

New Music Festival 2015

presented by

Oak Bay Music

Valentine Concerts

Saturday February 14 - 1 pm
Emerging Composers
Concert #1

Saturday February 14 - 4 pm
Emerging Composers
Concert #2

Sunday February 15 - 2pm
Kristin Hoff (Montreal) - "Love Songs"
Concert #3

Sunday February 15 - 4pm
Daniel Brandes, piano
Concert #4

St. Mary's Anglican Church, 1701 Elgin Road, Oak Bay

Emerging Composers Concert #1
Victoria Composers Collective
Saturday 14 February 2015 - 1pm

Koans*

- I. It Was a Wednesday
- II. Before Studying Zen

Kimberley Shepherd
(b. 1988)

Nathan Friedman, clarinet

Tidepool Variations

- I. Green Shore Crab (*Hemigrapsus Oregonensis*)
- II. Sea Anemone (*Actiniaria*)

Liam Gibson
(b. 1990)

Christopher Reiche, piano

Still Night*

A musical setting of Li Bai's Still Night

Janet Sit
(b. 1981)

Lynne Penhale, voice
Thomas Law, bass flute
Alex Klassen, cello
Christopher Reiche, piano
Erik Abbink, conductor

Zanadu*

Thomas Nicholson, piano

Adam Jasieniuk
(b. 1991)

HER&HIS/ZIG&ZAG a)*

Lynne Penhale, trombone

Nathan Friedman
(b. 1989)

Ansible*

Alex Jang, mandolin
Alex Klassen, cello
Thomas Nicholson, viola

Liam Gibson
(b. 1990)

Existo in Animo*

Kimberley Shepherd, piano

Lynne Penhale
(b. 1991)

String Quartet

Alex Klassen
(b. 1982)

Natalie Dzbik, violin
Emily MacCallum, violin
Sarah de Niverville, viola
Paul Joo, cello

any three players

Alex Jang
(b. 1988)

Nathan Friedman, clarinet
Christopher Reiche, toy piano
Kimberley Shepherd, piano

* World Premiere

Program notes

The poem **Still Night** was one of the first poems I learned as a child in my mother tongue. The poem is about the narrator contemplating the moonlit bedroom and thinking of a faraway home.

Zanadu (ˈzænəˌdɔʊ), n., 1. an occurrence that is uncommon and temporary and bookended by spontaneity. 2. the uniquely fond and persistent memory of such things. 3. when the meaning of something can only be found once it has concluded, and that there is gratitude that it did not go undiscovered.

HER&HIS/ZAG&ZIG a) for trombone, by Nathan Friedman, was inspired by American-Canadian poet Paul Haines' "SURPRISE! SURPRISE!"

SHE WHIPPED
HER HAIR
FROM HER FACE
AND WITH HER HORNY
LIPS BLEW HIM A
KISS HALF WHIMSY
HALF WHISKY

HER &
HIS
ZAG &
ZIG

Emerging Composers Concert #2

Victoria Composers Collective
Saturday 14 February 2015 - 4pm

number three*

Thomas Nicholson
(b. 1995)

Alex Jang, mandolin
Sarah de Niverville, viola
Christopher Reiche, piano

I. Largo (from Quartet - "Another")

Alexander Simon
(b. 1986)

Matt Antal, viola
Sarah de Niverville, viola
Dave Riedstra, double bass
Alexander Simon, piano

Inconsistencies No. 1 -for paper*

Christopher Reiche
(b. 1983)

Nathan Friedman, paper
Alex Jang, paper
Kimberley Shepherd, paper

Six Popular Songs After Lawrence Durrell

Nathan Friedman
(b. 1989)

1. Avignon (Blues)
4. Avis (Ballad of Insemination)
3. Mandrake Root (Tango/Bossa Nova)
6. Dublin (Other Blues)

Lynne Penhale, voice
Kevin Thomson, piano

if numbers could breathe

Ava Hoegl
(b. 1990)

Heather Harker, voice
Frances Armstrong, voice
Lynne Penhale, voice
Alex Jang, conductor

