

STANDING WAVE SOCIETY PRESENTS

STANDING
WAVE

RAVEN
TALES

SUNDAY MAY 27 2012
THE CULTCH



w e l c o m e

Welcome to Raven Tales, the final concert of Standing Wave's 2011-2012 Season. Tonight is special for members of the ensemble because we are premiering a work by our good friend and colleague Marcus Goddard. We have been thrilled to witness the rising recognition of Marcus' unique compositional voice over the past ten years, and we feel very fortunate to have a new piece by him. We are also happy to have been the catalyst for Marcus' collaboration with Nisga'a artist Mike Dangeli. Mike's artistry as a carver, painter, and musician is pivotal to tonight's concert; the Git Hayetsk Dancers, which Mike leads with Mique'l Dangeli, are our special guests. Mike has also created masks to be worn by Christie, Peggy, and Allen in their performance of George Crumb's *Vox Balaenae*. Mike's masks, usually worn by dancers, allow the wearer to bridge the natural and supernatural worlds. All the music on tonight's program exists somewhere on this bridge. From Michael Colgrass's *Wild Riot of the Shaman's Dreams* and Paul Frehner's *Oracle*, both of which invite the listener into a frenetic, hallucinatory dream-state, to *Indigenous Instruments*, Stephen Mackey's playfully bizarre soundscape to a wholly imagined culture. We asked Jennifer Butler to choose and arrange a 20th Century piece that was influential on her work as a composer. Her choice of Olivier Messiaen's *Le Merle Noir*, with its echoing birdsong seemed a perfect fit for this evening's program.

Rebecca Whitling, *Standing Wave*

Standing Wave:

A-K Coope *clarinet*

Christie Reside *flute*

Rebecca Whitling *violin*

Peggy Lee *cello*

Allen Stiles *piano*

Vern Griffiths *percussion*

Cover illustrations: Mike Dangeli

Programme

Git Hayetsk Dancers: *Down-spreading song*

Le Merle Noir

Olivier Messiaen (1952) arr. Jennifer Butler
flute, clarinet, violin, cello, piano, percussion

Indigenous Instruments

Stephen Mackey (1989)
flute, clarinet, violin, cello, piano

- I.
- II.
- III.

Vox Balaenae

George Crumb (1971)
flute, cello, piano

Vocalise (... for the beginning of time)

Variations on Sea-Time

Sea Theme

Archeozoic [Var. I]

Proterozoic [Var. II]

Paleozoic [Var. III]

Mesozoic [Var. IV]

Cenozoic [Var. V]

Sea-Nocturne (... for the end of time)

INTERMISSION

Git Hayetsk Dancers: *Victory song*

Wild Riot of the Shaman's Dreams

Michael Colgrass (1992)
flute

Oracle

Paul Frehner (2007)
violin, percussion

*Raven Tales**

Marcus Goddard (2012)
flute, clarinet, violin, cello, piano, percussion

- I. Txa'msom Frees the Light
- II. Ancestral Voice
- III. Trickster
- IV. Her Helping Hands
- V. Our Connections

**World Premiere*

Programme subject to change

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 70 works in its 20-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 two CDs, a self-titled recording released in 1991 and *Redline*, released in 2006. A new CD, *Live at CBC Studio One*, was recorded in May 2011 and will be released in 2012. Since 2003, Standing Wave has been an Ensemble in Residence at the UBC School of Music.

Known for their adventurous programming, Standing Wave presents works by emerging Canadian composers alongside established 20th and 21st Century classics. Too Strange..., their October 2009 concert, featured the premieres of *Theft*, a new work commissioned from visionary Vancouver composer Jocelyn Morlock and *Faserungen* from Amsterdam's famed improviser/ pianist/ composer Achim Kaufmann together with the haunting George Crumb classic, *Vox Balaenae* and Salvatore Sciarrino's other-worldly *Lo Spazio Inverso*.

True collaboration with composers and artists from other disciplines is key for Standing Wave. The ensemble's Creator/ Curator concerts have allowed for a new level of composer/ musician interaction. The first concert in the Creator/ Curator series took place in the spring of 2005. Standing Wave presented a program that was entirely developed and curated by Vancouver composer Bradshaw Pack. *Palimpsest* was a multimedia hit with both audiences and critics alike. Pack created a full-length piece based around an aria from Monteverdi's *Orpheo*, intertwined with his own newly-composed work and "curated" work by Bach, Cage and Webern.

