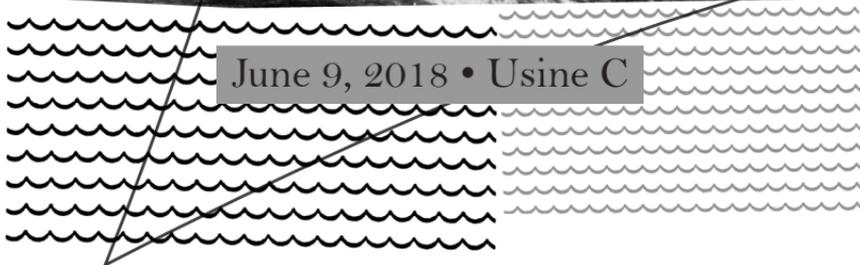


**My Backyard, Somewhere
Quelque part, mon jardin**

June 9, 2018 • Usine C

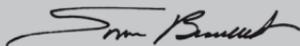


FROM THE CANADA COUNCIL FOR THE ARTS

With their creative visions, their expressions of hope and their questioning of the status quo, artists play a vital role in helping us to better understand and address the complex challenges of our times.

That's why, as Canada prepared to mark the 150th anniversary of Confederation, the Canada Council for the Arts created New Chapter. Through this program, the Council is funding over 200 exceptional projects in communities across Canada and abroad, creating a lasting legacy for all Canadians.

The Canada Council for the Arts is proud to support collectif9 and Architek Percussion, through New Chapter, for the production My Backyard, Somewhere. Because for us, art is essential in pointing us, together, toward a brighter future.

A handwritten signature in black ink, appearing to read "Simon Brault". The signature is fluid and cursive, with a long horizontal stroke at the beginning.

*Simon Brault, O.C., O.Q.
Director and CEO*

collectif9 & Architek Percussion
present

**My Backyard, Somewhere
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June 9, 2018 • Usine C

My Backyard, Somewhere / Quelque part, mon jardin

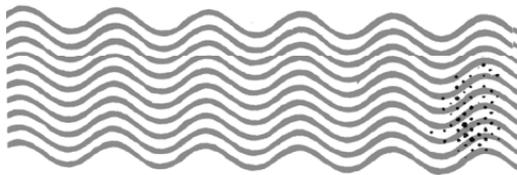
It's already been four years since a few of us from collectif9 and Architek Percussion started talking about ways to collaborate, and almost two years since our plans went into motion - it's been a long and exciting ride, and it is with great happiness and awe that we watch all of this hard work and planning come together tonight for the premiere of My Backyard, Somewhere.

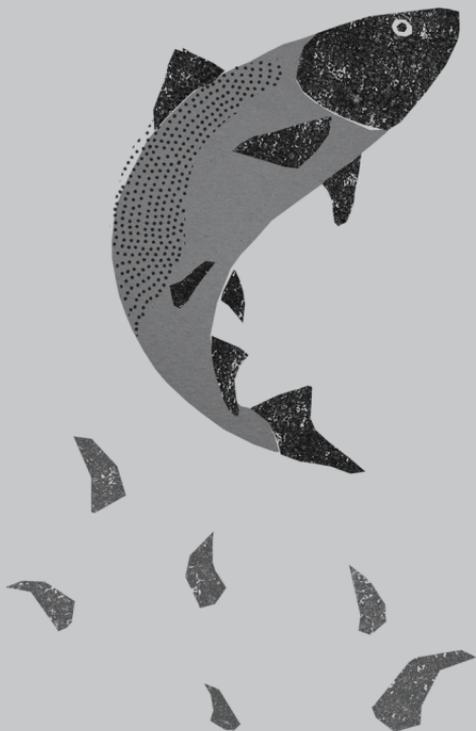
We are fortunate to be working with a creative "dream team", who have been inspired and ready to explore from the beginning. Only a short time ago we found ourselves in Rimouski ready to combine the many pieces of the puzzle - rehearsing, creating, discussing, performing, filming, typing, troubleshooting - and it was incredibly special to work within another community of musicians, students, and "Rimouskois" in a beautiful setting on the banks of the Saint-Laurent, especially given the focus of this project. Some of the video footage was even captured in Rimouski.

