



# Western Music

Don Wright Faculty of Music

## VISITING FACULTY CONCERT

Tuesday, February 5, 2019

7:30 p.m., von Kuster Hall

Laura Loewen, *piano*

Patricia Green, *mezzo-soprano*

### Empathy and Existence

Weep you no more, sad fountains (2013)  
Anonymous

Christopher Reiche  
(b. 1983)

Hymnen an die Nacht (1975)  
Novalis

Claude Vivier  
(1948-1983)

Airs of Men Long Dead (1998)  
Forrest Pierce  
Waiting  
Wolf  
The Sycamore  
Song

Emily Doolittle  
(b. 1972)

Give me your Hand (2015)  
Duncan McFarlane

Cecilia Livingston  
(b. 1984)

From City Night (2007)  
Bo Wen Chan  
City Night  
You seek  
My moonlit darling  
We sleep unsettled  
The blind cannot judge

Alice Ho  
(b. 1960)

From Six Songs (2004)  
Walt Whitman  
I heard you  
O you whom I often and silently come  
One hour to madness and joy  
A clear midnight

James Rolfe  
(b.1961)

### **PATRICIA GREEN, mezzo-soprano**

Praised for her “warm creamy voice” and “singing with a poignancy and molten resonance”, mezzo-soprano **Patricia Green** has appeared at The Kennedy Centre, the National Centre of the Performing Arts in Mumbai, India, Glazunov Hall (St. Petersburg, Russia) and the Concertgebouw in Amsterdam performing with the Dutch Radio Philharmonic, the National Symphony (Washington), l'Orchestre de Radio-France, and the Northern Israel Symphony. She has created more than 30 world premieres working internationally with composers such as Boulez, Schafer, Ligeti, Dusapin, Laitman, Thoresen, Del Tredici, and Schwendinger performing with New Music Concerts, Robert Helps Festival (Florida), Vancouver New Music, Esprit Orchestra, Ensemble Parallele (San Francisco), Cygnus (New York), Theatre Chamber Players (DC), Posthoornkerk concerts (Amsterdam), Musica Festival (Strasbourg), Aventa Ensemble (Victoria) and Continuum in London (UK). She has sung oratorio and chamber music across the US and Canada, and is featured on 12 CD's. A passionate educator, she is a Professor of Voice at the University of Western Ontario, and a faculty member of the summer opera program *La Musica Lirica* in Novafeltria, Italy. She has also given masterclasses in Shanghai, Xuzhou, Guiyang and Soochow, China.

### **LAURA LOEWEN, piano**

Praised for expressivity, virtuosity, and committed playing, Canadian collaborative pianist Dr. **Laura Loewen** has appeared in concerts throughout North America, Europe, Asia and South America. Dedicated to sharing her passion for ensemble playing and coaching, she is a professor of Collaborative Piano and the Vocal Coach in the University of Manitoba's Desautels Faculty of Music. As well, Dr. Loewen is a founding faculty artist and the current Board chair of VISI (Vancouver International Song Institute), and is a long-time member of the faculty of the NUOVA opera training program in Edmonton, Alberta.

An extremely versatile pianist, Dr. Loewen has performed extensively with singers, instrumentalists and chamber ensembles, and is equally comfortable in traditional and contemporary idioms. She has appeared in concert with artists such as Charles Castleman, Tracy Dahl, Wendy Nielsen, Kimberly Barber, Jasper Wood, Eugene Rousseau, and William Bennett. She is a regular recital partner of fellow University of Manitoba faculty members baritone Mel Braun, tenor Robert MacLaren, violinist Oleg Pokhanovski, and cellist Minna Rose Chung. Loewen and duo partner, saxophonist Allen Harrington, have been performing together for more than a decade and are acclaimed for their virtuosic, musical, and electrifying performances.

## **COMPOSERS**

### **CHRISTOPHER REICHE**

**Christopher Reiche (1983)** is a performer, composer, and instructor living in Victoria, British Columbia. His compositions range from pieces for solo performer to works for larger ensembles and have been performed by Quatuor Bozzini, Emily Carr String Quartet, Thin Edge New Music Collective, Negative Zed Ensemble, Pembroke Symphony Orchestra, 7090, and orkest de ereprijs. His string quartet, *The length of this piece is not arbitrary – Painting a Portrait of Glass*, was recorded by Quatuor Bozzini and released on their CD, *À chacun sa miniature*.

