

50th  
ANNIVERSARY  
CONCERT II:  
1993-2000  
10.29.22 | 7:30PM  
@ the array space

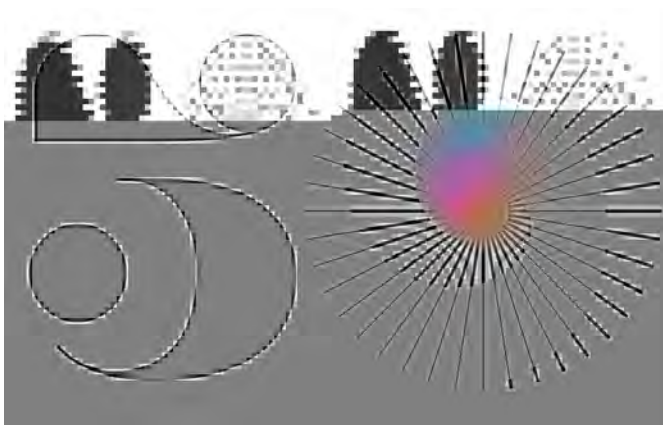
2022|23  
**ARRAY**ENSEMBLE  
Marie-Josée Chartier,  
Curator+Co-producer  
David Schotzko, Artistic Director

**MICHAEL J.  
BAKER  
RETROSPECTIVE**



*This concert is being video recorded for a livestream presentation*





**WELCOME TO ARRAY'S 2022|23 50<sup>th</sup> ANNIVERSARY SEASON!**



***A Message From Artistic Director David Schotzko***

On behalf of the Array's staff and Board of Directors, I am beyond excited to announce Arraymusic's 50<sup>th</sup> Anniversary Season.

On April 20, 1972, a group of forward-thinking composers presented *Array I* - a concert of brand new works at the University of Toronto Faculty of Music's Walter Hall. In the 50 years since, Arraymusic has not only grown into one of Toronto's (and Canada's) most adventurous creators of experimental music, but also into an indispensable hub for a tightly knit supportive community of creative artists from across the arts disciplines.

Arraymusic's 50th Season seeks to trace Array's history and represent our present. We'll look back at some of Array's most important creations - with nods to each of Array's Artistic Directors - including classic commissions, films, and installations from the Array archive - works that haven't been seen or heard in Toronto in many seasons.

However, being Arraymusic, there will always be room for the new. CCMC, Audiopollination, The Glass Orchestra will continue their residencies with new projects, and we'll be announcing a new ensemble-in-residence in the coming months. The Array Ensemble's annual *Four New Works* concert will return with a new set of World Premiere performances of four commissioned works on April 20, 2023 - the 51st anniversary of that first Walter Hall concert. We also presented the Canadian Premiere performance of the recent Pulitzer Prize winning work by Raven Chacon, *Voiceless Mass* for organ and ensemble, and will co-present in Vancouver Du Yun and Royce Vavrek's Pulitzer Prize winning work groundbreaking opera *Angel's Bone* in a five-organization cross-country collaboration that comprises one of the largest productions in Arraymusic's history.

We are so pleased to have Bruce A. Russell as our first ever Composer-In-Residence and to welcome him to our team in our 50<sup>th</sup> Anniversary Season.

This 50th year will see a newly expanded focus on Arraymusic's community with a slate of exciting new hands-on workshops, composer salons, and outreach projects - all intended to bring new faces in and to deepen our connection with you who are already in the Array family.

And we have only scratched the surface of the events happening at our community venue this year - between our own presentations and co-presentations and all those performances produced by our community of many arts communities in the Array Space, you will always find something engaging happening at 155 Walnut Ave.

We're happy to be back in-person this season and to be able to once again invite you all back into our Array Space.

A handwritten signature in black ink, appearing to be the initials 'DR' followed by a stylized flourish.

Arramusic Acknowledges  
 These Generous Public & Private Supporters  
 of Our 2022/23 50th Anniversary Season



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**OCT. 29 | 22: ARRAY@50 CONCERT II: 1993-2000**

**MICHAEL J. BAKER RETROSPECTIVE**

Presented by Arraymusic

Curated & Co-produced by Marie-Josée Chartier

David Schotzko, Artistic Director

Presented with support from the Baker family

**ARRAY ENSEMBLE**

Sheila Jaffé, violin

Travis Harrison, bass & electric bass

Colleen Cook, clarinets

Stephanie Chua, piano & keyboard

Bevis Ng, marimba and percussion

David Schotzko, percussion

Rick Sacks, conductor

**PROGRAM**

**All Works By Michael J. Baker**

***Animated Shorts 1 & 2*** (1984)

percussion, keyboard, electric bass, clarinets, conductor

\* Arraymusic Commission with support from the Ontario Arts Council

***The Waldo*** (1989)

marimba, performed with or without MIDI-triggered electronics

\* Arraymusic / Rick Sacks Commission

**INTERMISSION**

**Selection From *Big Pictures*** (1992): ***The Place of The Twins***

clarinet, violin

***Columbus*** (1988)

clarinets, piano, percussion, vibraphone, violin, double bass, conductor

\* Arraymusic Commission

*“Michael’s music was like the big sky of his Alberta birthplace, soaring into emotional and spiritual terrain, embracing poetry and emotion in an organic way, quintessentially suited to dance.”*  
– **Carol Anderson, excerpt from a program tribute**

## **A NOTE FROM OUR CURATOR & CO-PRODUCER, MARIE-JOSÉE CHARTIER**

Welcome to tonight's performance in celebration of Michael’s music.

In 2019, I approached David Schotzko to see if he would be interested in a concert dedicated to music by Michael J. Baker as part of Array’s 2020 season to celebrate the 20th anniversary of Michael’s passing. David was on board, but we had to postpone due to the pandemic.

It was also important to me to wait until we could present this concert to a live audience. So here we are, and in the end, a fitting event with Arraymusic’s 50th anniversary - celebrating so many of Michael’s colleagues - makes it even more special.

I would like to thank David and the musicians for their commitment and artistry; a heartfelt thank you to Rick Sacks for agreeing to rehearse and conduct Michael’s works, bringing his deep knowledge as an original performer of these pieces. I am also forever indebted to the ongoing generous support of the Baker family.

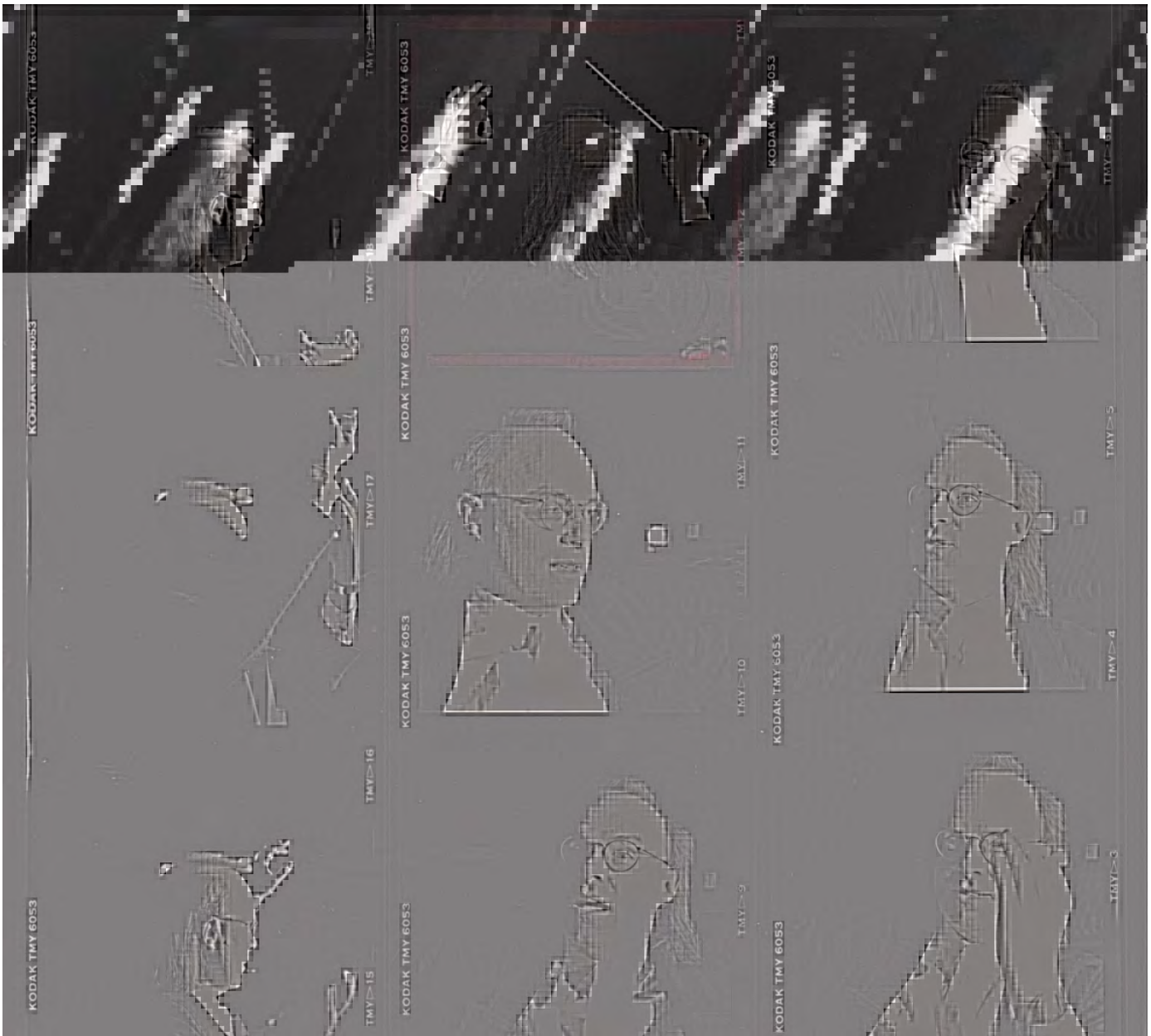
Et maintenant, musique! – **Marie-Josée**

