

BUILDING UP

OCT 7 2021

Presented by the Association of
Canadian Women Composers



Programme

Amanda Lowry, flute
Naomi McCarroll-Butler, bass clarinet/alto sax
Yang Chen, percussion
Hye Won Cecilia Lee, piano
Stephanie Orlando, piano + electronics
Kristen Antunes + Ricci Ebron, audio/video editing

<i>Wingless Birds Can Fly Too</i> [^]	flute, alto sax, piano*, percussion	Sophie Dupuis
<i>wild bells no. 3</i>	piano~, percussion	Roxanne Nesbitt
<i>Evening Prayers</i>	piano*	Catherine Bevan
<i>Glad Day, Cosmic Womb</i>	flute, alto sax, piano*, percussion	Naomi McCarroll-Butler
<i>Verano In Extensio</i>	flute, bass clarinet, percussion, electronics	Cléo Palacio-Quintin
<i>All Together Now</i>	flute, bass clarinet, electronics	Heather Hindman
<i>low memory #2</i>	bass flute, piccolo, electronics	Monique Jean
<i>Fearless</i>	flute, percussion, electronics	Rebekah Cummings

*performed by Hye Won Cecilia Lee

~performed by Stephanie Orlando

^created with generous assistance from Canada Council for the Arts

Programme notes

Wingless Birds Can Fly Too is a portrayal of the resilience that grows over time as we face adversity in the path to a goal. We often idealize such a journey as a straight line from point A to point B, and inevitably we feel like failures when that is not the case. As with any process though, setbacks help us establish a solid foundation by building strength and stimulating growth, which then allows us to propel ourselves toward our goal. It is through this learning process that we end up doing the remarkable things that we do as individuals, even the things that we are told are impossible.

Evening Prayers is a reflective work loosely inspired by Medieval and Renaissance church music. The piece consists of 5 micro-movements arranged in a mirrored form of "Meditation - Elegy - Psalm - Elegy - Mediation", with each of the three kinds conveying a unique musical purpose.

All Together Now was originally written for the Skirts Afire festival-a multi-disciplinary festival celebrating women in the arts, All Together Now draws on themes of bringing women together. Throughout history, women have gathered, collected, worked and protested together, and have made music and art together, historically against incredible odds. The social nature of our gender, and our desire to come together, is a large part of female identity. The piece draws on this theme by embracing unison rhythm, textures and pitches, and manifesting numeric information about gender experience from the performers into the rhythmic organization of the work. The audio pieces layered into loops include narratives from female performers and composers from all genres of music. The piece was composed for Chenoa Anderson and Allison Balcetis in 2017.

Glad Day, Cosmic Womb - Insofar as any music is about anything, this piece is about the expression of the divine in a queer bar in Toronto in ~2018. I've been thinking a lot about intergenerational cycles of care and community. In my transness I am a part of a family that spans generations and all human boundaries. Inside the grease, noise and hubbub there is infinity. Inside the frenetic motions of survival, advocacy and community support in a hostile world there is a connection to a community of ancestors, an eternity of survivors. To Jackie Shane, Marsha P., Catherine Christer Hennix. To Channelle, to Julie Berman.

Verano In Extensio was composed in the summer of 2010 for the ensemble "In Extensio", is inspired by the music of Astor Piazzola, and includes quotes from his piece "Verano Porteño". Verano means "summer", and Porteño is the name given to people living in the city of Buenos Aires. This work combines traditional tango rhythms with contemporary playing techniques, such as multiphonics on the flute and bass clarinet. It also uses the beamophone, a percussion instrument built by Barah Héon-Morrissettem which is a metallophone with non-tempered pitched metal bars. This instrument creates a particular colour that blends well with the timbres of the wind instruments. The fixed electronic sounds blend with the ensemble and allow for the integration of the bandoneon, an essential fixture in the music of Piazzola.

low memory #2, a mixed work for bass flute / piccolo, and 4-track tape, was realized during 2001 at the composer's studio and premiered April 8, 2001, by Claire Marchand at Studio 12 of the Maison de Radio-Canada in Montréal for the program *Résonances*, produced by Laurent Major. This piece is a commission of Claire Marchand, with support from the Conseil des arts et des lettres du Québec (CALQ). My thanks to Claire Marchand. *low memory #2* was a finalist in the 29th Bourges International Electroacoustic Music and Sonic Art Competition (France, 2002) and received a special mention at the Biennial Acousmatic Composition Competition, *Métamorphoses 2002* (Brussels, Belgium) and was recorded in 2003 on the disc *Métamorphoses 2002*, Musiques & Recherches (MR 2002).

