

STANDING WAVE

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Standing Wave: Sample Full Length Program

palladia (2001) - Bradshaw Pack
Incipits (2003) - Chris Paul Harman
Reservoir Dogs (2004) - Ron Samworth

Intermission

Catch (1991) - Thomas Ades
boo dat parts 1-6 (2004) - *Tony Wilson*
Stark Raving (1994) - John Korsrud

Bradshaw Pack

Bradshaw Pack is the recipient of numerous awards and commissions, including the 2002 Joseph Stauffer Prize as awarded by the Canada Council for achievements in music. Bradshaw holds a Master of Music from the University of British Columbia and has since augmented his studies with David Lang in New York and Kees Boeke in Italy. He has composed works for the Hard Rubber Orchestra, the Turning Point Ensemble, Vancouver New Music Ensemble, the Standing Wave Ensemble, Pacific Baroque Orchestra, Talking Pictures, and solo works for performers Sal Ferreras, Lori Freedman, and Francois Houle. Pack's CD *Alogos* was released by Spool Records and was described by critics as "innovative" and "thrilling."

palladia

Palladia, in the original sense, were objects not made by human hands and which fell from heaven. *palladia* was composed for the Standing Wave Ensemble and was made possible by a commission from the Acoustic Panel. The Acoustic Panel, a private group of approximately 50 patrons, representing many different professions and occupations, came together in the spirit of promoting new music in the city of Vancouver. The formation of the panel is the result of the initiative of Tom Cone. It is an honour to have been chosen as the recipient of the Acoustic Panel commission. This work is dedicated to all the members of the Acoustic Panel.

Chris Paul Harman

Chris Paul Harman (b. 1970, Toronto, Ontario) studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by many ensembles and orchestras in Canada and abroad, including the Asko Ensemble, the CBC Radio Orchestra, the Esprit Orchestra, the Montreal Symphony Orchestra, the New Music Concerts

Ensemble, the Noordhollands Philharmonisch, the St. Lawrence String Quartet, the Tokyo Symphony, and the Toronto Symphony Orchestra.

Mr. Harman has been commissioned by guitarists William Beauvais and Sylvie Proulx, violinist Jacques

Israelievitch, oboist Lawrence Cherney, Continuum, the Esprit Orchestra, the Guelph Spring Festival, Music Canada 2000, the National Arts Centre Orchestra, the Winnipeg Symphony Orchestra, and the Canadian Broadcasting Corporation, among others.

In 1986, Chris Paul Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the grand prize winner at the same competition in 1990. *Iridescence*, the work that earned him the grand prize, was subsequently awarded first prize in the under-30 category at the 1990 International Rostrum of Composers in Paris. At the 1994 International Rostrum of Composers, Harman's Concerto for Oboe and Strings was chosen as a recommended work in the general category for composers of all ages. Both works have been broadcast in some 25 countries.

In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week, and his work *Amerika* was awarded the Jules Leger Prize for new chamber music in Canada, and shortlisted for the Prix de Composition de la Fondation Prince Pierre de Monaco. In June 2005, Mr. Harman was appointed assistant professor of composition at McGill University in Montreal.

Incipits (2003)

An incipit is the series of words that appears at the beginning of a poem or other literary piece. The term is also applied to music where one may view the opening measure or measures of a piece of music in the context of an index.

In my work *Catacombs* from the year 2000, I used a book of orchestral excerpts for the flute as the basis of an entire concerto. I was drawn to the idea (and to the irony) of how an austere event such as an orchestral audition could be transformed into a musical experience in its own right for the general public. In this new work *Incipits*, I postulated what it might be like if a musician seated at the piano never cared to leave the index page of musical examples -- that is to say, what if this reference page was a complete musical statement in and of itself?

The index page in question is from a collection of keyboard sonatas by the rococo-period composer Domenico Scarlatti. For the most part, the source material for this work is drawn from the short two or three bar fragments which appear in the index, although the two complementary sections of the B-minor sonata (Longo 33) are used in their entirety, and serve as a kind of demarcating device with regards to the work's larger structure.

Unlike many of the other fragmentary pieces of my recent output, this work is more clearly broken into a smaller number of longer sections comprised of fragments, which are unified by textural or gestural content. In addition, the breaks between fragments are no longer treated as indeterminate lengths, but rather as relations of the global tempo which is used from section to section, creating an illusion of pseudo-continuity.

Incipits was commissioned in 2001 by the Standing Wave ensemble through the Canada Council for the Arts. (CPH, 2003)

Ron Samworth

Ron Samworth, leader and principal composer of Talking Pictures, also co-leads the acclaimed NOW Orchestra and is the co-artistic director of its umbrella organization, the New Orchestra Workshop

Society. He is known to Canadian audiences for his provocative collaborations with groups such as Lunar Adventures and the 1990 CBC National Jazz Competition winners Creatures of Habit. His improvised sound explorations with poets and dancers include an ongoing involvement with the EDAM Dance company. Samworth's playing credits include Barry Guy, Marilyn Crispell, George Lewis, Wayne Horvitz, Butch Morris, Bobby Previte, Vinny Golia, Jay Clayton, René Lussier, and electro-acoustic composer Paul Dolden. He has composed for the Hard Rubber Orchestra, Standing Wave, the NOW Orchestra, as well as various film and theatre projects.

Reservoir Dogs (2004)

- 1 Prologue
- 2 The Set Up
- 3 The Heist
- 4 Flashbacks
- 5 The End Game

a cogent post-colonial meditation on aggression and the irrational nature of conflict employing deconstructivist methodology and meta-lingual intervention strategies...

gotcha!... hey relax, it ain't the mona lisa. it's just a game...