His music is most often described as “experimental” where each piece is crafted to explore a specific concept or idea. Reiche's music endeavors to create an experience that navigates a space between the familiar and the unexpected.

### **CLAUDE VIVIER**

The music of **Claude Vivier (1948-1983)** is a reflection of his personal life. Although a student of Stockhausen, Vivier ignored the avant-garde dictum against the expression of individuality through music. Both directly and indirectly, the themes of his compositions were inspired by his unknown family origins, his search for his mother, his spirituality, his homosexuality and even his premature death. The forty-nine works composed during his brief career comprise the impressive legacy of an individual as passionate about life as he was about music. Born in Montreal of unknown parents, Vivier was adopted when three. He discovered music at sixteen. For four years he studied at the Conservatoire de musique

de Montréal. In 1971, receiving a Canada Council award, to study at the Institute of Sonology (Utrecht, The Netherlands) and in Cologne (Stockhausen).

He taught at the University of Ottawa and was granted several commissions, among others by The Canadian Music Awards, the Société de musique contemporaine du Québec and the National Youth Orchestra of Canada. In the fall of 1976, Vivier undertook a long trip through Asia, initiating a new period in the stylistic evolution of his music, a period characterized by affirmation and certainty. This was the period of his brilliant work *Shiraz*, of *Orion*, of the opera *Kopernikus*. In the cycle of pieces for voice and instrumental ensemble, particularly *Lonely Child* and *Prologue pour un Marco Polo*, the unique style of Vivier crystallized. His outstanding development as a composer earned Vivier the title of "Composer of the Year" in 1981. The interweaving of his personal and professional life, of the real and the imaginary, reveal an outstanding global awareness and define a possible future for humankind, for whom Vivier was a messenger, an aerolite passing through our world.

## EMILY DOOLITTLE

Canadian-born, Scotland-based composer **Emily Doolittle** grew up in Halifax, Nova Scotia and was educated at Dalhousie, Indiana University, Princeton University, and the Koninklijk Conservatorium in the Hague, where she studied with Louis Andriessen with the support of a Fulbright fellowship. From 2008-2015 she was an Associate Professor of Music at Cornish College of the Arts in Seattle. She now lives in Glasgow, UK, where she is an Athenaeum Research Fellow at the Royal Conservatoire of Scotland.

Doolittle enjoys writing for both traditional and less standard instrumentation, and has been commissioned by such ensembles and soloists as Symphony Nova Scotia, the Vancouver Island Symphony, Orchestre Métropolitain (Montreal), the New York Youth Symphony, Tafelmusik Baroque Orchestra, Ensemble Contemporain de Montreal, the Motion Ensemble (Canada), and the Paragon Ensemble (Glasgow). Her recently premiered chamber opera *Jan Tait and the Bear*, was the result of an Opera America Discovery Grant.

In 2011 she was composer-in-residence at the Max Planck Institute for Ornithology in Seewiesen, Germany, where she collaborated with ornithologist Henrik Brumm in researching the song of the musician wren and presented a concert of her birdsong-related works, performed by members of the Bavarian State Opera.

Doolittle has received the 2012 Theodore Front Prize, two ASCAP Morton Gould Awards, and the Bearn's Prize. Her work has been supported by grants and commissions from the Artist Trust (Seattle), the Eric Stokes Fund, The Culture and Animals Foundation, ASCAP, the Canada Council, the Nova Scotia Arts Council, FIRST Music, the Montreal Arts Council, and the Conseil des Arts et Lettres du Québec, and with artist residencies at MacDowell, Ucross, Blue Mountain Center, Banff, and the Center for Contemporary Art in Glasgow.

## CECILIA LIVINGSTON

With music described as "haunting" and "eerily beautiful" (Tapestry Opera), Canadian composer **Cecilia Livingston** specializes in music for voice. She is a Social Sciences and Humanities Research Council of Canada Postdoctoral Fellow in Music at King's College London (UK), studying opera creation, and was a 2015-2017 Fellow at American Opera Projects in New York.

