

CURIO BOX

BERIO HINDEMITH UNDERHILL



TURNING POINT ENSEMBLE

Ariel Barnes, cello | Fides Krucker, voice



**PAUL HINDEMITH — KAMMERMUSIK NO. #3
FÜR OBLIGATES VIOLONCELLO UND 10 SOLO-INSTRUMENTE
(1925)**

The relatively youthful Paul Hindemith (1895–1963) wrote seven pieces entitled *Kammermusik* for different combinations of instruments in the 1920's, all but the first featuring solo instruments in a multi-movement concerto format. These pieces reveal a brilliant and inventive composer with an original and fresh approach to neo-classicism. The *Kammermusik No. 3* (1925) was composed for Hindemith's brother, the cellist Rudolf Hindemith, and an accompanying ensemble of ten "solo" instruments. The four movements follow a slow-fast-slow-fast model – the first a rhapsodic and majestic introduction beginning with solo cello, the second a rollicking scherzo, the third an expanded hyper-expressive movement that progressively builds in intensity and intricacy, and the fourth a jaunty and playful finale. There is a sense of an idealistic and artistically vibrant between-the-wars Germany captured in this music. In fact, the details of its composition between August 1924 and March 1925, read like a travelogue. The first movement was written on a ship from Naples to Palermo, the second in Bremen, the third composed on the train from Berlin to Greifswald, and the fourth, chronologically the first composed, completed in Obergurgl in the Tyrolean Alps.

(Owen Underhill)

LUCIANO BERIO — FOLK SONGS FOR MEZZO-SOPRANO AND SEVEN INSTRUMENTS (1964)

During my first year of contemporary opera study at the Banff Centre I became obsessed with Cathy Berberian's recording of her ex-husband's *Folk Songs*. I spent hours listening to her transform the shape of her mouth, adjust her resonators, and widen or narrow her airflow as she recreated the sound of eight different vocal cultures. Her curiosity and fearlessness opened my mind and heart. When Berio was invited to be the Music Programme's artist-in-residence the following year I begged to sing them. Daniel Janke, the student conductor with whom we'd been prepping the music, drove to the Calgary airport to pick up Berio for his two-week visit. Climbing into the van he asked Daniel who the singers were for the *Folk Songs*, explaining that since Cathy's death the piece had been divided between three singers whenever it was performed. Berio was furious when he heard that there was just one vocalist and at the first rehearsal he removed the score from my music stand before lifting his baton. Riding my own racing heart I channelled Cathy's ability to voice emotion, culture and story and changed myself from the inside out. Over the following years I received middle-of-the-night calls inviting me to sing the *Folk Songs* with various orchestras and ensembles. It is a gift to revisit Berio's brilliant orchestrations and Cathy's generous imagination with Owen Underhill and the Turning Point Ensemble.

(Fides Krucker)

OWEN UNDERHILL — CELLO CONCERTO (2016)

The *Cello Concerto* was composed in 2016 for cellist Ariel Barnes and the Turning Point Ensemble of Vancouver. The work, in three movements, plays with notions of memory and the juxtaposition of musical objects of multiple characters and styles. The first movement is inspired by my discovery of Chinese Curio Boxes. Curio Boxes during the Qing Dynasty were intricately constructed travel cases with decorative panels featuring gold inlay, mother of pearl, carved sandalwood, or painting. The boxes open mysteriously revealing multiple levels and small compartments containing precious objects such as miniature paintings, poems, scrolls, calligraphy, timepieces, jade, porcelain or bronze representing different cultures and historical periods. The idea of the curio box seemed to me quite musical in the way that musical memory often contains music of different places, timeperiods, and expressions. The second movement *The Impossible Return* refers to the opening melody and material that returns to the end of the movement in a new way, this time featuring the solo cellist. Our memory of important events in our lives is often rich and detailed but in spite of our wishes, we can never truly return to the same place. The third movement *Assemblage* has similarities to the first in its polystylistic approach but in this case the music is "assembled" in combinations of motives and parts that are layered and played with, continually generating new material and ideas.

