

THE STANDING WAVES SOCIETY PRESENTS

1000

TIMES

THIS

STANDING

WAVE

SUNDAY APRIL 13 2014 PYATT HALL

Welcome to *1000 Times This*, the final concert of Standing Wave's 2013-2014 Season. Tonight we're thrilled to premiere Michael Oesterle's *Emmy Noether*, as well as *On Tablets of Human Hearts* by Joel Balzun. Michael Oesterle's bewitching musical homage to the great German mathematician *Emmy Noether*, known for her game-changing contributions to abstract algebra and theoretical physics, was made possible through the generosity of Vancouver-based physicist Mark Halpern and his wife Michelle Alman. In honour of Dr. Halpern's awe-inspiring work in the area of cosmological acoustics, we encouraged Michael Oesterle to write a "science-inspired" piece. Around the same time, we received a proposal for a new work by Joel Balzun, a young composer who was already known to ensemble members as the winner of the 2010 Galaxie Rising Star Composers' Competition. Joel's piece, *On Tablets of Human Hearts*, draws its title from the *Bible*; his aim was to musically explore the origins of our concept of "good." These two pieces, one by the established and internationally revered Oesterle, the other by emerging talent Balzun, form the opposing pillars around which the rest of this evening's music revolves.

Iannis Xenakis' ruthlessly angular *Plektó*, and Nicole Lizée's science-fiction-informed *Sculptress* stand on the side of rationality and reason, while Arvo Pärt's mystical *Fratres*, and François Houle's *Feuilles de sons*, inspired by the music of John Coltrane, a musician who underwent a transformative mid-career religious awakening, stand in support of all things spiritual. What makes things interesting, of course, are the many unexpected contrasts and commonalities among the six pieces that make up this evening's concert.

As a contemporary chamber music ensemble, our inspiration comes from attempting to realize the musical visions of the incredible composers whose music we are fortunate enough to interpret; we are especially thankful to Michael, Joel, and François for their fresh contributions to our spectacularly diverse repertoire.

Rebecca Whitling, Standing Wave

STANDING WAVE

Made up of six of Vancouver's most sought-after musical multitaskers, Standing Wave is dedicated to commissioning and performing contemporary chamber music by Canadian and International composers.

Standing Wave ventures into a wide array of musical worlds with passion and assurance. From the intricate complexities of the music of Howard Bashaw and Chris Paul Harman, to the bold avant-garde jazz of Tony Wilson, and the anarchic electroacoustic imaginings of Giorgio Magnanensi, the ensemble has commissioned and premiered over 75 works in its 23 year history.

Since its formation in 1991, the ensemble has presented an annual season of concerts in Vancouver and has toured across Canada. Standing Wave has been recorded many times for CBC Radio and has released three CDs, a self-titled recording released in 1991; *Redline*, released in 2006; and their newest recording, *Liquid States*, recorded live at CBC Studio One, released in 2013, and nominated for two Western Canadian Music Awards. Since 2003, Standing Wave has been an Ensemble in Residence at the UBC School of Music and in autumn 2014 will begin their tenure an Ensemble in Residence at the VSO School of Music.

Programme

Fratres

Arvo Pärt (1978)

On Tablets of Human Hearts*

Joel Balzun (2014)

Plektó

Iannis Xenakis (1993)

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

Emmy Noether*

Michael Oesterle (2013/2014)

Sculptress

Nicole Lizée (2010)

Feuilles de sons*

François Houle (2014)

* denotes world premiere

Standing Wave:

Christie Reside *flute*

A-K Coope *clarinet*

Rebecca Whitling *violin*

Peggy Lee *cello*

Allen Stiles *piano*

Vern Griffiths *percussion*

Biographies and program notes

Arvo Pärt (b. 1935)

Arvo Pärt was born in 1935 in Paide, Estonia. After studies with Heino Eller's composition class in Tallinn, he worked from 1958 to 1967 as a sound engineer for Estonian Radio. In 1980 he emigrated with his family to Vienna and then, one year later, travelled on a DAAD scholarship to Berlin.

