



WELCOME

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. We worked tirelessly to re-schedule most of the remaining concerts and, in September and early October of last year, we even managed to have three in-person concerts with 50 people in the audience with all health protocols in place.

As the situation continued to develop, we continued to adapt and either re-schedule our concerts or, when we were permitted, we recorded and livestreamed. Despite the difficult situation, we presented over 20 new online broadcasts during the 2020-21 season.

We also launched a new digital platform, [RoyalConservatory.Live](https://www.royalconservatory.ca/live), which features over 40 concerts from the Conservatory's archives, documentaries, and conversations with artists, as well as our new [Music of My Life – A Conversation With ...](#) series with Grammy and Emmy award winner Eugene Levy, C.M.; celebrated pianist and conductor Daniel Barenboim; award-winning composer, musician, and founding member of the Barenaked Ladies Steven Page; acclaimed actor and music theatre star Cynthia Dale; and musician, composer, and David Letterman's musical director Paul Shaffer, C.M, in the first season. Each episode of *Music of My Life* also includes performances of the music by a spectacular array of musicians filmed in Koerner Hall.

And there is a lot more to come, for the time being, digitally ... We 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, or donating to our Fund for Koerner Hall, which is part of [Resounding! The Campaign for The Royal Conservatory](#). We cannot thank you enough as this has enabled us to continue to function and, most importantly, support our artists, who are all struggling not only financially but also because they miss doing what they love most – playing for you live!

One of the headlines in the *Independent* in the UK stated in July 2020, "The arts are an essential service – as vital as health, education, defence," and we could not agree more.

On behalf of everyone at The Royal Conservatory of Music, we thank you once again for your continued support. We will announce details of 2021-22 concert season over the summer and look forward to welcoming you back as soon as we are able.

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

THE GLENN GOULD SCHOOL DISCOVERY SERIES 20.21

PRESENTS

THE GLENN GOULD SCHOOL NEW MUSIC ENSEMBLE: *Abalone*

Broadcast Thursday, June 3, 2021 at 3:00 pm

Brian Current, director
Daniel Dastoor, violin
Royce Richert, violin
Yanet Campbell, violin
Hee-Soo Yoon, violin
Christian Wrona, viola
Matthew Eeuwes, viola
Calvin Kim, clarinet
Tiago Delgado, clarinet
Godwin Friesen, piano
Mario Pérez, percussion
Pouya Hamidi, audio
Taylor Long, video

Rosie Gallagher, flute

Nikki Joshi, percussion

PROGRAM

Anna Höstman: *Abalone* (world premiere)

Kaija Saariaho: *Laconisme de l'aile*

Matt Curlee: *The Yellow Wallpaper*

[Anna Höstman](#)

***Abalone* (2021) (world premiere)**

Abalone is the name given to the west coast mollusk, sometimes also called “the ears of the sea.” The *abalone* is a symbol of water, offering solace during difficult times.
- Anna Höstman

[Kaija Saariaho](#)

***Laconisme de l'aile*, for flute and electronics (1982) (Canadian premiere at the 21C Music Festival 2020)**

Laconisme de l'aile appeared in 1982. Kaija Saariaho had then moved to Paris, where she had become familiar with the use of computers in music making. The piece, although composed at the same time as the tape work *Vers le blanc*, prepared at the IRCAM studio, is nevertheless a purely handwritten work. It begins with a text recited by the flautist, before gradually going over the sounds of the flute. It realizes an idea, already conceived in *sah den Vögeln*, of a scale formed by tonal colours, one end of which is very brilliant and pure, whilst the other has a coarse, harsh sound. This idea has been carried even further in later works. By regulating the timbre, the tone of the sound, Saariaho tries to create tensions within and between the different musical forms. In *Laconisme de l'aile*, this procedure has been used to create highly coloured and plurivalent lines.

About this piece, Saariaho writes: "The possibility to move from secret whispers into clear, beautiful, and 'abstract' sound was one of the starting points for *Laconisme de l'aile*, started in Freiburg and finished in Paris in 1982. Another important image on which I focused my mind when writing this piece was that of birds, not really their song but rather the lines they draw in the sky when flying. I had already started the piece when I felt the need to add a text in the beginning, which would in fact be the source for the musical material. The book *Oiseaux (Birds)* by the Saint-John Perse (1887-1975, a French poet and diplomat and Nobel Prize winner in 1960) got into my hands in the public library of Freiburg, and I found a passage in this collection of poems that described somehow the images that I had in my mind: that of birds, fighting gravity, flying away, secret and immortal." - *sariaho.org*

[Matt Curlee](#)

The Yellow Wallpaper

Text by Charlotte Perkins Gilman, adaptation and setting by Matt Curlee

Created in partnership between composer Matt Curlee and theatrical percussionist Nikki Joshi, *The Yellow Wallpaper* is a setting of the seminal short story of the same name by Charlotte Perkins Gilman. Published in the *New England Magazine* in 1892, the work was written after Gilman's struggle with a bout of postpartum psychosis. *The Yellow Wallpaper* tackles themes of patriarchal attitudes towards the treatment of women's mental health. The story centers on a young woman confined to an upstairs nursery, unable and unwilling to see her newborn child due to a mental health crisis chalked up by her husband as a "temporary nervous depression-a slight hysterical tendency." In this room of confinement, the woman must hide her intellectual writings from her male keeper, further leading to her descent into madness, sparked by the all-encompassing wallpaper that surrounds her day by day. - *Matt Curlee*

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[Accessibility](#)

[The Royal Conservatory of Music mission](#)

[Governance](#)

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