

The Standing Wave Society presents

Special thanks to the VECC front of house staff, support staff and youth outreach coordinators.

We gratefully acknowledge the assistance of the Canada Council for the Arts, the British Columbia Arts Council, the City of Vancouver through the Office of Cultural Affairs, and the UBC School of Music.



Standing Wave will be recording tonight's program at the Factory Studio in Vancouver in the week following the concert. We gratefully acknowledge the support of the Canada Council for the Arts and Tom Lee Music in the recording and production of the new CD. Watch for the release of the new CD in the 2006-2007 season.



Sunday, June 4, 2006
Vancouver East Cultural Centre

STANDING WAVE

One of the most dynamic voices in Vancouver's new music scene, Standing Wave is a chamber ensemble dedicated to commissioning and performing works by composers from Canada and abroad. The group's five members perform a diverse and progressive repertoire with uncommon vitality, combining a wealth of musical experience from their various individual activities. As an ensemble, Standing Wave is equally comfortable playing complex chamber compositions, venturing into the world of musique actuelle and performing with electroacoustics.

Since its formation in 1991, Standing Wave has presented an annual series of New Music concerts in Vancouver, including return appearances at the Vancouver International New Music Festival; commissioned and premiered dozens of compositions by Canadian composers; toured central Canada with acoustic and electroacoustic programs; collaborated with Kokoro Dance, Ballet BC, Rumble Theatre and Vancouver Pro Musica; performed in a showcase of Canadian opera for the 1998 Opera in America conference; and recorded for CBC's Two New Hours and Westcoast Performance.

Interaction with the composers who write for Standing Wave has been a key part of the ensemble's activities as is a commitment to presenting new music in the context of the 20th century repertoire. Standing Wave invites interested composers to approach them with their works.

Standing Wave is a resident ensemble at the Vancouver East Cultural Centre and at the University of British Columbia School of Music.

THE STANDING WAVE SOCIETY

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The Standing Wave Society is a non-profit, charitable organization dedicated to the creation and presentation of new works.

P R O G R A M
SUNDAY, JUNE 4TH, 2006

Various residencies elsewhere enriched his formation, notably at the Banff Centre for the Arts (Canada), where he established a close relationship, and where he has been regularly invited since 1989. He has received numerous prizes for his works: in 1990, his *Stabat Mater* received a mention at the Tribune International des Compositeurs at Unesco; SACEM awarded him the Stéphane-Chapelier-Clergue-Gabriel-Marie Prize in 1990 and the Georges Enesco Prize in 1993; in 1996, the Pierre Cardin Prize was awarded to him by the Académie des Beaux-Arts at the Institut de France and in 1999, he received the SACD New Talent prize.

His works have been played in renowned concert seasons and festivals (such as Présences with Radio-France, Voix Nouvelles at Royaumont, Gaudeamus Music-Week at Amsterdam, Autumn in Moscow, New Music Concerts Toronto, Foro Internacional de Musica Nueva de Mexico, Festival d'Ambronay, Tampere Choir Festival (Finland), Jeux d-orgues in Yvelines, October in Normandy, etc.) and have been commissioned by prestigious artists and institutions.

His latest works, *L'Homme Armé* for eight vocal soloists (1996), *Les filles du Feu* for clarinet or oboe and orchestra (1998), *La Ville des Césars* for 7 singers, percussion and bass viol (1998) display an acquired interest in the indigenous peoples of America and for the people of Black Africa. Reaching more and more towards rediscovering the power of music to produce emotions which are sometimes violent -- in the way that drums have the power to provoke a trance, he seeks to approach a ritual, even magical dimension, to musical performance.

-Catalogue of the Éditions Musicales Européennes, June 2000

Quelqu'un parle au Tango (2003)

tango¹ / n.&v. ¹ a ballroom dance of South American origin characterized by slow gliding movements and abrupt pauses. ² the music for this.
Oxford English Reference Dictionary, 2nd edition, 1996

This international commission was made possible by the contributors of the Acoustic Panel.

palladia (2001)

Bradshaw Pack

Incipits (2003)

Chris Paul Harman

i n t e r m i s s i o n

10M-5P-17m (2005)

Howard Bashaw

Quelqu'un parle au Tango (2003)

Thierry Pécou

PERFORMER BIOGRAPHIES

A-K Coope, clarinet

Clarinetist A-K Coope has most recently been heard with the Vancouver and Victoria Symphonies, the CBC and Vancouver Opera Orchestras, the Turning Point Ensemble and the Vancouver New Music Ensemble. She is a founding member of the Ad Mare Wind Quintet, currently in its third season. A-K is also a composer and arranger and collaborates frequently with Vancouver dancer and choreographer Cori Caulfield. She has spent two seasons as a Resident Artist at the Banff Centre for the Arts and holds degrees in performance from UBC and from Northwestern University in Chicago.

Rebecca Whitling, violin

Rebecca Whitling currently plays in the first violin section of the Vancouver Symphony Orchestra and is Principal Second Violin of the CBC Radio Orchestra. A graduate of McGill and Indiana Universities, Rebecca has appeared as a chamber and orchestral musician at Tanglewood, Schleswig-Holstein, Ojai, and Cabrillo music festivals and was a member of the New World Symphony from 1992-95. She has played in the string quartet Babayaga since 1997. She has also performed with the Hard Rubber Orchestra and the Tony Wilson Sextet.

