
ORCHESTRA

The Raven

Stephen Tam	flute, alto and bass flutes
Tiago Delgado	clarinet and bass clarinet
James Conquer	alto and tenor saxophones
Carlene Brown	trumpet
Brayden Friesen	trombone
Jonathan Smith	percussion
Geoffrey Conquer	piano
Heng-Han Hou	violin I
Jungmin Lee	violin II
Maxime Despax	viola
Allison Rich	violoncello
Jesse Dietschi	bass

The Maiden from the Sea

Vincenzo Volpe	flute, piccolo and bass flute
Kira Shiner	oboe and English horn
Mimmy Hsu	clarinet
Marco DeConno	clarinet and bass clarinet
Joshua Marshall	bassoon and contrabassoon
Charlotte Alexander	horn
Lucy Nesbitt	horn
Katherine Moffatt	trumpet
Tom Garrick	trombone
Nolan Downey	tuba
Andrew Bell	percussion
Bryn Lutek	percussion
Qiuchen Wang	percussion
Isaac Seo	piano and celeste
Justine Azar	harp
Yung-Yu Lin	violin I
Adrian Irvine	violin II
Virginie Laliberté	violin III
Emilie Gélinas-Noble	viola I
Clara Nguyen-Tran	viola II
Xue Dong	violoncello I
Benjamin Louwersheimer	violoncello II
Peter Eratostene	bass



Ryoko Aoki holds a unique position in the field of Noh theatre as a female singer and performer. She has performed in several traditional Noh plays, historically the reserve of male actors. Above all, she is the pioneer of and inspiration for a new artistic form combining Noh with contemporary music. More than 50 works have been written for her by various composers including Peter Eötvös, Toshio Hosokawa, Stefano Gervasoni and José María Sánchez-Verdú.

The singer and performer has made appearances in Tokyo, Kyoto, Long Beach, Paris, Rome, London, Dublin, Bilbao, Budapest, Berlin, Munich, Cologne and Karlsruhe among others, and at festivals including the Asia-Pacific Weeks Berlin, Bartok Festival Szombathely, Xenakis Festival in New York and the Takefu International Music Festival. She has performed with ensembles and orchestras including the Arditti Quartet, the Quatour Diotima and the Münchener Kammerorchester.

In 2013, Ryoko Aoki gave her debut at the Teatro Real de Madrid in Wolfgang Rihm's opera *The Conquest of Mexico* in the role of Malinche, in a production directed by Pierre Audi. In 2016 she premiered Noriko Baba's "Nopera" AOI with the Ensemble 2e2m in Paris. During the 2017/18 season Ryoko Aoki performed the world premieres of two works composed for her: Toshio Hosokawa's *Futari Shizuka* (The Maiden from the Sea) with the Ensemble Intercontemporain at the Philharmonie de Paris and Kölner Philharmonie as well as Federico Gardella's *Two Souls* at the Teatro del Maggio Musicale Fiorentino. She also gave her debut at the Royal Concertgebouw Orchestra in a concert conducted by Matthias Pintscher.

Highlights of Ryoko Aoki's 2018/19 season include performances during the TIMF Festival in Tongyeong/Korea in March as well as the world premiere of Peter Eötvös' *Secret Kiss* with the Gageego Ensemble at the Konserthus Gothenburg in January, followed by performances at Tokyo Bunka Kaikan, at Casa da Musica Porto with Remix Ensemble, in Madrid with Plural Ensemble and in Berlin, Cologne and Budapest with Ensemble Musikfabrik (September).

As part of her Noh x Contemporary Music project, Ryoko Aoki has commissioned a series of new works for Noh singer. In 2014, she released a Noh x Contemporary Music recording, including Peter Eötvös' *Harakiri*. As a workshop leader, she has worked with the dance company Sasha Waltz and Guests.

