



Nicole Lizée



Cassandra Miller

# NICOLE LIZÉE & CASSANDRA MILLER

# CONCERT PROGRAM

Nicole Lizée

## **Zeiss After Dark: Sesquie for Canada's 150th**

(TSO PREMIÈRE/TSO CO-COMMISSION)

Cassandra Miller

## **Round**

(WORLD PREMIÈRE/TSO COMMISSION)

Daniél Bjarnason

## **Emergence**

I. Silence

II. Black Breathing

III. Emergence

Nicole Lizée

## **Black MIDI** (WORLD PREMIÈRE/TSO COMMISSION)

I. Kronoscope

II. The Tuning Fork

III. Pictionary Night

IV. MIDI in the Schools

V. The Problem with Black MIDI

VI. The Scarf

VII. 1978

VIII. Cassette Culture

*This concert will be performed without an intermission. Please note that this Canada Mosaic performance is being recorded for online release at TSO.CA/CanadaMosaic.*

**Saturday, March 11, 2017**

7:30pm

**André de Ridder**

conductor

**Kronos Quartet**

string quartet

**Peter Oundjian**

host

THE CASUAL CONCERT SERIES  
IS PRESENTED BY



The New Creations Festival is  
generously supported by  
**David G. Broadhurst.**

## IN THE NORTH LOBBY

### **PRE-CONCERT (6:35pm)**

Performance by The Madawska Ensemble, with guests Sanya Eng and Rob MacDonald, of new and rarely heard Canadian chamber music for strings, harp, and guitar. This event includes the presentation of the Toronto Emerging Composer Award to Bekah Simms, in collaboration with the Canadian Music Centre.

### **POST-CONCERT**

Join us for a party in the lobby featuring the Cris Derksen Trio. The Trio includes the talents of JUNO-nominated cellist Cris Derksen, acclaimed Anishinaabe Hoop Dancer Nimkii Osawamick, and award-winning drummer Jesse Baird.

# THE DETAILS

Nicole Lizée

**Zeiss After Dark: Sesquie for Canada's 150th** (TSO PREMIÈRE/TSO CO-COMMISSION)

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min

Born: Gravelbourg, Saskatchewan, Canada, Apr 7, 1973

Composed: 2016

Stanley Kubrick and cinematographer John Alcott filmed the unprecedented “candlelight scene” in *Barry Lyndon* using three-wick candles as the only light source. The resulting scene was unlike any other in cinema history for its look—gauzy and akin to a moving oil painting. The creativity and technical ingenuity required to capture this decidedly organic effect was considerable. Cameras with custom-mounted Zeiss lenses designed for NASA were Kubrick’s solution to an almost insurmountable problem of light.

In writing this piece, I imagined a sonic equivalent: a musical work that brings sound into focus through techniques that emulate the conditions involved in ultra lowlight—glow, flicker, bokeh—reimagined for orchestra.

*Program note by the composer*

**Zeiss After Dark: Sesquie for Canada's 150th** by Nicole Lizée is a TSO Co-commission with the National Arts Centre Orchestra, which gave the World Première in Ottawa on February 23, 2017.

## ABOUT THE COMPOSER



Called a “brilliant musical scientist” and lauded for “creating a stir with listeners for her breathless imagination and ability to capture the Gen-X

and beyond generation,” JUNO-nominated composer **Nicole Lizée** creates new music from an eclectic mix of influences including turntablism, glitch, rave culture, 60s psychedelia, and Hitchcock. Her commission list of over 40 works includes the Kronos Quartet, San Francisco Symphony, National Arts Centre Orchestra, New York City’s Kaufman Center, So Percussion, and Eve Egoyan. Her music has been performed worldwide in notable venues and festivals.

Nicole was awarded the prestigious 2013 Canada Council for the Arts Jules Léger Prize for New Chamber Music. She is a 2016 Lucas Artists Fellow and 2010 Civitella Ranieri Foundation Fellow. Additional awards include a Prix Opus, an Images Festival Award, a Dora Mavor Moore Award in Opera, the UNESCO International Rostrum of Composers’ Top 10 List, and the Canada Council for the Arts Robert Fleming Prize for achievements in composition.

## Cassandra Miller

**Round** (WORLD PREMIÈRE/TSO COMMISSION)



**Born:** Victoria, British Columbia, Canada, July 23, 1976

**Composed:** 2016

Music and Trance: Plato's Theory. "Dealing with exercises that should be used to form the souls of very young boys, Plato examines the methods of raising infants, and, in this context, advocates the virtues of continuous movement...especially in the case of the newborn 'because it is as if they were always navigating.'"

