

breakout West

# Western Canadian Music Awards 2015

SEPTEMBER 20 / 9 PM  
MCPHERSON PLAYHOUSE  
VICTORIA / BRITISH COLUMBIA

HOSTED BY CBC'S GRANT LAWRENCE  
WITH PERFORMANCES BY NOMEANSNO UNPLUGGED  
TANYA TAGAQ • THE HARPOONIST & THE AXE MURDERER  
SARAH MACDOUGALL • ANNETTE • THE WET SECRETS • JESSE ROPER

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CANADIAN MUSIC CENTRE  
CENTRE DE MUSIQUE CANADIENNE

breakout West

# CLASSICAL SHOWCASE

**ST. JOHN THE DIVINE ANGLICAN CHURCH**  
1611 QUADRA ST.  
SUN, SEPT 20 / 2PM

2:00 PM	MARK TAKESHI MCGREGOR
2:20 PM	KARL STOBBE
2:40 PM	JEREMY BROWN
3:00 PM	SEA AND SKY DUO
3:20 PM	PEP (THE PIANO AND ERHU PROJECT)
3:40 PM	THE NU:BC COLLECTIVE
4:00 PM	VICTORIA BAROQUE PLAYERS
4:15 PM	AWARDS PRESENTATION

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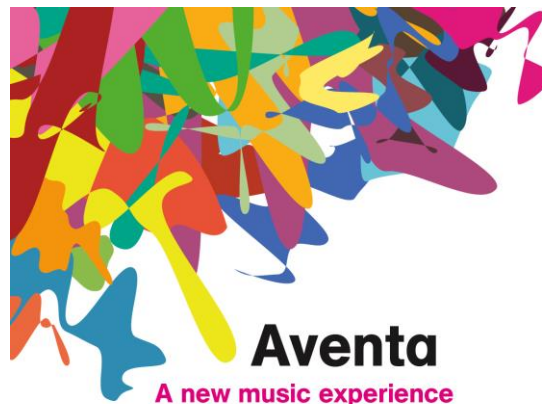
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## PROGRAM

- L Jocelyn Morlock\*
- Le dernier repas de Monsieur Creosote Mark Takeshi McGregor  
Mark Takeshi McGregor, flute
- Sonata No. 5 for unaccompanied violin Eugène Ysaÿe  
*I. L'Aurore*  
*II. Danse rustique*  
Karl Stobbe, violin
- Wayfaring Nova Pon\*  
Rubbing Stone Ensemble  
(Jeremy Brown, tenor saxophone; Gianetta Baril, harp)
- Traffic Jacqueline Leggatt\*
- Duotone Owen Underhill\*
- Cyclone Keith Hamel\*  
Sea and Sky  
(François Houle, clarinet; Jane Hayes, piano)
- Homage to Liu Wenjin Keith Hamel\*
- Four Short Poems Dorothy Chang\*  
*I. Flight of Fancy*  
*II. Green Sheep Tango*  
*III. Air*  
*IV. Walls of Joy*  
PEP (Piano and Erhu Project)  
(Nicole Ge Li, erhu; Corey Hamm, piano)
- Beyond Shadows Dorothy Chang\*  
Nu:BC Collective  
(François Houle, clarinet; Eric Wilson, cello; Corey Hamm, piano; Brian Nesselroad, percussion; Paolo Bortolussi, conductor)
- Sinfonia No. 94 "Surprise" Joseph Haydn  
*I. Adagio – Allegro assai*  
*II. Andante*  
*III. Menuetto*  
*IV. Finale: Allegro Molto*  
Victoria Baroque Players  
(Soile Stratkauskas, flute; Christi Meyers, violin; Paul Luchkow, violin; Mieka Michaux, viola; Martin Bonham, cello; Katrina Russel, bassoon)

\* CMC Associate Composer



University  
of Victoria

School of  
Music



VICTORIA  
SYMPHONY

Tania Miller, Music Director



victoria  
baroque  
players



Music @ UVic

## FACULTY CONCERT SERIES FALL 2015

SEPT 29 • 8 PM  
**SUZANNE SNIZEK, FLUTE**  
**JOANNA HOOD, VIOLA**  
**MICHELLE MARES, PIANO**  
Music of Macura, Duruflé, Martinu, Weinberg & Fabregas



OCT 17 • 8 PM  
**PATRICK BOYLE, TRUMPET**  
With **THE CAPITAL CITY SYNCOPATORS**  
An evening guaranteed to swing!