**Arraymusic thanks the Baker family for their support of this concert and Marie-Josée for her leadership, vision, and caring curation.**

**We also thank Laurie Kwasnik for her assistance sourcing material from Array’s archives and her short film celebrating Array@50.**

**We thank Ed Epstein for his generous donation of our new baby grand piano, which you will have the pleasure of hearing this evening.**





photos by V. Tony Hauser

### About Michael J. Baker (1949 - 2000)

Michael J. Baker was born in Edmonton, Alberta, in 1949. He began his musical career as a trumpet player, playing with the Edmonton Symphony Orchestra and the Tommy Banks Band before moving to Toronto in 1971. There he became involved in the modern dance community as an accompanist. A growing interest in interdisciplinary work prompted a period of study in New York with composer/cellist Gwendolyn Watson. Returning from New York, he studied conducting with Roman Toi as well as harmony, counterpoint and orchestration at the Royal Conservatory of Music.

Largely self-taught as a composer, his musical language developed out of an early interest in the pulse and process music of the American minimalists.

Soon, Michael J. Baker became one of Canada's most active composers of music for dance, having collaborated with many of the nation's major choreographers. His works are in the repertoires of such companies and artists as the National Ballet of Canada, James Kudelka, Toronto Dance Theatre, Peggy Baker, Les Grands Ballets Canadiens, Dancemakers, Marie-Josée Chartier, and Montréal Danse. Many of these works have been performed extensively throughout Canada, USA, Europe, South America and the Orient. In 1992 he renewed his interest in multi-disciplinary work, creating *Big Pictures* with painter Dan Solomon and choreographer Bill James. *Red Brick*, from *Big Pictures*, is featured in the short film, *Red Brick Reprise*, by Gariné Torossian. His work with choreographer James Kudelka, *In Paradisum*, is featured in the films *Dance for Modern Times* and *Sur les Scènes de l'Orient*, and in the television series *The Dancemakers*, which also features his work *Animated Shorts*, choreographed by Christopher House.

In addition to his theatrical work, he composed works for groups and soloists such as Arraymusic, the Canadian Electronic Ensemble, Strange Companions, Barbara Pritchard, Peter Hannan's Hal Band and Les Coucous Bénévoles. He also enjoyed his activities as a musician performing in the works of other composers, as well as with Toronto's Glass Orchestra.

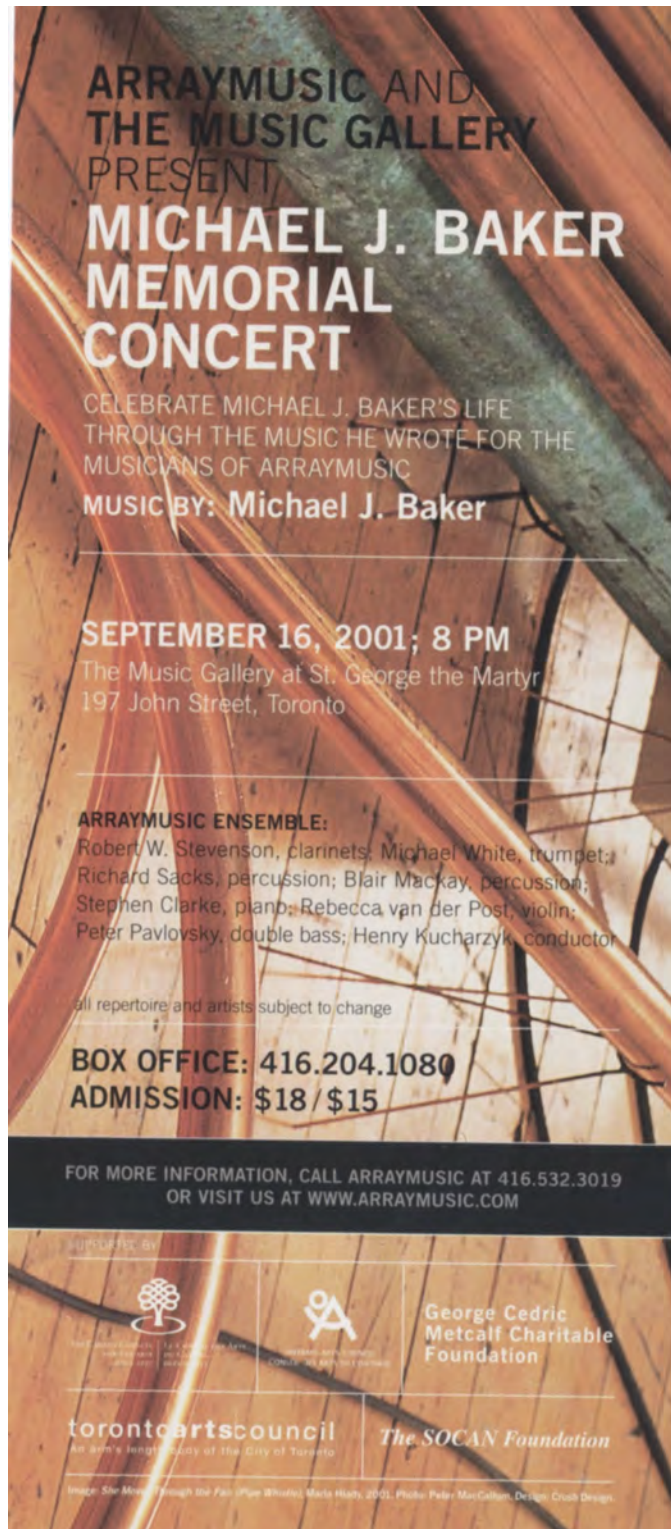
Michael J. Baker was very active as a conductor, both in the contemporary music and film communities. He was the regular conductor with the Array Ensemble since Musicdance Orchestra, and as Artistic Director of Numus in Waterloo; he was a conductor for Hemispheres, and for several productions of Autumn Leaf Performance. He was the Music Director of the National Choreographic Seminar at Simon Fraser University in Vancouver in 1985. The recipient of numerous commissions from the Canada Council for the Arts and the Ontario Arts Council, Michael was a member of the Canadian League of Composers, an affiliate of the Canadian Music Centre, a member of the American Federation of Musicians and a member of SOCAN.

In 1993, Michael J. Baker became the Artistic Director of Arraymusic. In this capacity, he was responsible for the development of several large, multi-disciplinary events, incorporating new music, dance and theatre, and establishing ongoing collaborations abroad with such groups as Grame in Lyon, France. Michael's tenure at Arraymusic was marked by his dedication to promoting the diverse voices of both young and established composers, in Canada and abroad.

He died in Toronto from leukemia on September 16, 2000.



