



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS
1918-2018

Karen Kieser Prize Concert

U of T New Music Festival

Tuesday, January 22, 2019

7:30 pm

Walter Hall, 80 Queen's Park

Presented by Dennis Patrick

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Program

Tam 'O Shanter (1995) Lothar Klein
(1932-2004)

Susan Hoeppner, *flute*

"Haiku" for Pierre Boulez (2005) Toshio Hosokawa

Stephen Clarke, *piano*

Gradual Erasures (2016) Adam Scime

Véronique Mathieu, *violin* - Stephanie Chua, *piano*

Karen Kieser Prize Presentation

Dennis Patrick, Matthew Fava and Gregory Newsome

***Microlattice** (2017) Bekah Simms

Musicians on Recording:

Anthony Thompson, *bass clarinet* - Adam Scime, *double bass*

Stephanie Chua, *piano* - Daniel Morphy, *percussion* - Pratik Gandhi, *conductor*

Ann H. Atkinson Prize Presentation

Eliot Britton

"Ruptured Soil"***

for Violin and Electronics (2018) Maksym Chupov-Ryabtsev

Joanna Gorska, *violin*

Intermission

Karen Kieser Prize Presentation

Dennis Patrick

Fearless (2018) Rebekah Cummings

Amanda Lowry, *flute* - Brayden Krueger, *percussion*

Serenade (2004) Toshio Hosokawa

i. In the Moonlight

ii. Dream Path

Rob MacDonald, *guitar*

Technical Assistance: Peter Olsen, Tristan Zaba, Jack Zhao

*the live performance of this work had to be cancelled due to a performer injury

**see back cover for supporting text

The Karen Kieser Prize in Canadian Music and The Ann H. Atkinson Prize in Composition

The Karen Kieser Prize in Canadian Music is awarded each year to a graduate student in composition whose work is judged to be especially promising. Karen Kieser was a distinguished triple-graduate of the Faculty of Music at the University of Toronto and a former Head of Music at CBC Radio. Friends and colleagues endowed The Karen Kieser Prize in Canadian Music upon her death in 2002 as a tribute to her life, her work and her passionate devotion to the cause of Canadian music and musicians.

Past winners of the Karen Kieser Prize are:

Tyler Versluis (2017)	<i>3 Unuttered Miracles</i>
Sophie Dupuis (2016)	<i>Perceptions de La Fontaine</i>
Shelley Marwood (2015)	<i>Imaginings</i>
Patrick McGraw (2014)	<i>Glass</i>
Christopher Thornborrow (2013)	<i>Walking</i>
Adam Scime (2012)	<i>After the riot</i>
Riho Esko Maimets (2011)	<i>squall</i>
Kevin Lau (2010)	<i>Starsail</i>
Constantine Caravassillis (2009)	<i>Sappho de Mytilène</i>
Igor Correia (2008)	<i>Three Songs of Great Range</i>
Fuhong Shi (2007)	<i>Lightenings</i>
Christopher William Pierce (2006)	<i>Melody with Gesture</i>
Katarina Curcin (2005)	<i>. . . walking away from . . .</i>
Craig Galbraith (2004)	<i>The Fenian Cycle</i>
Andrew Staniland (2003)	<i>Tapestry</i>
Abigail Richardson (2002)	<i>dissolve</i>

The Ann H. Atkinson Prize in Composition was established by Ann Atkinson in 2015 to be awarded to any undergraduate or graduate Faculty of Music student in recognition of the most outstanding electro-acoustic composition in the competition.

Past winners of the Ann H. Atkinson Prize in Composition are:

August Murphy-King (2017)
Rebekah Cummings (2016)
Parisa Sabet / Xintong Wang (2015)



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Karen Kieser (1948-2002)

Karen Kieser was a passionate woman. She cared deeply about many people – her friends and colleagues, her husband Larry, her parents, siblings, nieces and nephews – and about many things – her work, her religious faith, her home and garden, travel, art and music. But Kieser’s strongest passions and deepest commitments were dedicated to two things: Canadian music and public broadcasting. The two came together in her distinguished career at the CBC.

Kieser was born in Sutton Coldfield, Warwickshire, England, on February 19, 1948. She died just 10 days before what would have been her 54th birthday, on February 8, 2002, after a courageous, five-year battle with ovarian cancer. She held no less than three degrees from the Faculty of Music at the University of Toronto: a Bachelor of Music and a Master of Music, both in Piano Performance, and a Master of Arts in Musicology. She could have had a career as a concert pianist, and indeed she gave many performances throughout the 1970s in North America and Europe, both as a soloist and with the Canadian Electronic Ensemble.