What is this show about? We wanted to create a meeting space in which we all can share who we are, where we came from, and what we bring with us from place to place. What can we learn from our own histories, and from the experience and histories of others? For us, this show is a reflection on these questions - we want to share this with you, the audience. The music is written by five different composers and inspired by a single text: despite this communal point of departure, each piece creates its own distinct world. Movements and sections of each work, each world, are interspersed among other movements, pieces of other worlds. We believe that this contrast brings the different perspectives and contexts of each work to the forefront, highlighting the viewpoint of each composer. Throughout the entire show, there is a dialogue created between poet, composer, performer, audience member. It is possible that we will all interpret these dialogues in different ways!

You may be able to identify each composer throughout the show just by listening, but we have left you a visual trail, a code, in order to identify the music and its author. You'll notice that a different visual aesthetic is paired with each composer in next pages of this program - these universes are reflected in the video projections you'll see tonight. If you are looking for a less subtle way to identify each work, or wish to confirm your suspicions, you can take a look at the setlist (with abbreviated titles). The text used throughout the show (spoken, sung, projected) is printed in full - we're sure you will come to recognize these words by the end of the evening... although they might not mean the same thing to you as they did at first reading.

This evening is the launching point of My Backyard, Somewhere. We will be taking it on the road across Canada next season and hope to travel further with this project in the future. Our sincerest thanks to the Canada Council for the Arts, whose exceptional funding as part of the New Chapter program allowed us to embark upon this journey. We are incredibly grateful to you, our friends and community, for joining us for this first step - we would not have been here tonight without this support.





PROGRAM

Luna Pearl Woolf - But I Digress...

- I. La langue entre les dents
- II. Diaspora analphabète
- III. Une virgule noire
- IV. Rompus par des soupirs
- V. Les mots divaguent
- VI. Dans n'importe quelle conjugaison
- VII. Par des voies ancestrales
- VIII. Les élans parallèles
- IX. Perçant le vide étoilé

Bret Higgins

- The Cargo of Consonants
- among, within, beneath, atop
 - Part I
 - Part II

Derek Charke - the world is itself a cargo carried

- Section 1
- Section 2
- Section 3

Eliot Britton - Backyard Blocks

- Block 1: Organic Audience  Engagement
- Block 2: Triphop
- Block 3: Textura 
- Block 4: par-al-lel-ism 2.0
- Block 5: Abbey Swing
- Block 6: Organic Brand Engagement 

Nicole Lizée - Folk Noir/Canadiana

- 1. House and Home
- 2. Scrabble Night
- 3. Kanaadiana I: Television
- 4. Kanaadiana II
- 5. Shift, Chop Blues



AUDIENCE PARTICIPATION

Go to www.ebritton.com/c9
(and wait for our instructions)



on stage

collectif9

- Robert Margaryan, violin
- Yubin Kim, violin
- Elizabeth Skinner, violin
- Lauren DeRoller, violin
- Scott Chancey, viola
- Xavier Lepage-Brault, viola
- Andrea Stewart, cello
- Jérémie Cloutier, cello
- Thibault Bertin-Maghit, double bass

Architek Percussion

- Ben Duinker
- Alexander Haupt
- Ben Reimer
- Alessandro Valiante

off stage

Text by **Kaie Kellough**.

Music by **Luna Pearl Woolf, Bret Higgins, Derek Charke, Eliot Britton** and **Nicole Lizée**.

Video by **Myriam Boucher** and **Nicole Lizée** (for *Folk Noir/Canadiana*).

Lighting and scenography by **Martin Sirois**.