*"When Canadian composer and conductor Michael J. Baker died of leukemia exactly 10 years ago, he left two valuable legacies. One was his music. The other was the enduring force of his friendship. Both come together this week in a tribute program titled Red Brick that also launches Harbourfront Centre's Next Steps series. The premature loss of Baker at age 51 triggered a wave of grief that swept through his international circle of friends and associates. And it was a large circle that extended far beyond the music world." – excerpt 'Friends Unite For Sombre Anniversary' by Michael Crabb, The Toronto Star; Sept. 15/2010*



**ARRAYMUSIC AND  
THE MUSIC GALLERY  
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**MICHAEL J. BAKER  
MEMORIAL  
CONCERT**

CELEBRATE MICHAEL J. BAKER'S LIFE  
THROUGH THE MUSIC HE WROTE FOR THE  
MUSICIANS OF ARRAYMUSIC

**MUSIC BY: Michael J. Baker**

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**SEPTEMBER 16, 2001; 8 PM**  
The Music Gallery at St. George the Martyr  
197 John Street, Toronto

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**ARRAYMUSIC ENSEMBLE:**  
Robert W. Stevenson, clarinets; Michael White, trumpet;  
Richard Sacks, percussion; Blair Mackay, percussion;  
Stephen Clarke, piano; Rebecca van der Post, violin;  
Peter Pavlovsky, double bass; Henry Kucharzyk, conductor

all repertoire and artists subject to change

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**BOX OFFICE: 416.204.1080**  
**ADMISSION: \$18 / \$15**

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FOR MORE INFORMATION, CALL ARRAYMUSIC AT 416.532.3019  
OR VISIT US AT [WWW.ARRAYMUSIC.COM](http://WWW.ARRAYMUSIC.COM)

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Image: She Moves Through the Fair (Pipe Whistles, Metal Heads, 2001, Photo: Peter MacCallum, Design: Crank Design)



MICHAEL J. BAKER

# The composer who loved dance

Musician wrote for orchestras as well as ballet companies

BY ROBERT EVERETT-GREEN  
MUSIC CRITIC, TORONTO

Some artists exert their whole capacity for truth and beauty in their work, and scramble through their personal lives with no greater wisdom than the rest of us. Only a few lead truly beautiful lives, and the composer-conductor Michael J. Baker was one of them.

Mr. Baker, who died on Saturday at 51, was a gracious spirit whose work and personal example made a deep impact on the Canadian music and dance scene. He was a musician who wrote widely and successfully and a beloved colleague who encouraged and supported the creativity of everyone he met.

His works for dance were set by many of Canada's leading choreographers, including James Kudelka, Karen Jamieson, Bill James and Christopher House. His pieces are in the repertoires of Toronto Dance Theatre, Les Grands Ballets Canadiens, Dancemakers, Montréal Danse, Peggy Baker and the National Ballet of Canada.

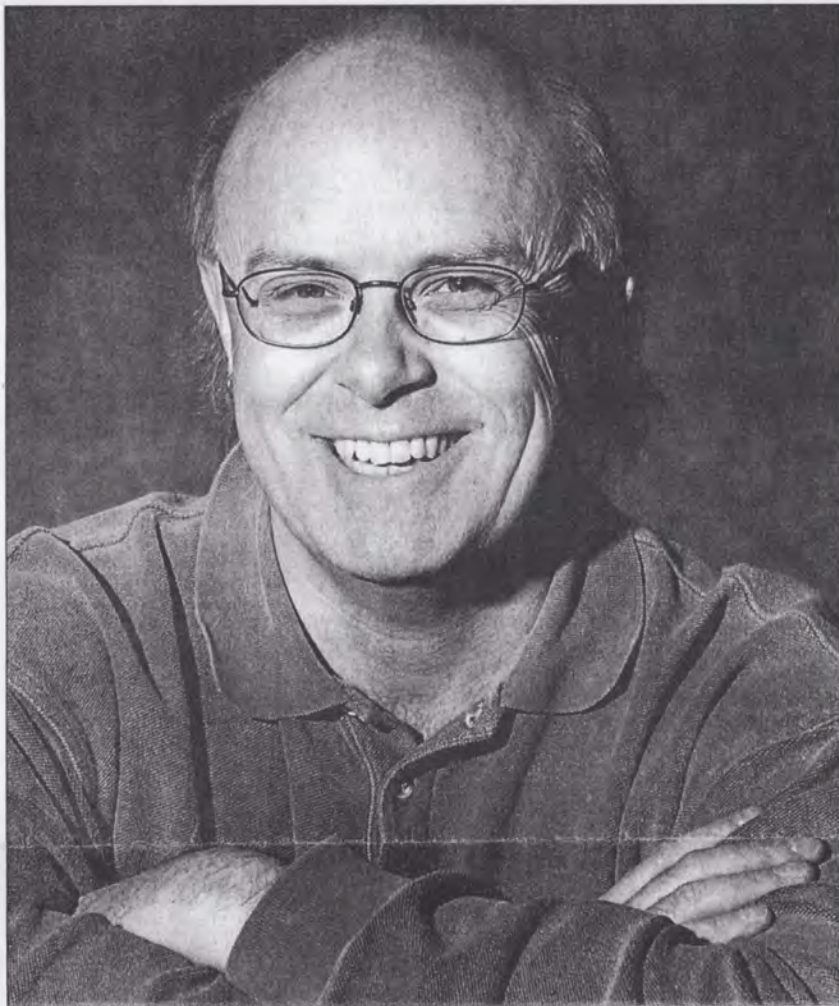
He wrote instrumental pieces for Hemispheres, Les Coucous Bénévoles, the Glass Orchestra and especially Arraymusic, the Toronto ensemble that became his musical home. He was Array's artistic director from 1993 and brought his love of multimedia collaboration to the forefront of the group's work.

For Mr. Baker, who used his middle initial to avoid confusion with Vancouver composer Michael Conway Baker, art-making was always a collective verb. He loved being with other creative people, hearing their ideas and celebrating the diversity and strength of what they had to offer. His view of the human project was optimistic and deeply communal. He looked for transcendence and the sacred both in his art and in his dealings with others.

He was born in Edmonton and spent his childhood in the many small towns and rural communities where his father practised medicine. His sister Robin recalls him at the age of 3 becoming the unofficial greeter in his father's waiting room in Fort Simpson, NWT, picking up the rudiments of at least one native language while trying to talk with everyone who came in.

At 14, he sold his horse to buy a trumpet and travelled three hours by bus every Saturday to take lessons in Calgary. He taught himself to play percussion and studied music at the University of Alberta, but dropped out when he discovered he could find professional work with the Edmonton Symphony Orchestra and the Tommy Banks Band.

His first wife, the dancer Peggy Baker, introduced him to the dance scene in Edmonton and then in Toronto, where the couple relocated in 1971 and where he sometimes worked as a rehearsal pianist. He was powerfully attracted to the dance community, in part because of the highly social process involved in making dances and presenting them in a theatre. His visual sense — he was also a talented, lifelong maker of drawings — was excited by music that could be seen



Michael J. Baker loved being with other creative people and hearing their ideas.

as well as heard. After more studies in New York and with Roman Toti at the Royal Conservatory in Toronto, he began writing pieces for dancers.

Mr. Baker's music has a joyous, muscular physicality that seems to invite and reinforce a physical response. He was strongly affected by the innovations in rhythmic pattern-music carried out in the sixties and seventies by Steve Reich and Philip Glass, as well as by the dance composition of fellow-Canadians Ann Southam and Milton Barnes.

Mr. Baker's pieces ripple with shifting patterns and unexpected changes of emphasis. Although he was never a jazz musician, his rhythm has a jumpy forward energy that may stem from his experience as a player in bands where a familiarity with jazz was taken for granted.

"The structural elements were very present for him, but there's a kind of effervescence in the way he could play within that structure," said Peggy Baker. He was also fond of wordplay and acrostic puzzles, she said, and that passion also shows in the witty reversals and anagram-like sections that appear throughout his music.

Composition was hard for him. Choreographers who worked with him usually had to endure a test of nerves, waiting for the appearance of a score that often arrived at the

very last minute.

In recent years, his music became less dense and more open to spontaneous gesture. His early interest in electronic music continued, but was tempered by a new appreciation of the richness of acoustic instruments.

In 1983, Mr. Baker and Mr. Kudelka both lost their mothers, and decided to make a requiem together. The result was *In Paradisum*, a ballet for Les Grands Ballets Canadiens that marked a turning point for both men, in part because of the effect Mr. Baker's music had on Mr. Kudelka's choreography.

"It was like a spring taking off," Mr. Kudelka said, recalling the first time he heard the music. "I had in my head a kind of *Lilac Garden* [Anthony Tudor's aqua-tinted ballet of love and loss], and suddenly the poses turned into movement and the dance gained this incredible energy and sweep."

Mr. Baker continued to perform, mainly as a conductor, though he also played for many years with the Glass Orchestra. One of his last performances was of a collaborative work with his partner in love and helpmate in death, the dancer-choreographer Marie-Josée Chartier.

