

SEPTEMBER 20

CONCERT ONE

thinedgenewmusiccollective



HIROKI TSURUMOTO
YUKA SHIBUYA

TAKEO HOSHIYA

JULIET PALMER
DARYL JAMIESON
MIYA MASAOKA
+ MORE

CELEBRATING
JAPANESE
+ CANADIAN
CONTEMPORARY
AND
EXPERIMENTAL
MUSIC



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PROGRAM | CONCERT 1 SEPT 20 8PM

TÔRU TAKEMITSU [1930-1996]

ROCKING MIRROR DAYBREAK [1983]

for two violins

I Autumn

II Passing Bird

III In the Shadows

IV Rocking Mirror

YUKA SHIBUYA [B.1981]

'INTO THE OFFING' [2019]

for flute, clarinet, violin, cello and piano*

MIYA MASAOKA [B.1958]

PARTIAL ECLIPSE [2018]

for string quartet with 'alive painting' by Akiko Nakayama

-INTERMISSION-

HIROKI TSURUMOTO [B.1979]

VOICE BOX IV [2019]

for 4 or more players and electronics (shō, violin, cello, and piano)*

TAKEO HOSHIYA [B.1979]

'HAZAKAI' [2019]

thought fragments for flute, violin, cello and piano*

IMPROVISATION

MIYAMA MCQUEEN-TOKITA [BASS KOTO]

KRISTIAN FOURIER [PLAYSTATION CONTROLLER]

*world premiere **Canadian premiere

GUEST ARTISTS

KO ISHIKAWA [SHŌ]

MIYAMA MCQUEEN-TOKITA [BASS KOTO]

AKIKO NAKAYMA ['ALIVE PAINTING']

TENMC PERFORMERS

AM AHL ARULANANDAM [CELLO]

SUHASHINI ARULANANDAM [VIOLIN]

CHERYL DUVALL [PIANO]

TERRY LIM [FLUTES]

ANTHONY THOMPSON [CLARINET]

AYSEL TAGHI-ZADA [VIOLA]

ILANA WANIUK [VIOLIN]

SPECIAL GUEST

KRISTIAN FOURIER [PLAYSTATION CONTROLLER]

TÖRU TAKEMITSU [1930-1996]

ROCKING MIRROR DAYBREAK [1983]

for two violins

Rocking Mirror Daybreak was written in 1983 for violinists Ani and Ida Kavafian. Takemitsu based this work on four poems from the collection Linked Poems: Rocking Mirror Daybreak by Japanese poet Makoto Ōoka (1931-2017) and American poet Thomas Fitzsimmons (1926-2017). Although Takemitsu didn't choose 4 consecutive texts, each of the four movements takes its title from the title of a poem within this collection. Renshi, a form of linked poetry, was developed and popularized by Ōoka in the 90's. It differs from older styles of traditional Japanese linked poetry, in that collaborating poets write whole single poems in modern free verse, rather than alternating shorter stanzas of a single long poem. In this case, the 'link' between poems and poets is accomplished by taking a word or phrase from the last line of the previous poem as the title for the next.

I Autumn

Trees strip to bone
leaving color to the wind;
bare bones against heaven's robe
calling down the deep long
white long songs,
the snows.

The silence.

Fitzsimmons

II Passing Bird

As young Prince Yamato Takeru deceased
in the Nobono wilderness,
fled off a white big bird
from his corpse.

Princesses, crying and singing,
followed the bird day after day,
struggling with heavily muddy fields.

The white bird fled away far and far,
to return to heaven.

Princesses in all directions scattered
and returned to earth.

Dead legendary heroes often become white birds.

On October first, before dawn
I lost my father. From the lakeside
of Commerce, Michigan, trailing after
the birds in migration, I arrived
at his hospital in Tokyo,
only to find him in a coma for three days.

Six hours later he slipped into
another world with a sigh.

