



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

UTNMF:
UNIVERSITY OF TORONTO NEW MUSIC FESTIVAL

UTNMF: Gryphon Trio @ UTNMF

Marjan Mozetich, *Roger D. Moore Distinguished visitor*, Norbert Palej, *festival coordinator*
Presented by Gryphon Trio and guest artists

Monday, January 29, 2024 at 7:30 pm | Walter Hall, 80 Queen's Park

PROGRAM

Asylum

Jocelyn Morlock

How War Changed Rondo

Bohdana Frolyak

Scales of Joy and Sorrow

Marjan Mozetich

Still Falls the Snow

John Burge

we have lived before

Bruce A. Russell

- I. dyad
- II. say their names
- III. black mood

Caitlyn Smith

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

BIOGRAPHY

Gryphon Trio is firmly established as one of the world's preeminent piano trios. For more than 30 years, it has earned acclaim for and impressed international audiences with its highly refined, dynamic, and memorable performances. The Trio's repertoire ranges from traditional to contemporary, and from European classicism to modern-day multimedia. It is committed to redefining chamber music for the 21st century.

Violinist Annalee Patipatanakoon, cellist Roman Borys, and pianist Jamie Parker are creative innovators with an appetite for discovery and new ideas. They have commissioned over 85 new works, and they frequently collaborate with other artists on projects that push the boundaries of Classical music.

The Trio tours regularly throughout North America and Europe. It has enjoyed longstanding relationships with prominent festivals and arts incubators like Banff Centre for Arts and Creativity, Orford Music Academy, Music Toronto, Ottawa Chamberfest, and Festival del Lago International Academy of Music in Ajijic, Mexico. Gryphon Trio often performs triple concerti with the world's major symphony orchestras and smaller chamber orchestras.

Gryphon Trio's prolific recording catalogue includes 22 releases on Analekta, Naxos, and other labels; it is an encyclopaedia of works for the genre. Honours include 11 nominations and three Juno Awards for Classical Album of the Year in 2004, 2011, and most recently in 2019. In 2013, Canada Council for the Arts presented Gryphon Trio with the prestigious Walter Carsen Prize for Excellence in the Performing Arts.

The Gryphons are deeply committed to community engagement, education, and the development of next-generation audiences and performers. They conduct masterclasses and workshops at universities and conservatories. They were ensemble-in-residence at the Isabel Bader Centre for Performing Arts in Kingston, Ontario, and continue as artists-in-residence at Trinity College, University of Toronto. Since 2010, the Trio's ground-breaking outreach program, Listen Up!, has inspired 18 Canadian communities to collaborate on large-scale multifaceted arts creation projects.

From 2007 to 2020, Roman Borys was Artistic Director of the Ottawa Chamber Music Society; Annalee Patipatanakoon and Jamie Parker served as OCMS' Artistic Advisors. Mr. Parker is the Rupert E. Edwards Chair in Piano Performance at the University of Toronto Faculty of Music. Ms. Patipatanakoon is Professor of Violin and Chamber Music.

PROGRAM NOTES

Asylum

Asylum, for violin, violoncello, and piano: Co-commissioned by the CBC and the Tuckamore Chamber Music Festival, for the tenth anniversary of the Festival, and the 200th anniversary of Robert Schumann's birth. Premiered August 6, 2010 at the Tuckamore Chamber Music Festival by Nancy Dahn, violin; Vernon Regehr, violoncello, and Timothy Steeves, piano.

Asylum and Schumann

The first four piano notes of Asylum are a very slow-motion quote from Schumann's *Mondnacht* (the fifth song in his *Liederkreis*, Op. 39.) The mood of the opening section (mm. 1 - 33) is reminiscent of the ethereal mood of *Mondnacht*, though there is a general descent into something more disturbed. The next two sections of the piece (mm. 34 - 56, mm. 57 - 96) both start similarly; the first of these again dissolves into a mood of disquiet but the second time there is a more expansive and calmer transition. (The harmonic underpinning of this second transition is another *Mondnacht* quote; it is based on the harmonies of the last line of the song *als flöge sie nach Haus* where there is a sort of ambiguous IV-I cadence.) The end of the piece has a relatively direct quote of the first vocal line of the song at m. 104 in the violin. M. 116 to the end combines fragments of the melodic line of the words *als flöge* and that of the first line of text (*Es war, als hätt' der Himmel*) so as to seem like a fleeting recollection of the past.

