

**21C Music Festival**

**The Glenn Gould School New Music Ensemble: 4D**

**Sunday, January 20, 2019 at 1:00pm**

Mazzoleni Concert Hall

**Brian Current**, conductor

**Jeimi Carrasco**, violin

**Nakwon Choi**, violin

**Colin Laursen**, violin

**June Lee**, violin

**Jessica Timmermans**, violin

**Samuel Choi**, viola

**Carolyn Farnand**, viola

**Nikray Kowsar**, viola

**Clara Nguyen-Tran**, viola

**John Sellick**, viola

**Ellis Yuen-Rapati**, viola

**Mansur Kadirov**, cello

**William Weil**, cello

**Adam Scime**, bass

**Sophie Lanthier**, flute

**Youngha Kim**, flute

**June Kim**, oboe

**Nicholas Lazzara**, oboe

**Brad Cherwin**, clarinet

**Tiago Delgado**, clarinet

**Alex Whitehead**, clarinet

**Jenna Benson**, bassoon

**Ivy Chao**, horn

**Ryan Garbett**, horn

**Mimisu Lee**, horn

**Carlene Brown**, trumpet

**Hillary Sims**, trombone

**Kevin Brohman**, percussin  
**Zuri Wells**, percussion

**Darren Creech**, piano  
**Marya Orlenko**, piano

**Katelyn Bird**, soprano  
**Whitney Mather**, soprano  
**Nofar Yacobi**, soprano  
**Georgia Burashko**, mezzo-soprano  
**Rachel Miller**, mezzo-soprano  
**Zachary Rioux**, tenor  
**Ben Loyst**, bass

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## PROGRAM

Misato Mochizuki: *Halai*

Anna Höstman: *Icefolding* for large ensemble (world premiere) \*

Misato Mochizuki: *4D* for 9 instruments (North American premiere)

Zosha Di Castri: *Phonotopographie* for 15 instruments (Ontario premiere)

\* Commissioned by The Royal Conservatory for the 21C Music Festival 2019

## Misato Mochizuki

### Composer

Misato Mochizuki is amongst composers who are equally active in Europe and in Japan. After receiving a master's degree in composition at the National University of Fine Arts and Music in Tokyo, she was awarded first prize for composition at the Conservatoire National Supérieur in Paris in 1995.

In her very own combination of Occidental tradition and the Asiatic sense of breathing, Mochizuki's style of writing developed magical rhythms and unusual sounds of great formal and stylistic freedom. Her works have received numerous awards, such as the audience prize at the Festival Ars Musica in Brussels for *Chimera*, the Japanese State Prize for the greatest young artistic talent, the Otaka Prize for the best symphonic world premiere in Japan, the Grand Prize of the Tribune internationale des compositeurs, and the Heidelberg Women Artists' Prize. Her most outstanding productions include the orchestral portrait concert at Suntory Hall in Tokyo, the cinema concert at the Louvre with the music to the silent film *Le fil blanc de la cascade* by Kenji Mizoguchi, and the portrait concerts at the Festival d'Automne in Paris and at Miller Theatre in New York.

Between 2011 and 2013, Mochizuki was composer-in-residence at the Festival international de musique de Besançon. Since 2007, she has been professor of artistic disciplines at the Meiji Gakuin University in Tokyo, and has

been invited to give composition courses in Darmstadt, Royaumont, Takefu, and at the Amsterdam Conservatory. In addition, she writes about music and culture in her own column for the renowned *Yomiuri Shimbun*, the most widely read daily newspaper in Japan.

### **Halai (2009)**

Halai is a purification ritual of Shinto (an ancient Japanese way of thinking and being, rather than a religion) usually performed before an important event.

Having been asked to write a piece of three minutes in duration, I wanted to compose a prelude or an intermezzo to set a special atmosphere for this occasion.

Each Japanese alphabet (of which there are 50) has its own meaning, and symbolises its own god. "A," for example, the first of these alphabets, is a matrix from which every word and every life originates, and symbolises "Dainichi nyorai" – the Buddha of the Sun, the origin of everything.

I used as texts these Japanese alphabets in different orders to represent different senses (one contains all of nature, the other all numbers, signifying the presence of gods everywhere in everything), as well as the mantra for the Buddha of the Sun in Sanskrit, and ancient Japanese purification phrases.

What I like very much about ancient Japanese culture is its tolerance for letting different gods (religions or ways of thinking) live together peacefully – something I wished to express through the simultaneous use of these texts.

### **4D for 9 instruments (2003)**

This piece is the first part of a triptych (the second piece, *Wise Water*, was premiered on January 19, 2003, in Cologne; the third piece, *Etheric Blueprint*, on March 22, 2006, in Berlin). This piece evokes the relationship between the 3D world which we can see and the invisible world behind it. The physicist David Bohm (1917-1992) proposed this theory: in the invisible world, our own reality is hidden, but inputs from that world manifest themselves in little ways in our own. The present is an infinitesimal temporal slice of space that is projected at every moment on reality. The reality in which we live is the rapid succession of different phases of the evolution of space. According to his thesis, space is recreated in each instant.

