

# DARK FLOWER

WORKS BY  
LINDA CATLIN SMITH\*  
ALEX JANG\*  
JONATHAN BAILEY HOLLAND  
SARAH HENNIES

\*world premiere

## PROGRAM

### **JONATHAN BAILEY HOLLAND**

#### **THE INTIMACY OF HARMONY [2013]**

for solo piano

### **SARAH HENNIES**

#### **LAKE [2018]**

for violin, vibraphone and piano

### **ALEX JANG**

#### **THREE SHORT PIECES [2020]**

for piano, percussion and violin\*

### **LINDA CATLIN SMITH**

#### **DARK FLOWER [2020]**

for piano, violin, viola, cello\*\*

## **TENMC PERFORMERS**

**AM AHL ARULANANDAM [CELLO]**

**CHERYL DUVALL [PIANO]**

**NATHAN PETITPAS [PERCUSSION]**

**AYSEL TAGHI-ZADA [VIOLA]**

**ILANA WANIUK [VIOLIN]**

\*world premiere commissioned with generous support from the Canada Council for the Arts and the SOCAN Foundation

\*\*world premiere commissioned with generous support from the Ontario Arts Council.

# **JONATHAN BAILEY HOLLAND**

## **THE INTIMACY OF HARMONY [2013]**

for solo piano

COMMISSIONED BY  
NEW GALLERY CONCERT SERIES/MEET THE COMPOSER

Any grouping of notes, sounded simultaneously, can be defined as a harmony. Any harmony can be made into a harmonic progression, or become some other basis for a musical composition. And since the turn of the 20th century, in western classical music any harmony can be preceded and followed by virtually any other harmony without the expectation of adhering to “common-practice” tonality. This means every new musical work can have its own harmonic logic.

A particular chord may represent the resolution of a harmonic progression. In another context the same chord may be used to convey a sense of tension. The notes of a chord can be rearranged to create a completely different feel/emotion/inflection. And a chord that may sound plaintive and meditative in one context, can sound completely dissonant and angular in yet another.

Add to this the personal perspective that each listener brings to any and every piece of music – a perspective informed by past aural and emotional experiences – and the intimacy of the relationship each listener has with every harmonic experience is revealed.





**Jonathan Bailey Holland's** works have been commissioned and performed by the Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Minnesota, National, Philadelphia, St. Louis, and South Bend Symphony Orchestras; Da Capo Chamber Players; Left Coast Chamber Ensemble; Plymouth Music Series of Minnesota (currently Vocal Essence), and many others. A recipient of a 2019 Massachusetts Cultural Council Artist Fellowship, and a 2015 Fromm Foundation Commission, he has received honors from the American Academy of Arts & Letters, American Music Center, ASCAP, the Presser Foundation, and more. He served as the first ever Composer-in-Residence for the Cincinnati Symphony Orchestra during their 2018-2019 season, composing a companion work to accompany Beethoven's Ninth Symphony; and he served as the Classical Roots Composer-in-Residence for the Detroit Symphony Orchestra. He has held similar roles with the; Ritz Chamber Players; South Bend Symphony; and the Radius Ensemble. His music has been recorded by the Cincinnati Symphony; the Radius Ensemble and numerous others. Recent highlights include performances by Eighth Blackbird, Aeolus Quartet, Arx Duo, and commissions by Boston's Phoenix Ensemble, as well as pianist Awadagin Pratt with Room Full of Teeth and A Far Cry. Holland is Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee, and is a Founding faculty member of the composition program at Vermont College of Fine Arts.

**JONATHAN BAILEY HOLLAND**

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# SARAH HENNIES

## LAKE [2018]

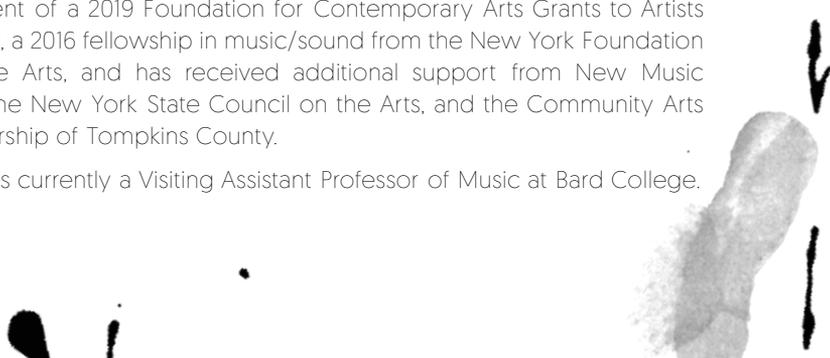
for violin, vibraphone and piano

**LAKE** is part of a recent collection of works that use repetition to explore intimacy, love, and togetherness by extended focus on single sounds or short repeated fragments. The act of spending time with a single “object” or phrase brings about its own type of perceptual or psychological change, despite using what appears to be static musical material. Lake was commissioned by the Thin Edge New Music Collective and was composed specifically for them.

