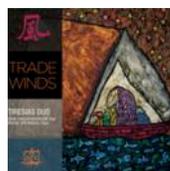


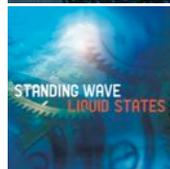
CD Releases by Redshift Records
Available from www.redshiftmusic.org



Tiresias: Tradewinds (2013) 2 CDs

Mark McGregor, flute and Rachel Kiyo Iwaasa, piano perform works by Gibbs, Genge, Weisgarber, Kondo, Tsurumoto, Takemitsu, Charke, Kovarik, Douglas, and Coulthard

TK428



Standing Wave: Liquid States (2013)

A-K Coope clarinet; Rebecca Whiting violin; Peggy Lee cello; Allen Stiles piano; and Vern Griffiths, percussion perform works by Bouchard, Morlock, Ryan, and Sharman.

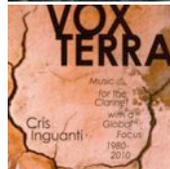
TK427



Redshift X (2012)

Free 10th Anniversary Compilation CD featuring Tiresias; Contact; Mark McGregor, flute; and Rachel Kiyo Iwaasa, piano and works by Morlock, Nobles, Maxwell, Ryan, Kovarik, Sharman, Cormier, Butler, Doolittle, and Rabe

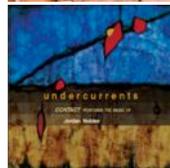
TK426



Vox Terra (2011)

Music for the Clarinet with a Global Focus 1980-2010
Cris Inguanti, clarinet; ; with Corey Hamm, piano and Joseph Elworthy, cello performing works by Lowenstern, Bermel, Ryan, Tower, Sculthorpe, Tenzer, Occhipinti, and Resanovic

TK425



Undercurrents (2011)

Toronto's CONTACT (Jerry Pergolesi, percussion; Wallace Halladay, saxophones; Sarah Fraser Raff, violin; Mary Finch, cello; Peter Pavlovsky, doublebass; Rob MacDonald, guitar; Allison Wiebe, piano; with Emma Elkinson, flute) performs the music of Jordan Nobles.

TK424



Cosmophony (2010)

Piano music inspired by the Cosmos
Rachel Kiyo Iwaasa, piano performs music by Gougeon, Sharman, Rabe, Pechenyuk, Morlock, Nobles, Kovarik, Ryan, Udell, Butler, Doolittle, and George Crumb's Makrokosmos, Vol. II

TK423



Different Stones (2009)

Canadian music for multiple flutes
Mark Takeshi McGregor, flutes performs multiple flutes pieces by Rabe, Nobles, Maxwell, Feraru, Butler, Newsome, and Kovarik

TK422



Tiresias: Delicate Fires (2007)

Mark McGregor, flute; and Rachel Kiyo Iwaasa, piano performing music by Pentland, Butler, Sharman Adaskin, and Morlock

TK421

Redshift Music and the Tempest Flute Ensemble,
in association with Montreal's ECM+, present...

The Four Elements



Tempest Flute Ensemble

Véronique Lacroix - conductor

Mariève Bock - cello

Orpheum Annex

May 23, 2013

PROGRAMME

Qui a vu le vent?

Emily Hall

East Wind

solo flute: Paolo Bortolussi

Shulamit Ran

AS8 Earthrise

Edward Top

--- INTERMISSION ---

Salamander

Jocelyn Morlock

Foundry

solo flute: Mark McGregor

Paul Steenhuisen

Rivières et marées

Éric Champagne

PERFORMERS

Tempest Flute Ensemble

Mark McGregor - flute, piccolo

Laura Vanek - flute

Paolo Bortolussi - flute, alto flute

Samantha Fu - flute, bass flute

Brenda Fedoruk - flute, piccolo

Paul Hung - flute

Heather Beaty - flute, alto flute

Laura Barron - flute, bass flute

The Champagne Flutes

Stephanie Bell, Jennifer Butler, Paulette Heppner, Liane Hewitt, Clara Lee,

Giovanna Lin, Athena Murray, Sara Page, Nancy Pow, Annette Souman,

Alyssa Stevenson, Marko Tien, Monique Wilberg

Special guests, courtesy of ECM+

Véronique Lacroix - conductor

Mariève Bock - cello

Production Manager: Nicholas Jacques

Cover Art: Caroline Lavergne (Courtesy of ECM+)

ACKNOWLEDGEMENTS

Redshift Music gratefully acknowledges the generous support of the City of Vancouver the SOCAN Foundation, the British Columbia Arts Council, the British Columbia Gaming Commission, The Canada Council for the Arts; and of course our wonderful donors.