Winner of the Canadian Music Centre's 2018 Toronto Emerging Composer Award, the 2018 Mécénat Musica Prix 3 Femmes for female opera creators in Canada, and a winner in the SOCAN Foundation Awards for Young Composers, her music has been heard at Nuit Blanche, the 21C Music Festival, World Choir Games, on tour with The Bicycle Opera Project, with the Toronto Symphony Orchestra, the Kingston Symphony, and with Toronto's Thin Edge New Music Collective. She worked with Steve Reich at Bang On a Can's Summer Music Festival and at Soundstreams' Emerging Composer Workshop, and her next project is a full-length opera with TorQ Percussion Quartet and Toronto's Opera 5.

An associate composer of the Canadian Music Centre and the Canadian League of Composers, her creative and research work is supported by the Canada Council for the Arts, the Ontario Arts Council, the Toronto Arts Council and the SOCAN Foundation. Her master's and doctoral research was fully funded by

the SSHRC Graduate Scholarships; she holds a PhD in Composition from the University of Toronto, where she was awarded the Theodoros Mirkopoulos Fellowship in Composition.

## ALICE HO

**Alice Ho** is a Hong Kong-born Canadian composer acclaimed for her “distinctly individual” style and “organic flow of imagination.” She has written in many musical genres and received numerous national and international awards, including the 2016 Louis Applebaum Composers Award, 2014 Prince Edward Island Symphony Composers Competition, 2014 Kitchener Waterloo Symphony Friendship Orchestral Composition Competition, 2013 Dora Mavor Moore Award “Outstanding Original Opera” for her opera *Lesson of Da Ji*, 2013 Boston Metro Opera International Composition Competition, K.M. Hunter Artist Award, du Maurier Arts Ltd. Canadian Composers Competition, MACRO International Composition Competition, Luxembourg Sinfonietta International Composition Prize, and International League of Women Composers Competition.

Often featured at national and international new music festivals such as ISCM World Music Days, Ottawa Chamberfest, Denmark’s CRUSH New Music Festival, Asian Music Week in Japan, etc.; her works have also been performed by many major ensembles including China National Symphony, Polish Radio Choir, Finnish Lapland Chamber Orchestra, Esprit Orchestra, the Toronto, Vancouver, Winnipeg, Victoria, Kitchen Waterloo, and Windsor Symphonies, Amsterdam’s Neuw Ensemble, Italy’s Trivella Piano Duo, Penderecki String Quartet, Toronto’s New Music Concerts, Continuum New Music, Torq, and Soundstreams. A twice JUNO Award Nominee (2015 and current), she has an impressive discography (including four solo discs) released on the Centrediscs, Naxos, Marquis Classics, Blue Griffin, Electra, and Phoenix labels. She is also a noted classical pianist and an active advocate of contemporary music.

## JAMES ROLFE

Toronto composer **James Rolfe** has been commissioned and performed by ensembles, orchestras, choirs, theatres, and opera companies in Canada, the USA, Europe, Asia, Australia, and New Zealand. He has received a Guggenheim Fellowship, the K. M. Hunter Music Award, the Louis Applebaum Composers Award, the Jules Léger Prize for New Chamber Music, SOCAN’s Jan V. Matejcek Concert Music Award, a Chalmers Arts Fellowship, and the Outstanding Choral Work Award from the Association of Canadian Choral Communities.

The Queen of Puddings Music Theatre Company production of Mr. Rolfe’s opera *Beatrice Chancy* played to sold-out houses and rave reviews in Toronto, Dartmouth, and Edmonton. The company later produced *Inês*, nominated for a Dora Award. Three masques—*Orpheus and Eurydice*, *Aeneas and Dido*, and *Europa*—were premiered by The Toronto Masque Theatre to critical and audience acclaim. *Elijah’s Kite*, an opera for children, was co-produced in New York by Tapestry Opera and the Manhattan School of Music, and given its Canadian premiere before the Governor-General at Rideau Hall. His opera *Swoon* was premiered by the COC, which commissioned a new opera, *Crush*, mounted in a workshop production at The Banff Centre in July 2015.

Recent projects include an operatic version of Gogol’s *The Overcoat* for Tapestry Opera / Canstage and Vancouver Opera produced in the spring of 2018 to rave reviews, as well as new works for soprano Janice Jackson, Continuum Contemporary Music, the Hannaford Street Silver Band with the Amadeus Choir, and Soundstreams. *Breathe*, a CD of Mr. Rolfe’s works for voices and early instruments was released on the Centrediscs label in October 2017.

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