Prairie Trails (43%)

Dave Riedstra
(b. 1989)

Nathan Friedman, bass clarinet

A Day in Barkerville

Lynne Penhale
(b. 1991)

Janet Sit, bottles
Nathan Friedman, bottles
Christopher Reiche, bottles
Benjamin Will, bottles
Erik Abbink, bottles
Kimberley Shepherd, bottles
Thomas Nicholson, bottles
Liam Gibson, bottles
Nolan Krell, conductor

* World Premiere

Program notes

number three: Points are never as isolated as they seem--especially when juxtaposed on fluctuating planes, points may inherit many expressive qualities with diverse personal import and relevance, such as the relative positioning of points on a map. "Sounds" and "silences" can fill the topography between these points in several combinations and audibilities like highways, shopping malls, or a nice lake, etc.

"If numbers could breathe" was inspired by a poem written by Jorie Graham. It began as a 'study' assignment and turned into a four month project as she discovered and explored new compositional techniques. Its premiere was at SFU in Vancouver in 2013 and was again performed at the Saskatchewan New Music Festival the following spring.

"Six Popular Songs After Lawrence Durrell"

I. Avignon (Blues)

Come, meet me in some dead café---
A puff of cognac or a sip of smoke
Will grant a more prolific light,
Say there is nothing to revoke.

A veteran with no arm will press
A phantom sorrow in his sleeve;
The aching stump may well insist
On memories it can't relieve.

Late cats, the city's thumbscrews twist.
Night falls in its profuse derision,
Brings candle-power to younger lives,
Cancels in me the primal vision.

Come, random with me in the rain,
In ghastly harness like a dream,
In rainwashed streets of saddened dark
Where nothing moves that does not seem.

IV. Avis (Ballad)

How elapsing our women
Bought with lullaby money
To fill with moon-fluids,
To goad quench and drench with
Quicksilver of druids
Each nonpareil wench.

How spicy their blood is
How tiny their hands
They were netted like quail
In faraway lands.

Come, pretty little ogre
With the fang in your lip
Lest time in its turnings
Should give us the slip.

III. Mandrake Root (Tango/Bossa Nova)

Vagina Dentata I love you so,
You are wide as my dreams are long,
Like the kipling hiss of the cobra,
Or the screams of Fay Wray in King Kong.

Vestal of fire lethargic
Whose seminal doctrines extract
The rivets from Caliban's backbone
To leave him less fiction than fact.

Aphrodite Urania we need you
To lighten the people's path,
By the marvellous insights of Crippen
Or the Brides in the Bath.

O precious pudendum of seeming,
We come from the Gullible Isles,
Where the cannibal complexes frolic
And the Mona Lisa smiles.

VI. Dublin (Other Blues)

Sweet sorrow, were you always there?
I did not recognise
At first the grave tilt of the head,
Or the meek dark eyes.

To share my deepest joy with you
I sought you---but you seemed to hide
Far in the mindless canyons of your love
Which lay for you, like me, near suicide.

That rainbow over Joyce's tower
Was another rare deceit,
Raising once more those vaulting hopes
You soon proved counterfeit.

Biographies

Alexander Simon: I was born in Iqaluit in 1986 and have since lived in Yellowknife, Calgary, Sudbury, Charlottetown, Halifax, St. John's, Montreal and Victoria, where I am currently studying at UVic. Though I started music lessons at a young age, I took an extended break from the piano as a teenager, only to come back to it with a much greater interest and drive. Composition is a means of expression for me. It's the most useful tool I have for expressing how I perceive myself and the environment. It's meditation, emotion, narration, abstraction, connection. I cannot imagine doing anything else.

