NEW MUSIC FESTIVAL

January 7-8, 2022

online from Victoria BC

The **SALT New Music Festival** brings together world-renowned Canadian and international composers and performers with students of contemporary music in a series of concerts, workshops and discussions. Organized by Tsilumos Ensemble — a new music ensemble based in Victoria, BC — SALT explores new musical experiences and possibilities by presenting music that is innovative, challenging and diverse.

The 2022 festival brings the limelight to young composers of British Columbia, including Wolf Edwards and members of the Victoria Composers Collective, a Victoria-based community of emerging composers dedicated to the performance and promotion of new music. The festival program includes seven world premieres of pieces written by young BC composers.

The **concerts** will be live-streamed from the UVic Philip T. Young Recital Hall. (see the link below).

An **open Zoom discussion** among audience members, performers and composers will follow each concert. Access the session with the link below.

CONCERT LIVE STREAM

AFTER-CONCERT ZOOM DISCUSSION

Concert of festival soloists

Friday 2:30 PM (PST) / 5:30 PM (EST) /11:30 PM (CET), January 7, 2022

Dave Riedstra – Common
Ajtony Csaba, Michael Dias, Nolan Krell (bass drum)

Wolf Edwards – um alleine zu kämpfen
Liam Hockley (clarinet)

Nathan Friedman – Prosopopoeia
Joanna Hood (viola), Liam Hockley (clarinet)

Dave Riedstra - Common
Common is a very quiet performance by three players on one concert bass drum. The players explore fragments of material that changes as they traverse the skin with their fingertips. Feeling and hearing how individual actions are affected by those of the other players, the group seeks out moments of resonance: a phrase emerging between multiple parts, a texture, a groove, some other quality. Sustaining these through inventive repetition, the ensemble navigates shifting and plural commons. Movement becomes vibration through touch feeling interference and harmony modulated by hearing skin mixed with skin projected through drum walls and mingling with other machines and motions on either side of the venue walls to further affect or effect tensions of muscle and skin and skin.

Wolf Edwards: Um allein zu kämpfen (to struggle alone) - for solo bass clarinet and electronics
Commissioned by and written for my friend Krista Martynes in the winter of 2012. This composition was inspired by the mobiles of the late great Québécois composer Gilles Tremblay (6 September 1932– 27 July 2017) who was my friend and teacher. It is a continuation of my research in open forms - forms which result from the performer's interpretation rather than a predetermined architecture. In this way, the structure becomes almost kaleidoscopic, thus moving away from the standard rhetoric.

Nathan Friedman – Prospopoeia
Prosopopoeia (2021) for clarinet and viola is an exploration of the sound world of a distinctive clarinet multiphonic as juxtaposed with the harmonic series. Over the course of the piece, the two sets of pitches morph into representations of each other, a rhetorical device referred to by the title, before they are revealed as ultimately incompatible in a climactic ending.

Concert of Quasar Saxophone Quartet

Friday 7 PM (PST) / 10 PM (EST) / 4 AM (CET), January 7, 2022

Katia Makdissi-Warren – ADN 0,5 % (2019)

Donald J. Stewart – l'Âme éclatant(e) (2020) Canadian premiere

Iannis Xenakis – XAS (1987)

Wolf Edwards – Torque (2021) premiere

Gordon Williamson – Breathing Room (2019, rev. 2021)

Katia Makdissi-Warren - ADN 0,5% (2020)

In my language of meeting music from the Middle East and the West, microtonality is of paramount importance. In addition to liking the Arabic modes which include microtonality, I like microtonality in a more contemporary western approach which, like Scelsi, brings more a notion of micropolyphony.

In this piece, I want to form a sound fabric of the meeting of the two notions of microtonality. The play refers to studies concerning human DNA and especially to the multiple questions that arise from it.

Scientists estimate that the average difference in DNA between two random humans is around 0.5% .... From this point of view, we are all really cousins. And finally, are the musics really so different?

- K. Makdissi-Warren .

ADN 0,5% is a commission of Quasar with the support of the Conseil des arts et des lettres du Québec. It has been premiered on October 17, 2019 at the Chapelle historique du Bon-Pasteur in Montréal.

Donald J. Stewart – l'Âme[éclatant]e

I find inspiration in two powerful ideas – seeking what lies below the surface and in pure light. The metaphysical theme of this piece is to be blinded by looking directly into the soul, just as you may become blinded by the reflection of sunlight as you look under the surface of the sea. The sounds I seek from the saxophones lie underneath the 'pure' and 'beautiful' vibrations of the reed. These are the sounds that blind us with their brilliance. l'Âme[éclatant]e is a commission of Quasar with support from the Fonds de creation Quasar. It has been premiered on February 22, 2020, in Seattle.

Iannis Xenakis - XAS

This piece, commissioned by the Rascher Saxophone Quartet was composed in 1987. The title is an anagram of SAX: S (the single unbalanced letter of the title) is written backwards, in order to create a mirror image. One also might note a play on the name of XenAkiS (i.e. highlighting the outermost letters and the center of his name). This is also the only piece Xenakis wrote for the saxophone, since his concerto project was never composed.

