

918 BATHURST

SEPT
20 - 22

thinedgenewmusiccollective



HIROKI TSURUMOTO
YUKA SHIBUYA

TAKEO HOSHIYA

JULIET PALMER
DARYL JAMIESON
MIYA MASAOKA
+ MORE

CELEBRATING
JAPANESE
+ CANADIAN
CONTEMPORARY
AND
EXPERIMENTAL
MUSIC



JAPAN FOUNDATION



ARRAY



CMC
canadian music centre

918

PROGRAM | CONCERT 3 SEPT 22 8PM

TOSHIYA WATANABE [B.1974]

PATHLINE [2014]

for flute, violin and piano**

DARYL JAMIESON [B.1980]

UTAMAKURA 5: MOUNT KAMAKURA [2019]

for bass (17-string) koto, flute, clarinet, violin, cello, piano,
percussion, fixed audio + video

INTERMISSION

YUKA SHIBUYA [B.1981]

VIEW FROM THE ROUND WINDOW 2 [2018]

for piano solo

JULIET PALMER [B.1967]

"UKIYO, FLOATING WORLD" [2019]

for violin, voice, shamisen, bass koto, percussion and piano***

SONJA RAINEY [VIDEO + INSTALLATION]

*world premiere

**Canadian premiere

***performed by members of Urbanvessel + members of TENMC

TOSHIYA WATANABE [B.1974]

PATHLINE [2014]

for flute, violin and piano

“ For me, sound is like a living thing. Even the same pitch do can create completely different kinds of expression depending on the intervals of the tones above or below the do, its timbre, the relationships between it and the tones before and after the note, and so on. Different pitches of do also have different expressive possibilities. Living sound which can take on various colours and guises is always unstable, as well as being highly ambiguous since it appears and disappears ceaselessly. To write music is, for me, to bring out those qualities which are inherent in sound, i.e. creating these varied colors and guises, and their unstableness. And I am drawn to search out the relationship between sounds as various expressions of sound emerge from within this very relationship. I composed this piece on this idea. It produces a sense of floating, a teleological time. This piece was commissioned by Relation 70 (Yui Nagai [fl], Shungo Mise [vn], Kaori Ohsuga [pf]), and was premiered by them in 2014.” – **Toshiya Watanabe**

Toshiya Watanabe (b. Japan 1975) received both Master's and bachelor's degrees in composition from Tokyo University of the Arts. He has won several prizes such as the 3 rd Prize in Toru Takemitsu Composition Award 1999 (judged by Luciano Berio), 24 th Irino Prize honorable mention, 9 th Keizo Saji, and so on. He has been commissioned by many ensembles and many performers, and He has participated in Voix Nouvelles, Takefu Composition Workshop, and Music from Japan (N.Y.) as a invited composer. His recent interest is to find colors and subtle differences of sounds that arise from the relationship between various sounds. He is an associate professor of composition at Kunitachi College of Music and a lecturer at Tokyo University of the Arts.

DARYL JAMIESON [B.1980]

UTAMAKURA 5: MOUNT KAMAKURA [2019]

for bass (17-string) koto, flute, clarinet, violin, cello, piano, percussion, fixed audio + video

“Utamakura are place names used in Japanese poetry since it was first written down in the early 8th century. These places were memorialised because of some spiritual significance or a great event being connected to that place. The places which resonated with poets generally were repeated down the centuries, a web of intertextual allusions building up around each placename as generations of poets, composers, and playwrights reused the same placenames in their works.

In this series of utamakura pieces, I will go to these storied places in Japan and abroad, make field recordings there, and create works around these recordings which interrogate the associations these places have accrued, the meaning for us today of old tales for our sense of place and our sense of time, as well as the spiritual chasm which widens in the face of idealised evocations of a place and its often-disappointing reality.

Mount Kamakura, which traditionally referred to a hillock in what is now the busy resort town of Kamakura 50km south of Tokyo, is associated in traditional poetry with the sound of lumber being harvested, grass being cut, birdsong, and clouds. ‘Kama’ means scythe, so the first two associations are plays on the mountain’s name (‘kura’, incidentally, means storehouse). At present, the hillock (which is no longer called Mount Kamakura) is home to the one of the biggest Shintō (the indigenous animist/nature religion) shrines in eastern Japan, Hachimangū.