ALL is another of Standing Wave's collaborative highlights, premiered in May 2010. *ALL*, a musical and visual tribute to Vancouver, was created by Standing Wave, award-winning filmmaker Mina Shum, and a very diverse group of six Vancouver composers including Bramwell Tovey and Veda Hille. This moving piece combining music, cinema and theatre was remounted for the 2011 PuSh International Performing Arts Festival.

Composer biographies and programme notes

OLIVIER MESSIAEN

Olivier Messiaen studied at the Paris Conservatoire (1919-30) with Dukas, Dupré and others, and taught there from 1941-78 while also serving as organist of La Trinité in Paris (1931-92). His pupils include many distinguished musicians such as Boulez, Stockhausen and Xenakis.

Messiaen quickly developed an original and unique style which included innovations in harmony and melody (including the use of his ingenious modes with limited transposition capabilities); rhythm (including utilizing rhythms from ancient Greek and Hindu sources, and developments such as palindromic rhythms and rhythms with added values); color (Messiaen had mild synaesthesia that caused him to see colors when he heard music); and orchestration (including the use of the *ondes martenot* and many unusual percussion instrument). Messiaen experimented with electronic music (*Fête des belles eaux*, 1937) and serialism (*Quatre études de rythme*, 1949), but made no sustained use of either.

His Roman Catholic faith was deep and lasting, and much of his music has an explicitly religious program (*L'Ascension*, 1933). He believed that all his music was written to glorify God and developed a sophisticated sign system with which to evangelize.

Messiaen was an ardent ornithologist. He incorporated birdsong transcriptions using his own 'style oiseau' into much of his music (*Catalogue d'oiseaux*, 1958). He wrote music in every major genre, making special contributions to the organ repertoire (*Méditations sur le mystère de la Sainte Trinité*, 1969), and to the piano repertoire, due largely to the skills of his second wife Yvonne Loriod (*Vingt regards sur l'Enfant Jésus*, 1944). His output includes several large-scale orchestral works (*Turangalîla-symphonie*, 1948), and an opera, for which he also wrote the libretto (*Saint François d'Assise*, 1983).

© Andrew Shenton, 2006 oliviermessiaen.net

JENNIFER BUTLER

Jennifer Butler (b. 1976) is a composer and flutist living in Vancouver, BC.

Her music has been described as intimate, resonant, and sonorous. She loves working with quiet and fragile sounds, but will often juxtapose these with loud, forceful outbursts. Silence, organic change, and layered textures are important qualities in many of her compositions.

Commissioned and performed by outstanding artists such as Continuum Contemporary Music (Toronto), the Western Front (Vancouver), Redshift (Vancouver), the Microscore Project (Los Angeles), the Turning Point Ensemble (Vancouver), Standing Wave (Vancouver), Nu:BC (Vancouver), and the Vancouver Symphony Orchestra, Jennifer's music has been performed and broadcast across Canada and in the USA. In February 2011 the Victoria Symphony premiered her commissioned work *And Birds Do Sing* and December 2011 saw the premiere of *Shadow Catch*, a noh-inspired chamber opera in collaboration with composers Dorothy Chang, Benton Roark, Farshid Samandari.

Jennifer completed a DMA (2009) in composition and a Master's degree (2002) at the University of British Columbia. She completed her Bachelor's degree (1999) in composition at Wilfrid Laurier University in Waterloo, ON. Her principle composition teachers include Glenn Buhr, Peter Hatch, Omar Daniel, Keith Hamel and Brent Lee.

Jennifer is currently the President of the Canadian League of Composers, and is an associate composer with the Canadian Music Centre.

LE MERLE NOIR (1952)

Messiaen's *Le merle noir* (The Blackbird) is an essential work in the repertoire for flute and piano. It was written in 1951 as a test piece for the Paris Conservatoire. Messiaen had a consuming, lifelong interest in ornithology and particularly bird songs. *Le merle noir* was the earliest of his pieces to be based mainly on birdsong, and it foreshadows his later, more extended birdsong-inspired pieces.

This arrangement for Standing Wave turns the duo into a sextet. *Le merle noir* is a challenging piece for two because the parts are often slightly out of sync with each other, which demands incredible accuracy from the performers. This challenge is multiplied many times with a larger ensemble.