As one of the most radical representatives of the so-called 'Soviet Avant-garde,' Pärt's work passed through a profound evolutionary process. His first creative period began with neo-classical piano music. Then followed ten years in which he made his own individual use of the most important compositional techniques of the avant-garde: dodecaphony, composition with sound masses, aleatoricism, and collage technique. *Nekrolog* (1960), the first piece of dodecaphonic music written in Estonia, and *Perpetuum mobile* (1963) gained the composer his first recognition by the West. In his collage works 'avant-garde' and 'early' music confront each other boldly and irreconcilably, a confrontation which attains its most extreme expression in his last collage piece *Credo* (1968). But by this time all the compositional devices Pärt had employed to date had lost all their former fascination and begun to seem pointless to him. The search for his own voice drove him into a withdrawal from creative work lasting nearly eight years, during which he engaged with the study of Gregorian Chant, the Notre Dame school and classical vocal polyphony.

In 1976 music emerged from this silence – the little piano piece *Für Alina*. It is obvious that with this work Pärt had discovered his own path. The new compositional principle used here for the first time, which he called *tintinnabuli* (Latin for 'little bells'), has defined his work right up to today. The 'tintinnabuli principle' does not strive towards a progressive increase in complexity, but rather towards an extreme reduction of sound materials and a limitation to the essential. – from www.universaledition.com

Fratres

Arvo Pärt (1978)

The original chamber version of *Fratres* ("brotherhood" from Latin) dates from 1977. As late as 2003, Pärt had arranged versions for many different combinations of instruments. The work is based on a six-measure theme that is repeated eight times, each entry presented a major or minor third lower. The music has an austere beauty that conveys both the antiquity of plainchant and the renewed spirituality of eastern European composers freeing themselves from the state-enforced atheism of Soviet orthodoxy. Beginning quietly, the hypnotic music slowly builds to a dynamic peak about half way through the piece, then gradually subsides into contemplative quiet.

- Steven Lowe

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Joel Balzun (b. 1990)

Baritone and Composer Joel Balzun is establishing himself as a mature new voice in the future of music. Born in Calgary AB, his multi-faceted career has led him to work with some of the world's most respected musicians and ensembles.

Joel composes music for a variety of media and ensembles, inspired by the stories and experiences of himself and others. His "haunting and beautiful" music has received international recognition. Accolades include winning the Dallas Wind Symphony's 9th annual "Call for Fanfares," first prize in the Classical Marimba League International Composition Competition, and both the Young Composers Prize and the Grand Prize at the 2010 National Broadcast Orchestra's Galaxie Rising Star Composers' Competition. In 2012, Joel was the youngest composer invited to participate in the Art Song Lab through the Vancouver International Song Institute and most recently, he was a guest presenter and composer at the CBDNA 2013 National Conference in Greensboro, North Carolina.

Praised as a "composer to watch" by the *Calgary Herald*, Joel has been the recipient of numerous commissions. His music has been performed across Canada, the United States, and Costa Rica, by ensembles such as Alberta Winds, Calgary Civic Symphony, Calgary Philharmonic Orchestra, Dallas Wind Symphony, the National Broadcast Orchestra of Canada, La Orquesta Vientos de Costa Rica, and Windago. His music has been broadcast on CBC Radio 2 and Espace Musique in Canada.

Joel holds a Bachelor's of Music Degree in Music Composition. He has studied composition with Robert Denham, David Eagle, Laurie Radford, and Christopher Wills. He has also studied voice with William Lock and Michelle Minke, and piano with George Boespflug, Charles Foreman, and Vladimir Levto. He is currently pursuing a Master's of Music Degree in Vocal Performance and Literature at the Eastman School of Music, studying with Jan Opalach. – www.joelbalzun.com

On Tablets of Human Hearts

Joel Balzun (2014)

The title of this piece comes from *II Corinthians 3:3*, which reads: "And you show that you are a letter from Christ delivered by us, written not with ink but with the Spirit of the living God, not on tablets of stone but on tablets of human hearts." While the title obviously alludes to this verse, the piece does not necessarily seek to paint a picture of exactly what the verse is saying in a programmatic sense – that is, paint the images of the verse in a descriptive manner so that the music tells a story. Rather, I aimed to use untraditional sounds and rhythmic proportions to challenge the notion of "goodness"; this piece asks the question, "What is truly good; what makes goodness inherently good?" Although the piece at first sounds jarring due to the textual/notational translation to derive the pitch sets, ultimately the harmonies used are justified through theoretical means, and the rhythms are derived from a morse-code translation of the verse. The piece has unity and holds itself up, just as the "letter from Christ" shares these traits, although it may not always be obvious. – J.B.