Ryoko Aoki obtained a BA and a Master of Music from the Faculty of Music at the Tokyo National University of Fine Art and Music with a focus on the Kanze school of Noh theatre, before obtaining a PhD at the University of London, School of Oriental and African Studies, with a thesis on "Women and Noh". She was appointed "Japan Cultural Envoy" by the Agency for Cultural Affairs of Japanese government in 2015 and was a featured artist at the Aichi Triennale in 2016.

Canadian pianist and conductor **Gregory Oh** holds graduate degrees from the University of Toronto and the University of Michigan. He is the artistic director of Toca Loca, a resident artist at Soulpepper Theatre and also works with Continuum, New Music Concerts, Arraymusic, CONTACT, the Toronto Symphony and the NACO. Formerly the musical director of the San Diego Opera Ensemble, he has also taught at the Banff Centre's Contemporary Opera and Song Training program and worked at Florida State Opera, Lyric Opera San Diego, Theatre Direct, Volcano Theatre, Canadian Rep Theatre, Tapestry New Opera and the Canadian Opera Company. Most recently, he was music director for the premiere of Sean Griffin's opera Cold Spring at New York's EMPAC and also for Native Earth's Giuweden, for which he was nominated for a Dora Award. He is the artistic director of the Open Ears Festival of Music and Sound, teaches at the University of Toronto and is on faculty at the National Youth Orchestra of Canada.

Described as instinctive and very gifted, **Lorenzo Guggenheim**, native of Argentina, is a conductor with an emerging career conducting opera, new music and the orchestral repertoire. Internationally recognized for his vibrant interpretations, Guggenheim's career was launched by his debut in the Teatro Colón at age 23, with the Orquesta Sinfónica de Chile in 2014, after which he moved to Seattle where he completed a Master of Music at the University of Washington. He collaborated with the Seattle Symphony's Prokofiev and Shostakovich festivals in 2016-18 and was twice a fellow with Music Director Ludovic Morlot. Shortly after arriving to Toronto he co-founded the U of T Campus Philharmonic Orchestra serving as music director. Guest conducting appearances include engagements with the Orquesta Sinfónica de Mar del Plata and Entre Ríos (Arg), University of Washington Symphony Orchestra and Campus Philharmonia Orchestras, UW Opera and Modern Ensemble, Miami Music Festival Chamber Orchestra, Orquesta Académica Teatro Colón, Ensemble Contemporáneo UNA. Guggenheim was selected by Orchestra Toronto to join their program in May as an apprentice conductor.

Glenn Davidson has been designing sets and lighting in Canada and internationally for 40 years. He has toured extensively with Tafelmusik Orchestra as designer of 4 multimedia productions. Recent projects include; Australian tour of *Circle of Creation* (Tafelmusik), *Undercover* (Tarragon, Vertigo, and The Citadel Theatres), *Les Z'Inspires* (Theatre Francais de Toronto), *The Story* (Common Boots Theatre), *At The Illusionist's Table* (Luminato) and *The Witch of Niagara* (Centre For Indigenous Theatre). Other projects include lighting the children's gallery at the Museum of Science and Technology in Ottawa, and exhibits at the Bata Shoe Museum as resident lighting designer. Glenn's work has garnered a Dora Mavor Moore award for Set Design, and another for Lighting Design. He is also a past recipient of the Pauline McGibbon award, and a Harold award.

Nicholas de Pencier is a Director, Producer, and Director of Photography working in documentary, performing arts, and dramatic film. He is President of Mercury Films Inc., the Toronto-based production company he shares with his partner, Jennifer Baichwal. *The Anthropocene Project*, Baichwal and de Pencier's most recent collaboration with Edward Burtynsky, includes two complementary museum exhibitions at the Art Gallery of Ontario and National Gallery of Canada, a feature documentary film which premiered at TIFF 2018 and is now in theatrical release in Canada, an art book published by Steidl, and an educational program. He is a past president of the Board of Directors of Charles Street Video, a former member of Rogers Industry Advisory Group at TIFF, and currently sits on the boards of The Toronto Chapter of the Documentary Organization of Canada and the Hot Docs Festival.

