

# Music for Two

*featuring*



# Aronian & Crozman

# Meet Eva Aronian and Cameron Crozman!



Canadian-Armenian violinist **Eva Aronian** has received many prestigious accolades, most recently the 2020/21 Sylva Gelber Music Foundation Award, the 2020/21 Canadian Centennial Scholarship Award, the 2019/20 Alberta Foundation for the Arts Award, and top prizes at the Brookline Symphony Orchestra Competition, Minnesota Orchestra Youth Artists Competition, and the OSM Manulife Competition, among others. Praised as an artist “balancing emotional weight and technical virtuosity[...]" by Culture Spot LA, she has grace audiences with solo and chamber music performances across the globe. Her diverse range of repertoire in both traditional and contemporary canons has been featured at chamber music festivals such as the Philadelphia Chamber Music Society, ChamberFest Cleveland, Ottawa Chamberfest, Dilijan Chamber Music Series, and Yellow Barn, as well as on BBC Radio 3. She plays the c. 1700 “Bell” Giovanni Tononi violin, on generous loan from the Canada Council for the Arts Instrument Bank.

Praised for his mature interpretations, remarkable technique, and profound musical imagination, and selected as CBC/Radio-Canada’s 2019 Classical Révélation Artist, cellist **Cameron Crozman** is hailed as one Canada’s up and coming young artists. In 2019, Cameron released two critically acclaimed albums. His debut, *Cavatine*, in January on the Atma Classique label, and his second, *Britten: Suites for Solo Cello*, in March on the Printemps des arts de Monte-Carlo Label. Active as both a concerto soloist and chamber musician, performances have taken Cameron throughout Canada, United States, Europe, and China. He is extremely grateful for the support of the Canada Council for the Arts, Sylva Gelber Foundation, and CBC/Radio-Canada in his projects. He currently plays a 1769 Joannes Guillami cello on loan from the Canada Council for the Arts Instrument Bank.



# What is counterpoint?

**Counterpoint** is the art of composing music by combining different parts (voices) in a way that sounds nice. Music composed like this is called contrapuntal.

## What does Aronian & Crozman say about counterpoint with **ONLY** a violin and cello duo?

There's a reason you don't often see concerts like this one with only a violin and cello on stage together. Something about the combination of two lonely melodic instruments can be unsettling, the musical texture somehow too sparse, giving the feeling that something is missing. This probably explains why so few composer attempted the challenge of writing duos for violin and cello!

However, it allows us to explore the oddly beautiful world of 2-part counterpoint, and discover the kinds of amazing colours, sounds, and textures that can be achieved through the most economical musical means.



With your class or at home with one other person, sing "Frère Jacques" and "Three Blind Mice" at the same time!

Did the two songs sound good together?

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You just sang counterpoint!



# Let's Explore Counterpoint

Sometime in the late 12th century, a mysterious man named Léonin was writing part of what would be called the *Magnus Liber* — the Great Book — a hugely innovative and influential collection of music. What was so innovative about it?



Well, it was one of the earliest manuscripts to codify the idea of combining the single lines of traditional chants along with other independent voices in harmony, the origin of what we now call counterpoint. Or so the story goes anyways.

## LISTENING

Guillaume de Machaut (1300-1377) was a French poet and composer of late medieval music. Immensely influential, Machaut is regarded as the most important composer and poet of the 14th century and is the first significant composer whose name is known!

Let's Explore Machaut: [CLICK HERE](#) or visit Debut Atlantic's website to hear Aronian & Crozman perform his *Ballade: Dame ne regarde pas*. Describe what you heard:



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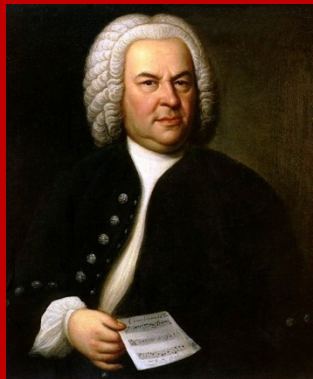
# MUSICAL CANON

## HOW DOES IT WORK?

A canon is a piece of voices (or instrumental parts) that sing or play the same music starting at different times. A round is a type of canon, but in a round each voice, when it finishes, can start at the beginning again so that the piece can go “round and round”. Perhaps the most well-known canon is the Pachelbel Canon written by Johann Pachelbel.



## LISTENING



Johannes Sebastian Bach (1685 –1750) was a German composer of classical music – considered the “grandfather” of classical music! He was one of the greatest composer of canons in the 18<sup>th</sup> century.

Let’s explore Bach! [CLICK HERE](#) or visit Debut Atlantic’s website to hear Aronian & Crozman perform one of his *canons*!

Describe what you heard:

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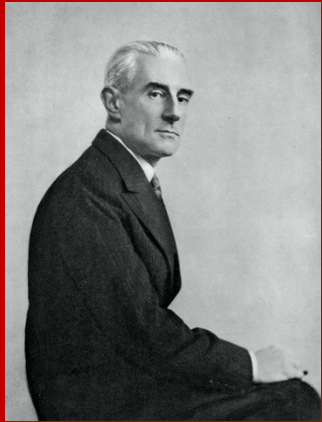
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## Can you think of another famous canon?

HINT: The name of the song is related to a water sport where Team Canada women’s won eight gold medals at Tokyo 2020!

# Counterpoint in the 20<sup>th</sup> & 21<sup>st</sup> Centuries

Examples of counterpoint are still being composed today. As you listen to the final two examples, begin drawing comparisons to the earliest forms of this composition technique!



Maurice Ravel (1875 –1937) was a French composer, pianist, and conductor. He is often associated with impressionism, although he rejected the term. In the 1920s and 30s, he was regarded as France’s greatest living composer

Let’s explore Ravel! [CLICK HERE](#) or visit Debut Atlantic’s website to hear Aronian & Crozman perform a clip from his Sonate pour violon et violoncelle!

Describe what you heard:

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Liam Ritz (b. 1996) is a Toronto-based composer whose music is intuitively committed to findings its own independent and creative voice. Aronian & Crozman commissioned Ritz to compose this work for their Debut Atlantic tour, challenging him to find a 21<sup>st</sup> perspective on counterpoint.

Let’s explore Ritz! [CLICK HERE](#) or visit Debut Atlantic’s website to hear Aronian & Crozman perform a clip from his Three Inventions!

Describe what you heard:

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# WRITING

**Compare and contrast all the pieces and composers you listened to, and using these works as a reference, how has counterpoint evolved?**

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