However, I feel that the added instruments also add to the rhythmic vitality, excitement, and beauty found in this piece.

- Jennifer Butler

STEVEN MACKEY

Steven Mackey was born in 1956 to American parents stationed in Frankfurt Germany. His first musical passion was playing the electric guitar in rock bands based in northern California. He later discovered concert music and has composed for orchestras, chamber ensembles, dance and opera.

As a composer, Mackey has been honored by numerous awards including a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two awards from the Kennedy Center for the performing arts, and the Stoeger Prize for Chamber Music by the Chamber Music Society of Lincoln Center. In 2011, Mackey also received an award from the American Academy of Arts and Letters.

He has been composer-in-residence at numerous universities and festivals including Yellow Barn, Imagine Festival, Bennington and others. He was featured at the 2000 American Mavericks Festival presented by the San Francisco Symphony and the 2003 Holland festival in Amsterdam. Zankel at Carnegie Hall presented a portrait concert of his work on their "Making Music" series, in 2006.

Mackey is currently Professor of Music at Princeton University where he has been a member of the faculty since 1985. He teaches composition, theory, twentieth century music, improvisation and a variety of special topics. As co-director of the Composers Ensemble at Princeton he coaches and conducts new work by student composers as well as twentieth century classics. In 1991, he was awarded the first-ever Distinguished Teaching Award from Princeton University.

- Reprinted by kind permission of Boosey & Hawkes.

INDIGENOUS INSTRUMENTS (1989)

- I. swinging, crisp, rhythmic
- II. floating, as if improvised
- III. mesmerizing, strange, dark, funky

Indigenous Instruments is vernacular music from a culture that doesn't actually exist. I fantasized about a culture and their uses for music, did thought experiments to invent the kind of instruments they might play and wrote "folk melodies" idiomatic to those instruments. The exercise was silly but did in fact succeed in leading me to sounds and textures that I would never have thought of in my mode as serious concert-music composer.

My starting point was to retune or detune the ensemble; the cello has a radical microtonal scordatura, the violin G string is tuned down an octave and a quarter tone, the

flute is pulled out a quarter tone flat, and one note of the piano is prepared. I went to all this trouble, again as in *Micro-Concerto*, to unbutton the sound of the ubiquitous Pierrot ensemble. The inspiration for this came from looking at transcriptions of the *mbira* (African thumb piano) in an ethnomusicology dissertation. I couldn't really get a sense of what the sound was because these transcriptions seemed so exotic with microtones and odd chord voicings but the look intrigued me and it fascinated me all the more that this indecipherable notation was somebody's vernacular music.

I've had a long fascination with exotic vernacular. I like the sense of a music that seems to obey some natural or, at least, culture-specific laws that are consistent and immutable but completely mysterious to me.

Associated with my need to shake up the Pierrot ensemble is a slightly rebellious attitude toward the piano as tyrant of equal temperament. This led me to open the piece with a microtonal string figure which makes the piano, upon its entry, sound like a broken toy; this piece was fun to compose!

In order to compose the cello part, I borrowed a cello and put pieces of scotch tape where the frets "should" be (remember, I'm a guitarist) and learned how to play that pizzicato part in the last movement. Because I was flying by the seat of my pants with the microtones and had no codified or familiar harmonic system at my disposal, I could not think of anything to go with the cello part; none of the "normal" notes sounded good. I played it over and over waiting for inspiration until a UPS truck with its low moan and slow pitch bend pulled into my driveway and I had a Eureka moment. It was the counterpoint between that big brown truck and that dark, funky cello part that led me to tune the G String down an octave.

I realize I'm probably sabotaging my credibility as an artist by revealing so much about the lucky accidents that inform my working method but then again I have always felt an affinity for the tradition of American crack-pot inventor/composers like Cowell and Partch.

Indigenous Instruments was commissioned by Chamber Music America for the San Francisco Contemporary Music Players and was premiered by them in November of 1989.

- Steven Mackey

GEORGE CRUMB

George Crumb's reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

George Henry Crumb was born in Charleston, West Virginia on 24 October 1929. He studied at the Mason College of Music in Charleston and received the Bachelor's degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney.