Intuitions reveal these invisible snippets of existence to us, but our regular senses cannot understand this. As our bodies do not have the adequate organs, our mind rejects what we cannot perceive ...

- Misato Mochizuki

## **Anna Höstman**

### **Composer**

Anna Höstman's music seeks out tactile encounters with the world while extending into story, memory, and landscape. Described as "suggestive, elegant" and "hauntingly beautiful," her works have been performed in Canada, China, the UK, Mexico, Italy, and Russia. From 2005-08, she was composer-in-residence of the Victoria Symphony during which time her opera, *What Time is it Now* (P.K. Page, libretto), was recorded and broadcast by the *CBC*. Her recently-completed DMA from the University of Toronto explored the chamber works of experimental Toronto composer, Martin Arnold.

Recent collaborations include works for Standing Wave, Mira Benjamin, Vancouver Symphony, Blythwood Winds, Fawn Opera, Array Music, Thin Edge Collective, and Continuum Contemporary Ensemble, and her work has been supported by the Toronto, Ontario, B.C., and Canada Councils for the Arts, SOCAN, the Koerner Foundation, and multiple private donors. She has received the Toronto Emerging Composer's Award, K.M. Hunter Award, and a Chalmers grant for a residency at Concordia University's Matralab where she created the sculptural installation, *La Fôret*. In the summer of 2018, Höstman participated in the ArtsIceland residency program in Ísafjörður, Westfjords.

She currently serves on the editorial board of new music journal, *Tempo*, Cambridge University Press, and teaches composition at the University of Victoria. [www.annahostman.net](http://www.annahostman.net)

### ***Icefolding* for large ensemble (world premiere commissioned by the 21C Music Festival 2019)**

In August 2017, I was in residency at ArtsIceland/Outvert Artspace in Ísafjörður, Iceland, and this piece extends from my time spent in those beautiful, raw landscapes. *Icefolding* is a reflection on our changing and melting north: the fragility and volatility of ice folding into sea, folding over land. My deep appreciation to Brian Current, the musicians of The Glenn Gould New Music Ensemble, and to The Royal Conservatory for commissioning this new work.

- Anna Höstman

## **Zosha Di Castri**

### **Composer**

Zosha Di Castri is a Canadian composer, pianist, and sound artist living in New York. Her work, which has been performed internationally, extends beyond purely concert music, including projects with electronics, installations, and collaborations with video and dance. She has worked with such ensembles as the San Francisco Symphony, Montreal Symphony Orchestra, the National Arts Centre Orchestra, the L.A. Philharmonic, the Chicago Symphony Orchestra, the New York Philharmonic, ICE, JACK Quartet, Ekmeles, the NEM, and Talea Ensemble, among others. Upcoming projects include an ongoing collaboration for solo percussionist Diego Espinosa Cruz Gonzalez, the American premiere of her string octet, a new work for the Orchestre symphonique de Montréal conducted by Kent Nagano, a chamber work with electronics for Ensemble Cairn, and a Koussevitzky commission from the Library of Congress for percussionist Steve Schick and ICE.

She completed her Bachelors of Music in piano performance and composition at McGill University, and has a doctorate from Columbia University in composition. She is currently the Grancis Goelet Assistant Professor of Music at Columbia University and a fellow at the Institute for Ideas and Imagination in Paris.

### ***Phonotopographie* for 15 instruments (2012)**

*Phonotopographie* was written for the NEM Forum Canada/Scandinavia Edition and premiered on November 2012 by the Nouvel Ensemble Moderne, conducted by Lorraine Vaillancourt, at the Salle Claude Champagne in Montreal. It is a semi-autobiographical, semi-fantastical cartography of extra-territorial "faux-folk" music. The sort by an unknown writer, from another age and another country, discovered in an attic, as Italo Calvino would say. This is Zosha's imagining of music from a fictitious "old country" (dedicated to the memory of Zosha's grandmother).

## **Brian Current**

### **Conductor**

Brian Current studied music at McGill University and UC Berkeley (PhD 2002). His music, lauded and broadcast in over 35 countries, has been awarded a Guggenheim Fellowship, the Barlow Prize for Orchestral Music (USA), the Italian Premio Fedora for Chamber Opera, and a Selected Work (under 30) at the International Rostrum of Composers in Paris.

Brian Current's pieces have been programmed by all major symphony orchestras in Canada and by dozens of professional orchestras, ensembles, and opera companies worldwide. His music appears on 10 commercial recordings, including three albums devoted exclusively to his works on the Centrediscs and Naxos labels. The Naxos recording of his opera *Airline Icarus* earned him a 2015 Juno Award for Best Classical Composition of the Year.

Current is also an in-demand guest conductor and regularly leads orchestral programs of contemporary music. He has conducted a wide range of repertoire from Mozart to Takemitsu, and has championed nearly 100 works by Canadian composers. He has been the main conductor of the Continuum Ensemble since 2011 and has guest conducted with numerous symphonies and ensembles in Canada, the USA, and Italy. Dedicated to education,

Dr. Current's main conducting activities since 2007 have been as director of the New Music Ensemble of The Glenn Gould School at The Royal Conservatory. [www.briancurrent.com](http://www.briancurrent.com)