Illustrations by **Julien Bakvis** and **Melissa Di Menna**.

Sound by **Rufat Aliev** (member of collectif9).

across by Kaie Kellough

this piece is a migration, through words, through waves, to a place this piece is traveling through. this piece is/is not about the past, and is/is not about the future, but it is/is not about a stasis all waves syncopate. this piece is a writing atop a writing awash in ways. this piece is a palimpsest, not a pisces, though fish flash in the offing. this piece wripples on the surface. it foams ashore in futures, it tides back into the passage. these words shift and chop, dissolve and go nowhere. these words don't go nowhere, they simply shift atop. they could shift a ship, these words, as could waves. wharves shift and as they do, space shifts, and a ship of some mass also shifts. its contents shift. its contents constitute a cargo. as with continents, cargo shifts. this piece is a cargo harried across a world. the cargo constitutes a consonant carried across. the cargo carries across. this cargo is stars. it is a shifted piece of ass. the world is itself a cargo carried in the dark hold of this verse. these words hold thoughts and shimmer along pixelated surf. these thoughts are also a cargo. they migrate without ever arriving at a store. thoughts know no store. thoughts are unsure and sometimes dissemble. economies are unsure and sometimes dissolve. cargo sinks to the bottom as the waves shift, overheard. somewhere in an office, the cargo is written off. the written onus. the letters crouch and signify in the offing. the signifying mitigates but never ashores. the arrival is delayed, in four-four tide. the time elects to move forward and back at once. the tide elects not to arrive but rather to lingo between, among, within, beneath, atop. the letters syncopate atop the screen but are backspaced. the erasure is rewritten. this piece is a migration.

virage by Kaie Kellough

la langue entre les dents
la bouche mouillée du sens
des mots, des mots versés comme une

diaspora analphabète
une inondation de cultures entières
peuplant la grammaire d'un nouvel
hémisphère

la langue est une virgule noire qui
ponctue
des silences, qui coupe notre histoire
en distances, où flottent

les grands navires qui traversent
ce vide mesuré en vers
coupés, passages rompus par des soupirs

les vagues syncopent les traversées
les mots divaguent en vers
les navires versent des lettres

dans n'importe quelle conjugaison
les apostrophes émigrent d'un passé
vers
un port, un avenir

syncopé par des voies
ancestrales, les lettres coulent
au fond de cette pensée

noyée, cette mémoire de traversées
de mots qui mesurent
les élans parallèles

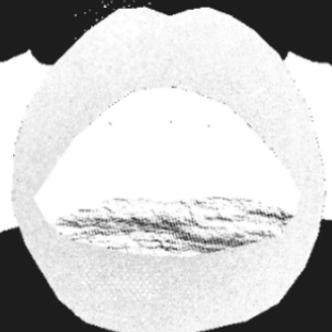
de vies déclenchées
de diasporas lancées
de voix perçant le vide étoilé.

aves insy to...
is a...
aves since...
s a palim...

ves syncopateh
ad ainpath...
pixelated

aves syncopate
is a...
aves my...

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But I Digress... by Luna Pearl Woolf

In my backyard, somewhere, searching for the words to pull exactly the flavour in my mind out across the tongue and into the air, evading truth but edging ever closer until the very impetus of opening the lips is lost... *But I digress...* nine movements evoked by Kaie Kellough's "across/virage", *la langue entre les dents* tickles, teases and spits, and is subsumed by the straining illiteracy of a *diaspora analphabète*. From the depths of thought, *une virgule noire* cuts weeping holes, our meditation now *rompus par des soupirs*. Shocked into a state of semi-consciousness, *les mots divaguent*, voicing starry waves through lips and tongue. Variations *dans n'importe quelle conjugaison* dance and stretch and dance again, stumbling upon a morphing beanstalk, only climbed *par des voies ancestrales*. *Les élans parallèles* push and jostle, bell-like in their insistent overlapping, until the emptiness vibrates and erupts with rippling ideas, gestures, points of light, our words *perçant le vide étoilé*.

