



Pianography : Music by Queer and Trans Composers

Thursday June 6, 2024 – 6:00PM | jeudi 6 juin 2024 – 18 h 00

PROGRAMME

Rachel Kiyo Iwaasa

piano

RODNEY SHARMAN (B. 1958)

The Garden

(Text by Peter Eliot Weiss;-

Drag makeup by Kim Farris-Manning)

Notes on “Beautiful”

Wounded (In Memoriam Claude Vivier)

CAMILLE GEORGESON-USHER

Through, in between Oceans, Part 2

VISUAL BY SD HOLMAN; TEXT BY RACHEL KIYO IWAASA

千代 Chiyo: A thousand generations

LESLIE UYEDA

Hahawo Shinobite 母を偲びて

OTTAWA CHAMBERFEST

To mark Pride Month, join celebrated Canadian pianist Rachel Kiyu Iwaasa for an evening performance of works by Rodney Sharman, Leslie Uyeda, Camille Georgeson-Usher and SD Holman.

This event is part of our [ChamberPride](#) series, co-resented by the National Gallery of Canada in partnership with Qu'ART.

Programme Notes

THE GARDEN (2001) is a “pocket opera” commissioned by pianist Anthony de Mare through the generosity of the Canada Council. Text is by Peter Eliot Weiss, Toronto (playwright: "Sex Tips for Modern Girls", "Remembering Shanghai"). The piece depicts a first-time visit to a notorious gay club, the politics of men kissing men, and a life transformed by a single, perfect kiss.

The Garden on [Bandcamp](#)

Notes on “**Beautiful**” was commissioned by Anthony de Mare for his Liaisons project through the generosity of the Banff Centre for the Arts and was written in the Valentine Studio, Leighton Arts Colony, Banff, Alberta. The piece is a transformation of the duet between mother and son, “Beautiful”, from Stephen Sondheim's Sunday in the Park with George, and dedicated to Anthony de Mare and the memory of Sharman’s mother.

Notes on “**Beautiful**” [Bandcamp link](#)

Wounded (In Memoriam Claude Vivier) (2014 revised 2020) completes a cycle of three pieces for solo piano on the theme of death and transfiguration written expressly for Rachel Kiyu Iwaasa. The first is a transformation of Mercury's appearance to Seneca in Claudio Monteverdi's "L'incoronazione de Poppea". The second is on the "Liebestod" from "Tristan und Isolde" by Richard Wagner. The third is a historical memoir and musical meditation on my conversations with composer Claude Vivier. It is dedicated to his memory. – Rodney Sharman

[Wounded on Bandcamp video](#)

through, in between oceans part 2 by Camille Georgeson-Usher is a beaded installation, completed during the isolation of the Spring 2020 pandemic. The artist worked from home in Toronto, a departure from her intention to spend several months on Galiano Island, BC, where she was raised. This time had been set aside to spend time and learn with her family, and to allow the work to unfold as stories were shared. Instead, Georgeson-Usher improvised by fashioning a beadwork net to be viewed from below speaking to an awkwardness that searching for knowledge and learning often entails. The iridescent blue, green and sparingly used red beads shimmer overhead, their

threads trailing off in space. Diamond-shaped absences are drawn in the air, the installation evoking the unfinished dialogue between generations of women separated by time and geography.

Rachel Kiyō Iwaasa, encountering the beadwork in the gallery, remarked on the Japanese Buddhist *nenju*, or prayer beads, and how she had learned that the set of *nenju* she inherited had sections missing. A shared experience of familial gaps, silences and ellipses informs Iwaasa's interpretation of *through, in between oceans part 2*, developed in conversation with Georgeson-Usher.

Video: <https://belkin.ubc.ca/events/soundings-camille-georgeson-usher/>

Hahawo Shinobite 母を偲びて (2020) means "I Cherish and Honour my Mother." The piece is a remembering, a reminiscence, an honouring of the life of the late Inger Iwaasa, mother of Canadian pianist Rachel Kiyō Iwaasa. It is written in an improvisatory style. —Leslie Uyeda