Alex Jang

born in 1988 in Calgary, Alberta

his music is quiet, calm, restrained, immersive

most recent work pursues new relationships between sound & silence, new perspectives on familiar sounds

pieces frequently unfold over extended periods of time

formal music studies in Victoria & Huddersfield with Christopher Butterfield, Aaron Cassidy, John Celona

additional studies with Peter Ablinger, Suzanne Farrin, Michael Finnissy, Paul Steenhuisen

music performed by Aventa Ensemble, A Place to Listen Ensemble, ELISION ensemble, Quatuor Bozzini

currently a composer/mandolinist for 'A Place to Listen,' Victoria's monthly experimental music series

Alex Klassen began playing the cello in kindergarten. 25 years went by with fits and starts and he started doing something about it. These days he studies composition at the University of Victoria and lives nearby with his wife Holly.

Ava Hoegl comes to us from the 'Land of living skies', having grown up on a farm near the city of Lloydminster. Currently studying at the University of Victoria, she is working towards a degree in Music Composition and Theory.

After her time at Uvic, Ava plans on teaching private composition and piano lessons while continuing her education by exploring compositional techniques and experimenting with timbre and colour. She finds music to be a refuge, a source of strength, a form of communication and an avenue of expression.

Christopher Reiche is a composer, performer, and educator living in Victoria BC. His music has been played by ensembles within Canada and abroad. He primarily enjoys writing for smaller ensembles using his surroundings as inspiration. His works are inspired by things such as tables of contents at the beginning of books, the daily crossword, German language lessons, and objects lying around his apartment. Recently his work investigates the relationship between music and the way that it is notated. When not working on his own projects, he can be found coordinating the music series at Open Space Arts Society, or knitting.

Dave Riedstra is a composer of experimental music. His recent work marks the collaboration between performer, composer, and listener in the sharing of ambiguously delimited moments, spaces, and vibrations. Playing on these agents' variously refined or brusque capacities for signification, these experiences are harlequins of networked connectivity through which Riedstra hopes to bring into view the possibility of sensitivity and craft in all areas of life.

In addition to this practice, Riedstra performs as a upright and electric bassist. He currently performs for the Victoria Composers Collective and the Swinging Pendulums, and has played and recorded in a variety of classical, jazz, folk, and free improvisation settings across Ontario, Alberta, and British Columbia. When not working with manipulations of vibrations, Riedstra fills his eyes with books and JavaScript.

Janet Sit began her musical adventures at a piano bench. At a young age, she and her piano bench moved from Hong Kong to Toronto. She spent much time at her bench practicing preludes, fugues, sonatas. Janet went on to complete her B.Sc. in Zoology (U. Toronto) and spent hours on a lab stool with microscopes and specimens. She missed her piano bench terribly. After several stints including cutting deli meats and working at a raccoon relocation service, Janet returned to her bench for a B. Mus. in Composition (U. Toronto) with whales and shrews on her mind. Her M. Mus. studies at the University of Victoria included works related to marine creatures and an interactive sound installation. Her future projects include pieces for her first language (Cantonese) and explorations in installation works that combines her love of animals and music.

Kimberley Shepherd is a composer and piano teacher in Victoria, BC. She holds a Bachelor of Music from the University of Victoria (2012) where she studied music composition with Christopher Butterfield and Dániel Péter Biró. Kimberley's pieces have been performed in Victoria, Vancouver, Edmonton and Montréal. Her music deals with fragmentation, displacement, and balance. She often explores the themes of per-

severance and playfulness, and strives to present her material simply, allowing everything to remain in focus.

Liam Gibson is a composer and pianist based in Victoria BC. His current work is primarily concerned with synthesizing various pre-18th century aesthetic currents, the formal and timbral innovations of the 20th century avant-garde, and influences from contemporary jazz and popular electronic music.

Currently completing his final year of undergraduate studies in composition and theory at the University of Victoria, Gibson previously obtained a diploma in jazz piano at Vancouver Island University. In addition to performing in the western art music tradition, Gibson has had a long-standing presence in Vancouver Island's underground music scene as a keyboard/synthesizer player in rock, metal, and electronic groups. These days, when not composing, Gibson makes music for people to dance to with the theatrical electro group, Top Men.