The Cargo of Consonants // among, within, beneath, atop by Bret Higgins

The Cargo of Consonants deals with a certain sense of nostalgia, and ties into the overall theme of the show from an imagined perspective of diaspora. The Greek word roots of nostalgia are “homecoming” and “pain”, and at a time in the past, to be stricken with nostalgia was considered a debilitating and sometimes fatal medical condition symptomatic of extreme homesickness. One’s longing for home or rather their “own backyard”, be it chosen or imposed, paves the way for this particular piece. The musical themes in the composition draw upon the idea of darkness, separation, and finding strength at difficult times.

among, within, beneath, atop draws upon a cinematic approach to music making and was created as a ‘film score’ to the spoken text heard in the performance. The piece follows a narrative that explores a number of music themes and instrument combinations, often laying bare the percussion quartet and hearing the two ensembles performing in different sub-groupings. Static ostinatos and recurring musical ideas exposed in different contexts inform the writing of this work.





the world is itself a cargo carried by Derek Charke

I loved the metaphor of us (all humans) as a cargo on the planet Earth that Kaie Kellough draws within his poem. But he doesn't stop there, that the Earth itself is a cargo within the universe. Wow! At the moment I'm very drawn to concepts like string theory and multiple dimensions, so this metaphor resonated strongly with me. I'm interested — as we all are — in discovering where we fit within this world, and how for me that feeling of place, home, or belonging has been fluid throughout my life.

Backyard Blocks by Eliot Britton

Working on this project with collectif9 and Architek has been a fantastic experience. It isn't every day that a composer gets to work with open minded, flexible ensembles that can readily shift between folk grooves and precision based performance practice. Both ensembles have an open mind and love to improvise, which is probably how these two groups ended up becoming ensemble friends (i.e. collaborators). True collaboration is difficult and it is one of the things that drew me to this project. From the start this project felt like an emotional community effort, which is a rare and special thing.

My contribution to this project was to provide flexible, interpretable musical blocks (pieces, electronics, sounds) that help glue the concert together. It has been great to really dig into the wonderfully inspiring text and think about different ways we communicate in the 21st century. The cellphone electronics and ringtone themes are my own way of reflecting on *words, waves and the place this piece is traveling through.*





Folk Noir/Canadiana by Nicole Lizée

Folk Noir/Canadiana is an imagined TV series or a short film in the surrealist spirit of *Twin Peaks* and *Black Mirror*. It revolves around the themes of folklore, culture/pop culture, identity - and my interpretation of them.

Canadiana looms large in my mind - be it artifacts, iconography, or ideas that are subtly yet indelibly ingrained in the Canadian psyche. Aspects of more obscure Canadian culture have figured prominently into my cultural identity and aesthetic, and this has been affected by the different places I've lived across the country. These cultural touchstones are perceived, interpreted, or remembered in different ways by different people but, ultimately, link people together.

Excerpts from Kaie Kellough's text have been transposed into the film settings. Board games and sing-along choruses are two ways for humans to commune and spend time together while transcending personal politics or preconceived differences. These pastimes are active and warmly social, uniting people in intense ways.

Kaie Kellough, author

Kaie Kellough is a Canadian novelist, poet, and sound performer. The author of one novel, two books of poetry, and two albums, Kaie's work fuses formal experiment and social engagement. His work of vocal sound poetry multiplies and layers voice, while exploring the fundamentals of language-production. Kaie's novel *Accordéon* was shortlisted for the 2017 Walrus/Amazon first novel award. He is currently working on short and long fiction. Kaie lives in Montreal and performs and publishes internationally.