Wolf Edwards - Torque - for saxophone quartet

Torque is a physical term meaning twisting force, usually around a central axis. This model, as well as the idea of a linear force pushing forward through time, was used to create the sound world of this composition. The center of the saxophone family's tessitura, or range, provides the axis around which the musical material moves. From this central axis, an individual instrumentalist may at times break from the collective in order to rotate around its own specific center, thus varying the levels of collectivity and individuality within the group. Torque also refers to the manipulation of sonic material, especially multi-phonic sound complexes, which permeate the work. This composition was written for the Quasar Saxophone Quartet who have supported contemporary music and art for over twenty-five years.

Gordon Williamson - Breathing Room (2019, rév. 2021)

This work for saxophone quartet was written especially for this evening’s performance at the Chapelle du bon pasteur. In working with Quasar during the creation of this piece, we experimented with specific saxophone sounds and playing techniques, most of which turned out to be well-suited to spatialization in an acoustic space. The work quickly became a ‘room’ composition, with many of the instrumental sounds being passed around the room, and the distances between the instruments highlighting particular acoustical effects while enhancing subtle effects of coloration and nuances in the ensemble sound. breathing room is therefore very much about sound in space, with the audience having the almost virtual experience being inside of the sound of the saxophone quartet. Breathing Room is a commission of Quasar with the support of Fonds de creation Quasar. It has been premiered on October 17, 2019 at the Chapelle historique du Bon-Pasteur in Montréal.

Concert of Tsilumos Ensemble

Saturday 7 PM (PST) / 10 PM (EST) / 4 AM (CET), January 8, 2022

Wolf Edwards – The June 2 Movement

Liam Ross Gibson – Karmutsen Formation

Thomas Nicholson – Atlas

Wolf Edwards – Civilian Death Toll

Nolan Krell – mais les cris, vous connaissez?

Maria Eduarda Mendes Martins – Self

Wolf Edwards: The June 2nd Movement

- for amplified viola, saxophones, guitar, harpsichord, piano, and electronics

Commissioned by and written for the Tsilumos Ensemble of Victoria in 2012/13.

The June 2nd Movement was a West German anarchist direct action group, active from 1971 to 1980. It was named for the date that German activist Benno Ohnesorg was shot by the police (June 2nd 1967). The group used urban guerrilla tactics to attack and expose conservative elements in German society, specifically individuals who had played a role in the Nazi republic and not taken responsibility for their actions. Though this piece may be experienced as a reflection of the era in which we live, the music stands alone as an experiment in sound organization and production. Through amplification, sounds found upon our instruments that would otherwise not be heard - the picking and rustling sounds of the harpsichord, or the scratching of fingers on guitar strings - have been brought to the foreground. This exploration of lost sounds exposes elements of the musical process many are not aware of or choose to ignore, enriching the scope of sonic experience.

Liam Ross Gibson – Karmutsen Formation

Of the many geological strata that make up Vancouver Island, the Karmutsen Formation is perhaps the most prominent. The majority of the island's highest peaks are formed from these rocks, including the Golden Hinde. Once an ancient seafloor, the basalts and breccias of the Karmutsen Formation were transformed by tectonic activity in the Late Triassic period into the endlessly varied and rugged mountains that now comprise Vancouver Island.

Short Notes on *ATLAS, 2012*
(2019 Version)

A Toroidal **L**HC **A**pparatu**S** – the l**A**rgest particle detection experiment at CERN – is probably best known for its involvemen**T** in discovering the Higgs Boson in **2012**. I was intrigued while reading through the many public reports (inc**L**uding several line graphs) by their reliance on graphical communication. (In 2015, I was exploring cre**A**ting pieces based on line graphs and topological maps.) I magnified a small, *detailed* area in one of the**S**e line graphs and examined its fine contours. Using a simple procedure to convert its values to frequencies, I was able to – in some sense – "listen to" CERN's data…

This became the basis of a piece – **ATLAS, 2012** for **2** performers (1 gliding [line], 1 holding [various horizontal axes?]): a kind of response to Alvin Lucier (1931–2021), feeling the variously sized spaces between "nodes" of recognisably *fused intervals* (just intonation). The 2015 version, which was performed in Victoria & Vancouver, is for alto saxophone and electric guitar. A newer, **2**019 version reworked for viola and acoustic guitar, has been performed in Berlin.

Thomas Nicholson, Berlin 5 Jan. 2022

Wolf Edwards: Civilian Death Toll - for saxophone, piano and percussion

Commissioned by and written for the Network Ensemble of Vancouver in 2014.
The title, added after the writing, is meant as a reminder to "Canadians" that our lifestyle comes with a high price. From the attempted genocide of indigenous nations in North America and worldwide, to our government's political support of foreign invasions for resource control, there is much to be answered for. This piece is principally about sound, yet the mediation between the music and our present state, and our reflection upon it, remains the underlying frequency.

