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Canadian Conservatory of Music (CCM) and
Vancouver



FLUTE SOLOIST
MARK MCGREGOR

TEMPEST FLUTE ENSEMBLE, CONDUCTED BY VÉRONIQUE LACROIX
WITH GUEST CELLIST MARIÈVE BOCK
MARK MCGREGOR, FLUTE SOLOIST

THURSDAY JUNE 16, 2011 · THE CULICH · 1895 VENABLES STREET · VANCOUVER

PROGRAMME

-- SEVEN DEADLY SINS 1-3 --

WRATH AKA "MARK'S REVENGE" DOROTHY CHANG

UNTITLED T. BENTON ROARK

AVARICE GREGORY LEE NEWSOME

MARK MCGREGOR (SOLO FLUTE)

MAGISTER LUDI GORDON FITZELL

TEMPEST FLUTE ENSEMBLE
CONDUCTED BY VÉRONIQUE LACROIX, WITH GUEST CELLIST MARIÈVE BOCK

-- SEVEN DEADLY SINS 4-5 --

INVIDERE JAMES BECKWITH MAXWELL

L JOCELYN MORLOCK

MARK MCGREGOR (SOLO FLUTE)

INTERMISSION

-- SEVEN DEADLY SINS 6-7 --

THREE REFLECTIONS ON PRIDE OWEN UNDERHILL

LE DERNIER REPAS DE MONSIEUR CREOSOTE MARK MCGREGOR

MARK MCGREGOR (SOLO FLUTE)

BOSQUET CHRISTOPHER BUTTERFIELD

TEMPEST FLUTE ENSEMBLE AND FRIENDS
CONDUCTED BY VÉRONIQUE LACROIX, WITH GUEST CELLIST MARIEVE BOCK

WRATH AKA "MARK'S REVENGE" -- DOROTHY CHANG

The aggressive driver who cuts you off. The early morning telemarketing call. The audience member crinkling candy wrappers at the quietest moment of the concert. This movement is not an expression of the biblical wrath that brought on wars and plagues, but of a modern-day version that seethes, curses and imagines sweet vengeance for those petty little transgressions that can bring out the worst in even the best of us.

Dorothy Chang's WRATH AKA "MARK'S REVENGE" was commissioned with generous support from the BC Arts Council.

BIO

Described as "evocative and kaleidoscopic" (Seattle Times), the music of Dorothy Chang is characterized by an emphasis on dramatic intensity and expressive lyricism, with a more recent interest in interdisciplinary works involving video, imagery and movement. Her music has been featured in concerts and festivals across North America and abroad, and performed by the Albany, Chicago Civic, Indianapolis, Pittsburgh, Queens, Seattle, Saint Paul Chamber, Vancouver and Vancouver Island Symphony Orchestras, as well as by chamber ensembles including eighth blackbird, the Smith Quartet, the Chicago Saxophone Quartet, Collage New Music and Music from China, among others. From 2005-2008, Dorothy served as a *Music Alive* composer-in-residence with the Albany (NY) Symphony Orchestra.

Dorothy received degrees in composition from the University of Michigan and the Indiana University. She is currently an Associate Professor of Music at the University of British Columbia.

UNTITLED -- T. BENTON ROARK

UNTITLED is titled so deliberately. This notwithstanding, the piece in question is not an essay on Sloth in the sense of its most common and current definition - laziness. Rather, I was moved more by its predecessor - Acedia, which is most succinctly defined in current terms as melancholia, or, more clinically speaking, depression. Before the notion of Sloth as sin bestowed upon its wielder any trace of guilt or misplaced responsibility, it was viewed as an affliction of the soul that carried with it, in the words of Thomas Aquinas, the "sorrow of the world". This genre of "weltschmerz" has enjoyed a long and illustrious career sustaining and inspiring so many works and myths in the canon of western music, particularly among those com-

posers of the late 19th century, through its mechanisms of listlessness and self-pity. However, Acedia can manifest in much less attractive romantic symptoms. If you're feeling sleepy, weak, feverish, or even suicidal, then you may have caught a case of it.

