



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

The Glenn Gould School New Music Ensemble: *FLIPBOOK: Music and Images*

Thursday, February 18, 2021 at 8pm

Brian Current, conductor
Yanet Campbell Secades, violin
Daniel Dastoor, violin
Royce Richert, violin
Hee-Soo Yoon, violin
Matthew Eeuwes, viola
Christian Wrona, viola
Mansur Kadirov, cello
Jacques Forest, bass
Sarah Pollard, flute
Michael Zaapavigna, flute
Anna Betuzzi, oboe
Glenda Lindgren, oboe
Paul Goeglein, oboe
Tiago Delgado, clarinet
Calvin Kim, clarinet
Aaron Lee, clarinet
Gillian Chreptyk, trumpet
Kyle Orlando, trombone
Brayden Kruger, percussion
Andrew Bell, percussion
Mario Pérez, percussion & kit
Geoffrey Conquer, piano
Godwin Friesen, electric piano
Daniel Ramjattan, electric guitar
Adam Scime, electronics

Pouya Hamidi, audio production and editing
Taylor Long, video production and editing
Adam Scime, assistant audio supervisor

PROGRAM

Corie Rose Soumah (Canada): *Chrysanthèmes asséchés s'abreuvant d'air et d'ennuis nocturnes* for 3 oboes and viola (2020) (world premiere)

Nicole Lizée (Canada): *8-Bit Urbex*, for 15 players, soundtrack, and film (2017) (Ontario premiere)

Pierre Jodlowski (France): *Respire*, for 11 players, video, and electronics (2008) (North American premiere)

Martin Matalon (France/Argentina): *Las siete vidas de un gato* (1996, rev 2009) for 8 players, video, and electronics

**some images not suitable for children*

[Corie Rose Soumah](#)

***Chrysanthèmes asséchés s'abreuvant d'air et d'ennuis nocturnes* for 3 oboes and viola (2020) (world premiere)**

Chrysanthèmes asséchés s'abreuvant d'air et d'ennuis nocturnes is inspired by my first New York experience, a timid city still shaken by the last terrible months, yet beautifully grandiose as its reputation. While I had to restrain myself in a corner of the city due to the pandemic, I gradually started to perceive even stronger poetics in inert everyday objects I encountered, especially my dried flowers, which have always been able to comfort me through these endless repetitive days. The piece also has a direct connection with the still life genre, a painting expression that depicts a *pot-pourri* of inanimate objects with great detail and attention that make them radiate in an incredible way.

[Nicole Lizée](#)

***8-Bit Urbex*, for 15 players, soundtrack, and film (2017) (Ontario premiere)**

In urbex we find the excavation of the hidden, lost, abandoned, forgotten, and destroyed ruins of cities. All former glories, vestiges of greatness, and monuments to human urbanity are the playground of Urbex Metroponauts, including sewers, tunnels, drainage systems, and metros ... at once risky, dangerous, and illegal.

8-Bit Urbex explores the decrepit and flawed cities in 1980s and 90s video games that have been consigned to oblivion. Having come of age in a decidedly un-urban milieu, these games formed my notions of what the Big City was like.

The piece builds from the sights and sounds of the crude, pixelated cities from the video game universe of this period. It merges 8 and 16 bit with live jazz based instrumentation and 70s and 80s era turntablism – the ultimate urban signifier from a specific time: the underworld.

[Pierre Jodlowski](#)

***Respire*, for 11 players, video, and electronics (2008) (North American premiere)**

Commissioned by Integra, this work is the first of the cycle *Breathes/Eats/Sleeps*, a collection of audiovisual compositions which examines the place of the body in our world; a body that has become socially constrained by its rituals, prerequisite forms and norms. Our Western and homogeneous society is transfixed by the cult of a perfect healthy body, without illness or porosity. It wants to impose a 'natural' lifestyle, but it actually stifles it by its own contradictions and censorship.

This project, created with the artist David Coste is divided into two main sections ; the first focuses upon the breathing itself, the movement of the stomach becoming the object of an unrelenting machine taking the musical material towards an incessant pulsation. The second part is a trance-dance. We filmed the dancers after suggesting to them the following imaginary scenario: "I am in a night-club; I start to dance convinced that I am in a group and, as the music invades the space, I become aware of my extreme loneliness". From this 'constrained narrative' each dancer gave us his or her version: sometimes an explosive reaction and sometimes, conversely, an intimate withdrawn submersion.

At the end, the bodies are merged into the video, creating a purified, empty white space where they allow themselves to be carried along by the lengthy repetitive crescendo.

Full details, videos, and performance here: <http://www.pierrejodlowski.com/index.php?post/Respire2>

[Martin Matalon](#)

***Las siete vidas de un gato* (1996, rev 2009) for 8 players, video, and electronics**

Commissioned by the Barcelona Centro de cultura contemporaneo and dedicated to Ernest Martínez-Izquierdo

Musical counterpoint to *Un Chien andalou*, the legendary film by the Spanish filmmaker Luis Buñuel, *Las siete vidas de un gato* ('A Cat's Seven Lives') is, after *Metropolis*, Martin Matalon's second 'cinema counterpoint'.

The absence of any narrative element in Buñuel's film permitted the composer a very free relationship with the image, and the score follows its own logic. Nonetheless, in spite of its autonomy as regards what is happening on the screen, there are a certain number of conjunctions between it and the film: the adding to the extreme density of this very brief film of equivalent musical density; the overall tone of the work, suggested by crudity, irony and the irrationality of the images; finally, the music's adoption of the very rapid editing, most of the shots lasting no more than three or four seconds.

The score begins with a sort of cortège that files past, jolting on polyrhythms. Punctuated by the side drum and in the swarming of the percussion, it is led by a violin articulating the march with glissandi, a croaking trumpet and a cello repeating a diminished fifth with the obstinacy of a scratched disc. Isolated in the polyrhythmic frame, the protagonists appear deaf to one another and set in some elementary, obsessive gesture. Only the piano, which crosses the cortège diagonally, is free of all constraint, thereby acquiring a wild, irrational character.

This generalised autism is quite soon resolved in its opposite. The acoustic space suddenly opens up, the instruments giving themselves over to imitations, circular plays of echo that reveal the full measure and which constantly reflect the same musical object, to the point of confusion and bedazzlement.

The work's forward march knows no respite. The rhythmic flux is now harnessed by a 'suite' of dances instrumental solos. A caustic tango and a tart waltz give themselves over to a show of one-upmanship, both in the forms, submitted to considerable collective activity, as well as in the expression, which reaches saturation. Buñuel's characters are timeless, beyond psychology and narration. By contrast, Matalon's seem to be 'hurried': violin overturned, histrionic trumpet, verbose clarinet... the scansion and rhythmic hustle and bustle go as far as overheating. After a brief intervention from the resonating instruments, the piece ends, deflating in an abrupt drop in tension.

- *Pascal Ianco; translated by John Tyler Tuttle*

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