In 1985, Mr. Baker became fascinated by the true story of his great-grandfather, a train engineer who died when a trestle bridge collapsed under his freight train. That inci-

dent became the germ and focus of *Big Pictures*, an ambitious collaboration with choreographer Bill James and painter Dan Solomon.

"The metaphor of that piece was that you started with a crash and built something out of it," said Linda Catlin Smith, a composer and friend of Mr. Baker who preceded him as Arraymusic director. "It was a kind of reordering of tragedy."

That piece began to take on new meaning last winter when Mr. Baker discovered he had leukemia. For nine months, he battled the disease while his many friends and colleagues improvised a spontaneous choreography of support that Peggy Baker described as "a tidal wave of love."

He did not prevail, but his passing left all who knew him with a renewed sense of his gentleness and abundant humanity. He seemed to have found his own epitaph in a quotation from Paul Klee that closes *Big Pictures*.

*We leave the here below  
And build beyond instead  
The land of the Great Yes.*

Michael J. Baker will be remembered during a service at Toronto's St. George the Martyr Anglican Church, 197 John St., on Friday at 2 p.m. A recording of four of his ballets with James Kudelka will appear on the Artifact label in early 2001.



# ARRAYMUSINGS

ARRAYMUSIC

60 Atlantic Avenue, Suite 218, Toronto, Ontario, M6K 1X9

Tel: (416) 532-3019 Fax: (416) 532-9797

Artistic Director: Allison Cameron

General Manager: Michael Jones

January 2001

## In Memoriam Michael J. Baker 1949-2000

I loved the artist.

I loved the composer, the conductor, the artistic director, all of them I admired.

But Art was not the reason for which I had to meet Michael. The true reason is obscure and exhilarating at the same time because I do not know it.

I do not know why, at 33, I met a man with whom I can simply say I wanted to share the rest of my life with. That is the mystery of our friendship.

One fact I know for sure: I loved to cook with Michael.

An image:

In the kitchen, the *bouillabaisse* is simmering on the stove. Between two sips of *pastis*, Michael is finishing his *tapenade* and me, my *brandade de morue*. Marie-Josée and Carolyn are in the living room. Simple image. Tranquil.

The discussion is going back and forth between where we will get together, the concept for our little restaurant soon to open, and why this damn saffron is not diluting.

We are cooking together and the pleasure is immense.

To prepare our dinners we had to have dinners. Often at the restaurant Le Paradis. We would then elaborate our *Daubes*, artichoke spread, *boeuf bourguignon*, or other *civets de lapin*, and between recipes we would, sometimes, brainstorm about the title for a work-in-progress.

A lot of Mr. Person and Mr. Figlio were left on the paper tablecloths.

Michael, Marie-Josée, Carolyn, Serge.

Simple.

It was fun.

It was life. Grand in its best metamorphosis. Love.

In 1995, we were in residence in Edmonton, collaborating on "*C'est beau ça, la vie!*" which, ironically, became his last composition for dance. On his birthday, I offered him a bottle of Pomerol, 14 years of age. "That's fantastic!"

Man of instinctive desires, Michael the Epicurean was like the soil that gives us good wines. Rich, bursting with the taste of life taken from the little gestures and thoughts of everyday.

That is the hole in my flesh.

Michael, who tells me that my *brandade de morue* is too thick.

Michael, who, every two minutes, says about everything: "That's fantanctic!"

Michael, who waits for the right occasion to drink the bottle.

Michael.

The bottle still has to be drunk.

— Serge Bennathan; Artistic Director, Dancemakers

Like many who love and miss Michael, I wasn't part of his close circle of friends and colleagues. I knew Michael as a composer, one who Continuum programmed and also commissioned for our film and music project (he was the one I knew that I would rely on when it came time to pull together all of the disparate artistic elements). As the Artistic Director of ARRAYMUSIC, he was the guy who always took time to advise me on things that he had learned through long and possibly hard experience, which made his openness all the more generous. And, in the year before the diagnosis of the cancer from which he did not recover, I came to realize that we were friends, too. It was a strangely tentative realization, perhaps because I thought of him so much as a mentor, and I admired him so much. In the face of these things, it was hard to imagine what I might have to offer. But to feel that way was to misunderstand his nature. He was endlessly kind and generous, and he radiated that signature warmth that you could store up and use when life got chilly. However, his abiding curiosity about life and his interest in people and respect for other perspectives told me that I might indeed have something to offer.

We are not supposed to lament. We are supposed to celebrate the life and not grieve. But the sense of loss comes from the recognition of a person's contribution to our lives, and in Michael's case, a contribution to the concept of a good life. I grieve the loss of a developing friendship as I cherish the memories that I do have. All my life, these moments — his actions, gestures, thoughts, and ideas — may be read and reread in the different lights that will illuminate their different aspects. I imagine it will be the same for anyone who came into contact with Michael.

— Jennifer Waring; Artistic Director, Continuum

I would like to thank everyone from the bottom of my heart for all of your support throughout the past year.

Michael was overwhelmed at the time, and I am sure he is still overwhelmed by the outpouring of love and friendship that you have expressed. So am I. Every card, note, phone call, dedicated work, and donation has been an incredible testimony of love and respect, and they continue to help me deal with this incredible loss.

From Michael in heaven and from myself on earth, we wish to say thank you.

— Marie-Josée Chartier



ARRAYMUSIC acknowledges the generosity of the following individuals and organizations who have made donations in memory of Michael J. Baker:

James Adams, Sylvia Anderson, Arcadia Housing Co-operative, Patricia Beatty, Mimi Beck, Linda Book, Patricia Brennan, Ingeborg Brown, Darcy Callison, Allison Cameron, Daniel Chartier, Dance Umbrella of Ontario, Dancemakers, Fernand De Serres, Manon De Serres, Sophie De Serres, Ron and Jane Eccles, Sandra Ferguson, Patricia Fraser, Denise Fujiwara, Murray Geddes, M. Gould, Danny Grossman Dance Company, Ruth Hood, Scott Irvine, Beverley Johnston, Michael Jones, Maggie Keith, Mary Krucker, Cathy Levy, Russell Martin, Peter McKinnon, Kenny Pearl, Rebecca Quigley, Brenda Roman, John Sherlock, John Thompson, Bob and Margaret Torrance, Dianne Weinrib



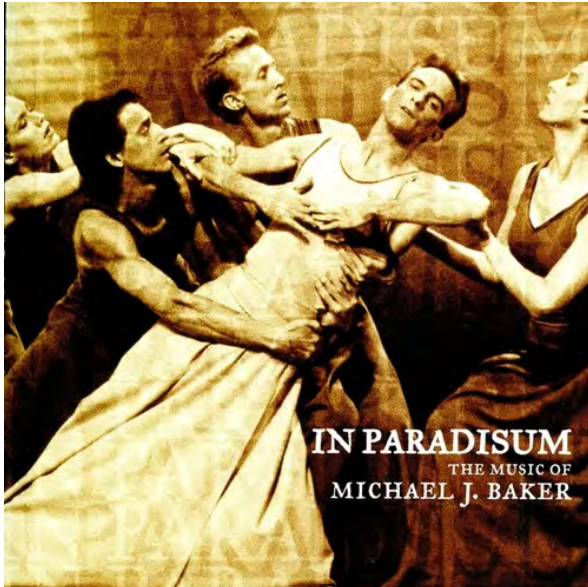
## ***Animated Shorts 1 & 2*** (1984)

\* *Arraymusic Commission with support from the Ontario Arts Council*

The first two of a series of short, active pieces written for clarinets, electric bass, synthesizers and percussion, these works play with textures within the quartet, with combinations of tonality and atonality and with juxtapositions of unevenly repeating rhythmic patterns.

Commissioned by Arraymusic in 1984, *Animated Shorts 1 & 2* are also the score for a dance (*Animated Shorts*) by choreographer Christopher House, which is currently in the repertoire of the Toronto Dance Theatre.

**From the archives: Array's Ensemble gave the World Premiere performances at its *Electro-Acoustic Mix Concerts* on Friday & Saturday October 10 & 11, 1985, at the Winchester Street Theatre in Toronto, and reprised the work on September 16, 2001, at its *Michael J. Baker Memorial Concert* at The Music Gallery.**



This work is available on the recording, *In Paradisum: The Music of Michael J. Baker* (Artifact Music, ART-026)

**<https://music.apple.com/ca/album/baker-in-paradisum-columbus-animated-shorts-skyling/568207842>**

## **The Waldo** (1989)

\* *Arraymusic / Rick Sacks Commission*

waldo, *n.* 1. A mechanical agent, such as a gripper arm, controlled by a human limb. When these were developed for the nuclear industry in the mid 1940s, they were named after the invention described by Heinlein in the story, which he wrote in 1942. Description of the book, from Random House: "North Power Air was in trouble. Their aircraft had begun to crash at an alarming rate, and no one could figure out what was going wrong. Desperate for an answer, they turned to Waldo, the crippled genius who lived in a zero-g home in orbit around Earth. But Waldo had little reason to want to help the rest of humanity - until he learned that the solution to their problems also held the key to his own..."

