

OF TIME & FLAMES: POETRY IN MUSIC

November 30, 2023 • 7:30 PM

Featuring:

Daniel Bartholomew-Poyser, Conductor – *see bio on page 5.*

Wakefield Brewster aka Da Lyrical Pitbull, Poet & Spoken Word Artist

To read the Edmonton Symphony Orchestra roster, see page 6.

This performance does not include an intermission.

SKYE

Flames Nurtured the Rose (2021)

(9')*

(ESO premiere)

GARTLY

Redemption Sought (2023 ESO commission through the Young Composers Project)

(7')*

(World premiere)

DI CASTRI

time>>T. -- I. -- M.(time) -- E / Time, time, time (2022)

(12')*

(ESO premiere)

SALONEN

Saltat sobrius: Fantasy upon Sederunt Principes (2020)

(11')*

(ESO premiere)

Program subject to change.

*indicates approximate performance duration

Flames Nurtured the Rose

Derrick Skye

(b. Los Angeles, 1982)

First performed: July 24, 2022, in Washington, D.C.

This is the first time a work by Mr. Skye has been performed by the ESO

Derrick Skye is a composer, conductor, and musician based in the Los Angeles area who often integrates music practices from different cultural traditions around the world into his work with classical music communities. During his studies at the University of California, Los Angeles and the California Institute of the Arts, music across many cultures became an integral part of his musical vocabulary. Skye studied classical music while also studying West African music and dance, Persian music theory, Balkan music theory with Tzvetanka Varimezova, and tala (rhythmic cycles) in Hindustani classical music with Swapan Chaudhuri and Aashish Khan. Skye's music has been commissioned and/or performed by ensembles including Los Angeles Chamber Orchestra, Netherlands Philharmonic Orchestra, National Arts Centre Orchestra (Ottawa), Chicago Sinfonietta, Albany Symphony, Rochester Philharmonic, Berkeley Symphony, Dayton Philharmonic, The National Orchestral Institute at Kennedy Center, Los Angeles Master Chorale, Conspirare, EXIGENCE, Cantori New York, Cecilia Chorus New York, Yale Glee Club, The Juilliard School, Sphinx Virtuosi, Lincoln Center, Bridge to Everywhere, Salastina Music Society, Lyris Quartet, Super Devoiche (Bulgarian Women's Choir), and Lian Ensemble (Persian Ensemble).

Skye received the New Music USA Award in 2010 and 2011 and was awarded a composer residency with the Los Angeles Chamber Orchestra through New Music USA's "Music Alive" program for the 2015-2016 season. In 2021, Skye was awarded the Prince Grace Honoraria in the Theatre category for his work *Mother of Bravery* and "Best New Composition" in the San Francisco Classical Voice Audience Choice Awards for his work "Mind the Rhythm" for violin and electronics.

Skye serves as Artistic Director of the new music collective and arts organization Bridge to Everywhere, Director of Instrumental Ensembles at Mount Saint Mary's University, and Artistic Advisor for Los Angeles Chamber Orchestra. Skye is an American who has Ghanaian, Nigerian, British, Irish, and Native American ancestry. Skye passionately believes in music as a doorway into understanding other cultures and different ways of living.

Of his work *Flames Nurtured the Rose*, Skye writes:

Flames Nurtured the Rose is a piece that reflects on bittersweet experiences. The sun is a constantly burning sphere of flames, yet it nurtures everything on earth. After a forest fire, the soil is very fertile. Musically, this idea of bittersweetness is explored by juxtaposing harsh dissonances beneath soaring lyrical melodies. The dissonances are created both harmonically and rhythmically with indeterminacy of pitch bends and clustered pizzicato.

Flames Nurtured the Rose also integrates musical practices from numerous cultures into a Western classical setting. My music always seeks to build bridges between different communities, through sound. The piece includes rhythmic elements from Ghanaian drumming, Persian classical music, and Indian classical tala; as well as melodic elements found in Persian classical music and blues and gospel music of the United States.

Redemption Sought

Ben Gartly

(b. Edmonton, 2007)

This is the World Premiere of an ESO commission through the Young Composers Project

Benjamin Gartly grew up the fourth child in a family of six, which kept him well entertained and busy. When Benjamin was in kindergarten, he started taking piano lessons. He enjoyed his lessons and learning how to play. In grade one, his teacher moved away, but Benjamin continued to study on his own and developed a love for music. During the pandemic, Benjamin suddenly had a lot of time to himself (as did the world). He used this time to concentrate on his piano skills and begin studying theory and composition. In 2020, Benjamin started to compose pieces for his family and really enjoyed the creative process. When he found out about the Young Composers Project, it seemed like the perfect opportunity to share his work. With some encouragement from his family, he submitted his name to the project and was honoured when he was chosen to be 2023's Young Composer.