This work draws whatever meager energy it manages to muster from an underlying desire to escape these psychological and somatic bonds. Twice our hero makes a valiant but unsuccessful effort to loose these shackles, to rise, and to fly on the wings of joy and grace by means of determination, hard work, and change. Yet in another instance, the protagonist suffers from the illusion of happiness and freedom. In this section, plagued by a shadowy, elusive quote from Mahler's setting of Rückert's "Ich Bin der Welt Abhanden Gekommen", they twist and turn in their labyrinthine search for beauty, never aware that it is all false ends and deceptive doors - a prison of the mind. Sadly, the most honest and aware sections of the work - the beginning and end - are those characterized by the textbook definitions of Acedia: lack of desire, boredom, a torpor of the soul. In these times, the melody stops and starts, endlessly obsessing on the same motive over and over, barely cognizant of any other possibility. Whether undermined by the subject's own sinfulness or by some external demon cancerously infecting their soul, their spirit is snuffed out little by little, deadened by the player's tongue and empty lungs.

BIO

With work described as "trippy" (The Vancouver Observer), "explosive" (The Victoria Martlet), "floor-stomping" (The Georgia Straight), and "just too good to deny" (Discorder Magazine), Benton Roark is fast establishing himself as one of Vancouver's most exciting and dynamic composers. His works have been performed and read in North America and in Europe by a variety of ensembles and organizations, including Standing Wave, the Penderecki String Quartet, the Aventa Ensemble, Théâtre Re, the Vancouver Symphony Orchestra, the Bozzini String Quartet, flutist Mark McGregor, the Victoria Symphony Orchestra, the Erasmus IP Ensemble, and the Tempest Flute Ensemble.

An eclectic artist, Benton has acted in devising and directing roles in the Babel Theatre workshop, UBC Interdisciplinary Arts performances, and stagings of his own works, while as a writer he counts two stage works and no fewer than fifty individual lyrics to his credit. As a composer, he has completed residencies and programs with the Erasmus IP Project in Italy, at the Banff Centre for the Arts in Canada, the Fontainebleau Sessions in France, the Czech American Institute in the Czech Republic, and the Konservatorium Winterthur in Switzerland, and he holds degrees from Oberlin College and Conservatory and the University of British Columbia. Benton is also locally active

as a band leader for the critically acclaimed rock outfit Rollaway and as President of the Pro Musica Society of Vancouver.

AVARICE -- GREGORY LEE NEWSOME

Avarice, or extreme greed, is a sin of condition (excess wealth) and a sin of emotion (desire). Although the idea of sin is value-laden, it is difficult to argue that excess wealth is ethical in an unequal, unfair world. It is less clear, though, that desire is a sin – when does it become wrong to want more of something? This music is a descent from innocent desire to consuming obsession, moving through longing, confusion, and anguish, gathering garish wealth, forfeiting humanity.

Support for AVARICE was provided by the Ontario Arts Council, an agency of the Government of Ontario.

BIO

Gregory Lee Newsome pursues the disciplines of music composition and software development, the latter focussing on computer-assisted composition applications, the former on creating interesting music that tempers structure with intuition. He holds degrees in music composition from Capilano College and the University of British Columbia, and studied privately with Nikolai Korndorf and Kaija Saariaho. He is essentially self-taught as a computer programmer, save for significant early instruction from Keith Hamel. He has composed music at the request of Ensemble Symposium, Ian Hampton and the Langley Community Music School, Mark McGregor, Redshift Music Society, Standing Wave, Tiresias, Vancouver New Music Society, and Vancouver Pro Musica, and his music has received performances and broadcasts in North America and Europe.

MAGISTER LUDI -- GORDON FITZELL

In the spirit of Hermann Hesse's *The Glass Bead Game*, sometimes published as *Magister Ludi*, this musical meditation is intended as an expression of the fundamental and eternally present nature of the universe. As such, "it has no real beginning; rather, it has always been, at least the idea of it." MAGISTER LUDI is dedicated to Véronique Lacroix and Alizé, who commissioned the work with Ensemble contemporain de Montréal (ECM+) through the Ontario Council for the Arts.

Magister Ludi was premiered in Montreal on February 1st, 2011, for the concert D'un Océan à l'autre (Sea to sea) presented by Ensemble contemporain de Montréal (ECM+) under the direction of Véronique Lacroix.

BIO

Gordon Fitzell is a Winnipeg-based composer, performer and concert organizer. His music has been performed by leading artists such as Norwegian group BIT20 and American sextet eighth blackbird, whose Grammy-winning album *strange imaginary animals* features two of his works. In 2010 Fitzell was the guest composer of Winnipeg's Cluster Festival, where five of his works were presented. Highlights in 2011 include performances by the Ensemble contemporain de Montréal (ECM+), the Ensemble de flûtes Alizé (Montreal), the Contempo New Music Ensemble (Edmonton), the Harrington/Loewen Duo (Winnipeg), the Ensemble de flûtes Alizé (Montreal), New Music Concerts (Toronto), Trio Fibonacci (Winnipeg), Allen Harrington (Ottawa), and the Tempest Flute Ensemble (Vancouver), as well as contributions to collaborative media installations in Finland and the United States. An Associate Professor of Music at the University of Manitoba, Fitzell also leads the eXperimental Improv Ensemble (XIE) and serves as an Artistic Director of GroundSwell, Winnipeg's premiere new music series.