Nolan Krell – mais les cris, vous connaissez ?

« mais les cris, vous connaissez ? » attempts to transmit and arrange movements which skirt along the surface of instruments. Sound-creation exists on the layer of contact between things: skin and string, and wood. The music in this piece is the communicating of quiet screams between performers and their instruments; these screams are the sound-embodiment of musculature and thought dragged and carried out.

"But are you familiar with screaming? Screams, screams break everything, why doesn't she scream, just whispers here, I would have screamed so loud, my lungs would dilate, enormous, blooming, corollas full of noise, I would have screamed a scream so long, sharp, unbearable, that everything would have changed, I would have won or lost, one must try, God exists or he doesn't, if He does he cannot not respond to a scream like mine, even if he's busy, even if time is a mere drop in his eternity, time exists, he heard me before my scream, he hears, I scream, it's simple, I am all scream, I await his answer, as long as he doesn't respond I scream, I scream in front, in back, I scream for five thousand seven hundred and some years [...] my scream is me, I scream I am, prove to me that you are, I am proving to you that I am, the first one who shuts up loses, I screeeeeeeeeeeeeeeeeeeeeeeee..."

-Hélène Cixous, Inside, trans. Christof Migone

Maria Eduarda Mendes Martins – Self

Self is a musical/sonic interpretation of two different psychological theories, coined and developed by C. G. Jung. The first theory – the "diagram of self" – categorizes the human psyche in different parts, represented in this piece by each instrument in the ensemble: 1- 'outer world' (acoustic guitar), 2- 'persona' or 'social mask' (alto sax), 3- the 'ego' or 'self-awareness' (electric guitar), 4- the 'self' or whole/essence of an individual (tubular bells), 5- the 'shadow' or 'unconscious' (bass clarinet), 6- 'anima' (viola), and finally, 7- the collective unconscious (harpsichord). Jung's following theory, known as the "Process of Individuation" was described as the long process of unification and integration of the above mentioned parts of the psyche, where the individual's self becomes a whole – an entire and organic entity – rather than the sum of its fragmented parts. As a response to this theory, Self initially features each instrument playing simultaneous (apparently unrelated) materials, which strive to become aligned and unified by the end of the work, evidencing connections which had been present in the music the whole time. Ideas such as entirety (whole) and individuation have been present and influential in my music for many years. However, the main reason why I chose to create a musical interpretation of Jung's theories comes from my impression that we might be going through a process of cultural individuation: we may eventually find aspects that connect the diverse cultural realities which form our anthropological psyche – we may find our human selves.

Composers

Wolf Edwards began his formal musical training at the Victoria Conservatory of Music before transferring to the University of Victoria where he completed an undergraduate degree in music composition and theory. Teachers included Chris Butterfield, John Celona, and Michael Longton (composition), Alexander Dunn (guitar), and Harald Krebs (theory). To further his education Edwards relocated to Montreal, Quebec, where he attended private studies with Olivier Messaien's former student, and legendary Canadian composer, Gilles Tremblay. In 2002, Wolf was granted a two year University of Victoria Fellowship enabling him to complete the degree of Master of Music in 2004. Further studies include Acanthes Summer Academy, in Metz, France, 2005 where he studied with composers Pascal Dusapin (France), Wolfgang Rhim (Germany), and Hilda Peredes (Mexico). Wolf also enrolled at the prestigious Schloss Solitude Academy, in Stuttgart, Germany, 2007 where he attended private lessons with composers Chaya Czernowin (Israel), Stephen KazuoTakasugi (U.S.A), and Ole Lutzow Holm (Norway/Sweden). Following his attendance at the Schloss Solitude, Wolf continued private studies in musical composition with Chaya Czernowin from 2007-2009. Mr. Edwards has participated, lectured, and had his music performed at international festivals, and events, throughout North America and Continental Europe. Works have been performed and/or commissioned by such outstanding groups as Dal Niente (Chicago, IL), the Verdejo Duet (Vancouver, BC), the Siemens Art Foundation of Germany (Berlin), Newspeak Ensemble (New York, NY), The Network Ensemble(Vancouver, BC), Productions Totem Contemporain (Montreal, QC), the SMCQ (Montreal, QC), the Arte Saxophone Quartet (Basal, Switzerland), Sixxtrum Percussion Ensemble (Quebec), the Esprit Orchestra (Toronto, Ontario), Ensemble Surplus (Vienna, Austria), Arditti String Quartet (London, England), Molinari String Quartet (Montreal, QC), Victoria Symphony (Victoria, British Columbia), Aventa Ensemble (Victoria, British Columbia), Sofia Soloists (Sofia, Bulgaria), Quasar Quatuor de Saxophones (Montreal, QC), l'Ensemble Contemporain de Montreal (Montreal, QC), l'Ensemble Chorum (Montreal, QC), Quatuor Bozzini (Montreal, QC)), the Tsilumos Ensemble (Victoria, British Columbia), and the Western Front (Vancouver, British Columbia) and many others.