On Tablets of Human Hearts was commissioned by Standing Wave with support from Vancouver Foundation.

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Iannis Xenakis (1922-2001)

Romanian-born, Greek composer, music theorist and architect-engineer, Iannis Xenakis is commonly recognized as one of the most important post-war avant-garde composers. Xenakis pioneered computer music and the integration of sound and architecture, designing music for existing spaces and designing spaces for specific compositions and performances. His work is infused with political commentary.

As an activist against fascism, he was sentenced to death by the right wing regime in Greece in 1947. His death sentence was commuted to ten years' imprisonment in 1951, and only lifted some 23 years later in 1974.

After fleeing to France in 1947, he worked as an architect with Le Corbusier until 1960. This experience there played a major role in his music: important early compositions such as *Metastaseis B* (1953–1954) for orchestra were based directly on architectural concepts.

By 1979, he had devised a computer system called UPIC, which could translate graphical images into musical results. Part of many of his large scale instrumental and electronic works is the use of light effects, slide shows and laser projections. Despite the use of mathematical theories, a method Xenakis used to avoid putting emotion in his music; it definitely is music with beauty, power and character.

Among many other awards and honours worldwide, Xenakis received the Polar Music Prize in 1999 "for a long succession of forceful works, charged with sensitivity, commitment and passion, through which he has come to rank among the most central composers of our century in the realm of art music, exercising within its various fields an influence which cannot be readily overstated."

Plektó

Iannis Xenakis (1993)

Composed in 1993 and premiered by the Koln Ensemble in 1994, *Plektó* is scored for "Pierrot" ensemble (flute, clarinet, violin, cello, piano) minus the voice and with the addition of percussion (using a restricted palette of five woodblocks and seven drums). For this, perhaps the most influential chamber instrumentation of the twentieth century, Xenakis composed a lean, contrapuntal score, mitigated on occasion by weighty chordal passages in the piano and short flurries in the percussion.

The title means "braids," and this image is made manifest in a number of ways. There is, first of all, the intertwining of the wind and string lines. Rhythms and notes are woven together, each instrument drawing upon a limited number of pitches, each set being partially shared by one or more of the other instruments. There is also a dialogue woven among the group of four sustaining instruments and the more percussive piano, and eventually the percussion itself. – James Harley

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Michael Oesterle (b. 1968)

Michael Oesterle was born in Ulm, Germany, in 1968. He immigrated to Canada in 1982, and since 1996 has been living in Montréal. He has received several awards, such as the Gaudeamus Prize, the Grand Prize at CBC Radio National Competition for Young Composers, the Canada Council Jules Léger Prize, and the Canada Council Victor Martyn Lynch-Staunton Award.

Oesterle's works have been performed and commissioned by ensembles and soloists including Ensemble Modern (Frankfurt), Nouvel Ensemble Moderne (NEM), cellist Yegor Dyachkov, Ensemble contemporain de Montréal+ (ECM+), the Ives Ensemble (Amsterdam), sopranos Karina Gauvin and Suzie Leblanc, Ensemble Intercontemporain (Paris), Quatuor Bozzini, Groundswell, the Manitoba Chamber Orchestra (MCO), Soundstreams Canada, Asko/Schoenberg Ensemble (Amsterdam), and les Percussions de Strasbourg.

His orchestral works have been performed and commissioned by the Montreal, Winnipeg, Victoria, Calgary, and Vancouver Symphony, as well as The National Arts Orchestra, the Chicago Civic Orchestra, and the Berlin Radio Symphony Orchestra.

He has produced projects in collaboration painter Christine Unger, video/installation artist Wanda Koop and Bonnie Baxter, as well as choreographers Isabelle Van Grimde, Barbara Bourget, and Dominique Porte. He frequently collaborates with animation artist Christopher Hinton, having composed music for several of his films, including *CNOTE*, which won the 2005 GENIE award for best animated-short.