**From the archives: The Array Ensemble gave the World Premiere performance conducted by Michael J. Baker on February 20, 1994, at its *Sum of Parts Concert* at the Winchester Street Theatre in Toronto, and reprised the work on September 16, 2001, at its *Michael J. Baker Memorial Concert* at The Music Gallery. Its 3<sup>rd</sup> performance was March 9, 2007, at the *Ten Planets - Rick Sacks Solo Concert & Album Release Concert* in the Music Room at Hart House, University of Toronto and its 4<sup>th</sup> was presented September 17-18-19, 2010, at *Red Brick: Celebrating The Work of Composer Michael J. Baker* at the Fleck Dance Theatre, Harbourfront Centre.**

"The Waldo is a virtuosic marimba solo written for Rick Sacks. The marimba player uses the instrument to trigger far-away electronic events that subtly shadow the music he is playing. Mr. Sacks, who is an avid science fiction fan, suggested the title after a story by Robert Heinlein. Because of this story, the term quote "waldo" is now commonly used to describe a mechanical extension of the human body."

**- Michael J. Baker**

"This piece uses twelve piezo-electric pickups to trigger midi notes on a Proteus1. This acts as an extension of the marimba, the marimba is an extension of the percussionist, who hopes to be an extension of the composition." - **Rick Sacks**



ARRAYMUSIC presents

# BIG PICTURES

music by **Michael J. Baker**  
choreography by **Bill James**  
visuals by **Dan Solomon**



D. SOLOMON

May 26 - 30, 1992 8pm  
du Maurier Theatre Centre, Harbourfront

Tickets \$15/\$9 students, seniors  
Box Office: 973-4000  
Information: 532-3019

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du MAURIER THEATRE CENTRE  
AT HARBOURFRONT

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## DANCE

Three men and their baby

# Music, dance and visual art unite in **Big Pictures**



Composer Michael J. Baker helped make *Big Pictures*.



BY CATHERINE BUSH

"I'll take the blame," jokes composer Michael J. Baker, when asked who came up with the idea for the collaborative performance *Big Pictures*, which premieres at the du Maurier Theatre Centre.

*Big Pictures* is the final presentation of the 91/92 season for ARRAYMUSIC, one of the city's most active new music ensembles. This time the eight musicians will be onstage not just making music, but moving around.

"The idea was to use the three elements (music, dance, and visual art) in ways different than what has been done before," says Baker. "Not just some dancers on stage with an orchestra and a set someone's created."

And how did Baker, artist Dan Solomon and choreographer Bill James actually work together on the piece? "We drank lots of coffee," jokes Solomon.

But seriously — *Big Pictures* originated from Baker's desire to work with both James and Solomon, fellow artists whose careers he had followed for years. "I'm interested in these people's journeys in their art," he says. "This in some way sums up our three journeys to this point in time."

Solomon, a painter who is head of the experimental art department at the Ontario College of Art, also designed the huge, bold sets for choreographer Robert Desrosiers' recent piece, *Black and White*. James is a veteran of many collaborations and has often created large-scale, site-specific dance works (he's gearing up for a new piece featuring — you heard it here! — tractor-like earth excavators). Baker himself, a regular conductor of the ARRAYMUSIC ensemble, has created scores

### PREVIEW

#### BIG PICTURES

Presented by ARRAYMUSIC, music by Michael J. Baker, choreography by Bill James, visuals by Dan Solomon. Du Maurier Theatre Centre, Harbourfront, 973-4000. May 26-30.

for many of the country's leading choreographers.

To begin with, the three sat around trading memories, looking for common artistic ground. "We made a lot of lists," says James. One key point of departure became the work and writings of early 20th-century artist Paul Klee.

"He was also a musician, a violinist," Solomon explains. "In some art pieces he tried to get the feeling of music — or dance. One piece traces the bowing of a violin. In his work, line itself represents motion, movement."

What these three contemporary artists are try-

ing to capture on stage is the energy of art in the process of being made — the point at which everything becomes movement. "For a visual artist especially," Solomon says, "the work ends up being a static thing. In this piece we wanted everything to be kinetic — the music as well as the dance happening in space, the visuals happening in time."

Like the musicians, Solomon will be onstage during performances, manipulating large, brightly colored abstract shapes and recombining them each night to form different "big pictures." "Unless I can get someone else to do my part one night so that I can see what it looks like," he says.

Baker will be conducting the musicians and James may or may not be dancing.

"It's such a rarity in dance to have all the music live," he says, although in this case he has the tricky task of choreographing not only for dancers and a singer but for musicians playing instruments at the same time.

All three are excited by the possibilities that the experience has offered them, both for examining their work processes and creating new work. "You put a certain kind of mirror up to yourself," says Baker. "It's a pretty intensive process and if it's not, it isn't satisfying. You want to feel like you've chewed something over by the time you get to the other side." ☺

## Selection From *Big Pictures* (1992): *The Place of The Twins*

*Big Pictures* is a full evening multi-disciplinary work written by Michael J. Baker for the Array Ensemble, with visuals by Dan Solomon and choreography by Bill James.

"When a dot begins to move and becomes a line, this requires time." – Paul Klee

"Big pictures began as an examination of the process of becoming an artist. We discovered a book of writings and drawings by Paul Klee that spoke directly to many of our concerns. We were also interested in fragments of our own experiences and those of some friends. These have all been abstracted into the material of the piece." -- M. Baker, B. James, D. Solomon

From the archives: Arraymusic performed this piece along with other excerpts from *Big Pictures* on Oct. 12, 1996, at its *Made In Canada* concert at the Music Gallery, and then at its Debut Atlantic Tour in February, 1997.

Array's group performed the piece in Sept., 2001 at the Michael J. Baker Memorial concert, and later the year Rick Sacks became Artistic Director on September 17-18-19, 2010 - at its *Red Brick Concert: Celebrating The Work of Composer Michael J. Baker* at the Fleck Dance Theatre, Harbourfront Centre.

**Twins**, a duet for clarinet and violin, is an excerpt from *Big Pictures*, a theatrical work by composer Michael J Baker, painter Dan Solomon, and choreographer Bill James. Regarding *Big Pictures*, the composer wrote "*Big Pictures* dwells in the realm of the possible - the understanding of possibilities. It could be about the process of becoming an artist, or about making a work of art. It is therefore about the process of transforming images or patterns from the familiar to the poetic. Written for Robert W. Stevenson and Marc Sabat, this dual performed the duet in the premiere production of *Big Pictures* on Arraymusic's 1997 debut Atlantic tour, and for the recording *Music From Big Pictures* (Artifact Music, ART-018).

Steptext, May 1992

## BIG PICTURES

Array Music presents  
BIG PICTURES

composer Michael Baker  
choreographer Bill James  
visual artist Dan Solomon  
du Maurier Theatre  
May 26-30

Northern Telecom 1992 Canada Dance festival  
National Gallery of Canada, Ottawa  
June 30 and July 2

BIG PICTURES is Array Music's latest foray into the world of interdisciplinary pioneering. Initiated by composer Michael Baker, this 60 minute extravaganza draws on his music, the choreographic eye of Bill James and the visual wizardry of artist Dan Solomon. Baker is loathe to talk about his work so his collaborator Solomon spoke for him. "Michael was really keen to create a multi-disciplinary performance work that related in style to the great collaborations of the early part of the century, like PARADE by Picasso, Cocteau, Macine and Satie." Toronto's contemporary triumverate have been planning their project for over a year. "BIG PICTURES has been a very smooth collaboration", says Solomon, "all our ideas meshed very well, very coherently." Bill James shares his perspective. "The piece is about the role of the artist in society, taken from images in each of our personal histories. The work is very abstract, drawing inspiration from the work of painter Paul Klee, who was also a violinist and a poet. The philosophical way he approached his work is similar to our approach." James has chosen to "gesturalize" a response to the music and set design. "At times the five dancers will be prominent, at other moments they will simply provide an alternative visual counterpoint to the set and the eight musicians on stage."