From dark night sky rain poured,
no bird was flying there.
No one knows he became or not
a white bird. But I know
he went back to that twilight he had seen
in his poem at twenty-five.

“An evening glow remains
now only a back
of a waterbird:
as the lake goes into dark
it lingers as dimly as possible.”

The glaring lights he knew in his life
all finally disappeared:
but a narrow band
of light that remained
on the back of a lake bird
left intact in his poet mind
became a signal of guidance,
a distant galactic stream.

III In the Shadows

"Tension lying between opposite stars
keeps this tree always dancing,"
says a woman come from far beyond
chrysanthemums and the fog of month of November.

As if sprung out of the sea the tree
pregnant with dewes all over the trunk
now and then swings up its roots upwards
shake down the parti-coloured eggs of birds;
comes the new dawn each time.

This tree must have been grown up
in a creek of my homeland Pluto:
I feel the pulse-enigma of that planet

to force me to be its inevitable opposite.
In front of the woman and I
still dances slowly
a tree.

Ōoka

IV Rocking Mirror

In the water of this high lake
I see my face
as in the sea long years ago
rocking among the bodies
of friends, bits and pieces
of bodies of friends, not
friends, who knows, how know
which hand is a friend's when
no arm, shoulder, neck, face
attaches to the hand? how
know how to look so's not to
bleed into your own brain, scream
the salt, gag the wind the blood
that streaks your hands the boat
the sea your eyes? how forget
the one face, yours, rocking
on the fire, bobbing in a mirror
of human garbage? flame and oil
face streaked
with memories now held cold
in clear blue water

Fitzsimmons

Poems excerpted from: *Linked Poems:*

Rocking Mirror Daybreak

by Makoto Ōoka and Thomas Fitzsimmons.

Tōru Takemitsu was born in Tokyo on 8 October 1930. During the post-war years, he came into contact with Western music through radio broadcasts by the American occupying forces – not only jazz, but especially classical music by Debussy and Copland and Schoenberg. Although Takemitsu was essentially self-taught, he worked with composers Toshi Ichiyanagi and Fumio Hayasaka, who not only introduced Takemitsu to the world of European Classical Avant-garde, but also to film music and director Akira Kurosawa for whom Takemitsu would go on to produce several film scores. Alongside his musical studies, Takemitsu was greatly interested in other art forms including modern painting, theatre, film and literature (especially lyric poetry). In 1951, Takemitsu co-founded “Experimental Workshop”; a mixed media group whose avant-garde multimedia activities caused a sensation in Japan and beyond. Takemitsu taught composition at Yale University and received numerous invitations for visiting professorships from universities in the USA, Canada and Australia. He died in Tokyo on 20 February 1996.

Takemitsu's earliest works display influences of Arnold Schoenberg and Alban Berg, whereas the compositions of his second creative phase reflect his preoccupation with French Impressionism, particularly Debussy. The composer gained initial recognition at the end of the 1950s with his *Requiem* for strings (1957) which incorporates serial techniques. Takemitsu's interest in a wide variety of artistic expressive forms and his individual sense of freedom developed through his autodidacticism shaped the character of his avant-garde style. As early as 1950, he utilised a tape recorder to create musical collages from “real” sounds (“musique concrète”): *Water Music*, 1960; *Kwaidan*, 1964). In the early 1960s, two new elements appeared in Takemitsu's works: on the one hand, traditional Japanese music (*November Steps*, 1967, for biwa, shakuhachi and orchestra) in the form of the deliberate juxtaposition of Eastern and Western musical culture and, on the other hand, the musical representation of natural phenomena (*ARCI* for orchestra, 1963-1966). Representations of the art of Japanese gardens through the utilisation of symbolic musical metaphors are frequently encountered in his compositions (*A Flock Descends into the Pentagonal Garden* for orchestra, 1977). Although much of Takemitsu's work was focused on orchestral and chamber music, he was also deeply fascinated by popular music and film.