**Sarah Hennies** (b. 1979, Louisville, KY) is a composer based in upstate New York whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, love, intimacy, psychoacoustics, and percussion. She is primarily a composer of small chamber works, but is also active in improvisation, film, performance art, and dance. She presents her work internationally as both a composer and percussionist with notable performances at Le Guess Who [Utrecht], Festival Cable [Nantes], send + receive [Winnipeg], O’ Art Space [Milan], The OBEY Convention [Halifax], Cafe Oto [London], ALICE [Copenhagen], and the Edition Festival [Stockholm]. As a composer, she has received commissions across a wide array of performers and ensembles including Bearthoven, Bent Duo, Cristian Alvear, Claire Chase, R. Andrew Lee [Denver], LIMINAR, Thin Edge New Music Collective, Two-Way Street, and Yarn/Wire.

Her ground breaking audio-visual work *Contralto* [2017] explores transfeminine identity through the elements of “voice feminization” therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia and was one of four finalists for the 2019 Queer|Art Prize. She is the recipient of a 2019 Foundation for Contemporary Arts Grants to Artists Award, a 2016 fellowship in music/sound from the New York Foundation for the Arts, and has received additional support from New Music USA, the New York State Council on the Arts, and the Community Arts Partnership of Tompkins County.

Sarah is currently a Visiting Assistant Professor of Music at Bard College.



# ALEX JANG

## THREE SHORT PIECES [2020]

for piano, percussion and violin

COMMISSIONED WITH GENEROUS SUPPORT FROM  
THE CANADA COUNCIL FOR THE ARTS AND THE SOCAN  
FOUNDATION  
(WORLD PREMIERE)

for me, a listener's memory is like a large resonant room  
or an open space  
and these 'three short pieces' could be like a window into this room  
and the three musicians who play these pieces  
open this window  
these pieces are dedicated to Thin Edge New Music Collective  
and my dear wife Maria Eduarda Mendes Martins . – **Alex Jang**

**Alex Jang** is a composer and guitarist based in Victoria B.C. His music studies began in earnest with violin lessons. At fifteen, Alex had to stop playing violin due to a back injury, which prompted him to start composing, as a way to stay in contact with music. His first efforts at writing music led him to study composition, conducting and chamber music performance at University of Victoria and University of Huddersfield.

During his studies, Alex learned from and worked with Christopher Butterfield, John Celona, Ajtony Csaba, Alexander Dunn, Pauline Oliveros, Peter Ablinger, Linda Catlin Smith, and Antoine Beuger, among many others.

His recent compositions offer possibilities for drawing musicians and listeners deep into the present moment. His focus is on writing and making music where sounds are produced as a result of the performer trusting a resonant space, their own instrument, or their fellow performers.

Some people who have performed his music include Apartment House, A Place to Listen Ensemble, Sylvia Hinz and XelmYa+, Erica Roozendaal, Música Experimental da Câmara, Ultraviolet, Adrian Verdejo, and the Victoria Composers Collective.

He has been a member of A Place to Listen Ensemble, founded by Daniel and Laura Brandes, since its inception in 2012.

He is the co-founder of Omni Temporum Duo with his wife and fellow composer Maria Eduarda Mendes Martins.

# LINDA CATLIN SMITH

## DARK FLOWER [2020]

for piano, violin, viola, cello

COMMISSIONED WITH GENEROUS SUPPORT FROM  
THE ONTARIO ARTS COUNCIL (WORLD PREMIERE)

**DARK FLOWER [2020]** The title is a reference to how I was thinking about the overall harmonic nature of the work – harmony with its dark underpinnings – as well as its sense of slow unfolding, like the slow unfurling of certain blooms. And the piano, in its low register, is very much a dark flower. I wrote this work expressly for Thin Edge Contemporary Music Ensemble, with the generous support of the Ontario Arts Council.

**Linda Catlin Smith** grew up in New York and lives in Toronto. Her music has been performed and/or recorded by: BBC Proms, Tafelmusik, BBC Scottish Orchestra, Tectonics Festival (Glasgow), Trio Arbos (Madrid), Arraymusic, Tapestry New Opera, and the Penderecki and Bozzini string quartets, as well as by soloists including Eve Egoyan, Philip Thomas and Elinor Frey. Recordings include: Thought and Desire, with Eve Egoyan, and four recordings: Dirt Road, Drifter, Wanderer and Among the Tarnished Stars (with Messiaen's Quartet for the End of Time), on the label 'another timbre'. A new cd of her string trio Meadow was released with Louth Contemporary Music Society. Her works are available through Composers Edition and the Canadian Music Centre.