INVIDERE -- JAMES BECKWITH MAXWELL

When asked to write a solo flute work on one of the Seven Deadly Sins I was immediately drawn to the challenge of creating a solo piece on the notion of envy. Envy depends upon relationship and psychological comparison; one is envious of someone. One cannot really be envious alone, so I was curious how I might create this sense of relationship and comparison in a solo work. The piece proceeds through sharply contrasting blocks of material, with a strong sense of internal conflict. But it ends in a reflective, and somewhat subdued place, suggesting that for those burdened with envy, a little self-knowledge might offer the greatest promise of release.

James Maxwell's INVIDERE was commissioned with generous funding from the Canada Council for the Arts.

BIO

James Maxwell studied composition in Vancouver, Canada, with Owen Underhill and David MacIntyre, and in Prague with Ladislav Kubik. In 2001 he completed his MFA in Interdisciplinary Studies at Simon Fraser University. His work has been broadcast on CBC's "West Coast Performance" and "Two New Hours", and has been performed in Canada, Europe, and the UK. In the summer of 2000 he received the audience prize in Vancouver New Music's BC Emerging Composers Competition. He has worked collaboratively in contemporary dance, theatre, media, and film, creating music for choreographers Claire French and Helen Walkley, for director

Mallory Catlett, film makers Alex Williams and Alison Beda, and collaborating on media/sound works with visual artists Kathleen Ritter and Hadley+Maxwell. James also recently became Co-Artistic Director of Restless Productions, a non-profit society dedicated to exploring interdisciplinary practice in performance, with a focus on music and dance.

L -- JOCELYN MORLOCK

Much as its purported glamour is used to sell cars, beer, even cell phones, Lust is the most undignified and at times unintentionally humorous of the Seven Deadly. (If you don't believe me, think of Michael Douglas in that bunny-boiler of a movie.)

Picture our poor lustful creature: at first a willing victim of his own sensuality, he is increasingly thwarted in his attempts at luring his object of desire. Alas for him, his desperation is not sufficiently seductive, and even his singing doesn't quite cut it. Despite any and all rejection and frustration, lasciviousness springs eternal, and our persistent protagonist remains hopeful and horny to the end.

Jocelyn Morlock's L was commissioned with generous support from the BC Arts Council.

BIO

With a discography of twelve CDs, and numerous performances and broadcasts throughout North America and Europe, Jocelyn Morlock is known as one of Canada's leading composers. Her music has received accolades including Top 10 at the International Rostrum of Composers (2002), the Mayor's Arts Awards in Vancouver (2008), and most recently a Juno Nomination for Classical Composition of the Year (2011, Exaudi.)

Recent recordings of Morlock's work include Exaudi on *musica intima's* Into Light and Canadian Chamber Choir's In Good Company, Darwin's Walkin' Fish Quartet on Fringe Percussion's debut album, and Phobos and Deimos, Circling on pianist Rachel Iwaasa's *Cosmphony*.

THREE REFLECTIONS ON PRIDE -- OWEN UNDERHILL

Pride is complex, especially when we consider the artist and the wish to establish a personal voice. The line between selfishness and self-absorption on one side,

and selflessness and modesty on the other can be razor thin. In my piece, I have interpreted and considered the oppositional nature of pride from various angles in three movements - the first a meditation for flute, the second an intense flurry for piccolo, and the third for alto flute. My thanks go to Mark McGregor for involving me in this fascinating multi-composer project.

Owen Underhill, Co-Artistic Director of the Turning Point Ensemble, is a faculty member and the current Director of the School for the Contemporary Arts at Simon Fraser University. Underhill has a substantial catalogue of compositions including an opera, large-scale works for dance, orchestra, choir, and a large body of chamber music for diverse groups. Among his recent compositions are Three Sitka Portraits commissioned by the Vancouver Bach Choir, an intercultural work for Chinese and western instruments entitled Slender Gold, Imprint for the Turning Point Ensemble with choreographer Henry Daniel and Canzone di Petra, a piece for flute and harp which was the winner of the 2007 Western Canadian Music Outstanding Composition Award. Underhill's music is recorded on several discs including his solo album "Celestial Machine." A new recording "Still Image" featuring the Bozzini Quartet from Montreal is currently in preparation for early 2012 release.

