



# 2020 AZRIEL MUSIC PRIZES

## GALA CONCERT

FEATURING WORLD PREMIERES BY  
**KEIKO DEVAUX, YOTAM HABER  
& YITZHAK YEDID**

LE NOUVEL ENSEMBLE MODERNE  
**LORRAINE VAILLANCOURT,**  
CONDUCTOR

BOURGIE HALL  
MONTREAL MUSEUM OF FINE ARTS

OCTOBER **22** 8 P.M. (ET)

SPECIAL LIVESTREAM  
**MEDICI.TV**  
[FACEBOOK.COM/AZRIELMUSIC](https://www.facebook.com/azrielmusic)



# ABOUT THE AZRIELI FOUNDATION

Inspired by the values and vision of our founder, David J. Azrieli ז"ל, the mission of the Azrieli Foundation is to improve the lives of present and future generations through Education, Research, Healthcare and the Arts.

We are passionate about the promise and importance of a rigorous yet creative approach to philanthropy. We believe that strategic leadership, collaboration and forward thinking are key to bold discoveries.

In addition to making philanthropic investments across our priority areas, the Foundation operates a number of programs, including the Azrieli Music Prizes, the Holocaust Survivor Memoirs Program, the Azrieli Fellows Program, the Azrieli Science Grants Program and the Azrieli Prize in Architecture.

Our vision is to remember the past, heal the present and enhance the future of the Jewish people and all humanity.

To learn more:

[www.azrielifoundation.org](http://www.azrielifoundation.org)



# A Message from SHARON AZRIELI

We are thrilled to celebrate with you the third Azrieli Music Prizes Gala Concert.

What a remarkable adventure the Prizes have had since we fêted our 2018 Laureates. Although we have had our ups and downs, like the rest of the world, we have persevered! And great music has been made! In 2019, we were in Warsaw at the wonderful POLIN with Sinfonia Varsovia and Maestro Yoav Talmi; and in Prague at the stunning Smetana Hall with the Czech National Symphony and Maestro Steven Mercurio. We recorded our second album – *New Jewish Music Vol. 2* – which garnered great reviews. Now we are back in Montreal, to appreciate the artistry, creativity and musical excellence of the 2020 Azrieli Music Prizes.

This year has undoubtedly demanded that we think and act creatively. Tonight, in your own home, on the date we promised, you will experience magnificent music composed by our three Laureates. You can watch, listen and share these performances again, thanks to our partnership with Medici TV.

What are we hearing tonight?

Israeli-born Yitzhak Yedid's *Kadosh Kadosh and Cursed* unites contemporary Western music and ancient Mizrahi songs across twenty-four musical scenes. Together, they showcase a unique voice shaped by a mixed Syrian and Iraqi Jewish background, filtered through the experience of this composer and improvising pianist.

Keiko Devaux contemplates the multi-faceted tapestry of our Canadian identity – a rich sonic fabric woven together by the preservation and celebration of musical recollections. Her piece, *Arras*, weaves Keiko's French and Japanese-Canadian heritage through a compositional process where songs from the past become abstract inspirations and wisps of memory.

Yotam Haber continues his fascination with the music of Rome's Jewish community. *Estro Poetico-armonico III* employs texts by Israeli poets addressing modern Israeli life sung in conjunction with, or in opposition to, Roman cantillations and liturgical texts captured in archival recordings.

I conceived of the Azrieli Music Prizes with a firm belief that music plays a positive role in

shaping cultural identity and educating present and future generations. The questions, "What is Jewish music?" and "What is Canadian music?" ask composers to amplify and honour stories and traditions that resonate with us all.

How do we answer these questions? It starts with guidance from outstanding individuals on our juries and advisory council, both past and present. I am grateful for their intelligence and commitment to these Prizes.

It also involves partners like Le NEM, soloist Krisztina Szabó and Maestra Lorraine Vaillancourt. I'd like to thank them in advance for tonight's performances. I also thank the board and staff of the Azrieli Foundation for their ongoing support.

While I miss experiencing this concert with you in person, we are all listening and applauding together. I look forward to seeing you in 2022, if not before!

Until then, I wish you a beautiful and inspiring concert.

**Sharon Azrieli D.Mus, C.Q.**



A Message from

# NAOMI AZRIELI



© Yuri Dojc

On behalf of the board and staff of the Azrieli Foundation, welcome to the 2020 Azrieli Music Prizes Gala Concert.

Music plays such a vital role in the health of our community. When COVID-19 closed everything down in March 2020, we were quickly reminded of the impact that music has in calming, healing and balancing our world. So many of the videos and stories that people shared online involved music. The Azrieli Foundation responded to the crisis with continued funding to our grantees in music and the arts, and also by extending and increasing our funding to recipients and new programs. We are honoured that we could play a part in repairing the world through the arts.

Tonight's performance – and the new music that will be added to Jewish and Canadian

repertoires – will continue to strengthen our community. Thank you for joining us tonight to celebrate these creations.

Kudos and thank you to my sister, Dr. Sharon Azrieli, who conceived of these prizes, and to Jason van Eyk, the Manager of Azrieli Music Initiatives. Together, with their juries and advisory council, they ensure that the success and impact of the Azrieli Music Prizes is reached through professionalism and creativity.

Finally, congratulations to tonight's laureates. I wish you much success with these magnificent new works.

**Naomi Azrieli, DPhil**  
Chair and CEO  
The Azrieli Foundation



A Word from

# LORRAINE VAILLANCOURT



Le NEM begins its 32nd season in most peculiar, though not unique conditions, since the crisis that has struck the entire world has left no one unscathed. We are far from the only ones to have suffered its consequences.

When I founded Le NEM, other than the desire to perform – and perform again – the great works of the 20th and 21st centuries, to showcase the music of our time through the compositions of resolutely modern composers of all origins, my main preoccupation was to give the musicians the time needed to be able to convey this music in all its power, complexity and eloquence.

Thus, fifteen engaged and engaging musicians set to work under my direction, on January 10, 1989.

Some of them remained with us for 25 years!

It's rather ironic to think that this time that is so precious to me suddenly stood still in March of this year.

Time became a blur for most of us,  
Time stolen for some, time regained for others,  
Time of solitude and time for reflection,  
Difficult times where perspectives vanish and uncertainty sets in...

My thanks to the Azrieli Foundation for choosing Le NEM to perform these new works, providing us the opportunity to turn to the future, and return to the stage following an eight-month hiatus, a period during which our memories and archives were our only sustenance... a rich past that should not lead us to forget the world to come!

**Lorraine Vaillancourt**  
Conductor  
Le Nouvel Ensemble Moderne



A Word from

# NORMAND FORGET

Ladies and Gentlemen,

I am delighted to welcome you here, in the magnificent Salle Bourgie, and to share this concert with you. The Azrieli Foundation does incredible work promoting and producing the music of our time, and we are proud of our association with them. The prestige of the Azrieli Music Prizes, both here and abroad, continues to attract many of today's most gifted composers. These prizes promote the discovery, creation, performance and celebration of Jewish and Canadian music in all its diversity.