A graduate of the Faculty of Music (1996), **Jessica Severin** has worked as a stage manager across the country, including productions with the Canadian Opera Company, Opera Atelier, Vancouver Opera, Tapestry, Mirvish Productions, The Musical Stage Company, Soulpepper, Tarragon, Nightwood, The Thousand Islands Playhouse, Drayton Entertainment and others.

University of Toronto Faculty of Music New Music Festival and Toronto New Music Projects
present

THE RAVEN and THE MAIDEN FROM THE SEA (*Futari Shizuka*)

by TOSHIO HOSOKAWA

The Raven monodrama, based on the poem of Edgar Allen Poe (1845): **Canadian premiere**
Futari Shizuka based on the traditional Noh play; libretto by Oriza Hirata: **North American premiere**

- There will be a 20 minute interval between the two operas -

CAST

<i>The Raven</i>	Krisztina Szabó	
<i>The Maiden from the Sea</i>	Xin Wang	<i>Helen</i>
	Ryoko Aoki	<i>Shizu</i>

CREATIVE TEAM

Paramita Nath	stage director and video projection
Gregory Oh	conductor (<i>The Raven</i>)
Lorenzo Guggenheim / Uri Mayer	conductor (<i>The Maiden from the Sea</i>)
Glenn Davidson	lighting designer
Janna Lüttmann	costume designer
Wallace Halladay	producer
Anna Kajtar	associate producer
Jessica Severin	production associate

TECHNICAL TEAM

Nicholas de Pencier	cinematographer
Stephen Shepperd	hologram technician
Peter Olsen	recording engineer



This season, **Krisztina Szabó** makes her Berlin début singing George Benjamin's opera, *Into the Little Hill* with Mahler Chamber Orchestra for the Berlin Musikfest; appears with Tafelmusik in both *Steffani: Drama & Devotion* and Händel's *Messiah*; makes her St. Louis Symphony début in Händel's *Messiah* and her Early Music Seattle début in Pergolesi *Stabat Mater*. She is featured soloist with the NAC Orchestra, Ottawa, for the world première of Ian Cusson's *Where There's A Wall*, she is featured soloist for Pax Christi Chorale's world premiere performance of *Miziwe (Everywhere...)* by Barbara Craoll, and returns to Against the Grain Theatre in Claude Vivier's only opera, *Kopernikus*. She

is happy to be performing the Canadian premiere of Toshio Hosokawa's opera, *The Raven*, for the New Music Festival at the University of Toronto.

Last season's highlights: Krisztina Szabó made her Royal Opera and Netherlands Opera débuts in George Benjamin's new opera, *Lessons in Love and Violence*. She also appeared as Angel/Marie in Benjamin's *Written on Skin* for both Opera Philadelphia and the Holland Festival, Amsterdam.

In 2015, she was nominated twice for a Dora Award for Outstanding Female Performance for her work with the Canadian Opera Company and with Tapestry Opera.

Ms. Szabó is a member of the Voice Faculty at the University of Toronto.



Soprano **Xin Wang** was born in Yunnan, a South western province of China. She arrived alone in Canada at the age of 18 to study singing. Her path took her from Winnipeg to Toronto where she settled and built her home of three beautifully loud children and a charismatic husband with many saxophones.

Xin has premiered numerous operas and vocal works, working with the gamut of presenters in Canada and in her homeland of China, and is the recipient of a Dora Mavor Moore award for Outstanding Performance.

Xin is most interested in the mechanism of the singing body and is most stimulated by the learning of intricate music. This has led her to the world of contemporary repertoire.

The learning and performing of contemporary complexity has been a gift. These musical puzzles push her towards her threshold while building her up from within, a similar experience to motherhood.

