



CHAMBER MUSIC SERIES

March 16, 2010 12 p.m.

Hommage à Chopin

gamUT chamber orchestra

Norbert Palej, director

Marta Herman, *mezzo-soprano*
 Katherine Watson, *flute*
 Tristan Durie, *flute*
 Emily Willmon, *oboe*
 Candice Barnes, *English horn*
 Katie Arnup, *clarinet*

Nina Penner, *clarinet*
 Kishan Chouhan, *bass clarinet*
 Shirley Chen, *bassoon*
 Rebecca Norman, *contrabassoon*
 Caitlin Coppell, *horn*
 Carlie Bigelow, *horn*

Alastair Chaplin, *trumpet*
 Elburz Sorkhabi, *trombone*
 Wesley Shen, *piano*
 Shelley Zhang, *piano*
 Alexander McLeod, *viola*
 Bryan Holt, *cello*

THE PROGRAM

Chamber Concerto for Piano and Violin with 13 Wind Instruments Alban Berg

Thema scherzoso con variazioni
 Adagio

Coco Chen, *solo violin*
 Jimmy Brière, *solo piano*
 Paolo Bellomia, *conductor*

La Defense. Hommage à Chopin Lan-chee Lam

(winning work of the first annual gamUT composition competition)

Eric R. Stewart, *conductor*

Located in the Dutch city of Almere, La Defense is a building designed by the UN Studio (2004). It not only changes colour and intensity depending on the time of day—which includes a dappled rainbow palette of red, orange, blue, green, yellow, and purple—but is also considered environmentally friendly since the colour change of the outermost mirror foil only consumes natural sunlight. My composition attempts to capture the aesthetics of this building. Therefore, I divide the music into four main sections, according to various time of the day, from night, morning, afternoon to evening. At night, the colour of the building is all black and this is represented by string clusters with little motion. In the morning, the architecture is surrounded by fog as the sunlight shines through it, which makes the vision not very clear. Afternoons in the Netherlands are typically rainy, and, finally, the air becomes clean and fresh after the storm, and the outer walls of the building reflect more sunlight with the rainbow in the sky. The idea of changing colours is related to Chopin's piano music, in which the musical textures and harmonies are beautifully constructed. The poetic nature of this piece is an homage to Chopin in the same aesthetics, in the way that the programmatic element is the essence of the formal structure.

– Lan-chee Lam

Five Sketches of Cubist Folklore Constantine Caravassilis

(commissioned by LesAmis for the 2009 Zagreb Biennale)

Joe Macerollo, *accordion*
 Eric R. Stewart, *conductor*

Five Sketches of Cubist Folklore belongs to a larger family of works entitled *Tales from the Earth and Skies*, an ongoing project comprised of a number of orchestral, chamber and solo pieces. In these five sketches I have employed analytical methods that derive from to my own synaesthetic condition, by associating certain musical patterns, pitches and occasionally entire phrases with palettes of color. Each movement uses an original folk-like melody which is treated in a Cubist fashion. This treatment is employed so that the melodic material is presented in still and static ways, while it contributes a great deal to the loss of many of the melody's folk-like elements. The overall effect is the removal of one dimension in the music and the creation of an alternative reality, one that introduces new ways by which complexity and forward movement can be achieved. This lost dimension appears in fragments just like a hologram that is momentarily under the spotlight. While creating momentum, this effect hints to past practices through the use of simple melodic material, as it often results in the creation of romantic-sounding sections within movements. Romanticism has dominated my entire output in recent years, and this is due to the study of compositional practices of the late 18th and 19th centuries. As a pianist, I find enormous joy in the performance of this repertoire, particularly the music of Chopin, a composer who has influenced and inspired a large portion of my solo piano music, particularly the methods I use while creating melodies and developing melodic material.

– Constantine Caravassilis

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