Takemitsu was the recipient of numerous awards and prizes including the Prix Italia, first prize at the Festival of Contemporary Music in Karuisawa (both in 1958), the German Consulate prize at the Tokyo Contemporary Music Festival (1960 and 1961), the major prize at the Japanese Art Festival (1966), the Otaka Prize (1976 and 1981) and the Los Angeles Film Critics Award (for the film “Ran”, 1987), the UNESCO-IMC Music Prize (1991), the Grawemeyer Award for Music Composition (1994) and the Glenn Gould Prize (1996). Takemitsu was composer-in-residence at the Canberra Festival of Musica Viva in Australia (1960), at the London Music Digest (1973) and the Evenings for New Music at the State University of New York in Buffalo (1977). In 1979, he was appointed as an honorary member of the Academy of Arts in the German Democratic Republic, a member of the American Academy of Arts and Letters in 1984, a member of the Ordre des arts et des lettres in 1985 and in 1994 as a member of the Royal Academy of Music in London.

YUKA SHIBUYA [B.1981]

'INTO THE OFFING' [2019]

for flute, clarinet, violin, cello and piano*

“ In this piece, I have tried to use a lot of musical material from two previous pieces – *“The Tides”* for soprano, hichiriki, violin, and cello (2019), and *“Clouds merging into the sea, Islands floating in the sky 2”* for piano solo (2015) – and reconstruct them as new piece.

These two pieces are already complete within themselves; each piece has its own unique sound and sense of musical time.

In *“Into the Offing”*, I set about cracking open those worlds that were tightly closed by the harmony and strength of the music because I was interested in finding out what the unique musical time of each work is.

Incidentally, *“The Tides”* was composed by a technique that links the textual structure of poetry to each player's phrases and the time structure of the entire work. This is in order to realize a piece that creates a musical place there by making each part uniquely independent but still linked to each other.

“Clouds merging into the sea, Islands floating in the sky 2” basically uses the piano part of *“Clouds merging into the sea, Islands floating in the sky”* for hichiriki, sho, shamisen and piano (2015). Furthermore, in order to make a new piano solo piece, I utilized a method of layering and segmenting each part in the original quartet on to the piano part.

It was very difficult for me to create one unified piece by superimposing two pieces at the same musical time. I began the composition process with the concept that the friction and instability created by the overlapping of two different musical times would create a new and unique musical time, even as the unique temporal world of each piece fluctuates.

It was a great pleasure to have the opportunity to premiere this piece in Toronto, Canada today. The composition of *“Into the Offing”* was a time for me in Japan to think of Toronto, a land far beyond the sea that was right in front of me.

I would like to express my heartfelt thanks to the members of Thin Edge New Music Collective. ” – **Yuka Shibuya**

Yuka Shibuya was born in Kyoto in 1981, and graduated from the composition department of Tokyo University of the Arts in 2012. Her doctoral work focused on microtonal intervals derived from unequal temperament and the use of microtonal intervals as musical resources. In recent years, she has been interested in exploring the relationships between individual tones, and writing many pieces utilising microtonal intervals and unequal temperament. The works are performed both in and out of Japan, as well as in Canada, Germany, New York, and Italy by musicians such as Quatour Bozzini, Satoko Inoue, and Kumi Uchimoto. She studied composition with Jo Kondo, Teruyuki Noda, Kunitaka Kokaji and Atsutada Otaka at the Tokyo University of the Arts. She is lecturer at Tokyo University of the Arts.