Asylum is inspired by Schumann in several ways - I am very interested in the emotional landscapes of his music, and his dual characters Florestan and Eusebius. This piece tends toward the introverted but has various outbursts, before crawling back into its shell. (A good example of this "outburst" would be mm. 30-33.) The other source of inspiration is the combination of ecstasy and horror experienced by Schumann himself, and that whole range of emotions, often veering from one to another.

The name Asylum refers to both the asylum that Schumann found himself in at the end of his life (I imagine him having moments of calm where he recollects his life and hears his music), and perhaps more significantly to the idea of an asylum as a place of refuge, which I imagine and hope that music could be for Schumann, and which it certainly is for me.

How War Changed Rondo

The music was written in 2022 as a music to the theatre spectacle of The Warsaw Puppet Theatre Gulliver "The War That Changed Rondo", based on the children's book by Ukrainian writers Romana Romanyshyn and Andriy Lesiv. The event is being held within the 12th festival of modern music for children Little Warsaw Fall and the 65th festival of modern music Warsaw Fall with co-financing from the Foundation of the Warsaw Institute of Culture and the Foundation of Assistance to Culture of the Minister of Culture and National Heritage. Later I made a version of this for piano trio, especially for the Gryphon Trio. There also is a fragment of music that was not included in the spectacle. A premiere of the trio took place at the Ultima Festival in Oslo (Norway) on September 2022. The battle between light and darkness - the eternal questions of the existence of the universe - is currently concentrated and compressed in time and space. We are at the center of this fight. The light will win.

Scales of Joy and Sorrow

Scales of Joy and Sorrow by Marjan Mozetich was composed specifically for the Gryphon Trio through the generous assistance of the Ottawa Chamber Music Society and Roger D. Moore. It was premiered at the Ottawa Chamber Music Festival on July 25, 2007 and recorded by them on the Centrediscs album titled: Lament in the Trampled Garden.

The work is essentially based on the simple ingredients of scales and an undulating accompaniment, plus a short melodic turn which is introduced by the violin very close to the beginning. It is an upward skip of a 3rd followed by a downward 2nd before descending which becomes the third vital theme throughout. All these basic materials are spun through a series of 5 distinct sections forming a structural geometric pattern of A1 (slow) B1 (fast) C (moderate arabesque) B 2(fast) A 2(slow). These continuous sections go through a voyage of emotional changes from the contemplative to the agitated, from reflection to action, from sweet sorrow to frantic joy.

Still Falls the Snow

The work's title, still falls the snow, is both an indication of the music's inspirational starting point as well as the limitations that were imposed upon the composition's pitch selection. In the case of the latter, the piece employs only the so-called "white" notes of C major, giving the work a rather static harmonic color. Almost in spite of this diatonic constraint, the music tends to rely on the textural interplay between the piano and strings as a means of avoiding any strong sense of tonality. In particular, the piano's long, sustained-pedal passages generate an acoustic haze around which the strings provide complimentary or contrasting material.

The formal design of still falls the snow is somewhat rhapsodic in nature but a broad, three-part division of slow-fast-slow is still discernible.

The sharing of melodic material between all three sections though, obscures any strong sense of structural division. In this respect, the re-interpretation of the work's opening material in the final few lines underscores an arc-like sense of resolution at the end of the piece.

we have lived before

we have lived before (2021) is dedicated in memory of Breonna Taylor, George Floyd and Regis Korchinski-Paquette, whose deaths in 2020 led to widespread protests against anti-Black racial inequality that summer. As a partial result, there was increased attention to my music and the work of countless other Black artists.

At the time of the commission, Gryphon Trio asked me to consider thematic connections between the piano trio I would compose for them and Beethoven's Ghost Trio, with which it would be paired in concert. Immediately, I thought of how ghosts are relevant to me as a Black descendant of the Atlantic slave trade, and of the ways we as a people are haunted by our history and the violence that continues to be enacted upon us.

The title is from the Earthseed verses in Octavia E. Butler's novel Parable of the Talents (1998), which I find evocative of the depth and resilience of African cultural identity juxtaposed with the trauma of the Middle Passage and what followed it.

I also thought of Beethoven's despair in the period leading up to the Ghost Trio and connected that to my own history with depression. Without having set out to do so, my work emulates the three-movement arch structure in Beethoven's music, with a long, slow middle movement and short, relatively fast outer movements. The outer two are reflexive in theme, while the middle one acknowledges our current moment as a society. In the first, the ghosts are ancestral; in the second, they exist in the present; and in the third, become personal.