(Owen Underhill)



ARIEL BARNES

Canadian Cellist Ariel Barnes is an international award winning Performer, Recording Artist and Producer. Described as creating a “mesmerizing musical experience” by combining his “deep personal connection” (Toronto Live Music Report), “luscious tone and technical prowess” (The Vancouver Sun), he has been hailed as “truly an inspiring artist ... the outstanding Canadian Cellist of his generation” (Maestro Bramwell Tovey). Exploring rich stylistic diversity from Baroque to Modern musical languages, his international engagements include concerto appearances, chamber music collaborations and solo recitals, often featuring world premieres of contemporary art music. Ariel’s concertizing spans Europe, North America and Asia, while his live performances and studio recordings are broadcast on such platforms as CBC Radio 2, BBC Radio 3, Hessisches Radio and Bavarian Radio & Television. With a passion for creating new music he is consistently involved in working with composers and ensembles developing 21st Century literature as a matter of course, meaningfully contributing to the Concerto, Chamber Music and Unaccompanied Solo canon for the instrument. Ariel was awarded 1st Prize at the 24th International Johannes Brahms Competition, 2nd Prize at the 2012 Canada Council Musical Instrument Bank Competition, and is the recipient of two Western Canadian Music Awards and a Juno nomination for his work as a Recording Artist and Producer.

www.ariel-barnes.com



FIDES KRUCKER

Fides Krucker began her innovative career singing works by Luciano Berio, R. Murray Schafer and Arnold Schoenberg. She has premiered operas by Owen Underhill, Rainer Wiens, Rodney Sharman, Serge Provest, John Metcalf, Maurizio Squillante and Paul Drescher at home and abroad. Fides founded URGE, an all-female, music-driven, interdisciplinary ensemble; their final work was published by Playwrights Canada. Her lyric-theatre company, Good Hair Day Productions, created and produced *The Girl with no door on her mouth* (Wende Bartley/Anne Carson), the r'n'b love and disability show *CP Salon* with Kazumi Tsuruoka (now an NFB film) and the sexual catastrophe, electroacoustic opera *Julie Sits Waiting* (Louis Dufort/Tom Walmsley), nominated for five Dora awards. She incarnated a mermaid for stage and CD in Richard Sanger and Nik Beeson's sonic-theatre hybrid, *DIVE*. Fides's critically acclaimed "vocalography" for Peggy Baker's dancers includes *land/body/breath*, *locus plot* and *phase space*. *In This Body* – an emotional landscape of Canadian popular song, composed by female songwriters, sung by Fides and danced by Peggy Baker, Laurence Lemieux and Heidi Strauss – premiered at Canadian Stage and is available through online music stores as well as her website. The working title for her book on voice is *Good Girls Don't Sing*.

www.fideskrucker.com



OWEN UNDERHILL

Owen Underhill is a Canadian composer and conductor who is Artistic Director of the Turning Point Ensemble, a large professional chamber ensemble dedicated to twentieth and twenty-first century music, and a faculty member in the School for the Contemporary Arts at Simon Fraser University. His music has many different expressions and has been described as dense and interesting, colourful, lyrical in inspiration, exuberant and witty, subtle, and thoughtful. His compositions are on several recordings including *Still Image*, performed by the Bozzini Quartet with trombonist Jeremy Berkman and clarinetist François Houle. His *Canzone di Petra* received the Outstanding Classical Composition award at the 2007 Western Canadian Music Awards, and a number of his other compositions have been nominated for Western Canadian Music and Juno awards. As a conductor, in addition to his regular concertizing and recording with Turning Point Ensemble, Underhill has conducted ensembles including the National Arts Centre Orchestra, CBC Radio Orchestra, Vancouver Intercultural Orchestra, and the 2017 Ostrava New Music Days Festival. He enjoys bringing to life new work, and has conducted more than 250 premieres of Canadian and international composers.

www.owenunderhill.ca

TELUS STUDIO THEATRE



TURNING POINT ENSEMBLE

Founded in 2002 by its musician members, the Turning Point Ensemble (TPE) is a Canadian Vancouver-based large chamber ensemble that presents music crossing genres and time periods in innovative contexts and intersecting with multiple art forms including opera, dance, theatre, visual art and moving image. The ensemble strives to link seminal twentieth century repertoire to contemporary works through thoughtful programming and unique modes of presentation. International projects have included a 2018 Asian tour in collaboration with Taipei's Little Giant Chinese Chamber Orchestra and a 2015 premiere of the opera *air india [redacted]* by Irish composer Jürgen Simpson and Vancouver poet Renée Sarojini Saklikar.