MIYA MASAOKA [B.1958]

PARTIAL ECLIPSE [2018]

for string quartet with 'alive painting' by Akiko Nakayama

“For the Jack String Quartet”

“ This piece works with the materiality of sound areas that are neither centers nor periphery. I am thinking of the experience of watching color gradations and slowly changing auras and tints; the ear is prodded into filling in the blanks of the extreme timbral relationships that are nuanced and not spelled out, that are intentionally incomplete and express an alternative chordal structure and movement over time. This piece is my inquiry into this realm, an area I have been exploring for some time. I hope to crack open a new line of questioning around resonance, the perception of movement and dissonance, the quirkiness of string instrument architecture and design, the aural perceptions of harmonic behavior and activity, and all this is emphatically not to the exclusion of the human being and human body. ” – **Miya Masaoka**

Miya Masaoka is an American composer and sound artist. Her work explores bodily perception of vibration, movement and time while foregrounding complex timbre relationships. In 2018 she joined the Columbia University Visual Arts Department as an Associate Professor, where she is the director of the Sound Art Program, a joint program with the Computer Music Center. A 2019 Studio Artist for the Park Avenue Armory, Masaoka has also received the Doris Duke Artist Award in 2013, a Fulbright Fellowship to Japan in 2016, and an Alpert Award in 2003. Her work has been presented at the Venice Biennale, MoMA PS1, Kunstmuseum Bonn, and the Park Avenue Armory. She has been commissioned by and collaborated with the BBC Scottish Symphony Orchestra, the Glasgow Choir, International Contemporary Ensemble (ICE), Bang on a Can, Jack Quartet, Del Sol, Momenta and the S.E.M. Ensemble. She has a 2019 commission for an outdoor installation at the Caramoor, Katonah, New York.

AKIKO NAKAYAMA [‘ALIVE PAINTING’]

Akiko Nakayama (b.1988) is a painter who depicts the beauty of conveying energy through a variety of media such as installation, photography and performance. Combining the energy of movement and the vibrancy of colours, Akiko Nakayama brings pictures to life. Called ‘Alive Painting’, Akiko depicts the resonance between shapes and textures by using different types of liquids, each with a unique characteristic. In recent years, She has performed ‘Alive Paintings’ both Solo & Collaboratively in various cities worldwide such as ARS ELECTORONICA FES (2016) Linz , TEDxHaneda (2015) Japan , DLECTRICITY ART FESTIVAL (2017) US.enue Armory. She has been commissioned by and collaborated with the BBC Scottish Symphony Orchestra, the Glasgow Choir, International Contemporary Ensemble (ICE), Bang on a Can, Jack Quartet, Del Sol, Momenta and the S.E.M. Ensemble. She has a 2019 commission for an outdoor installation at the Caramoor, Katonah, New York.

HIROKI TSURUMOTO [B.1979]

VOICE BOX IV [2019]

for 4 or more players and electronics (shō, violin, cello, and piano)*

“Voice Box IV for more than 4 players with electronics is part of a series of works inspired by voices of basenjis. I have been living with two basenjis for over six years now. Basenjis share many unique traits with pariah dog types like dingoes and new guinea singing dogs, etc. They are also known as barkless dogs because of their unusually shaped larynx (voice box), but they can yodel, whine, and scream.

Living with unique dogs like basenjis has taught me how much I cannot control others and how flexible I have to be. I have to give them freedom and my trust. This is how I became more and more interested in giving up on my own choices in music, and I have adopted semi-improvisation approach as well as open score format.

In a way, I am trying to share my way of understanding and approaching what seems to be uncontrollable and unstructured through this series. Their voices may sound unstructured or not really possible to fully understand, but with experience I can imagine what they might be saying, asking for, or doing with each voice, and they expect me to understand them as well.” – **Hiroki Tsurumoto**



Hiroki Tsurumoto is a Japanese/Canadian composer who enjoys creating various forms of art with different mediums. He is also a co-founder of **ΔTENT**, a collaborative performance group of experimental chamber music with traditional repertoires based in Toronto, Canada.