"Experience, he says, has brought home the advantages of this method to 'those who nurse small children' as well as—and here we come to the passage that interests us—to the women who ritualize in the healing of the Corybantes. For when mothers have children who suffer from insomnia and want to go to sleep, lull them to rest, they bring them not stillness, but this very movement, for they rock them ceaselessly in their arms, they bring them not silence, but melody." (quoted from *Music and Trance*, Gilbert Rouget, 1985).

The melody used here is a replication of Catalanian cellist Gaspar Cassadó i Moreu's recorded performance of Tchaikovsky's *Valse Sentimentale*. The transcription reproduces Cassadó's entrancingly idiosyncratic pushing-and-pulling of tempo and phrase.

*Round* is dedicated to Eamonn Quinn, with much thanks.

*Program note by the composer*

**Commissioned by the Toronto Symphony Orchestra with financial support from the Government of Canada for performance during the 150th Anniversary of the Confederation of Canada, March 2017.**

## ABOUT THE COMPOSER



**Cassandra Miller** is a Canadian composer of chamber and orchestral music, currently living in the north of England. She twice received the Jules Léger Prize for

New Chamber Music, Canada's highest honour for composition, for *Bel Canto* in 2011 and *About Bach* in 2016. Her cello concerto written for cellist Charles Curtis and the BBC Scottish Symphony Orchestra in 2015 was hailed as an "unexpected highlight of the festival" (*TEMPO*). From 2010 to 2013, Cassandra was Artistic Director of Innovations en concert in Montreal.

Over the last 15 years, she has received over 25 professional commissions from soloists, ensembles, and orchestras both in Canada and across Europe. Her closest collaborators include the Quatuor Bozzini, conductor Ilan Volkov, pianist Philip Thomas, and violinist Mira Benjamin. Cassandra holds a Bachelor of Music from the University of Victoria where she studied with Christopher Butterfield, and a Master of Music from the Royal Conservatory of The Hague, and is currently pursuing a PhD in Composition from the University of Huddersfield.

# THE DETAILS

Daniél Bjarnason

## **Emergence**



Born: Iceland, Feb 26, 1979  
Composed: 2011

"[This] piece is aptly titled *Emergence*. The inexorable progresses of the underlying harmonies suggest a vast, pre-existing form just coming into view, but while these harmonies keep steady somewhere beneath the audible surface of the piece, they're manifested in a range of unstable attacks, hesitations, and anticipations." —*Bedroom Community* ([bedroomcommunity.net](http://bedroomcommunity.net))

*Emergence* was my first purely orchestral piece. It was written for the Iceland Symphony Orchestra and premièred by them at the Dark Music Days Festival in Reykjavik in January 2011, conducted by myself. I have since made a few edits to the work but the main one is a new ending I recently made to the last movement, *Emergence*. The piece was recorded for the Bedroom Community label and came out on the album *Over Light Earth* in 2013. A new recording of the work, featuring me conducting the Iceland Symphony Orchestra, will be found on the album *Recurrence* which comes out in April 2017 on the Sono Luminus label.

*Program note by the composer*

## ABOUT THE COMPOSER



Icelandic conductor and composer **Daniél Bjarnason** is currently artist-in-residence with the Iceland Symphony Orchestra, and from 2016/17, he is

composer-in-residence at the Muziekgebouw Frits Philips Eindhoven. A co-curator of the Los Angeles Philharmonic's Reykjavik Festival, Daniél will be featured as both a conductor and composer in Los Angeles in April 2017.

Daniél Bjarnason's music has been described as "coming eerily close to defining classical music's undefinable brave new world" (*Time Out New York*). His versatility has also led to collaborations with a broad array of musicians outside the classical music field, including Sigur Rós, Brian Eno, Efterklang, and Ben Frost. Bjarnason's work has been recognized on numerous occasions at the Icelandic Music Awards, including 2010 Best Composer/ Best Composition for *Processions* and 2013 Composer of the Year for his works *The Isle Is Full of Noises* and *Over Light Earth*. Daniél is a member of Bedroom Community, the Icelandic record label and close-knit collective comprising nine like-minded, yet diverse musicians from different corners of the globe.

