

PROGRAMME

Piling Sand - Piling Stone 4 (2011)

COMPOSER:

André Cormier

PERFORMER:

Mark Takeshi McGregor

SOUND TECHNICIAN:

Farshid Samandari

ACKNOWLEDGEMENTS

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André Cormier's participation in this event has been generously supported by the **SOCAN FOUNDATION**



Special Thanks: **Glen Hodges** and **Mountain View Cemetery**, **Robin Streb**, **Kelly Nobles**, **Kathleen Allan**, **Brian Nesselroad**, **Andrew Miller**, **Diane Park**, **Mark Haney**, **Kara Gibbs** and **Molly MacKinnon**.

redshift

The **Redshift Music Society** is a registered charitable organization that was founded in 2001 in Vancouver, BC with a focus on bringing the music of contemporary composers to the general public through unique musical events, mostly in alternative venues.

www.redshiftmusic.ca

NOTES

André Cormier's *Piling Sand - Piling Stone 4* is part of a series of pieces that gradually reveal themselves to the listener over the space of 90 minutes. One by one, notes are played by the flutist, which are recorded and looped back every six minutes through a multi-channel speaker installation. Ever so slowly, the piece becomes layered through the speaker playback: it becomes denser, richer, and more elaborate, until the final six minutes reveal the "complete" piece, with swirling flute lines and Tibetan finger cymbals. In particular, the opening of *Piling Sand - Piling Stone 4* is worth mentioning: essentially a blank canvas for sound, the piece begins with a full six minutes of silence. This extended silence serves an important function: the first two minutes are spent wondering what on earth is going on; after four minutes, your inner clock begins slowing down; and by six minutes, you've truly entered a deeper listening state, making the first utterance of the flute -- a *pianissimo* F# -- seem like a shattering intrusion. It's a very special listening experience, the likes of which is almost impossible to achieve in our 21st century "Age of Instant Information". *Piling Sand - Piling Stone 4* is unquestionably challenging -- but after premiering this piece in New Brunswick back in 2013, I know that this piece can have a very powerful effect on those who are willing to be open-minded to truly new listening experiences. -- Mark Takeshi McGregor

Flutist **Mark Takeshi McGregor** has performed across North America, Europe, Australia, and Israel, including appearances at Festival Montréal-Nouvelles Musique, Music Gallery (Toronto), Vancouver New Music, New Works Calgary, Le Hum (Moncton), Athelas New Music Festival (Copenhagen), Internationale A•DEvantgarde-Festival (Munich), and the Melos-Ethos Festival (Bratislava).

An outspoken advocate of new music, Mark is principal flute of the Aventa Ensemble in Victoria BC, one-half of the Vancouver-based Tiresias Duo, and director of the Tempest Flute Ensemble. Key Canadian and international composers have written for McGregor, including Michael Finnissy, Anders Nordentoft, André Cormier, Nicole Lizée, Simon Martin, Jocelyn Morlock, Jordan Nobles, Michael Oesterle, and Paul Steenhuisen.

Visit Mark McGregor online: www.marktakeshimcgregor.com

Composer **André Cormier's** work has been presented in Canada, the US, Europe and New Zealand. He has written for solo, small and large chamber ensembles, as well as music for opera, dance as well as collaborative work with visual artists. His works have been commissioned from a variety of artists in Canada, the US, and Europe.

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In 2008 he launched Éditions musique Sisyphe (www.emsis.ca), a publishing house focusing on experimental music. He also directs its performing branch, Ensemble Sisyphe.

In 2009, with the support of the Canada Council for the Arts, he undertook an intensive series of consultations with composer Antoine Beuger in Düsseldorf, Germany. While in Düsseldorf, *Begegnung*, a concert program dedicated entirely to some of André's string works was presented by members of the Quatuor Bozzini as part of the Klangraum Series 2009 at the Düsseldorf Kunstraum.

In 2010, *Clang Clagan*, a collaborative work with composer Andrea Young was commissioned by the Vancouver Cultural Olympiad and was installed at the Surrey Art Centre from February to June 2011 during the *Nest Built by Birds* Open Sound exhibition.

In the spring of 2011 "Pour Takako Minekawa," a concert length multi-disciplinary work featuring Ensemble Sisyphe and guest artist Alison Hrabluik, had its premiere at the Vancouver East Cultural Centre.

