

**EDMONTON COMPOSERS'
CONCERT SOCIETY**

PRESENTS

**Tim Brady
&
Bradyworks**

**NEW MUSIC ALBERTA 2000/01
Concert #2**

25

Saturday, November 28, 2000
8:00 pm
University of Alberta Convocation Hall



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Brief Confessions Brèves

featuring music by twenty-three
Canadian and American composers

- Reinhard Berg** - *Christ Du Lamm Gottes*
- Rolf Boon** - *Six Miniatures*
- Wolfgang Bottenberg** - *Recitative & Allegro*
- Andrew Creaghan** - *Largo*
- Keith Denning** - *Gamut Loops*
- David Eagle** - *Nobocki*
- Piotr Grella-Mozejko** - *composizione-monoproiezione*
- Ron Hannah** - *Meditation*
- Susan Forrest Harding** - *Trois Etudes Chatoyants*
- Mark Kizilos** - *Allegro*
- Deborah Ling** - *Winter Solitude*
- Andrae Marchak** - *Reverie*
- Christopher Matey** - *Invention (After A.B.) & Etude*
- Rob Morin** - *Reflections on the North Saskatchewan River*
- Vernon Murgatroyd** - *Piece for Clarinet Solo*
- Gordon Nicholson** - *Miramar*
- Monte Keene Pishny-Floyd** - *Three Miniatures*
- Robert Rosen** - *a'tlika*
- Don Ross** - *Brief Refuge*
- David Roxburgh** - *Lyublyu*
- Helve Sastok** - *Duologue*
- Linda C. Smith** - *Bloom*
- Doug Blackley** - *Looking Beyond*

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Tony Dillon-Davis,
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"Compilations continue to become the way to hear many different music artists and
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Dwight Loop,
The Santa Fe Sun, Feb. 1997

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Hormuz Minina,
Music Director,
WREK 91.1 FM (Atlanta, GA)

soundland alberta: le pays sonore

Scott Godin: *longing...* for organ

David Eagle: *Music for Axio (Open this Door)* for tape

Ronald Hannah: *Concert Piece* for flute and piano

Robert Rosen: *Suite fz/Thanks Frank* for tape

Violet Archer: *Four Short Pieces* for clarinet

Brent Lee: *La verita fora* for tape

Jeff McCune: *Red Hills and Blue Sky: Hommage to Georgia O'Keeffe*
for six instruments

Shawn Pinchbeck: *Transformation #1* for flute and tape

Garth Hobden: *Musica coelestis* for tape

Piotr Grella-Mozejko: *Due pezzi* for organ

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Chris Allen, D. T. Baker, David Grønnestad,
The Canada Council for the Arts, The Alberta Foundation for the Arts,
University of Alberta Department of Music

BRADYWORKS

Anne-Marie Donovan - guest performer, mezzo soprano
Isabelle Bozzini - cello
Lisa Godwin - piano
D'Arcy Gray - percussion
André Leroux - saxophones
&
Tim Brady composer, electric guitar, conductor

PROGRAMME:

CD1 MM-17A

1. *Escapement*..... Tim Brady (1996)
2. *Red Kryptonite*..... Peter Hatch (2000, premiere)
3. *Double Helix*..... Tim Brady (1994)

Intermission

4. *Red Melisma*..... Tim Brady (2000, premiere)
5. *Revolutionary Songs*..... Tim Brady (1993-94)
 - 1) *Chuchotements*
 - 2) *Le nom de frère*

The Knife Thrower's Partner.... Tim Brady (1997, premiere)

Text: Douglas Burnet Smith

- 1) *He Gets to Wear The Blindfold*
- 2) *Wanting It To Happen*
- 3) *We Stare Through Each Other*
- 4) *He's Like a Concert Pianist*
- 5) *Wanting To Live Forever*

CD2 - MM-17B

1.



Escapement - Tim Brady

scordatura electric guitar, cello, percussion, soprano saxophone

This piece uses a scordatura tuning for the electric guitar - the 6 strings are tuned to different notes than usual, creating a very different set of harmonic and colouristic possibilities for the instrument. The tuning of the guitar for this work is C#, G#, D,G, C and D, rather than the usual E,A,D,G,B,E. The work is very rhythmic in nature, and its instrumentation gives it a very jazzy sense of orchestration and phrasing. Composed with the financial assistance of a grant from the Conseil des arts et des lettres du Québec.