In learning the music of Toshio Hosokawa, Xin has discovered the power of intense listening and of suspending her own sound into the orchestration, singing together a universe of profound emotion.



Paramita Nath is an independent non-fiction filmmaker based in New York and Toronto. Born and raised in India, she moved to Canada in 1996 to pursue her studies in music. Paramita works in both traditional and emerging platforms, experimenting with new approaches in storytelling. Her debut short *Found* (2009) has been described as "visually remarkable" (Huffington Post) "like a poem... a cinematic gem" (DOK Leipzig). Following its premiere at TIFF, the film received multiple awards and travelled to over 30 festivals worldwide. *Durga* (2012) her second short, had its world premiere at Hot Docs and travelled the international festival circuit. Paramita was part of the core creative team for the critically acclaimed Highrise web-doc project (NFB) that won every major award for digital non-fiction nationally and internationally including two International Emmy Awards and a Canadian Screen Award. In 2012-13, Paramita worked as lead Interactive Producer for the experimental web doc *17.000 Islands* (CPH: DOX Lab & Norwegian Film Institute) in collaboration with award winning Norwegian documentarian Thomas Østbye and Indonesian filmmaker Edwin. Paramita is currently working on *Shadow Waltz*, a mid-length creative doc about acclaimed Canadian jazz-musician-turned-lawyer Phil Dwyer's battle with addiction and mental illness. This evening's programme is her opera-directing debut.

NOTES

The Raven

Toshio Hosokawa's setting of Edgar Allen Poe's famous poem in which a man descends into madness as he converses with a raven over the death of his beloved Lenore is categorised as a monodrama. However, Poe's *The Raven* reminded Hosokawa of Japanese Noh plays because of its similarly un-anthropocentric viewpoint (the main characters in Noh plays are often animals and plants, and some are unearthly spirits). In Asia, where animism has deep roots, there is no clear boundary between human beings and the natural world, unlike in the West.

Further, by having a mezzo-soprano interpret the part of the narrator (instead of a man as in the original poem), he purposely reverses the usual order of a Noh play (in which women's roles are traditionally played by men) to broaden the theme to feelings of loss in general.

The Maiden From the Sea

The libretto, written by Japanese playwright Oriza Hirata, is based on the 15th century Noh play *Futari Shizuka* ("The Two Shizukas"). In this work, the departed spirit of Shizuka Gozen - or Lady Shizuka - a 12th century court dancer married to a famous Samurai warrior, possesses the body and soul of Helen, a beautiful young refugee girl stranded on an island distraught at the loss of a loved one, and sings her sorrow for wars and hateful disputes.

This opera is sung in both English and Japanese.

-- Paramita Nath



TOSHIO HOSOKAWA

2019 Roger D. Moore
Distinguished Visitor in Composition

"I am searching for a new form of Japanese spiritual culture and music, one through which I can remain true to myself as well as to my origins. We need to examine the Western world again, more carefully, in order to see ourselves objectively and to truly get to know ourselves."

Toshio Hosokawa, Japan's pre-eminent living composer, creates his distinctive musical language from the fascinating relationship between Western avant-garde art and traditional Japanese culture. His music is strongly connected to the aesthetic and spiritual roots of the Japanese arts (such as calligraphy), as well as to those of Japanese court music (such as Gagaku): he gives musical expression to a notion of a beauty rooted in transience: "We hear the individual notes and appreciate at the same time the process of how the notes are born and die: a sound landscape of continual 'becoming' that is animated in itself."

Born in Hiroshima in 1955, Toshio Hosokawa came to Germany in 1976, where he studied composition with Isang Yun, Brian Ferneyhough, and later Klaus Huber. Although his initial compositions drew inspiration from the Western avant-garde, he gradually built a new musical world between East and West. He first gained widespread recognition with the 2001 world premiere of his oratorio *Voiceless Voice* in Hiroshima.

