



MUSIC IN THE AFTERNOON

Women's Musical Club of Toronto

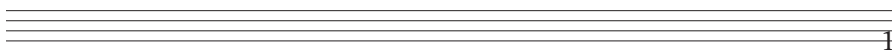
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Dianne Henderson
for her support of the WMCT Student Outreach Program
and the City of Toronto through the Toronto Arts Council
for assistance in presenting *Music in the Afternoon*.

We wish to acknowledge the land on which this Music in the Afternoon concert is performed. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, 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.



ABOUT THE ARTISTS

Beverley Johnston, percussion,

with

Randall Chaves Camacho, **Russell Hartenberger**, **Aiyun Huang**,
percussion; **Marc Djokic**, violin, and **Susan Hoepfner**, flutes

Beverley Johnston is one of Canada's leading percussionists. Over the years, she has commissioned and performed many works by leading Canadian composers some of which have become a staple of the standard percussion repertory around the world. In honour of her exemplary commitment to the performance of the music of Canadian composers, she has been awarded the distinction of "Canadian Music Centre Ambassador".

Her exceptional stage presence, her remarkable virtuosity and musicianship have established her reputation beyond the border of her native Canada where she tours and performs frequently as a soloist and chamber musician. She has been invited to numerous internationally renowned marimba and percussion festivals over the years. She has recorded seven solo CDs and can be heard as soloist and chamber musician on many other recordings. Her recordings are available from the Canadian Music Centre and iTunes.

Beverley teaches at the University of Toronto and is a Marimba One and Paiste Artist.

For more information, please visit her on Facebook and at www.beverleyjohnston.com.

The life experiences of Costa Rican percussionist **Randall Chaves Camacho** in North and Central America inspired him, as a performer, to explore the diversity of genres and types of percussion playing, from experimental to popular music. Just as with his diverse interest in music, his work has as its core the inclusion and support of those who for historical and economic reasons have not been equally present in the music field. Aware of his Central American roots, he is researching the cultural history and education of percussion in Costa Rica, in order to bring more diversity to the table.

Randall is a second-year DMA student at the University of Toronto Faculty of Music. He holds a Bachelor of Music Performance and an Artist Diploma from the Oberlin Conservatory of Music, and a Masters in Music Performance from the Peabody Institute of Music.

Marc Djokic is a Canadian violinist and winner of the 2020 ECMA Classical Recording of the Year, and the 2017-2018 Prix Goyer. Among

other distinctions, he is a Prix Opus laureate and former Canada Council Instrument Bank recipient. Djokic is concertmaster of l'Orchestre classique de Montréal. His recently released collaborative albums, *André Mathieu: Musique de chambre* and *The Spirit and the Dust*, garnered glowing reviews upon their release.

Originally from the Maritimes - Halifax, Nova Scotia, Djokic first and foremost studied with his father Philippe Djokic, one of Canada's great soloists and a pupil of the master Ivan Galamian. He continued his studies with David Russell, Donald Weilerstein and Jaime Laredo.

In summer 2019 Marc Djokic embarked on his second European tour with solo recitals, chamber music concerts, and master classes. From BC Contact to Jeunesses Musicales and Debut Atlantic, Djokic has toured several times throughout Canada as an accomplished chamber musician. As a soloist, Marc Djokic has performed with such prestigious orchestras as the Toronto Symphony Orchestra, the National Arts Centre Orchestra and Quebec Symphony Orchestra.

From 2015 to 2017, Mécénat Musica Videos produced more than 45 music videos featuring Djokic and his collaborations, filmed in unique locations across nine provinces.

Marc Djokic has commissioned several compositions with the support of Canada Council, Ontario Arts Council and Mécénat Musica. In 2018 Djokic co-sponsored and launched the inaugural CAMMAC Composers Competition, and is currently Artist-in-Residence at CAMMAC.

