

Narratives of Memory, Migration, and Xenophobia: Intercultural Dialogues

The recent resurgence of nationalist and xenophobic movements in North America and Europe has in part been powered by the deployment of particular narratives of the past, especially narratives about migration, settlement, and belonging. Yet, Europe's experience in the post-war period shows that narratives of the past can also be used to foster inclusion and new readings of citizenship. Similarly, the Truth and Reconciliation process in Canada may also show a way forward through how rethinking past historical narratives can forge a pathway towards a meaningful politics of inclusion.

This conference brings together scholars, students, and artists from Canada and Europe, to participate in an intercultural dialogue about how narratives of the past – or the *politics of memory* - can influence *current* political choices and policy decisions, and how we can talk more effectively about the past – as scholars, teachers, and citizens – in ways to foster more inclusive readings of the present.

This conference is free and open to the public and includes academic presentations, facilitated discussions and artistic performances. The aim of the conference is to use scholarly discussion, pedagogical insight, and musical creation to stimulate public discussion. Members of the public are encouraged to attend and to engage appropriately throughout with input and insight into the central research themes of the conference.

Location: David Strong Building C108, University of Victoria

With appreciation to:



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OPEN
SPACE



Thursday, August 24th: David Strong Building (DSB) C108

9:00 - 9:30 – Arrival/coffee

9:30 – 9:40 - **Welcome**

9:40 – 10:05 - **Opening remarks**

Dr. Helga Thorson, Department of Germanic and Slavic Studies, UVIC

“Present Pasts: Landscapes, Timescapes, and Memory Work.”

10:05 – 10:15 – **Video clip presentation from Field School**

Chorong Kim, MA student, Germanic Studies, UVIC

10:15– 11:45 - **Session 1: Multiculturalism and Memory Politics: European perspectives**

Chair: Dr. Helga K. Hallgrimsdottir, School of Public Administration, UVIC

Presenters:

Dr. Charlotte Schallie, Department of Germanic and Slavic Studies, UVIC

“What do we talk about when we talk about Multiculturalism in Europe?”

Maja Bitterer, Faculty of Social Science, Universitat Osnabrück

“Holocaust Learning (and Human Rights Education) -

Theoretical aspects and examples of realization on campus - and in school.”

Dr. Ildiko Barna, Faculty of Social Science, Eötvös Loránd University

“Memory politics and its long-lasting impact in Hungary.”

11:45 – 1:00 – Lunch break

1:00 -2:30 - **Session 2: Multiculturalism and Memory Politics: Canadian perspectives**

Chair: Dr. Charlotte Schallie, Department of Germanic and Slavic Studies, UVIC

Presenters:

Moussa Magassa, Office of Equity and Human Rights, UVIC

“Resolving Intercultural conflicts with Immigrants and Refugees in Canada.”

Dr. Sabine Lehr, Private Sponsorship of Refugees Manager

Inter-Cultural Association of Greater Victoria

“What constitutes a ‘good refugee’?”

Discourses of legitimacy and illegitimacy in the global refugee crisis.”

Dawn Smith, EdD candidate in the Educational Leadership and Policy program,
University of British Columbia

“Canadian First Nations: Migration, Residential Schools, and Survival.”

2:30-2:45 - Refreshment break

2:45-4:15 - **Session 3: Narrating Memory in Sound:**

Music Composition as Historical and Contemporary Reflection

Chair: Dr. Suzanne Snizek, Assistant Professor, School of Music, UVIC

Discussant:

Liam Hockley, UVIC School of Music Alumnus, DMA Candidate, UBC

Presenters:

Dr. Dániel Péter Biró, Department of Music, UVIC

Zaid Jabri, Norwegian University of Science and Technology in Trondheim

Andrea Szigetvári, Franz Liszt Music Academy, Budapest Hungary

Thursday, August 24, 2017

7:30pm Pre-concert Talk

with Daniel Peter Biro and Marie-Chantal LeClair

8:00pm CONCERT

Phillip T Young Recital Hall,
B-Wing, MacLaurin Building, University of Victoria

Quasar Saxophone Quartet with guests

Joanna Hood, Artist-in-Residence, University of Victoria,
and **Kirk McNally, Jodie Shier, Robert Pond, Colin Malloy**, electronics

Outer Planes—Predator Drone MQ-1 (2013)
For saxophone quartet and electronics

Wolf Edwards

La robe du temps (2013)
For saxophone quartet

David Adamcyk

Saxophonquartett (2014)
For saxophone quartet

Georg Friedrich Haas

Intermission

De l'imitation (2016, rev. 2017) *
For saxophone quartet

Philippe Leroux

Crosswind (1997)
For viola and saxophone quartet

Georges Aperghis

*** Premiere of the acoustic version (2017)**

(Program notes attached)

Friday, August 25th David Strong Building (DSB) C108

8:30- 9:00 - Arrival/Coffee

9:00 – 10:00 – Session 4: Reflections from an Intercultural Field School I – Musical experiences

Students of music describe the process of creating compositions that deal explicitly with the sites of memory visited during the field-school in the summer of 2017.

Chair: Dr. Dániel P. Biró, Department of Music, UVIC

Discussants:

Zaid Jabri, Norwegian University of Science and Technology in Trondheim
Andrea Szigetvári, Franz Liszt Music Academy, Budapest Hungary

Presenters:

Kimberley Farris-Manning, undergraduate music student, UVIC
“Engrenages: interrupting a spiral of fear”
Adam Scime, composer and graduate student, University of Toronto
“Sonic Cathedral: Building a Psuedo-Space with Sound”
Emily MacCullum, undergraduate student, UVIC
“The importance of individual action in moments of crisis”

10:00-10:15 - Refreshment break

10:15 – 11:45 - Session 5: The Politics of Memory: European and Canadian perspectives I

Chair: Dr. Ildiko Barna

Presenters:

Dr. Helga K. Hallgrimsdottir, School of Public Administration, UVIC
“The politics of memory: xenophobia, economic austerity,
and the European citizen.”
Dr. Emmanuel Brunet-Jailly, School of Public Administration, UVIC
“Borders in the European historical and political imagination.”
Lena Casiez, Camp des Milles Memorial site, Aix Marseille University,
UNESCO Chair Education for Citizenship, Human Sciences and Shared Memories
“From the breeding ground of social tensions to genocide: a resistible spiral”

11:45 – 1:00 - Lunch break

1:00 – 2:15 - Session 6: Reflections from an Intercultural Field School II

Chair: Dr. Helga Thorson, Department of Germanic and Slavic Studies, UVIC

Presenters:

Graduate student participants in the intercultural field school
Habib Toure, Emily MacCallum, Orsolya Jenei, Zsofia Kelemen
“Memories: working with difficult memories
for prevention of traumatic events.”
Orsolya Udvari, Paige Thombs, Kim Farris-Manning
“Borders and Body Politics.”
Julia Bozso, Adam Scime, Ethan Calof, Lorraine Dumont
“Xenophobia: Paving the Road Toward State Violence.”