The **Victoria Composers Collective** is a Victoria-based community of emerging composers dedicated to the performance and promotion of new music. The festival presents six pieces by six members of the collective: Nathan Friedman, Liam Ross Gibson, Nolan Krell, Maria Eduarda Mendes Martins, Thomas Nicholson, Dave Riedstra.

Nathan Friedman is a composer and clarinetist from British Columbia currently based in Toronto. He has an MA in Composition/Experimental Music from Wesleyan University, where he studied with Anthony Braxton, Paula Matthusen, Ronald Kuivila, and Neely Bruce. He also has a Bachelor of Music in composition from the University of Victoria, where he studied composition with John Celona, Wolf Edwards, Dániel Péter Biró, and Christopher Butterfield, and clarinet with Patricia Kostek and Ed Nishimura. He has also studied independently with Michael Finnissy, Chaya Czernowin, Judith Shatin, with Michael Finnissy, Chaya Czernowin, Judith Shatin, Annesley Black, and Samir Odeh-Tamimi. In 2019 Nathan was one of the six composers selected for the Canadian League of Composers' PIVOT mentorship program, where he worked with Martin Arnold. His works engage with and aim to subvert the contradictions and conventions of music and aesthetics of the last 150 years, using a pluralistic approach that juxtaposes rigorous structural methods with an expressionist lyricism. His works have been performed by Continuum Contemporary Music, Mark McGregor, Erik Abbink, the Bassinova Quartet, the Vancouver Clarinet Trio, loadbang, Michael Robert-Broder, Corey Hamm, and the Victoria Composers Collective. His music has been featured at SALT New Music Festival, Wesleyan Experimental Music Festival, Oak Bay New Music Festival, and the Victoria Symphony's Hugh Davidson Composer Readings.

Possessed of an uncommonly eclectic palette, composer **Liam Ross Gibson** emerges as a forward-looking voice in the Canadian music scene. Recent performance highlights include collaborations with Continuum Contemporary Music and Quatuor Bozzini, and the world premiere of Monstera Deliciosa by the Winnipeg Symphony Orchestra as part of their New Music Festival. As part of the interdisciplinary collective THIRTYMINUTES, Gibson has had recent works showcased in galleries in Berlin and London. His piece Passacaglia was performed in cities across Canada by bassist/composer Dave Riedstra as part of his Topography solo bass tour. Gibson's music draws heavily on traditions of electronic music outside of the classical sphere, as well as incorporating elements of jazz and rock. He has participated in numerous workshops and reading sessions with Schola Heidelberg, Quasar Quatuor de saxophones, the Victoria Symphony, Talea Ensemble, and others. In addition to his life as a classically trained composer, Gibson is active as a pianist/keyboardist and has toured and recorded

extensively in Western Canada, playing a variety of genres. Raised on Vancouver Island, he received a MMus in composition from the University of Manitoba, studying under Gordon Fitzell and Örjan Sandred; a BMus in composition and theory from the University of Victoria – composition studies with Christopher Butterfield, Dániel Péter Biró, and John Celona, piano with Eva Solar-Kinderman; and a diploma in jazz piano from Vancouver Island University.

Nolan Krell is a composer and guitarist living on the traditional territories of the Lekwungen-speaking peoples (Victoria, BC). His music examines the intersections and boundaries of musical physicality with specific attention given to sensitive, challenging, and reductive sounds. He is interested in how notation affects the plurality of performance via information saturation and the grounding of notation in movement. Each piece of his is a question or exploration into some facet(s) of musicality and physicality. As a guitarist, he has worked extensively in the Victoria area as a member of the Victoria Composers Collective, specializing in performing and premiering new and contemporary music on both acoustic and electric instruments. Nolan completed his Masters of Music at the University of Manitoba in Winnipeg, Manitoba, where he studied composition and electronic music with Gordon Fitzell and Örjan Sandred. He completed his Bachelors of Music at the University of Victoria in Victoria, BC. He studied composition and theory with Christopher Butterfield, Dániel Péter Biró, and John Celona, and guitar performance with Alexander Dunn. In the recent past, he has also received individual lessons from Richard Ayres, Detlef Heusinger, Samir Odeh-Tamimi, Martijn Padding, Marc Sabat, Linda Catlin Smith, and Owen Underhill. His music has been performed by Quatuor Bozzini, Orkest de Ereprijs, Heather Roche, Samuel Cedillo, the University of Manitoba Symphony Orchestra, and the University of Victoria Symphony Orchestra, among others. His music has been performed across Canada and in Mexico, France, The Netherlands, and Estonia.