Special Thanks: Nancy Pow, Capilano Flute Choir, Joseph Elworthy & Vancouver Academy of Music, Natalie Watanabe, Sophie Lafrance, and to our volunteers: Ryan Noakes, Ryan Jamieson, and Michael Park.

PARTNERS

redshift

The Redshift Music Society is a registered charitable organization that was founded in Vancouver with a focus on bringing the music of contemporary composers to the general public through unique musical events, mostly in alternative venues. www.redshiftmusic.org

ECM+ Ensemble contemporain de Montréal
Véronique Lacroix | Directrice artistique

More than an ensemble, ECM+ produces innovative, multidisciplinary concerts and showcases Canadian musical creation throughout the country. Renowned for her flair and her appetite for risk-taking, artistic director Véronique Lacroix is passionate about creation and, with her musicians, is helping to foster the next generation of composers.

Since it was founded in 1987, ECM+ has premiered more than 227 mostly Canadian works. Its productions have garnered prestigious awards, including the 2002 Grand Prix du Conseil des arts de Montréal, the 2002 Prix Opus for Musical Event of the Year, and the 2007 Prix Opus for Artistic Direction of the Year. In addition to its regular season's productions, ECM+ has, every two years since 2000, toured Canada with the Generation project. Moreover, the ensemble has participated in international exchanges with France, Belgium, Mexico, Ukraine, and Singapore.

ECM+ has performed at the Cervantino International Festival, the Montreal/New Music Festival, the Montreal Chamber Music Festival, the Québec's Musiques au présent festival, Toronto's Massey Hall New Music Festival, and at the Festival International de Musique Actuelle in Victoriaville. The ensemble has released nine CDs, and its concerts are regularly broadcast on Radio-Canada's Espace Musique and the CBC. ECM+ has been in residence at the Conservatoire de musique de Montréal since 1998.

Mariève Bock would like to acknowledge the kind support of the Canada Council for the Arts as well as the Québec Council for the Arts.

TEMPEST
FLUTE ENSEMBLE

The Tempest Flute Ensemble was founded in 2005 in Vancouver as a means of revitalizing the flute choir genre with new repertoire, intelligent programming and audacious concert venues. Director Mark Takeshi McGregor and a core of excellent flutists from across Canada have committed themselves to expanding the flute ensemble literature by commissioning new music from Canadian composers: to date, the Tempest Flute Ensemble has premiered almost two dozen new Canadian works, including those by Derek Charke, Jordan Nobles, Jennifer Butler, Rose Bolton, Anna Höstman, and André Cormier. Performance highlights include the Vancouver Art Gallery's FUSE series, and the 2008 Cultural Olympiad (presented by Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games). For all of these events, the creation and promotion of Canadian music was a primary focus.



Canada Council
for the Arts

Conseil des Arts
du Canada



BRITISH COLUMBIA
ARTS COUNCIL
Supported by the Province of British Columbia



FONDATION
SOCANI
FOUNDATION



Rivières et marées

Rivières et marées is inspired by British Land Art artist Andy Goldsworthy whom I discovered in Thomas Riedelheimer's documentary *Rivers and Tides* (which is the source of the piece's title). I wanted to reproduce the atmosphere in which the artist creates his works while applying some techniques and typical forms of his work in my music. The arch form in particular is at the heart of the musical structure and the spatial concept.

What touches me particularly in this artist's creative output is the ephemeral nature of his work, since nature always destroys all of his works. For me, Goldsworthy is a source of inspiration and reflection. He is an artist who has great humility with respect to the creative gesture and nature's elements. I wanted to make *Rivières et marées* a tribute to this exceptional creator.

Véronique Lacroix, conductor

Véronique Lacroix completed her musical studies in 1988 at the Conservatoire de musique de Montréal, where she was the recipient of numerous distinctions. She founded the Ensemble contemporain de Montréal (ECM+) in 1987 to be able to work closely with composers, and served as artistic director for several ensembles in Quebec and Ontario.

The winner of multiple conducting awards from both the Canada Council for the Arts (twice) and the Ontario Arts Council, she also received the 2007 Prix Opus for Artistic Direction of the Year, honouring her 20 years at the helm of ECM+, whose programming offers audacious multidisciplinary productions. Passionate about creation, she discovers emerging Canadian composers and showcases their work for the public, with whom she is eager to share her vision.