OCT 24 • 8 PM  
**FACULTY CHAMBER MUSIC SERIES**  
Music by Beethoven, Schubert & Mumma

NOV 1 • 2:30 PM  
Music by **Czech Composers**  
**SUZANNE SNIZEK, FLUTE**  
**MICHELLE MARES, PIANO**



NOV 15 • 2:30 PM  
**LAFAYETTE STRING QUARTET**  
Performing Shostakovich & Dvořák

NOV 21 • 8 PM  
**ALEXANDER DUNN, GUITAR**  
Works by Bach, Wilcocks & Turina

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## 2015 WESTERN CANADIAN MUSIC AWARD NOMINEES

### Classical Recording of the Year

Ysaÿe Sonatas For Solo Violin - Karl Stobbe (MB)  
Sins & Fantasies - Mark Takeshi McGregor (BC)  
Piano and Erhu Project Vol. 2 - Piano and Erhu Project (BC)  
Sassicaia - Sea and Sky (BC)  
Virtuosi Of The Baroque - Victoria Baroque Players (BC)

### Classical Composition of the Year

Cobalt - Jocelyn Morlock (BC)  
Wayfaring - Nova Pon (AB)  
Beyond Shadows - Dorothy Chang (BC)  
Duotone - Owen Underhill (BC)  
Homage To Liu Wenjin - Keith Hamel (BC)

## PAST WESTERN CANADIAN MUSIC AWARD WINNERS

### Classical Recording of the Year

2014: Corey Hamm – *The People United Will Never Be Defeated*  
2013: Jason Cullimore – *Cinematic Symphony and Gamescores*  
2012: Vancouver Symphony Orchestra – *Fugitive Colours*  
2011: Peter Hannan – *Rethink Forever*  
2010: musica intima – *Into the Light*  
2009: Wildrose Trio – *Path of Contact*  
2008: Jasper Wood – *A Child's Cry from Izieu*  
2007: James Ehnes – *Barber Korngold Walton*  
2006: Land's End Ensemble – *Rollin' Down #1*  
2005: Land's End Ensemble - *Four Degrees of Freedom*  
Edmonton Symphony Orchestra – *Frenergy*  
2004: CBC Vancouver Radio Orchestra – *Jacques Hétu: Concertos*  
Chor Leoni Men's Choir – *Yuletide Fires*  
2003: Lafayette String Quartet – *Death and the Maiden*  
2002: Sid Robinovitch and the WSO – *Klezmer Suite*

### Classical Composition of the Year

2014: Allan Gordon Bell – *Field Notes*  
2013: John Oliver - *Forging Utopia*  
2012: Allan Gilliland - *Kalla*  
2011: Marcus Goddard - *Allaqi*  
2010: Stephen Chatman – *Earth Songs*  
2009: Patrick Carrabrè – *A Hammer for Your Thoughts*  
2008: Elizabeth Raum – *Dark Thoughts*  
2007: Owen Underhill – *Canzone di Petra*  
2006: Stephen Chatman – *Lawren S. Harris Suite for Piano Quintet*  
2005: Stephen Chatman – *Proud Music of the Storm*  
2004: Robert Turner – *Third Symphony*

## PROGRAM NOTES

### L – Jocelyn Morlock

Much as its apparent glamour is used to sell cars, beer, even cell phones, Lust is the most undignified and at times unintentionally humorous of the Seven Deadlies. (If you don't believe me, think of Michael Douglas in that bunny-boiler of a movie.) Picture our poor lustful protagonist: at first a willing victim of his own sensuality, he is increasingly thwarted in his attempts at luring his object of desire. Alas for him, his desperation is not sufficiently seductive, and even his singing doesn't quite cut it. Despite any and all rejection and frustration, lasciviousness springs eternal, and our persistent protagonist remains hopeful and horny to the end.

### LE DERNIER REPAS DE MONSIEUR CREOSOTE - Mark Takeshi McGregor

*Le dernier repas de Monsieur Creosote* recounts the final moments of Monty Python's most infamous character from the 1983 classic, *The Meaning of Life*. As the "Gluttony" component of the Seven Deadly Sins series, this piece makes use of the bass flute and its extended sound world, paying an avant-garde homage to those famous last words, "Fuck off, I'm full."

### SONATA NO. 5 – Eugène Ysaÿe

In a single weekend, Eugène Ysaÿe sketched out six sonatas that combined the polyphonic texture of Bach, with the technical wizardry of Paganini. The fifth sonata is a miracle of French writing, full of imagery, colour, and soundscapes. The first movement is akin to a tiny pool being fed by little drops of water. The pool grows and begins to flow, full of life, until it turns into an ocean of sound. The 2<sup>nd</sup> movement is a rhythmic dance, with multiple dances and conversations. An ecstatic ending leaves everybody rather breathless.