Red Kryptonite - Peter Hatch

instrumental theatre for solo electric guitarist and prerecorded sound

Red Kryptonite is an instrumental theatre work for electric guitarist/actor inspired by the 'talking blues' tradition. The text for the piece is based on letters from a friend, Rick Baker, written sometime in the late 1980s. His struggles with everyday life are offset by a strong inner life and an 'aesthetic' approach to everyday events. Themes of childhood memories, middle-age, health issues and the struggles of everyday life permeate both the letter and the accompanying musical material, which includes poetry and music from my own childhood.

The title takes its name from a substance found in Superman comic books. Unlike the more deadly green Kryptonite, red Kryptonite's effects on Superman were temporary and unusual - sometimes causing a temporary loss of power; or to spring a twin (Red Superman); or to go blind, etc. As we grow up, we are often called up to engage in superhero-like efforts with the many setbacks (usually temporary) we come upon in everyday life. This piece was commissioned by Tim Brady through the Canada Council for the Arts. Many thanks to Anne-Marie Donovan in her assistance with the theatrical aspects of this work.

Double Helix - Tim Brady

piano, cello, percussion, alto and soprano saxophones

A double helix is the form found in the DNA molecule, the basic building block of all living organisms on the planet. The design of the double helix is based on a remarkably simple principle and yet millions of years of evolution have also proved it to be an incredibly powerful and sophisticated structure. The molecule is created from two interweaving strands of protein which create endlessly complex genetic codes out of this seemingly simple two-part construction.

The idea of creating a composition from two simple strands of musical material was the inspiration for this work. Much of the work relies on simple one- or two-part melodic writing, but it is the interplay between these simple parts which gives the work form and movement. Often the two lines will swirl around each other, colliding for a moment and then heading off in opposite directions. At other times, certain instruments will take on a more soloistic rôle in the musical dialogue. But the idea of creating a complex musical texture out of simple melodic parts is never lost, and the work ends with a rhythmically charged four-part projection of this double helix principle. Commissioned by the Ensemble Musica Nova with the financial assistance of the Canada Council.

Red Melisma - Tim Brady

solo electric guitar

A melisma is an ornate vocal phrase, full of subtle pitch bends and tonal shadings. I'm not quite sure why this one is red, but it is.

Revolutionary Songs

Chuchotements

Le nom de frère

Tim Brady voice and tape / voice and electric guitar

Prerecorded voice on tape: Nathalie Paulin

It was the fall of the Berlin Wall which initially gave me the idea of writing a work based on political texts. I chose the theme of revolution as it seemed the subject with potentially the greatest historical, geographical and political scope, a subject which would allow me to explore many aspects of a common human experience.

The diversity of the texts inspired by revolution is astonishing, ranging from simple drinking songs to abstract poetry, open letters and political manifestos. From this rich body of literature I chose six pieces which create a portrait of the revolutionary experience. The entire song-cycle was premiered on March 4, 1994 at the Musée d'art contemporain de Montréal. Tonight's performance uses two texts from the French Revolution - *Chuchotements* is a plea for mercy from the overzealous use of the guillotine and *Le Nom de Frère* is based on a popular song which pledges eternal brotherhood. Composed with the financial assistance of a grant from the Conseil des arts et des lettres du Québec.

The Knife Thrower's Partner - Tim Brady / text - Douglas Burnet Smith

voice, cello, piano, percussion, soprano and tenor saxophones

Immediately after premiering *Revolutionary Songs*, I wanted to write another vocal piece, but one which would be much more personal and intimate in character. I stumbled across Doug Smith's long poem *The Knife Thrower's Partner* in a second-hand book store and, quite frankly, as soon as I read the title of the poem and the opening line - *he gets to wear the blindfold* - I knew that this was the text I was looking for. The story of the life and internal struggles of a woman circus performer (she literally is the knife thrower's partner), the work is relentlessly honest in terms of images and emotions, focussing on the minutia of one human existence (one filled with flashing blades and the constant fear of injury or death) to explore the universal nature of the human experience. The music is often highly rhythmic, even jazzy at times, and divided into 5 separate songs, each one using different parts of the poem to portray different aspects of the unnamed protagonist's experience. Composed with the financial assistance of a grant from the Conseil des arts et des lettres du Québec.