It is always a great joy to discover new music. Tonight will be no exception. The works of Keiko Devaux, Yotam Haber and Yitzhak Yedid, which stem from varied and richly flourishing artistic realms, represent a wonderful challenge, as they have provided the ensemble with a precious opportunity: to take the time needed to approach, absorb and perform these works.

It is impossible to ignore the times we live in. The consequences of the pandemic are numerous and

varied, and it will be interesting to see whether it will have influenced the musical writing of our laureates, confirming that, as Lorraine Vaillancourt put so well, "this crisis has left no one unscathed".

In my capacity as Artistic Director, it is a great pleasure to introduce the extraordinary mezzo-soprano Krisztina Szabó, our remarkable conductor, Lorraine Vaillancourt, as well as Sharon Azrieli, who is the inspiration behind the Azrieli Music Prizes.

Music speaks to us and brings us together. May this concert be for all of us a moment of rejoicing and celebration.

Have a wonderful evening!

**Normand Forget**  
Artistic Director  
Le Nouvel Ensemble Moderne

## NEW JEWISH MUSIC, VOL. 1 & 2

World-class recordings featuring award-winning musical works by composers **Brian Current** (winner of the 2016 Azrieli Commission), **Wlad Marhulets** (winner of the 2016 Azrieli Prize), **Kelly-Marie Murphy** (winner of the 2018 Azrieli Commission) and **Avner Dorman** (winner of the 2018 Azrieli Prize).



LISTEN NOW!



ÉCOUTEZ  
MAINTENANT!

## NOUVELLE MUSIQUE JUIVE, VOL. 1 ET 2

De prestigieux enregistrements d'œuvres musicales primées des compositeurs **Brian Current** (lauréat de la Commande Azrieli 2016), **Wlad Marhulets** (lauréat du Prix Azrieli 2016), **Kelly-Marie Murphy** (lauréate de la Commande Azrieli 2018) et **Avner Dorman** (lauréat du Prix Azrieli 2018).





# PROGRAMME

**Le Nouvel Ensemble Moderne**  
**Lorraine Vaillancourt • CONDUCTOR**

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**Yitzhak Yedid**  
*Kadosh Kadosh and Cursed*

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**Pierre Mercure**  
*Dissidence*  
(arr. by Jonathan Monro)

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**Sharon Azrieli • SOPRANO**

- I. Les lions jaunes
  - II. Psaume
  - III. Le cri de joie
- 

**Keiko Devaux**  
*Arras*

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**Yotam Haber**  
*Estro Poetico-armonico III*

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**Krisztina Szabó • MEZZO-SOPRANO**

- I. The Meal (Eliahu) | *Tzur Mishelo Achalnu*
- II. Wanted to Elaborate... (Shabtai) | *Ahot Ktanah*
- III. Night Prayer (Eliahu) | *Havdallah*
- IV. Abraham Becomes Human (Bernstein) | *Chad Gadya*
- V. Song of the Righteous (Bar-Kohav) | *Kol Biru'ei*



# PROGRAMME NOTES

BY ROBERT MARKOW

# KADOSH KADOSH AND CURSED



## YITZHAK YEDID

Born in Jerusalem, September 9, 1971;  
now living in Brisbane, Australia

The Israeli-born, Australian-based composer and pianist Yitzhak Yedid is winner of the 2020 Azrieli Prize for Jewish Music, awarded “to a composer who has written the best new work of Jewish music.” In unanimously selecting Yedid for this year’s prize, the jury described his music as “brilliant, creative, dramatic, slyly humorous and unquestionably Jewish.” Other awards include the top two prizes in Israel for classical performers and composers: The Prime Minister’s Prize for Composers (2007) and the Landau Prize for Performing Arts (2009).

The composer of over fifty works, Yedid melds the music of his ancestral Syrian and Iraqi Jewish background with Western art music. His compositions exhibit an eclectic, multicultural and highly personal style, blending jazz and

Jewish cantorial music with classical European and avant-garde techniques. His skills as an improvising pianist add a further dimension to his creative work. “Yedid’s music is generally not for the faint-hearted,” writes critic Barry Davis *The Jerusalem Post*. “The intensity of his writing is palpable.”

Yedid undertook his musical training at the Jerusalem Academy of Music and Dance, then at the New England Conservatory in Boston and at Monash University in Melbourne, where he earned his Ph.D. in 2013. He currently lectures in composition and piano at the Queensland Conservatorium Griffith University in Brisbane.

The composer writes that “*Kadosh Kadosh and Cursed* was inspired by the Temple Mount

in Jerusalem – that holy yet explosive place, sacred to Muslims and Jews alike. My work is a documentary of sorts, about a blessed place (*Kadosh Kadosh*), which is also a locus of curses, of intra-religious violence. *Kadosh Kadosh and Cursed* is therefore a conflicting homage to my hometown, Jerusalem. The work, in two parts, consists of twenty-four connected tableaux or musical scenes that bridge the variegated compositional approaches originating from two remote, opposing musical traditions: on the one hand from Arabic art music and Mizrahi Piyyutim (Arabic-influenced, Jewish liturgical and paraliturgical ornate songs) and on the other from European traditions, avant-garde music and improvisation.”

“*Kadosh Kadosh and Cursed* begins with an

uproar followed by a quiet, unnerving and asymmetrical rhythmic section that grows towards a slow-building climax. This climax reflects the key attributes of the work as a whole: energetic, passionate and unyielding. The few pauses in the score are full of tension, catapulting continuous forward motion through coherent transition from chordal to heterophonic, multi-voiced sections. The section entitled “Arabic-music like” is woven through a chromatic transition. The texture travels naturally from ‘the east’ to ‘the west,’ reflecting the sounds one hears in Jerusalem, the ‘loaded and explosive place’ that inspired the work.” In this way, *Kadosh Kadosh and Cursed* creates “a meeting point between the ancient and the new, between historic and current events, in musical, philosophical and human terms.”



# DISSIDENCE



(Arr. for soprano solo and chamber orchestra by Jonathan Monro)

- I. Les lions jaunes
- II. Psaume
- III. Le cri de joie

## PIERRE MERCURE

Born in Montreal, February 21, 1927;  
died near Avallon, France, January 29, 1966

On January 29, 1966, Canada lost one of its most promising young composers when Pierre Mercure, just 38 years old (same as Mendelssohn), died in a car crash near Avallon, between Paris and Dijon in central France. In his short career, he had risen to the front rank of contemporary Canadian composers and had shown a remarkable propensity for growth while retaining his artistic integrity.