Born in Saskatoon, Saskatchewan **Adam Jasieniuk** studied Music at the University of Saskatchewan for two years before transferring to the University of Victoria in 2013. Adam currently studies saxophone with Mr. Wendell Clanton, and composition with Dr. John Celona.

Lynne Penhale: I love sound. From cutlery clinking to squishing rain boots in the wet mud. I improvise and compose with sounds that fascinate me. Mainly I enjoy attempting to recreate 'happenstance'. Things that naturally and randomly 'happen' in a soundscape. This to me also includes the interaction between these sounds. For instance, a bird chirping and a car driving by. Are these sounds completely independent? Or do they influence each other?...I grew up in Quesnel, BC, songwriting and composing at the piano, but during my experience at the University of Victoria being influenced by John Cage, Harry Partch, and Charles Ives I no longer compose for the piano only, but now with anything that makes sound.

In the day-to day, I teach through PJ Music Studios, administrate at Larsen Music, sing jazz and play jazz trombone with the Swinging Pendulums, and write emails nagging composers to send bios to me.

Born in East York, Ontario, **Nathan Friedman** grew up in Kamloops, BC and currently lives in Victoria. In 2014 he received an MA in composition and experimental music from Wesleyan University, where he learned about structure from Anthony Braxton and sensibility from Paula Matthusen. In 2011 he received a BMus in composition and theory from the University of Victoria, where he learned about absurdity from Christopher Butterfield and audacity from John Celona, His music

ranges from the fragmentary and disparate to the lyrical and sensual. He also plays clarinet with the Swinging Pendulums and the Place to Listen Ensemble and studied with Patricia Kostek and Ed Nishimura at UVic.

Nolan Krell is a composer and guitarist currently studying at the University of Victoria. A native of Langley, BC, Nolan is passionate about exploring musical boundaries and how they influence compositional processes. His musical aesthetic focuses on creating dense and vulnerable textures through a combination of unconventional techniques and unique instrumentations. Nolan's music is heavily indebted to the influences of Gyorgy Ligeti, Salvatore Sciarrino and Christian Wolff. As a classical guitarist, Nolan advocates and performs new compositions as well as underperformed and established modern music.

Thomas

originally from New Brunswick,
likes many things like carbonated water,
painting, mesostics, and music.

His own music is probably influenced by everything
and nothing simultaneously,
although recently the books of
George S. Perce and
Thomas Mann have been on his mind.
Thomas currently studies with Christopher Butterfield.

Kristin Hoff performs “Love Songs”

Concert #3 - Sunday 15 February 2015 - 2pm

Ana Sokolović, Composer

Kristin Hoff, Mezzo-Soprano and Co-Artistic Director

Fides Krucker, Co-Artistic Director

“Love has always been and always will be the inexhaustible inspiration of human creativity. Love follows us everywhere; love is the cause and the result. Love evokes the strongest human emotions: love has led people to wars, but it has also inspired the most beautiful poems. All the languages sing about love the same way. Every happiness, worry, sadness and tenderness is similar to another.”

– Ana Sokolović

1. Doves I - / *Love You* in Afrikaans, Albanian, Arabic, Armenian, Bambara, Bengali, Belarusian, Bisaya, Bulgarian, Cambodian, Cantonese Chinese, Catalan, Cherokee, Cheyenne, Chichewa, Corsican, Creole, Croatian, Czech, Danish, Dutch, Elvish, Esperanto, Estonian, Ethiopian, Faroese, Farsi, Filipino, Finnish, French, Frisian, Gaelic, Georgian, German, Greek, Gujarti, Hiligaynon, Hawaiian and Hebrew.

2. She’s in the house – From *Amarusatakata* (anonymous)

3. Dan ti bogat u narucju – Vasko Popa (Serbian), **Song of the Open Road** – Walt Whitman, **Certitude** – Paul Éluard

4. Doves II - / *Love You* in Hindi, Hmong, Hopi, Hungarian, Icelandic, Ilonggo, Indonesian, Inuit, Irish, Italian, Japanese.