Lisa Godwin - piano

Pianist Lisa Godwin holds a doctorate in piano performance from the Université de Montréal and has also studied at numerous prestigious European and North American centres including the Holland Music Sessions, the Banff Centre for the Arts, the Verbiers Academy in Switzerland and the Sommerakademie Radolfzell am Bodensee in Germany. She has won a number of solo and chamber competitions including the Grand Prize at the International Stepping Stones Canadiana Music Competition, the Début Competition in Montreal and a prize at the 5. International Johannes Brahms Wettbewerb - Kammermusik in Pörrtschach, Austria. She currently works as a free-lance performer and teacher in Montreal.

D'Arcy Gray - percussion

Born in Nova Scotia, D'Arcy Gray holds a Master's degree in percussion from the Julliard School of Music in New York and he is currently teaching at McGill University. His wide ranging professional activity includes many chamber events and electroacoustic projects, as well as concerts with the Orchestre Symphonique de Montréal, The National Arts Centre Orchestra, la Société de musique contemporaine du Québec, and the Opéra de Montréal. During the late 1980's he was a regular collaborator of both John Cage and David Tudor both in New York and on tour around the world, working as a musician with the Merce Cunningham Dance Company.

André Leroux - saxophones

André Leroux holds a Bachelor of Music degree from the Université de Montréal and has won numerous prizes for his performances including the Concours de musique du Québec and the Concours de musique du Canada (Québec region). He is very active in new music, jazz and popular music and is a member of Quebec's most daring new music saxophone ensemble, the Nouveau Quatuor de Saxophones du Québec, with whom he has presented many concerts in Canada and abroad. He performs and records regularly with a wide range of musicians including the Quatuor de saxophones Alexandre, the Nouveau Quatuor de Saxophones du Québec, the Vic Vogel Big Band, the jazz group A Few Colours, pianist François Bourassa, and with Michel Cusson's Wild Unit. He has also participated in many Radio-Canada recordings of contemporary music under the direction of Lorraine Vaillancourt.

Guest performer - Anne-Marie Donovan - mezzo soprano

Mezzo soprano Anne-Marie Donovan has performed across Canada as recitalist and chamber musician, and as an interpreter of 20th century music and music theatre. She is native of Montreal and a graduate of McGill University. She is co-founder and vocalist of the Blue Rider Ensemble, and founder and artistic director of MIRROR IMAGE. Many leading composers have chosen Donovan as a vehicle for their expression and she has recorded their works on the Marquis Classics, Eclectra, ARTIFACT and Ghandarva labels. Also active as a stage director and educator, Anne-Marie teaches in the Drama and Speech & Communication Department at the University of Waterloo. She was artistic director of NUMUS Inc. from 1994-2000. Recent engagements include performances for the 2000 Rhodes/Anderson Cave Concerts in Napa, California and the Festival de Musica de Camera in San Miguel, Mexico. This season Anne-Marie will be featured with Espace Musique in Ottawa, the Canadian Chamber Ensemble, the Open Ears Festival of Music and Sound, in recital at the Mid American Center for Contemporary Music in Ohio and on a cross-Canada tour with electric guitarist Tim Brady and his ensemble, Bradyworks. She will also release a recording of Brahms songs with the Streicher Ensemble. Anne-Marie lives in Waterloo, Ontario with her son, Michael and her husband, Paul.

Isabelle Bozzini - cello

Isabelle Bozzini has studied cello at the Quebec Conservatory and at the University of Montreal and is primarily interested in chamber music. She has been an active member of l'Orchestre Baroque de Montréal since 1991, participating in many tours and recordings with the group. She is very interested in contemporary music and performs regularly with Music Nova (Sherbrooke), the Ensemble KORE (Montréal), as well as concertizing regularly in Europe with the Merkel-Bozzini Duo, a violin and cello duo dedicated to new music. She is also the founder and leader of one of Montréal's most exciting young string quartets, the Bozzini Quartet (formerly the Quatuor Euterpe). The group has performed many times for Radio-Canada and is known for its eclectic approach to programming, often including new works, twentieth century masters, and traditional repertoire in the same concert.