### TRAFFIC - Jacqueline Leggatt

"Traffic" originally meant "trade", as it still can. It comes from an old Italian verb whose original meaning is lost. Some believe the origin is Catalan, meaning to "decant", or Arabic, meaning "distribution" or "seek profit". The most common meaning, of course, is the movement of vehicles, animals, birds or people. In my piece, all of the above are at play, as well as the intersections between wind and water.

### DUOTONE - Owen Underhill

Duotone is written for Sea and Sky and the special qualities of pianist Jane Hayes and clarinetist François Houle. The piece alternates between slower expressive chorales and melodies, and faster capricious rhythmic sections. The central part of the piece utilizes clarinet duotones discovered by François and piano harmonics.

### CYCLONE – Keith Hamel

Cyclone is a short, aggressive and incessant composition that depicts the energy and intensity of a cyclone. The musical material in the clarinet cycles through a sequence of extended techniques while the piano creates a dense, yet directed harmonic background. While only two minutes long, *Cyclone* attempts to capture the power and instability of a massive wind storm. As well, the cyclical patterns in both the piano and clarinet represent the winds continuously circling a vortex.

### PEP (PIANO AND ERHU PROJECT)

PEP (Piano and Erhu Project) has had over fifty composers write it works since it began just three years ago. These include such composers as Brian Cherney, Keith Hamel, Dorothy Chang, Chan Ka Nin, Alice Ping Yee Ho, Hope Lee, Jordan Nobles, Jocelyn Morlock, Scott Godin, Edward Top, Aaron Gervais, and Jared Miller. PEP CDs Volumes 1 and 2 have been released with critical acclaim on Redshift Records, and Volumes 3 and 4 will be released in the next year. Erhu and piano virtuosos Nicole Ge Li and Corey Hamm began PEP to explore the fascinating blend of these two iconic Eastern and Western instruments and PEP is delighted to see composers deal with these elements in such different ways. PEP will tour China, Canada, and the USA in 2016.

### NU:BC COLLECTIVE

The Nu:BC Collective brings together the spectacular talents of flutist Paolo Bortolussi, cellist Eric Wilson and pianist Corey Hamm, joined frequently by such eminent artists as violinist Jasper Wood, violist David Harding, and clarinetist Francois Houle. As an ensemble-in-residence at the University of British Columbia, Nu:BC has presented dozens of critically acclaimed concerts featuring repertoire by influential composers from Canada and abroad. Nu:BC strives to bring new music to audiences and incorporating technology and collaboration into the Collective, resulting in works with music, dance, interactive video and computer, as well as theatre.

### VICTORIA BAROQUE PLAYERS

Victoria Baroque Players is known for their engaging and dynamic performances of early music. Playing on the instruments of the 18th century, the historically-informed musicians are all well-established figures in the West-Coast music scene. The Victoria Baroque Players have presented four full seasons, and have been guest performers for the Early Music Society of the Islands, Early Music Vancouver, and the Vancouver Island Chamber Music Festival. The ensemble regularly performs with the St John's Chamber Singers, and has collaborated with the Victoria Conservatory, Victoria Children's Choir and the Greater Victoria Youth Orchestra.

## PERFORMER BIOGRAPHIES

### MARK TAKESHI MCGREGOR

Flutist Mark Takeshi McGregor is based in Vancouver but enjoys a close association with Victoria's cultural community; he has performed as guest principal flute and concerto soloist with the Victoria Symphony and is a member of the internationally lauded new music ensemble, Aventa. Mark has dedicated much of his career to the promotion and performance of the music of our time; he has commissioned or premiered hundreds of new works, including those by Dorothy Chang, Michael Finnissy, Jocelyn Morlock, Owen Underhill, and Michael Oesterle. In 2015 he was appointed Artistic Director of the Powell Street Festival.

### KARL STOBBE

Karl Stobbe began violin studies at the age of four, and has remained an avid lover and performer of new music, playing and premiering many solo and chamber works by national and international composers. In recent seasons he has performed world premieres as a soloist in violin concerti by Michael Oesterle, Doug Smith and Jocelyn Morlock. Karl devotes his time in performance as the Associate Concertmaster of the Winnipeg Symphony Orchestra, Concertmaster of the Manitoba Chamber Orchestra, and as a core member of the Winnipeg Chamber Music Society.