5. Dán do Lara – Michael Hartnett (Gaelic)

6. Ma Mère – Émile Nelligan

7. Doves III - / *Love You* in Kannada, Kapampangam, Kiswahili, Konkani, Korean, Latin, Latvian, Lebanese, Lithuanian, Luxembourgeois, Macedonian, Malay, Malayalam, Maltese, Mandarin Chinese, Marathi, Mohawk, Moroccan, Nahuatl, Navaho, Norwegian, Pandacan, Pangasinan, Papiamento, Persian, Polish, Portuguese, Romanian, Russian, Scot Gaelic, Serbian, Setswana, Sign language, Sindhi, Sioux, Slovak, Slovenian, Spanish, Swahili, Swedish, Swiss German, Surinam, Taga-

log, Taiwanese, Tamil, Telegu, Thai, Turkish, Ukrainian, Urdu, Vietnamese, Welsh, Yiddish and Yoruba.

8. Plava zvezda – Miroslav Antic (Serbian)

9. You Tell Me Your Dream, I'll Tell You Mine – Seymour Rice and Albert H. Brown

10. Doves IV / *Love You* in English

11. O Mistress Mine – William Shakespeare

12. How Do I Love Thee? – Elizabeth Barrett Browning

13. Ma Morte Vivante – Paul Éluard

14. Carmen 65 and 101 – Catulle (in Latin)

Full text starts on next page

Texts

1. Doves I - / Love You

In Afrikaans, Albanian, Arabic, Armenian, Bamabra, Bengali, Belarussian, Bisaya, Bulgarian, Cambodian, Cantonese Chinese, Catalan, Cherokee, Cheyenne, Chichewa, Corsican, Creole, Croatian, Czech, Danish, Dutch, Elvish, Esperanto, Estonian, Ethiopian, Faroese, Farsi, Filipino, Finnish, French, Frisian, Gaelic, Georgian, German, Greek, Gujarti, Hiligaynon, Hawaiian and Hebrew.

2. She's in the house - From *Amarusatakata* (anonymous)

Translated from Sanskrit by Martha Ann Selby, © 2005 by Everyman's Library

She's in the house. She's at turn after turn.

She's behind me. She's in front of me. She's in my bed.

She's on path after path, and I'm weak from want of her.

O heart, there is no reality for me other than she

she she she she she

in the whole of the reeling world.

And philosophers talk about Oneness.

3. Dan ti bogat u narucju – Vasko Popa(Serbian)

English translation by Ana Sokolović

Carrying... The look of a young pine

Planting... Cities oh your silence

Wandering... Hair of your eyelashes

Picking... Night slim in your waist

Breaking... Beautiful dawns from the roofs

Calling

(From *Song of the Open Road* – Walt Whitman)

I give you my hand

I give you my love more precious than money

I give you myself before preaching or law

Will you give me yourself?

Will you travel with me?

Shall we stick by each other as long as we live?

(*Certitude* – Paul Éluard)

If I talk to you it's to hear you better

If I hear you I'm sure I can understand

If you smile it's to invade me

If you smile I can see the whole world

If I hold you it's to carry myself on

If we live everything will be pleasure

If I leave you we will remember

On leaving we will meet each other again.

4. Doves II

I Love You

In Hindi, Hmong, Hopi, Hungarian, Icelandic, Ilonggo, Indonesian, Inuit, Irish, Italian, and Japanese.

5. Dán do Lara – Michael Hartnett (Gaelic)

English Translation: Poem for Lara, 10

From Collected Poems (2001), permission granted by
The Gallery Press

An ashtree on fire the hair of your head
coaxing larks with your sweet voice
in the green grass,
a crowd of daisies playing with you
a crowd of rabbits dancing with you
the blackbird with its gold bill, a jewel for you
the goldfinch with its sweetness
is your music.

You are perfume, you are honey,
a wild strawberry:

even the bees think you a flower in the field.

Little queen of the land of books

may you always be thus

may you ever be free from sorrow-chains.

Here's my blessing for you, girl,

and it is no petty grace –

may you have the beauty of your mother's
soul and the beauty of her face.