In 1997 he founded the Montréal-based Ensemble KORE with pianist Marc Couroux, and between 2001 and 2004 he was composer-in-residence with l'Orchestre Métropolitain du Grand Montréal. - www.michaeloesterle.com

Emmy Noether

Michael Oesterle (2013/2014)

Many of my works are about my fascination with the lives of scientists. In these compositions I don't attempt to give a precise outline or demonstration of any specific scientific theorem, they are simply the result of having been inspired by the force of concentration and creativity of scientists, their method of work and the frequency with which they meet society's opposition.

My new work for Standing Wave is a tribute to the life and work of the German mathematician Emmy Noether, who was known for her groundbreaking contributions to abstract algebra and theoretical physics.

Symmetry, conservation of energy, momentum: as with composition, these are primary concerns of the Noether theorem (1915), a theorem which lent proof to Einstein's theory of general relativity and remains a cornerstone in the equations of physicists today. The Noether theorem allows physicists to find conserved quantities in the symmetries of the laws of nature. Time translation symmetry gives conservation of energy; space translation symmetry gives conservation of momentum; rotation symmetry gives conservation of angular momentum, and so on.

The daughter of mathematician Max Noether, her talents were obvious, but society of the early 20th Century did not have a role for women in a University setting. She taught for many

years without pay at the University of Erlangen until she was invited to be part of the Göttingen mathematics department by eminent mathematicians who recognized her work. The value of her work provided her with a career rich in academic successes with the University until she was forced out altogether because of her Jewish heritage in 1933. Like so many other artists and scientists, she found a new life in United States where she taught at Bryn Mawr College until her sudden death in 1935, the result of an unexplained fever after an operation. – M.O.

Emmy Noether was commissioned by Standing Wave, Mark Halpern and Michelle Alman.

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Nicole Lizée (b. 1973)

Called a “brilliant musical scientist” and lauded for “creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation,” Montreal based composer Nicole Lizée creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, 1960s psychedelia and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology and captures these glitches, notates them and integrates them into live performance.

Nicole’s compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

In 2001 Nicole received a Master of Music degree from McGill University. After a decade and a half of composition, her commission list of over 40 works is varied and distinguished (the Kronos Quartet, BBC Proms, l’Orchestre Métropolitain du Grand Montréal, CBC, Radio-Canada, the Kaufman Center, Darcy James Argue’s Secret Society, So Percussion, Eve Egoyan, Gryphon Trio, MATA Festival, TorQ Percussion, Fondation Arte Musica/Musée des beaux-arts de Montréal, ECM+, Continuum, Soundstreams, SMCQ, Arraymusic, Kitchener-Waterloo Symphony). Her music has been performed worldwide in renowned venues including Carnegie Hall (NYC), Royal Albert Hall (London), Muziekgebouw (Amsterdam) and Cité de la Musique (Paris) – and in festivals including the BBC Proms (UK), Huddersfield (UK), Bang On a Can (USA), All Tomorrow’s Parties (UK), X Avant (Canada), Luminato (Canada), C3 (Berlin), Ecstatic (NYC), Casalmaggiore (Italy), and Dark Music Days (Iceland).

Nicole was recently awarded the prestigious 2013 Canada Council for the Arts Jules Léger Prize for New Chamber Music. She is a Civitella Ranieri Foundation Fellow (New York City/Italy). *This Will Not Be Televised*, her seminal piece for chamber ensemble and turntables, was selected for the 2008 UNESCO International Rostrum of Composers’ Top 10 Works. Her work for piano and notated glitch, *Hitchcock Études*, was chosen by the International Society for Contemporary Music to be featured at the 2014 World Music Days in Wroclaw, Poland. Additional awards and nominations include a Prix Opus (2013), two

Prix collégien de musique contemporaine, (2012, 2013) and the 2002 Canada Council for the Arts Robert Fleming Prize for achievements in composition. - www.nicolelizée.com

Sculptress

Nicole Lizée (2010)

Delia Derbyshire, mathematician and pioneer of electronic music, is perhaps best known for her innovative orchestration and arrangement of composer Ron Grainer’s *Dr. Who* theme, but it is her original works that are most fascinatingly inventive. While employed by the BBC in their Radiophonic Workshop as a sound effects composer, Derbyshire spent the 1960s (and part of the 70s) creating groundbreaking electronic music that was truly ahead of its time. Her work was at once meticulous and organic and influenced a generation of music makers.