In recognition of her involvement in the creation of numerous Canadian works, she was appointed as Ambassador for the Canadian Music Centre and won the Friends Of Canadian Music Award 2009, awarded jointly by the Canadian Music Centre and the Canadian League of Composers. Since 1995, Véronique Lacroix has enjoyed directing the apprenticeship of young virtuosos at the Conservatoire de musique de Montréal, preparing their journey through the contemporary music repertoire, and she is regularly invited to conduct in Canada and abroad.

Mariève Bock, cello

Cellist Marieve Bock has established a reputation as a highly esteemed chamber musician and soloist. She has collaborated with such artists as Jean-Sébastien Roy, Peter Salaff, Jonathan Crow, Pamela Frank and Karen Kevra and has played throughout Canada, Europe, the United-States and Japan. As cellist of Musica Camerata Montréal and the Québec Chamber Music Society, her concerts are broadcast regularly from coast to coast. In 2010, Ms. Bock was *Artist in Residence* at the Montreal Conservatory of Music as a member of the Mercure String Quartet. In 2014, Ms. Bock will be playing recitals in French Polynesia and in Denmark.

A modern music advocate, Ms. Bock is a regular guest soloist with the Ensemble Contemporain de Montréal. In 2005, she premiered *Le Chêne et le Roseau* (for solo-cello and flute ensemble) from Canadian composer Analia Llugdar, which received the *Québec-Flandre* Prize. In 2011, she was presenting three world premieres from Canadian composers Gordon Fitzell, Kati Agocs and Chris Butterfield, with the ECM+.

Marieve Bock was awarded the *Prix avec Grande Distinction à l'unanimité* from the Montreal Conservatory of Music, where she studied with Professor Denis Brott. She pursued her studies with the renowned Norman Fischer at Rice University Shepherd School of Music and obtained the Master of Music Degree. She was also his graduate teaching assistant from 2003-2005. Other teachers include Matt Haimovitz, Lynn Harrell, and Desmond Hoebig.

Ms. Bock has worked with members of the Juilliard, Concord, Emerson and Cleveland String Quartets during summer sessions of the Tanglewood Music Center and California's Music Academy of the West.

PROGRAMME NOTES

Emily Hall, composer

Emily Hall (b. New Brunswick) studied piano through the RCM in Ontario, followed by undergraduate studies in piano performance and composition at Mount Allison University. Obtaining a Master's degree in composition from McGill University (2005), she continues to live in Montreal.

"Organic and introspective," "an intelligent timbral exploration," "a pristine outer layer of sound that covers an underlying depth of thought," "a rich aural imagination, shimmering and subtle orchestration, delicacy of gesture, a compelling dramatic shape," "passionate in an understated way" and "music that offers the listener rewards in each step and in the whole journey" are but a few of the remarks from Canada, the U.S. and Europe.

Considered by *Sequenza21* as a "guarantee for excellence," her compositions have been performed and broadcast in Canada, the U.S. and Europe in over 40 concerts by ensembles and musicians such as the Vancouver Symphony Orchestra, Bradyworks, Quatuor Bozzini, ARRAYMUSIC, VivaVoce, In Extensio, the Contemporary Keyboard Society, Duo Meunier-Breault, l'ensemble Synapse, Nadia Francavilla and Patrick Wedd.

Her vocal music has received national acclaim, garnering two Godfrey Ridout Awards from the SOCAN Foundation. "Hall shows a rich and perceptive strength for depicting the meaning of the text in her vocal writing" (Julianne Klein, New York).

Qui a vu le vent?

"His ears were filled with the sound of the wind, singing fierce and lost and lonely, rising and rising again, shearing high and higher still, singing vibrance in a void, forever and forever wild." (W.O. Mitchell, *Who Has Seen The Wind*. Toronto: McLelland and Stewart, 1947)