Maria Eduarda Mendes Martins is a composer, conductor, and arts administrator living in Toronto, Canada. Her pieces explore experimental and abstract sounds (such as resonance, gradual changes of colour, extended instrumental techniques), while maintaining a deeply melodic and elementary character. By exploring medieval melodies through the instrumental languages of our time, Maria foregrounds the human connections existing between different times and cultures. Born and raised between two Brazilian capitals (Rio de Janeiro and Porto Alegre), Maria did

not have access to musical education until her adolescence, when she discovered her ability to create medieval-sounding melodies. Since then, Maria completed a bachelor's degree in music composition at the Federal University of Rio Grande do Sul (UFRGS) with Celso Loureiro Chaves, a master's degree in music composition at the University of Victoria with Dániel Biró and Christopher Butterfield (also receiving orchestral conducting training with Ajtony Csaba), and she is currently pursuing a doctorate degree in music composition (DMA) at the University of Toronto, having Gary Kulesha as her supervisor. Her involvement with the local community and music production led Maria to stay in Canada, becoming a Permanent Resident of the country in June of 2019. Maria's music has been recorded by Ablaze Records, Redshift Music, Musicworks (edition #129), and Urban Arts Berlin collective. Her works have been performed by the Brno Philharmonic Orchestra, Allegra Chamber Orchestra, Orkest de Ereprijs, Neue Vocalsolisten, Quatuor Bozzini, Luciane Cardassi, Mark McGregor (among others) in cities across North America, South America, and Europe.

Thomas Nicholson finds continual inspiration in practices from a wide range of fields, periods, and contexts, including mathematics, graphic design, Renaissance artwork, computational logic, and conversation. He studied composition with Christopher Butterfield and piano with Arthur Rowe at the University of Victoria (BMus 2017). He relocated to Berlin, Germany in 2017 to study at the Universität der Künste (MMus 2021) with Marc Sabat, whom he assisted in teaching intonation theory. He is a member of the Harmonic Space Orchestra, a Berlin-based ensemble of 13 performer-composers specialising in just intonation music. Under the influence of microtonal extended just intonation, his compositions since 2014 have engaged with the often mysterious interaction between perceptual independence and dependence: contrapuntal lines and harmonic fields (the spectrum between melodies and harmonies). In particular, he has been exploring the musical consequences of isolating various miniscule, yet remarkably expressive enharmonic connections inherent to extended just intonation. He enjoys composing the most for smaller settings consisting of two to four musicians and occasionally collaborate on film and installation projects. He is actively researching as well as developing tools and methods for navigating the practical challenges of realizing microtonal music on acoustic instruments — especially strings.

Dave Riedstra presents himself with these words: “I guess I've been making sound for some years now. For a long time, this was mainly playing bass with ensembles in settings where people would sing, dance, or sit and listen together. The way that playing music in these situations interacted with what others were doing must have stuck with me: my driving intention when making sound remains recreating something of that feeling of active entanglement with others. While there are a number of productive ways to think about this interconnection (via environmentalism, politics, metaphysics, and so on), I think I'm mainly trying to get at that feeling I find so attractive. Around the time when I and a few others started doing concerts as the Victoria Composers Collective, I started using quiet sound as a way in. I also developed an improvisational framework called switchcraft which I used in my UVic Master's composition and a few other works, but it requires a nearly-prohibitive amount of effort. (Many thanks to the performers of those pieces!) I worked in Victoria for a few years, integrating electronics and code into my studio practice at arc·hive artist-run centre. I returned to my home province of Ontario to study with Martin Arnold for a few months, worked in Toronto for a time, then began doctoral research at the University of Leeds with Martin Iddon and Oliver Thurley. The pandemic precipitated a move back to Guelph and the addition of woodworking to my bag of tricks, the results of which are slowly emerging.”

Katia Makdissi-Warren studied composition in Quebec and in Hamburg, as well as Arabic and Syrian music in Beirut, with Ennio Morricone, Franco Donatoni, Manfred Stahnke, P-Louis Hage and Michel Longtin. An innovative composer, she drew attention on the national and international scene by her unique style, where the music of the Middle-East, the West and Native America meet. Furthermore, in 2006 she founded the Oktoécho ensemble, specialized in cultural mixing, for which she regularly composes in addition to being the artistic director. Her aesthetic of fusion drove her to work regularly – at once as composer, ensemble director and performer – with the Native American, Arab and Jewish communities. While staying deeply committed to diverse cultural communities, Katia Makdissi-Warrenis extremely active in the milieu of contemporary music, having received ensemble orders from the Vancouver Symphony Orchestra, the Beirut National Oriental Orchestra, I Musici de Montréal, the McGill Chamber Orchestra and the Ensemble contemporain de Montréal (ECM+). Her works are regularly played by performers and chamber music ensembles beyond Canadian borders, in France, Germany, Lebanon, Morocco, Argentina and Spain. She has written numerous soundtracks for the stage, dance, film, television and exhibitions in Canada, France, Singapore, Japan and the Arab Emirates – including that of the permanent exhibition of Burl-Khalifa of Dubaï, tallest skyscraper in the world.