Luna Pearl Woolf, composer

The music of composer Luna Pearl Woolf has been praised for its "psychological nuances and emotional depth," by *The New York Times*. Her works in opera, dramatic chamber music, silent film and music-storytelling have been commissioned by Carnegie Hall, Washington National Opera, Bard Music West, Arte Musica Foundation and ECM+, among others, collaborating with artists such as Joyce DiDonato, Frederica von Stade, Evelyn Glennie, Matt Haimovitz, Marnie Breckenridge, Julian Wachner, Dennis Russell Davies, Brentano String Quartet, NOVUS NY, Deutsches Kammerorchester, and Bruckner Orchestra as well as Academy Award-winner Jeremy Irons, and author Cornelia Funke.

This season sees the premiere of Woolf's *Missa in Fines Orbis Terrae*, commissioned by St. James Cathedral Choir of Toronto. Her new opera on the cellist Jacqueline du Pré, written with librettist Royce Vavrek, will premiere at Tapestry Opera in 2018. Woolf co-founded the ground-breaking Oxingale Productions with cellist Matt Haimovitz in 2000, garnering several Grammy and Juno nominations and awards.

Brett Higgins, composer

Bret Higgins is a bassist, composer/songwriter, producer and multi-instrumentalist based in Toronto, Canada. He leads a varied career that encompasses writing original music for ensembles, co-writing with singer-songwriters, writing for film, producing, arranging, and performing and recording with a multitude of artists across the spectrum of contemporary music. Bret's self led instrumental project Bret Higgins' Atlas Revolt has 2 recordings completed to date, the first of which was released by John Zorn on his Tzadik Records label in 2015, the latter was released in 2018.

The recipient of numerous Canadian scholarships, awards, and arts grants, Bret performs extensively in Toronto, and has toured throughout North America, Europe, South America, Australia, and Asia. Special highlights of his career include - performing with Great Lake Swimmers at the 2010 JUNO Awards, the 2010 Olympic Winter Games in both Whistler and Vancouver, and at Massey Hall as part of their 2014 Live at Massey Hall concert series.

Derek Charke, composer

Derek Charke is a JUNO and three-time ECMA award-winning composer and flutist. Derek's compositions pair electroacoustic elements with acoustic instruments. Ecological sound as an artistic statement on environmental issues has become an impetus for many works. His music bridges a divide between this play of pure sound, collecting natural and environmental sound, and a continuation of the Western classical tradition - albeit with contemporary and popular influences.

Derek has a catalogue of over 90 works and many high profile commissions

and performances, including several by Canada's major Symphony Orchestras, the Kronos Quartet, the St. Lawrence String Quartet, Duo Turgeon, Land's End Ensemble, WIRED!, cellist Jeffrey Zeigler, as well as an impressive list of other performers and organizations.

Derek is a professor of composition at Acadia University in Wolfville, Nova Scotia, he is co-director of the Acadia New Music Society, and he continues to actively perform as a soloist and new music improviser on the flute.

Eliot Britton, composer

Eliot Britton integrates electronic and instrumental music through an energetic and colourful personal language. His creative output expresses an eclectic musical experience from gramophones to videogames, drum machines, orchestras, and electronic chamber music. Rhythmic gadgetry, artistry, personal history, and the colours of technology permeate his works.

Currently, Britton is working as an assistant Professor of Composition / Digital Media & Music Technology at the University of Toronto, co-director of Manitoba's Cluster New Music and Integrated Arts Festival, and continues to produce music for a variety of labels. His recently completed projects include a commission from the Winnipeg Symphony Orchestra entitled "Heirloom Bison Culture", "Adizokan" for the Toronto Symphony Orchestra, as well as commissions for the Plumes Ensemble and Quasar quartet.

Nicole Lizée, composer & video artist

Called a “brilliant musical scientist”, JUNO-nominated Montreal composer Nicole Lizée creates new music and video from an eclectic mix of influences including turntablism, rave culture, and glitch. Her commission list of over 50 works includes the Kronos Quartet, BBC Proms, San Francisco Symphony, Carnegie Hall, National Arts Centre Orchestra, Toronto Symphony Orchestra, and Montreal Symphony Orchestra.