Hachimangū shrine has, in my view, somewhat lost its way – commercial considerations seem to trump the spiritual there. However, the shrine does harbour some areas of natural beauty which hark back to the traditional roots of Shintōism. The audio and visual field recordings explore the tension between modernity and tradition on this ‘mountain’, and the instruments offer commentary and reaction.

In addition to the principle focus on Hachimangū/Mount Kamakura, I also interpolate three shorter sections focusing on Kamatari Shrine. Kamatari – about 1.5 km east of Hachimangū – is the mythical foundation point of Kamakura, where the sacred 7th-century scythe that lends Kamakura its name is supposedly interred. It’s a very small shrine, enveloped in greenery, untroubled by tourists. It feels to me, still an outsider to Japanese religious life and customs, of course, as more in touch with nature and thus the traditional source of Shintō spirituality.

This piece is concerned with the ancient and contemporary associations of Kamakura, and as I have lived in Kamakura (five minutes walk from the shrine) for six years, this is the most personal of the seven utamakura pieces. The piece is structured as a journey from the present to a contemporary imagining of the past: gradually spreading out from the aimless and blurry vermilion noise of modernity to the crisp, rich, green nature of both the imagined past and the hoped-for future.” – **Daryl Jamieson**

Daryl Jamieson (b. 1980) is from Halifax, Nova Scotia. He studied at Wilfrid Laurier University with Glenn Buhr and Linda Catlin Smith, the Guildhall School of Music and Drama with Diana Burrell, and then with Nicola LeFanu at the University of York. He has lived in Japan since 2006, first studying under Jo Kondo at the Tokyo University of the Arts. He currently teaches at Showa University of Music, and his music is published by Da Vinci Edition, Osaka.

Jamieson's work focuses on time and psychogeography, and is heavily influenced by Nō theatre and Japanese poetry. His largest completed work to date is a trilogy of musical theatre pieces exploring the transience of sound and matter called the Vanitas Series, which received the 2018 Toshi Ichibanagi Contemporary Prize. In his citation, Ichibanagi called the Vanitas Series 'an epic musical work of extraordinarily elegance and contemporary topical perspective'. Jamieson's other pieces include solo, chamber and orchestral works, and many songs. Since 2016 he has begun to incorporate field recordings into his work. His music has been performed around the world by many artists, including the Quatuor Bozzini, the Thin Edge New Music Collective, Muromachi Ensemble, and Satoko Inoue.

He founded the intercultural musical theatre company Atelier Jaku in 2013. He is also active as a researcher, writing on the aesthetics of the Kyoto School of 20th-century Japanese philosophers, as well as contemporary music and spirituality. He has received grants and awards from the Canada Council for the Arts, among others.



YUKA SHIBUYA [B.1981] **VIEW FROM THE ROUND WINDOW 2** [2018] for piano solo

“ This work was composed for pianist Satoko Inoue’s recital held in March in 2018. This work is about 5 minutes, and it is related to about 2 minutes of my piano work “ View from the Round Window” which was composed in 2016.

In “View from the Round Window”, I choose to conceptualize this piece in a way that it was both extravagantly long but simultaneously exists only in an instant of time.

In “View from the Round Window 2”, rather than trying the same approach as before, I examine two important points I learned from composing “View from the Round Window”. By erasing the connection between sound and phrase with the use of long durations, I discovered that I really could not divide them, and as a result, the opposite was true. Connections become hard to perceive by leaving room for signs and interpretation of the connection daringly. This means that I can place a sound and a phrase on the ground by handling a pause and pedaling consciously.” – **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.



JULIET PALMER [B.1967]

“UKIYO, FLOATING WORLD” [2019]

for violin, voice, shamisen, bass koto, percussion and piano***

SONJA RAINEY [VIDEO + INSTALLATION]

“Ukiyo, floating world” is a poetic contemplation of the detritus of our disposable economy, inspired by improvisations with marine plastic pollution in Japan.