Russell Hartenberger is Professor Emeritus and former Dean of the Faculty of Music at the University of Toronto. He has been a member of both the percussion group, Nexus, and Steve Reich & Musicians since 1971. His compositions and arrangements include *The Invisible Proverb*, *Telisi Odyssey*, *Cadence*, *Raghavan*, *Moondog Suite*, *Persian Songs*, *Requiem for Percussion and Voices*, *Magic Time*, *Zephyr*, *Arlington*, *Eagles*, and *Red River*. He is author of the book, *Performance Practice in the Music of Steve Reich* (2016), editor of *The Cambridge Companion to Percussion* (2016), and co-editor of *The Cambridge Companion to Rhythm* (2020). His awards include the Toronto Arts Award in 1989, Banff Centre for the Arts National Award in 1997, a Juno nomination in 2005, and was inducted into the Percussive Arts Society Hall of Fame in 1999. He was presented with the Leonardo da Vinci World Award of Arts by the World Cultural Council in November of 2017 and received the Lifetime Achievement Award from the Toronto Musicians' Association in 2019. In 2020, he was given the Lifetime Achievement Award in Education by the Percussive Arts Society.

Canadian flutist **Susan Hoepfner** is highly regarded for her deeply lyrical phrasing, dazzling virtuosity and a “no holds barred” approach in her performances. She is an established international soloist, recitalist and chamber musician, and her appearances include numerous venues spanning the continents of North America, South America, throughout Europe, Japan and China.

Ms. Hoepfner has performed as guest soloist with numerous orchestras around the world and has been invited to perform at many Canadian Embassies including London, Belgrade, Tokyo, Mexico and has inspired renowned Canadian composers Christos Hatzis, Gary Kulesha among others to write pieces for her.

Susan is a JUNO nominee, Canada’s highest musical award. Her numerous recordings are available on labels including Marquis Classics, EMI, Centrediscs/Naxos and Grammophon BIS. Her recent “Canadian Flute Masterpieces” recording with pianist Lydia Wong was released on Centrediscs/Naxos as well as her newest chamber recording featuring works by Alice Ping Yee Ho, with pianist Lydia Wong and cellist Winona Zelenka released in 2018.

As a graduate of The Juilliard School, she has become an esteemed mentor. Ms. Hoepfner is a member of faculty at the Royal Conservatory’s Glenn Gould School, The Taylor Academy for young gifted artists and the University of Toronto. Every summer she gives classes and performances at Le Domaine Forget in Québec, Canada and Campus Internazionale della Musica d’Arte (CIMA) in Italy.

Susan Hoepfner has been appointed a Wm. S. Haynes Artist by the world-renowned Boston-based flute company. As their Canadian Artist, she represents them in performances and masterclasses throughout the world.

The ever-evolving **Aiyun Huang** enjoys a musical life as soloist, chamber musician, researcher, teacher, and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Recent performance highlights include engagements with L’Orchestre de la Suisse Romande, Taipei Symphony Orchestra, St. Lawrence String Quartet, and Aventa Ensemble; new collaborations for new works include Roland Auzet, David Bithell, Vivian Fung and Nicole Lizée. An expert in Percussion Theater, her work on the subject has been published in *Cambridge Companion to Percussion* (2016) and *Save Percussion Theater* (Mode 242). She currently holds the position of Associate Professor and is the Head of the Percussion Program at the University of Toronto. Aiyun is committed to creating a vibrant new music community for the next generation and is the Artistic Director for soundSCAPE, an annual festival for contemporary music and performance exchange in Italy.

PROGRAM

Axion Esti

George Kontogiorgos
(b.1945)

Bach on Marimba
arr. Beverley Johnston

Johann Sebastian Bach
(1685-1750)

1. *Ermuntre Dich, mein Schwacher Geist*
2. Gavotte from the Solo Violin Partita in E Major, BWV 1006

To the Earth

Frederic Rzewski
(1938-2021)

Canonic Sonata in D Major

Georg Philipp Telemann
(1681-1767)

1. Spirituoso
2. Largetto
3. Allegro assai

Arctic Dreams (1)

Christos Hatzis
(b.1953)

Histoire du tango

Astor Piazzolla
(1921-1992)

3. *Nightclub 1960*

Vignettes

Christos Hatzis
(b.1953)

1. *Memories of the Danforth*

Eagles

New WMCT-commissioned work
for percussion quartet

Russell Hartenberger
(b.1944)

Watch the [*Tuning Your Mind*](#) lecture on Percussion
with Professor Russell Hartenberger.