Of his work *Redemption Sought*, Mr. Gartly writes:

When composing a piece, I am constantly working to refine and enhance what I am writing in order to express the message I am trying to send. *Redemption Sought* expresses the persistence required when seeking redemption, and the various emotions that take place in the midst of that pursuit. I truly believe that pursuing redemption is one of the most important decisions that we, as humans, make. Through the process, it ultimately sets us free. I attempt to express this complicated process with my composition through three main sections containing interweaving, recurring motives. You may hear confusion, frustration, or pain in one section juxtaposed with joy and pleasure in the next – all overclouded with the general feeling of remorse and a voice of dissatisfaction. Through this structure, I am aiming to show humanity's overarching desire to solve problems with short-term, inadequate solutions that may give us momentary pleasure; however, this hopeless technique merely hides our current problems. Eventually in the piece, you will hear a sense of understanding, but the struggle is not over. The process of redemption is not simple nor quick. It requires correction and vulnerability. I believe that we all need redemption, that we all need saving.

time>>T. - - I. - - M.(time) - - E

Zosha Di Castri

(b. Calgary, 1985)

First performed: May 20, 2022, in Chicago

This is the ESO premiere of the piece

Zosha Di Castri is a Canadian composer/pianist/sound artist living in New York. Her work, which has been performed internationally, extends beyond purely concert music including projects with electronics, installations, and collaborations with video and dance. She is one of many composers to have benefited from the Edmonton Symphony Orchestra's Young Composers Project, having one of her earliest compositions premiered through the program in 2002. In 2018-19, she participated in a year-long fellowship at the Institute for Ideas and Imagination in Paris. Upcoming projects include a Koussevitzky commission from the Library of Congress for percussionist Steve Schick and ICE, a commission for the Grossman Ensemble in Chicago, and a new work for Ekmeles vocal ensemble. Zosha is currently the Francis Goelet Assistant

Professor of Music at Columbia University and a 2021 Guggenheim Fellow. Her debut album *Tachitipo*, released November 2019 to critical acclaim, can be found on New Focus Recordings, and the title track was nominated for a JUNO Award in 2021 for Classical Composition of the Year.

Of her work *time>>T. -- I. -- M.(time) -- E*, Zosha Di Castri writes:

“time>>T. -- I. -- M.(time) -- E explores the different ways we experience the passage of time — at times fast, at times slow, and sometimes strangely both, simultaneously. In the past two years of pandemic isolation, many of us have reflected on the distorted perception of time. In addition, I was thinking about this in the “before-times”, in relation to the early months of caring for an infant. Here, days and nights intertwine, sleep is fitful and interrupted, and life slows down to a baby’s pace. And yet, one day they are suddenly smiling, then sitting, walking, talking, and it seems impossible that it could all happen so very quickly.

I was curious to see how these experiences of temporal disintegration and distortion could be expressed through music, and what role the body might play through performance, in affecting our perception of time. I call this the kinetic embodiment of time: how does it look to play something fast? To play something slow? To feel time in different ways, physically, as well as sonically, psychologically, emotionally? Maybe the same could be asked of listeners: how does the body feel when experiencing fast or slow music or the two concurrently?

Through a mix of slightly more open notation and fully notated passages, as well as a lexicon of returning gestures which reset and close musical phrases, serving as orienting markers throughout, I see this piece as a potential new avenue for creative exploration in my compositional process moving forward.

This piece was developed through a close collaboration with the incredible musicians of the Grossman Ensemble and with the guidance of conductor Jim Baker, and the direction of Augusta Read Thomas. I am very grateful to them for their gift of inspiration, opportunity, time, and open-mindedness.”

Saltat sobrius: Fantasy upon Sederunt Principes
Esa-Pekka Salonen
(b. Helsinki, 1958)

First performed: August 15, 2021 in Porvoo, Finland
This is the ESO premiere of the piece

Esa-Pekka Salonen is known as both a composer and conductor. He is currently the Music Director of the San Francisco Symphony, where he works alongside eight Collaborative Partners from a variety of disciplines ranging from composers to roboticists. He is Conductor Laureate for London’s Philharmonia Orchestra, where, as Principal Conductor & Artistic Advisor from 2008 until 2021, he spearheaded digital projects such as the award-winning RE-RITE and Universe of Sound installations and the much-hailed app for iPad, *The Orchestra*; the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009, and was instrumental in opening the Frank Gehry-designed Walt Disney Concert Hall; and the Swedish Radio Symphony Orchestra. He is currently in the midst of Multiverse Esa-Pekka Salonen, a two-season residency as both composer and conductor, at Elbphilharmonie Hamburg; he is also the Composer in Residence at the Berlin Philharmonic. As a member of the faculty of LA’s Colburn

School, he develops, leads, and directs the pre-professional Negaunee Conducting Program. He is the cofounder—and until 2018 served as Artistic Director—of the annual Baltic Sea Festival. In 2015 he addressed the Apple Distinguished Educator conference on the uses of technology in music education, and his *Violin Concerto* was featured in an international campaign for iPad.