Nicole was awarded the 2013 Canada Council for the Arts Jules Léger Prize. She is a Civitella Ranieri Foundation Fellow (Italy) and recently received a Lucas Artists Fellowship Award (California). She was selected by composer Howard Shore to be his protégée as part of the 2015 Governor General’s Performing Arts Awards. Additional awards and nominations include an Images Festival Award, Prix Opus, International Rostrum of Composers’ Top 10 List, Dora Mavor Moore Award nomination in opera, and the Canada Council for the Arts Robert Fleming Prize for achievements in composition.

Myriam Boucher, video artist

Myriam Boucher is a video and sound artist based in Montreal. Her sensitive and polymorphic work concerns the intimate dialogue between music, sound and image, through visual music, immersive projects and audiovisual performance. Her work was won prizes in the 2015 and 2016 (first prize) JTTP awards, the LUFF 2017 (experimental short-movie award), the 2015 JIM Electroacoustic Compositions Competition and the Bourse Euterke 2015, and has been presented at many international events including Mutek (CA), Igloofest (CA) and Kontakte (DE). Boucher’s work departs from a free gesture and tends towards nature, passing from the material to the immaterial. She

explores the desire for freedom and questions our intrinsic relationship to life. After a bachelor's degree in sound composition at the Université de Montréal, she began her PhD in sound composition in the fall of 2017. Her research focuses on image/sound relationships applied within a contemporary musical context and of an electroacoustic writing.

Martin Sirois, lighting designer

Light is invented, it must be found. Martin embraces the universe of nothingness. Space is empty, even before the interpreters invade the stage, its lights have the function of creating volumes and giving life to a place. This research suggests a decorative and scenographic value, a sensorial power to lighting even before trying to unveil.

Our perceptions modify space, its concepts freeze the viewer in a position of listening, of opening to give to see and to hear so that we can sublimate our imaginary and thus continue to invent in real time.

collectif9

Montreal's cutting-edge classical string band collectif9 has been gathering steam since its 2011 debut, attracting diverse audiences in varied spaces. Known for energized, innovative arrangements of classical repertoire, collectif9 employs lights, staging, and amplification more commonly seen at rock acts, and heralds a new age in genre-bending classical performance. collectif9's debut album *Volksmobiles* was released in 2016 and they have already performed over 100 concerts across North America, Europe, and Asia. Taking inspiration from other artistic movements, collectif9 continually searches for new ways of expression within the classical medium, and attempts to foster communication and collaboration between artists and within their community.

www.collectif9.ca

Architek Percussion

Architek Percussion is a Montreal-based quartet specializing in the performance of experimental, minimalist, multi-disciplinary, crossover, and electroacoustic chamber music. Founded in 2012, the quartet has quickly established itself as a dynamic force in Canada's vibrant new music community; equally comfortable in performing classic repertoire and exploring new terrain through commissions and premieres. Architek has commissioned and/or premiered over 40 works by composers from more than 10 countries. Architek's diverse regular repertoire is at once engaging and challenging for audiences, and is presented in a manner inspired by the quartet's belief that given proper context, no audience member should feel alienated by the nature of a performance of contemporary art music.

www.architekpercussion.com



UPCOMING CONCERTS

My Backyard, Somewhere / Quelque part, mon jardin

Cross-Canada tour in 2018-19. Details to be announced.

collectif9

June 21-26, 2018 - Concerts in Norway

Nov. 14-17, 2018 - Concerts in Mexico

March 21-April 6, 2019 - U.S. tour

May 2019 - European tour

> more information at www.collectif9.ca

Architek Percussion

Aug. 31-Sept. 1, 2018 - Virée Classique, Montréal (Place des arts)

Sept. 6-7, 2018 - Rhythmpolis, Montréal (Place des festivals)