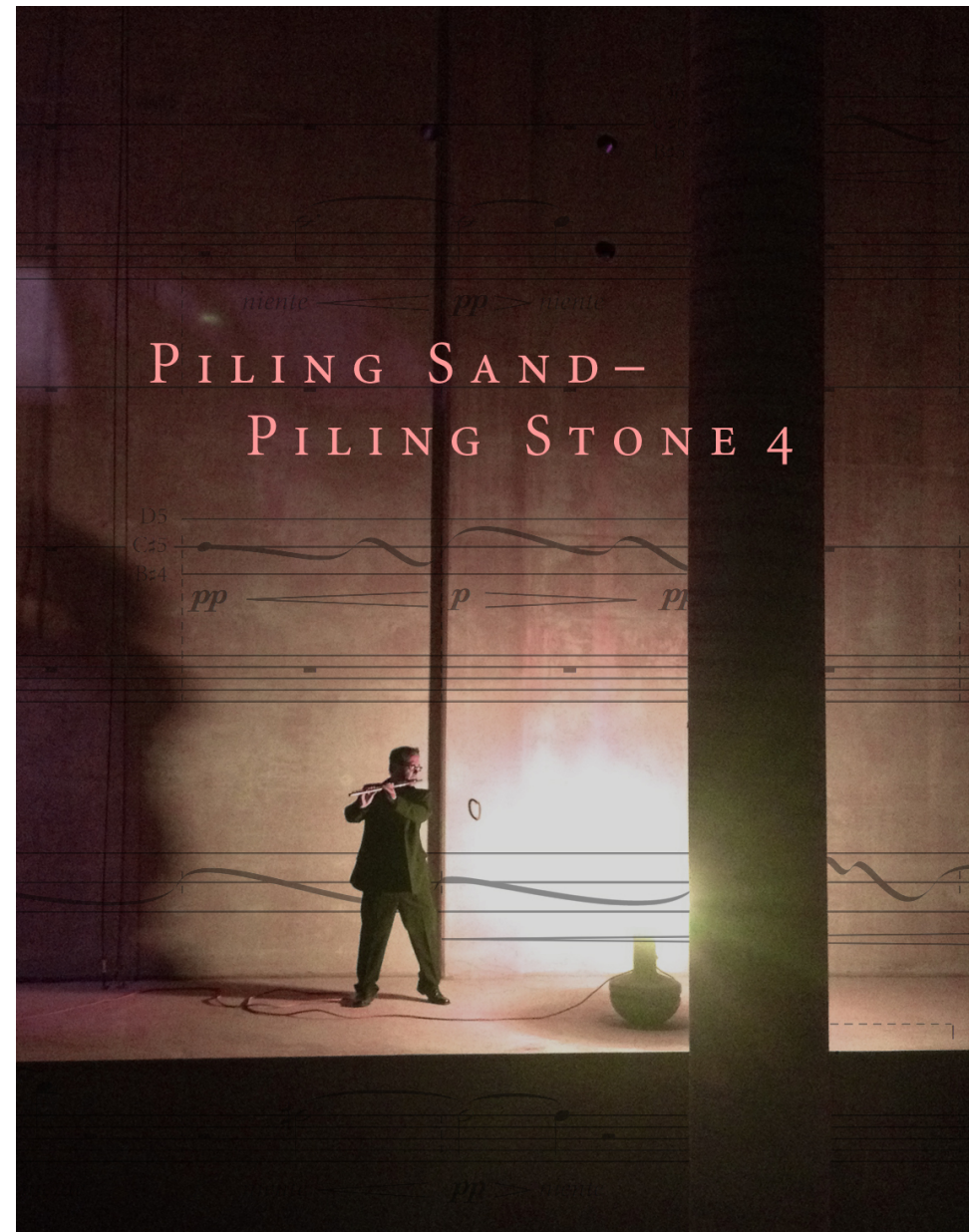
In 2012, after nearly twenty years along the west coast, André returned to his native Acadie where he adapted Herménégilde Chiasson's epic poem, *Conversations*. In 2013 and 2014 he was commissioned to add two new instalments in his *Piling Sand—Piling Stone* series by singer Helen Pridmore and bassist Andrew Reed Miller respectively.

Through 2014-15, with the support of the Canada Council for the Arts, Herménégilde Chiasson and André will be collaborating to create an experimental opera based on his *Piling Sand—Piling Stone* series. He also worked with sisters Karin and Gerd Aurell in creating *Church Forest*, a new work for solo flute and performative painting with the support of the New Brunswick Arts Board, which he workshopped with them in Iceland and will have its premiere in Canada and Europe in spring 2016.

In 2016, he completed a modern oratorio commissioned by Suzie LeBlanc with the support of the New Brunswick Arts Board that sets a historical correspondence between Dr. Rev. Brown and Brook Watson.

His debut solo release, *Zwischen den Wolken*, appears on Redshift Records. In 2015 and 2016 respectively, new works *Dengel Sele Espe* and *Fontaine des innocents* for chamber ensemble were commissioned, recorded, and released by Utah based ensemble Listen/Space. Also in summer 2016, his massive string quartet *Liens intimes et problématiques* will be recorded for the inaugural release of a new series from Éditions musique Sisyphe, "Collection Hic et Nunc."

Visit André Cormier online: www.emsis.ca



Wednesday, March 9, 2016 - Celebration Hall, Mountain View Cemetery