TPE has commissioned and premiered works from many leading Canadian and international composers including Dave Douglas, George Lewis, Alexina Louie, Jocelyn Morlock, Rodney Sharman and Linda Catlin Smith. The growing discography of the ensemble has included recordings of the music of Rudolf Komorous, Barbara Pentland, Ana Sokolovic and Julia Wolfe. This disc, *Curio Box*, connects Hindemith to Berio to Underhill and features the extraordinary cellist and TPE member Ariel Barnes, one of Canada's most creative and distinctive vocalists Fides Krucker, and a premiere recording of a new *Cello Concerto* from the ensemble's Artistic Director.

www.turningpointensemble.ca

Turning Point Ensemble:

- (1–18) Brenda Fedoruk, flute
(1–4) (16–18) David Owen, oboe
(1–4) (16–18) AK Coope, clarinet
(5–15) François Houle, clarinet
(1–4) (16–18) Ingrid Chiang, bassoon
(1–4) (16–18) Micajah Sturgess, french horn
(1–4) (16–18) Al Cannon, trumpet
(1–4) (16–18) Jeremy Berkman, trombone
(5–15) (16–18) Vern Griffiths, percussion
(5–15) Aaron McDonald, percussion
(5–15) Heidi Krutzen, harp
(16–18) Janelle Nadeau, harp
(1–4) (16–18) Mary Sokol Brown, violin
(5–15) (16–18) Marcus Takizawa, viola
(5–15) Ariel Barnes, cello
(1–4) Stefan Hintersteiner, cello
(1–4) (16–18) David Brown, double bass
(1–18) Owen Underhill, conductor
- (1–4) Turning Point Ensemble
Ariel Barnes solo cello –
Hindemith Kammermusik No. 3
(5–15) Turning Point Ensemble
Fides Krucker mezzo soprano –
Berio Folk Songs
(16–18) Turning Point Ensemble
Ariel Barnes solo cello –
Underhill Cello Concerto

Support for this recording has been provided by Simon Fraser University

Recording dates: (1–4) 7 June 2016, (5–15) 9–10 Nov 2011, (16–18) 6 June 2016

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CURIO BOX

BERIO HINDEMITH UNDERHILL

Ariel Barnes | Fides Krucker
Turning Point Ensemble | Owen Underhill

PAUL HINDEMITH (1895 – 1963)

Kammermusik No. 3, op. 36 no. 2
für obligates Violoncello und
10 Solo-Instrumente (1925)

- | | | |
|---|---|-------|
| 1 | Majestätisch und stark | 02:28 |
| 2 | Lebhaft und lustig | 04:31 |
| 3 | Sehr ruhig und gemessen
schreitende Viertel | 08:04 |
| 4 | Mäßig bewegte Halbe.
Munter aber immer
gemächlich | 03:21 |

LUCIANO BERIO (1925 – 2003)

Folk Songs for mezzo-soprano
and seven instruments (1964)

- | | | |
|----|---------------------------------------|-------|
| 5 | Black is the colour (USA) | 03:19 |
| 6 | I wonder as I wander (USA) | 01:50 |
| 7 | Loosin yelav ... (Armenia) | 02:44 |
| 8 | Rossignolet du bois
(France) | 01:24 |
| 9 | A la femminisca (Sicily) | 01:50 |
| 10 | La donna ideale (Italy) | 01:18 |
| 11 | Ballo (Italy) | 01:41 |
| 12 | Motettu de tristura
(Sardinia) | 02:16 |
| 13 | Malurous qu'o uno fenno
(Auvergne) | 01:09 |
| 14 | Lo fiolaire (Auvergne) | 03:12 |
| 15 | Azerbaijan love song
(Azerbaijan) | 02:41 |

OWEN UNDERHILL (1954)

Cello Concerto for solo cello and
ensemble (2016)

- | | | |
|----|-----------------------|-------|
| 16 | The Curio Box | 11:23 |
| 17 | The Impossible Return | 07:02 |
| 18 | Assemblage | 07:22 |

TT: 61:07



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