### SEA AND SKY

Sea and Sky's François Houle & Jane Hayes have been collaborating for over 10 years to bring fascinating programs to audiences across Canada. Having performed together as members of Turning Point Ensemble and Vancouver New Music Ensemble, the two musicians explore the clarinet and piano repertoire to uncover rare gems. The duo has presented concerts throughout BC, as well as featured performances at BC Scene (National Arts Centre), Capacoa Conference and BC Touring Showcases. Their "Sassicaia" CD is nominated for Best Classical Album of 2015 at the Western Canadian Music Awards.

### RUBBING STONE ENSEMBLE

The Calgary-based Rubbing Stone Ensemble is dedicated to commissioning new works and featuring local musicians and composers, and strives to nurture the musical environment that surrounds it. Variable instrumentation allows the ensemble to create boundless contemporary music experiences, and a sense of bold exploration underlies each new performance venture. Rubbing Stone Ensemble is named after the landmark glacial erratic stone of Calgary's Nose Hill Park, where bison had shed their winter coats, eroding marks. The stone is a symbol of the roots of its community, and of the quest for enduring artistry in a world of constant change. The Rubbing Stone Ensemble has given acclaimed performances for the Happening New Music Festival, New Works Calgary, and commissioned & premiered a steady stream of new works by Canadian composers and has two recordings on the Centrediscs label; Rubbing Stone and, the Lethbridge Sessions.

### WAYFARING – Nova Pon

I wrote *Wayfaring* for Gianetta Baril and Jeremy Brown especially for the debut Rubbing Stone Ensemble recording, *Rubbing Stone Ensemble: The Lethbridge Sessions*, released spring 2013 on the Canadian Music Centre Centrediscs label. Saxophone and harp, seemingly improbable partners, attempt to meet as equals in this duo. "Wayfaring" explores the idea of journeying, in terms of emotional pull, diversity of experience, and exploration of the potential of a musical theme.

### HOMAGE TO LIU WENJIN – Keith Hamel

This composition was written to pay tribute to the Chinese composer Liu Wenjin and it makes reference to his famous composition, *Ballad of Northern Henan Province*. Quotations from this work are juxtaposed against a more contemporary harmonic and melodic texture. As well, this composition reflects the dichotomy within contemporary Chinese society which is deeply rooted in its traditional past yet is becoming increasingly influenced by western culture - the music tries to depict the interplay between these forces.

### FOUR SHORT POEMS – Dorothy Chang

Years ago, I heard Paganini's *Caprice No. 24* for solo violin performed effortlessly on the erhu. Prior to that experience I had heard the erhu only in a traditional Chinese folk music context, and I was awed by the ability of the instrument to display such a decidedly Western style of virtuosity. *Four Short Poems* was inspired by this approach of adapting 'Western' musical gestures to the erhu, though the set is not intended to be a virtuosic showpiece. Rather, the four brief movements (1. flight of fancy, 2. green sheep tango, 3. air, 4. Wall of joy) feature the erhu and piano in various ways, ranging in character from quirky to serene to exuberant.

## About the Canadian Music Centre

The Canadian Music Centre holds Canada's largest collection of Canadian concert music. The CMC exists to promote the works of its Associate Composers in Canada and around the world. The Centre makes available on loan over 22,000 scores and works of Canadian contemporary composers through its public lending library. Centrediscs, the recording label of the CMC, has a 30+ year history of WCMA, JUNO and ECMA-winning albums. The CMC also has a distribution service that sells over 1,300 CD titles featuring music of its almost 1,000 Associate Composers and other Canadian independent recording producers. The Centre is an on-demand publisher of its Associate Composers' music and provides professional repertoire consultations. CMC is easily accessible through five regional centres across Canada, as well as through its extensive website at [www.musiccentre.ca](http://www.musiccentre.ca).

## BEYOND SHADOWS – Dorothy Chang

In writing *Beyond Shadows*, I was drawn to the combination of clarinet (doubling bass clarinet), cello, piano and percussion for its wide range of rich and complex timbres. The dark, ominous-sounding quality of the ensemble's lower register in particular inspired me to base the piece around the idea of fears and phobias. The work features a range of colors and gestures for which the ensemble is particularly well-suited: quiet, fast scuttling and whispering lines, dark low registers, and percussive scrapes contrasted by high, eerie harmonics and sighing pitch bends. Much of the one-movement work is hushed and suppressed, with scattered eruptions into flurries of activity. Fragments of a theme appear throughout, gradually expanding into a complete melody in a final coda section. Even this lyrical element, however, has an unsettled, manic quality, and though the ending fades to a quiet close, it remains unresolved and tinged with dark undertones.