Mercure’s professional study began at the Conservatoire in Montreal and continued with periods of study in Paris and at Tanglewood, Massachusetts. Gabriel Charpentier, Jocelyne Binet and Clermont Pépin, three other Quebec composers living in Paris at the time, were highly influential on Mercure in his search for artistic independence. With them, he assiduously pursued his growing interest in *musique concrète*, chance music and especially the integration of various artistic media (theater, film, dance, painting, sculpture). Back in Montreal, Mercure organized a contemporary music festival in 1961 that led the way to the founding of the Société de musique contemporaine du Québec (SMCQ) in 1966, now one of Canada’s leading purveyors of contemporary music from many countries. Among his many achievements, Mercure was the first producer of music programs on television for Radio-Canada.

Mercure was a man of broad education. At the Conservatoire in Montreal, he studied harmony

and composition with Claude Champagne. In addition, he learned to play no fewer than six instruments: piano, organ, flute, cello, trumpet and bassoon. The last was Mercure’s main instrument, and for the 1947-1948 season he was engaged by Wilfrid Pelletier to play with the Montreal Symphony. He remained in the orchestra until 1952, though the 1949-50 season was spent in Paris, studying first with Nadia Boulanger (composition) and later with Arthur Hoérée (orchestration) and Jean Fournet (conducting).

Mercure’s *Cantate pour une joie* (1955) for soprano, choir and orchestra has been over the years one of his most frequently performed works. The Montreal Symphony, Calgary Philharmonic and the National Arts Centre Orchestra, among others, have performed it. Alexander Brott led a performance of the work in the presence of Queen Elizabeth II at the Olympics in Montreal in 1976. In 2015, Boris Brott imaginatively paired *Cantate pour une joie* with Beethoven’s Ninth Symphony in a concert by the McGill Chamber Orchestra, and just last year it was performed by the Montreal Philharmonic Orchestra of Musicians. One of the four component parts of the cantata is *Dissidence*, three short songs set to poems by Gabriel Charpentier in 1955 when the composer was just 28. Charpentier (b. 1925) wore several other hats besides that of poet. He was also a prominent composer, a theater producer, and worked alongside Mercure as coordinator and consultant for music programs at Radio-Canada. Mercure’s settings of Charpentier’s songs appropriately

capture the tone of each, respectively assertive and commanding, soothing and comforting, exuberant and joyful.

In reflecting on his arrangement of *Dissidence* for Le NEM, which receives its world première this evening, composer Jonathan Monro said, “I set out to honour Mercure’s vocal and instrumental intentions while creating even more specific, intimate colours that I know this outstanding ensemble can produce. From the controlled fury of *Les lions jaune*, to the loneliness of *Psaume* and the ecstasy of *Le cri de joie*, each song is a personal journey; and it is my hope that every detail of my orchestrations feels just as personal.”





# ARRAS

### KEIKO DEVAUX

Born in Castlegar, British Columbia, May 23, 1982; now living in Montreal

Originally from British Columbia, where she was born to a Japanese-Canadian mother and a French father, Keiko Devaux is currently based in Montreal, where she is pursuing her doctorate at the Université de Montréal under the supervision of Ana Sokolović and Pierre Michaud. She has also studied with composer Salvatore Sciarrino at the Accademia Musicale Chigiana in Siena, Italy (2017-2019). From 2016 to 2018, Devaux was composer in residence with Montreal's Nouvel Ensemble Moderne, and from 2020 to 2022 she will be artist in residence with the National Arts Centre Orchestra in Ottawa as part of the Carrefour composer program. Her numerous prizes and awards include the Jan V.

Matejcek Prize for New Classical Music (2019) and twice the OUM composition prize (2016 and 2018.) This year, she won the inaugural Azrieli Commission for Canadian Music. In making its decision, the Azrieli Music Prizes Canadian jury found her creative output to be “interesting, authentic and in a whole different category. Her compositions are mysterious, compelling and beautiful. Her proposal [for *Arras*] exhibits a clever and original inquiry into what it means to be Canadian that is both honest and, in a way, hard hitting.”

In *Arras* (meaning a richly woven tapestry), Devaux distills various elements representing both of her families' musical and sonic environments through her personal compositional processes. The result is what she

describes as “a kaleidoscope of influences over generations, cultures and musical genres within my, and my families', sonic histories.” She draws inspiration from a range of material representing the professions of both sides of her family tree (the sound of wind through fields symbolizing agriculture, and that of a mechanical loom apropos of weaving), the natural environments in which they lived (including patterns of animal behaviours such as those of starlings and fireflies), as well as the musical traditions both religious (plainsong and Buddhist chant) and vernacular (chanson française and Japanese-American popular music) through which these families expressed their identities.

To create *Arras*, Devaux wove together two different kinds of dialogue into a rich sonic

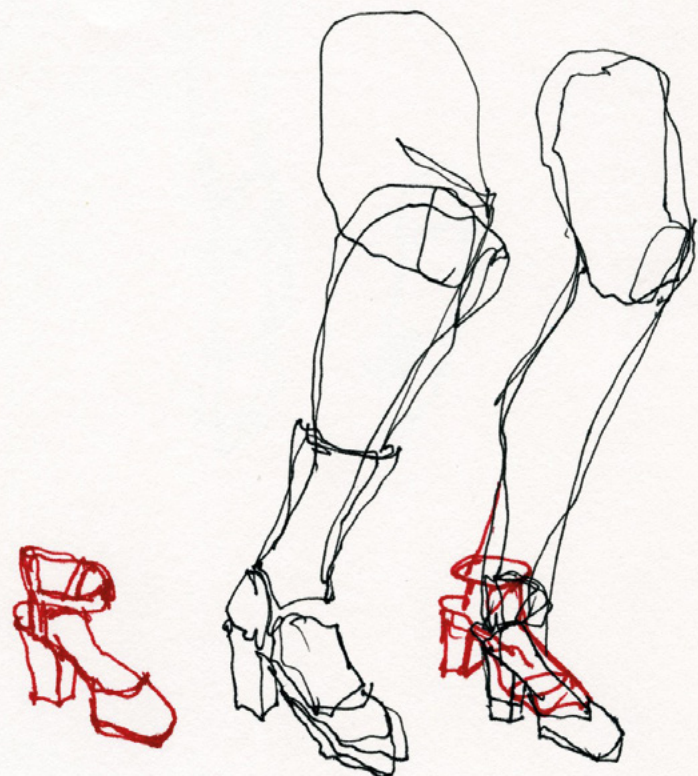
tapestry. The first is “a dialogue among the various strands of my cultural heritage.” Here, the composer breaks down and distills elements of these strands to find unexpected commonalities between them, interweaving shared melodic fragments and harmonic identities. The second kind of dialogue is between “influences and nostalgia of my past with my own contemporary voice. This is where the actual re-composition takes place as I reconstruct these fragments in my own way. The principal aspect of my compositional method is to interact with written material through various distortions – stretching, condensing, layering, looping, cutting, transposing and interpolating the material – without losing an emotional connection to it.”