Sculptress is an homage to Derbyshire – my own post-mortem contribution to the “Radiophonic Workshop.” Using live chamber ensemble fused with ‘vintage machines’ the work is structured as an odyssey of sorts. It extends my continuing fascination with integrating old technology into new contexts and finding notation systems that convey my ideas for both the traditional and the experimental. My goal is a seamless overlay of the two worlds that join forces to create a charged sonic environment. – N.L.

Sculptress was commissioned by Standing Wave in 2010 with funding from the Canada Council for the Arts.

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François Houle (b. 1961)

Clarinetist François Houle has established himself as one of today’s most inventive musicians, in all of the diverse musical spheres he embraces: classical, jazz, new music, improvised music, and world music. He has twice been listed by Downbeat magazine as a “Talent Deserving Wider Recognition” and was hailed as a “Rising Star” in Downbeat’s 2008 Critics’ Poll. His extensive touring has led to solo appearances at major festivals across Canada, the United States and Europe, and he has released more than a dozen recordings, earning multiple Juno Award and West Coast Music Award nominations.

Houle’s clarinet playing transcends the stylistic borders associated with his instrument. Inspired by musical innovators such as Steve Lacy, John Carter, William O. Smith and Evan Parker, he has developed a unique improvisational language, virtuosic and rich with sonic embellishment and technical extensions. François has performed and recorded with Marilyn Crispell, Evan Parker, Dave Douglas, Benoît Delbecq, Mats Gustaffson, Myra Melford, Ab Baars, Marc Dresser, Georg Gräwe, Joëlle Léandre, and Håvard Wiik. By mastering each of the diverse musical genres he approaches, François demystifies music for his audiences, and has become known as one of today’s most engaging and stimulating musicians.

Houle studied at McGill University, went on to win the National Debut competition, and completed his studies at Yale University. He has been an artist-in-residence at the Banff Centre for the Arts and at the Civitella Ranieri Foundation in Umbria, Italy, and was a featured soloist in the International Clarinet

Association's 2007 and 2008 ClarinetFests. He is a faculty member at the Vancouver Community College School of Music, and served as Artistic Director of the Vancouver Creative Music Institute from 2006 to 2010. In 2008 he was appointed as "Associate Composer" of the Canadian Music Centre.
- www.francoishoule.ca

Feuilles de sons

François Houle (2014)

Feuilles de sons (2014) is based on the first four notes of John Coltrane's *Blue Train*, and inspired by Ira Gitler's oft-quoted term "sheets of sound", which he coined to describe Coltrane's innovative use of fast arpeggiated sequences. I wanted to create a piece that would make reference to the hard bop style of the late 50s, in particular the modal procedures popularized by Miles Davis and Coltrane. The piece is dedicated to Standing Wave, in memory of Carl Chinn, who loved music and the company of musicians so much. - F.H

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Standing Wave biographies

Christie Reside { *flute*

Christie Reside began studying flute with both of her parents at the age of six. Since then, she has been an active participant in numerous competitions, winning the National Music Festival of Canada, and placing second at the Tunbridge Wells International Young Concert Artists Competition. She has been invited to participate in numerous festivals around the world, including the Spoleto Music Festival, and the Mountain View International Festival of Song and Chamber Music. An enthusiastic chamber musician, Ms. Reside has collaborated with artists such as Rudolf Jansen, Olivier Thouin, Yegor Dyachkov, and Lise Daoust. She has also appeared as a soloist with the Montreal Symphony Orchestra, l'Orchestre Symphonique de Quebec, the Calgary Philharmonic Orchestra, and the Vancouver Symphony Orchestra, among others. Ms. Reside is currently the Principal Flute of the Vancouver Symphony Orchestra.