Hiroki has been writing a series of works since 2009 starting with Code Thumbnails series, which is inspired by graphic design elements, in particular, typographic systems and html colour codes. Being a long-distance runner, his second series, Cursor featured various aspects of 'running'. The current series, voice box is a collection of works with electronics featuring voices of Basenjis. The newest series, equipo de sonido is a collaboration work with electronics in which you share information, exchange ideas, and interpret each other in various ways.

His music has been performed in the U.S., Japan, Czech Republic, Norway, UK, Brazil, Australia, Argentina, and Canada including ISCM World Music Days and Waterloo Region Contemporary Music Sessions. Artists he has collaborated with include Aventa (Victoria), Canticum Ostrava (Czech Republic), Continuum Contemporary Music (Toronto), Ensemble AntiquaNova (Buenos Aires), Essex County Project (Whitehorse, YT / Colorado Springs, CO), McGregor-Verdejo Duo (Vancouver, BC), Quasar Saxophone Quartet (Montréal), Thin Edge New Music Collective (Toronto), Ives Ensemble (Amsterdam), junctQin keyboard collective (Toronto), Tre Voci Cello Ensemble (London, UK), pianist Stephanie Chua (Toronto), saxophonist Chelsea Shanoff (Toronto), bass clarinetist Kathryn Ladano (Kitchener-Waterloo), Tiresias (Vancouver), pianist Rachel Iwaasa (Vancouver), soprano Teiya Kasahara (Toronto), Tempest Flute Ensemble (Vancouver), soprano Xin Wang (Toronto), among others.

Hiroki also studied Economics and Graphic Design in Tokyo and New York City, and has been residing in Old San Juan, Puerto Rico for over three years now with two basenjis as a small business owner as well as a bread maker specializing in sourdough at a local cafe, Spiga.

TAKEO HOSHIYA [B.1979]

'HAZAKAI' [2019]

thought fragments for flute, violin, cello and piano

“The title Hazakai is a Japanese word. It has several meanings for me. The first indicates the specific time change from September to October. The 2nd refers to the place where things touch each other. In other words, it means the border where time and space change.

In my work, musical cells with various characteristics are combined to form melodies. Melodies created in this way are very capricious and always changing. For instance, in some cases the speed changes abruptly, or chords change gradually, etc. I am interested in exploring these kinds of changing points between musical cells - this is what Hazakai means to me.

There are various degrees and types of such changes. For example, it often feels violent when a silently continuing melody is suddenly cut off. I call this 'quiet impact'. Even if it changes little by little, or if the sound changes in a direction different from what you expect, you may feel as if your own sensory axis has shifted.

I feel that such unstable changes in emotion are linked to the unstable minds of men of today. I often use the word emotional when describing my music.

Because my work is constructed by lots of musical cells and each cell has an emotional character. The various emotional expressions were not invented by me, and I use them as a kind of musical cliché. In my music, such musical idioms sometimes conflict and sometimes harmonize within a melody. It's like a person who has self-contradiction in himself. ” – Takeo Hoshiya

Takeo Hoshiya (.b1979) graduated with a doctorate from Tokyo University of the Arts. Along with Jun'ichirō Taku and Tomoki Tai, he co-founded the chamber ensemble Ensemble Bois, which premiered a great many new pieces in the early 2000s. Hoshiya participated in Ensemble Nomad's British tour in 2005, won first prize in the 2007 Salvatore Martirano Memorial Composition Award, was a guest composer at both the 2010 Takefu International Music Festival and the 2013 Daegu International Musical Festival, participated in the 2014 CAFE Budapest Contemporary Arts Festival in Hungary, and travelled to Canada in 2018 as part of the Japan-Canada Contemporary Music Exchange Project. He is a member of the Composer Group Path. Since 2010, he and cellist Tomoki Tai have managed the Shape of Time Project group, which has produced concerts and CDs. In addition, he and clarinetist Hideo Kikuchi jointly founded and run a group called Office Deku. Hoshiya is at present an assistant professor at Fukui University and lives in Fukui City. His new album "Four Seasons" was released in March 2019.