# ESTRO POETICO- ARMONICO

## III

- I. The Meal (Eliahu) | *Tzur Mishelo Achalnu*
- II. Wanted to Elaborate... (Shabtai) | *Ahot Ktanah*
- III. Night Prayer (Eliahu) | *Havdallah*
- IV. Abraham Becomes Human (Bernstein) | *Chad Gadya*
- V. Song of the Righteous (Bar-Kohav) | *Kol Biru'ei*



### YOTAM HABER

Born in Leiden, Netherlands October 27, 1976; now living in Kansas City, Missouri

Yotam Haber was born in the Netherlands and grew up in Israel, Nigeria and Milwaukee. His teachers have included Eugene O'Brian, Claude Baker, Steven Stucky and Roberto Sierra at Indiana University and Cornell University. His eclectic catalogue of works includes *I AM* for chorus and string quartet, *Death in Venice* for solo trumpet and *Knife in the Water* for bass clarinet, percussion and electronics. Upcoming projects include two works for chamber ensemble, *They Say You Are My Disaster* and *Bloodsnow*. Haber is Associate Professor of Composition at the University of Missouri Kansas City Conservatory of Music and Dance.

From 2010-2014, Haber served as Artistic Director of MATA, the non-profit organization dedicated to commissioning and presenting new works by young composers from around the world. He now holds the title of Artistic Director Emeritus of that organization. Haber's many prizes include a 2017 Koussevitzky Commission, a 2013 Fromm Music Foundation commission, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship. Most recently, Haber is the recipient the 2020 Azrieli Jewish Commission.

In awarding the commission, the jury declared Haber's music to be "fascinating, beautiful, clever and moving. The application of his craft and skill to his compositions demonstrates that he has all the makings of a great composer."

The work Haber composed for the Azrieli Foundation, a song cycle for mezzo and chamber orchestra titled *Estro Poetico-armonico III*, is third in a series that he began in 2012. For that first work, he used the fifty Psalm settings by the Baroque composer Benedetto Marcello, who transcribed and arranged what he heard in Venetian synagogues and "passed it through yet one more filter, one more "broken telephone game," as Haber describes it. "Visualize an oil painting left out in the rain before it has had a chance to dry, colors bleeding. I have turned this image into its musical counterpart." This first work in the series was premiered at the MATA Festival in Brooklyn (New York) in 2012. Three years later, *Estro Poetico-armonico II* for voice and five instruments was presented at the New York Philharmonic's Contact! Festival and at the Venice Biennale. Music aficionados will note the similarity in title to Vivaldi's *Estro armonico*, a magnificent set of twelve concertos whose title might be translated as something like "harmonic whim" or "musical fancy." It is worth noting that Haber has also, in a similar vein, borrowed the concept of another famous Baroque composer's masterpiece, Handel's *Water Music*, for an interactive work written in 2017 for the Louisiana Philharmonic, to be performed from boats and barges along the waterways of New Orleans.

In *Estro Poetico-armonico III*, Haber also continues to explore the music of Rome's Jewish community as discovered through the archival recordings of ethnomusicologist Leo Levi. He employs these recordings of traditional cantillation and liturgical texts in conjunction with – or in opposition to – texts by four modern Israeli poets (Ory Bernstein, Eli Eliahu, Israel Bar Kohav and Aharon Shabtai) that reflect upon aspects of modern Israeli life while also grappling with its history. As in his two previous *Estro Poetico-armonico* compositions, Haber's new work continues Marcello's 'broken telephone game' of hearing and re-hearing, remembering and misremembering, informing and misinforming. As a composer of Israeli

background, Haber has spent years thinking about how he should look back at his past while looking forward at his future. Working in the time of pandemic has made him look deeply inwards, working in a way he has not done for as long as he can remember.

About the Leo Levi recordings that Haber chose for each movement\*:

I. *Tzur mishelo achalnu* ("Rock of Sustenance") is sung by Angelina Rocca Meghnagi, Rome, 1956, one of the very few women that appear in Levi's recordings. This melody is probably derived from a popular style of the 18th century.

II. *Ahot Ktanah* is sung by Dario Israel, Trieste, 1956. A poem by Avraham ben Yitzhak Hazan Gerondi (13th century) for the evening of Rosh Hashanah in the Sephardic tradition of Trieste. The text, based on the Song of Songs, refers to Israel like a "little sister" (*Ahot Ktanah*), and calls for the liberation of the Jewish people from the suffering of years past.

III. *Havdallah* sung by Cesare Tagliacozzo, Rome, 1954. Benedictions and verses of messianic hope recited to signal the end of Shabbat and the beginning of the new week, in the Italian tradition of Rome.

IV. *Chad Gadya* sung by Fernando Procaccia, Genova, 1954. Many Italian-Jewish chants feature a strong regional component in their use of dialect and in the pronunciation of Italian and Hebrew words that reflect the local accents. In this Florentine version of the famous cumulative song of springtime, *Chad Gadya* ("one young goat"), each verse of the original Aramaic narration is followed by a translation to a Hebrew/Italian mix.

V. *Kol Biru'ei* sung by Paolo Nissim, Trieste, 1956. An acrostic poem describing "all the creatures" while singing and praising the unity of god. It is recited daily in the morning prayer in the Italian tradition. This melody is sung only during Rosh Hashanah in the Italian tradition of Padua.

\*Text adapted from notes by Francesco Spagnolo.

All recordings used with permission from Dr. Edwin Seroussi and the Jewish Music Research Centre at The Hebrew University of Jerusalem.



# LE NOUVEL ENSEMBLE MODERNE

Le Nouvel Ensemble Moderne (NEM), founded in 1989 by conductor Lorraine Vaillancourt, is a chamber orchestra composed of permanent members, who perform in Quebec, in Canada and across the world.

Guided by a duty to perform the essential works of the 20th and 21st centuries, both on the national and international stages, and by a willingness to nurture the creation of new works, Le NEM's mission is to disseminate and promote this music. Widely acknowledged as a leader in its field, Le NEM is recognized for its modernism and excellence in all aspects of the performance, creation and preservation of the great musical works of the 20th and 21st centuries.

Ensemble in residence at the Faculty of Music of the Université de Montréal, Le NEM has performed in Canada, the United States, Mexico, Japan, Australia, China, Singapore and in eight European countries. Since its creation, over 185 works were composed for Le NEM.

Le NEM has recorded 33 CDs for ProNEM, ATMA and UMMUS (Montreal), Doberman-Yppan (Quebec), New World Records, Composers Recording Inc (New York), Auvidis Montaigne (Paris) and ABC Classics (Australia). These were produced in collaboration with the Faculty of Music of the Université de Montréal, Ircam, Les Percussions de Strasbourg, the Musica 93 Festival, Radio-Canada, Radio France, the Australian Broadcasting Corporation and CIRMMT.

Le Nouvel Ensemble Moderne is supported by the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Conseil des arts de Montréal.

