



WELCOME

On behalf of everyone at The Royal Conservatory of Music, we welcome everyone visiting the TELUS Centre for Performance and Learning for the first time, as well as those of you returning for our 2020-21 concert season.

Since opening in September 2009, Koerner Hall has emerged as one of the greatest concert venues in the world today. Beloved for its acoustic excellence, it has become the venue of choice for many of the world's greatest performing artists. As COVID-19 struck the world and everything gradually stopped, we were devastated as we had to suspend the remainder of our 2019-20 concert season right before The Glenn Gould School's annual spring opera was about to open in March. We worked tirelessly to re-schedule most of the remaining concerts and are extremely grateful to everyone who chose to support our efforts by either keeping their tickets for future dates or donating the value of their tickets to us. We cannot thank you enough.

This season, we hope to bring you as many concerts as possible in Koerner Hall, Mazzoleni Concert Hall, and Temerty Theatre. We are following directions and recommendations from Ontario and Toronto Health officials, and we are adhering to health officials' maximum capacity and all recommended safety protocols, including masks and ensuring physical distancing. We thank you in advance for your trust and support, as well as understanding as programming will be shifting throughout the season based on this still changing situation.

Our diverse programming, featuring the world's very best artists and reflecting the rich diversity of our city, has brought together more than a million individuals from around the world in shared cultural experiences. It has enabled Canadian artists to launch international careers and has provided a home for many of Toronto's cultural organizations. Additionally, it has proven to be an invaluable training ground for Canada's next generation of performing artists, the gifted students of The Glenn Gould School and The Phil and Eli Taylor Performance Academy for Young Artists. One of the headlines in the *Independent* in the UK stated in July, "The arts are an essential service – as vital as health, education, defence," and we could not agree more.

We are committed to offering inspiring live music in a way that is safe and responsible. We hope you enjoy the performance and look forward to seeing you again throughout the season.

Dr. Peter Simon
Michael and Sonja Koerner President & CEO
The Royal Conservatory of Music

Mervon Mehta
Executive Director, Performing Arts
The Royal Conservatory of Music

21C Music Festival

Cinq à Sept: Eve Egoyan

Saturday, January 16, 2021 at 5:00pm

This is the 1,045th concert in Koerner Hall

Eve Egoyan, piano

PROGRAM

Eve Egoyan: Seven Studies for Augmented Piano (all world premieres)

During these past months, without the possibility for live performances or the need for performance-related travel, I have looked inwards and created this program.

I am known primarily as an interpreter of new works, often working in close collaboration with the composers whose pieces I play. In order to create for myself, I have had to deconstruct the piano and the notation normally used to write for it. These shifts have been a way for me to break from the past, from the music I have heard, and from the way that music (written by others) looks on the page and how it inhabits my body.

Tonight, I am performing on a Yamaha Disklavier – an acoustic piano with a computer interface. Coupling this instrument with software that models the behaviour of a physical piano, I am able to shadow the acoustic piano with a virtual piano that allows me to augment and extend the sonic range of the piano in ways I have long dreamt of, but have never before been able to achieve.

I thank the Canada Council for the Arts for providing me with the extraordinary opportunity to explore this dream and to compose these pieces, and for supporting the development of the technology that has made them possible. I would also like to thank the following for supporting this work: Yamaha Canada Music, University of Toronto, Avatar, The Royal Conservatory, and CMMAS.

Seven Studies for Augmented Piano

1. “Expansion”

This piece opens with fluid movements across the piano’s expansive range. On the page itself, I am using my new notation system to its fullest. Near the end of the piece, a singing legato line is revealed, mimicking first a single string instrument, then a drone, then an ensemble. The end brings together the acoustic and virtual pianos.

2. *Études for Augmented Piano* (film)

Études for Augmented Piano takes viewers inside Eve Egoyan’s world as she creates a new composition for augmented piano. Snapshot-like moments, journal entries, and visual explorations playfully reveal the secrets of how the elusive sounds in her compositions are produced. Combined with fragments from an enigmatic solo performance, the film affirms the necessity of the listener and the audience to the artist’s creative process, even when physical isolation prevails. - *Su Rynard*

Director: [Su Rynard](#); Cinematography: John Price; Sound Recording: Dennis Patterson; Editor: Caroline Christie

3. “A Doubling”

Novelist and poet [Anne Michaels](#)’s text is the backbone of this composition. We hear Anne’s voice and the voices of the collaborative multidisciplinary collective URGE (singer/teacher/writer [Fides Krucker](#), vocalist/yoga instructor [Katherine Duncanson](#), dancer/choreographer/director [Marie-Josée Chartier](#), director Joanna McIntyre, and composer [Linda Catlin Smith](#). I myself was a member for one of URGE’s works). My personal connections to Anne and URGE deepen my response to their voices. We are gathered within the piano during this pandemic – a time when we cannot gather freely, especially to sing. I am very grateful to have been able to use their voices for creative exploration.

The lines spoken in “A Doubling” are from Infinite Gradation, with permission from Anne Michaels and Exile Editions (<http://www.exileeditions.com/>)

4. “Overtones”

In this piece, I revel in the piano’s rich harmonies and reveal the harmonic overtones that we cannot always hear but are always present.

5. “Shimmer”

I wanted to create a piece where trills trail from my fingers as if a wake on the surface of water. It is physically impossible to play as many quiet trills as I seem liquidly able to do in this piece.

6. “Tidal”

I was born and raised near the ocean in Victoria, B.C. I love to be near, inside, and on top of the ocean. In this piece, I sought to recreate some of these sensations.

7. “Moonlit”

I have spent the past few summers in Killarney Park with my family. I am entranced by the stillness of lakes. I have a hard time sleeping when there, heightened by the magical, otherworldly stillness of clear moonlit nights.

8. “Crescendo on a Note”

Once a piano note is struck, there is nothing a pianist can do other than listen to the decay as the resonance quietens. On a piano, you can build on top of the note’s decay – which is compelling and exquisite – but you cannot get louder (“crescendo”). This piece transcends that limitation.

- Program note by Eve Egoyan

[Eve Egoyan](#)

Eve Egoyan made her Royal Conservatory debut on May 23, 2014, during the inaugural 21C Music Festival.

Eve Egoyan extends her thanks to:

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