On the rural high plains of Wyoming, I read Mitchell's famous novel "Who Has Seen the Wind," a boy's young life on the Saskatchewan prairies. These two experiences interconnected to form the stimulus for this music inspired by air, wind, space, colour, and texture. Wyoming's landscape is in constant flux with ever-changing big skies – a myriad of weathers all in one sweep of the eye: a blustery snowstorm over one mountain range; a perfect blue patch of sky sending sunbeams colouring the ground gold; a foreboding cloud shadow blowing across the skyline. Wind is ever-present in Mitchell's novel, too. Like sound, wind is mysterious. It symbolically opens the protagonist's awareness to those things beyond control and difficult to articulate, those things we can't physically see, but whose presence is clearly felt. I wanted music you could get lost in; full of tremolos whose veiled sound, enigmatic energy and surprising timbres give me the same feeling described by Mitchell, of teetering on the precipice of being consciously aware of something new and fascinating: *"The barest breath of a wind stirred at his face, and its caress was part of the strange enchantment ... he dared not turn his mind to it for fear that he might spoil it... He was filled with breathlessness and expectancy."*

Shulamit Ran, composer

Shulamit Ran is an Israeli-American composer. She moved from Israel to New York at 14, as a scholarship student at the Mannes College of Music. Her *Symphony* (1990) won her the Pulitzer Prize. Shulamit Ran is a longtime faculty member of the University of Chicago and has served as composer-in-residence with both the Chicago Symphony Orchestra and the Chicago Lyric Opera. More recently she wrote a *Violin Concerto* (2003) for the Israeli violinist Ittai Shapira. Ran studied with Ralph Shapey and dedicated her *Symphony* to him. Many critics have commented on the combination of raw power and classical structure in Ran's work.

East Wind

East Wind for solo flute was commissioned by the National Flute Association for its annual Young Artists Competition, and was first performed by the six semi-finalists at the 1988 San Diego NFA Convention. The work's opening motif is a slightly varied treatment of the simplest of ideas – a single note which is then encircled in a flourish-like gesture by its

neighboring tones, consisting of a half step above and whole step below. It is this varied treatment, though, immediately conveying a hint of ecstasy and abandon, that imbues the motif with its distinctness and recognizable quality, maintained throughout the journey undertaken as the piece unfolds.

East Wind's central image -- from within its ornamented, inflected, winding, twisting, at times convoluted lines, a gentle melody gradually emerges...

Edward Top, composer

Born in The Netherlands in 1972 Edward Top started playing the violin when he was eight. He studied violin at the Rotterdam Conservatoire where he graduated with honours studying composition with Peter-Jan Wagemans. He worked with composers Pierre Boulez, Luciano Berio, Peter Eötvös, and Klaas de Vries. Wolfgang Rihm, along with George Crumb, has been a major influence on his early work. After extensive travels in the Far East he settled in London, England, where he did a Master's in musicology at King's College London. He currently lives in Vancouver where he is the Composer-in-Residence with the Vancouver Symphony Orchestra.

Edward has won the following prizes: the 1999 Prize for Composition at the Rotterdam Conservatoire; the 2003 Salvatore Martirano Award at the University of Illinois (USA); the 2004 Henriette Bosmans Prize during the Dutch Music Days Festival; the 2006 Atahualpa Yupanqui International Prize of Composition in Buenos Aires (Argentina); the 2007 New Millennium Competition in Birmingham (U.K.); the 2008 Dutch Toonzetters Competition in the category of Six Players or Less. Top's work has been performed by the Dutch Radio Philharmonic, Tokyo Sinfonietta, Ensemble NOISE at San Diego New Music, Netherlands Ballet Orchestra and Peter Rundel, Standing Wave Vancouver and the Formalist String Quartet in Los Angeles among others. He has received commissions of the Raschèr Saxophone Quartet, Schoenberg Ensemble, Holland Symfonia, Calefax Reed Quintet, Vocal LAB Netherlands, and Doelen Ensemble. The Doelen String Quartet has recorded his two string quartets on CD.

AS8 Earthrise

The composition *AS8 Earthrise* is inspired by Earth as viewed from space. The title is derived from a NASA photo, coded AS8-14-2383, taken by astronauts from the Apollo-8 mission in 1968. As they looked in awe at the 'Earthrise' from their spacecraft, they communicated their philosophical reflections with Earth via radio. These radio communications are reproduced through fragments of their dialogues spoken by the members of the ensemble using their instruments as resonators. Slowly moving static harmonic fields in the flutes consist of dense chromatic clusters or wider clusters built up from thirds. Electrifying moments of chromatic movement interrupt these static fields. The cello, in its upper register, either moves in parallel motion, providing a silver lining to the monochrome sound of the flutes, or plays simple yet compelling melodic lines in arpeggiated triads. The cello melodies against the sustained background of the flute harmonies represent a sense of loneliness in space, and a longing for reunification with Earth.