LE DERNIER REPAS DE MONSIEUR CREOSOTE -- MARK MCGREGOR

"Finally Monsieur, a wafer-thin mint."

"Fuck off. I'm full."

BOSQUET -- CHRISTOPHER BUTTERFIELD

For me, composing music often takes the form of a puzzle. Sometimes I create the puzzle, sometimes it is given to me. Véronique Lacroix asked me for a piece for Ensemble Alizé, which is already a puzzle for a composer: what does one write for eight flutes and a 'cello? I agreed, and some time later she had a request: could I add fourteen more flutes? Ten advanced and four intermediate students. This made the puzzle even more interesting. The first solution I came up with was that the piece should be spatial, in other words the players should be separated from one another, and in this case surround the audience.

I won't go into structural details, except to say that pitches are generated by combining all 43 possible 4-note chords and all 66 possible 5-note chords; that harmonic movement is based on the ratio of 43:66; that the 'cello solo in the introduction

is rhythmically based on a passage in the 1st violin in the Cavatina movement of Beethoven's String Quartet op. 130; and that the only two occasions when the whole ensemble plays all together are determined by the appearance of the two least complex chords in the piece.

In spite of the fact that rhythmic and harmonic repetition abound, I wouldn't call this a "minimal" piece – you will hear no gradual changes, there's simply a texture, determined by shifting harmonies and their movement around the instruments.

BOSQUET is a landscape, quite dense, shot through with light and shadow, in which all vegetation is similar, with no particular emphasis on any one element. I hope that the ensemble is heard as one very large and complex instrument.

BOSQUET was premiered in Montreal on February 1st, 2011, for the concert D'un Océan à l'autre (Sea to sea) presented by Ensemble contemporain de Montréal (ECM+) under the direction of Véronique Lacroix.

BIO

Composer Christopher Butterfield lives in Victoria, British Columbia. He studied composition in the 70's with Rudolf Komorous and Bülent Arel. His most recent music includes *Bosquet*, a spatial work for 22 flutes and 'cello commissioned by Ensemble contemporain de Montréal (ECM+) and Montreal's Ensemble de flûtes Alizé; *Stall*, a site-specific work for public washrooms commissioned by improvising singers DB Boyko and Christine Duncan; *Trip*, a string quartet written for the Quatuor Bozzini; settings of Jacques Prévert's childrens' stories *Contes pour enfants pas sages*, for Toronto's Continuum Ensemble; *Madame Wu said...*, a projected three-day piece for piano trio; *Triple Expansion* for spatial orchestra, commissioned by the Greater Victoria Youth Orchestra; and *Les Paradis Perdus*, music for voice and tape to accompany a choreography by Laurence Lemieux. He has written an opera, *Zurich 1916*, which was produced at the Banff Festival in 1998; *Convoy PQ17*, a ballet score for chorus and orchestra that premiered in St. Petersburg, Russia in 2001, and many chamber works. In 1996/97 he performed Kurt Schwitters' sound poem *Ursonata* on tour in Europe and the United States with the Bill T. Jones/Arnie Zane Dance Company.

Christopher Butterfield was a fellow at the Camargo Foundation in Cassis, France in 2007. His music has been played across Canada, as well as in Finland, Slovakia, and France, and is recorded on the Artifact and CBC labels. He has taught composition at the University of Victoria since 1992.

VÉRONIQUE LACROIX -- ARTISTIC DIRECTOR
ENSEMBLE CONTEMPORAIN DE MONTRÉAL (ECM+)

Véronique Lacroix completed her musical studies in 1988 at the Conservatoire de musique de Montréal, where she was the recipient of numerous distinctions. She founded the Ensemble contemporain de Montréal (ECM+) in 1987 to be able to work closely with composers, and served as artistic director for several ensembles in Quebec and Ontario. The winner of multiple conducting awards from both the Canada Council for the Arts (twice) and the Ontario Arts Council, she also received the 2007 Prix Opus for Artistic Direction of the Year, honouring her 20 years at the helm of ECM+, whose programming offers audacious multidisciplinary productions. Passionate about creation, she discovers emerging Canadian composers and showcases their work for the public, with whom she is eager to share her vision.