In the last few years, Toshio Hosokawa has written numerous orchestral works, including *Nach dem Sturm* for two sopranos and orchestra, commissioned to celebrate the 50th anniversary of the Tokyo Metropolitan Symphony Orchestra, and the Roche Commission *Woven Dreams* (Cleveland Orchestra under Franz Welser-Möst, Lucerne Festival). *Circulating Ocean*, which was premiered by the Vienna Philharmonic in 2005 at the Salzburg Festival, has meanwhile become part of the standard repertoire of many orchestras. In 2013 Toshio Hosokawa returned to Salzburg with *Klage* for soprano and orchestra based on a text by Georg Trakl (NHK Symphony Orchestra under Charles Dutoit, soprano: Anna Prohaska). A performance of the organ concerto *Umarmung*, which had its premiere in 2017 with Christian Schmitt and the Bamberg Symphony, was reprised in February at the Wiener Konzerthaus with the Vienna Radio Symphony Orchestra under the direction of Cornelius Meister.

In December the Ensemble Intercontemporain will give the world premiere of a new melodrama with soprano Kerstin Averno and Nô actress Ryoko Aoki. The libretto, written by Oriza Hirata, is based on a traditional tale from Nô theatre. The playwright previously wrote the libretto for Toshio Hosokawa's opera *Stilles Meer*, which indirectly addressed the nuclear catastrophe at Fukushima. Premiered at the Hamburg State Opera in 2016, the work will be re-staged this season. A further new opera, dealing with Heinrich von Kleist's novella *The Earthquake in Chile*, will be premiered at the end of the current season at the Stuttgart Opera.

Last season was full of resounding successes for Toshio Hosokawa, in particular with his opera compositions. These included the opera *Stilles Meer*, which was restaged at the Hamburg State Opera, and the premiere with the Ensemble Intercontemporain of the melodrama *Futari Shizuka* [The Maiden from the Sea], which will be restaged in the coming season at the New Music Festival Toronto and at the Tongyeong International Music Foundation, and his opera *Erdbeben. Träume*, which premiered in July 2018 at the Stuttgart Opera, based on a libretto by the Büchner prizewinner Marcel Bayer adapted from Heinrich

von Kleist's novella *The Earthquake in Chile*. Now Hosokawa turns again to chamber music and purely orchestral compositions, with a new work for the Percussion de Strasbourg ensemble in November 2018 followed by the world premiere of a work for the cellist Steven Isserlis and the Hiroshima Symphony Orchestra in summer 2019.

Many of Toshio Hosokawa's earlier music theatre works have become part of the repertoire of major opera houses. His first opera *Vision of Lear* garnered critical acclaim at the Munich Biennale in 1998, and his 2004 work *Hanjo*, staged by the choreographer Anna Teresa de Keersmaecker and co-commissioned by Brussels' La Monnaie and the Festival Aix-en-Provence, has been seen on numerous stages since its premiere. Like *Hanjo*, *Matsukaze* also draws on material from the Japanese noh theatre tradition. The opera was first performed in 2011 in a production by the choreographer Sasha Waltz at La Monnaie and subsequently in Berlin, Warsaw, and Luxembourg. Staged performances of the monodrama *The Raven* for mezzo-soprano and ensemble, which had its world premiere in Brussels in 2012, have also taken place.

Toshio Hosokawa continues to compose works that focus on nature themes such as the horn concerto *Moment of Blossoming* for Stefan Dohr and the Berlin Philharmonic (2011). In some of these works he combines Japanese and European instruments, as in *Voyages X Nozarashi* for shakuhachi and ensemble. Traditional Japanese instruments such as the shō or koto also feature elsewhere in his oeuvre, which is comprised of approximately 130 compositions.