MIYAMA MCQUEEN-TOKITA

Miyama McQueen-Tokita is a koto and bass koto player and improviser. Constantly in search for her own style, she fuses ancient traditions with new ideas that are relevant to the music and people of the present day. She performs contemporary works, improvisation and original music, and in addition to performing solo, Miyama regularly plays with such artists as Naoki Kita (vln), Tetsu Saitoh (cb), Bruce Huebner (shakuhachi), Masao Tajima (cb) and Keiki Midorikawa (vc). As her free expressive style gained reputation with a wide audience, she began performing often with artists coming from all around the globe to perform in Japan. She has been invited to perform overseas as a soloist in festivals such as the Powell Street Festival in Canada, Tokyo Jazz Festival, Melbourne International Arts Festival and Mapping Melbourne. Ensembles she has performed as a guest soloist include the Vancouver Intercultural Orchestra, the Australian Art Orchestra and the Japan Philharmonic Orchestra. In recent years she has been putting energy into improvisation and collaborating with young composers from various countries, looking to create music for the koto in a style and soundscape that has never before been explored. In 2015 and 2017 she took part in IMPULS Academy & Festival held in Graz, Austria, as a bass koto performer, where she performed improvisation, and premiered many new works written for bass koto. Miyama has been taught by Satsuki Odamura and Kazue Sawai. She graduated with a Masters in music from the Tokyo University of the Arts, and is a 2018 grantee for the Asian Cultural Council New York Fellowship. Miyama is based in Tokyo, Japan.

KRISTIAN FOURIER [PLAYSTION CONTROLLER]

Kristian Fourier is a composer, performer, and electronics artist in Toronto, Ontario. His work explores the intersection of acoustic and electronic, improvisation and composition, human control and computer control.

He has performed with Against the Grain Theatre, Contact Contemporary Music, Cirque du Soleil, Caroline Shaw, Peggy Lee, Elliot Sharp and in venues such as the Davos World Economic Forum in Switzerland, Banff Centre in Canada, GAKKO in NYC, and Museum of Contemporary Art in Toronto. As a pianist, he has performed at TIFF, Luminato, Pride and notably in an intimate party for Prime Minister Justin Trudeau.



THIN EDGE NEW MUSIC COLLECTIVE

TENMC is a Toronto-based ensemble dedicated to ingenuity, and collaboration in the programming and performance of contemporary music. Founded in 2011, TENMC has performed on concert stages across Canada, Italy, Poland, Japan and Argentina with upcoming performances in Greece and Germany. In addition to producing a regular concert series, TENMC has commissioned over 60 works from composers across Canada and beyond. Recent collaborations include "Raging Against the Machine" (RATM), a cultural exchange with Montreal-based Ensemble Paramirabo which toured across Canada in 2015 and 2017, coinciding with the release of a joint album on Vancouver-based Redshift Records and "Balancing on the Edge"(BOTE), a large-scale production integrating theatre, dance, multi-media, new music and new circus, in partnership with 'A Girl In The Sky Productions.' Described as "provocative, thrilling and thought-provoking.." (Musicworks) BOTE was presented at Toronto's 2016 Nuit Blanche festival and in association with Harbourfront Centre's NextSteps Dance Series (November 2016). Thin Edge has established a reputation as "one of Toronto's hottest and bravest new music collectives" (Musical Toronto), and "one of the city's most forward-thinking DIY chamber ensembles" (Mechanical Forest Sound). TENMC is passionately dedicated to supporting their peers through commissioning and performance, striving to bring innovative and eclectic 20th and 21st century music to audiences both existing and as yet untapped.

