelyn Morlock, Dorothy Chang, and Stephen Chatman. He graduated from UBC in 2015 with a Bachelor's degree in composition. His works were featured in the 2017 Sonic Boom Festival, the Vancouver Symphony Orchestra's Jean Coulthard Readings, the West Coast Student Composers Symposium; Konstantin participated in the Orpheus Radio Young Composers Contest in Moscow.

Garibaldi Sketches

The idea for *Garibaldi Sketches* came from an overly-adventurous snow-shoe trek to Burton Hut in Garibaldi Provincial Park. *Garibaldi Sketches* is a work-in-progress and the composer is grateful to the Borealis Quartet, Farshid Samandari and the CMC for this opportunity.

Composer: **Christine Hudson**

Christine Hudson is a graduate of the University of Toronto (B.Mus.) and Capilano University (Diploma, Jazz Voice). At UofT she studied composition with Ka Nin Chan and Larysa Kuzmenko, and oboe with Richard Dorsey. She is a co-founding member of the Kitchener-Waterloo and Guelph New Music Collective and was active in organising and composing for the New Music in New Places concert series.

Dark Night of the Soul

Dark Night of the Soul is a piece which uses a highly chromatic, angular, and sometimes atonal musical language, deriving from the composer's admiration for the music of Dimitri Shostakovich and Alfred Schnittke. It was written as an attempt to express the tragic elements of the human experience.

Composer: **Eliot Doyle**

Eliot Doyle is a graduate of the Capilano University Jazz Studies program where he majored in jazz drum set and studied composition with Bradshaw Pack and John Korsrud. He performs regularly and composes for various groups around Vancouver.

Renaissance Dances, Set 1

Earlier this year, I was browsing our CD collection looking for something to listen to in the car. I came across an album of Renaissance dance music which we had acquired at some point for a music history class; interestingly, however, the CD was still sealed! I was immediately struck by the sheer oddness of these peculiar little melodies. There is little formal development as we know it today — the pieces just do one 'thing' furiously for about a minute or so, and then stop as abruptly as they began. I also attempted to capture the sonorities of the ancient instruments through the modern string quartet, including having the cellist tune the C string down to a low G.

Composer: **Stefan Hintersteiner**

Stefan Hintersteiner is a Vancouver-based cellist, educator, composer and arranger, equally at home in a vast range of different musical styles. Stefan is a regular extra player with the Vancouver Symphony Orchestra, while also becoming known increasingly as a new music specialist. Stefan's *Concerto for Soprano Saxophone* will receive its world premiere performances in June 2017, with soloist Julia Nolan and the West Coast Symphony.



Borealis String Quartet

Patricia Shih and Yuel Yawney, violins

Nikita Pogrebnoy, viola

Sungyong Lim, cello

One of the most dynamic and exciting world-class ensembles of its generation, the Borealis String Quartet has received international critical acclaim as an ensemble praised for its fiery performances, passionate style, and refined, musical interpretation. Founded in Vancouver, British Columbia, in the fall of 2000 and rapidly establishing a stellar reputation, the Borealis has toured extensively in North America Europe and Asia and performed to enthusiastic sold-out audiences in major cities, including New York, Washington, DC, Los Angeles, San Francisco, Rome, Mainz, Shanghai, Taipei, Beijing, Toronto, Montreal, Ottawa and, of course, in their home town of Vancouver.

The Borealis has continued to receive awards and rave accolades from presenters, renowned musicians and critics alike for their artistry. The Borealis was the only classical group to be selected for the Great Canadian Dream Competition which was televised across the nation and as a result, were the only classical musicians to perform for the Prime Minister of Canada at the Parliament Hill in Ottawa for an audience of over 75,000. Since then, they have performed on every music series in Canada. Amongst other awards, their most recent CD was also nominated for the prestigious Golden Melody Award in Asia.

The quartet is frequently seen on television and heard on CBC Radio and other stations across North America and Asia. The Borealis has also filmed music videos including *The Harp* which were debuted at the Vancouver International Film Festival and often broadcast on Bravo Television and the Knowledge Network. Exploring a synergy of classical, fusion, folk and world music, the Borealis has recorded seven CDs which feature the great classics as well as music written especially for them.

Although the Borealis feels strongly committed to the great traditional quartet literature, they actively seek to promote new works and are strong advocates of Canadian music, with quartets by R. Murray Schafer, Omar Daniels, John Stetch and Peter Tiefenbach among others in their repertory. They have also worked closely with and commissioned music from Bramwell Tovey, Imant Raminsh, Kelly-Marie Murphy, and John Oliver to name a few.

In addition to performance, the Borealis has frequently served as jury members for competitions and most recently at the 2012 E-Gre National Competition. The Borealis was the String Quartet-in-Residence at the University of British Columbia for over 10 years and as Visiting Scholars at Green College from 2000-2004 during which time they often performed for dignitaries including the Dalai Lama.

They have also been invited to be the the Quartet-in-Residence at numerous festivals and universities across North America, Mexico, Europe and Asia. From 2012, the Borealis has been the String Quartet-in-Residence at the Casalmaggiore International Music Festival in Italy. Since September 2014, the Borealis has been the Quartet-in-Residence at Kwantlen University in Langley, BC.

The Borealis String Quartet would like to acknowledge the generous support of the Canada Council and the BC Arts Council. We are grateful for the financial assistance given to further our artistic ambitions and vision as well as enable us bring Canadian music and culture to audiences abroad.

Website: www.borealisstringquartet.com

Farshid Samandari

Composer-Mentor

Farshid Samandari was born in Iran in 1971. His music reflects his interest in contemporary classical vocabulary, spectral analysis, and extended techniques. In addition his profound faith in Unity in Diversity, has stirred him toward integration and synthesis of different ethnic musics and vocabulary in his music. This vision has directed him to collaborate with a various choirs and ensembles all over the world, including Tehran National Symphony Orchestra, Vancouver Symphony Orchestra, UBC String Orchestra, Vancouver Inter-Cultural Orchestra, Redshift Vertical Orchestra, Laudate Singers, Turning Point Ensemble, Musica Nova, Nu:BC Collective, Standing Wave Ensemble, Red Chamber Quartet, Orchid Ensemble, Parto, UBC Guitar Quartet, Vancouver Peace Choir, and Erato Ensemble, as well as soloists such as Muminat Abdulgalimowa, Ariel Barnes, Neal Bennett, Jeremy Berkman, Connie Gitlin, Corey Hamm, Bruce Huebner, Mark McGregor, Sahba Motallebi, Julie Nesrallah, Beth Orson, Curtis Patterson, Bo Peng, Michael Strutt, and Eric Wilson. Moreover, his music has been read by many others including Vancouver Chamber Choir. Farshid is a winner of the Vancouver Symphony's Winter Olympic Commissions.



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* *Deceased*

Thank You!

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Sneak Peek at the 2017/18 Murray Adaskin Salon Concert Series

- 7:00 PM • Friday • September 29, 2017 **Lloyd Burritt**
- 7:00 PM • Friday • October 27, 2017 **Michael Conway Baker**
- 7:00 PM • Friday • November 17, 2017 **Hubert Klyne Headley**
- 7:00 PM • Friday • March 9, 2018 **Leslie Uyeda**
- 7:00 PM • Friday • April 6, 2018 **Hildegard Westerkamp**
- 7:00 PM • Friday • May 11, 2018 **Barry Truax**



Priority tickets go on sale to existing subscribers in early June

Tickets go on sale July 4 to public

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