“Ukiyo” or “The Floating World” was the name given to the pleasure quarters of 17th century Edo, Kyoto and Osaka. For over 250 years, beautiful volumes of woodblock prints celebrated this world. “Ukiyo can also mean “sad troublesome world.” Wading knee deep in the plastic trash of our contemporary “floating world”, sadness is hard to resist. But “Ukiyo” can also mean “going with the flow”, sparking the transformation from a perception of abandonment to one of beauty. Playing the ocean’s garbage, we were enthralled: from the sonic boom of plastic fishing floats, the screech of styrofoam buoys, and the rippling ridges of packing crates, to the rattle of gaudy plastic cigarette lighters and the resonance of hollow pipes.

“Ukiyo, floating world” creates a dialogue between live musicians and video footage of these “floating world” improvisations. Following a musical metaphor for ocean currents, the piece also draws on the lineage of one song, Ushibuka Haiya, which has drifted from Kyushu in the southwest to the far north of Japan, transformed by singers along the way.

Many thanks to Aki Takahashi, Germaine Liu and Sonja Rainey for being part of Urbanvessel on the beach on Ojika-jima. Thanks to Thin Edge for joining us as we entered unknown waters.

CREDITS:

Composer & Artistic Director, Urbanvessel: Juliet Palmer

Designer: Sonja Rainey

Video Editing & Projections: Sonja Rainey

Videography: Sonja Rainey & Juliet Palmer

Shamisen & Voice: Aki Takahashi

Bass Koto: Miyama McQueen-Tokita

Percussion: Germaine Liu

Violin: Ilana Waniuk

Piano: Cheryl Duvall

Funded by: The Canada Council for the Arts

URBANVESSEL



Urbanvessel creates new performance works through interdisciplinary collaboration. Rooted in music and sound, the power of the human voice is at the heart of our creative process. Led by Artistic Director Juliet Palmer and drawing upon the diverse talents of our collaborators, Urbanvessel fuses sound, music, text, imagery and movement. Urbanvessel shares knowledge through our educational programmes and community outreach activities.

Urbanvessel's works are inspired by disparate impulses: from sound, politics, fetishes, history and ritual, to poverty, architecture, music and sports. Our creative response to the source material is filtered through an inclusive feminist perspective. A new interdisciplinary team is formed for each project, organized horizontally so that artistic decisions are made collaboratively. Our methodology combines improvisation and composition in tandem with an inclusive process for critical feedback and revision.

Urbanvessel was founded in 2006 by Palmer and architect Christie Pearson. Works include: *ON THE BRINK* (Arts in the Parks, Mimico, 2017); *SWEAT* (Center for Contemporary Opera & National Sawdust, New York, 2016); *BOOTS* (Opera Peepshow, 2016); *SINGING RIVER* (Pan Am Path, 2015; Arts in the Parks & Waterfront Toronto, 2016); *ROAD MAP* (with MABELLEarts, 2014); *FIRE ON THE WATER* (Sunnyside Pavilion with TheWaves Collective, 2012); *VOICE-BOX* (Harbourfront World Stage 2010, Fresh Ground New Work commission); *STITCH* (Freefall Festival/World Stage 2008); *SLIP* for the Harrison Baths (X Avant Festival, Toronto 2006); *SLIP* (2008 BRAVO Fact! film); and *THE PROVINCE OF IMPOSSIBLE* (Voice++ Festival, Open Space Arts, Victoria 2007; Sound Symposium 2008; Ottawa Chamber Music Festival).

JULIET PALMER [COMPOSER + ARTISTIC DIRECTOR]

New-Zealand-Canadian composer **Juliet Palmer** is known as a "post-modernist with a conscience" (*The Listener*) whose work "crosses so many genres as to be in a category of its own" (*Toronto Star*). Based in Toronto since 1997, Juliet was Artist-in-Residence at Sunnybrook Research Institute in 2018 and is currently a Chalmers Arts Fellow researching music and sound outdoors.

Recent works: *Oil & Water* (Detroit Symphony Orchestra); *Inside Us*, audio-video installation and performance inspired by the living breathing human body (Western Front, Vancouver); *Vermillion Songs* for tenor Simon O'Neill and NZTrio; *Sweat*, a cappella opera, librettist Anna Chatterton (National Sawdust, New York; Bicycle Opera, Canada; CalArts, Los Angeles); and *burl* for pianist Stephen De Pledge (NZ Festival). Juliet Holds a PhD in composition from Princeton University and an M.Mus in performance, composition and time-based art from Auckland University.