But by then, she had already been bitten by the broadcasting bug. From 1973 to 1977, while still in her twenties, she hosted important CBC Radio and CBC Stereo music programs like *Music Alive* and *Themes and Variations*. The quality of grace under pressure she displayed in that role would characterize all her later endeavours, and she never lost her focus on the audience as the ultimate *raison d’être* for a broadcaster’s work.

After moving to the other side of the control room window as music producer with the flagship network program *Arts National* from 1977 to 1982, Kieser spent the following decade as first deputy head (1982-1986), and later head (1986-1992), of CBC Radio Music. She set three records, as the youngest, longest-serving head of music, and – what probably made her most proud – the first woman to hold the position. Throughout her career, Kieser was a trailblazer for women in senior positions at the CBC. Her tireless work ethic, her ability to master countless details while keeping an eye on the big picture, and her unique combination of unfailing good manners and steely determination, made her both an inspiration and a role model.

Kieser’s tenure at CBC Radio Music had many highlights, including a renewed emphasis on live broadcasts and documentaries, numerous prestigious special events and international awards, and expanded audiences. She championed the cause of Canadian music and musicians through the creation of Canadian content policies for classical music broadcasting on CBC, an ambitious commissioning program, and the

establishment of CBC Records as a high-profile label with a reputation for excellence both at home and abroad. She was equally committed to finding and developing new broadcasting talent, and many of the leading lights of the music department today (both on and off the air) were recruited and nurtured under her watchful eye.

While still head of music, Kieser had been an eloquent advocate for the creation of Glenn Gould Studio in the CBC's new Toronto network headquarters at Canadian Broadcasting Centre. In 1992, she became the facility's first general manager. In a very real sense, this "jewel in the crown," which combines an intimate live recital hall and a state-of-the-art digital recording studio, is another of her lasting legacies.

From 1994 until illness forced her to stop working in 1999, Kieser was co-ordinator of strategic initiatives for CBC English Radio. Among the numerous projects she worked on during this time were the Festival television specialty channel application, the successful application for the CBC's pay audio channel Galaxie, the move of CBC Radio in Toronto from AM to FM, and a CBC Television dance special, among many others. Despite being diagnosed with cancer in 1997, she

continued to work for another two years: a decision typical of her lifelong devotion to duty. Even thereafter, she remained active as an arts consultant, writer and volunteer, serving on juries and panels for the Canada Council, the Ontario Arts Council and Metro Toronto. In 2000, she was honoured with the Vice-President's Award for outstanding achievement in the service of CBC Radio. For the first time, the vice-president of English radio, Alex Frame, insisted on presenting the award personally to Kieser. Those who knew Karen Kieser well remember her warm smile and thoughtful concern for other people, whom she always treated with dignity, respect and countless quiet acts of kindness. They speak also of her unflinchingly positive and sincerely optimistic outlook, her restless curiosity and wide range of interests, her insatiable appetite for hard work, her ability to motivate and inspire people to exceed their own expectations, and her insistence on holding others (and most of all herself) to the highest standards of quality in every aspect of life, both professional and personal. She conducted her battle against cancer with characteristic rigour, energy, clear-sightedness, humour, a stubborn refusal to surrender, and, in the end, calm acceptance and inner peace.

Program Notes

Tam 'O Shanter - a narrative for flute after Robert Burns. This year he is celebrated on January 25, 2019.

"Haiku" for Pierre Boulez was composed for the Concert "Pierre Boulez - 75th Birthday Celebration" in London on March 26, 2000 where it was performed by Rolf Hind. The work

was revised in 2003 and performed by Pierre-Laurent Aimard in Lucerne on April 11, 2003.

Gradual Erasures was inspired by the poem *Water Island* by Howard Moss. The poem was written as a dedication to a friend that tragically drowned in 1960. The poem is striking for its rather

graceful account of the moment of one's passing. This piece is an attempt to capture the poetic significance of the text through sound. The piece is divided into two movements the first of which is full of life and exuberance, leading toward the more contemplative second movement as a way of sound-painting the vivid account of both nature and passing found in the poem. Below is a short excerpt of *Water Island*. "...but water loves those gradual erasures Of flesh and shoreline, greenery and glass, And you belonged to water, it to you..." *Gradual Erasures* was commissioned by violinist Véronique Mathieu and pianist Stephanie Chua.