Dan Solomon is also interested in Klee's use of musical and spatial rhythm. Encouraged by Baker to draw on his own paintings for imagery, he has transformed his two dimensional work for the three dimensional theatre. "I've made foam core cut-outs that are black on one side and intensely coloured on the other. They piece together like a large puzzle on the floor. Then, during the performance, I suspend the separate pieces in an invisible net. I'm onstage making the "big picture" for about half the show. The way I arrange the set will be different each time I do it." He adds, "I'm sick of bare stages in dance. We're looking for a surplus of effects, hoping that it will be very rich to look at."

Baker (who obviously chooses music, not talking, as his voice) did admit that a train reference comes from a beautifully written newspaper account of his great-grandfather's death in a train crash in the late 1800's. "But don't expect to see it in the piece," he adds. What can we expect? According to Solomon, we can expect Baker's music to develop slowly, revealing itself over a long period of time. To that adds James, "We're working loosely with the idea of the prairie as seen from the air, of trains, lightening storms and large empty spaces. There will be no realistic imagery; all the real things like telephone poles and highways will be created by light."

BY LISA COCHRANE



# Hear the colours, watch the music

BY ROBERT EVERETT-GREEN  
Music and Dance Critic  
Toronto

**I**N the old days, people kept to their stations. The singers held the stage, the orchestra huddled in the pit, and the dancers kept out of sight till an appointed moment in the second act. Departmental opera worked for Meyerbeer, but some of his successors prefer more flexible regimes. Take, for instance, the cluster of artists behind *Big Pictures*, the work of music theatre that opened last night at Harbourfront's DuMaurier Theatre Centre.

The three principals are composer Michael J. Baker, choreographer Bill James, and visual artist Dan Solomon. None has special prominence over the others. The work of each crowds around that of the others, embracing, displacing them, to be displaced in turn. The *Big Picture* of this piece is one in which all the arts, song and poetry included, share the canvas equally.

That makes it, in part, a piece about geography, about the active definition and co-habitation of space. The performers in *Big Pictures* define their environs just by doing their different activities, around which we still sense walls. A dancer spins past a musician, and right away you wonder whether their unlike functions will be able peacefully to share the space. At the same time, *Big Pictures* asks you to consider whether, in fact, their functions are so unlike.

It does this by basing the work of each artist on like-seeming simples.

Solomon uses coloured geometric cutouts, with which he builds a variety of pictures on the floor and in the air. Baker takes tiny cutouts of music, a note or a scale, tossed every which way between roving players. James gives his dancers just a few movements in each scene, or sets up a task for them to do in relay, as the music plays and the pictures build.

The active perceptual equivalence of the arts is called synesthesia. *Big Pictures* invites the eye to see what the ear has heard, and suggests we discount the difference. Do that, it seems to say, and the walls may become bridges. But bridges to what?

I asked myself that question continually during the 70-minute premiere. Rather often, I was left with the suspicion that the artists, having suggested I hear what I was seeing and vice versa, had put down their tools, satisfied.

Well, I wasn't satisfied. I was greedy for a striking demonstration of their thesis, something that would propel me over one of those bridges before I knew where I was. But walls of another kind stood in the way, walls of private meanings and portentous routines. The piece seemed to imply those walls were for me to overcome, and yet I felt they were really just work left undone by the artists.

Demanding art should not demand in this way. I felt as though I were in the presence not of a *Big Picture*, but a *Big Blotter*.

That is not my experience of the witty and generous work of Paul Klee, the painter supposed to have



Catherine Lewis performs in *Big Pictures* at Harbourfront's DuMaurier Theatre Centre.  
(RANDY VELOCCI/The Globe and Mail)

inspired *Big Pictures*. There are generous moments in this new piece, but they happen within the old departments, not between them. As for wit, some early traces were quickly flattened by a prevailing tone of high solemnity. At one point, pianist Henry Kucharzyk toiled intently

over his keyboard, while a succession of people came one by one and removed or replaced the undersized hat he was wearing. Funny, but nobody laughed.

*Big Pictures*, by Array Music, continues at DuMaurier Theatre Centre through May 30.

The Globe and Mail, Wednesday, May 27, 1992

NOW MAY 28-JUNE 3, 1992

## How the revolutions in abstract art inspire trio's moving Pictures

By DARYL JUNG

**T**hrough live music (performed by the Arraymusic ensemble), five dancers and spectacular visual imagery, former Dance-makers' artistic director Bill James joins with composer Michael J. Baker and visual artist Dan Solomon to trace the journey of abstract art through the 20th century.

*Big Pictures* — Arraymusic's season's closer, running through the weekend at Harbourfront Centre — is a stunning exploration of the role of art in individual lives and its power to transform them into something extraordinary.

Though the piece draws its force from the artistic trio's personal experiences, modernist painter and art theorist Paul Klee is the creative inspiration for the work's abstract narrative.

"We ended up paying close attention to Klee, who was also a musician and very obsessed with movement in his painting," says chor-

### ► dance when & where

**BIG PICTURES**, choreographed by **BILL JAMES**, music by **MICHAEL J. BAKER**, visuals by **DAN SOLOMON**, at the du Maurier Theatre Centre (231 Queen's Quay West), through May 30 at 8 pm. \$15, stu/srs \$9. 973-4000.

cographer James. "As a result, the images we were inspired to create transform, literally, from one big picture into the next."

### Precision sense

From a choreographic standpoint, the piece allows James to discover a new sense of precision, as the dancers' roles grow organically from the work's visual components. The dancers must share a small space with the musicians and are also responsible — physically — for moving the artwork around. This doesn't make for much "dancey" choreography, but it is hardly static.

"Everyone is very much physically involved with the space," says James. "The dance is juxtaposed with the music and the images, but the work as a whole is full of colourful and abstract shapes and movements. As a choreographer, the challenge was to make the dance integral to the overall movement of the piece, and to uphold its highly visual aspects."

The task of devising images that constantly evolve, forged through a severe scrutiny of the collaborative process, provided for all three artists a profound rush of creative energy.

"We wanted to integrate our disciplines completely," says James. "And by doing so, we were able to explore different production processes. We started out by each of us making lists of things that have happened to us, or things we were concerned about.

"In a situation like this, you have to be open to a whole new set of combinations."



## HORROR VACUI

STEVE REICH      SATURDAY OCTOBER 15, 1988, 8 PM  
CHARLES WUORINEN      THE GREAT HALL  
MICHAEL J. BAKER      1087 QUEEN ST. WEST AT DOVERCOURT  
KEVIN VOLANS      Presented in association with  
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Tickets \$11/\$7 students and seniors  
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JOHN CELONA      MARCH 3 & 4, 1989, 9 PM  
HENRY KUCHARZYK      THE GREAT HALL  
JON SIDDALL      1087 QUEEN ST. WEST AT DOVERCOURT  
ALAIN THIBAUT      Tickets \$11/\$7 students & seniors  
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ANTON WEBERN      Soprano  
KIRK ELLIOTT      SUNDAY APRIL 2, 1989, 8 PM  
CHRISTOPHER BUTTERFIELD      PREMIERE DANCE THEATRE,  
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BO NILSSON      Presented in association with

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Box Office: 973-4000

# ARRAY

# MUSIC

ARRAYMUSIC gratefully acknowledges the generous support of the Canada Council, the Province of Ontario through the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, the Municipality of Metropolitan Toronto - Cultural Affairs Division and the Ministry of Culture and Communications.

# 1988-89

## **Columbus** (1988)

Columbus, a sextet for clarinet/bass clarinet, marimba/gongs, vibraphone, piano, violin, and double bass, was commissioned by Arraymusic in 1988. Its title was inspired by the city in Ohio, where Michael J. Baker was overseeing the music for a production of *In Paradisum*. His program notes for the work say: "Once more heading into unknown territory, the city appearing simultaneously strange and familiar." The work was recorded on Arraymusic's third disc, *New World* (Artifact Music, ART-026)



photos by V. Tony Hauser

**From the archives: Michael J. Baker conducted the Array Ensemble in the World Premiere performance October 15, 1988, at Arraymusic's *Horror Vacui* concert at The Great Hall, Toronto, and reprised the work November 21, 1993, at its *New World* concert in association with CBC Stereo's *Two New Hours* 94.1 FM radio program hosted by Richard Paul - the same year Michael became Array's Artistic Director and toured the ensemble in Europe.**

**Other performances occurred May 4, 1995, at the Maureen Forrester Hall in Wilfred Laurier University, Waterloo, again in association with CBC Stereo's *Two New Hours* (w/ cl, b-cl, tpt, 2X perc, pf, vn, db), in March, 1997, at the Premiere Dance Theatre, Toronto, and on September 16, 2001, at the *Michael J. Baker Memorial Concert* at The Music Gallery. The work was performed September 17-18-19, 2010, at *Red Brick: Celebrating The Work of Composer Michael J. Baker* at the Fleck Dance Theatre, Harbourfront Centre.**