Fearless was inspired by a profoundly impactful dream I had many years ago while struggling with anxiety, in which I rediscovered my true name: Fearless. I've always had vivid dreams, and recently I've been using them as springboards for composition. Rather than following the details of the dream's storyline, this piece broadly portrays its theme – a transformation from fearful to fearless through reconnection with an inherent, original identity. For me, fearlessness is more about childlike confidence than defiant boldness. I remember being small, believing I could do anything (even fly and walk on water!), never assuming the worst about myself, others, or life circumstances. I tried to musically depict this return to childlikeness through a melodic/rhythmic playfulness emerging, not without struggle, from a more mournful setting.

wild bells no. 3 – I wrote this piece at Bauchund in Berlin where I was doing an informal residency in the winter of 2020. In this piece we utilize two ceramic "wild bells," which are designed to rock on the strings of the piano. These bells are part of an ongoing project called symbiotic instruments where I design resonant objects to interact with traditional/ standardized instruments. For me, instruments from the European classical tradition, like the music they are designed to play, are burdened by their contentious history. By making instruments, I feel freer to explore sound without relying on the legacies of misogyny and white supremacy for the boundaries of my craft.

Composer Biographies

Catherine Bevan (b. 1996) is an emerging composer based in the Edmonton region, writing primarily in the acoustic medium. Her works often take their form from research in music psychology, and she defended her Masters of Music thesis on "Text and Controlled Improvisation as Vehicles for Musical Development". While a composer first and foremost, Catherine is also a performer, with her primary instrument being handbells. She is a member of the auditioned handbell choir Jubiliso! Bells of Concordia which own the largest set of handbells and handchimes in the country. In addition to ensemble playing, Catherine is an active handbell soloist. A published handbell composer, her prize-winning piece Polaris and the Northern Lights has been performed across Great Britain. Her works have been workshopped and performed by the likes of the Land's End Ensemble, the Edmonton Saxophone Quartet, and the Winds of the Scarborough Philharmonic. Academically, she holds a Bachelors of Fine Arts in Music from York University, graduating summa cum laude, and a Masters of Music in Composition from the University of Alberta, graduating with honours of the highest distinction. She is the recipient of over a dozen awards and scholarships, including a SSHRC research grant, the Violet Archer Graduate Scholarship in Composition, and the Dr. Peter Zaporinuk Memorial Scholarship in Composition. She has accepted an offer to pursue a second Masters Degree at the University of Alberta, this time in Digital Humanities with a specialization in Music. Her thesis will explore the capabilities of Virtual Reality as a medium for musical presentation.

Rebekah Cummings (1980-2019), a composer, performer, and visual artist based in Hamilton, Ontario passed away on March 23, 2019, after a brief and courageous battle with cancer. Throughout her life, Rebekah delighted in creativity in its various forms and loved to cultivate it in others. The arts, in all their gloriously diverse forms, were her constant companion. A Balkan-infused flair is present in many of Rebekah's works due to a deep-rooted fascination with her Bulgarian heritage and themes of life, growth, process and transformation are at the heart of her creative expression in both her art and music. Because of her lifelong delight in sound, be it from a cutlery drawer, a tree, a human voice, or musical instrument, Rebekah had a special affinity for electroacoustic composition. She had begun to delve into the creation of a set of hybrid electroacoustic songs, but was unable to record an album due to terminal cancer.