Tim Brady - composer / guitarist

Composer / electric guitarist Tim Brady has created music in a wide range of musical genres. He has been commissioned by ensembles and orchestras in North America and Europe including the Winnipeg Symphony Orchestra, the Société de musique contemporaine du Québec, New Music Concerts, INA-GRM (Radio-France), the Nouvel Ensemble Moderne, the Pittsburgh New Music Ensemble, the Esprit Orchestra, the Philadelphia-based Relâche ensemble, and the British string ensemble The Smith Quartet. Since 1988 he has released eight CDs as a composer and a performer on Montreal's Justin Time Records. He leads the electroacoustic chamber ensemble Bradyworks, and frequently performs solo concerts at major international venues such as The South Bank (London), Die Ijsbreker (Amsterdam), the Bang On A Can Festival (New York) and the Huddersfield Festival (England). In 1997 Brady was the Artistic Director of the Body Electric festival, a 23 concert celebration of new music for the electric guitar held simultaneously in 7 cities across North America. He performed his solo electroacoustic guitar composition *Strange Attractors* (released on Justin Time in 1997) in 21 cities in an extensive world tour in the fall of 1999 with concerts in Australia, Japan, China, the United Kingdom, the Czech and Slovak Republics, Canada and the USA. In October 2000 he released a double CD entitled *10 Collaborations*, featuring music by and performances with artists from Canada, the UK, Japan, Norway and France.

Guest Composer - Peter Hatch

Composer, concert organiser and teacher, Peter Hatch's works are in a large number of genres, from orchestral and chamber music to instrumental theatre, electroacoustics and installations. Theatrical and multi-media elements have been incorporated into many of his works, an interest which has grown from collaborations with several artists and choreographers. The writings of Gertrude Stein have also played an important role in his compositions and has resulted in such works as the full evening instrumental theatre piece *Mounting Picasso* and his very short opera *Asks Alice*. Recent works have investigated 'revisiting' masterpieces in Western music, as heard through modern ears and modern technology. His works have been recorded on numerous compact discs under the CMC Centrediscs, Conacord, CBC, and Artifact labels. As well as his compositional work, Peter has been very active as the artistic director of new music ensembles and festivals. In 1985 he founded NUMUS Concerts, a Waterloo based new music organization. Peter is currently a Professor at Wilfrid Laurier University, Composer-in-Residence with the Kitchener-Waterloo Symphony and Artistic Director of Kitchener's Open Ears Festival of Music and Sound.

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The Edmonton Composers' Concert Society has been in existence since 1985. It came about after a suggestion by Violet Archer that her former students should mount a concert of their own works. Over the ten years of its activity, ECCS has produced some 650 pieces of new music, including dozens of world, Canadian and North American premiere performances.

Currently ECCS sponsors the New Music Alberta concert series as well as a variety of publishing and recording projects.

ECCS has collaborated with some of Canada's most renowned soloists and ensembles, such as the Edmonton Symphony Orchestra, the Penderecki String Quartet, the Hammerhead Consort, the St. Crispin's Chamber Ensemble, the Capital Brass Quintet, sopranos Linda Perillo, Nelda Schulte and Janet Tonin, violist Rivka Golani, pianists Roger Admiral, Corey Hamm, Stéphane Lemelin, Joachim Segger, oboist Lawrence Cherney, saxophonist William H. Street, accordionist Joseph Petric, organists Marnie Giesbrecht and Stillman Matheson, and the Tim Brady Ensemble of Montréal.

The Society has produced a cassette *ECCS Live* (1993), three CD's *Northern Arch/Arc du Nord* (1994), *soundland alberta: le pays sonore* (1996), *Brief Confessions Brèves* (1997), *Glossa* (1999) and *Stringtime* (2000). Also, ECCS publishes a semi-annually *The Alberta New Music Review* (devoted, in fact, to any form of artistic expression, not just music) with composers and critics from Canada, the United States and Europe contributing articles.

Writing in *Neue Zeitschrift für Musik*, Hans-Theodor Wohlfahrt states: "...the compositional variety and level of interpretation at the 4th annual New Music Festival...border on the miraculous," and *Neue Musikzeitung* calls the ECCS "...the most important new music promoter in Western Canada."

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