CHERYL DUVALL [PIANIST/CO-ARTISTIC DIRECTOR]

Cheryl Duvall is a multifaceted pianist with a penchant for musical risk taking and adventure. She regularly appears as a soloist, collaborative pianist, adjudicator, teacher, producer and panelist and has toured and performed throughout Canada, Japan, Europe, Argentina and the U.S. Cheryl's strong affinity for boundary-pushing and innovative music making led her along with friend and violinist, Ilana Waniuk to co-found the Toronto-based Thin Edge New Music Collective, now in their eighth season. Recently, she was shortlisted as the finalist for the 2016 F.M. Hunter Artist Awards in Music through the Ontario Arts Council and Foundation. She is currently working towards a recording of the complete piano solos by Canadian composer, Anna Höstman and a documentary on the performer/composer relationship, supported by the Canada Council for the Arts and the Ontario Arts Council. Her main teachers and influences include Guy Few, Chris Foley, Midori Koga, Carmen Piazzinni, Nina Tichman, Henri-Paul Sicsic, and Anya Alexeyev.

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 and most recently Poland and Japan. She has toured Cape Breton and Ontario with the Bicycle Opera Project, performed at Canadian contemporary music festivals including Suoni per Il Popolo in Montreal, Open Ears in Kitchener/Waterloo and the Royal Conservatory's 21C festival (Toronto) as well as with the Madawaska String Quartet, Adam Rudolph's Go Organic Orchestra, and Chicago's Ensemble Dal Niente. 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 'Filament', an evolving concert program of new works for violin, electronics and multi-media developed with generous support from the SOCAN Foundation, Canada Council for the Arts, Ontario Arts Council and Arraymusic. Ilana is currently a doctoral student in contemporary performance at the University of California San Diego.

AMAHL ARULANANDAM [CELLO]

With tastes ranging from baroque music to death metal, Toronto-based cellist **Amahl Arulanandam** is known for his musical versatility and ability to adapt to many different genres. Feeling at home in studios, small clubs and large concert-halls, Amahl hopes to convey that musical expression is beyond genres and labels.

A member of Thin Edge New Music Collective since 2017, Amahl has developed a fondness for creating a wide variety of sounds by playing on parts of his cello other than the strings.

SUHASHINI ARULANANDAM [VIOLIN]

Violinist **Suhashini Arulanandam** is a member of the Hamilton Philharmonic and the Windsor Symphony Orchestra. She has been joining TENMC for various programs since 2012. Suhashini is also a Baroque violinist, and has recorded for the Naxos label as part of the historically informed Aradia Ensemble. On modern violin, she can be heard on the Centrediscs label performing chamber music by Canadian composer Peter Togni.

Suhashini is a dedicated teacher specializing in adult learners, and has a private studio of quirky, inquisitive and tenacious violin students.

She has enjoyed a summer of tending her community garden plot, canning produce, and tinkering with her small collection of vintage sewing machines.

TERRY LIM [FLUTES]

Described as “imaginative and magical”, **Terry Lim** is a multifaceted flutist known for musical risk taking and brilliant artistry. He received his Bachelor of Music degree with an international soloist, Lorna Mcghee, at the University of British Columbia and completed his Master of Music degree at New York University with a renowned flutist, Bradley Garner. Terry was also a former faculty member at the UBC Summer Music Institute and New York University. Terry has performed in various music festivals and concert series across North America, including Ottawa International Chamberfest, Stratford Summer Music, Toronto Summer Music Festival, Banff Centre, Redshift Society, Music on Main, New Music Edmonton and Pierre Monteux. He also has been heard on the radio and in concert halls throughout the United States, Canada and Asia, performing at the Chan Center, Kimmel Center, Carnegie Hall, DiMenna Center, Alice Tully Hall, and Merkin Hall. Additionally, as an energetic proponent for chamber and contemporary music, Terry has worked closely with numerous composers and has given several world premieres. Terry is also a member of Toronto-based ensemble, Thin Edge New Music Collective and Charm of Finches.

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 music education materials under the name Dots and Beams. He currently has 2 books in print with 2 more coming in the fall of 2019.