2:15- 3:15 - Session 7: The Politics of Memory: European and Canadian perspectives II –

Student Research

Chair: Dr. Charlotte Schallie, UVIC

Presenters:

Julia Bozso, graduate student, Eötvös Loránd University, Hungary

“The Hearing of Unaccompanied Minor Asylum Seekers in present day Hungary”

Habib Toure, PhD student, France

“International Law and the Challenges of International Migration”

Tamara Amoroso Gonsalves, PhD student, UVIC

“Remembering to Forget: Echoes from Brazil”

Ethan Calof, graduate student, UVIC

“Unpacking Jewish Identity in the Wake of Ravensbruck”

Orsolya Jenei, graduate student, Eötvös Loránd University, Hungary

“Countering Radicalisation: The Role Each of Us Play”

3:15 – 3:30 - Refreshment break

3:30– 4:30 - Session 8: The Politics of Memory: European and Canadian perspectives III -

Student Research

Chair: Dr. Charlotte Schallie, UVIC

Presenters:

Lorraine Dumont, graduate student, France

“Interaction of the public with memorial sites”

Zsofia Kelemen, graduate student, Sociology, Eötvös Loránd University, Hungary

“Memories of the Holocaust through individual narratives.”

Orsolya Udvari, graduate student, Hungary

“Segregation in the Hungarian education system:

the idea of ‘caring segregation’”

Paige Thombs, graduate student, UVIC

“Photographs and Memories: the ‘intractable reality’ of the still image”

2017 SALT New Music Festival and Symposium CONCERT
Narratives of Memory

Friday, August 25, 2017 **8:00pm**

Phillip T. Young Recital Hall, School of Music, University of Victoria

(Program notes attached)

Narratives of Memory Pieces Commissioned for Performance at Historical Sites of Memory:
Keleti Train Station, Hungary
Ravensbrück Memorial Site, Germany
Sité Memorial du Camp des Milles, France

Beef Kohlraabi Cantata**

Andrea Szigetvári

electroacoustic cantata for soprano and electronics

Jessica Wagner, soprano

Andrea Szigetvári, Kirk McNally, Jordie Shier, Robert Pond, Colin Malloy, electronics

30 Articles**

Zaid Jabri

for Viola and Electronics

Johanna Hood, viola

Zaid Jabri, Kirk McNally, Jordie Shier, Robert Pond, Colin Malloy, electronics

Void*

Adam Scime

Emily MacCallum, violin

Adam Scime, Kirk McNally, Jordie Shier, Robert Pond, Colin Malloy, electronics

Engrenages: for solo violin and electronics*

Kimberley Farris-Manning

Emily MacCallum, violin

Kimberley Farris-Manning, Kirk McNally, Jordie Shier, Robert Pond,

Colin Malloy, electronics

Intermission

Piano Sonata No. 21 in B Flat Major, D.960

Franz Schubert

I. Molto moderato

Ermis Theodorakis, piano

Gvul (Border)* *

Dániel Péter Biró

For piano and electronics

Ermis Theodorakis, piano

Daniel Peter Biro, Kirk McNally, Jordie Shier, Robert Pond, Colin Malloy, electronics

Conference Closing Remarks

* World Premiere

** Canadian Premiere

Conference Presenters

Ildiko Barna is an Associate Professor of Sociology at ELTE Faculty of Social Sciences in Budapest where she also serves as a Head of the Department of Social Research Methodology and Program Director for the international Ethnic and Minority Policy MA Program. In 2015, she was a Visiting Fellow at the Mandel Center for Advanced Holocaust Studies at the USHMM, Washington DC where she started her research project on Hungarian Jewish Displaced Persons. She is taking part in numerous research projects on various topics such as Hungarian Jewry, Antisemitism, radicalization and the far-right. Her publications include *Modern Antisemitism in the Visegrad Countries* co-authored and co-edited with Anikó Félix (Tom Lantos Institute, 2017), *Political Justice in Budapest after World War II*, co-authored with Andrea Pető (CEU Press, 2015), "Teaching about and against Hate in a Challenging Environment in Hungary: a Case Study" (*Casopis Za Kritiko Znanosti*, 2015). Professor Barna is an international collaborator for the graduate field school that is partnered with this conference.

Dániel Péter Biró is Associate Professor of Composition and Music Theory at the University of Victoria in Victoria, BC, Canada. Dr Biró received his Ph.D. from Princeton University in 2004; his dissertation examines historical relationships between orality, memory and notational development in Hungarian laments, Jewish Torah recitation and early Christian plainchant. In 2006 he was a research fellow at the University of Victoria Centre for Studies in Religion and Society. In 2011 he was Visiting Professor at Utrecht University where he undertook computational research of Jewish and Islamic chant practices. Dániel Péter Biró has been commissioned by festivals (Eclat Festival, Darmstadt International Summer Courses, Toronto New Music Concerts, Vancouver New Music) and his music has been performed by ensembles around the world by, among others, the Frankfurt Radio Symphony, Ensemble Surplus, ensemble aisthesis, Kai Wessel, the Meitar Ensemble, ensemble recherche, the Neue Vocalsolisten, the Talea Ensemble and the Schola Heidelberg. He has won many international prizes for his work (Kodály Prize, Gigahertz Production Prize, Vocal Music Competition and more).

Maja Bitterer works as a senior teacher (German language, literature, art), school book author, and director of a drama group and also moderates advanced teacher trainings. She also supports gifted and talented students at her school with a special focus on intercultural aspects. Since 1998 she has worked as a lecturer at the University of Paderborn, organized a German-Israeli-student exchange, excursions to Poland and has also contributed in the adaptation of "Hands across the Campus" and was a Fulbright scholarship holder in 2014 ("Diversity in US Education"). She has given lectures on Holocaust Learning and especially aesthetic approaches.

Lena Casiez is a former legal assistant for two defense teams from the International Criminal Tribunal for the Former Yugoslavia (ICTY) from 2010 to 2013, and is currently a PhD student in international law. As a Research Officer for the Camp des Milles Foundation, she has been a Junior Lecturer at Aix Marseille University (AMU) for two years. As an international legal practitioner, her thesis focusses on the prevention of mass atrocity crimes, a multidisciplinary approach. Her research interests include genocidal process, risk identification and alert mechanism as well as collective and institutional action for prevention. In parallel with her

activities at the Foundation she has taught in various other structures including the University College of Dublin and the Jean Moulin University Lyon 3.