Today's concert is being recorded by CBC Radio 2, broadcast date TBA.

NOTES

By Beverley Johnston unless otherwise cited

Axion Esti (Kontogiorgos/Hatzis/Johnston)

Axion Esti is a short piece for voice, pottery (stamna) and audio playback. It is always a great pleasure to host my Canadian friends Beverley Johnston and Christos Hatzis to our home in Greece. During one such visit, on an early afternoon of October 2003, Bev came back from downtown Athens carrying a stamna she had just bought. Traditionally the stamna was used in Greece to carry water and keep it fresh and cool, so I was quite surprised when she told me that the stamna could also be used as a percussion instrument in a similar manner as the African idiophone called udu. The following day I started composing *Axion Esti*. It was completed in a couple of hours. "*Axion Esti*" is a hymn to Virgin Mary (Theotokos), which is sung during Liturgy in all Orthodox and Eastern Catholic churches. Literally, "*Axion Esti*" means: "it is worthy." The simple lyrics of my composition translate to "everything you desire, everything you request, everything you produce, everything you donate is worthy." The music is an uninhibited expression of profound love.

-George Kontogiorgos, Athens, October 2003

Bach on Marimba (Johann Sebastian Bach, arr. by Beverley Johnston)

Ermuntre dich, mein Schwacher Geist literally translates as "Take courage, my faltering spirit", though it is commonly known in English by the title of its translation by John Troutbeck, "*Break Forth, O Beauteous Heavenly Light*." A kind of hopeful calm pervades this work, in which Ms. Johnston's marimba arrangement has the instrument achieving a remarkable similarity to organ tones in the bass continuo.

-Paul Dutton

I transcribed the **Gavotte from the Solo Violin Partita in E Major** by simply taking the original Bach composition for solo violin down the octave to feature the lush tones of the lower marimba bars without losing the rhythmic quality of the intended dance-like Gavotte.

To the Earth (Frederic Rzewski)

Written in 1985, Frederic Rzewski's classic, *To the Earth* is for four pitched flower-pots. The percussionist strikes the pots whilst reciting text from a pseudo-homeric hymn written in 7th century BC. The piece conveys

the fragile nature of the earth through the use of ceramic flower-pots (also made from earth) and the text mirrors the sense of the precarious human condition on this earth, which is more poignant now than ever.

Canonic Sonata in D Major (Georg Philipp Telemann)

Each movement of these sonatas is a two-part canon in which both musicians play precisely the same lines, one measure apart. Often played by flutists, these pieces work well on any combination of similar sounding instruments, including this version for flute and vibraphone!

Arctic Dreams (1) (Christos Hatzis)

Arctic Dreams 1 is a palimpsest: a work composed on top of a pre-existing work. The original source is *Voices of the Land*, the third movement of *Footprints in New Snow*, a radio documentary/composition about the Inuit and their culture which CBC Radio producer Keith Horner and I created in 1995 with the support from the CBC and the Ontario Arts Council. *Voices of the Land* employs the same audio as the present work with the addition of the haunting voice of Winston White, an Inuit Elder and broadcaster from Nunavut, in the foreground speaking about the north and its inhabitants. During one of the mixing sessions of *Footprints* at the Toronto CBC Broadcast Centre, I asked the engineers if they could also make a separate mix of the *Voices of the Land* without the speaking voice. They did, and this was the starting point for the present work.