Voice-over:

They were perfect strangers, assembled to pull off the perfect crime. Then their simple robbery explodes into a bloody ambush, and the ruthless killers realize one of them is a police informer. But which one?

Thomas Adès

Thomas Adès (born in [London, 1 March 1971](#)) is a [British composer, pianist](#) and [conductor](#). Adès studied piano with [Paul Berkowitz](#) and later composition with [Robert Saxton](#) at [Guildhall School, London](#). He graduated in [1992](#) from [King's College, Cambridge](#) after studying with [Alexander Goehr](#) and [Robin Holloway](#). His degree was classified as "double starred first", indicating outstanding academic distinction. He was made Britten Professor of Composition at the [Royal Academy of Music](#), and in 2004 was given an honorary doctorate by the [University of Essex](#). In 2007 a retrospective festival of his work will be performed at the [Barbican](#) Centre in [London](#) and he will be the focus of [Radio France](#)'s annual contemporary music festival Présences. The festival will include the UK premiere of a new work for [Simon Rattle](#) and the [Berlin Philharmonic](#) called *Tevot*. In the same year *The Tempest* will return to the [Royal Opera House](#).

Catch (1991)

Catch is a performance piece as much as a chamber composition. Onstage, a violin, cello and piano lure a clarinet to join them. The clarinet, attracted, thrice walks in from offstage, twice escapes their cajolements, but at last, with expressive music at first soft then jubilant, is caught. In the final bar it takes a seat with them. (Adrian Tan, www.inkpot.com)

Adès combines intricate rhythms, complex metric shifts, hidden quotes and haunting melodies to create highly charged music which covers a full emotional spectrum, from the sweetest imaginable to the most bombastic. As the clarinetist is "captured" by the strings and piano, so too is the audience "caught" by music and sounds that truly lure the listener inside the essence of the piece

Tony Wilson

Tony Wilson, guitarist, composer, arranger, has been active professionally in music for the last 10 years. In that time, he has led many ensembles such as the Tony Wilson Sextet and Nonet, Bugs Inside and the Monkaholics. Wilson has made contributions to ensembles led by Saul Berson, François Houle, co-led Video BBQ, Celtic Works and others. He has toured across Canada and in Europe with the François Houle Trio and performed in New York and toured Ontario with Kokoro Dance. He has been commissioned to compose for Kokoro Dance, Hard Rubber Orchestra, François Houle and others. Tony Wilson has performed with international artists such as Vinny Golia, William Parker, Myra Melford and John Tchicai.

boo dat parts 1-6 (2004)

Like many of my extended compositions, this piece is basically a number of shorter pieces strung together. I wanted everyone in the ensemble to have a chance to improvise, and within the work there is the opportunity for all members to indulge themselves. The piece was commissioned by Standing Wave in 2004. (TW)

John Korsrud

Living in Vancouver, John is a composer, producer, trumpet player, and educator.

He is the leader and principle composer of the 17-piece [Hard Rubber Orchestra](#), a highly active jazz/ new music ensemble that has toured to Europe and across Canada, released two CDs, and is the recipient of Canada's largest arts prize, **The Alcan Arts Award**.

As a composer, John has been commissioned by **The Vancouver Symphony Orchestra**, **The CBC Radio Orchestra**, the **Albany Symphony New Music Festival**, **Vancouver New Music**, **Turning Point Ensemble**, **The Standing Wave Ensemble**, and several Dutch ensembles such as [LOOS](#), [Combustion Chamber](#), **Tetzepi Bigtet**, **Zapp String Quartet** and [De Ereprijs](#).

His score for the documentary [Heroines](#) (2002) earned him Leo and Golden Sheaf Awards and a Gemini Nomination. His score for *Prisoners of Age* (2005) a Leo Award. Other documentaries include *Drawing Out the Demos: A Film About the Artist Attila Richard Lukacs* (2005) and **Dark Pines** (2006).

John has also produced many large multi-media extravaganzas such as **Enter/ Exit** (2005) at the Vancouver East Cultural Centre, **The Ice Age: The World's First New Music Ice Show** (2000), at Kerrisdale Arena, and **The Elvis Cantatas** (1994, 1996), at St. Andrew's Wesley Church.

CBC Television recently produced a 60-minute version of the Elvis Cantata entitled **Cantata for the King** for their program, "Opening Night".

John graduated from the University of British Columbia in 1990, was a frequent participant at The Banff Centre between 1984 and 1994, and studied composition with [Louis Andriessen](#) at the Royal Conservatory of Music in the Netherlands from 1995 to 1997. In 2001, he was awarded the Canada Council's [Joseph S. Stauffer Prize](#) for music, literature and visual arts. In 2003 John was the second Canadian to be awarded a fellowship to the prestigious [Civitella Ranieri Foundation](#) in Umbria, Italy.

As a trumpet player, John has performed in the jazz festivals of Berlin, Havana, Chicago, Lisbon, Amsterdam and Montreal and has performed with international artists such as George Lewis, Butch Morris, Barry Guy, Kenny Wheeler, Han Bennink, The NOW Orchestra, The Vancouver Ensemble of Jazz Improvisation, and the Duke Ellington Orchestra.

John is on faculty at [The Banff Centre's Jazz Composition Residency](#) and teaches at [VCC](#) and [Capilano College](#).

Please note there are no program notes for Starking Raving.