[www.lenem.ca](http://www.lenem.ca)



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## THE MUSICIANS OF THE NEM

Lorraine Vaillancourt, conductor  
Jeffrey Stonehouse, flute  
Julie Sirois-Leclerc, oboe  
Martin Carpentier, clarinet  
Mathieu Harel, bassoon  
Jocelyn Veilleux, horn  
Lise Bouchard\*, trumpet  
Angelo Muñoz, trombone

Julien Grégoire\*, percussion  
Philip Hornsey, percussion  
Francis Perron, piano  
Johanne Morin, violin  
Lyne Allard, violin  
François Vallières, viola  
Julie Trudeau, cello  
Yannick Chênevert, bass

\*founding members



# ARTIST BIOS

# LORRAINE VAILLANCOURT

CONDUCTOR



© Bernard Préfontaine

Conductor and pianist Lorraine Vaillancourt is the founder and Musical Director of Le Nouvel Ensemble Moderne (NEM), which has been in residence at the Faculty of Music of the Université de Montréal since 1989. She received full professorship at the same institution in 1990 and directed its Atelier de musique contemporaine from 1974 until she retired from teaching in 2016.

Prof. Vaillancourt is frequently invited to conduct various ensembles and orchestras, both in Canada and abroad. In Canada, she has conducted the Orchestre symphonique de Montréal, the Orchestre symphonique de Québec and the Orchestre Métropolitain; abroad, she directed the Orchestre de Cannes, the Gulbenkian Orchestra (Lisbon), the National Orchestra of the RAI (Turin), the Nice Philharmonic (France), the Ensemble Orchestral Contemporain (Lyon), the Ensemble Sillages (Nice), the Plural Ensemble (Madrid) as well as Les Percussions de Strasbourg. Along with composers José Evangelista, John Rea and Claude Vivier, Lorraine Vaillancourt is a founding member of the Montreal-based concert society, Les Événements

du Neuf (1978 to 1989). In 1990, she was behind the founding of CIRCUIT, a North American magazine devoted to 20th-century music. She was president of the Conseil québécois de la Musique (CQM) from 1998 to 2001, after which she sat on the board of the Conseil des Arts et des Lettres du Québec (CALQ) until 2006.

She is also a member of the Royal Society of Canada and of the Ordre du Bleu. Lorraine Vaillancourt received a Doctorate Honoris Causa from Laval University (Quebec City) in 2013, and was named Member (CM) of the Order of Canada in 2016, in recognition of her important contributions to contemporary music. The same year, she was awarded a Prix Hommage at the Prix Opus ceremony, as well as the prestigious Prix Denise-Pelletier, awarded by the Quebec Government in honour of her exceptional artistic journey. In 2018, she was named chevalière de l'Ordre du Québec and in 2019, Lorraine Vaillancourt received the Médaille de l'Assemblée nationale du Québec, a high distinction recognizing her major contributions to the cultural life of Quebec.



# SHARON AZRIELI

SOPRANO

Originally from Montreal, soprano Sharon Azrieli has enjoyed international success at world famous venues including Carnegie Hall, The Metropolitan Opera, l'Opéra Bastille de Paris and with leading organizations such as the Canadian Opera Company, Orchestre symphonique de Montréal and The New Israel Opera, among others.

In 2019, she was awarded the National Order of Quebec (Chevalière du Québec) for her remarkable achievements as a performer.

Known for her versatility as a singer, Dr. Azrieli has released several albums, (distributed by Time-Life, Analekta, and others) including *Sharon Azrieli Sings Broadway* (with arranger Marvin Laird), *The Gift of Joy*, and an upcoming album with Tony Award™-winning composer Frank Wildhorn, in which she translated his songs herself into French, Italian and Hebrew.

In 2019, Sharon performed the role of Sister Dolcina in Puccini's *Suor Angelica* at The Metropolitan Opera, was a headliner in a live

televised concert at Zoomer Hall (Toronto) for Classical FM, performed the roles of Marcellina in *Le Nozze di Figaro* (National Arts Centre) under the baton of Alexander Shelley and Liu in *Turandot* (Teatro Greco Siracusa) with the late, great tenor Marcello Giordani. Upcoming performances include Paul McCartney's *Liverpool Oratorio* with Orchestre classique de Montréal and the role of Bertha in *Il Barbiere di Siviglia* with Opera de Montréal as well as Eboli in Verdi's *Don Carlo*.

Sharon sang the title song of the Canadian movie "Stand!" and her vocals were also featured in the Hollywood production film "Stagemother" featuring Lucy Liu.

Sharon conceived of the Azrieli Music Prizes for the Azrieli Foundation in 2014 and is devoted to arts education and philanthropy. She sits on the boards of several philanthropic organizations, including the Azrieli Foundation.

[www.sharonazrieli.com](http://www.sharonazrieli.com)





# KRISZTINA SZABÓ

MEZZO-SOPRANO

Canadian mezzo-soprano Krisztina Szabó is highly sought in both North America and Europe as an artist of supreme musicianship and stagecraft. Among her many laudatory reviews, the Chicago Tribune wrote “Krisztina Szabó stole every scene with her powerful, mahogany voice...” when describing her performances of Ottavia in *L’incoronazione di Poppea*. *The New York Times* praised her Lincoln Center debut as Dorabella in *Così fan tutte* as «clear, strong, stately and endearingly vulnerable...”.

Ms. Szabó is a versatile singer, bridging the worlds of opera, orchestral and recital music ranging in repertoire from the baroque to the contemporary. While the start of her 2020-2021 season includes the world premiere of Yotam Haber’s *Estro Poetico-armonico III*, by May 2021 she returns to Tafelmusik in an all-Vivaldi concert. In the 2019-20 season, Ms. Szabó sang Gertrude in *Hänsel und Gretel* with the Canadian Opera Company and appeared as a soloist in Mozart’s *Requiem* with Vancouver Symphony Orchestra, Handel’s *Messiah* with Early Music Vancouver and Portland Baroque Orchestra, Beethoven’s *Mass in C Major* with Kansas City Symphony and Wagner’s *Wesendonck Lieder* with the Toronto Symphony Orchestra Chamber Soloists.

In 2019, Ms. Szabó sang the world premiere of Ian Cusson’s *Where There’s a Wall* at the National Arts Centre (Ottawa) and the world

premiere of Barbara Croall’s oratorio *Miziwe... (Everywhere...)* with Pax Christi Chorale. Ms. Szabó recently sang the role of Witness 2/ Woman 2/Singer 2 in the world premiere of George Benjamin’s *Lessons in Love and Violence* with the Royal Opera House and the Dutch National Opera. The Opus Arte recording of *Lessons in Love and Violence* has been nominated for a 2020 Grammy Award for “Best Opera Recording”.