AK Coope { *clarinet*

Clarinetist AK Coope is frequently heard with the Vancouver and Victoria Symphonies, Turning Point Ensemble, Victoria's Aventa Ensemble, and the Vancouver New Music Ensemble, among others. She has performed both nationally and internationally including recent concerts across Eastern Canada, New York City and in Bali, Indonesia, and closer to home, in the tunnels and concentrator mill of Britannia Mine. As a composer, she has worked with members of Vancouver's dance and theatre communities and in 2006, her first full-length musical, *How I Became Queen*, was premiered by Coquitlam's Evergreen Cultural Centre. AK holds degrees from UBC and Northwestern University in Chicago and is on faculty at the Vancouver Academy of Music.

Rebecca Whitling { *violin*

Rebecca Whitling is a member of the first violin section of the Vancouver Symphony Orchestra. A graduate of McGill and Indiana Universities and an alumna of the New World Symphony, Rebecca has appeared as a chamber and orchestral musician at Tanglewood, Schleswig-Holstein, Ojai, Cabrillo, and Mountain View music festivals. She has performed as soloist with the Vancouver Philharmonic, the Semiahmoo Strings, the Prince George Symphony, the Vancouver Symphony Orchestra, and the Hard Rubber Orchestra. As violinist and co-artistic director of Standing Wave, Rebecca has commissioned and premiered works by many of Canada's leading composers. In May 2010, Rebecca premiered Giorgio Magnanensi's *aBK*, for violin and live electronics, and in November 2011, she was guest soloist with John Korsrud's Hard Rubber Orchestra for the premiere of *Floorshow*, by the great Canadian composer and trombonist Ian McDougall.

Peggy Lee { *cello*

Cellist, improviser, composer Peggy Lee makes her home in Vancouver, BC, where she is part of a rich creative music community. In addition to her work with Standing Wave, she records and performs with longtime musical associates including Tony Wilson, Ron Samworth, Dylan van der Schyff, Dave Douglas, Veda Hille, Lisa Miller, Wayne Horvitz and Robin Holcomb. Peggy also leads or co-leads a number of musical projects: The Peggy Lee Band, Film in Music, Waxwing (with Tony Wilson and Jon Bentley) and Beautiful Tool (with Mary Margaret Ohara). She has also collaborated extensively in theatre and dance with companies and artists such as Ruby Slippers, Rumble Theatre, Presentation House, David Hudgins, Peter Bingham, Delia Brett and Ziyian Kwan. In 2005, Peggy received the Freddie Stone Award for integrity and innovation in music and in 2010 she was awarded a Jesse Richardson Theatre Award for outstanding composition. In 2013 Peggy was honoured with the City of Vancouver Mayor's Arts Award for Music.

Allen Stiles { *piano*

Born and raised in Bella Coola, BC, Allen received his Master's degree at the University of British Columbia studying under Lee Kum Sing. He is a founding member and artistic director of The Little Chamber Music Series That Could Society, and is a member of Joe Trio. He is also a highly respected freelance pianist and teacher in the Vancouver area, and is on faculty at both the Langley Community Music School and Douglas College's Community School.

Vern Griffiths { *percussion*

Vern Griffiths joined the Vancouver Symphony as Principal Percussionist in 1997, and is also a member of the new music ensembles Standing Wave and the Turning Point Ensemble, as well as the National Broadcast Orchestra. He has recorded with all four of these groups, and has also recorded soundtracks for Disney, ABC, IMAX, NFB, EA Sports, PBS, Lions Gate, and DreamWorks. Other recent performance highlights include Steve Reich's *Drumming*, Louis Andriessen's *Worker's Union* and performances with So Percussion for Music on Main, Bradshaw Pack's *palimpsest* for Festival Vancouver, Vancouver New Music's *Marginalia*, *Fuse* at Vancouver Art Gallery, and UBC's *Wednesday Noon Hour* and *Pacific Spirit* concerts. Vern was a scholarship student of John Rudolph at UBC and Chris Lamb at the Manhattan School of Music, and is now the head of the percussion department at the UBC School of Music.

Acknowledgements

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Thank you for supporting the music of Standing Wave by attending this concert.

The Standing Wave Society is a non-profit, charitable organization dedicated to the creation and presentation of contemporary chamber music. If you would like to support the ongoing activities of the Standing Wave Society, you can make a donation by visiting the Standing Wave or Canada Helps websites.

Standing Wave would like to thank Mark Halpern and Michelle Alman for generously funding the commissioning of Michael Oesterle's *Emmy Noether*, premiering this evening.

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