Peggy Lee, cello

Cellist Peggy Lee performs frequently in Vancouver and elsewhere with the Turning Point Ensemble, Talking Pictures, the Tony Wilson Sextet, the New Orchestra Workshop, and the Vancouver Opera Orchestra. Her own group, the Peggy Lee Band, has released three CDs on Spool.

Allen Stiles, piano

Born and raised in Bella Coola, Allen received his masters of music degree from UBC, studying under Lee Kum Sing. A founding director of The Little Chamber Music Series that Could and a member of Joe Trio. Allen is currently the music director for the Gateway Theatre's annual music theatre production.

Vern Griffiths, percussion

Percussionist Vern Griffiths is quickly establishing himself as one of the prominent players in Vancouver's musical community. He joined the Vancouver Symphony as Principal Percussionist in 1997, and is also a member of the CBC Radio Orchestra and the percussion quartet Four Gallon Drum. He has earned degrees from UBC and the Manhattan School of Music, and now teaches at the UBC School of Music. He can also be heard on soundtracks to movies by Disney, Imax, PBS, and Dreamworks. heard on soundtracks to movies by Disney, Imax, PBS, and Dreamworks.

Canada Council for the Arts by Standing Wave.

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Movement titles:

I Meccanico Eccentrico, Leading Inanity (p.s.)

II On Shifting Ground Mensural passacaglia with simultaneous mirror inversion (piano) and variation (marimba); combined with 3 realigning, additive layers of associative counterpoint (bass clarinet, violin and cello)

III Prelude, Chimes Six-voice duplicating (or 11-voice overlapping) accelerating mensural canon with pitch-linked descent and terminating structural convergence (attacca)

IV Counter-Linear Continua III Illusory continuum(s) of simultaneously ascending and descending linear steps (homage à M. C. Escher) (attacca)

V Postlude, Chimes Movement III abbreviated and reversed

VI Tempo Collage Pointillistic texture based on one subject, transposed and inverted; in three sections with the beginning and ending in rhythmic unison, and the main, central section in 5 simultaneous, exchanging tempi with 6-voice canonic distribution

VII Sulky Obsess Six-voice diverging canon (ordinario) with peculiar excursion

VIII Xylophone, for the Pointillistic texture; 7-layer rhythmic strata with evolving ostinati and phase structures; 3 paired mensural canons in mirror inversion (xylophone, left and right hands; piano, left and right hands; violin and cello)

IX Piano, for the (homage à Messiaen)

X fill this

Thierry Pécou

Born in Paris in 1965, Thierry Pécou discovered music at the age of 9 when he began taking piano lessons. Coming to composition at first spontaneously, he received instruction in harmony and counterpoint along with his piano studies at the Conservatoire National de Région de Paris. He then entered into the composition class at the Conservatoire National Supérieur de Musique de Paris, where he obtained First Prize in orchestration and composition in 1987 and 1988.

He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts and the CBC Radio Music Department. His music has been performed across Canada, and in the United States, Europe, Japan and Korea. Recent works for ensemble include the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Société de musique contemporaine du Québec, the Edmonton Symphony Orchestra with the Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for piano were premiered by Roger Admiral (*Minimalisms II*), Marc Couroux (*Form Archimage*), Corey Hamm (*Preludes Book 1*), Haley Simons (*Preludes, Book 2*) and Barbara Pritchard (*Hosu*). Selected by performers, his piano music has occurred in both national and international piano performance competitions. Recordings include: *Form Archimage* (2004, various artists, Arktos recordings); *BASHAW* double CD (2000, various artists, Arktos recordings); *Counter-Linear Continua* and *Serein on Rollin' down #1* (Land's End Chamber Ensemble, 2005, Dark Matter Productions) *Eolian Braid* on *Traffic* (Hammerhead Consort, 1999, Arktos Recordings); and *Horos* on *Electric Counterpoint* (1994, Artelier Music, Cologne).

10M-5P-17m

Pattern, process and phase. Multiple tempi, textural counterpoint and structural design. My apparent preoccupation with these compositional aspects continues unabashedly in *10M-5P-17m* (ten movements, five performers, seventeen minutes). The instrumentation (clarinet / bass clarinet, violin, cello, piano and percussion) is closely related to three of my earlier works (*Timepieces, seven spheres* and *12M-4P-15m*), which, collectively, can be seen as a stylistic lineage anticipating some of the approaches and complexities found in *10M-5P-17m*. But if the movements in this latter work were to be regarded primarily in terms of compositional method, system or design (or, in a sense, as bald statements of abstract structuralism), it would be unfortunate if not outright misleading; right from the onset, the compositional objective for each movement was the assertion of a distinctive character or atmosphere *combined* with an appreciable or perceivable structural design or process. *10M-5P-17m* was commissioned through the

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."

In 2005 Bradshaw collaborated with the Standing Wave Ensemble in creating *Palimpsest*, a concert that explores music's ineffable power. The work seamlessly links together the music of Monteverdi, Bach, Webern, Cage, and Pack's own music into a musical narrative that celebrates music's literal enchantment over the human soul. *Palimpsest* will be restaged on August 17th at this year's Festival Vancouver.

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 which 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 which 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)

Howard Bashaw

Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Bashaw's repertoire ranges from solo piano to full orchestra.