Other opera highlights include engagements with the San Francisco, Montreal, Quebec and Vancouver Operas, Wexford Festival Opera, Chicago Opera Theater, Stadttheater Klagenfurt, the Caramoor Festival and Lincoln Center’s Mostly Mozart Festival. She has appeared in concert with the symphony orchestras of Atlanta, Baltimore, Toronto, Nova Scotia, and Calgary; and with Les Violons du Roy, Talisker Players, Vancouver Bach Choir, Toronto Mendelssohn Choir, and at the Grand Teton Music Festival and Cervantino Festival in Mexico.

Ms. Szabó appears as Zerlina in the Rhombus Media film *Don Giovanni: Leporello’s Revenge*, alongside the renowned late Russian baritone Dmitri Hvorostovsky, and can be heard on the accompanying soundtrack released by CBC Records.

[www.krisztinaszabo.com](http://www.krisztinaszabo.com)





# KEIKO DEVAUX

**LAUREATE - 2020 AZRIELI  
COMMISSION FOR CANADIAN MUSIC**

Montreal-based composer Keiko Devaux (b.1982) has had works performed in Canada, France, Germany and Italy by various ensembles including Le Nouvel Ensemble Moderne, musica assoluta, Ensemble Arkea, Quartetto Prometeo and Ensemble Wapiti, among others. She composes regularly for diverse ensembles, as well as collaborates with choreographers and filmmakers.

Her approach embraces a love of electroacoustic sounds and methodology by manipulating and distorting acoustic sound with digital tools, and then transcribing or re-translating these back into musical notation and the acoustic realm. Her interests include emotional experience and affect, auto-organizational phenomena in nature and living beings, as well as 'genre-blurring' by layering and juxtaposing contrasting melodic/harmonic skeletal elements of highly contrasting sonic sources. The distortion of the temporal, frequency and timbral attributes allow the blurring between traditional tonal sounds and more electroacoustic inspired 'noise' gestures.

Ms. Devaux has received numerous prizes and awards, including the Prix Jan V. Matejcek for New Classical Music (2019), the Rotary Club Siena Award (2018), the OUM composition prize (2016 and 2018) and the Jury and Public prizes of the Accès Arkea competition (2017). Her composition *Ebb* premiered by the Nouvel

Ensemble Moderne was nominated in the New Work category of the 2017-18 Opus awards, and her work *Ombra* was a finalist for the Prix du CALQ – Œuvres de la relève à Montréal in the same year. In 2019 she won the inaugural Azrieli Commission for Canadian Music.

From 2016 to 2018, Ms. Devaux was the composer in residence with Le Nouvel Ensemble Moderne. From 2020 to 2022, she is in residence with the National Arts Centre Orchestra (Ottawa) as a Carrefour composer. She is an Associate Composer with the Canadian Music Centre, president of the board of directors of Codes d'accès, and past organizer of the Montreal Contemporary Music Lab.

Originally from British Columbia, Ms. Devaux began her musical career in piano performance studies as well as composing, touring and recording several albums in independent rock bands. She holds a Bachelor of Music (Écriture) and a Master of Music in instrumental composition from the Université de Montréal. She has also studied with Maestro Salvatore Sciarrino at l'Accademia Musicale Chigiana in Siena, Italy (2017-19). She is currently completing her doctorate in music composition and creation at the Université de Montréal under the direction of Ana Sokolović and Pierre Michaud.

[www.keikodevaux.com](http://www.keikodevaux.com)





# YOTAM HABER

## LAUREATE - 2020 AZRIELI COMMISSION FOR JEWISH MUSIC

His music hailed by *New Yorker* critic Alex Ross as “deeply haunting,” by the *Los Angeles Times* as one of five classical musicians “2014 Faces To Watch,” and chosen as one of the “30 composers under 40” by Orpheus Chamber Orchestra’s Project 440, Yotam Haber was born in Holland and grew up in Israel, Nigeria and Milwaukee. He is a laureate of the 2020 Azrieli Music Prizes and a recipient of a 2017 Koussevitzky Commission for the Library of Congress, a 2013 Fromm Music Foundation commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship. He has received grants and fellowships from Civitella Ranieri, the MAP Fund, New Music USA, the New York Foundation for the Arts, the Jerome Foundation, the Bellagio Rockefeller Foundation, Yaddo, Bogliasco, MacDowell Colony, the Hermitage, ASCAP, the Copland House, Aspen Music Festival and Tanglewood.

In 2015, Haber’s first monographic album of chamber music, *Torus*, was hailed by New York’s WQXR as “a snapshot of a soul in flux – moving from life to the afterlife, from Israel to New Orleans – a composer looking for a sound and finding something powerful along the way.”

Recent commissions include works for Argento New Music Project, Le Nouvel Ensemble Moderne, Kronos Quartet and Carnegie Hall,

Pritzker Prize-winning architect Peter Zumthor; an evening-length oratorio for the Alabama Symphony Orchestra, CalARTS@REDCAT/ Disney Hall (Los Angeles); New York-based Contemporaneous, Gabriel Kahane and Alarm Will Sound; the 2015 New York Philharmonic CONTACT! Series; the Venice Biennale; Bang on a Can Summer Festival; Neuvocalsolisten Stuttgart and ensemble l’arsenale; FLUX Quartet, JACK Quartet, Cantori New York, the Tel Aviv-based Meitar Ensemble, and the Berlin-based Quartet New Generation.

Recent and upcoming projects of note include *New Water Music*, an interactive work (2017) for the Louisiana Philharmonic and hundreds of community musicians performed from boats and barges along the waterways of New Orleans; and his first opera, *The Lime Works*, with librettist Royce Vavrek based on the work of Thomas Bernhard.

Haber is Associate Professor of Composition at UMKC Conservatory and Artistic Director Emeritus of MATA, the non-profit organization founded by Philip Glass that has, since 1996, been dedicated to commissioning and presenting new works by young composers from around the world. His music is published by RAI Trade.

[www.yotamhaber.com](http://www.yotamhaber.com)



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# PIERRE MERCURE



The integration of creative media was the axis around which Pierre Mercure's life and work revolved. He studied bassoon and conducting as well as harmony and counterpoint at the Montreal Conservatory of Music (1944-49) with the goal of becoming an orchestra conductor. Here, Claude Champagne helped him discover French music and develop a talent for orchestration, which was evident even in his first works, *Kaléidoscope* and *Pantomime*.

Before going to Paris in 1949 for further education, Mercure participated in some modern ballet productions with a group of young poets, musicians, dancers and painters whose artistic views were much influenced by the painter Paul-Émile Borduas. In May 1949, at the Théâtre des Compagnons he realized three works: *Dualité*, *Femme archaïque* and *Lucrèce Borgia*. This collaboration with the 'automatists,' however, had little immediate influence

on Mercure's musical language. Its effects were not measurable until 1961, or perhaps even 1965.

Influenced by Borduas' *Refus global* manifesto (1948), Mercure sought new means of expression. He enrolled in Nadia Boulanger's classes in Paris (1949) and, while increasingly attracted by new music, he preferred to work on improvisations and collective compositions with his composer friends. He left Boulanger's studio before too long to study orchestration with Arthur Hoérée and Darius Milhaud and conducting with Jean Fournet. After a year filled with new experiences, Mercure returned to Montreal, still searching for new means of expression.

