



News Release | For immediate circulation

ECM+ *Generation2020* Biennial Canadian composition contest

ECM+ unveils the four young Generation2020 composers!

Montreal, August 6, 2019 – Ensemble contemporain de Montréal (ECM+) is pleased to announce that the jury has selected the winners of its 2020 *Generation* biennial composition contest: **Bekah Simms** (N.L./Ont.), **Gabriel Dufour-Laperrière** (Que.), **Stefan Maier** (B.C.) and **Matthew Ricketts** (B.C./NY) will take part in the *Generation2020* adventure starting next February.

With 52 high-level applications from Canadian composers, aged 35 and under from all over the country, the final choice has proved quite challenging for the jury comprising renowned professionals from the Canadian new music community: Kyle Brenders (Composer and Program Manager, Performing Arts at the Banff Centre for Arts and Creativity), Christopher Butterfield (Composer and Associate Professor at Victoria University), Brian Current (Composer and co-Artistic Director of New Music Concerts), Véronique Lacroix (Artistic Director of ECM+ and Professor at the Conservatoire de musique de Montréal), Kathryn Ladano (Clarinetist and Artistic Director of NUMUS), Maxime McKinley (Composer and Editor-in-chief of Circuit magazine), Marianne Perron (Director, Music Programming at Orchestre symphonique de Montréal), Laurie Radford (Composer and Artistic Director of New Works Calgary), Pierre-Olivier Roy (Composer and Artistic Director of Erreur de type 27), Stefani Truant (Associate Artistic Administrator of the National Arts Centre Orchestra) and Owen Underhill (Composer and Artistic Director of Turning Point Ensemble).

Over the course of the next 15 months, the four *Generation2020* composers will explore their distinctive musical voice, write a new piece commissioned by Ensemble contemporain de Montréal (ECM+) and join the Ensemble on a tour introducing their music to audiences across Canada. Public workshops in Montreal (February 12 and 15, 2020) will provide the young composers with the opportunity to experiment directly with eleven ECM+ musicians conducted by Véronique Lacroix. They will then have six months to complete the composition that will be presented in the fall of 2020 as part of a ten-concert tour across Canada's major cities. The *Generation2020* tour will begin with a five-day residency at the Banff Centre for Arts and Creativity (October 2020) before crossing the country with concerts in Banff, Calgary, Edmonton, Victoria, Vancouver, Montreal, Quebec City, Toronto, Kitchener-Waterloo and Ottawa¹.

ECM+ and its Artistic Director Véronique Lacroix wish to congratulate the winners of the *Generation2020* composition contest and are looking forward to presenting the music of these four talented young composers to Canadian audiences.

Generation2020 : 4 Workshops and Mini-Concerts

Wednesday, February 12 at 12 p.m. | Salle Adrienne-Milotte, Cégep St-Laurent, Workshop #1

Saturday, February 15, at 10 a.m., 1:45 p.m. and 3:15 p.m. | Salle multimédia du Conservatoire, Workshops #2-3-4

About the *Generation* project

The only project of its kind in Canada, *Generation* discovers young composers and provides them with a unique environment for musical research and exploration involving live experimentation with musicians as well as a large exposure to the Canadian professional musical scene. Since 1994, the *Generation* project has steered 61 Canadian composers with 71 concerts, 10 Canadian tours and 83 composition workshops.

Since 2010, the *AUDIENCE Choice Award* allows the audience of each city to vote for their favorite composition. The author of the winning work receives a \$2,000 grant. Created in 2014 for the 20th anniversary edition, the *JURY Award* is awarded by votes from approximately 40 experts from the Canadian new music scene. As part of a new partnership with the Orchestre symphonique de Montréal launched for *Generation2020* and in addition to the \$3,000 grant given by ECM+, the winner of this prize will receive a commission worth \$8,000 from the prestigious OSM. The 10 min. orchestral piece will be presented in the OSM's 2021-2022 season.

¹ Final itinerary to be confirmed.

About the *Generation2020* composers

Bekah Simms (born in 1990, N.L.), Toronto



www.bekahsimms.com

Bekah Simms' varied output has been heralded as “nuanced and complex” (NOW Magazine) and “cacophonous, jarring, oppressive — and totally engrossing!” (CBC Music). 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.

Bekah's music has been widely broadcast in Canada, United States, and in Europe and interpreted by a diverse range of top-tier performers including Esprit Orchestra, Continuum Contemporary Music, the Victoria Symphony Orchestra, and Ensemble Paramirabo.