6. Ma Mère – Émile Nelligan (French)

Sometimes on my head she puts her hands,

pure, white, like white shudders of lace.

She kisses my forehead,

speaks to me tenderly,

With a voice of gold and melancholy

Her eyes are the colour of my hazy dream

O poetry, O ecstasy, O Mother!

At the altar of her feet I honour her, crying

I am still little for her, though grown up.

7. Doves III

I Love You

In Kannada, Kapampangam, Kiswahili, Konkani, Korean, Latin, Latvian, Lebanese, Lithuanian, Luxembourgeois, Macedonian, Malay, Malayalam, Maltese, Mandarin Chinese, Marathi, Mohawk, Moroccan, Nahuatl, Navaho, Norwegian, Pandacan, Pangasinan, Papiamento,

Persian, Polish, Portuguese, Romanian, Russian, Scot Gaelic, Serbian, Setswana, Sign language, Sindhi, Sioux, Slovak, Slovenian, Spanish, Swahili, Swedish, Swiss German, Surinam, Tagalog, Taiwanese, Tamil, Telegu, Thai, Turkish, Ukrainian, Urdu, Vietnamese, Welsh, Yiddish and Yoruba.

8. Plava zvezda – Miroslav Antic (Serbian)

English translation *Blue Star*, by Ana Sokolović

Behind forests, behind mounts, behind
rivers, behind seas, bushes, grasses,
Again it waits for you,
some strange blue star, A real star.
Even if you don't believe –
Try to remember that,
When you close your eyes and fall asleep –
try to hear it, to fly,
To catch it and keep it until your return.
But, pay attention:
If it's not all blue, all real,
You have to sleep better,
to dream until dawn,
You have to keep wandering,
Three hundred times, five hundred times,
You have to find another one...
a third one... a fifth one...
You have to go to the end of the world,
And further, after the end, until infinity.
That star certainly exists.
Why are you doubting it?
Pay attention not to lose it
when you wake up.
One day, One night,
I don't know when, but I know exactly:
The sky will be so empty,
So dark without it,
And all suns and all beauties
And all eyes that appear,
Will never be without it truly yours,
truly real.
I will not tell you what this star is,
strange, shiny,
When you find it – you'll know for yourself.
Now it's a secret.

9. You Tell Me Your Dream, I'll Tell You Mine – Seymour Rice and Albert H. Brown

Two little children one morning,
after their breakfast was over,
Were laughing and playing together,
alone on the dining room floor;
The girl of a dream had been talking,
but refused with a toss of her head
To tell it all to her playmate,
until he coaxingly said.
You had a dream, well I had one too,
I know mine's best 'cause it was of you--
Come sweetheart tell me,
now is the time--
You tell me your dream, I'll tell you mine.
Tom said, "I dreamed you had promised,
that someday we should be wed."
"Why that's just exactly like my dream,"
Mary then blushing said;
Time they say brings many changes,
but their love no change ever knew
So they were happily married,
The dream of their childhood came true.
Sadness has entered the household,
where happiness once reigned supreme--
The sunshine of life now has vanished,
grief had dispelled their bright dream;
For Mary his kind loving helpmate,
had yesterday passed away
And in sorrow Tom thinks of the morning,
When in childhood to her he did say.

10. Doves IV

I Love You in English

11. O Mistress Mine – W. Shakespeare

O Mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.
What is love? 'Tis not hereafter;
Present mirth hath present laughter;

What's to come is still unsure:
In delay there lies not plenty;
Then, come kiss me, sweet and twenty,
Youth's a stuff will not endure.

12. How Do I Love Thee? -Elizabeth B. Browning

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and
height my soul can reach,
when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
on my old griefs,
and with my childhood's faith.
I love thee with a love I seemed to lose
with my lost saints.
I love thee with the breath,
Smiles, tears, of all my life;
and, if God choose,
I shall but love thee better after death.