Helga Hallgrimsdottir is an Associate Professor at the School of Public Administration, and she is a Research Associate in the Centre for Global Studies. Her research interests are primarily in historical sociology, political sociology, and comparative research. She currently holds a SSHRC Insight Grant as Principal Investigator on the link between austerity policies, economic downturn and the rise of nationalism in Europe; she is also the principal investigator on the Jean Monnet Erasmus+ grant that is funding the field school associated with this conference grant.

Zaid Jabri completed his M.A. degree in Poland where he studied composition with Zbigniew Bujarski and his Doctorate degree under the supervision of Professor Krzysztof Penderecki. He won the first prize at the Adam Didur Composers' Competition in Sanok in 1997 for his piece (Two Songs for Soprano and String Orchestra) and the second prize in 2 Agosto International Composition Competition 2012 in Bologna, Italy. In 1999 he participated in the International Musikwerkstatt Buckow in Germany. Zaid Jabri was invited by many universities including Bilgi university in Istanbul, Barnard College and Columbia University in New York as a Weiss International Scholar for the academic year 2015/2016. In 2011 he became a member of ZKP (The Polish Composers Union). In 2014 Zaid received the George Edwards and Rachel Hadas award for residency at the VCCA in USA, Bellagio residency fellowship by The Rockefeller Foundation 2014, and McDowell Residency fellowship 2016. Between 2008 and 2015 Zaid was also involved in teaching at The Academy of Music in Cracow.

Emmanuel Brunet-Jailly is a political scientist, specializing in comparative and urban politics with a particular focus on borders and border regions. Dr. Brunet-Jailly received his PhD in 1999 from Western University. Prior to joining academia, he worked for the French public sector for 10 years, including postings with the French Small Business Administration and the Nord Pas-de-Calais Regional Council. At UVic's School of Public Administration he is Jean Monnet Chair in European Urban and Border Region Policy, Director of the European Studies minor and of the European Union Centre for Excellence. Dr. Brunet-Jailly is lead investigator for Borders in Globalization (BIG), an innovative, integrative, and sustainable network of academic partners from Canada, the United States, Europe, Asia, and the Middle East. BIG is engaged with non-academic organizations that are involved in the management of borders and borderlands in Canada and worldwide to create new policy and foster knowledge transfer in order to address such globalization forces as security, trade and migration flows, and also to understand the forces of technology, self-determination and regionalization that are affecting borders and borderlands in regions around the world.

Sabine Lehr is the Manager of private sponsorship of refugees at the Inter-Cultural Association of Greater Victoria (ICA), a Service Provider Organization for settlement services and the federal Resettlement Assistance Program, and a Sponsorship Agreement Holder with the federal government. She has worked on programming for/with immigrants and refugees since 2012. Sabine serves on the council of the Canadian Refugee Sponsorship Agreement Holders Association and on the executive committee of the Canadian Council for Refugees. Prior to immigrating to Canada from Germany in 1996, she was projects manager at the World Wide Fund for Nature in Frankfurt. In Canada, she worked for 10 years in international

academic relations at the University of Victoria. She has also spent a year in Rwanda as management/administration coach for organizations of persons with disability. Dr Lehr holds an MBA degree and a PhD in educational studies, as well as a certificate in refugee and forced migration studies. She is associate faculty at Royal Roads University where she teaches in humanitarian studies and leadership studies.

Moussa Magassa is the UVic Human Rights Educator, where he focuses to enhance understanding of and commitment to the university's human rights and equity goals by raising the awareness of all UVic communities on a range of human rights issues with the end goal of increasing diversity and creating fair and inclusive work and study environment. Moussa is a seasoned mediator and intercultural conflict resolution specialist with an in-depth understanding of issues of immigrants and refugees' settlement, integration and adaption in Canada. He has advanced mediation training with the University of South Africa (mediation certificate with distinction), the Law Society of BC (advanced mediator clinic certificate) and in intercultural development with the Intercultural Communication Institute (Portland and UBC).

Dawn Smith has a Bachelor of Arts in Political Science with a Minor in Indigenous Studies (2003) and a Master of Arts in Indigenous Governance (2007) from the University of Victoria. Currently, she is an EdD candidate in the Educational Leadership and Policy program at the University of British Columbia. Her doctoral research includes, Indigenous self-determination, educational leadership and 'unsettling' the academy (i.e., decolonization, indigenization, reconciliation, etc.). She is completing the fifth of seven chapters and expect to complete and defend by fall 2017. She has been working with First Nations communities since 1993 in areas related to governance and has spent 16 years (2001-2017) working at the University of Victoria in various roles, specifically as in areas related to Student Advising, Program Coordination, Sessional Instructor, Curriculum Development and consultant.

Charlotte Schallié is an Associate Professor of Germanic Studies at the University of Victoria, Canada. Her research interests include post-1945 German literature and film, transcultural studies, Jewish identity in contemporary cultural discourse, and Holocaust education. She is the director of the European Studies program at the University of Victoria and co-founded 'The Future of Holocaust Memorialization: Confronting Racism, Antisemitism and Homophobia through Memory Work' research collective. Together with Helga Thorson and Andrea van Noord, she was a co-organizer of the Global Connections: Critical Holocaust Education in a Time of Transition conference at the University of Victoria in 2015.

Andrea Szigetvári studied sound recording and electroacoustic music at Fr. Chopin Academy of Music in Warsaw. After finishing her studies she worked as a music editor, sound engineer, musical producer for Hungaroton Recording Company and Hungarian Radio. She has worked at the Institute of Musicology as a member of the first computer music research project in Hungary. In 1989 she was a Fulbright researcher in the USA. First she worked at Brooklyn College with Charles Dodge, later at Stanford University with John Chowning. After returning from the USA in 1990 she funded the Hungarian Computer Music Foundation to help to develop contemporary music life in Hungary. From the beginning of 1990's she has been the main organizer of the composition and computer music course of the International Bartók Festival, the Short Circuits contemporary music days and from 1998 the Making New Waves contemporary music festival. Between 1993 and 1995 she developed the musical informatic

course's curriculum at Pécs University and the electronic music curriculum for the Liszt F. Academy of Music in Budapest.

Helga Thorson is Chair of the Department of Germanic and Slavic Studies at the University of Victoria. Her research focuses on Holocaust studies, memory studies, and literary and cultural studies. She was a co-organizer of the Global Connections: Critical Holocaust Education in a Time of Transition conference at the University of Victoria in 2015, a highly successful international and interdisciplinary conference with participants from Austria, Canada, Germany, Hungary, Poland, Slovakia, Switzerland, and the United States. Dr Thorson is also the director of the I-witness Field School, a University of Victoria course on Holocaust memorialization in central Europe, and a co-founder of the Victoria Holocaust and WWII Memory Archive.