**<https://music.apple.com/ca/artist/michael-j-baker/317784470>**

**<https://open.spotify.com/artist/0lrVhviFVELzd2i1WE4voY>**

**<http://michaeljbaker.org/site/>**





photos by V. Tony Hauser



## ABOUT THE ARRAY ENSEMBLE

### WHAT THEY SAY:

*"One of Canada's finest new music groups."*

**– Glen Hall, Exclaim**

*"The combination of your artistic integrity and the warm, insightful, entertaining commentary with the obvious joy of your music making made for a really dynamic and engaging hour."*

**– Nina Draganic, Former Programming Director,  
Canadian Opera Company's Noon-hour Series**

*"One of North America's more astonishing founts of new music..."*

**– The Village Voice**

*"Some of the most exciting performance works of this century..."*

**– The Globe and Mail**

*"... a virtuoso display of timing and technique."*

**– The Toronto Star**

*"... leaves the audience speechless before they stand to break into applause. This ensemble is a model for all musicians – 'contemporary' or not."*

**– Bulletin de Collectif et Cie, Annecy**

*"... this sophisticated and refined septet of first-rate players from Toronto would compel and fascinate any pair of ears... Arraymusic's sound was radiant."*

**– The Mail-Star, Halifax**

*"Their ensemble playing is of enviable precision...they function like a music machine, but above and beyond this they prevail and breathe life into the performance. ... Arraymusic's musicians... seduces with expansive, sensuous sounds."*

**– Basel (Switzerland)**



**THE ARRAY ENSEMBLE** has been bringing cutting edge contemporary chamber music to audiences since 1972, and this season celebrates its 50th Anniversary! One of the founding members of Canada's new music scene, Array's Ensemble is foremost a virtuosic chamber group that exists to take risks and push the boundaries of musical expression.

Our group is widely recognized for its unusual instrumentation (historically clarinet, cello, double percussion, piano, violin, and double bass, now various), as well as for an innovative eclectic repertoire. The Array Ensemble is prized for commissioning composers young to old and new to established from all cultures and countries, and for working with them to create the ultimate performance experience. The Array Ensemble has premiered hundreds of works by notable Canadian and International composers who have written for them. Its members have studied the rich patrimony of classical music, along with many other traditional and emerging musics, but collectively are fully contemporary, open and unorthodox in their approach.

Tours have included appearances at the Athens, Huddersfield, Belfast, and Vienna Modern Festivals, Festival Musiques en Scène in Lyon, New Music America, and the North American New Music Festival. Arraymusic has released 5 compact discs under its own name - *Strange City/Ville Étrange*, *Chroma*, *New World*, *Music from Big Pictures*, *25 Miniatures*, *Arraylive!* and *Array Legacy* - all acclaimed for their artistic excellence and high production values; other performances are available on compilation discs. At its heart, this ensemble is full of wit, humanity, and imagination in possession of a distinctive intelligence and vigour that makes it one of Canada's true national treasures.



Arraymusic's mission is to ignite and sustain a passion for contemporary Canadian musical art within an equitable, international, interdisciplinary context.

Three interrelated programs define what Array does, why we do it and how we realize our artistic, organizational, and community-based goals:

1. **Array's Contemporary Music Program** produces, presents and supports diverse work on the cutting edges of current musical/sound art practice;
2. **Array's Creative Music Hub** utilizes the Array Space to foster a thriving, inclusive contemporary music and art scene; and
3. **Array For All** engages diverse and equity seeking audiences through innovative programs.

Arraymusic believes that experiencing art can give rise to real change and that if one engages art fully, subtle but profound positive transformations can take place that can impact communities and enhance our quality of life. Arraymusic is devoted to co-creating and presenting speculative new music—music that creates more questions than answers (for both the musicians involved and for listeners). We believe that through sharing music which finds wonder in the discovery of the unexpected, the imagination is stimulated, questions are asked, alternative ways of thinking are considered, and an idea sharing takes place. We are devoted to presenting music that draws listeners in, encourages them to embrace musical experiences as experimental (both words derived from the Latin root *experi*—'to try'), and enables them to see themselves as active, co-creative participants in the experience.

Array does not confine its musicmaking to any style, methodology, or genre. Rather, Arraymusic embraces and nurtures work that is radically in-between. Progressively, Array situates its creative activities in a cultural context that goes beyond traditional definitions of contemporary classical music. We acknowledge that Array continues to benefit from the historical privileging of European art forms and the systematic suppression of marginalized voices and we are committed to continuing to address inequity in all aspects of our programming and organization. One critical aspect of this broadening of context is the ongoing development of the Array Space as a vibrant creative performing arts hub that supports a diverse community of many arts communities.



**UP NEXT:  
THE ARRAY ENSEMBLE**



- Live at the Arrayspace: Tickets \$20 or Pay What You Want
- Livestream Online: Tickets \$10 or Pay What You Want

Array's 50th Anniversary celebrations continue with a duo recital from Arraymusic's two Artistic Director / Percussionists: Rick Sacks (Array Artistic Director 2010-2015) and David Schotzko (2019-present).

**Featuring performances by The Array Ensemble of solo and duo works by Linda Catlin Smith, Tim Parkinson, Michael Oesterle, Anne Southam, and more.**

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**MORE:** [www.nohaybanda.ca](http://www.nohaybanda.ca)

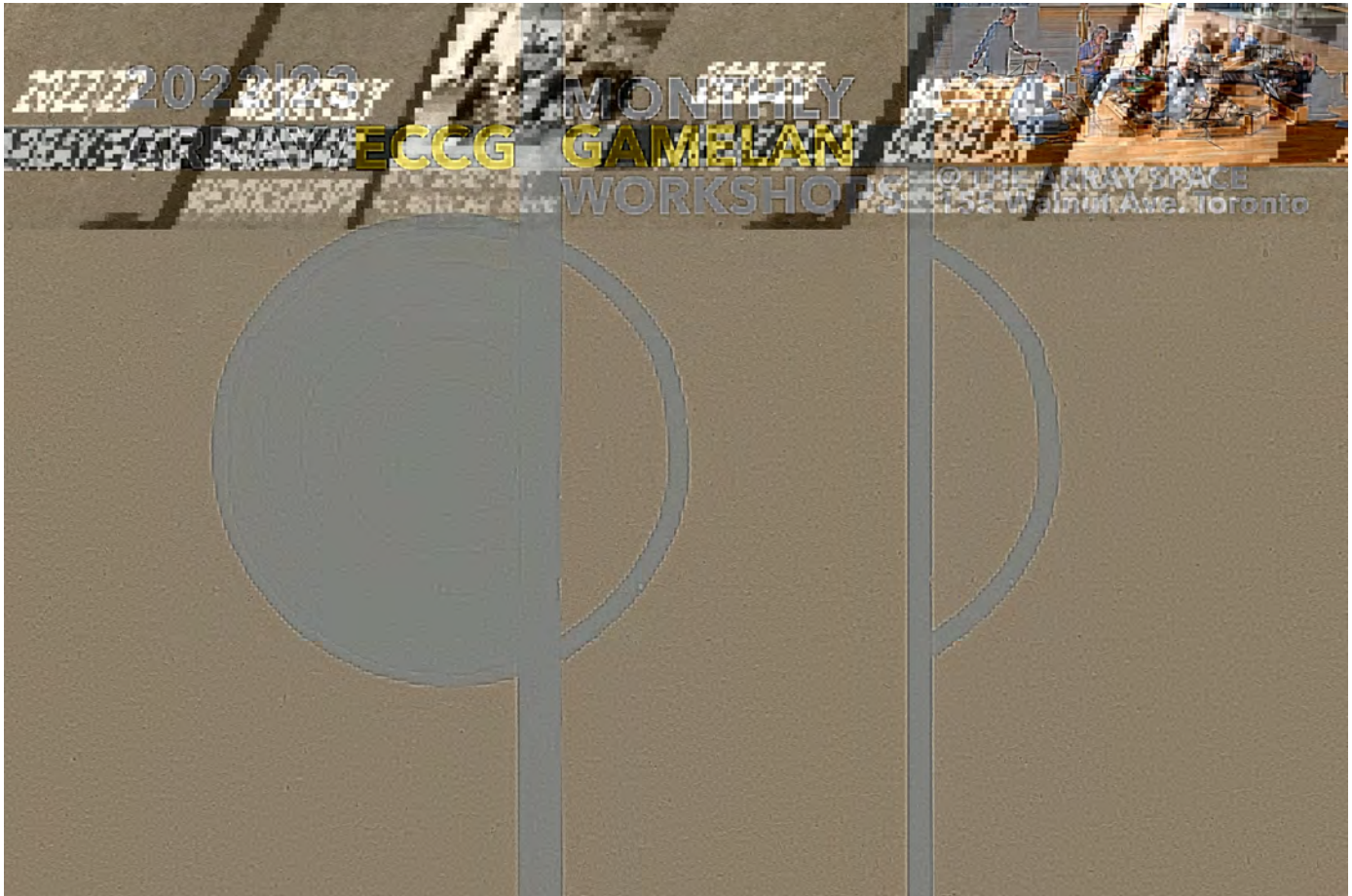
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A Fun Hands-On recurring Public Workshop For All  
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Presented in partnership with Arraymusic, after 2 years off due to COVID the Evergreen Club Community Gamelan is back! Come join them to shake off the winter blues by making music on beautiful gamelan degung from West Java, Indonesia. No experience is required! This meetup is a place where music lovers can play gamelan music in a relaxed, no-pressure, friendly environment.