Microlattice was written for the Toy Piano Composers' winter 2016 concert "Metal." The title comes from dual influences: metallic microlattice is one of the lightest materials known to science and the piece is small in scope, making use of a limited amount of musical material both melodically and rhythmically, and alternating between heavy and light. Perhaps more immediately tangible though are the leaden chords of doom metal, with coruscating, feedback-like overtones dancing above a sturdy bed of heavy, drone-like attacks.

Ruptured Soil was inspired by an interview conducted by Jochen Hellbeck with Maria Georgievna Faustova and her husband Aleksandr Filippovich Voronov - both of whom served in the Red Army during the Second World War. *Ruptured Soil* interprets Maria's sombre yet unapologetically grounded accounts of her experiences as a Stalingrad based radio operator on the front lines of the Great Patriotic War, one of the

most pivotal and gruesome battles of the 20th century. Musical elements reimagine a multitude of contrasting facets of her story, reconstructing the past in detail, but on a microscopic scale. *Ruptured Soil* serves to help remember the millions of individuals who sacrificed their lives for a better world.

Fearless was inspired by a profoundly impactful dream I had many years ago while struggling with anxiety, in which I rediscovered my true name: Fearless. I've always had vivid dreams, and recently I've been using them as springboards for composition. Rather than following the details of the dream's storyline, this piece broadly portrays its theme — a transformation from fearful to fearless through reconnection with an inherent, original identity. For me, fearlessness is more about childlike confidence than defiant boldness. I remember being small, believing I could do anything (even fly and walk on water!), never assuming the worst about myself, others, or life circumstances. I tried to musically depict this return to childlikeness through a melodic/rhythmic playfulness emerging, not without struggle, from a more mournful setting.

Serenade was commissioned by the Finnish Broadcasting Corporation and Timo Korhonen, the dedicatee who gave the first performance at Musica Nova Helsinki on March 7, 2003. *In the Moonlight*, owes much to concepts of traditional Japanese music, including the echoing sonorities of plucked chordophones such as the biwa and shamisen (types of lute), and the koto (long zither). We hear instances of microtonal intonation with the string being inflected to create unexpected

colours. The composer also employs delicate harmonics to suggest the ethereal effects of moonlight. In the second half of the piece repeated scale fragments are to be played “freely, like the murmur of a stream.”

Dream Path uses sequences of isolated chords very slowly arpeggiated, with occasional harmonics, to build up an atmosphere of dreaming and sleeping, perhaps bringing to mind the gentle intensity of Britten's *Nocturnal* after John Dowland.

Composer Biographies

Lothar Klein was born in Hanover, Germany. By age 12, he was already an excellent pianist. His parents encouraged him to pursue his talents although they were not very musical themselves. In 1939, on the day Germany invaded Poland, the Klein family left their native country and moved to England. In 1940, they travelled across the Atlantic to the United States and settled in Minneapolis, Minn. Lothar received a diversified education, which included studies in philosophy and literature, and culminated in 1961 with a PhD. degree in Musicology and Composition from the University of Minnesota, where his compositional efforts were encouraged by Dimitri Mitropoulos and Antal Dorati and Goffredo Petrassi. He also studied with leading exponents of the avant-garde, including Boris Blacher and Luigi Nono.

From early in his creative career Lothar Klein was writing works for the stage and for films, earning him the Golden Reel Award from the American Academy of Film Sciences by 1956. His studies led him to a Fulbright Fellowship by 1958, pointing him to several teaching positions, first with Berlin's Hochschule fur Muzik and later with the University of Minnesota, the University of Texas and lastly in 1970, the University of Toronto. Klein's compositions won him two Rockefeller New Music awards (in 1965 and

1967), and the Floyd S. Chalmers Performing Arts Creation Award in 1982. He was also a prolific writer of words, publishing articles for the MENC Journal, Canadian Forum, The Composer and for CBC Radio.

Toshio Hosokawa, 2019 Roger D. Moore Distinguished Visitor in Music, studied composition with Isang Yun in Berlin (1976-82) and in Freiburg (1983-6) with Klaus Huber and Brian Fernyhough. Since 1980 he has been awarded a number of prestigious composition prizes including the Otaka Prize (1987) and the 39th Suntory Music Award (2007). Hosokawa has served as composer-in-residence at the Tokyo Symphony Orchestra since 1998 and in 2004 became guest professor at Tokyo College of Music. He was elected as a member of the Academy of Arts, Berlin in 2001. His works include orchestral, chamber, and vocal music, as well as film scores, solo instrumental pieces and compositions for Japanese instruments.