And we proudly introduce and welcome
the students of the University of Victoria Field School:
Narratives of Memory, Migration, and Xenophobia in the EU and Canada.

Julia Bozso	Orsolya Jenei	Paige Thombs
Ethan Calof	Zsofia Kelemen	Habib Toure
Lorraine Dumont	Emily MacCallum	Orsolya Udvari
Tamara Gonsalves	Kimberley Farris-Manning	Adam Scime

with video recording by Chorong Kim

*The Symposium organizers wish to sincerely thank you
for attending and participating in this two-day event.*

Composers and Performers



Daniel P. Biro, University of Victoria
Gvul (Border) for amplified piano and electronics deals with the complex questions of migration, collective memory and history via musical analogy. The composition was written for performance at the Site-mémorial du Camp des Milles. The piece sets out by presenting the piano as an architectural ruin, a charged site of historical experience, wherein piano noise, resonance and the rich harmonic

possibilities of the instrument function to simultaneously awaken memories of the past and forge new sonorous realities. In the course of the composition, citations of Franz Schubert's *Sonata in B-Flat Major (D 960)* present a sonorous analogy of a European world of the past, which the listener enters and inhabits, much like a migrant residing in a strange “new” country that is in fact “old.” These citations separate from and return to the residual aspects of the amplified piano (noise, overtones and resonance). Within this sonorous landscape, musical material exists as sonorous archeology to form layers of meaning, which serve to activate the memory – individual and collective – while bringing listeners into new terrains of musical experience



Violist **Joanna Hood** studied at the San Francisco Conservatory with Isadore Tinkleman, and at Indiana University, where she was also an Associate Instructor, with Abraham Skernick and Stanley Ritchie. Joanna is an avid chamber music player both on modern and period instruments, and has a passion for the music of our time. She is a member of the Lafayette String Quartet, formed in 1986 and based in Victoria BC, the Loma Mar Quartet, founded in 1997 and the DNA Quintet formed

in 2008, both based in New York.

She is a founding member of the Victoria new music group Tsilumos. She was a founding member of Eclipse Quartet, a Los Angeles based ensemble dedicated to the music of twentieth century and present day composers and works of their own often in collaboration with other media, which she played with from 2003-2008. With Eclipse she created and recorded original scores for the Suddenly Dance Company that were featured on Bravo! Canada, a company tour of Korea, and at Lincoln Center in the 35th annual Dance on Camera Festival. Eclipse also recorded the two string quartets of Zeena Parkins for the Tzadik label.



30 Articles for viola and electronics written by Syrian composer **Zaid Jabri** is a piece concerned with the current refugee crisis in Europe. Zaid Jabri is the most accomplished, prolific and experimental Syrian composer of the younger generation. Because of the Syrian refugee situation in Europe, there has been an increase of xenophobic incidents against Syrians in Poland, where Zaid Jabri currently lives.

Knowing this situation, we commissioned Mr. Jabri with a new piece that deals with his experiences in Poland and, simultaneously, addresses questions of memory in a larger European context. This composition was written for and first performed at the Ravensbrück Memorial Site and deals with human values that are available to all human beings regardless of race, ethnicity, faith or gender. The declaration of human rights will be the starting point for the piece. The question is always the same ... Are we going in a path for a better future or vice versa? Can we, as a species, avoid creating a situation like Europe in 1939 once again? Drawing the attention of people on what is happening in our communities, the role of Contemporary Music is not only in the festivals of contemporary music, in a purely scientific role far away from the consciousness of people but rather as a social vehicle for reflection and change.

Emily MacCallum

Emily has been playing violin for the past 16 years. She started with Suzuki but quickly became interested in exploring many genres including classical, folk, Celtic, Scandinavian, and Québécois. She was a member of the North Shore Celtic Ensemble for 7 years, and recorded 3 albums with the group. Emily has toured across Canada and Scotland and participated in both solo and chamber competitions. Emily studied music at the University of Victoria where she was introduced to, and quickly became passionate about, the contemporary music scene. Emily is a violin teacher and freelance performer in Victoria, BC, and a student of the intercultural Narratives of Memory Field School this summer.

Kimberley Farris-Manning

Kimberley is a Canadian composer and keyboard-player (piano, organ, harpsichord) living and studying in Victoria, BC. Entering her fifth and final year as organ scholar at the Church of St. John the Divine, she is currently completing her Bachelor of Music in Composition at the University of Victoria. Kimberley's graduating recital in April of 2017 took place in an outdoor venue as an interdisciplinary and trans-cultural collaboration, involving oration, music, dance and sculpture. Interested in curating and creating multimedia pieces, Kimberley often incorporates sculptural elements into her works: most recently seen at the Toronto Creative Music Lab in June. This summer Kimberley travelled as a composer with the course *Narratives of Memory, Migration, and Xenophobia in the European Union and Canada*, in an effort to understand the role that art might play in the context of these ideas and the changing climate of the world today. Going forward, Kimberley hopes to further expand her knowledge and skills in bringing different people and spaces together to create art across borders.



Impassioned by the music of our time, the **Quasar Saxophone Quartet** is dedicated to premiering and promoting contemporary music that is multi-dimensionally conceived. Celebrated for its energy, audacity and exceptional technical ability, Quasar explores different aspects of artistic creation, from instrumental music to the multi-disciplinary, from mixed media works to instrumental theatre. The quartet reserves pride of place for a number of Québécois composers, with whom it has formed solid partnerships.

It aims to contribute to the development of our musical language and provide a platform for new music experiments, exploration, and production. At the same time, Quasar constantly seeks out new works from the international scene, which are then frequently integrated in its repertoire. The group's concerts are regularly broadcast by Radio Canada's Chaîne Culturelle, and it recently launched its first compact disc, on the ATMA label, the excellence of which was underscored by its nomination for a Prix Opus for the year 2000. Quasar is the ensemble in residence for the Société de Musique Contemporaine du Québec and is supported by the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, and the Conseil des arts de Montréal. www.quasar4.com/en

Adam Scime

As a young composer and performer living in Toronto, Adam Scime has been praised as "a fantastic success" (CBC) and "Astounding, the musical result was remarkable" (icareifyoulisten.com). His work has received many awards including the 2015 CMC Toronto Emerging Composer Award, The Socan Young Composer Competition, The Karen Keiser Prize in Canadian Music, and The Esprit Young Composer Competition. Adam was recently selected for the ECM+ 2016 Generations Project during which his piece *Liminal Pathways* was toured across nine Canadian cities. Adam's music has been performed and commissioned by many renowned ensembles and soloists including Nouvelle Ensemble Moderne, The Esprit Orchestra, Array Music, The National Arts Centre Orchestra, The Gryphon Trio, New Music Concerts, Soundstreams, The Bicycle Opera Project, *l'Orchestre de la Francophonie*, Véronique Mathieu, Nadina Mackie Jackson, and Carla Huhtanen, *among others*.

