



Emergent Behaviour

reflections on the permanent and current exhibits of the
BEATY BIODIVERSITY MUSEUM

Tempest Flute Ensemble
Véronique Lacroix, conductor
Laine Longton, cello

May 16, 2019
Beaty Biodiversity Museum
2212 Main Mall, Vancouver

PROGRAMME

Into Sections (2016)

James O'Callaghan

skins dissolving * (2019)

Anna Höstman

the tendency to pattern * (2019)

Emilie Cecilia LeBel

Emergent Behaviour (2009)

Jordan Nobles

* World Premiere

PEFORMERS

Tempest Flute Ensemble

Stephanie Bell, Jessica Raposo: flute & piccolo

Brenda Fedoruk, Heather Beaty: flute

Paolo Bortolussi, Geneviève Deraspe: flute & alto flute

Mark Takeshi McGregor, Paul Hung: flute & bass flute

with

Laine Longton, cello

James O'Callaghan, electronics

Véronique Lacroix, conductor

Additional Starlings for *Emergent Behaviour*

Sue Banning, Arin Bennett, Shanti-Ella Cretu, Milton Fu, Joel Goh, Steven Jin,

Giovanna Lin, Sabrina Mo, Caoimhe Murray, Angela Zhu, & Véronique Lacroix

ACKNOWLEDGEMENTS

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**BEATY BIODIVERSITY
MUSEUM**



Ensemble contemporain de Montréal
Véronique Lacroix | Directrice artistique

PROGRAMME NOTES

Into Sections by James O'Callaghan. *Into Sections* is a musical examination of the relationship between identity and place through the sounds of insects. In their multitude, the tiny creatures are often heard before they are seen, composing an ever-present aural territory to which we are tenants. Though many species of insect have a global reach that rivals our own, the different sounds they make sometimes imprint and make a place distinct. *Into sections* was co-commissioned by the Tempest Flute Ensemble in Vancouver, and ECM+ in Montréal; the two cities in effect my two homes, the piece examines personal narrative through space as defined by recordings of insects made predominantly in those two geographical regions. Despite their important ecological roles, insects are often associated with disease and danger; they are 'alien' to us. So, the piece is also an examination of the alienation between self and place resulting from living in different places; of divorcing oneself from a sense of 'home,' of the kind of revulsion or disgust of embodiment, as in the body horror genre cinema of David Cronenberg. There are other bisections in the piece, between noise and pitch, light and dark (night and day), cutting divisions into the continuum of the body of sound. The idea of filters is used to govern form within sections, cutting parts of the spectrum below or above certain threshold; the piece derives some material from the application of this technique in Daft Punk's *One More Time*.

skins dissolving by Anna Höstman. "People like to think about butterflies and moths as though they were flying flowers, but they are fierce insects, struggling through each phase of life, spending time as caterpillars, bursting skins, dissolving selves in chrysalises and cocoons, mating in various intense and lengthy ways, devouring plant poisons to make themselves inedible, extending their extraordinarily long tongues at manure and puddles. Moths drink the tears of sleeping birds, and other moths feed at the eyes of deer, elephants, and water buffalo." ~ Rebecca Solnit, *The Faraway Nearby*. *skins dissolving* was commissioned by Mark Takeshi McGregor and Tempest Flute Ensemble with the assistance of the Canada Council for the Arts.

the tendency to pattern by Emilie LeBel. The way nature reinvents itself time and again is reflected in our own tendency to pattern, the process by which we create - Emilie LeBel. *the tendency to pattern* was commissioned by the Tempest Flute Ensemble with the assistance of the Canada Council for the Arts.

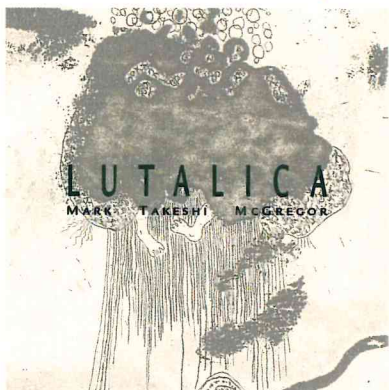
Emergent Behaviour by Jordan Nobles. This piece is inspired by the 'emergent behaviour' of animals such as in flocks of birds, schools of fish and swarms of fireflies. All of these large groups require no central coordination to dance together in beautiful displays. Large numbers of birds and fish will fly and swim together changing direction almost simultaneously creating an amazing spectacle, while fireflies in South America will start out blinking on and off in the night independently of each other but gradually synch up and blink in rhythmic unison. This concept seemed a perfect fit for a large group of spatialized, unconducted flutists relying on the principles of emergent behaviour to coordinate them in synchronicity.

The Tempest Flute Ensemble was founded in 2005 in Vancouver as a means of revitalizing the flute choir genre with new repertoire, innovative programming and audacious concert venues. Director Mark Takeshi McGregor is joined by some of Canada's best flutists, who have committed themselves to expanding the flute ensemble literature by commissioning new music from Canadian and international composers. To date, the Tempest Flute Ensemble has premiered over a dozen new works, including those by Derek Charke, Jordan Nobles, Rose Bolton, Emily Hall, and Jocelyn Morlock. In 2011, Tempest Flutes entered a partnership with Ensemble Contemporain de Montréal (ECM+). These events bring unique contemporary programmes to both Vancouver and Montréal and foster dialogue and an exchange of musical ideas between two distinct cultural communities. Under the baton of ECM+ artistic director Véronique Lacroix, Tempest Flute Ensemble has presented new works by Gordon Fitzell, Christopher Butterfield, Jocelyn Morlock, Edward Top, Emily Hall, and Éric Champagne. Tonight's presentation continues this partnership with new works by Anna Höstman, Emilie LeBel, James O'Callaghan, and Jordan Nobles. Upcoming projects include the workshop and presentation of *The Handless Maiden*, a new chamber opera by Canadian composer Benton Roark and librettist Katherine Koller.

Véronique Lacroix, guest conductor

The recipient of multiple conducting awards, Véronique Lacroix founded the Ensemble contemporain de Montréal (ECM+) in 1987 to work closely with composers, and, for several years, served as artistic director for a number of symphonic ensembles in Quebec and Ontario. Now wholly dedicated to her passion for new Canadian works, over the years, she has discovered and showcased dozens of emerging composers through the Generation project. In addition to her work with ECM+, Véronique Lacroix has enjoyed 22 years directing the young virtuosos at the Conservatoire de musique de Montréal, where her contributions as a teacher are highly regarded. Every summer, she leads the New Music workshop at the Orford Music Academy with long-time partners, including Ana Sokolović, with whom she's been collaborating since 1996.

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