Donald J. Stewart was born in Seattle in 1970, but grew up on the Salish-Kootenai reservation in Arlee, MT. He attended Gonzaga University, majored in both music composition and broadcast studies, studying composition under J. Kevin Waters, S.J. and later studied at the University of Cincinnati, College-Conservatory of Music with Allen Sapp, then at the Accademia Chigiana in Siena under Franco Donatoni and at the Gruppo Aperto Musicale Oggi in Florence under Sylvano Bussotti. Recent performances include the ensemble proton bern, Garth Knox, the Andersson/Jacoberger/de Saram Trio, the Aventa Ensemble, Quasar Saxophone Quartet and Richard Craig. His music has been featured by Bern, Switzerland's PROGR, Washington State University's Festival of Contemporary Art Music, Western Washington University's Sound Culture, Vancouver New Music, the SALT festival (Victoria, BC) and Fylkingen in Stockholm (Sweden). His orchestral work LECTIO DIVINA was selected by ISCM for submission to World New Music Days 2006. Donald holds a fellowship from the Civita Institute in Civita di Bagnoregio (Italy). He is currently working on a multimedia chamber opera titled PERPETUA, made possible by a grant from 4Culture and commissions from the Ensemble Proton Bern, the Ensemble SON and the Ensemble Either/Or. Donald founded soundX, non-profit arts organization that nurtures the creation, performance, and dissemination of experimental art music in the Pacific Northwest.

Gordon Williamson (b. 1974, Ottawa) is a Canadian composer currently based in Hannover, Germany. Recent activities include commissions and performances by the China National Symphony Orchestra, the Sonar Quartet, Flex Ensemble, the Radio Symphony Orchestra Stuttgart, hand werk, Ensemble Schallfeld, Asian Art Ensemble and the Swedish Radio Choir, as well as artist residencies at Künstlerhof Schreyahn and Schloss Wiepersdorf in Germany, the Styria Artist-in-Residence Program (Graz), Centre Récollets (Paris) and Casa Baldi in Italy. The recipient of several awards and prizes for his work, Williamson has most recently been awarded a 2019 Residency Fellowship from the Bogliasco Foundation in New York. Further recognitions include prizes from the C4 Ensemble and the Esoterics in the USA, an SWR Orchestra Prize in Stuttgart, young composer awards from CBC/SRC, SOCAN and ASCAP as well as grants and artist stipends from the Ministry of Science and Culture of Lower Saxony and the Canada Council for the Arts. The Ernst von Siemens Musikstiftung, CBC/SRC, SWR and the Canada Council for the Arts have all commissioned works from him and his music been performed at festivals such as ECLAT, Beijing Modern Music Festival, KLANG, Composers NOW, Klangbrücken and ISCM.

His works have been broadcast over the radio across Europe and North America. Gordon Williamson studied composition at the Hochschule für Musik, Theater und Medien Hannover, the Royal Danish Academy of Music, Indiana University Bloomington, and Dalhousie University, and his main teachers were Johannes Schöllhorn, Sven-David Sandström, Bent Sørensen, Hans Abrahamsen and David Dzubay. He began teaching composition at the Hochschule für Musik, Medien und Theater Hannover in 2010 and he is Guest Professor of Composition and Director of the Incontri Institute for New Music there since 2015. He also serves as vice-chairman of the Hanover Society for New Music (HGNM) and his works have been published by Edition Gravis (Berlin) since 2012.

Composer, architect, and civil engineer **Iannis Xenakis** was born on May 29, 1922 in Braïla (Romania). Resisting during World War II, then sentenced to death, he became a political refugee in France in 1947 and was naturalized French in 1965. Of Greek origin, he studied at the Polytechnic Institute of Athens before undertaking musical composition studies at Gravesano with Hermann Scherchen, then at the National Conservatory of Music in Paris with Olivier Messiaen. From 1947 to 1960, he worked with Le Corbusier as an engineer and architect. Inventor of the concepts of musical masses, stochastic music, symbolic music; having introduced the calculus of probabilities and the theory of sets in the composition of instrumental music, he was one of the first to use the computer for the calculation of musical form. A pioneer also in the field of electro-acoustics, author of more than a hundred works for all formations, he appears today as one of the most radical figures of the avant-garde, having invented most of the compositional techniques characteristic of post-1945 music, but also one of the rare creators whose vitality has never wavered, and who has, moreover, conquered a large audience. Architect of the Philips Pavilion at the Universal Exhibition of Brussels in 1958 as well as other architectural achievements such as the Couvent de La Tourette (1955), he composed Polytopes - shows, sounds and lights - for the French Pavilion of the Montreal Expo (1967).