In November of 2012, Adam's work was featured in the Emergents Concert Series, a series showcasing emerging artists from across Canada and hosted by the Music Gallery. In March of 2011, New Music Concerts premiered Adam's new trio *After the riot*, for a concert celebrating the music of the prominent late English composer Jonathan Harvey. New Music Concerts subsequently commissioned from Adam a piece for large ensemble and soprano Carla Huhtanen that premiered in the 2012/2013 concert season. In 2014, Adam's piece *Broken Images* was toured across China to various new music festivals by a chamber group of renowned Canadian soloists. Adam has been selected for numerous composer workshops including Domaine Forget, The Soundstreams Emerging Composer Workshop, The Vocalypse Opera from Scratch Workshop, The National Arts Centre composer training program, The Canadian Contemporary Music Workshop and the Chrysalis Workshop with the Continuum

Contemporary Ensemble among others. Future projects include commissions for saxophonist Wallace Halladay, The Esprit Orchestra, and a new piece for violin and piano that will be recorded and toured by soloists Véronique Mathieu and Stephanie Chua.

In addition to his activities as a composer, Adam also works frequently as a freelance double bassist specializing in new music. Interesting performances include *Nuit Blanche* 2009 when Adam performed under music director Brian Current in James Tenney's installation, *In a large open space*. In 2011, Adam performed in Juliet Palmer's massive theater creation *Like an Old Tale*. Recently, Adam traveled with the Ontario Festival Orchestra to China for a tour of six cities. Adam was asked to perform as part of New Music Concert's "Composers Play" fundraiser. In 2014, Adam performed in the North American premiere of Louis Andriessen's *Anaïs Nin* as part of the inaugural 21C New Music Festival hosted by the Royal Conservatory. Adam also makes regular appearances performing with the Array Contemporary Ensemble and with New Music Concerts. Adam is currently studying with Gary Kulesha at the University of Toronto where he has been awarded a full fellowship to study as a Doctoral student in composition. Previous to his current position at U of T, Adam studied composition at The University of Western Ontario, where his teachers included Peter Paul Koprowski and Paul Frehner. Adam has also received private lessons with Roberto Sierra, Anders Hillborg, Vinko Globokar, Colin Mathews, Chen Yi, and Osvaldo Golijov.



The inspiration for the piece „Marhakaralábé Kantáta” (Beef Calarabi Cantata) came from a field recording made by **Andrea Szigetvári** at the Keleti Railway Station in Budapest on the 2nd of September of 2015, when hundreds of refugees were camping out on a metro underpass of the Keleti Train Station. The recording captured a conversation of three Hungarian men, who were expressing their dissatisfaction about some volunteers who were helping the refugees.

At the most dramatic part of the conversation a man said he wanted to shoot the refugees, throw them on a truck and burn them, if he had any power. He called the refugees „funnily” marhakaralábé (beef kohlrabi in English). To develop the recording and to put its content into a larger context, Andrea collected recordings of interviews with refugees talking about their pitiful experiences and of speeches by different contemporary leaders – like Angela Merkel, Pope Francis, Viktor Orbán, Donald Trump – expressing their ideas about finding solutions for the migration crisis. For historical context, she chose to also explore recordings of speeches made by Mahatma Ghandi and Adolf Hitler. The segmental parameters or prosody of the vocal material is based on emotional and musical aspects of the speeches, which serve as source material for both the acoustic and the electroacoustic parts of the composition. The melodies, glissandi, rhythms, tempi, structures of silences, accents, volumes and timbral characteristics resulting from the vocal material are embedded in soundscapes reflecting on the location of the recording (the Keleti Train Station) and meanings emerging from the spoken texts.



Ermis Theodorakis was born in Athens, Greece in 1979. He began his piano studies in 1990 with Nilyan Perez-Ioannidis and in January 1996 he obtained his Piano Diploma at the Athens Music Society Conservatory along with a unanimous award of a First Prize and of a special “Iannis Xenakis ” prize, for his interpretation of the work “Mists”. He also studied composition with Yannis Ioannidis (Composition Diploma, 2002) and Musicology at the University of Athens (Degree, 2004).

From September 2002 he followed post-graduate piano studies with Håkon Austbø (master program) at the Conservatorium van Amsterdam, from where he graduated in May 2004 with Distinction. He studied further composition with Wim Henderickx at the same conservatory (Diploma, 2006) and afterwards at the Musical Academy of Leipzig with Claus-Steffen Mahnkopf (Post-Graduate Diploma, May 2009 with Distinction). Ermis has performed as a soloist in various Greek and German cities (Athens, Thessaloniki, Patras, Berlin, Leipzig, Dresden, Hamburg, Lübeck, Heilbronn) and in several other countries (Holland, Cyprus, Austria, France, Luxemburg, UK, Hungary, the Czech Republic, Albania, Ghana, Chile, USA). He has also collaborated as a soloist with orchestras and ensembles, such as the Athens State Orchestra, the Orchestra of Colours, the “Kamerata” Orchestra, the AGON Orchestra of Prague, the Greek Contemporary Music Ensemble, the “United Instruments of Lucilin” (Luxemburg), the MDR Woodwind Quintet (Leipzig), the Ensemble LINEA (Strasbourg). He has recorded 8 solo CDs of contemporary piano music (most of the New Viennese School piano music, piano works by Yannis Ioannidis – Vol. 1&2, the complete piano solo works by Iannis Xenakis and together with the pianist Daniël Kramer, the complete piano works by C.- S. Mahnkopf). He has also recorded Xenakis’ piano concerto “Synaphai” with the Orchestra of Colours. As a composer, he has written chamber music and solo pieces. His works have been performed in Germany, Greece, the Netherlands, Belgium and Chile. Ermis has been awarded a prize by the Greek Union of Music and Drama Critics, for his recording of the complete piano solo works by Iannis Xenakis and a UNESCO prize for his services to Greek Contemporary music. In January 2006 he obtained two prizes (SACEM prize and Special Mention A. Boucourechliev) at the 7th International 20th Century Piano Competition in Orleans (France). In November 2008 he was visiting professor at the Composition Department of the University of Chile in Santiago. Iannis Xenakis, in a recommendation letter, has stated that he considers him an ideal interpreter of his music.