13. Ma Morte Vivante –Paul Éluard

In my sorrow nothing moves
I wait, no one will come
Neither in the day nor at night
Nor what used to be myself
My eyes are separated from your eyes
They are losing their confidence,
they are losing their light
My mouth is separated from your mouth
My mouth is separated from pleasure
And from the meaning of love, and from the
meaning of life
My hands are separated from your hands
My hands drop everything
My feet separated from your feet
They will never go forward again,
there is no more road
They will not know my weight any longer,
nor rest
I had seen my life end with yours

My life in your power that I thought infinite
And the future my only hope is my grave
The same as yours,
surrounded by an indifferent world
I was so close to you that I am cold near others.

14. Carmen 65 – Catulle (in Latin)

English translation by Brendan Rau.

With kind permission from Brendan, © copyright 17-4-1999 by Brendan Rau
Hortalus, though through unremitting pain concern draws me,
who am exhausted, from the Muses,
and my mind cannot produce
their sweet fruit, my very thoughts surge
like waves for such troubles— for recently,
a wave flowing from the sea of Lethe
has washed my brother's pale little foot,
which, removed from our eyes,
the Trojan ground crushes under the
shore of Rhoeteum...

...My brother, dearer than life,
will I never look upon you hereafter?
No, but certainly I'll always love you:
I'll always sing solemn poems about your death,
which Procne will sing along with me
under the dense shadows of branches
as she groans the prophetic utterances
of Itys, removed by death...

Carmen 101 – Catulle (in Latin)

English translation by Rob Shereda

Through many nations and many seas have I come to carry out these
wretched funeral rites, brother,
That at last I may give you this final gift in death and that I might speak
in vain to silent ashes.
Since fortune has borne you, yourself, away from me. Oh, poor brother,
snatched unfairly away from me,
Now, though, even these, which from antiquity and in the custom of
our parents, have been handed down, a gift of sadness in the rites, ac-
cept them, flowing with many brotherly tears,
And for eternity, my brother,
hail and farewell.

** This project was made possible because of generous support from
the Conseil des arts et des lettres de Québec.*

Kristin Hoff, mezzo-soprano

Originally from St. Catharines, Ontario, Mezzo-Soprano Kristin Hoff graduated from the University of Montreal and made her Carnegie Hall debut with James Levine and the Met Chamber Ensemble. She has appeared at Caramoor and in NYC in the Caramoor Vocal Rising Stars program.

Kristin recently performed the role of Carmen with the *Jeu-nesses Musicales* opera tour. A recent first-prize winner of the NYCO Mozart competition, Ms. Hoff performed Mozart arias with the Toronto ensemble in March 2013. She has performed many operatic roles, including Mrs. Herring in *Albert Herring* in Vermont with the Green Mountain Opera Festival and Dryade in *Ariadne auf Naxos* at the Tanglewood Music Festival. Kristin has been the recipient of numerous awards, including a recent grant from the Conseil des arts et des lettres du Québec to prepare Ana Sokolović' opera "Love Songs" for solo unaccompanied voice for performances in Toronto and Montréal.

Ana Sokolović, composer

Serbian-born composer Ana Sokolović, who has lived in Montreal for two decades, has been immersed in the arts all her life. Before taking up theatre and music, she studied classical ballet. She studied composition at university under Dusan Radić in Novi Sad and Zoran Erić in Belgrade, then completed a master's degree under the supervision of José Evangelista at the Université de Montréal in the mid-1990s. Her work is suffused with her fascination for different forms of artistic expression. Both rich and playful, her compositions draw the listener into a vividly imagined world, often inspired by Balkan folk music and its asymmetrical festive rhythms. In the winter of 2012, she was recognized as a national treasure by Quebec's Ministère de la Culture, des Communications et de la Condition féminine.

Over the years, Ana Sokolović has earned a steady stream of commissions and awards. Today, her repertoire includes orchestral, vocal, chamber, operatic and theatrical pieces. The Société de musique contemporaine du Québec (SMCQ) recently marked the 20th anniversary of Ana Sokolović's arrival in Quebec with a celebration of her body of work. The society's artistic committee unanimously decided to devote the third edition of its Série Hommage tribute performance series to her. The series, held over the 2011-12 season, attracted record participation as Canadian artists and organizations enthusiastically answered the call. More than 200 events were presented in her honour from coast to coast.