Nicole Lizée

**Black MIDI** (WORLD PREMIÈRE/TSO COMMISSION)



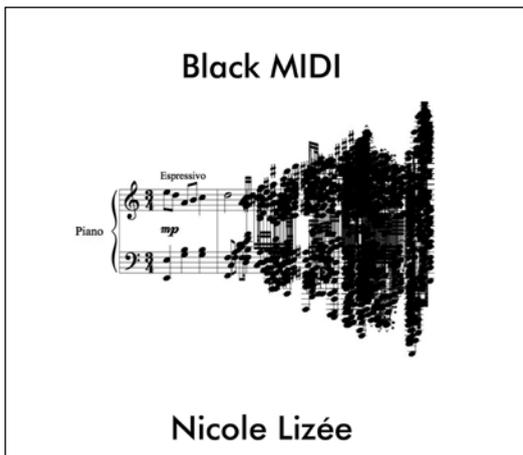
Born: Gravelbourg, Saskatchewan, Canada, Apr 7, 1973

Composed: 2016

This piece is an interpretation of the underground phenomenon known as Black MIDI. This can be defined as a microgenre that is created using Musical Instrument Digital Interface (MIDI). Music notation software and MIDI sequencers are recklessly and arbitrarily “blackened” by layering thousands of notes or MIDI data. This has extended into the colour world via software sequencers and drum machines.



Film still from *Black MIDI*



Cover of the score to *Black MIDI*

This definition is merely the starting point for the piece. I believe the genre has potential for expansion into territory for which it was never intended. In its current state, the amount of notes and speed of the notes are Black MIDI's sole identifiers. The interpretation can be expanded to include splicing, spontaneous tempo and metre changes, metric modulation, accelerandos, extreme stretching or slowing down of material, dropped frames, pixelation, etc. Using string quartet, orchestra, and film, this piece explores what Black MIDI could be—how it could be reimagined using live musicians in meticulous synchronization with film, emphasizing its inherent beauty and mysticism.

In the spirit of David Lynch, John Carpenter, and David Cronenberg, the work is constructed as a quasi-documentary or series of film shorts and/or television episodes of a fictional TV drama where each scene is set up and subsequently enhanced and manipulated by the performers. The piece tells a story of how what begins as artificially imposed MIDI commands can then spur the imagination and cross into the analogue or human world. The visuals magnify this reinterpretation, taking MIDI out of its purely data context and into an impressionistic and hallucinatory one.

*Program note by the composer*

Commissioned by the Toronto Symphony Orchestra with financial support from the Canada Council for the Arts and the Government of Canada for performance during the 150th Anniversary of Confederation of Canada, March 2017.

# THE ARTISTS

*For biographies of André de Ridder and Peter Oundjian, please turn to page 8.*



## **Kronos Quartet** string quartet

*Kronos Quartet made its TSO debut in March 2012.*

For more than 40 years, San Francisco's Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello)—has combined a spirit of fearless exploration with a commitment to continually reimagining the string quartet experience. As one of the world's most celebrated and influential ensembles, Kronos has

performed thousands of concerts, released more than 50 recordings, collaborated with many of the world's most intriguing and accomplished composers and performers, and commissioned more than 900 works and arrangements for string quartet. A GRAMMY® winner, Kronos is also the only recipient of both the Polar Music Prize and the Avery Fisher Prize.

Integral to Kronos's work is a series of long-running collaborations with many of the world's foremost composers, including Americans Terry Riley, Philip Glass, and Steve Reich; Azerbaijan's Franghiz Ali Zadeh; Poland's Henryk Górecki; and Serbia's Aleksandra Vrebalov. Additional collaborators have included Chinese pipa virtuoso Wu Man, performance artist Laurie Anderson, Azeri vocalist Alim Qasimov, Inuit throat singer Tanya Tagaq, Beatles legend Paul McCartney, and rockers Tom Waits, Amon Tobin, and The National.

On tour for five months per year, Kronos appears in the world's most prestigious concert halls, clubs, and festivals. Kronos is equally prolific and wide-ranging on recordings, including *Nuevo* (2002), a GRAMMY® and Latin GRAMMY®-nominated celebration of Mexican culture; and the 2004 GRAMMY® winner, Alban Berg's *Lyric Suite*. Kronos's most recent releases (2014) are *Kronos Explorer Series*, a five-CD retrospective boxed set; and the single-disc *A Thousand Thoughts*, featuring mostly unreleased recordings from throughout Kronos's career.

With a staff of 12 based in San Francisco, the non-profit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos's work, including the commissioning of new works, concert tours, and home-season performances, education programs, and its new presenting program, KRONOS PRESENTS. In 2015, KPAA launched a five-year commissioning and education initiative, *Fifty for the Future: The Kronos Learning Repertoire*, and in collaboration with Carnegie Hall as lead partner, will commission 50 new works—five by women and five by men for five years—designed for training students and emerging professionals, and distributed online for free.