SONJA RAINEY [VIDEO + INSTALLATION]

Sonja Rainey is an inter-disciplinary artist, designer and facilitator. Her work spans opera and theatre, projections, film and shadow puppetry, as well as exhibit design. Her approach often blends forms and materials to investigate to create immersive spaces and unexpected connections. Her work has been presented at the Prague Quadrennial, the Vancouver Art Gallery, the Art Gallery of Mississauga and PAMA. Recent collaborations in Toronto have included the Canadian Opera Company, urbanvessel, Thin Edge New Music Collective, Continuum Contemporary Music, Ahuri Theatre, the Bicycle Opera Project, The Gladstone Hotel and Jumbles Theatre among others. Recent works continue to build on collaborations with composers and musicians to investigate the rich potential of environments and visuals as responsive sites for listening.

GERMAINE LIU [PERCUSSION]

Germaine Liu is a Toronto-based percussionist, performer and composer. Her interests primarily involve collaborations with people or the objects she plays. Her focus in composition include joyful explorations of everyday gestures and feelings through her musical relationships with her collaborators. As a percussionist, Liu has performed as a soloist and has been privileged to collaborate with many wonderful musicians, dancers and artists. Her most recent collaboration CeramiX with ceramic artist Chiho Tokita involves creating a set of compositions specific to Tokita's ceramic work. She has participated in the 416 Festival, Guelph Jazz Festival, Nuit Blanche, Ottawa Chamber Festival, Tone Deaf Festival, NAISA's Sound Travels Festival, Suoni per il popolo, Supermusique, Toronto Jazz Festival, X-Avant festival, soundaXis festival, Music(in)Galleries, NUMUS, FTA (festival transamériques) and AIMToronto's Leftover Daylight and Interface Series. She is part of a number of Toronto-based ensembles, including c_RL with Nicole Rampersaud and Allison Cameron, Octopus with Mark Zurawinski and Picastro. During her undergraduate degree at University of Guelph, Liu studied percussion with John Goddard and Jesse Stewart and music with Ellen Waterman, at York University in Toronto she studied composition with David Mott.



AKI TAKAHASHI [VOICE + SHAMISEN]

Aki Takahashi (aka. Ten Ten) is a Japanese traditional shamisen player and folk singer. She studied traditional folk music in Kyoto, and has given shamisen and vocal performances at numerous venues and events. Since arriving in Canada, Aki has furthered her pursuit of traditional Japanese music with the addition of taiko drumming. Now Associate Artistic Director with pre-eminent Canadian taiko drumming group Nagata Shachu, she teaches shamisen and voice at the Bachido Schoolhouse: International Shamisen Community online. She is also the founder of the Japanese Folk ensemble "TEN TEN" and has performed with numerous artists from a variety of other cultural backgrounds and traditions. Aki creates her own original compositions.

GUEST ARTIST **MIYAMA MCQUEEN-TOKITA [BASS KOTO]**

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.





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.



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).

ACKNOWLEDGMENTS

ONGAKU

is presented with generous support from the: Canada Council for the Arts, The Japan Foundation, Arraymusic, Urbanvessel, and the Canadian Music Centre.



We would also like to thank the following individuals and organizations for their talents, generous support and assistance in making this production possible:

918 BATHURST

JONATHAN PAPPO

TERRY LIM

JOHN AND PAM DUVALL

EDGAR AND SILVANA WANIUK

KAI MASAOKA

ARRAY MUSIC

DAVID SCHOTZKO

RICK SACKS

KELLEY MITCHELL

SANDRA BELL

TENMC ADMINISTRATIVE TEAM

DAVID WOOLFREY [PRESIDENT]

STEPHEN GREEN [VICE PRESIDENT]

TOVA KARDONNE [TREASURER]

SARA CONSTANT [SECRETARY]

GREGORY LEE NEWSOME [MEMBER AT LARGE]

CHERYL DUVALL [ARTISTIC DIRECTOR]

ILANA WANIUK [ARTISTIC DIRECTOR]

KRISTIN MESSINA [GRAPHIC DESIGN]

TERRY LIM [MARKETING + MEDIA]

TIM O'REILLY [VIDEO]

www.soundstill.ca



THINEDGENEMUSICCOLLECTIVE.COM