

WATCH YOUR MAILBOX !

CONTINUUM IS PLANNING ANOTHER GALA FUNDRAISER

LAST YEAR WE COMBINED GREAT FOOD, WINE, AND MUSIC
WITH ARTFUL CONVERSATION AND A THOUGHT PROVOKING
TALK BY MARK KINGWELL.

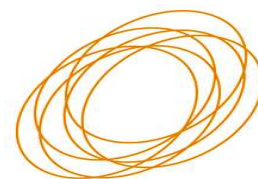
THIS YEAR'S EVENT WILL BE EQUALLY FUN & STIMULATING

.....DETAILS TO COME.....

END NOTE:

As the season draws to a close, and plans are afoot for exciting projects in the year ahead, it becomes very clear that Continuum is much more than two crazy ladies in a basement office and a handful of musicians and composers. We are fortunate in that we have a dedicated Board of Directors who are generous with their expertise and their time; we have donors who offer us their products for the very little publicity we can provide them; and we have several consultants who are paid much less than they are worth. We are lucky to have the support of many public and private foundations and owe all our donors, large and small, our thanks. Finally, we are immeasurably aided in our activities by the presence, camaraderie and support of our colleagues in the new music community.

During my first season here at Continuum I have been, simply put, astonished at the level of dedication of everyone attached to the organization. Our performers, particularly, display a level of commitment that would be unreasonable were it not that they share a personal interest in Continuum's objective to promote the work of the best of emerging composers, from Canada and abroad. Instead of our usual appeal for financial support, we are making an appeal to our core audience for support of another kind. When you decide to come to a concert, please bring a friend. Thank you. **S.S.**



continuum

Newsletter

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March 2004

Good News, Bad News

I have good news, and I have bad news. First the good news. We have a wonderful concert, *"Inbreath"* coming up on March 13th here in Toronto with a repeat performance in Kitchener on the 21st. Mezzo-soprano Marion Newman will perform with the Continuum ensemble, along with guest instrumentalists Aaron Brock on guitar and Sanya Eng on harp.

The bad news is our *"Victoria Rules"* concerts, scheduled for Toronto on April 25th, with a repeat performance in Kitchener on the 27th, are cancelled. This cancellation does not mean to imply that Victoria no longer reigns. It, or she, can still lay claim to primacy. But, we have had an eventful season – the European tour, a new office and administrator, repeat concerts in Kitchener and our Call for Scores – and along the way we have experienced some cost overruns. We have been working hard over the past few months to replace this concert with a less costly event which grew out of our European tour, but it has not been possible to pull it all together. As we are determined not to end the season with a damaging deficit, we made the difficult decision to cancel the concert. The new work by Martin Arnold scheduled for April has been moved to a concert next season.

"INBREATH"

**March 13 – 8 PM – The Music Gallery, 197 John St. at Stephanie,
Toronto**

Meet composers eldritch priest, Linda C Smith & Martijn Voorvelt

**March 21 – 8 PM – The Registry Theatre – 122 Frederick St,
Kitchener**

More About “Inbreath”

Three separate worlds, islands of feeling, are created by the three works for voice and ensemble. Dutch composer Martijn Voorvelt's piece *Petit Air II/Friedrich's Tagebuch*, for mezzo-soprano, flute, mandolin, harp, guitar and percussion deals with the difficulty of communicating. The text is taken from *Petit Air II*, by Stephane Mallarmé, in which a last scream of a dying bird reminds the poet of his own desperate attempts to word his feelings. He died, appropriately enough, of a cramp of the glottis in 1989. The German emperor Friedrich III was given only 99 days to apply his modern, democratic ideas and to warn Europe of a nearing great war; but his throat cancer was already in an advanced stage and he could no longer speak. Disaster for Europe ensued.

The work *ik(s)land(s)* for mezzo-soprano, flute, clarinet, guitar, violin, cello and percussion, by British/Australian composer Christ Dench takes its text from *Archipeligo* by Dutch poet berni m janssen. It alternates between English and Dutch and deals with an island landscape – in it a man, “delivering adept a contagion of words” and a woman “known by her silences”.

The programme also includes a new work by Linda C. Smith, commissioned by Continuum with the support of the Laidlaw Foundation and The Canada Council for the Arts. *Brush Line*, for mezzo-soprano and Continuum's core ensemble of flute, clarinet, violin, cello, piano and percussion, takes its text from the marginal sketch notes of painter J.M.W. Turner specifying colours, shadow and tone.

Acting as intermezzi are pieces by Canadian composers C. Andrew Stewart and eldritch priest.

After the concert, we hope that you will join us for an informal Questions and Answer session with composers Linda C. Smith, eldritch priest and Martijn Voorvelt.

Continuum acknowledges the support of: The Canada Council for the Arts, the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, the Ontario Trillium Foundation, the Laidlaw Foundation, The SOCAN Foundation, the Julie-Jiggs Foundation and many private donors.

Introducing Marion Newman

Native Canadian mezzo-soprano Marion Newman has quickly established herself as someone to watch on the vocal scene. She has appeared in a number of operatic roles, including Meg Page in *The Merry Wives of Windsor*, the White Cat, Dragonfly and Squirrel in *L'Enfant et les Sortilèges* and as Orfeo in *Orfeo ed Euridice*. This year Marion made her mainstage debut at Margret in *Wozzeck* with the Pacific Opera Victoria.

Marion has also toured internationally, performing in the Czech Republic and Germany as Don Ramior in Mozart's *Die Garnerin Aus Liebe* and as Ericlea in *Il Ritorno di Ulisees*. This summer, Marion appeared in the roles of Zita and La Zia Principessa in Puccinni's *Gianni Schicchi and Suor Angelica* in Italy.



On the concert stage, Marion has performed with the Vancouver Symphony, Portalnd Baroque Orchestra, CapriCCio Vocal Ensemble, the Kingston Symphony, Talisker Players, Bell'Arte, and the Aradia Ensemble. She has also made recordings with the CapriCCio Vocal Ensemble and with Aradia for the Naxos label.

Like many musicians, Marion also studied piano. By the age of sixteen she made her orchestral debut with the Victoria Symphony, performing Mozart's Piano Concerto K.488 in A Major. She holds a Bachelor of Music in piano performance from the University of Victoria and Masters degree from the San Francisco Conservatory of Music.