
the
IMAGINARY
woman

Claude de Bussy (1756-1791)

Les chansons de Bilitis &
*Six Épigraphe*s antiques

Performing edition by **Aleks Schürmer** (1981)

Pour invoquer Pan, Dieu du vent d'été

Pour que la nuit soit propice

La danseuse aux crotales

L'Égyptienne

Pour un tombeau sans nom

Le souvenir de Mnasidika

Pour remercier la pluie au matin

Aleks Schürmer flute & alto flute

Mika Putterman flute

Antoine Malette-Chénier harp

Alex Tibbitts harp

Philip Chiu celesta

Aleks Schürmer



Aleks' works have been called **"major discoveries"** (American Record Guide) and **"nothing short of extraordinary"** (WholeNote). His performances eclectic and genre defying, Aleks has been described as **"a young visionary"** (Nightlife) and **"particularly brilliant"** (La Presse).

The latest album of his compositions *À ses derniers pas, entrant dans la boue* (2022) was released on the Canadian Music Centre's Centredisque label.

“ *As a composer, I often find myself revising and re-orchestrating works even after they've been performed or recorded. We have a tendency to imagine Classical music as though it's etched in stone. But given that de Bussy wasn't particularly happy with any the versions, I wondered how the differing sources might be reconciled to form a performing edition. I can't say if de Bussy would like it, but hopefully he'd at least appreciate the effort ! The colours employed in his first version remind me of another oft-misunderstood iconoclast-Icelandic singer-composer Björk.* ”

Flute Anonymous, Paris c.1880

Alto Flute Wm. S. Haynes, Boston

aleksschurmer.com

Mika Putterman



Known for her beautiful sounds, and expressive playing, **Mika** studied the Baroque flute with Marc Hantai in Paris and Barthold Kuijken in Brussels.

In 2004 she founded *Autour de la flûte*. Mika is a freelancer with numerous orchestras and chamber groups, and she teaches historical flute at McGill University.

“ *I can't separate impressionism in music from painting—sounds used as brush strokes... When you are close up it's blurry, but when you stand back the scene comes into view. The richness of colour that this period flute brings to the ensemble is so satisfying. Still in its infancy, this late historical approach is a rediscovery of a whole new way of viewing this modern, yet old, instrument. As we approach the era of recordings, we have auditory proof of how people played and what they sounded like, but it is only an approximation—the rest is up to us.* ”

Antoine Malette-Chénier



Innovative and creative, **Antoine** plays a repertoire ranging from the Renaissance to contemporary creations.

Principal Harp of the *Orchestre symphonique de Trois-Rivières*, he plays with numerous ensembles in Canada and abroad, such as the *Orchestre symphonique de Montréal* and *Les Voix humaines*— as a soloist, chamber, orchestral and continuo player.

“ *It’s always a pleasure when two harps play together— rather rare, but so beautiful to hear. When you add to this all the colours that the flutes and celesta can create in this ensemble, the music takes on a shimmering quality with its unusual textures. Pure delight for the ear— and for the performers! Having rehearsed and recorded at a musician’s home allows listeners the chance to discover our preferred environment for creation. Beautiful music to discover with colleagues and friends, a little coffee between takes and the magic happens!* ”

Harp Lyon & Healy, 2009 (Style 30, 1958)

Instagram @leharpist

Alex Tibitts



Based in Montreal, **Alex** is a musician, composer, innovator and arts organizer.

Taking the stage as *The Bionic Harpist*, she augments the instrument for digital mixing to create rich narratives and immersive soundscapes.

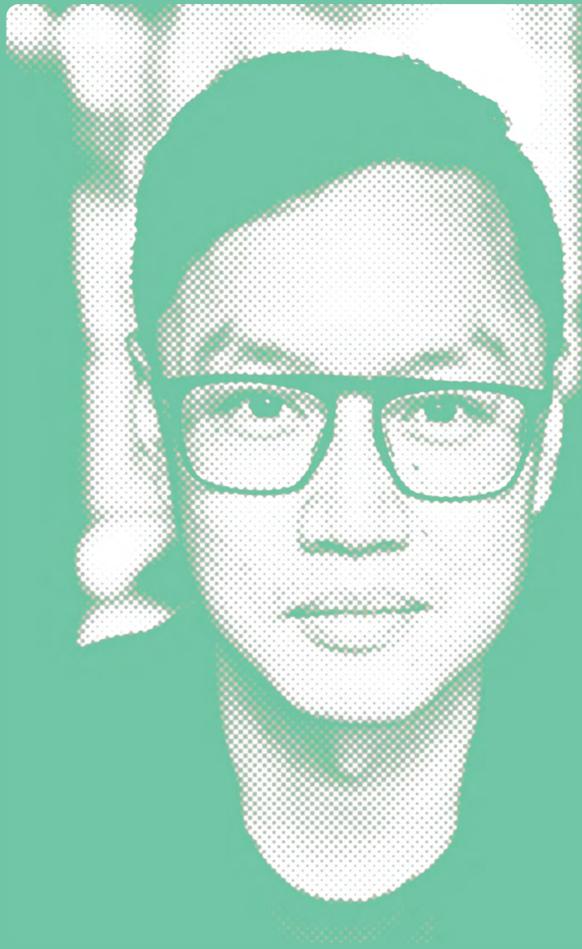
“ When Mika and Aleks invited me to participate in MusicAtHome, I don't think I had a solid idea of what I was getting myself into. After such a long period of isolated recording projects, this was a first where we'd all be together, and most of us never having met and played with before !

Plus, carrying my harp up three flights of spiral staircases was quite a workout for us ! The day was spent playing and getting to know such lovely people in a cozy living room, filled with melodies that so many of us can recognize. Bonne écoute ! ”

Harp Lyon & Healy, 2010 after Gordon & Salzedo, 1928

bionicharp.ist

Philip Chiu



"A pianist-painter who transforms each musical idea into a beautiful array of colours"
(La Presse)

Philip is acclaimed for his brilliant pianism, sensitive listening, and a stage presence that eschews the hermit-pianist image in favour of dialogue, openness and authenticity. Soloist and chamber musician, he performs across Canada, as well as France, Japan and the United States.

“ Debussy’s various adaptations of Louÿs’ collection of ‘ancient’ poetry shows us the significant cultural impact of these texts (total and complete fabrications notwithstanding). If one can, and I think one should, look past the fetishization of ‘otherness’ that informs so much of the artistic works throughout the early 20th century, there is a beautiful, imaginative effort to make the ancient seem relatable. Unique instrumentation, muted colours and tones, this piece beckons with a sensuality and sense of mystery that perfume the entire work. **”**

Artistic Direction

Mika Putterman
Aleks Schürmer

Image & Sound

Alexander Formosa
Aleks Schürmer
Dominic Champagne

Design

Aleks Schürmer

Translation

Dominique Pelletier



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