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## HOW YOU CAN HELP ARRAYMUSIC THIS SEASON:

Arraymusic is a non-profit charitable organization that relies on the support of government, foundations, corporations, and generous individual individual donors.

**Please donate to Arraymusic** in our 50<sup>th</sup> Anniversary Season to help us continue to make the many outstanding concerts, workshops, and our Array Space community venue, possible.

### 1) **Attend Array's next fundraising event!**

Visit Array's website at [www.arraymusic.ca](http://www.arraymusic.ca) this Spring for details about our 2022|23 fun-draising party.

2) **Donate online** at [www.canadahelps.org](http://www.canadahelps.org) (a registered charity that accepts donations for 78,000 charitable organizations, including Arraymusic). Canadahelps will issue a charitable tax donation receipt on Arraymusic's behalf.

Visit: <https://www.canadahelps.org/en/charities/arraymusic>

3) **Volunteer** your time, passion and expertise to help carry out Arraymusic's public initiatives; call Executive Director Sandra Bell at 416.532.3019 x2 to enquire.

4) Enquire about **fundraising in your community to help support Arraymusic and the Array Space.**



**CALLING ALL FRIENDS. . .**

**Seeking Your Support To  
Help Stephen Clarke Beat Cancer!**



Stephen Clarke is one of Canada's most accomplished and distinguished pianists in experimental music who, for many years, has been our Array Ensemble pianist.

Oct. 10, 2022, a GoFundMe campaign was created seeking to raise \$17,000 to help Stephen as he fights cancer.

We are calling on all of Stephen's and Arraymusic's friends to please lend your support to this important campaign and help us reach this fundraising goal. You can donate online here:

<https://www.gofundme.com/f/support-stephen-beat-cancer>

You can also make your donation to Stephen at this evening's Array@50 concert by contributing to our donations box.

100% of the proceeds will go directly to the artist.

Stephen, we love you! Stay strong.

We are wishing you a complete and speedy recovery.

We wish to thank the following for their generous donations over the past 3 seasons

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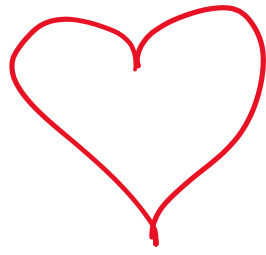
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This list reflects donations received during our 2019|20 and 2020|21 and 2021|22 seasons.  
Should a correction be required, please notify us at [execdir@arraymusic.ca](mailto:execdir@arraymusic.ca) or **416.532.3019**





**Arraymusic thanks  
the Ontario Trillium Foundation,  
The government of Canada & Heritage Canada,  
and The Canada Council for the Arts  
for their support  
to help us mitigate pandemic related challenges.**

Thanks to a grant from Trillium through its Community Building Fund Arraymusic was able to purchase for us and our community: hospital grade HEPA filters, new cameras and microphones, hard drives, a storage cabinet, other needed equipment, and professional assistance for our sound production; this grant also supported staffing during the pandemic.

Thanks to a grant through the Canada Arts and Cultural Recovery Program's (CACRP) Canada Arts Presentation Fund (CAPF) we were able to subsidize rental leasing costs, which greatly lessened the impacts from reduced rentals of our space and other earned revenues.

Thanks in part to a Canada Council for the Arts Supplementary Grant to our core operating support through the Explore & Create Program we are again able to welcome live audiences back into our space to participate in our enriched 50<sup>th</sup> Anniversary presentations.

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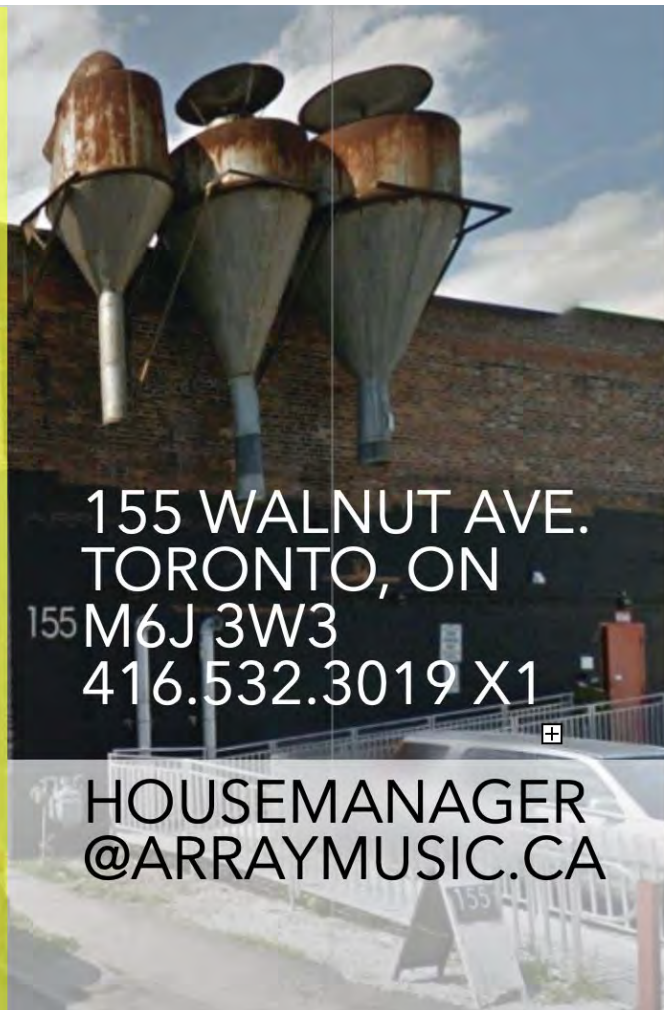
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**MINIMUM 3 HOURS**

### INCLUDED:

PA, MICS, MIC STANDS,

MONITOR SPEAKERS,

LIGHTING

## FULL-DAY

*11AM-11PM*

**\$400/DAY**  
**\$70 CLEANING FEE**

### ADD ONS:

PIANO \$50

PIANO TUNING \$150

DRUM KIT \$20

GUITAR/BASS AMPS \$5/EA

PROJECTOR \$20

DIY LIVESTREAM SETUP \$100

**TECHNICAL STAFF: \$50/HR,**

**MINIMUM 3 HOURS**

### INCLUDED:

PA, MICS, MIC STANDS,

MONITOR SPEAKERS,

LIGHTING

## PRODUCTION SUPPORT

**PRODUCED LIVESTREAM \$350**

*ARRAY HANDLES SOUND,  
LIGHTS AND VIDEO*

*INCLUDES 5 HRS OF ARRAY  
STAFF'S TIME*

*ADDITIONAL TIME: \$50/HR*

### INCLUDED:

PA, MICS, MIC STANDS,

MONITOR SPEAKERS,

LIGHTING

**\*AS A CHARITABLE ORGANIZATION, WE DO NOT CHARGE HST**

ARRAY  
MUSIC



**[www.arraymusic.ca](http://www.arraymusic.ca)**

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**[www.ArrayTV.com](http://www.ArrayTV.com)**

Array has more than 650 videos of concerts archived at ArrayTV.com  
Created with special support from Toronto Arts Council Open Doors  
and from The Ontario Trillium Foundation.

**<https://arraytozed.wordpress.com/>**

Array's Podcasts, *Array-to-Zed*, explore experimental music by way of the alphabet -- one letter at a time. Listen in on the magic that happens when we record Composer Martin Arnold in conversation with Georgia Carley.

### **Array In Pictures**

Check out the visual stories our wonderful  
community of many arts communities @

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