

# the continuum

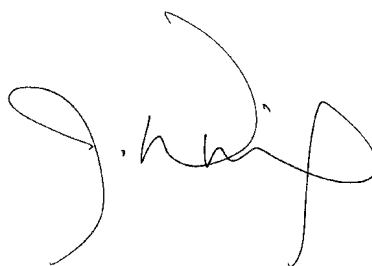
Fall, 2007

## A Letter from Artistic Director Jennifer Waring

After more than a year abroad (and several months of transition on the couches of friends) I have returned to normal activity. Or what's normal for Toronto, Ontario, Canada. I have seen first hand that things are done differently elsewhere. Since in this case that other place was The Netherlands, any comparison would seem unfair: they spend so much more money on the arts in general and on music in particular that things are bound to be better, which is indeed the case. From their three-tiered system of support for composers, well-funded ensembles that perform concerts multiple times, radio that programs new work, to the spectacular Muziekgebouw, they have many advantages. We, on the other hand, have the kind of pioneering spirit and make-do mentality that comes of underfunding – a virtue if you squint hard enough. For the moment this is our reality.

However, there is one quality of our endeavours which we would do well to get rid of in favour of Dutch. It is the level of bureaucracy that pervades the system. Excessively detailed granting and reporting requirements, annual instead of multi-year funding -- I wonder if this indicates a lack of trust of artists and arts organizations on the part of our government-sponsored arts councils. There may be deeper reasons for the current conditions, but to advance the arts now we look for some leadership on the part of the arts councils. They should show determination both to the serve the arts and at the same time educate the politicians on the business practices and forms of artists. A Dutch-style four-year funding cycle may be too much to hope for, but some sort of multi-year system from all levels of government with reasonable reporting would allow us to spend more time and more of our public funding on art. Here in Toronto, we have added our name to the arts coalition urging the public to support the City Council's initiative to explore new sources of revenue exactly in order to maintain a level of support for the arts consistent with our emerging place as a showcase of Canadian culture.

In the meantime, as I settle back into being Canadian, we continue to appreciate the support we currently receive and use it to produce the high-quality concert seasons you have come to expect from Continuum.



## Continuum Welcomes Josh Grossman

Continuum Contemporary Music is pleased to announce the hiring of **Josh Grossman** as Administrator and Festival Coordinator. Josh will help out with Continuum's marketing, concert production and administrative activities while also helping to plan and present SHIFT in Amsterdam and Toronto in late 2008 and early 2009.

Josh Grossman is a graduate of the University of Toronto's Jazz Performance Program where he studied trumpet with Chase Sanborn and Kevin Turcotte. He has performed in big bands under the direction of Phil Nimmons, Paul Read, Ron Collier and Paul Ashwell, and has played with The Whitney Smith Big Steam Band, Freeflight, the Array Jazz Orchestra, and in 2000 performed with the Hamilton All-Star Jazz Band at the Montreux Jazz Festival in Switzerland. He is the Founder and Artistic Director of the Toronto Jazz Orchestra, an 18-piece big band made up of some of Toronto's best young jazz musicians, and four years conducted the Hart House Jazz Ensemble, an extra-curricular big band at the University of Toronto. In addition to his work with Continuum, Josh works as Manager for the High Park Choirs and has been the Artistic Director for the Markham Jazz Festival since 2006.

## 2007-2008 Season Begins October 26!

Continuum Contemporary Music opens its 2007-2008 season with **Utter most**, an exploration of the voice in the contemporary chamber music setting. In fact, all of Continuum's concerts this season feature voice.

**Utter most**, starring the spectacular soprano Xin Wang, includes works by Moiya Callahan (Canada), Jacques Bank (Netherlands) and Anna Meredith (Scotland), and the world premiere of a commission by Victoria composer Christopher Butterfield.

A one-time boy chorister, rock musician and performance artist, Christopher Butterfield calls on diverse influences to create work that is spare and surprising. *Contes pour enfants pas sages (Tales for Naughty Children)*, musically illustrates six of the eight stories in the collection by the same name by acclaimed French author and poet Jacques Prévert.

Montreal composer Moiya Callahan sets up and manipulates expectations through the use of limited and precisely defined musical materials – a spare but kaleidoscopic minimalism. In *You see me*, for soprano and small ensemble, the three words of the text and interjections from percussion, violin and cello add a tattered melody to the wavering backbone of piano chords.

Dutch composer Jacques Bank came to Continuum's notice through its 2005 Call for Scores. *Invitation to Eternity* is a setting of a poem by Englishman John Clare (1793-1864), one in a trilogy exploring that poet's works. Not one of Holland's the better-known composers, Bank came to the aesthetic position (after the usual adherence to serialism typical of his time) that emotional impulse was central to musical expression. He is the 1989 winner of the Matthijs Vermeulenprijs, Netherlands' highest honour.

Not yet 30, Anna Meredith is resident composer of the Scottish BBC, has had works performed by the Ensemble Modern, the London Symphony and the Smith Quartet, and has been programmed at Huddersfield Contemporary Music Festival and Aldeburgh. *A blue true dream of sky*, for small ensemble, marks the point where Meredith abandoned, as she puts it, "depressing pieces filled with 20-something angst" and wrote with the positive energy that has characterized more recent work.

A native of the city of Kunming, of the Yunnan Province in the south-west of China, Canadian

Soprano Xin Wang is an active performer of contemporary music. She has participated in workshops and performed lead roles in Canadian contemporary operas and chamber pieces produced by such companies as Tapestry New Music Works, Soundstreams Canada, Queen Of Puddings and Continuum. Ms Wang's 2006-2007 season highlights include *A Night at the Opera* with Richard Margison and John Fanning at the Elora Festival; the European premier of Ana Sokolovic's chamber opera *The Midnight Court* at Covent Garden, England; the performance of *Puksanger* by Karin Rehnqvist at Glenn Gould Studio; and the final workshop of new opera *Sanctuary Song* by Abigail Richardson, which will make its world premiere in 2008.

Continuum performs selections from the **Utter most** programme in the Richard Bradshaw Amphitheatre, Four Seasons Performing Arts Centre, at 12 noon, Thursday October 25, and at the Royal Ontario Museum, Sunday October 28 at 12 noon.

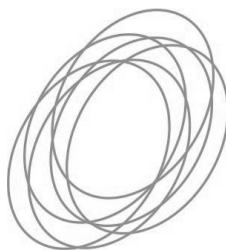
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### Be a Part of the Continuum

Continuum Contemporary Music relies on donations to help provide financial support for our ongoing programming. By making a donation to Continuum, you are helping us organize unique musical and cross-disciplinary events, present concerts of the highest caliber and demonstrate to arts councils a broad funding base. All donations are tax-receiptable.

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