Sept. 20, 2018- Corps Sonores, Montréal (Salle Bourgie)

Sept.-Oct., 2018 - Conseil des arts de Montréal en tournée

> more information at www.architekpercussion.com

Acknowledgements

This project couldn't have been brought into fruition without the hard work of our open and inspiring creative team of musicians, artists, designers, technicians, and thinkers:

RUFAT ALIEV, JULIEN BAKVIS, THIBAUT BERTIN-MAGHIT, MYRIAM BOUCHER, ELIOT BRITTON, SCOTT CHANCEY, DEREK CHARKE, JÉRÉMIE CLOUTIER, LAUREN DEROLLER, MELISSA DI MENNA, BEN DUINKER, ALEXANDER HAUPT, BRET HIGGINS, KAIE KELLOUGH, YUBIN KIM, XAVIER LEPAGE-BRAULT, NICOLE LIZÉE, ROBERT MARGARYAN, MARK MORTON, BEN REIMER, MARTIN SIROIS, ELIZABETH SKINNER, ANDREA STEWART, ALESSANDRO VALIANTE, and LUNA PEARL WOOLF.

Special thanks to the CONSERVATOIRE DE MUSIQUE DE RIMOUSKI and to JAMES DARLING for your warm welcome, enthusiastic planning, and your encouragement.

Big thanks to:

PIERRE CHAMBERLAND and the team at STUDIO LATRAQUE for your friendly faces and for always going above and beyond the call of duty;

BENOÎT FRY, DANYLO BOBYK, BOHDAN KLYMCZUK, ALEX NADEAU for the beautiful videos;

the team at RUGICOMM for spreading the word;

the team at USINE C for your coordination and support;

GUY-CARL DUBÉ for filming and DANYLO BOBYK for photographing the evening;

ISABELLE FEXA and ANNE-LISE GAUDIN for keeping the engines running.

Finally, thank you to BARBARA SCALES, EOIN Ó CATHÁIN, and the entire team at LATITUDE 45, thanks to whom we'll be taking this show on the road next season. We are deeply grateful for your support - artistic, logistical, and otherwise.

Media relations



Residency host



Show represented by

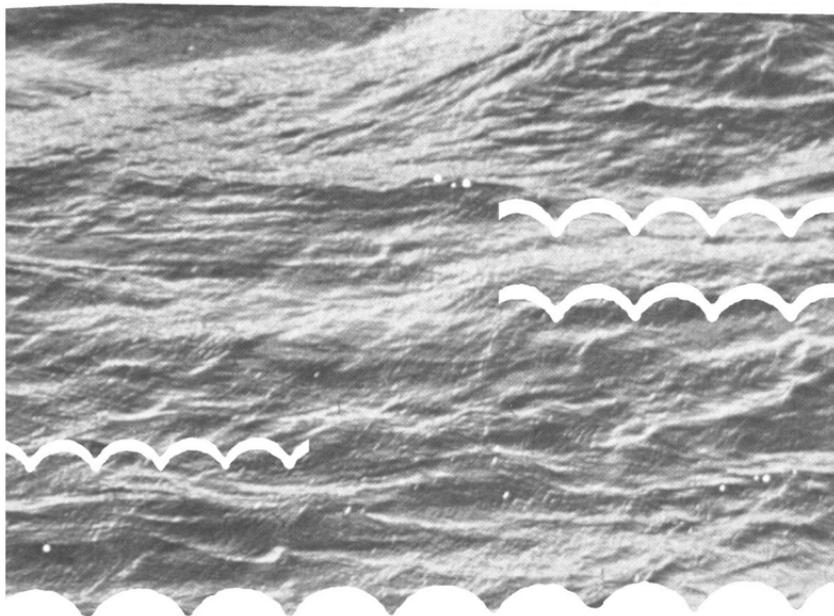


Public partners



Private partners





collectif



 **ARCHITEK**
PERCUSSION