Due to her involvement in the creation of numerous Canadian works, she was appointed as Ambassador for the Canadian Music Centre and won the Friends Of Canadian Music Award 2009, awarded jointly by the Canadian Music Centre and the Canadian League of Composers. Since 1995, Véronique Lacroix has enjoyed directing the apprenticeship of young virtuosos at the Conservatoire de musique de Montréal, preparing their journey through the contemporary music repertoire, and she is regularly invited to conduct in Canada and abroad.

Read more online : www.ecm.qc.ca

ENSEMBLE CONTEMPORAIN DE MONTRÉAL (ECM+)

MORE THAN AN ENSEMBLE, Ensemble contemporain de Montréal (ECM+) produces innovative, multidisciplinary concerts, presents other ensembles and guest soloists, and opens up new horizons for musical creativity. Since it was founded in 1987, ECM+ has commissioned and premiered more than 210 Canadian works. In addition to its regular season's productions, ECM+ has, every two years since 2000, toured Canada with the Generation project. Moreover, the ensemble has participated in international exchanges with France, Belgium, Mexico, Ukraine, and Singapore. ECM+ has performed at the Montreal/New Music Festival, the Montreal Chamber Music Festival, the Québec's Musiques au présent festival, Toronto's Massey Hall New Music Festival, and at the Festival International de Musique Actuelle in Victoriaville. The ensemble has released nine CDs, and its concerts are regularly broadcast on Radio-Canada's Espace Musique and the CBC. Read more online: www.ecm.qc.ca

MARIEVE BOCK -- CELLIST

Cellist Marieve Bock has established a reputation as a highly esteemed chamber musician and soloist. She has collaborated with such artists as Peter Salaff, Jonathan Crow, Pamela Frank, James Dunham, Karen Kevra, and Kathleen Winkler. As cellist of Musica Camerata Montréal and the Québec Chamber Music Society, her concerts are broadcast regularly throughout Canada.

Miss Bock is a regular guest soloist with the Ensemble contemporain de Montréal (ECM+). In 2005, she premiered *Le Chêne et le Roseau* (for solo-cello and flute ensemble) from Canadian composer Analia Lugdar, which received the Québec-Flandre Prize. In February 2011, Miss Bock presented three world premieres from Canadian composers Kati Agócs, Christopher Butterfield and Gordon Fitzell for the concert *D'un Océan à l'autre* presented by ECM+ in Montréal.

Marieve Bock was awarded the Prix avec Grande Distinction à l'unanimité from the Montreal Conservatory of Music, where she studied with Professor Denis Brott. She pursued her studies with the renowned Norman Fischer at Rice University Shepherd School of Music and obtained a Master of Music Degree. She was also his graduate teaching assistant from 2003-2005. Other teachers include Matt Haimovitz, Lynn Harrell, and Desmond Hoebig.

Marieve Bock would like to acknowledge the kind support of the Canada Council for the Arts as well as the Québec Council for the Arts.

POUR TAKAKO MINEKAWA / TENSHO

Thursday, June 30, 2011 at 8 pm The Cultch, 1895 Venables Street, Vancouver
Admission: \$20/\$10 (students, seniors, artists)

This co-production between Redshift and the Powell Street Festival Society explores how Japanese culture has defined the sound art of two radically different Canadian composers. **André Cormier's** recent work, *POUR TAKAKO MINEKAWA*, is a tribute to the legendary Japanese shibuyake pop icon — though Cormier's music, with its profound handling of silence and minimal material, perhaps shares more common ground with Japanese Noh Theatre than with any of Minekawa's upbeat utterances. This dark, hour-long piece will be premiered by Cormier's own **Ensemble Sisyphe**.

The evening's second event is dedicated exclusively to the music of the Japanese-Canadian composer **Yota Kobayashi**. This Vancouver-based sound artist has received international acclaim for his haunting electroacoustic scores: listeners are immersed in a psychedelic soundworld of birdsong, temple gongs, heartbeats...even the Skytrain has been effortlessly interwoven into Kobayashi's rich and nuanced music. Two of his award-winning works, *TENSHO* and *KAKUSEI*, will be heard, along with the premiere of Kobayashi's newest piece for flute, cello, piano and electronics: *SHIKI*.