Bekah has been the recipient of over 25 prizes, including the 2017 Toronto Emerging Composer Award and the 2018 Karen Kieser Prize in Canadian Music. Her work *Granitic* was nominated for a 2019 JUNO Award for Classical Composition of the Year. In 2016 the CBC included her among their annual 30 hot classical musicians under 30.

Bekah holds a D.M.A. and M.Mus in music composition from the University of Toronto, and a B.Mus.Ed. and B.Mus in theory/composition from Memorial University of Newfoundland.

Gabriel Dufour-Laperrière (born in 1986, Que.), Montreal



www.soundcloud.com/gabduflap

Originally from Chicoutimi, Gabriel Dufour-Laperrière lives and works as a composer in Montreal. He is currently working towards a PhD in composition under Denys Bouliane at McGill University’s Schulich School of Music. His research is focused on the notion of control over the directionality of the musical discourse and the convergence of sound vectors to establish the dynamism of the form. He is also dedicated to the study and transmission of aural sonology, a method developed by Norwegian composer Lasse Thoresen, which consists of analysis practices to describe, through phenomenology (purely by ear), dimensions of sound neglected by traditional music theory. Gabriel Dufour-Laperrière is a member of the ACTOR (Analysis, Creation, and Teaching of Orchestration) research project.

Among other awards, he has won the 2019 Fernand-Lindsay Prix d’Europe prize for Composition, the first prize in the 2010 Città di Udine competition in the Electroacoustic Music category for his piece *Plier-Déplier*, three SOCAN Foundation awards and an SSHRC Joseph-Armand Bombardier scholarship.

Stefan Maier (born in 1990, B.C.), Vancouver



www.stefanmaier.studio

Stefan Maier’s compositions, installations and performances examine emergent and historical sound technologies. Highlighting material instability and unruliness, his work explores the flows of sonic matter through sound systems, instruments, software and bodies, to uncover alternate modes of authorship and listening, possible within specific technologically-mediated situations.

His concert music has been performed by ensembles such as Talea Ensemble, Nouvel Ensemble Moderne, Vertixe Sonora and Redshift Music Society. As a performer of his solo electronic work, he has been presented by Haus der Kulturen der Welt (Berlin), Ultima (Oslo), Kunsthal Aarhus, and the Chapel Performance Series (Seattle). He has performed alongside new music luminaries such as Jennifer Walshe, Morton Subotnik, and the Arditti String Quartet. Stefan has worked closely with Danish artist Ragnhild May since 2015. Their collaborative work *Music for Organs* was recognized as a composition of the year by the Danish Arts Council in 2017.

In 2017 he received a Mayor’s Art Award from the City of Vancouver and is a 2019 MacDowell Colony Fellow as well as a nominee for the Gaudeamus Prize in composition (2019). Stefan holds degrees in music and art from Bard College, Dartmouth College and the University of Victoria.

Matthew Ricketts (born in 1986, B.C.), New-York



www.matthewricketts.com

Matthew Ricketts’ music moves from extremes of presence and absence, from clamor to quietude, at once reticent and flamboyant. It has been noted for its “effervescent and at times prickly sounds” and “hypnotically churning exploration of melody” (ICareIfYouListen) as well as its “tart harmonies and perky sputterings” (The New York Times). He is a 2019 Guggenheim Fellow.

His works have been performed internationally by the Orchestre symphonique de Montréal, JACK Quartet, Mivos Quartet, the Fromm Players, Flux Quartet, Quatuor Bozzini, the Chiara String Quartet, Nouvel Ensemble Moderne, Talea Ensemble, etc. Matthew was Composer-Collaborator-In-Residence at East Carolina University from 2016-2018. In 2018 Ricketts’ multilingual opera *Chaakapesh: The Trickster’s Quest* opened the OSM’s 84th season to great critical acclaim.

Matthew is the recipient of fellowships from the MacDowell Colony (2019), the Tanglewood Music Center and the Aspen Music Festival (2017), in addition to the 2016 Lili Boulanger Memorial Fund Prize, the 2016 Jacob Druckman Prize (Aspen Music Festival), the 2015 Salvatore Martirano Memorial Composition Award and eight prizes in the SOCAN Foundation’s Awards for Young Composers. Matthew holds degrees in music composition and theory from McGill University and Columbia University where he is currently a Core Lecturer.