Jocelyn Morlock, composer

Juno-nominated composer Jocelyn Morlock (b. 1969) is one of Canada's most distinctive voices. "A lyrical wonder, exquisite writing" with "an acute feeling for sonority" and an approach that is "defly idiomatic" (Vancouver Sun), Morlock's music has received numerous accolades, including: Top 10 at the 2002 International Rostrum of Composers; Winner of the 2003 CMC Prairie Region Emerging Composers competition; winner of the Mayor's Arts Awards in Vancouver (2008); two nominations for Best Classical Composition at the Western Canadian Music Awards (2006, 2010) and most recently a Juno Nomination for Classical Composition of the Year (2011, *Exaudi*.) She is currently serving as inaugural Composer-in-Residence for Vancouver's *Music on Main*.

Highlights of the past season's premieres include *Luft*, a ballet written for Turning Point

Ensemble's Rio Tinto Alcan prize-winning production *Firebird 2011*, and *Aeromancy*, a double cello concerto commissioned for the Gala opening concert of the International Cello Festival of Canada. jocelynmorlock.wordpress.com

Salamander

The salamander has long been associated with elemental fire. Among the more bizarre yet visually appropriate Medieval portrayals of salamanders are "a satyr-like creature in a circular wooden tub," "a winged dog," and "a small bird in flames." In writing *Salamander*, it was my intent to make an aural depiction of the wild activity and fanciful moods of this mythical amphibian, and of the element Fire itself as embodied in a living organism. Flute octet is the ideal ensemble to give voice to this manic, mythical creature - the variety of sounds and moods it can create is startlingly diverse. *Salamander* is a piece full of crazy energy, with occasional moments of respite and humour. The frenzied chatterings and flutterings of the piccolos and flutes, and the percussive, throbbing, and even sighing and groaning sounds possible in the alto and bass flutes are perfect for this exploration of colour, heat, and vitality.

Paul Steenhuisen, composer

Paul Steenhuisen (born Vancouver, Canada, 1965) is an independent composer working with a broad range of acoustic and digital media. His concert music consists of orchestral, chamber, solo, and vocal music, and often includes live electronics and soundfiles. Additionally, he creates electroacoustic, radio, and installation pieces. Music by Paul Steenhuisen has been commissioned and performed by many outstanding and dedicated new music performers and presenters, including Esprit Orchestra, Arturo Tamayo, Sylvain Cambreling, Bramwell Tovey, Klangforum Wien, New Music Concerts, SMCQ, Soundstreams Canada, Trio Fibonacci, Ensemble 2e2m, Margaret Lancaster, and others. Paul Steenhuisen's music is regularly performed and broadcast in Europe, Asia, Australia, and North America. He also contributes all audio content and programming to the Hyposurface project, based in Cambridge, Massachusetts.

In early 2009, the UofA Press published its first music text, Steenhuisen's *Sonic Mosaics: Conversations with Composers*, a collection of interviews with 32 composers.

Foundry

Prior to composing *Foundry*, I chose to approach the flute in its fundamental visual form, that of a metal pipe with holes in it. This idealistic objectivity opens up the possibility of using timbral colour to augment or contradict the relations of the more important pitch and rhythmic material. Within the framework of an evolving set of intervals, a limited number of gestures melt, fold, dissolve and blossom into each other using very simple methods in transit.

Éric Champagne, composer

Montreal composer Éric Champagne holds a Master's degree in Music Composition from the Université de Montréal. His music is regularly performed by renowned orchestras, ensembles and soloists in Canada, the U.S., Europe and India, including the Montreal Symphony Orchestra, the Vancouver Symphony Orchestra and the Zurich Academic Orchestra. He has been awarded several prizes and distinctions, including the Michael Hennagin Memorial Composition Prize from the University of Oklahoma for his piece *Champs-de-Mars, par jour de lumière*, as well as the Prix collégien en musique contemporaine for his work *Vers les astres*. Particularly drawn to poetry, he has created numerous scores to accompany poets from Québec and elsewhere. While completing his Master's, he composed his first opera, *Mademoiselle Julie*. Still in a lyrical vein, in 2010 and 2011, he was a member of the team that created the cabaret-comic-book-opera *Bungalopolis*, staged in Montreal and Jonquière. Since September 2012, Éric Champagne has held the position of Composer in residence at Montreal's Orchestre Métropolitain where he works in close collaboration with maestro Yannick Nézet-Séguin.