Adam Scime has received many awards including the 2015 CMC Toronto Emerging Composer Award, The Socan Young Composer Competition, The Karen Kieser Prize in Canadian Music, The Esprit Young Composer Competition, and first prize in the 2018 Land's End Composer Competition. Adam was recently selected for the Ensemble

contemporain de Montréal (ECM+) 2016 Generations Project during which his piece *Liminal Pathways* was toured across nine Canadian cities. Additionally, Adam's music continues to be performed and commissioned by many renowned ensembles and soloists including Nouvelle Ensemble Moderne, The Esprit Orchestra, Array Music, The National Arts Centre Orchestra, The Thin Edge New Music Collective, The Hamilton Philharmonic, l'Orchestre de la Francophonie, the Gryphon Trio, New Music Concerts, Soundstreams, The Bicycle Opera Project, Véronique Mathieu, Nadina Mackie Jackson and Carla Huhtanen. Recently, violinist Véronique Mathieu and pianist Stephanie Chua recorded Adam's piece *Gradual Erasures* for their CMC Centredisc recording.

Adam recently completed his doctorate in composition with Gary Kulesha at the University of Toronto. Previously, he studied at the University of Western Ontario where his teachers included Peter Paul Koprowski and Paul Frehner.

Bekah Simms is a Toronto-based composer originally from St. John's, Newfoundland. Her varied output has been heralded as "nuanced and complex" (*NOW Magazine*) and "a truly exciting, innovative and evolved take on contemporary composition" (*Exclaim!*). Propelled equally by fascination and terror toward the universe, her work is often filtered through the personal lens of her anxiety. Foremost among her current compositional interests is quotation and the friction between recognizability and complete obfuscation, which is the musical subject of her 2018 debut album *Impurity Chains*. Simms' music has been performed and broadcast across

Canada, in over a dozen American states, Italy, Germany, and the UK, and interpreted by a diverse range of top-tier performers including Esprit Orchestra, Continuum Contemporary Music, the Victoria Symphony Orchestra, the Madawaska Quartet, TorQ Percussion Quartet, and Duo Concertante. In addition to commission and recording funding from the Canada Council for the Arts, Ontario Arts Council, and Toronto Arts Council, Bekah has been the recipient of over 25 awards, prizes, and call-for-scores selections, including the 2017 Toronto Emerging Composer Award. Her music has been included in the Canadian submission to World Music Days (2016 and 2019), and in 2016 the CBC included her among their annual 30 hot classical musicians under 30.

Maksym Chupov-Ryabtsev is a fourth year undergraduate in composition at the Faculty of Music. With an interest in exploring his Ukrainian/Russian cultural heritage, his oeuvre largely resides in the realm of chamber mixed media or solo/acousmatic, focusing heavily on issues of politics and artistic output in relation to sociopolitical climates relating to the present and past. His compositions seek to further humanize that which has been neglected, forgotten, or misunderstood.

Rebekah Cummings is a composer and visual artist from Hamilton, Ontario, currently residing near Saint John, New Brunswick. She is a recent graduate of the University of Toronto (September 2018), where she studied with Christos Hatzis and obtained her Master's degree in composition with honours of high distinction. After receiving her BMus from Wilfrid Laurier University in 2012, Rebekah took a break from her

studies to establish and direct Zamar Hamilton, a unique initiative focused on mentoring young Hamilton-area composers through private lessons and group courses in composition (including electroacoustic composition and songwriting), group improvisation and musical skills. Through Zamar, Rebekah was able to curate and record seven concerts featuring nearly 200 world premieres by children and teen composers.