Artist Bios

Rodney Sharman lives on traditional Musqueam territory in Vancouver, Canada. He teaches composition at the Vancouver Symphony School of Music, and is the Victoria Symphony's Mentor-Composer. He has been Composer-in-Residence of Early Music Vancouver's "New Music for Old Instruments", the Victoria Symphony, National Youth Orchestra of Canada, Vancouver Symphony Orchestra, and Composer-Host of the Calgary Philharmonic's New Music Festival, "Hear and Now". In addition to concert music, Sharman writes music for cabaret, opera and dance. He sings, conducts, plays recorders and flutes. He works regularly with choreographer James Kudelka, for whom he has written scores for Oregon Ballet Theatre, San Francisco Ballet and Citadel & Compagnie (Toronto). His chamber opera, *Elsewhereless*, with text and direction by Atom Egoyan, was staged in Toronto, Vancouver, and Ottawa, and performed in concert excerpts in Amsterdam, New York City, Montreal, Victoria, and Rome. Sharman was awarded First Prize in the 1984 CBC Competition for Young Composers, the 1990 Kranichsteiner Prize in Music (Darmstadt, Germany), the 2013 Dora Mavor Moore Award for outstanding sound design/composition (Toronto), and is the recipient of the 2017 Walter Carsen Prize for Excellence in the Performing Arts.

www.rodneymarman.com

Camille Georgeson-Usher, PhD, is a Coast Salish / Sahtu Dene / Scottish writer, artist, and scholar from Galiano Island, British Columbia, unceded territories of the Penelakut and Lamalcha First Nations, as well as other Hul'qumi'num speaking peoples and is the ceded traditional territories of Tsawwassen First Nation. She completed her PhD in the Cultural Studies department at Queen's University where she considered social landscape of gatherings and



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particularly how the personal, minuscule details of everyday life impact how we come together and how we build space, together. Her dissertation is titled “The Threshold for Gathering”. Usher is interested in the many ways in which peoples move together through space, how public art becomes a site for gathering, and intimacies with the everyday from an Indigenous perspective. She is an award-winning writer whose work merges theory with poetry and at times, science-fiction; she has been published widely across academic books, magazines, arts journals, and exhibition texts. She is Assistant Professor, Modern and Contemporary Indigenous Art at the University of British Columbia in Vancouver, BC. She lives in Vancouver, BC but can be more often found on Galiano Island.

<https://camilleusher.com>

SD Holman (born Hollywood CA circa the 60’s, presently working in Canada) is a critically acclaimed racialized dyslexic artist practicing lens-based art, installation, performance, curation, and other provocations. SD Holman augurs the symbiocene through portraiture of human and non-human persons. Defining as a participant observer employing subjective conceptual documentary and environmental intersections, Holman’s work is conflicted and perverse, dealing in paradox and cognitive dissonance. SD deploys Indeterminacy to open artistic practice to the random and radically break from tradition, convention, and habit, to wake up to the very life we’re living, and to heal and transform our world: Tikkun Olam

Described as “visionary” by curator/scholar Jonathan D. Katz, Holman is a graduate of ECUAD, laureate of the YWCA Women of Distinction Award, and Founding Artistic Director Emeritus of the transdisciplinary QAF+SUM gallery. Holman’s work is collected privately and exhibits internationally, including Wellesley College, Amherst College, CLGA ArQuives (Toronto), the Advocate Gallery (Los Angeles), the Soady-Campbell Gallery (New York), the San Francisco Public Library, On Main Gallery, The Helen Pitt International Gallery, Charles H. Scott, Exposure, Gallery Gachet, SUM gallery, the Roundhouse.

<http://sdholman.com>

Composer, conductor and pianist **Leslie Uyeda** was born and raised in Montréal and lives in Vancouver, BC. Her music is performed throughout North America, Europe and the UK. Leslie has been coach/pianist/conductor/chorus director with opera companies across Canada. In addition to conducting mainstage productions of traditional répertoire, she has conducted her second opera, *When the Sun Comes Out* (commissioned and produced by the Vancouver Queer Arts Festival and remounted by Portland Opera). Her third opera (*Silence*) was written for Edmonton’s Opera Nuova.

Leslie has composed four song cycles to the poignant poetry of Japanese-Canadian poet Joy Kogawa and over fifty songs to the gorgeous poetry of Lorna Crozier, including cycles *White Cat Blues*, *A Quiet Place* and *Midnight Watch*. Uyeda and Crozier have also collaborated on a



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dramatic scene for soprano and mezzo-soprano, *Your Breath, My Breath: Dialogue for a Mother and Daughter*. *Plato's Angel* (Crozier) is available on Bridge Records (NY) performed by baritone Tyler Duncan and pianist Erika Switzer. Leslie Uyeda's music is published by the Avondale Press, now held within the Canadian Music Centre: <https://cmccanada.org>

Visit Leslie online at: www.leslieuyeda.com