Website: <http://www.kalifonia.eu/index.php/artists/pianists/76-theodorakis-ermis>



Jessica Wagner is an emerging soprano currently completing her Masters in Performance at the University of Victoria under Benjamin Butterfield. Jessica has performed as a guest soloist and with numerous choral groups, including internationally recognized Pro Coro Canada, as well as with opera ensembles. Most recently Jessica has studied under Judith Malafrente at the Virginia Baroque Performance Academy. In the fall Jessica will be joining Pacific Opera Victoria.

Concert Program Notes for Thursday, August 24 at 8:00pm

Wolf Edwards (1972)

Born in Montréal (Québec) Wolf Edwards began his formal musical training at the Victoria Conservatory of Music (1994-1996) before transferring to the University of Victoria (1996-2000) where he completed an undergraduate degree in music composition and theory.

To further his education Edwards relocated to Montreal from 2000-2002, where he attended private studies with Olivier Messiaen's former student, and legendary Canadian composer, Gilles Tremblay. In 2002 Wolf was granted a two year University of Victoria Fellowship enabling him to complete the degree of Master of Music in 2004.

Further studies include Acanthes Summer Academy, in Metz, France, 2005 where he studied with composers Pascal Dusapin (France), Wolfgang Rihm (Germany), and Hilda Peredes (Mexico). Wolf also enrolled at the prestigious Schloss Solitude Academy, in Stuttgart, Germany, 2007 where he attended private lessons with composers Chaya Czernowin (Israel), Stephen Kazuo Takasugi (U.S.A.), and Ole Lutzow Holm (Norway/Sweden). Following his attendance at the Schloss Solitude, Wolf continued private studies in musical composition with Chaya Czernowin from 2007-2009.

Wolf Edwards has participated, lectured, and had music performed at international festivals, and events, throughout North America and Continental Europe. His works have been performed and/or commissioned by Dal Niente (Chicago, IL), the Verdejo Duet (Vancouver), the Siemens Art Foundation of Germany (Berlin), Newspeak Ensemble (New York, NY), The Network Ensemble (Vancouver), Productions Totem Contemporain (Montreal), the SMCQ (Montreal, QC), the Arte Saxophone Quartet (Basel, Switzerland), Sixtrum Percussion Ensemble (Quebec), the Esprit Orchestra (Toronto), Ensemble Surplus (Vienna, Austria), Arditti String Quartet (London, England), Molinari String Quartet (Montreal), Victoria Symphony (BC), Aventa Ensemble (Victoria, BC), Sofia Soloists (Sofia, Bulgaria), , l'Ensemble Contemporain de Montreal (Montreal), l'Ensemble Chorum (Montreal), Quatuor Bozzini (Montreal), the Tsilumos Ensemble (Victoria), and the Western Front (Vancouver).

Outer Planes—Predator-Drones MQ-1 (2013)

This work, commissioned in 2013 by The Western Front for the Quasar Saxophone Quartet, has two titles in order to consider it from multiple perspectives. The first, *Outer Planes for Saxophone Quartet*, reflects the composer's concerns with music and form; the second, *Predator Drone MQ-1*, with those regarding modern politics and his overall rejection of current ideologies. The second title was meant not to be programmatic, but rather to illuminate the intentions of our current political structures. The appropriate notes are as follows.

Outer Planes for saxophone quartet

A work which is meant to be a musical example of the intangible and esoteric nature of non-material ideas. Although metaphysics can be considered spatially infinite, this musical model is composed of features and locations of a finite scope. These features and locations are then split into a collection of further sub-planes that represent a particular facet, or theme, related to that plane.

Predator Drone MQ-1

An unmanned aerial vehicle (UAV) developed by the Central Intelligence Agency (CIA), the United States Airforce, and General Atomics in the early 1990s. Equipped with Hellfire missiles, the Predator Drone has been used to kill people in Afghanistan, Pakistan, Bosnia, Serbia, Iraq, Yemen, Libya, and Somalia.

Despite claims from the administration that drone strikes have killed very few civilians, multiple independent reports (including the Columbia Law School's Human Rights Institutions and The Bureau of Investigative Journalism) have proven that in fact 98% of drone strike casualties are civilians. That is 50 for every one "suspected terrorist."

This work is dedicated to the Quasar quatuor de saxophones.

— Wolf Edwards

David Adamcyk (1977)

David Adamcyk is a Canadian composer, electronic musician, and sound engineer living in New York. He creates musical works for the concert hall and theatrical stage, often incorporating technology. He was the assistant to Martin Matalon and Philippe Leroux, has collaborated with artist Julia Randall, and has worked with Quasar, Cairn, the MSO, Talea, ECM+, IRCAM, Esprit Orchestra, and SMCQ. David has taken part in the Nouvelles Rencontres composition program at Domaine Forget, in St-Iréné, and was selected for the National Arts Centre's Young Composers program in Ottawa. He has won four prizes at the SOCAN Foundation composer's competition, and was also one of the five finalists in the CBC/SRC Evolution composition competition. David holds a doctorate in Composition from McGill University, and currently teaches sound recording, live sound, and electronic music at Columbia University's Computer Music Center and at the Manhattan School of Music.

La robe du temps ("The Robe of Time") was inspired by an art installation entitled *La robe Cathédrale* ("The Cathedral Robe"), created by Quebec artist Carole Simmard-Laflamme. For her work, Simmard-Laflamme produced 12 large-scale, T-shaped panels of loosely woven fabric donated by people from all around Quebec, which were hung in various cathedrals around the world. The result was a powerful and poetic monument to the idea of community, as all the individual strands, representing personal experiences, criss-crossed to form a larger cohesive whole. In my musical reaction to the installation, I've "weaved" together musical strands that, much like Simmard-Laflamme's installation, interrupt one another, then transform into a more speckled texture, and finally come together in a contemplative chordal passage.

A Quasar commission with the support of the Conseil des arts et des lettres du Québec, *La robe du temps* was premiered in November 2013 at the Chapelle historique du Bon-Pasteur in Montreal.

Georg Friedrich Haas (1953)

Georg Friedrich Haas was born in 1953 in Graz, a city in the east of Austria. His childhood was spent in the mountainous province of Vorarlberg, on the Swiss border. The landscape and the atmosphere of the place have left a lasting impression on his personality.

To study music, Haas returned to his native city where his professors were Gösta Neuwirth and Ivan Eröd. Later, he continued his studies in Vienna with Friedrich Cerha. He also attended the Darmstadt summer courses as well as attending an internship on composition and computer music at the Ircam in Paris.

Based on the integration of the harmonic spectre (the Violin Concerto and in vain) as well as the dialectic between individual parts and the global results (... Einklang freier Wesen ...), the music of Georg Friedrich Haas—which has always led to sound experimentation—presents creative qualities and invites the public to discover new musical territories. Realizing the limits of the tempered range's acoustic and harmonic possibilities, the composer then considers microtonality (Nacht). He also wrote several pieces to be performed in total darkness, as a tribute to his interest in the indistinct.