Hosokawa has received numerous awards and prizes. He has been a member of the Academy of Fine Arts Berlin since 2001 and was a fellow of the Institute for Advanced Study Berlin in 2006/7 and 2008/9. In 2013/14 he was composer-in-residence at Netherlands Philharmonic Orchestra and in 2018 he received the Japan Foundation Award. He is the Artistic Director of the Takefu International Music Festival and Suntory Hall International Program for Music Composition.

NEW MUSIC FESTIVAL

Upcoming New Music Festival Events featuring **Toshio Hosokawa**:

SUNDAY 20 JANUARY

Esprit Orchestra 8pm Koerner Hall

Featuring the North American premiere of Hosokawa *Concerto for Saxophone*, with Wallace Halladay

MONDAY 21 JANUARY

Faculty Artists 7:30pm Walter Hall

Featuring the Gryphon Trio, Younggun Kim, Camille Watts, Joe Macerollo and a TSO Woodwind Quintet

*TUESDAY 22 JANUARY

Karen Keiser Prize 7:30pm Walter Hall

Canadian music alongside Hosokawa

*WEDNESDAY 23 JANUARY

Percussion 12pm Walter Hall

Percussion with electronics

*THURSDAY 24 JANUARY

Gen-dai-ongaku 現代音楽 12pm Walter Hall

CME presents new Japanese music

FRIDAY 25 JANUARY

Portrait of Hosokawa 8pm Walter Hall

New Music Concerts, preconcert chat 7:15pm

Visit www.music.utoronto.ca for a complete listing of public masterclasses and events.

* indicates FREE event



this performance is dedicated *in memoriam*

Daniel G. Cooper

and

Elliot Wright



ARHT Media, founded and headquartered in Toronto, is the world leader in Holographic Telepresence solutions. The technology was founded by Paul Duffy, a Toronto entrepreneur and visionary. The patented technology allows for the capture, transmission, and display of the most life-like digital human holograms. They are capable of being beamed onto virtually any stage in the world and displayed live for two-way interactions with an audience. The holograms give the viewer an immersive experience that makes one feel as though the speaker is actually there. They can also be stored for playback and used to serve on-demand content from the cloud or locally.

Thank you to our generous donors

**THE MARY-MARGARET
WEBB FOUNDATION**

K M Hunter Foundation

**Dinah Tremain
Barbara and Kit Moore**

**The Jackman Humanities Institute
Program for the Arts**

Thank you to Hani Bashir, Helton Achaye, Ruth Gakunga, and Karen Francis from Matthew House, Toronto, for your consultation and support. Special thanks to Magdi Ali, Adam Azzeldeen, Ahmed Elhars, Alsufi Farag, Maka Ibrahim, Godfrey Ssali, Freddie Makaka, Ahmed Mohamed, Chinedu Nweke, Raymond Nwaokonkwo, Motaz Tageldin, and Moyses Sant'Anna for volunteering to be filmed and appear on screen. For their help and support: Branden Bratuhin, Ulla and Michael Colgrass, Ben Dwyer, Jason Ebanks, Karen Ella Harnisch, Simon Kilmurry, Janna Lüttmann, Jason Moore, Chris Niesing, Nick de Pencier, Daniël Prins, Nathan Prins, Iva Radivojevic, and Alison Rose.

Excerpts from "Evaporating Borders" and "Notes from the Border" by Iva Radivojevic. Firefly video excerpts used with permission from Radim Schreiber of fireflyexperience.org

Thank you to the University of Toronto Faculty of Music for supporting: Don McLean, Sherry Lee, Mary-Beth Campbell, Bruce Blandford, Natasha Smith, Ian Albright, Joe Lesniak, Peter Olsen, and Stephen Clarke.

To Ze Wang – always there, no matter the circumstance – with love, and appreciation for your craft.
To New Music Concerts – Robert Aitken and David Olds – for always being a partner.
To Esprit Orchestra – Alex Pauk – for ameliorating the vision.

POSTER, COVER, AND GRAPHIC DESIGN: **KURT HOFFMAN AND PARAMITA NATH**