## THIN EDGE NEW MUSIC COLLECTIVE

Founded in 2011, Tkarón:to (Toronto)'s Thin Edge New Music Collective has emerged as one of Canada's foremost ensembles dedicated to presenting and commissioning composers of our time. Driven by an unquenchable curiosity, they've produced a vast array of innovative and intricate programs, while engaging in unique and ambitious collaborations.

In addition to their annual concert season, the "provocative, thrilling, and thought-provoking" (Musicworks) TENMC has been presented on concert stages across Canada through the University of Calgary's Happening Festival of New Music and Media, Ottawa New Music Creators, Innovations en concert, New Works Edmonton, New Music Calgary, Music on Main, The Little Chamber Music Series, Open Space in Victoria, The Music Gallery in Toronto, NUMUS in Waterloo. Thanks to generous support from the Canada Council for the Arts, they visited Argentina to perform at Ciclo de Música Contemporánea at the Teatro Nacional Cervantes in Buenos Aires, tracing connections between Canada and Argentina's respective contemporary composition communities. They were also the ensemble-in-residence at Italy's SoundScape Festival, and performed in Poland at the Stanislaw Moniuszko State Music School in Bielsko-Biała and the Academy of Music in Katowice. September 2018 saw the ensemble embarking on a tour of Japan at the invitation of composer Daryl Jamieson's Atelier Jaku. TENMC was also a resident ensemble with stalwart presenter/ ensemble Arraymusic for their 2018/2019 season and has participated in residencies facilitated by the Banff Centre, Avaloch Farms New Music Initiative in New Hampshire, and Le Pantographe in Switzerland.

Mounted in 2016, the remarkable program *Balancing on the Edge* was touted by the *WholeNote* as “a high-water mark for what multimedia storytelling can do” and delivered cutting-edge music alongside evocative circus performance courtesy of co-creators *A Girl in the Sky Productions*. In fall 2018, they performed the Toronto premiere of Sarah Hennies’ fêted film-and-ensemble work *Contralto*, co-presenting the poignant and abstract meditation on transfeminine identity with TIFF. More recently *Ongaku* offered a rich three-day cultural exchange that unveiled new works by Canadian and Japanese composers alongside community and pedagogical events. *Raging Against The Machine* saw them tour across the country with Montréal’s *Ensemble Paramirabo* culminating in a co-operative 2017 release of the same name on Vancouver’s *Redshift Records*

While engaging with internationally-revered composers such as Maria De Alvear, Linda Catlin Smith, Allison Cameron, Mick Barr, Elliott Sharp, James O’Callaghan, Barbara Monk Feldman, and Ana Sokolovic, the ensemble continues to nurture emerging voices, who comprise a considerable number of their 70+ commissioned works. It’s all part of their distinctly eclectic and community-oriented outlook—endeavouring to bring 20th and 21st century music to an ever-expanding listenership.



## **CHERYL DUVALL [PIANIST/CO-ARTISTIC DIRECTOR]**

Toronto-based pianist **Cheryl Duvall** has established herself as one of Canada's foremost contemporary music interpreters.

In 2012, she co-founded the "adventurous and smartly programmed" [Musicworks Magazine] chamber group Thin Edge New Music Collective. They've commissioned over 70 works, mounted multidisciplinary productions, and collaborated with leading performers like Charlotte Mundy, Jason Sharp, and Ensemble Paramirabo [with whom they recorded an album.] Widely noted for their direct engagement with composers—among them Linda Catlin Smith, Elliott Sharp, Barbara Monk Feldman, and Sarah Hennies—they've also toured and performed across Europe, and in Japan and Argentina.

A dynamic soloist and in-demand collaborator, Duvall has immersed herself in a wide variety of compositional aesthetics and collaborative endeavours. She is currently gathering bold new commissioned solo repertoire from Daniel Brandes [of the Wandelweiser collective], Kotoka Suzuki, James O'Callaghan, Emilie Lebel, and Anna Höstman. A former member of the wayward ensemble Bespoken, she has worked with the likes of stalwart choreographer Peggy Baker, cellist Paul Pulford, film composer Darren Fung, and Essential Opera. She released her debut solo album, Harbour, the piano works of Canadian composer Anna Höstman, in January 2020.