Throughout the period 1948-59 Mercure continually searched for new sonorities and lyricism, taking Stravinsky, Milhaud and Honegger as his models. His essentially lyrical nature was revealed in the song cycle *Dissidence*,

where his *Divertissement* and *Triptyque* marked a point of artistic arrival. Insistent rhythms and glittering orchestrations can be found in his numerous background scores for CBC radio dramas (1950-54) and for stage productions by Les Compagnons. This association with theatre, dance and even painting was a determining influence on Mercure.

In January 1952, he joined the CBC and became its first producer of TV music programs. He produced 41 programs in the series 'L'Heure du concert' (1954-9) and several 'Concerts pour la jeunesse'. His musical style became more recognizable but also fueled by a need for continual experimentation. Mercure's subsequent explorations in electroacoustics grew out of encounters with the Groupe de recherches musicales (GRM) during his second study trip to Europe (1957-8). A third study trip to Paris, Darmstadt and Dartington during the summer of

1962 allowed him to gain a closer knowledge of electronic music.

At the time of his death in a traffic accident (1966), Mercure had scarcely reached maturity. His musical output had been peaking since 1961 with each new work stepping towards the realization of an ideal of freedom governed by human thought.

Mercure's manuscripts and papers are deposited in the Bibliothèque et Archives nationales du Québec. Volume 35 of Radio Canada International's Anthology of Canadian Music, issued on CD in 1990, is devoted to Mercure's compositions. His status as an Associate Composer is maintained by the Canadian Music Centre.

*(Adapted from the text by Lise Richer for the Canadian Encyclopedia)*



# YITZHAK YEDID

**LAUREATE - 2020 AZRIELI PRIZE  
FOR JEWISH MUSIC**



Yitzhak Yedid is an award-winning composer and improvising pianist with a folio of over fifty orchestral, chamber, solo and vocal works. He is currently a 2017 Sidney Myer Creative Fellow and a past recipient of Israel's Prime Minister's Prize for Composers (2007) and the Landau Prize for Performing Arts (2009). Yedid has been a composer-in-residence at the Judith Wright Centre (Brisbane, 2010) and at the Western Australian Academy of Performing Arts (2008). His works have won several international awards, most recent among them the 2020 Azrieli Prize for Jewish Music.

Yedid was born in Israel and since 2007 has called Australia home. He studied piano at the Jerusalem Academy of Music and

Dance, continued his schooling at the New England Conservatory and earned a Ph.D. in composition from Monash University. His interests as a composer focus on the integration of non-European musical elements, including improvisation, with Western practice. More specifically, his compositions explore the nexus of classical Arabic music, Arabic-influenced Jewish music and contemporary Western art music.

Inspired by literature, philosophy, art and landscape, Yedid's compositions form narratives told in pictures, textures and colours. His music incorporates a wide spectrum of contemporary and ancient styles to create a unique voice that reflects his Syrian and

Iraqi Jewish background. This music exhibits an: "eclectic, multicultural and very personal style that amalgamates ancestral Syrian- and Iraqi-Jewish cantillation, Israeli East-West encounters, European and American avant-garde compositional techniques mixed with free jazz and selected Australian influences, all infused with insights of a concert pianist and improviser to create an experimental, highly expressive yet alluring modern style." While Yedid's music is multiethnic, multicultural, and consequently, transnational in its approach, it is also well integrated and marked by a unique creative unity.

Yitzhak Yedid has performed at New York's Carnegie Hall and Boston's Jordan Hall, as

well as with many ensembles in festivals and venues across Europe, Canada, USA, Asia and Africa. Thirteen albums of his music have been released on the Challenge Records International, Sony, Naxos, -btl-, Muse, MCI and Kaleidos labels, and numerous reviews of his work have been published in the international music media.

In addition to his career as a composer and performer, Dr. Yedid has been teaching and mentoring music students since 2008. He currently lectures in composition and piano at the Queensland Conservatorium Griffith University in Brisbane.

[www.yedidmusic.com](http://www.yedidmusic.com)



# THE AMP JEWISH MUSIC JURY

**Maestro Boris Brott** OC, O.Ont, GOQ., D.Mus., LL.D. is one of the most internationally recognized Canadian conductors, and enjoys an international career as guest conductor, educator, motivational speaker and cultural ambassador. He is Artistic Director of the Orchestre classique de Montréal (formerly McGill Chamber Orchestra), the National Academy Orchestra of Canada, and Principal Guest Conductor of the Petruzzelli Theatre in Bari, Italy. He is also Artistic Director of the Brott Musical Festivals in Ontario and Founding Music Director of the New West Symphony in Los Angeles. Boris Brott served as Assistant Conductor to the New York Philharmonic under the late Leonard Bernstein, was Music Director and Conductor for the Royal Ballet, Covent Garden, Chief Conductor of the BBC National Symphony of Wales, and Music Director of the Northern Sinfonia of England. He is an Officer of the Order of Canada, Member of the Order of Ontario and Grand officier de l'Ordre national du Québec.

**Brian Current** studied music at McGill University and UC Berkeley (Ph.D., 2002). His music, lauded and broadcast in over 35 countries, has been awarded a Guggenheim Fellowship, the inaugural Azrieli Commission for Jewish Music, the Barlow Prize for Orchestral Music, the Italian Premio Fedora for Chamber Opera and as a Selected Work (under 30) at the International Rostrum of Composers in Paris. Brian Current's pieces have been programmed by all major symphony orchestras in Canada and by dozens of professional orchestras, ensembles and opera companies world-wide. His music appears on ten commercial recordings, including three albums devoted exclusively to his works. The Naxos recording of his opera *Airline Icarus* earned him a 2015 Juno Award for Best Classical Composition.

**Betty Olivero** is a contemporary Israeli composer, who has lived during most of her career in Florence, Italy. She has received the Fromm Award (USA, 1986), the Prime Minister's Prize (Israel, 2001 and 2009), the Rosenblum Award for the Performing Arts (Israel, 2003), the Landau Award for the Performing Arts (Israel, 2004), the ACUM prize for Life Achievements (Israel, 2004) and the ACUM Award for Achievement of the Year (Israel, 2010). While still studying in Israel, Betty Olivero was granted scholarships from the America-Israel Cultural Foundation. In 2000, Olivero received the prestigious Koussevitzky Award. She currently lives in Israel, where she is a full professor of composition at the Music Department in Bar-Ilan University.

**Neil W. Levin** is one of the leading authorities and lecturers on Jewish music and the author of more than 300 related articles, essays and books. He is Artistic Director and Editor-in-Chief of the Milken Archive of Jewish Music, which documents, preserves and disseminates music of all genres pertaining to Jewish experience and which, under his direction, has released more than 700 recordings – including 50 CDs on the Naxos label. A professor of Jewish music at the Jewish Theological Seminary since 1982, Dr. Levin has been Professor-in-Residence at the YIVO Institute for Jewish Research in New York since 2016.