His works have been on the program of the following festivals: Donaueschingen Festival, Ars Musica of Brussels, Musica Viva of Munich, Klangspuren Schwaz in Austria and Wien Modern. He was also the "Festival Composer" of the Borealis Festival in Bergen, Norway in 2006. His opera *Melancholia* was created in 2008 at the Palais Garnier in Paris.

Since 1978, Haas teaches at the Graz Conservatory of Music. He also teaches at the Music Academy of Basel in Switzerland since 2005, before succeeding Tristan Murail as professor of composition at Columbia University (New York) in 2013.

A daringly innovative composer of rich imaginative power, a *homo politicus* aware of his responsibilities as a citizen, Georg Friedrich Haas is one of the leading artists in Europe today. Among the prizes he has won are the SWR Symphony Orchestra Composition Prize 2010, the Music Award of the City of Vienna 2012 and the Music Award Salzburg 2013.

***Saxophonquartett* (2014)**

Saxophonequartett was commissioned by Auftragswerk der KölnMusik GmbH and the European Concert Hall Organisation (ECHO). It has been premiered in Köln (DE) in April 2014 by the Signum Saxophone Quartet.

Philippe Leroux (1959)

With his music being widely performed in international festivals and orchestras such as Tonhalle Orchester Zürich, Orchestre Philharmonique de Radio-France, BBC Symphony. Philippe Leroux's compositional output includes symphonic, vocal, electronic, acousmatic and chamber music. Born in Boulogne Billancourt 1959, he entered the Paris Conservatory in 1978 studying with Ivo Malec, Claude Ballif and Pierre Schaeffer and obtained three first prizes. Other prizes and awards include: Best contemporary musical creation Award 1996 for (d') ALLER, SACEM Prize, Fondation Simone et Cino del Duca, André Caplet, Nadia and Lili Boulanger Prizes from the Academy of Fine Arts (Institut de France), Arthur Honegger Prize (Fondation de France) for his overall production. He is fellow of the Royal Society of Canada. From 2001 to 2006 he was a teacher in composition at IRCAM in the frame of the "Cursus d'Informatique Musicale". From 2007 to 2009 he was composer-in-residence at Metz Arsenal and at Orchestre National de Lorraine. From September 2011 he is Associate Professor in composition at McGill University.

De l'imitation (2016, rev. 2017)

This work, transcending the opposition of man and machine and breaking with spatio-temporal conventions, is based upon interactions resulting from phenomena of imitation between instrumentalists and electronic devices. To that end, electronic sounds serve as models from which the musicians draw out tonal ideas or sonic textures. The aim is not simply to copy the model, but rather to build upon it and elaborate instrumentally unprecedented performances. The musicians are called upon to integrate a sound event that is *a priori* unfamiliar to them, and to respond and replay it in such a manner that it formally appropriates an unknown experience.

Taking as a model electroacoustic sounds allows for working with parameters of sound other than pitch, rhythm, or traditional instrumental tonalities, for example with relatively unexplored musical data such as density, morphology, texture, or the proprioceptive qualities of sound. This work of imitation impacts on several levels: firstly, upon the crafting of sound itself, as well as upon that which links and organizes sounds into coherent phrasings. In a word, it is the level of formal organization which is itself enriched by this *play of imitation*, as the comportment of electronic sound phenomena induces formal ideas which structure the entirety of the work.

A Quasar's commission with support from the Canada Council for the Arts.

Georges Aperghis (1945)

Georges Aperghis was born in Athens in 1945. He lives and writes in Paris since 1963. His work is notably characterized by a questioning about languages and the meaning. His compositions, whether instrumental, vocal or for the stage, explore the borders of the intelligible, he likes to create twisted tracks which allow him to keep active the listener (stories emerge but are suddenly refuted).

Aperghis's music is not strictly linked to any dominant musical aesthetics of the contemporary musical creation but follows on his century by a dialogue with other forms of art and an extreme open-mindedness to intellectual, scientific and social fields.

This otherness is combined with innovation when he includes electronics, video, machines, automatons or robots to his performances. Aperghis works closely with group of interpreters who are entirely part of the creative process. They are comedians (Edith Scob, Michael

Lonsdale, Valérie Dréville, Jos Houben), instrumentalists (Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger) or vocalists (Martine Viard, Donatienne Michel-Dansac, Lionel Peintre). From the 90's he shared new artistic collaborations with dance (Johanne Saunier, Anne Teresa De Keersmaeker) and visual arts (Daniel Lévy, Kurt D'Haeseleer, Hans Op de Beeck). The main European contemporary music ensembles have developed a working relationship with Aperghis through settled commissions that are now part of their repertory (Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Intercontemporain, Vocalsolisten, the SWR choir).

Recently Georges Aperghis received the Mauricio Kagel Prize in 2011 and the Golden Lion for Lifetime Achievement—Venise Biennale Musica 2015. The BBVA Foundation Award "Frontiers of Knowledge" goes to Georges Aperghis in 2016 (category contemporary music).

Crosswind (1997)

In *Crosswind* like language is coming into play, as in many of Aperghis's chamber-music works. In the conversation off the performers, speaking in a gibberish invented by Aperghis, there are occasional sparks of speech that can be understood : the essence of this music reveals itself to be "foreign-lingualism".

At the time when Aperghis was writing *Crosswind*, he was interested in the writing of the behavioural researcher Conrad Lorenz, and based on that work he began closely studying the animalistic behaviour among musicians. "This is no longer a question of similarity between human and animal behaviours (...) there are no longer any animals or human beings because they mutually deterritorialise each other in a continuum of intensity. It is a question of becoming which (...) is comprised of the greatest possible difference, the difference of identity, the crossing threshold (...)."

There it is now lying and wait, posing and attacking, sometimes sniffing cautiously, then warning loudly and protesting. "What I tried to do in *Crosswind* is to present the territories of each individual. One has the impression of listening to a pack of animals and its victim, which is clearly the viola. One does not know for sure how this will end, but it is a kind of animalistic confrontation." In the performance, the violist is encircled by the four saxophonists; this menacing situation becomes even clearer. It is almost touching how the viola with the resolution of leading tones repeatedly runs away from the bold attacks—even if this seems to do the viola little good in the end.

Patrick Hahn

Crosswind was premiered on April 15, 1998, in the *Wittener Tage für Neue Kammermusik*, by Geneviève Strosser (vln), and ensemble Xasax.