Nathan is an artist endorser of Dream Cymbals and Gongs and Mannion Mallets.

AYSEL TAGHI-ZADA [VIOLA]

Violinist **Aysel Taghi-Zada's** varied career as a staunch proponent of contemporary music has led her to explore a wealth of eclectic repertoire as soloist, chamber musician, and orchestral player. Aysel regularly performs with Tapestry Opera, 21C New Music Festival, New Music Concerts, and is a co-founder of Ensemble Paramirabo, a group that showcases the music of Canadian composers. In her mission to expand contemporary repertoire, she has fostered many working relationships with international composers such as Brian Current, Salvatore Sciarrino and Philip Glass. Aysel holds degrees from McGill University and the Glenn Gould School, where her principal studies were with Jonathan Crow and Barry Shiffman respectively. This performance will be Aysel's Toronto debut performing on viola.

ANTHONY THOMPSON [CLARINETS]

As a freelance clarinetist, **Anthony Thompson** performs with many Toronto-based ensembles. As an orchestral musician, Anthony has appeared with the Toronto Symphony Orchestra, the Toronto Concert Orchestra, and the New Mexico Symphony Orchestra. He has performed under the baton of renowned conductors Leonard Slatkin, Zubin Mehta, Peter Oundjian, Kerry Stratton, and Sir Andrew Davis.

Anthony has a deep passion for contemporary music, performing regularly with many of Canada's premier new music ensembles. He has toured across Canada and parts of Asia with Soundstreams, Continuum Contemporary Music, and the Thin Edge New Music Collective. As a founding member of the Blythwood Winds woodwind quintet, Anthony is also an active chamber musician, performing regularly at many of Toronto's musical and cultural venues.

In addition to his performance career, Anthony has a large private teaching studio. Away from the clarinet, he enjoys spending time with his family, practicing yoga, and triathlon training.



SPECIAL GUEST

KRISTIAN FOURIER [PLAYSTION CONTROLLER]

Kristian Fourier is a composer, performer, and electronics artist in Toronto, Ontario. His work explores the intersection of acoustic and electronic, improvisation and composition, human control and computer control.

He has performed with Against the Grain Theatre, Contact Contemporary Music, Cirque du Soleil, Caroline Shaw, Peggy Lee, Elliot Sharp and in venues such as the Davos World Economic Forum in Switzerland, Banff Centre in Canada, GAKKO in NYC, and Museum of Contemporary Art in Toronto. As a pianist, he has performed at TIFF, Luminato, Pride and notably in an intimate party for Prime Minister Justin Trudeau.

THE CREW

KAI MASAOKA [TECHNICAL DIRECTOR/LIGHTING DESIGN]

Kai Masaoka makes art happen. A maverick of theatre abilities, he oils the wheels of ideas with his skills in sound design and engineering, lighting, rigging, and carpentry at indie theatres and adventurous out of the way venues around Toronto. Known for his love of picnics, Kai fights off theatre scurvy by roaming the city on his blue coaster cruiser bicycle most days the weather is nice.

PAUL HODGE [SOUND DIRECTOR]

Paul Hodge is the Technical Director of the Music Gallery, Toronto, the Centre for Contemporary Music in Canada, also Technical Producer for CBC Radio's Because News and an instructor of Studio and Concert Sound Production for Centennial College's Music Industry Arts Program.. His numerous recordings have been broadcast on City-TV, CBC, BBC Great Britain and NHK Japan and have received the Polaris Prize and a Juno Award. As a member of The Glass Orchestra, an ensemble that performs entirely on glass instruments, he has performed across Asia, North America and Europe. Non-curricular interests include astronomy, parenting and surfing (in alphabetical order).

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DAVID SCHOTZKO

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SARA CONSTANT [SECRETARY]

GREGORY LEE NEWSOME [MEMBER AT LARGE]

CHERYL DUVALL [ARTISTIC DIRECTOR]

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