## **ILANA WANIUK [VIOLIN/CO-ARTISTIC DIRECTOR]**

**Ilana Waniuk** is a versatile violinist with interests ranging from improvisation to visual arts. Along with pianist Cheryl Duvall, Ilana is a founding member and co-artistic director of Thin Edge New Music Collective. Ilana has performed on concert stages across Canada, Italy, Argentina, Poland, Japan and most recently Germany and Greece. She has toured Cape Breton and Ontario with the Bicycle Opera Project, performed at contemporary music festivals including SoundOn in San Diego, Suoni per Il Popolo in Montreal, Open Ears in Kitchener/Waterloo and the Royal Conservatory's 21C festival as well as with the Madawaska String Quartet, Adam Rudolph's Go Organic Orchestra, and Chicago's Ensemble Dal Niente and Noise [San Diego]. She has held artistic residencies at the Banff centre for the Arts, Avaloch Farms Music Institute and been a fellow at the Norfolk Chamber Music Festival New Music Workshop. Ilana was a winner of the 2014 Orford String Quartet Award and most recently is the curator/performer behind 'Filaments', an evolving concert program dedicated to collaboratively creating and commissioning new interdisciplinary works for violin, electronics and multimedia made possible with generous support from the SOCAN Foundation, Canada Council for the Arts, Ontario Arts Council, and Canadian Music Centre. Ilana is currently a doctoral student in contemporary performance at the University of California San Diego.

## AMAHL ARULANANDAM [CELLO]

With interests from baroque to metal, Toronto cellist **Amahl Arulanandam** is known for his musical versatility and ability to adapt to many genres. At home in studios, clubs, and halls, Amahl hopes to convey that musical expression is beyond labels.

Passionate about the music of our time, Amahl has performed with ensembles such as Soundstreams, New Music Concerts, Caution Tape Sound Collective, Thin Edge New Music Collective, Music in the Barns and Esprit Orchestra. He has had the opportunity to work with leading composers such as Salvatore Sciarrino, Ana Sokolovic, Luna Pearl Woolf, and Brian Current. A co-founder of VC2 Cello Duo alongside colleague Bryan Holt, he has helped foster the creation of brand-new, genre-bending music for cello that is wholly unique, but wholly Canadian.

Amahl has wholly embraced the bizarre sounds the cello has to offer and takes special pleasure in playing on areas of the instrument other than the strings.

## NATHAN PETITPAS [PERCUSSION]

Percussionist **Nathan Petitpas** is passionate about contemporary music and loves premiering new compositions by living composers. He has been a member of the Thin Edge New Music Collective since 2012 and in this time has had many opportunities to do just that. In recent years he has also formed a percussion and violin duo with violinist Suhashini Arulanandam under the name Duologue.

In his freelance work Nathan has performed with a diverse collection of organizations including the Evergreen Club Contemporary Gamelan Ensemble, Against the Grain, the Windsor Symphony Orchestra, FAWN Chamber Creative, the Hamilton Philharmonic Orchestra, Cirque du Soleil, and many of the GTA's other orchestras. He has also performed in various festivals and concert series including the Internationales Gamelan Musikfestival in Munich, Nuit Blanche Toronto, New Works Edmonton, New Music Calgary, Music on Main [Vancouver], Open Spaces in Victoria, the Music Gallery's X Avant series, and NUMUS.

Nathan has recently undertaken the project of writing and publishing.

## **AYSEL TAGHI-ZADA [VIOLA]**

**Aysel Taghi-Zada** is a passionate violinist devoted to the performance of classical and contemporary music. She has collaborated with some of the most distinguished composers and musicians from North America and Europe such as Philip Glass, Brian Current, Salvatore Sciarrino, Chris Paul Harman, Kevin Lau, Mark Fewer, Pierre Leroux, David Geringas and Pascale Beaudin. She is frequently invited to perform with contemporary ensembles such as Tapestry Opera, New Music Concerts, Thin Edge New Music Collective and Soundstreams Canada, and she recently participated in Continuum Contemporary Music's Hatch Summer Performance program as an emerging artist. She is a founding member of Freesound as well as the Vaso String Quartet, which performs around North America and participated in the 2019 Scotia Festival of Music in Halifax. As a recording artist, she can be heard on Jason Doell's 2018 album ... Amid the Cannon's Roar, and Catherine Daniel's Sacred Christmas.

She is a graduate of the Artist Diploma Program at the Glenn Gould School where she studied with Barry Shiffman. While studying at McGill University with Jonathan Crow, she co-founded Ensemble Paramirabo, a group that specializes in showcasing music written by Canadian composers, and she performed on their first album Autoportrait. She is currently a violin instructor with the Columbus Cultural Centre, where her studio includes students of all ages.

# DARK FLOWER

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SARAH HENNIES

**KAI MASAOKA**  
LIGHTING DESIGN FOR  
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