Ana Sokolović teaches composition at the Université de Montréal.

Daniel Brandes, piano
Concert #4 - Sunday 15 February 2015 - 4pm

Frohberger, for whistling pianist	Daniel Brandes (b. 1985)
Thought and Desire, for singing pianist	Linda Catlin Smith (b. 1957)
Drei Choräle (panser à Satie)	Eva-Maria Houben (b. 1955)
The Book of Songs (after Edmond Jabès) For one person singing, and accompanying them- self with an instrument	Daniel Brandes

the sound of the piano decays.

it cannot be sustained. I let it loose time and again.

*it appears by disappearing; starting to disappear just
after the attack.*

in disappearing it begins to live, to change.

*the piano: an instrument, that allows me to hear
how many ways sound can disappear.*

there seems to be no end to disappearance.

I can hear, how listening becomes the awareness of fading sound.

~Eva-Maria Houben.

Program Notes

“Thought and Desire”

“The other two, slight air and purging fire.
Are both with thee, wherever I abide;
The first my thought, the other my desire.
These present-absent with swift motion slide.
For when these quicker elements are gone
In tender embassy of love to thee,
My life, being made of four, with two alone
Sinks down to death, oppressed melancholy,
Until life’s composition be recured
By those swift messengers returned from thee,
Who even but now come back again assured
Of thy fair health, recounting it to me.
This told, I joy, but then no longer glad,
I will send them back again and straight grow sad.”

- William Shakespeare, Sonnet 45

“Book of Songs”

in the beginning, the wound is invisible
a human word, an endless silence
this familiar—wounded—place
between one star and the next, the unfathomable refusal of silence
let us lift up our voices. let them be our dome.
with all the strength of our lost loves. our words will be hymns
God is beyond love. She is its yonder.

Daniel Brandes (b. 1985) is a composer who lives in Victoria, British Columbia with his wife and cat. In 2010, Daniel completed his Masters of Music at the University of Victoria where he studied composition with Christopher Butterfield. Other composition teachers and mentors include: Antoine Beuger, Linda Catlin Smith, and Brent Lee.

Daniel is an active member of the Wandelweiser experimental music community as both a composer and performer (piano, melodica, and voice). His scores are available through Edition Wandelweiser.

In 2012 Daniel and his wife Laura founded A Place to Listen — Victoria BC’s only monthly experimental music series — which presents works from members of the Wandelweiser composers collective, and other fringe artists whose work offers opportunities for quiet and immersive listening. Daniel’s music explores human vulnerability and

new ways of imagining community. His music has been recorded for publication by: Andrea Young, the Bozzini String Quartet, and Toronto's Bespoken (founded by Nick Storrington and members of the Thin Edge Collective).

Oak Bay Music Society

Upcoming concerts

Sunday March 22, 2:30pm - Victoria Guitar Trio

With guitarists Michael Dias, Adrian Verdejo, and Bradford Werner, performing works by Palestrina, Josquin de Pres, Jordon Nobles (Vancouver), Rodney Sharman (Vancouver) and Scott Edward Godin.

Sunday April 12, 2:30pm - Rachel Iwaasa, piano

"Goldberg Variations" by J.S. Bach

Sunday May 3, 2:30pm - Josh Layne, harp

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Thank you

Ivy's Books, Oak Bay News (Christine van Reeuwijk), Times Colonist, Focus Magazine, St. Mary's Anglican Church, Marianne McGahon, Curt Bergen, and everyone in Oak Bay and Victoria who is helping to make Oak Bay Music concerts successful.

About Oak Bay Matinée

The Oak Bay Matinée Concert Series is a monthly concert series, bringing classical music performed by outstanding local and regional performers to the Oak Bay community. It is brought to you by the Oak Bay Music Society, a non-profit organization.

More information

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