

## Don't miss the final Continuum concert of the season

### *Strands*

Tuesday April 26, 2005

At the Music Gallery

features works by Rose Bolton, Keith Denning, and Dutch composer Guus Janssen, as well as a new work by Martin Arnold – a noted premiere in Robert Evertt-Green's Globe and Mail January preview of the arts across Canada in 2005 – and the 2004 Jules Leger Prize winning work by Patrick St. Denis. Patrick's work was based on the 2002 Jules Leger prize winner by Yannick Plamondon, commissioned and premiered by Continuum.

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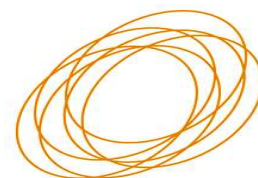
Continuum has a network of volunteers who send out e-mail notices of upcoming concerts to their friends. A widening network helps us attract new audience members. You can choose the concert you'd like to plug – you can even arrange for the artistic director to give a talk in your home. Sign up now.

[administrator@continuummusic.org](mailto:administrator@continuummusic.org)

### **Become of Continuum donor**

and receive our heart-felt thanks and a tax receipt. Continuum relies on the generosity of our patrons. With your donation you will be adding to a broadening base of support for our ongoing contribution to the Canadian cultural landscape.

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continuum

Newsletter

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## L'Oreille Fine

*Performance and culture of new music*

Music saturates society – it flows through and around our lives, giving voice to uncertain feelings, sculpting perceptions, amplifying ideas, defining a time. Those of us who work in music – in this case, contemporary classical music – have certain set ways of thinking about it. Also radical ways. But we are always very close to the subject. Our perceptions are those of practitioners, not audience. *L'Oreille fine*, a project of Continuum and the Institute for Contemporary Culture of the Royal Ontario Museum, with the participation of the French Consulate and sponsorship of Yamaha Canada, illuminates the phenomenon of music from new angles and suggests that new music is a music of ideas.

*L'Oreille fine* consists of three concerts and a day-long symposium. The concerts – Friday March 11, 8pm at the Church of the Redeemer (NE corner of Bloor and Avenue); Saturday March 12 during the symposium in Canada Court at the Royal Ontario Museum; and Sunday March 13 also at Canada Court – feature works by French and Canadian composers and include two premieres. Friday's concert will be recorded for later broadcast by the CBC's *Two New Hours*. The symposium and its concerts will be filmed for TVOntario's *Big Ideas*.

The issues to be discussed in the symposium are deliberately non-musicological – or at least not technically musical. They will focus, rather, on sociological questions in the broad sense, examining the world in which music operates. What is the dynamic of creation and innovation, and what in particular is the relationship between new music and its classical antecedents? How does new music fare in the politics of culture, given a mass market dominated by popular forms? How is individual and group identity shaped through art? What is the relation between originality and

the enduring value of a work of art and how is this related to the charge of “new for the sake of newness?” The people invited to tackle these issues are philosophers, sociologists, writers, scientists – all distinguished in their fields, some of them well-known.

How did this project come about? The questions that slosh around in my head required an outlet and this structure of concerts and symposium of philosophers, sociologists, psychologists, writers and poets appeared to be a good way to tackle them. The thrust mirrors Continuum’s activities. Our mandate is “to present and promote contemporary chamber music, and particularly, to encourage emerging Canadian composers.” Our understanding of this mandate has evolved to include an active pursuit of “emerging musics,” Canadian and otherwise. The primacy of the new is an understood condition of contemporary artistic activity, but for some reason we felt the need to spell it out. Our art form seems to be at yet another nodal point where orthodoxies are being questioned and new possibilities opening up. And just as we want to find the unorthodoxies in music, I was interested in hearing approaches to big questions that were not off the musicological rack. Like the projects we develop for Continuum, which provide structure for but not instruction to the creative people (normally composers), this project was set up with the help of Mark Kingwell in such a way as to direct our attention to certain issues and in certain ways while allowing the speakers all the latitude that their academic rigour and creativity required.

I hope you will join Continuum, the Royal Ontario Museum’s Institute for Contemporary Culture and the French Consulate for some or all of the events of *l’Oreille fine* and add your thoughts to the mix. Ideas, like music, are in and of the air. In creating this project we are casting up a net to catch them.

Jennifer Waring  
Artistic Director, Continuum

**Concert - Friday March 11, 8pm**  
**Church of the Redeemer (corner of Bloor and Avenue)**

**Symposium and concert – Saturday March 12, 10 – 5**  
**Royal Ontario Museum (Canada Court)**

**Concert – Sunday March 13, 2pm**  
**Royal Ontario Museum (Canada Court)**

### *The Music*

The French composers include icons of their time and some of the most interesting of a new generation. Now in his 70’s, **Luc Ferrari** has always operated outside the orthodoxies, influencing countless young composers. **Marc-André Dalbavie**, **Tristan Murail** and **Kaija Saariaho** (a Fin living for many years in Paris) are all established composers who express different paths in new music; **Thierry Pécou** is of a more recent generation and offers yet new possibilities. He has written a new work for this project. The other commission is from **Nicolas Gilbert**, a young Quebecois whose dynamic work came to Continuum’s notice through its biennial Call for Scores. As well, the group performs pieces by **Ronald Bruce Smith**, a Canadian living and teaching in Boston who has worked extensively at IRCAM in Paris, **Linda Bouchard**, former composer-in-residence with the National Arts Centre Orchestra, and **Claude Vivier**, whose highly intuitive and individualistic approach flew in the face of avant-garde precepts and gained him wide recognition even before his untimely death. All these combine to create programmes that demonstrate lines of correspondence, common and also divergent development.

### *The Symposium*

The Saturday symposium is no ordinary event. A non-academic, non-musicological exploration of the philosophical, sociological and psychological underpinnings of new music, speakers include author and philosopher **Mark Kingwell**; poet, essayist, novelist and professor of literature **Wayne Koestenbaum**; writer and art critic **John Bentley Mays**; psychologist **Jordan Peterson**; cultural critic and novelist **Russell Smith**; and philosopher, poet and musician **Jan Zwicky**. Moderated by art and culture critic **Gary Michael Dault**, the day’s proceedings also include a “Panel of Practitioners” made up of **Peter Hatch**, **Linda C. Smith** and **Michael Snow**, among others.

*For l’Oreille fine Continuum acknowledges the support of: The Royal Ontario Museum’s Institute for Contemporary Culture, le Consulat general de France, The Canada Council for the Arts, and Yamaha Canada Ltd.*