QUASAR SAXOPHONE QUARTET

Known for their energy and bold innovation, the four members of Quasar – Marie-Chantal Leclair, Mathieu Leclair, André Leroux, Jean-Marc Bouchard – have been exploring the innumerable facets of musical creation since the group's founding in 1994. Their repertoire is vast in range, including chamber music, improvisation, musical theatre, and most particularly over the past ten years mixed music featuring live electronics, an area in which they are now recognized as leaders. Six-time winners of the Québec Music Council's distinguished OPUS awards, Quasar presents an annual concert series in Montréal while performing extensively across Canada, the United States and Europe.

The quartet reserves pride of place for a group of esteemed Canadian and International composers with whom it has formed lasting partnerships. It aims to contribute to the enrichment of our musical heritage and to provide a platform for new music experimentation, exploration and production. Quasar has proudly commissioned over one-hundred works over the course of its twenty years of activity. During that time it has performed as a solo group with, among others, the Montreal Symphony Orchestra and the Winnipeg Symphony Orchestra.

Member of *Le Vivier* and of the Canadian New Music Network, Quasar is supported by the *Conseil des arts et des lettres du Québec*, the *Canada Council for the Arts*, the *Conseil des arts de Montréal*, the *Socan Foundation* and Vandoren.

Marie-Chantal Leclair : Artistic director, soprano saxophone

Mathieu Leclair : Alto saxophone

André Leroux : Tenor saxophone

Jean-Marc Bouchard : Baritone saxophone

Concert Program Notes for Friday, August 25 at 8:00pm

Beef Kohlrabi Cantata (2017)

Andrea Szigetvári

The inspiration for the new piece *Beef Kohlrabi Cantata* came from a field recording made by Andrea Szigetvári at the Keleti Railway Station in Budapest on the 2nd of September of 2015, when hundreds of refugees were camping out on a metro underpass of Keleti Station. The recording captured a conversation of three Hungarian men, who were expressing their dissatisfaction about helping the refugees by some volunteers. At the most dramatic part of the conversation a man said he wanted to shot those people, throw them on a truck and burn them, if he had some power. He called the refugees „funnily” *marhakaralábé* (beef kohlrabi in English). To develop the recording and to put its content into wider context I collected recordings of interviews with refugees talking about their pitiful experiences and of speeches by different contemporary leaders expressing their ideas about finding solutions for the migration crisis. The suprasegmental parameters or prosody of the vocal communication, it is the emotional and musical aspects of the speeches serve as source material for the composition of both the acoustic and the electroacoustic parts. The melodies, glissandi, rhythms, tempi, structures of silences, accents, volumes and timbral characteristics resulting from the vocal material are embedded in soundscapes reflecting on the location of the recording (the Keleti Train Station) and meanings emerging from the spoken texts.

30 Articles (2017)

Zaid Jabri

30 Articles for viola and electronics was written for and first performed at the Ravensbrück Memorial Site. Human values are available to all human beings regardless of race, ethnicity, faith or gender. The declaration of human rights will be the starting point for the piece. The question is always the same ... Are we going in a path for better future or vice versa? Can we, as a species, avoid creating a situation like Europe in 1939 once again? Drawing the attention of people on what is happening in our communities, the role of Contemporary Music is not only in the festivals of contemporary music, in a purely scientific role far away from the consciousness of people but rather as a social vehicle for reflection and change.

Void (2017)

Adam Scime

Inside the Jewish museum in Berlin there are several open spaces, or voids, designed by architect Daniel Libeskind as a symbolic representation of lost life and memory throughout WWII. I was inspired by how such open spaces could be used powerful memorials. Consequently, I decided to capture the resonant quality of this space, and other memorial spaces such as the Camp des Milles in France, and the former concentration camp of Ravensbrück in Germany. I analyzed the nature of the resonance of these spaces in order to produce a series of harmonies that are heard in the electronic part of the piece. Further, I used a process known as ring modulation in order to combine the resonance of each space, so that a new pseudo-space is created in the ear of the listener. In effect, I have attempted to create a new memory void of an auditory nature, acting as a sonic cathedral of remembrance. As the piece comes to a close, the violinist attempts to produce sound from the violin to no effect as a representation of lost sound, of lost music, and of lost art that might have been created during WWII.

Engrenages: for solo violin and electronics (2017)

Kimberley Farris-Manning

Engrenage *n.*

1) (technique)

Mécanisme à roues dentées transmettant un mouvement de rotation.

2) (figuré)

Enchaînement de faits auxquels on ne peut échapper.

1) (technical): *gears*

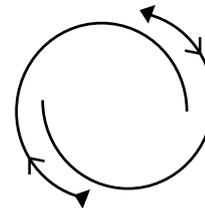
Mechanism of toothed wheels that transmit a rotational movement.

2) (figurative): *chain, spiral*

A sequence of facts/realities that cannot be escaped.

(www.linternaute.com)

The graphic below depicts two simultaneous spirals leading in and out of a vortex, which is fed by the spiral that is moving inward at a given time. In this case the **inward spiral**, 'fear', represents xenophobia, hate and control. The **outward spiral**, 'love', depicts the community and strength of xenophilia. The **centre of crisis** is a point of stasis removed from regular time: it is bereft of morals, and of basic human rights. It is devoid of normality, regularity, human dignity and equality; this alter-reality is nearly impossible to escape. This piece analyses the dualities, contradictions and points of convergence between different sites and instances of traumatic memory. The listener is invited to travel with the violinist through simultaneous spirals, to feel the pull of the individual against the collective, the body against the mind, motion versus stillness, memorialization versus action, and love against fear. Using field recordings from our European travels as acoustic and electronic material, the interactions between violin and electronics examine the pull of the dualities mentioned above: striving to take the outward spiral, invert the **engrenages**, and move instead toward a **centre of peace**.



Gvul (Border) (2017)

Dániel Péter Biró

Gvul (Border) for amplified piano and electronics deals with the complex questions of migration, collective memory and history via musical analogy. The composition was written for performance at the Site-mémorial du Camp des Milles. The piece sets out by presenting the piano as an architectural ruin, a charged site of historical experience, wherein piano noise, resonance and the rich harmonic possibilities of the instrument function to simultaneously awaken memories of the past and forge new sonorous realities. For this composition, the composer recorded the resonance of the spaces at the Site-mémorial du Camp des Milles and this is incorporated as an electro-acoustic convolution filter for the piano. In addition, in the course of the composition, citations of Franz Schubert's *Sonata in B-Flat Major* (D 960) present a sonorous analogy of a European world of the past, which the listener enters and inhabits, much like a migrant residing in a strange "new" country that is in fact "old." These citations separate from and return to the residual aspects of the amplified piano (noise, overtones and resonance). Within this sonorous landscape, musical material exists as sonorous archeology to form layers of meaning, which serve to activate the memory – individual and collective – while bringing listeners into new terrains of musical experience.