It was my intention all along that this separate mix would become the audio part of a completely different composition. The opportunity did not present itself until seven years later when my wife, Beverley Johnston, and flutist Susan Hoepfner asked me for a work for the two of them to perform as a duo. They were engaged to perform at the Collaborations series, a multi-arts series in Toronto. When Valerie Kuinka, the Artistic Director of Collaborations, visited us with Lauren Margison, her (and tenor Richard Margison's) seven-year-old daughter, at our home in mid-April 2002 to listen to possible works for that program, I played among other things, the remixed tape of *Voices of the Land*. Val decided that she wanted to make this the centrepiece of her concert which was to take place a couple of weeks later. *Arctic Dreams (1)* came into being in three short days in mid-April 2002 and included an obligato singing part for Lauren and Bev. It was premiered on April 26 at the Collaborations concert at Isabel Baden Theatre in Toronto. The (1) right next to the title simply means that I haven't finished

exploring the possibilities of this New Age-like work yet. Stay tuned for more.

-Christos Hatzis

Nightclub 1960 (Astor Piazzolla)

Nightclub 1960 is one of the movements from Astor Piazzolla’s popular piece called *Histoire du Tango*. This piece was originally written for flute and guitar in 1986. It is often played with different combinations, including violin substituted for the flute, and also harp or marimba substituted for the guitar. It was Piazzolla’s life work to bring the tango from the bordellos and dance halls of Argentina into the concert halls of Europe and America. *Histoire du Tango* attempts to convey the history and evolution of the tango in four movements. Here are some of Piazzolla’s notes...

“Night Club, 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.”

Vignettes: Mvt 1 Memories of the Danforth (Christos Hatzis)

Memories of the Danforth was composed during the week before Christmas 2017. Technically, it is a study of rhythm and timbre, particularly for the marimba while emotionally it taps on bitter-sweet memories from my early years in Canada when I was barely able to make a living by playing in Greek bands on Danforth Avenue in Toronto and felt quite disillusioned about my survival prospects in my new country.

-Christos Hatzis

Eagles (Russell Hartenberger)

In 2005, I participated in a workshop in Sioux Lookout, Ontario that included Gilbert Smith, an Ojibwe elder and musician. When it was his turn to perform, Gilbert sang a few traditional Ojibwe songs and accompanied himself on a drum. He then recounted a dream he had that inspired him to create a new song. In his dream, Gilbert was standing beside a river thinking about some music he was asked to compose when he saw eagles descend through the clouds and circle over the water before gently landing on the distant bank. Gilbert’s dream of eagles soaring over a river stimulated him to imagine a new

song, and his story provided me with the inspiration for *Eagles*.

Eagles is the first of a series of pieces I am writing that has a structural connection to Indigenous North American music and the drum ensemble music of West Africa. I have long been fascinated by the drum pulse of much Indigenous North American music and its relationship to the lyrics and vocables it accompanies. The drum-beating has a seeming simplicity to it, but also a complex and engaging relationship of pulse to melody. The music does not have the metric overlay of West African drumming, but it is just this absence of rhythmic complexity combined with purposeful sense of pulse that interests me. The melodic aspect of this Indigenous music seems to lie in proximity but not always in an exact parallel to the pulse, yet the musicians sense both the pulse and the melodic line simultaneously and perform in remarkable synchrony.

In *Eagles*, an explicit pulse occurs at various times throughout the piece juxtaposed with melodies that have the rhythmic structure of a bell pattern used in the Ewe drumming ensemble music of Ghana. The bell pattern outlines the cyclic structure of Ewe music and can be heard and played in different ways. When I was first taught this pattern, I felt it in a 4 + 3 relationship: ta ta ti ta ta ta ti, with the syllable ta being twice the length of ti. I have since learned from Africanist scholar David Locke that it is more common for African musicians to learn the pattern in a 3 + 4 relationship: ta ti ta ta ta ti ta. I use this second way of hearing the pattern as a rhythmic and melodic motif throughout *Eagles*.

Eagles was commissioned by the Women's Musical Club of Toronto.

-Russell Hartenberger

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