Internationally acclaimed conductor and composer **Steven Mercurio's** career encompasses both symphonic and operatic worlds. Following five years as Music Director of the Spoleto Festival and Principal Conductor of the Opera Company of Philadelphia, he has become a sought-after collaborator for many award-winning recordings, arrangements and film projects. For the stage, Maestro Mercurio has conducted more than fifty operas in seven different languages for many of the world's best loved opera houses. His symphonic experience is just as impressive, as is his presence in on-air concerts for the likes of RAI and PBS, and on record for Decca and Sony Classical. Also an active composer and arranger, Maestro Mercurio's works have received their world premieres by the New York and Oslo Philharmonics. His arrangements have been performed by a range of artists, including Andrea Bocelli, Plácido Domingo, Ben Heppner, Bryn Terfel, Secret Garden and Sting. He is presently the Music Director of the Czech National Symphony Orchestra.



# THE AMP CANADIAN MUSIC JURY

**Barbara Croall** is Odawa First Nations and balances her time composing, performing and teaching music with work in outdoor education rooted in traditional Anishinaabeg teachings, working with aboriginal youth and singing in traditional ceremonies. She graduated from the Hochschule für Musik in Munich and the University of Toronto, and also studied composition and theory with Dr. Samuel Dolin, Sasha Rapaport and Arthur Levine. Other music composition studies include those with Sir Peter Maxwell-Davies, Robert Saxton and Helmut Lachenmann. Apart from her music for traditional First Nations flutes and voice in the Anishinaabe way, her music for soloists, chamber ensembles, orchestra, film, theatre, dance and interdisciplinary performance has been premiered in over 12 countries.

**Dr. Mary Ingraham** is a music historian and Dean of the Faculty of Fine Arts at the University of Lethbridge. Prior to her current appointment, she was the Director of the Sound Studies Institute at the University of Alberta, Professor of Musicology in the Department of Music, and Manager of UAlberta partnerships with both the Aboriginal Multi-Media Society of Alberta and the Cultures of Sound Network (with Smithsonian Folkways Records, the Canadian Museum of History and Memorial University of Newfoundland). Mary's scholarly interests are largely connected to culture in Canada. Her work is historical and contemporary, critical and pedagogical, and includes collaborations with Indigenous communities in BC and Alberta on creative initiatives and digital archiving projects. Her research appears in numerous journals and with Ashgate, Routledge, Oxford University, University of Alberta and University of Michigan presses. She has presented her research across North American and internationally, and is the author of multiple online resources for exploring culture in Canada, including "Resounding Culture: Recontextualizing resources for histories of music in Canada" and multiple collaborations on the "Digitizing the Ancestors" project with the Aboriginal Multi-Media Society of Alberta.

**David Pay** is the founder and Artistic Director of Vancouver's Music on Main. Since 2006, he has earned an international reputation as one of today's leading-edge classical and contemporary music programmers. Pay focuses on how music from different eras and different genres can shed light on each other and creates innovative ways for audiences and musicians to engage together. His concerts have been praised as "a program that spanned the range of human experience" (Huffington Post). David has been a Visiting Artist and Associate Director at The Banff Centre and has served on the faculty at Capilano University. He is a frequent speaker at conferences across North America and Europe and was the Artistic Producer of the 2015 Opening Night Gala of Classical:NEXT, the world's leading classical music showcase. He served as Artistic Director of ISCM World New Music Days 2017, the largest new music festival in Canada's history.

Composer **Ana Sokolović** has distinguished herself both in Canada and internationally with her music that infuses Balkan rhythms across a multidisciplinary range of artistic influences. Her music seduces an ever-growing audience, drawing them into a vividly imagined world. Sokolović's success is revealed through prestigious collaborations with Canadian orchestras, leading artists on the musical scene, as well as many Quebec chamber music ensembles. Her varied repertoire, which has received numerous awards and prizes, includes several productions of her operas, such as *Svadba*, which "seems to invent a phonetic universe of the human heart" (Le Monde) and *The Midnight Court*, which was produced at the Royal Opera House Covent Garden. In addition to her activities as a composer, Ana Sokolović is also a professor of composition at the Université de Montréal.

Described as a "new music visionary" (National Arts Centre), composer **Andrew Staniland** has established himself as one of Canada's most important and innovative musical voices. His music is performed and broadcast internationally and has been described by Alex Ross in *The New Yorker* as "alternately beautiful and terrifying". Important accolades include three Juno nominations, the 2016 Terra Nova Young Innovators Award, the National Grand Prize winner of EVOLUTION (presented in 2009 by CBC Radio 2/Espace Musique and The Banff Centre), and was the recipient of the Karen Keiser Prize in Canadian Music in 2004. As a leading composer of his generation, Andrew has been recognized by election to the Inaugural Cohort of the College of New Scholars, Artists and Scientists of the Royal Society of Canada. Andrew was an Affiliate Composer to the Toronto Symphony Orchestra (2006-09) and the National Arts Centre Orchestra (2002-04) and has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005). He is currently on faculty at Memorial University in St John's Newfoundland.



# 2020 AMP TEAM

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In Memoriam

# JOSEPH ROULEAU

A message from Sharon Azrieli D.Mus C.Q.,  
on behalf of the Azrieli Foundation:

It is with great fondness that we remember the life  
of the great singer, visionary and philanthropist  
Joseph Rouleau, CC, GOQ, AL.

Joseph was a huge inspiration to me, as he was to  
so many Canadian singers. He was generous with  
his time, energy and guidance, especially through  
his foundational involvement in leading arts  
institutions like Jeunesses Musicales Canada, the  
Montreal International Music Competition and so  
many others.

On this occasion, we remember the central role  
Joseph played in the creation and launch of  
the Azrieli Music Prizes as the inaugural Chair  
of the Advisory Council. Here, we witnessed so  
much of what made him so special to us all – his  
charm, collaboration, commitment, intelligence,  
thoughtfulness and warmth.

Joseph really was a force of nature. While it is still  
difficult for me to imagine the world without him,  
I am grateful for all he did and wholeheartedly  
dedicate tonight's celebration to his memory.





# SPECIAL THANKS

The Azrieli Music Prizes give their special thanks to:

## LE NOUVEL ENSEMBLE MODERNE

for their excellent partnership

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Founder and Music  
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Le Nouvel Ensemble Moderne has been transmitting its knowledge, sharing its passion and encouraging new creation for over 30 years, in Quebec, Canada and internationally.

The whole team would like to warmly thank those donors sensitive to the NEM's mission, as well as its partners: the Faculty of Music of the Université de Montréal, the Conseil des arts de Montréal, the Conseil des arts et des lettres du Québec and the Canada Council for the Arts.



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