Sophie Dupuis is a composer from New Brunswick interested in interdisciplinary art music, electroacoustics and music for soloists, small and large ensembles. She finds her inspiration in the picturesque scenery of the Maritimes where she grew up, in her attraction to raw electrical sounds and in her emotional response to art involving body and voice. Her works have been commissioned and performed by soloists and groups such as Duo Holz, The Arts Song Project, Made in Trio, Din of Shadows, Caution Tape Sound Collective, Thin Edge New Music Collective, and ECM+ for their Generation2018 tour. Sophie received a Karen Kieser Prize in Canadian Music from the University of Toronto and several prizes for her studies in music, including the University Medal in Music from Dalhousie University, an Ontario Graduate Scholarship, the John Weinzweig Graduate Scholarship and the Theodoros Mirkopoulos Fellowship in Composition two years in a row. She was nominated by composer James Rolfe to receive the 2019 Johanna Metcalf Performing Arts Prize Protégé award. Sophie recently completed her graduate degree and is now working on developing her skills with live and fixed electroacoustics. Aside from her activities as a composer, she works as a violinist, arranger and passionate music teacher of violin, piano and theory in Ottawa. She was Vice-President of the Canadian League of Composers since 2019 before becoming President of the organization in 2020. Sophie holds a Bachelor of Music in composition from Dalhousie University, and a Masters of Music and Doctorate of Musical Arts in composition from the University of Toronto.

Heather Hindman (b. 1976) is a Canadian composer, teacher and pianist based 3 hours from the rocky mountains in Edmonton, Canada. Her work often draws connections to everyday experiences rather than dramatic themes or poetic contexts, and embraces subtly and sound in both acoustic and electronic mediums. She has a particular interest in the relationship between music, culture and technology, and has written for live-electronics and new digital musical instruments. She is currently the owner of a pair of digital gloves commissioned and built by Dr. Mark Marshall, capable of gestural control of electronic sound in live-performance. She was also part of the Digital Orchestra Project, resulting in the creation of 'The Long and the Short of It' for gestural controllers with acoustic instruments. Recent activity includes a New Zealand premiere of Two and a Half miniatures for solo piano; premiere of 'Swuite Nation' by the East Coast Contemporary Society conducted by Jean-Philippe Wurtz in France, a performance of 'All Together Now' by Allsion Balcetis and Chenoa Anderson with New Works Calgary and a commission for the Ultraviolet Ensemble. Her works encompass acoustic and electronic mediums, and include solo, chamber and mixed works as well as collaborative projects with dance. Ms. Hindman's artistic endeavours have been supported by the Alberta Foundation for the Arts, the Social Science and Humanities Research Council of Canada, the Centre for Interdisciplinary Research in Music Media and Technology, the Canada Council for the Arts and the SOCAN Foundation. Her works have been performed by pianists Xenia Pestova, Ian Pace and Roger Admiral; the Edmonton Symphony Orchestra, and featured in festivals such as the MusiMars New Music Festival (Montreal), the Éu Cue electroacoustic concert series (Montreal), Frontiers Festival (Birmingham, England) and the ISCM world music days (Belgium). She is an affiliate member of the Canadian League of Composers, a member of the Canadian Federation of Music Teachers and has served on the board of directors of New Music Edmonton. Ms. Hindman received her Master of Music degree at McGill University in 2008 under the guidance of Brian Cherney and Denys Bouliane, and currently balances work as a private piano and theory instructor with composing.

Monique Jean (b.1960) studied electroacoustic composition at the University of Montreal under Francis Dhomont. She figures among the most active and prolific electroacoustic composers of her generation. In 1998, Radio-Canada commissioned her *Symphonie portuaire, L'Appel des machines soufflantes* (Harbour Symphony, the call of the blowing machines), first performed in March 1998 at Montreal's Old Port. In 1999, she was the guest composer in the concert series "Rien à voir (5)," produced by the broadcasting organization Réseaux, with whom she has collaborated regularly. In 2003, a recording devoted entirely to Jean's music,