Performers

Tsilumos Ensemble

The word Tsilumos combines the words Tsil (based on the Hebrew “Tsiltsul” or “ring”) and Lux (Latin for “light”). Tsilumos is a new music ensemble based in Victoria, British Columbia, Canada. Formed in 2011, the ensemble is co-directed by members David Shively, Ajtony Csaba, Marie-Chantal Leclair and Joanna Hood. The ensemble performs chamber music ranging from solos to large instrumental combinations. Its main objective is to give new and little-known Canadian and international works an optimal performance, regardless of technical and intellectual demands or compositional style. Since its inception the ensemble has brought high quality, challenging new music to the larger community of British Columbia, and festival audiences in Montreal and Curitiba (Brasil). In 2011, the ensemble in cooperation with Open Space, an artist-run cultural center in Victoria, created the Salt Festival for New Music and the SALT Festival Orchestra. The Tsilumos Ensemble features Ajtony Csaba (keyboards), Joanna Hood (viola), Marie-Chantal Leclair (saxophone), Jean-Marc Bouchard (saxophone), Michael Dias (guitar), David Shively (percussion), Liam Hockley (clarinet), and Nolan Krell (electric guitar).

Quasar Saxophone Quartet

Ardent devotees of the music of our time, the Quasar saxophone quartet is dedicated to premiering and promoting contemporary music that is multi-dimensionally conceived. Celebrated for its energy, audacity and artistic vision, Quasar explores different aspects of artistic creation from instrumental music to live electronics, from improvisation to instrumental theatre. The quartet has played throughout Canada, in the United States, Mexico and has also toured in several

European countries (Belgium, the Netherlands, Germany, Sweden, Switzerland, the UK, Spain, France, Estonia, Lithuania, Russia) and Asia (Indonesia, South Korea). It appeared in international festivals such as Ars Musica (Bruxelles), SALT (Victoria), SIRP (Jakarta), Tonlagen (Dresden), etc. The quartet reserved pride of place for a number of Canadian and international composers, with whom it has formed solid partnerships. It aims to contribute to the development of our musical language and provide a platform for new music experiments, exploration and production. The quartet premiered over 150 works over the course of its twenty-five years of activity. Quasar also regularly collaborates with other ensembles from Canada and abroad and has also performed as a guest soloist with the Montreal Symphony, the Winnipeg Symphony and Hangzhou Philharmony. Quasar is the winner of 9 Opus prizes awarded by the Conseil québécois de la musique. In 2019 Quasar received of the 2019 Friends of Canadian Music Award for its exceptional commitment to Canadian composers and their music. Quasar is supported by the Conseil des arts et des lettres du Québec, the Canada Council for the Arts and the Conseil des arts de Montréal. Marie-Chantal Leclair: Artistic director, soprano sax — Mathieu Leclair : Alto sax— André Leroux: Tenor sax — Jean-Marc Bouchard: Baritone sax.

Ajtony Csaba

As a versatile conductor, composer and researcher, with a flair for captivating the attention, emotions and intellect of audiences, Ajtony Csaba is a thought-provoking and imaginative artist. Csaba graduated with distinction from the conducting program of the University of Music and Performing Arts Vienna and further studied with Peter Eötvös and Lucas Vis. As a conductor, Csaba strives for musical communication that overarches physical and conceptual borders. He is currently the music director and conductor of the UVic Symphony Orchestra in Victoria, BC, Canada and the conductor of the Central European Chamber Orchestra (mikamo)

in Vienna. Csaba has been a frequent guest at the Darmstadt New Music Festival, SiMN (Curitiba, Brazil), Wien Modern and the Transparent Sound Festival in Budapest. As a composer, Csaba is known for his balanced use of extended and historical techniques and a genuine interest in glissando. He has won several prizes for composition in Hungary, Austria, Canada, and Germany, and his music has been regularly performed in concert houses and festivals around the world.

Jean-Marc Bouchard

Jean-Marc Bouchard has dedicated himself to exploring new music as a performer, composer, improviser and an educator. A founding member of Quasar, he oversees artistic direction of the In Vivo improvisation series and has penned many compositions, including Le Cri des oiseaux fous, Jeux, L'éveil de la tortue and notably Les Cinq Orients (OPUS prize for Concert of the Year in 2010). As well as acting as saxophone instructor at the University of Montreal, he also directs their improvisation studio, open to composers and instruments from all areas of concentration.

Michael Dias

He completed a Bachelor of Music in his hometown of Calgary under Jacob Salomons and a Masters of Music with Alexander Dunn at the University of Victoria. In 2019 he finished his PhD in musicology with a doctoral dissertation on the manuscript sketches of the Canadian composer, Jacques Hétu (1938-2010). Dias has published book chapters and journal articles on topics from Wagnerian opera to the creative process and presented his research at international conferences in North America and Europe. Regularly performing with world-class ensembles such as the Tsilumos Ensemble, Aventa and the Victoria Symphony Orchestra, Dias also teaches guitar at the Victoria Conservatory of Music and, as a sessional lecturer, undergraduate courses in music theory, musicianship and music history at University of Victoria. In 2017, he recorded the album Concentric Rings with the Victoria Guitar Trio (Redshift Records) featuring new works by Canadian composers (available on iTunes and Spotify).