While at U of T, Rebekah won the 2016 University of Toronto's String Quartet Composition Competition and the 2016 Ann H. Atkinson Prize in Electroacoustic Composition. She also received a commission to compose the finale for The Canadian Women Composers Project, which toured across Canada in 2017-18 with 17+ performances. Rebekah was also Composer in Residence for the University of Toronto's Concert Orchestra. Her most recent project is a piece funded by the Ontario Arts Council for the Mercer Duo (Rachel and Akemi Mercer), to be recorded by Centrediscs in 2019 as part of a larger project showcasing Canadian women composers. Rebekah's music has been performed by a wide array of ensembles and soloists, including the

Cecilia String Quartet, the Kitchener-Waterloo Chamber Orchestra, the Waterloo Chamber Players, the duo Stealth (Kathryn Ladano and Richard Burrows of TORQ), the Maureen Forrester Singers, cellist Rachel Mercer, pianist Heather Taves, and the Kitchener-Waterloo and Georgian Bay Community Orchestras.

With her Bulgarian roots, much of Rebekah's music to date has a Balkan-infused flair. She enjoys working with irregular and changing meter in settings evocative of lively Balkan dance forms and loves to compose works for female a cappella ensembles inspired by the Bulgarian tradition. Emotive intensity and quirky humour often interplay in her work, and themes of life, growth and transformation tend to be at the heart of her creative expression in both music and art. Rebekah has a special affinity for electroacoustic composition, mainly because of her lifelong delight in sound, whether coming from a cutlery drawer, a tree, a human voice or a musical instrument. A singer-songwriter as well as composer, Rebekah likes these worlds to cross-pollinate, especially in the realm of electroacoustic music. She hopes to record an album of these hybrid electroacoustic songs in 2019.

Artist Biographies

Susan Hoepfner is highly regarded for her deeply lyrical phrasing, dazzling virtuosity and a "no holds barred" approach in her performances. She is an established international soloist, recitalist and chamber musician, and her appearances include numerous venues spanning the continents of North America, South America, throughout Europe, Japan and China.

Hoepfner has performed as guest soloist with numerous orchestras around the world and has been invited to perform at many Canadian Embassies including London, Belgrade, Tokyo, Mexico and has inspired renowned Canadian composers Christos Hatzis, Gary Kulesha among others to write pieces for her.

Susan is a JUNO nominee, Canada's highest musical award. Her numerous recordings are available on labels including Marquis Classics, EMI, Centrediscs/Naxos and Grammophon BIS. Her recent "Canadian Flute Masterpieces" recording with pianist Lydia Wong was released on Centrediscs/Naxos as well as her newest chamber recording featuring works by Alice Ping Yee Ho, with pianist Lydia Wong and cellist Winona Zelenka released in 2018.

A graduate of The Juilliard School, she is a member of the faculty at the Royal Conservatory's Glenn Gould School, The Taylor Academy for young gifted artists and the University of Toronto.

Susan Hoepfner has been appointed a Wm.S. Haynes Artist by the world-renowned Boston-based flute company. As their Canadian Artist, she represents them in performances and masterclasses throughout the world.

Stephen Clarke has appeared as soloist with the Los Angeles Philharmonic New Music Group, the Toronto Symphony Orchestra, and the Composers' Orchestra, and has given solo performances in various cities in Europe and North America. His own projects have included Canadian premieres of works by Scelsi, Feldman, Wolpe and Ustvolskaya. Composers who have written for him include Matteo Fargion, Michael Hynes, and Udo Kasemets. Recordings include a solo CD of works by Toronto-based composer Udo Kasemets (hatART).

Véronique Mathieu's recent engagements have taken her throughout Europe and Asia. Her CD *ARGOT* was recently featured on a

BBC series dedicated to the music of Lutoslawski. Recent highlights include the Canadian premiere of Marc-André Dalbavie's violin concerto with Esprit Orchestra, a performance of John Corigliano's *Chaconne* during the composer's 80th birthday celebrations, the release of a second CD with pianist Stephanie Chua, and numerous recitals throughout North America. She was a prizewinner in the 2012 Eckhardt-Gramatté Contemporary Music Competition and the 2010 Kraków International Contemporary Music Competition as well as a three-time winner of the Canada Council Bank of Instruments Competition. Véronique Mathieu holds the David L. Kaplan Chair in Music at the University of Saskatchewan where she serves as an Associate Professor of Violin.