titled *L'adieu au s.o.s*, was released on the label empreintes DIGITALes. In 2005, she became a member of the electroacoustic improvisation group Theresa Transistor. Jean is also a composer of mixed music (electroacoustic music with live instruments), and she has collaborated with such instrumentalists and ensembles as flutist Claire Marchand, clarinetist Lori Freedman, and the Quasar Saxophone Quartet. Jean's purely electroacoustic work dramatizes sound (technically, sound objects) within a formal and unified narrative, an approach that contrasts, for example, with the more hachured tendencies of some electroacoustic music of the 1970s. Similar to many other composers of her generation, Jean is an artist resolutely concerned with multidisciplinary, and her works often involve other art forms, particularly video, dance, experimental film, installations, and improvised collective works. Monique Jean has been a finalist in several international competitions, including Ciber@rt (Valencia, Spain, 1999), Musica Nova (Prague, Czech Republic, 2001), and the International Electroacoustic Competition (Bourges, France, 2002). Her album *L'adieu au s.o.s* was a finalist for the Opus Prize in 2003.

Naomi McCarroll-Butler is a saxophonist, clarinetist, composer and instrument maker from Toronto. She can be found making a wide range of music, from the full-throated clamour of saxophone duo SALT to spectral whispers in the songs of Decoration Day. Honouring music as spiritual expression, Naomi's work investigates the liminality/ecstasy of trans embodiment and listening as an altered state of consciousness. An active collaborator, Naomi plays with many musicians across disparate musical worlds including the Queer Songbook Orchestra, Labyrinth Ensemble, Lesley Mok, Jeremy Dutcher, Christine Duncan's Element Choir, Joe Sorbara, and Mingjia Chen. She has been featured as a composer / improviser by the Canadian Music Centre, Women From Space Festival, The Music Gallery and Guelph Jazz Festival.

Constantly seeking new means of expression and eager to create, the flutist-improviser and composer **Cléo Palacio-Quintin** (b. 1971) takes part in many premieres as well as improvisational multidisciplinary performances, and composes instrumental and electroacoustic music for various ensembles and media works. Since 1999, she extended these explorations into the development of the hyper-flutes. Interfaced to a computer and software by means of electronic sensors, these enhanced flutes enables her to compose novel interactive electroacoustic soundscapes and videos. She is the first woman to own a Doctorate in electro-acoustic composition from the Université de Montréal (2012) and is a collaborator of the Center for Interdisciplinary Research in Music Media and Technology (CIRMMT) at McGill University, where she received the Director's Interdisciplinary Excellence Prize 2008 in recognition of her having created an innovative bridge between scientific/technological and artistic domains. Besides composing chamber music with electronics, she regularly performs as a soloist and improviser, among others with the duet Beta Lyræ (Terri Hron) and Ensemble SuperMusique. Over the years her compositions have been performed in Belgium, Canada, Denmark, France, Italy, Norway, Sweden, Switzerland, The Netherlands, the U.K. and the U.S., either by herself or various ensembles.

Trained as an architect and orchestral bassist, **Roxanne Nesbitt** is an interdisciplinary artist, exploring the space between sound and design. Her research includes experimental instrument design, composition, improvisation, sound installation, and performance. Roxanne collaborates with musicians, dancers and choreographers as a performer and composer. She has premiered new compositions at the Western Front and PuSh festival in Vancouver, Array Space in Toronto, and Bauchhund in Berlin. Roxanne fronts her own band, Graftician and is a member of the improvised duo, Why Choir alongside award winning drummer Ben Brown.

Performer Biographies

Yang Chen (they/she) is a percussionist with many side-hustles and chinese-canadian-child-of-immigrants who prioritizes ethical collaboration, personal growth, and joy. Yang is the drummer for a band of soft-moshing congee kids: @tigerbalme. Yang admin's & engages with modal music: @labyrinthontario. Yang collaborates with 2 very rad visual artists: @emergensies.collective. Yang sells sausages on Saturdays: @stlawrencemarket. See more @yangobongo