The first movement, "dyad," is fast and minimalist with diatonic harmony. It relates to the history of two of my ancestors, siblings who were part of the Great Migration in the United States. I imagined how closely they must have stuck together to make it safely to a less brutal place. This is represented by two melodic lines that are parallel and homorhythmic most of the time. The piano right hand focuses on a 3-2 / 2-3 timekeeping pattern and its derivations from West African music. The left hand introduces a three-chord pattern, which is the primary progression here and is later explored extensively in the second movement.

The second movement, "say their names," is a lament consisting of numerous very short segments with an array of diatonic and altered dominant harmonies. Each segment is based on

its own unique six-note tonal row woven canonically into a three-chord loop in the middle register of the piano. Segments may correspond to or differ from one another in terms of length, texture and complexity — but the underlying structure is always the same. This alludes to the unceasing media reports of Black victims of police brutality, white supremacy and gun violence, and denotés the collective grief that is an ever-present aspect of Black life.

The third movement, "black mood," is scherzo-like with several contrasting sections, and uses a double harmonic mode. The intervals of the mode allow for several enharmonic modulations using the same set of pitches. This movement transforms the harmonic and rhythmic material of the earlier ones, giving the music a slightly acerbic quality. The title is a term taken from my psychiatric records as an adolescent. The music is not a narrative depiction but an acknowledgement of a long process of emergence, both personal and creative.

ABOUT THE COMPOSER

Marjan Mozetich

Marjan Mozetich is currently the most frequently requested and broadcast Canadian composers on CBC Radio. He was born in 1948 of Slovenian parentage in Gorizia, Italy. In 1952 his family emigrated to Canada where he received his formative musical training in Hamilton. In 1972 he received his B. Mus. in composition from the University of Toronto and an Associateship to the Royal Conservatory of Toronto in piano performance. With the assistance of the Canada Council he furthered his studies in Italy and England under the supervision of Luciano Berio and Franco Donatoni. Early in his career he was active in the avant guard music circles. He co-founded and was artistic director of the contemporary ensemble, ARRAYMUSIC. His works were performed by prominent new music concerts across Canada and abroad, and his pieces received several awards: in particular, second prize in the prestigious 1976 International Gaudeamus Composers' Competition in Holland and first prize in the 1978 CAPAC (SOCAN)-Sir Ernest MacMillan Award. Since the 1980's he has developed into a unique style of post-modern romantic music: a blend of the traditional, popular and the modern which has been enthusiastically received by the musical public. Many of his compositions have been recorded on the CBC Records, Centredisc, BIS (Sweden), BRT Radio (Belgium), and Chandos (England). His works have been performed, broadcast, throughout Canada and abroad, even on Canadian Airline's 'in flight' music programs. Much of his music has been used by major contemporary dance companies such as Ballet B.C., Alberta Ballet, Toronto Dance Theatre, Ballets Du Nord (France), Les Grands Ballets Canadiens. Mr. Mozetich has written compulsory pieces for the 1992 Banff String Quartet Competition and the 1995 Montreal International Music Competition for violin. In 1995 he was the honored composer on postmodern music at the Gent Conservatory New Music Festival in Belgium where three concerts with live national broadcast featured his compositions; and in 2002 he was the special guest composer at the Regina New Music Festival. In February, 2000 the premiere of his Piano Concerto dedicated to Robertson Davies received a standing ovation and critical acclaim.

In 2000 CBC Records released a second best selling CD devoted to just his works titled AFFAIRS OF THE HEART.

Since 1991 Mr. Mozetich has been teaching composition at the School of Music, Queen's University in Kingston, Canada. He had received the SOCAN Jan Matejcek Award in 2002 and 2006 in recognition of being the most broadcast and performed composer of concert music in Canada. In 2004 his Concerto for bassoon and string orchestra was released on cd to critical acclaim. A new CD of his chamber music is due to be released on Centrediscs in May 2008.

For more information see: www.mozetich.com

John Burge

John Burge was born in Dryden, Ontario, in 1961. He holds degrees from the University of Toronto and the University of British Columbia where his composition professors included John Beckwith, Walter Buczynski, Stephen Chatman, John Hawkins and Derek Holman.

Since 1987 he has been teaching at the School of Music, Queen's University.

Burge's composition output is marked by a number of major choral works including Mass for Prisoners of Conscience, a seventy-five minute work for three soloists, choir and chamber orchestra, Thank You God, an eight- movement prayer cycle for children's choir and chamber orchestra and a setting of Margaret Avison's anti-war poem, That we may not Lose Loss, for solo soprano, choir and symphony orchestra. His instrumental music is quite often also characterized by the same lyrical quality that is found in his choral music. This is especially true of the works that feature prominent string parts such as Still Time, for cello and piano, One sail, for solo cello and string orchestra, and still falls the snow, for violin, cello and piano.