MARK TAKESHI MCGREGOR -- FLUTE

Hailed by the press for performances that “verged on the superhuman”, Mark Takeshi McGregor has performed in festivals and music series throughout Canada, Europe, Australia and Israel, alongside musicians as diverse and renowned as violinist Dmitri Sitkovetsky, cellist Stephen Isserlis and Icelandic pop star Björk, and under the batons of some of the greatest living conductors, including Antonio Pappano, Kent Nagano, Yuri Temirkanov, Sir Neville Marriner and Kurt Masur. An outspoken advocate of new music, Mark is principal flute of the Aventa Ensemble in Victoria, one-half of the Vancouver-based Tiresias Duo with pianist Rachel Kiyō Iwaasa and co-artistic director of the Redshift Music Society, a new music society dedicated to the performance of Canadian composers in alternative venues.

McGregor has given many local and world premieres, including the first North American performance of Karlheinz Stockhausen's *Ypsilon* for solo flute, the premiere performance of Anna Höstman's flute concerto *Trace the Gold Sun* with the Victoria Symphony, and the premiere performance of *Turmalin*, a major multi-movement solo flute work by the Danish composer Anders Nordentoft, at Scandinavia House, New York City, in June 2009. More recently, Mark's performance of Stephen Chatman's *Wild Cat* at the 2010 Western Canadian Music Awards in Kelowna was singled out by the Province newspaper as “a festival highlight.” Mark's 2010/11 season saw the premieres of two new Canadian flute concertos: *Tombeau sur la mort de Monsieur Górecki* by Piotr Grelła-Mozejko, and *Vovere* by James Beckwith Maxwell, both performed with the Aventa Ensemble under the direction of Bill Linwood.

McGregor's discography includes “*Delicate Fires*” (with Tiresias) and “*Different Stones: Canadian Music for Multiple Flutes*” -- both of which were nominated for Western Canadian Music Awards. These albums feature premiere recordings of special commissions by Canadian composers Jocelyn Morlock, Jennifer Butler, Rodney Sharman, Chris Kovarik, Jordan Nobles, James Maxwell, Marci Rabe and Gregory Newsome. Future projects include “*Halos of the Moon*”, a new CD with Tiresias, as well as a recording of the sonatas of J. S. Bach with organist Michael Murray. Read more online: www.markmcgregor.ca

PERFORMERS

MARK TAKESHI MCGREGOR --- FLUTE SOLOIST
Véronique Lacroix --- conductor
Marieve Bock --- violoncello

TEMPEST FLUTE ENSEMBLE

JESSICA RAPOSO, FLUTE & PICCOLO
SUZANNE SNIZEK, FLUTE & PICCOLO
LUCY YU, FLUTE & PICCOLO
TERRY LIM, FLUTE & PICCOLO
LAURA BARRON, FLUTE & ALTO FLUTE
HEATHER BEATY, FLUTE & ALTO FLUTE
GLORIA HUH, FLUTE & BASS FLUTE
MARK TAKESHI MCGREGOR, FLUTE & BASS FLUTE

ADDITIONAL FLUTISTS --- BOSQUET

PAT CHRISTIANSEN
KATHRYN CERNAUSKAS
CAROL DYMOND
MILTON FU
SAMANTHA FU
PAULETTE HEPPNER
PAUL HUNG
GIOVANNA LIN
NANCY POW
SAMANTHA QUON
RODNEY SHARMAN
SAMMY TSENG
SHEILA WOODY
ROSANNE WIERINGA

SPECIAL THANKS

Laura Barron, Paolo Bortolussi, Capilano Flute Choir, Kathryn Cernauskas, André Cormier, Jocelyn Morlock, Michael Murray and St. Philips Anglican Church, Jordan Nobles, Northwest Music, Rodney Sharman, Natalie Watanabe, Rosanne Wieringa.

This Redshift Music event is supported by the British Columbia Arts Council, the City of Vancouver and the SOCAN Foundation. The Redshift Music Society is a registered non-profit organization that was founded in Vancouver in 2001 with a focus on bringing the music of contemporary Canadian composers to the general public through unique musical events, mostly in alternative venues. Redshift Music has Charitable status and can issue tax-deductible receipts for any donations.

redshift

2210 Vine Street, Vancouver, BC V6K 3K4
www.redshiftmusic.org

This concert is presented in coproduction with Ensemble contemporain de Montréal (ECM+) thus making possible Véronique Lacroix and Marieve Bock's performance in Vancouver

ECM+ Ensemble contemporain de Montréal
Véronique Lacroix | Directrice artistique

Seven Deadly sins / Sea to sea was partially inspired by the concert D'un Océan à l'autre presented in Montreal on February 1st, 2011 by Ensemble contemporain de Montréal (ECM+). Christopher Butterfield and Gordon Fitzell's new works were then premiered by Ensemble de flûtes Alizé and Marieve Bock under the direction of Véronique Lacroix.



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