



ST. LUKE'S CHURCH

760 Somerset Street West, Ottawa, Ontario. K1R 6P9

Tel. (613) 235-3416 | stlukes.ottawa@yahoo.ca

www.stlukesottawa.ca

Wednesday, August 12, 2009 CHRISTIAN ELLIOTT (cello)

Mirage for solo cello (2007)

Christian James Elliott
(born 1984)

Mirage for solo cello depicts a lone wanderer traversing a barren wasteland. The title refers to the various apparitions surfacing in the wanderer's mental landscape, blending with the physical environment. The landscape, both mental and physical, is filled out by various textures which symbolize its features, allowing the listener to judge the wanderer's state of mind according to the descending or ascending gestures—the former being a lapse in energy or loss of perceptual clarity, and the latter representing either a rise in tension or in will power.

The purpose of the quarter-tones (or "blue-notes") is twofold: they imitate natural and unnatural noises in the environment (particularly in double stops and glissandi), and in the 'mirage' motif they serve to further distort a sense of familiarity, direction, and reality. The fixed pedal serves as a buoy for discerning reality from mirage, which begins to take greater hold on the wanderer as the coaxing 'mirage' motif achieves greater prominence.

The rhapsodic character of the 'mirage' motif contrasts with the smeared tremolo treatment of the main motif, which, like the desert, has no discernible end or beginning. The grace notes of that 'mirage' motif later propel the upward motion when the fixed pedal asserts itself. As the rhythmic figures become more punctuated, the textural elements begin to fuse.

It is for the listener to decide whether the environment has consumed the wanderer, or whether he or she has emerged triumphant (mentally and physically) by surviving it and maintaining a sense of reality.

Suite No. 2 in D minor for solo cello (BWV 1008)

Johann Sebastian Bach
(1685-1750)

- i) Prelude
- ii) Allemande
- iii) Courante
- iv) Sarabande
- v) Menuet I & II
- vi) Gigue

Pune-à No. 2 "Homage a Paul Sacher" (1976)

Alberto Ginastera
(1916-1983)

- i) Harawi
- ii) Wayno Karnavalito

Suite No. 3 in C major for solo cello (BWV 1009)

Johann Sebastian Bach

- i) Prelude
- ii) Allemande
- iii) Courante
- iv) Sarabande
- v) Bourée I & II
- vi) Gigue

THE ARTIST

CHRISTIAN ELLIOTT has performed throughout North America and Europe; as soloist he has performed with the Thirteen Strings of Ottawa, the RNCM Symphony Orchestra, and the Nottingham Philharmonic Orchestra. In a rare stroke of fate, cellist Richard Harwood, booked to play Barber's Cello Concerto, injured himself two evenings before the concert, and Christian deputized for him at this incredibly short notice. That performance was praised as "note-perfect, displaying obvious sensitivity to [Barber's] neo-romantic idiom" (Peter Palmer, <http://www.thisisnottingham.co.uk>). Christian has appeared at venues such as the Manchester International Cello Festival, Jazz at Lincoln Center, and the BBC Proms. He is also a distinguished composer whose works have been performed by such ensembles as the Arditti String Quartet and the Chamber Players of Canada. He has received generous financial support for his studies from the Deutscher Akademischer Austausch Dienst, the Musicians Benevolent Fund, the Philharmonia Orchestra Martin Musical Trust Fund, the Canadian Centennial Foundation, and the Wingate Foundation. An avid chamber musician, Christian is regularly invited to participate in the Open Chamber Music Sessions at the Prussia Cove International Musicians Seminar, and was formerly a member of the Lloyd Carr-Harris String Quartet awarded the Grand Prize at the Fischhoff International Chamber Music Competition. Christian has taken part in masterclasses with Steven Isserlis, Miklós Perenyi, and Bernard Greenhouse, having pursued long-term studies with Matt Haimovitz at McGill University and Hannah Roberts and Ralph Kirshbaum at the Royal Northern College of Music. He continues studies with Ralph Kirshbaum at USC Thornton in Los Angeles.

ST. LUKE'S CHURCH 2009-2010 RECITAL SERIES

All recitals are on Sundays at 7:30, and admission is by donation.

- September 20: Denis Boudreault (tenor) and Frédéric Lacroix (piano)
October 4: Catherine Donkin & Amélie Langlois (piano duets)
October 18: Joan Fearnley (soprano), Frédéric Lacroix (piano) and Robert Brown (french horn)
November 1: Men's Voyces
November 15: Thomas Brawn (flute) and Natalie Khoriaty (piano)
November 29: Joel Allison (violin)
December 13: Opus Four (flute quartet)
- January 17: From Time to Time Storytellers
January 31: Janet Roy (violin)
February 14: Lise Maisonneuve (soprano), Kevin James (violin), Madeleine Owen (theorbo), and
Barbara Zuchowicz (viola da gamba, lirone)
February 28: Garry Elliott (guitar)
March 14: Chorum Chamber Choir
March 28: Denis Boudreault (tenor), Marc Gibbons (oboe), Jan Järvlepp (cello) and
Sonja Deunsch Plourde (harpsichord)
April 11: Robert Jones and Nixon McMillan (organ duets and piano/organ duets)
April 25: Barbara Schmolka (soprano), Donna Klimoska (mezzo), Marlene Basarab (piano) and
Florence Dunn (violin)
May 2: Susan Lines (soprano) and Joan Milliken (piano)