Stephanie Chua has performed in solo and chamber recitals across Canada, Europe and Asia. Recent highlights include Soundstreams' gala concert 'Reich @ 80' under the direction of composer Steve Reich at Massey Hall (Toronto), solo recitals at SOUL Live Music Project in Ho Chi Minh City (Vietnam) in partnership with Saigon Classical, Music Toronto's Discovery Series, and New Music Edmonton; along with performances at Shanghai New Music Festival, Impuls Contemporary Music Festival (Graz, Austria), the Ottawa International Chamber Music Festival, and Groundswell (Winnipeg). As a collaborative pianist, Stephanie has performed in Trio Fibonacci (Montreal), Toca Loca (Toronto), Continuum Contemporary Music (Toronto), and Contact Contemporary Music (Toronto). Stephanie performs regularly with violinist Véronique Mathieu. The duo has recently released their

debut recording *True North* on the Centrediscs label. Stephanie holds her Master of Music degree from the University of Toronto. Her main teachers were Robin Wood and Marietta Orlov.

Joanna Gorska is a current student at the University of Toronto completing a double degree in violin performance, history, and Slavic studies. A graduate from the Taylor Performance Academy for Young Artists, Joanna has performed with several orchestras, including the Stratford Symphony Orchestra, Kitchener-Waterloo Chamber Orchestra, The Toronto Sinfonietta, The Celebrity Symphony Orchestra, The Symphony on the Bay, and the RCM Academy Chamber Orchestra. As the first prize winner of the American Protege International Concerto competition she was invited to perform at the gala concert at Carnegie Hall in New York. Aside from violin, Joanna also plays piano and classical guitar - she has passed her ARCT in Piano Performance with distinction and was twice awarded the Ontario Gold Medal for receiving the highest mark in the province for her classical guitar RCM exams.

Amanda Lowry is a sound artist based in Waterloo Region. She is the composer and sound designer for Pins and Needles Fabric Company and a founding member of the On the Spot Composer's Collective. Her flute playing focuses on improvisation, electroacoustic music, and extended playing techniques, and she has commissioned and premiered many new works. As a composer she is focused on interdisciplinary collaborations with artists working in disciplines such as theatre, dance,

and video art. She holds a Master's degree in Music composition (2014) from the University of Toronto as well as a Chamber Music Diploma (2018) and a BMus in Performance and Composition/Improvisation (2012) from Wilfrid Laurier University.

Brayden Krueger is from Mississauga, Ontario and is currently completing his Bachelor of Music from Wilfrid Laurier University. Brayden currently studies with Dave Champion and Brennan Connolly but has also studied with: Cynthia Yeh, Doug Perkins, Charles Settle, John Rudolph and Josh Jones. In his early career Brayden has performed alongside the Kitchener-Waterloo Symphony Orchestra, Theatre Woodstock and at the Caramoor Summer Music Festival in Katonah, New York. Brayden is hoping to further his education at the graduate level at The Glenn Gould School, DePaul School of Music, or the Boston Conservatory of Music.

Rob MacDonald, while playing the most ubiquitous instrument in the world, digs incessantly to find some of the least known repertoire. This focus comes from a keen interest in composers who generally take risks – and occasionally offer listeners a glimpse into new worlds of sound. He teaches at the University of Toronto.

Ruptured Soil - Supporting Text

Excerpts from Maria Georgievna's Interview:

I - The Volga

There was a feeling that ruins were everywhere, as was the smoke, the stench... When the barge took us across it was the most frightening of all – more than it was in Stalingrad itself... The shelling was endless, as were the bombers and fighter planes... The barges were open and slow like tractors. It was a nightmare! Our girls... They were screaming, calling for their mothers. Torn limbs were flying from the blasts. The most horrible is not the shelling itself, but to see its result.

II - Silence

When we had crossed, everything seemed strange, especially the silence. It was hard to believe. Some were saying “Am I dead?”

III - Ruptured Soil

We had already gotten used to the endless din that never stopped even at night! Didn't stop for a second! I kept wondering where the Germans were getting all that ammunition: they just kept at it... We had several decoding lieutenants. One of them jumped out to head for the trench and was killed. I was thrown against the wall and received a concussion; there was blood coming from one ear.

IV - Stalin's Pep Talk

“Not a Step Back.” They would even add. “And if you're wounded, fall with your head toward the West,”... We would all repeat: “Even a single soldier on the battlefield, if he is a Soviet one, can put up a fight.” It unified us. All ate together and divided everything among all... We were one family... All is not lost if the banner is saved. Everyone thought it was the end... The Germans had more tanks than we soldiers.

V - Ultima Thule

I'm by some river, don't know which. And all our guys are there, telephone and radio operators, all alive and young. And I'm young myself and am looking at myself in the mirror. Just think about it.

Source: <http://facingstalingrad.com/interviews/maria-faustova-aleksandr-voronov/>

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