Of his work *Saltat sobrius*, Mr. Salonen writes:

Saltat Sobrius, a fantasy on Pérotin's *organum quadruplum Sederunt Principes*. The title is a famous quotation from Cicero's Oration in defence of Murena, "Nemo enim fere saltat sobrius, nisi forte insanit" (No one dances sober, unless he is insane.)

Program notes © 2024 by the respective composers; edited by D.T. Baker

Biographies

Daniel Bartholomew-Poyser

Conductor

A passionate communicator, Daniel Bartholomew-Poyser brings clarity and meaning to the concert hall, fostering deep connections between audiences and performers. Mr. Bartholomew-Poyser is the Artist in Residence and Community Ambassador of Symphony Nova Scotia, developing programs and conducting regularly throughout the season.

He has served as Assistant Conductor of the Kitchener-Waterloo Symphony and Associate Conductor of the Thunder Bay Symphony Orchestra. Daniel has performed with the Calgary Philharmonic, the Hamilton Philharmonic, the Eastern Sierra Symphony, the Toronto Symphony, and has been re-invited to the San Francisco Symphony for four seasons.

This season Daniel will debut with the Toronto Symphony Orchestra, the Kingston Symphony Orchestra, and the Calgary Philharmonic Orchestra, the Vancouver Symphony, and the Pittsburgh Symphony Orchestra. Daniel earned his Bachelors in Music Performance and Education from the University of Calgary where he also earned the Faculty of Fine Arts Gold Medal. He received his Master of Philosophy in Performance from the Royal Northern College of Music in Manchester, England. He has been awarded RBC Royal Bank Emerging Artist Grant and the Canada Council for the Arts Jean Baudet Prize for Orchestral Conducting.

Meet the Musicians

Michael Stern, Artistic Advisor

Cosette Justo Valdés, Resident Conductor and Community Ambassador

William Eddins, Music Director Emeritus, Conductor

Violin I

Robert Uchida, Concertmaster

The John & Barbara Poole Family Concertmaster Chair

Eric Buchmann, Associate Concertmaster

Broderick Olson

Ewald Cheung

Joanna Ciapka-Sangster

Laura Veeze

Anna Kozak

Aiyana Anderson-Howatt

Anita Walsh

Violin II

Dianne New – Principal

Susan Flook – Assistant Principal

Heather Bergen

Yue Deng

Danielle Greene

Buon Park

Yeeun Ha

Zoë Sellers (on leave)

Viola

Keith Hamm – Principal

Ethan Filner – Assistant Principal

Clayton Leung

Rhonda Henshaw

Stefan Jungkind

Cello

Rafael Hoekman – Principal

The Stuart & Winona Davis Principal Cello Chair

Julie Hereish – Assistant Principal

Ronda Metzies

Meran Currie-Roberts

Victor Pipkin

Bass

Hilda Cowie – Principal

Chris Jones – Acting Assistant Principal

Janice Quinn

Rob Aldridge

Chantel Leung

Douglas Ohashi (on leave)

*The ESO works in proud partnership with the AF of M
(American Federation of Musicians of the United States
and Canada) Local 390.*

Flute

Elizabeth Koch – Principal

Sarah Pollard – Assistant Principal

Oboe

June Kim – Principal

Paul Schieman – Assistant Principal

The Steven & Day LePoole Assistant Principal Oboe Chair

Clarinet

Julianne Scott – Principal

David Quinn – Assistant Principal

Bassoon

Bianca Chambul – Principal

Edith Stacey – Assistant Principal

Horn

Allene Hackleman – Principal

Megan Evans – Assistant Principal

Ryan Garbett – Assistant Principal

Donald Plumb – Assistant Principal

Trumpet

Robin Doyon – Principal

Frédéric Payant – Assistant Principal

Trombone

John McPherson – Principal

Kathryn Macintosh – Assistant Principal

Bass Trombone

Tyler Cairns – Principal

Tuba

Scott Whetham – Principal

Timpani

Barry Nemish – Principal

Percussion

Martin Bui – Principal

Harp

Nora Bumanis – Principal