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Hye Won Cecilia Lee is an inquisitive collaborative artist on all three major keyboard forms: piano, harpsichord and organ. This work includes full-orchestral and graphic score-readings and realizations of figured/unfigured continuo parts along with traditional piano writing. Dr. Lee attended numerous international festivals, including the Institute and Festival for Contemporary Performance at Mannes College (USA), Juilliard - Leipzig Summer Academy (USA-Germany), Casalmaggiore International Music Festival (Italy), Pablo Casals Music Festival (France) and World Piano Pedagogy Conference (USA) and three consecutive collaborative pianist internships at the Banff Centre of Arts (2009). Dr. Lee studied with Lynda Metelsky and Lydia Wong (University of Toronto, BME, 2004), Jack Winerock and Robert Koenig (University of Kansas, MMus, 2006). The University of Nebraska - Lincoln generously funded Dr. Lee through the Hixon - Lied Scholarship and Creative Grant to for her DMA degree with Paul Barnes and Nicole Narboni. In addition to performing, Dr. Lee is an active recording engineer/producer, working with the Faculty of Music, University of Toronto and various freelance projects in the city. Her hobbies include mid-distance running, surprise-last minute trips to faraway lands and curious wandering in the city, looking for images, mishaps and interesting arts events.

Amanda Lowry is a performer and improviser, a composer and sound designer, a singer-songwriter, and an arts administrator. She was the 1st-prize winner of the 2018 Kitchener-Waterloo Chamber Orchestra Concerto Competition. Her flute playing focuses on improvisation, contemporary music, and extended playing techniques, and she has commissioned and premiered many new works. As a composer, Amanda writes primarily electronic and electroacoustic music, in collaborative settings such as theatre, performance art, and installations. She has studied composition with Norbert Palej, Glenn Buhr, Linda Catlin Smith, and Peter Hatch. Amanda is currently pursuing a Doctor of Musical Arts in flute performance at the University of Toronto, studying with Camille Watts. She holds an M.Mus. (Composition) from the University of Toronto, as well as a Chamber Music Diploma and an Honours B.Mus. (Composition/Improvisation and Performance) from WLU.

Stephanie Orlando is a composer and occasionally a collaborative pianist based in Toronto. She has had her music has been performed by ensembles and soloists such as Esprit Orchestra (Toronto), Femmelody Chamber Music Collective (New York City), Stereoscope Saxophone Duo (Toronto), junctQin Keyboard

for standard ensembles to less common performing forces—orchestra, amplified pill bottles, and everything in between. Her current interests include mixed media composition, creative coding, and using technology in combination with classical instruments. She engages with contemporary classical influences, while exploring them through the lens her own inspiration. She has served on the board of the Association of Canadian Women Composers since 2018.

Audio Engineer / Video Editor Biographies

Kristen Antunes is a professional audio engineer, arranger, and performer based in Toronto, Canada. She is a graduate from the University of Toronto's Masters of Music, Music Technology and Digital Media program, also holding a Bachelor of Music from the same institution. She is skilled in production and sound engineering, as well as music entrepreneurship, distribution, and psychology. Recent projects include virtual choir performances for choral ensembles across Canada, and working with Grammy winners Jimmy Webb and Thelma Houston for a vocal arrangement of "Someone is Standing Outside".

Ricci Ebron is a musician, audio engineer, and video editor. She received her Bachelor of Music from the University of Toronto, studying in the comprehensive flute program with a minor in psychology. Having won numerous awards and scholarships for flute and piano performances over the past 15 years, Ricci is always in high demand to play in ensembles and productions. Her video editing work with the Toronto Symphony Orchestra brought together the TSOUND ADVICE video series, and her research helped the orchestra form partnerships with other organizations around Toronto. She has also worked multiple positions within UofT's Faculty of Music in close connection between faculty and students. Ricci is currently in the final year of her masters in the Music Technology and Digital Media Field program at the University of Toronto.

About the ACWC/ACC

The ACWC/ACC wishes to build on the achievements of the past, encourage women and women-identified composers of the present and develop a body of well researched, catalogued and preserved archival material accessible to students, researchers and performers in the future. Founded in September of 1981 by Carolyn Lomax, who met with a handful of Toronto composers – Ann Southam, Mary Gardiner, Maggie Burstyn and others – for an initial gathering of interested women composers. It was fuelled by a desire to fill a void in the Canadian music scene: the absence of women composers in concert programming across the country.

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