Joanna Hood

Violist Joanna Hood studied at the San Francisco Conservatory with Isadore Tinkleman, and at Indiana University, where she was also an Associate Instructor, with Abraham Skernick and Stanley Ritchie. Joanna is an avid chamber music player

both on modern and period instruments, and has a passion for the music of our time. She is a member of the Lafayette String Quartet, formed in 1986 and based in Victoria BC, the Loma Mar Quartet, founded in 1997 and the DNA Quintet formed in 2008, both based in New York. She is a founding member of the Victoria new music group Tsilumos. She was a founding member of Eclipse Quartet, a Los Angeles based ensemble dedicated to the music of twentieth century and present day composers and works of their own often in collaboration with other media, which she played with from 2003-2008. With Eclipse she created and recorded original scores for the Suddenly Dance Company that were featured on Bravo! Canada, a company tour of Korea, and at Lincoln Center in the 35th annual Dance on Camera Festival. Eclipse also recorded the two string quartets of Zeena Parkins for the Tzadik lable. As an arranger she has worked with, most notably, Sir Paul McCartney. Joanna is an Artist-in-Residence with the Lafayette Quartet at the University of Victoria where she teaches viola and chamber music. She has recorded for the EMI, Tzadik, Dorian, CBC, Adlar, and Vervue labels.

Marie-Chantal Leclair

She is a passionate musician who is actively involved in fostering recognition and development of the saxophone. A versatile musician, she continues to dedicate considerable portions of her time and energy to new music. Contemporary and electronic music; improvisation; new and experimental instruments – all are frontiers she eagerly explores. In recognition of her exceptional contribution to Canadian music, in 2009 the Canadian Music Centre awarded her the title of CMC Ambassador. As a member of the Quasar saxophone quartet, and its Artistic Director since the ensemble's inception in 1994, she has given concerts in Canada, the United States, and ten countries across Europe – with more than one hundred works premiered in performance to date. Additionally, she has initiated numerous unique projects spanning a diverse spectrum of musical styles and forms. Over the course of the quartet's twenty years of activity, Marie-Chantal has worked in close collaboration with esteemed composers from Canada and abroad, including Klas Torstensson, Louis Andriessen, Philippe Leroux and Jean-François Laporte. Quasar has been awarded OPUS prizes, including "Performer of the Year", on five occasions, and the group has held the honoured title of guest soloist with both the Montreal and Winnipeg Symphony Orchestras. Quasar concerts are broadcast regularly on Radio-Canada, the CBC and radio stations in Europe. She has performed recently as invited soloist with Montreal's Orchestre métropolitain and Orchestre Appassionata, and with the Société de musique contemporaine du Québec.

David Shively

He works in media ranging from Hungarian *cimbalom* to percussion to analog electronics and feedback systems. Solo appearances throughout North America and Europe include Spectrum XXI (Bucharest), Dia:Beacon, EMPAC, Miller Theatre, Performa, SONiC Festival, the American Academy in Rome, Other Minds, SALT Festival (Victoria), Staatsoper Stuttgart, Wittner Tage für neue Kammermusik, and Münchener Biennale. Now based in British Columbia, from 2004-2018 he was co-director of New York City's *Either/Or Ensemble*. Other ongoing projects include the noise/drone band *UllU*, Balkan and Carpathian folk musics, and a wide range of work as an improviser. Recent commissions from Dia:Beacon, Donna Uchizono Dance Group, and Harvestworks. Recordings for Starkland, New World, Tzadik, Mode, Quecksilber, Braxton House, and other labels in addition to works for film, sound installation, and radio broadcast.

Liam Hockley

A versatile musician for whom "alternative or avant-garde approaches to his instrument are only part of the everyday tool kit" (Georgia Straight), Canadian clarinetist Liam Hockley's artistic practice encompasses not only the major classical and contemporary works for his instrument, but also the results of collaborations with Canadian and international composers on innovative new works across a broad spectrum of aesthetics. Liam has been a featured performer with Vancouver New Music, Music on Main (Vancouver), the SALT New Music Festival and Symposium (Victoria), KLANGRAUM (Düsseldorf), Stockhausen-Konzert und -Kurse Kürten, A Place to Listen (Victoria), and the Kuandu Arts Festival (Taipei). The recipient of numerous prizes and awards including an interpretation prize at the Stockhausen-Konzert und -Kurse Kürten, Liam has recently completed a Doctor of Musical Arts degree in clarinet performance at the University of British Columbia and maintains an active freelance schedule in Vancouver and on Vancouver Island.

We are grateful for the sponsors of the Festival:

University of Victoria

British Columbia Arts Council | British Columbia

Supported by the Province of British Columbia

Canada Council for the Arts | Conseil des arts du Canada

Conseil des arts et des lettres Québec

Fondation SOCAN Foundation

Long & McQuade Musical Instruments

SALT New Music Festival

festival co-directors: Ajtony Csaba, Joanna Hood, Marie-Chantal Leclair

festival manager: Eszter Bodnár

wwww.tsilumos.org

www.facebook.com/saltfestivalandsymposium