## SINFONIA NO. 94 "SURPRISE" - Franz Joseph Haydn

Haydn's Symphony No. 94 was composed in 1791, during the first of his two trips to London. Though his symphonies had been internationally admired for decades, No. 94 immediately stood out, becoming one of the greatest successes of his career. The nickname refers to the *fortissimo* chord that interrupts the quiet presentation of the slow movement's theme—Haydn supposedly joked that he wanted to make the ladies in the audience jump—but this is hardly the work's only "surprise," for it was characteristic of Haydn to play wittily and dramatically with his listeners' expectations. The finale, a bustling, boisterous *contredanse*, is effectively monothematic yet here, too, there are unexpected, noisy digressions.

## COMPOSER BIOGRAPHIES

### DOROTHY CHANG

Described as 'evocative and kaleidoscopic', the music of Dorothy Chang is rooted in the Western art music tradition but often embraces the eclectic mix of musical influences from her youth, including 80's pop, marching band and traditional Chinese music. Her music has been featured across North America and abroad, with commissions and performances by the Albany, Indianapolis, Pittsburgh, Queens, Seattle, Vancouver, and Vancouver Island Symphony Orchestras, the Manitoba Chamber and Saint Paul Chamber Orchestras, and chamber ensembles including eighth blackbird, the Smith Quartet and Collage New Music, among others. Currently, Dorothy is a Professor of Music and the University of British Columbia.

### OWEN UNDERHILL

Owen Underhill lives in Vancouver where he is active as a composer, conductor, artistic director and faculty member in the School for the Contemporary Arts at Simon Fraser University. As a composer, Underhill writes for diverse combinations including orchestra, voice and choir, a wide variety of chamber music, and music for dance. His music has many different expressions and has been described as dense and interesting, colourful, lyrical in inspiration, exuberant and witty, subtle, and thoughtful. His music is on several recordings including his recently released disc "Still Image" on the Centrediscs label.

### JOCELYN MORLOCK

Juno-nominated composer Jocelyn Morlock is one of Canada's most distinctive voices. "A lyrical wonder, exquisite writing" with "an acute feeling for sonority" and an approach that is "deftly idiomatic", Morlock's music has received five nominations for Classical Composition/Recording of the Year at the WCMA's, and a Juno nomination for Classical Composition of the Year. She is currently Vancouver Symphony Orchestra's Composer-in-Residence. Recent premieres include *That Tingling Sensation* (VSO), and *Corybantic* (Corey Hamm.) Recent CD releases include *Cobalt*, and Mark Takeshi McGregor's *Sins and Fantasies*. Much of Jocelyn's music has been inspired by birds, insomnia, or a peculiar combination thereof.

### JACQUELINE LEGGATT

Jacqueline Leggatt received her Doctorate in Composition from the *University of British Columbia* (1996). Her pieces for theatre, dance and concert performance have been performed throughout Canada and the USA. In recent years, her interest in electroacoustic music has been rekindled, and she has collaborated with the language poets Catriona Strang, Nancy Shaw and Christine Stewart in addition to studying electroacoustic design with Hildegard Westerkamp and orchestration with Linda Bouchard. Jacqueline has been commissioned by many outstanding musicians including *The Turning Point Ensemble*, *Vancouver New Music Society*, *Standing Wave Ensemble*, Francois Houle and Lori Freedman.

### NOVA PON

Nova Pon's music has been performed on four continents, published by Frederick Harris, and recorded for Naxos. A recent winner of the CMC's Emerging Composer Competition, she has composed over 50 works across most genres, and performers and commissioners of her work have included Calgary Philharmonic Orchestra, Vancouver Symphony Orchestra, Victoria Symphony, Winnipeg Symphony Orchestra, Erato Ensemble, Kensington Sinfonia, Rubbing Stone Ensemble, Ensemble Resonance, and Ensemble Paramirabo. She holds degrees from University of Calgary and University of British Columbia, and continues exploring connections within music, psychology and philosophy.

### KEITH HAMEL

Keith Hamel is a Professor of Composition and Director of the Computer Music Studio at the University of British Columbia. His works have been performed by some of the finest ensembles and soloists in Canada and abroad. He has received commissions from the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Windsor Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, New Music Concerts, and he has worked with outstanding performers such as flutists Robert Cram and Robert Aitken, bassoonist Jesse Read, clarinetist François Houle, saxophonist Julia Nolan, trombonists Jeremy Berkman, and pianists Jane Hayes, Megumi Masaki and Corey Hamm.