George Crumb's early compositions include *Three Early Songs* (1947) for voice and piano; *Sonata* (1955) for solo violoncello; and *Variazioni* (1959) for orchestra—the composer's doctoral

thesis. In the 1960s and 1970s, George Crumb produced a series of highly-influential pieces that were immediately taken up by soloists and ensembles throughout the world. Many of these were vocal works based on the poetry of Federico Garcia Lorca, including *Ancient Voices of Children* (1970); *Madrigals, Books 1-4* (1965,69); *Night of the Four Moons* (1969); and *Songs, Drones and Refrains of Death* (1968). Other major works from this period include: *Black Angels* (1970), for electric string quartet; *Vox Balaenae* (1971), for electric flute, electric cello and amplified piano; *Makrokosmos, Volumes 1 and 2* (1972, 73) for amplified piano; *Music for a Summer Evening* (1974) for two amplified pianos and percussion; and Crumb's largest score—*Star-Child* (1977), for soprano, solo trombone, antiphonal children's voices, male speaking choir, bell ringers and large orchestra. George Crumb's most recent works include *Eine Kleine Mitternachtmusik* for solo piano (2001), *Otherworldly Resonances* for two pianos (2002) and a four-part song cycle, *American Songbook (The River of Life, A Journey Beyond Time, Unto the Hills, The Winds of Destiny)* (2001-2004).

George Crumb's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 50 years raised their three children. George Crumb's music is published by C.F. Peters and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

VOX BALAENAE (1971)

Vox Balaenae (Voice of the Whale), composed in 1971 for the New York Camerata, is scored for flute, cello and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized). I have also suggested that the work be performed under deep-blue stage lighting.

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening *Vocalise* (marked in the score: "wildly fantastic, grotesque") is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also sprach Zarathustra*.

The *Sea-Theme* ("solemn, with calm majesty") is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the Archezoic ("timeless, inchoate") and, gradually increasing in intensity, reaches a strident climax in the Cenozoic ("dramatic, with a feeling of destiny"). The emergence of man in the

Cenozoic era is symbolized by a partial restatement of the Zarathustra reference.

The concluding *Sea-Nocturne* ("serene, pure, transfigured") is an elaboration of the *Sea-Theme*. The piece is couched in the "luminous" tonality of B major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the *Sea-Nocturne* I wanted to suggest "a larger rhythm of nature" and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a 10-note figure. In concert performance, the last figure is to be played "in pantomime" (to suggest a diminuendo beyond the threshold of hearing!); for recorded performances, the figure is played as a "fade-out."

- George Crumb

MICHAEL COLGRASS

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgar Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary *Soundings: The Music of Michael Colgrass*. He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

WILD RIOT OF THE SHAMAN'S DREAMS (1992)

Wild Riot of the Shaman's Dream for solo flute was inspired by a chapter in Farley Mowat's book *People of the Deer*, about a crazed Inhalmiut shaman named KaKumee who lived in the Arctic barrens north of Manitoba, I have written several works inspired by the Inuit, and as part of this work lived for a short time in the Arctic with an Inuit family in Pangnirtung, Baffin Island. The Inuit are a gentle people, full of humor and good will, so I was particularly interested in Kakumee, who was devious, paranoid and violent. Mowat

describes Kakumee as a frightening creature with eyes like "tiny black marbles" that "glisten out from their crevices as the black eyes of great spiders shine from their shadowed caves under rocks." What a character to profile in music! But is the flute the best instrument to express an Arctic monster? We know the flute can sing like a bird, but rarely do we get a chance to hear it pant, growl, cry and mutter and I saw this piece as an opportunity to exploit some of the lesser-known characteristics of this normally genteel instrument.

- Michael Colgrass

PAUL FREHNER

Born in Montreal in 1970, Paul Frehner's first musical experiences came from playing guitar in several rock and folk music bands. He studied music formally at Marianopolis College and at McGill University where he completed his Masters and Doctoral degrees in composition under the tutelage of Brian Cherney and Denys Bouliane.

Paul Frehner's works have been performed and broadcast both in Canada and internationally by professional soloists, ensembles and orchestras including, among others, Almeida Opera, the Esprit Orchestra, the Prague Philharmonia, the Malaysian Philharmonic Orchestra, the North Holland Philharmonic Orchestra, The Estonian Philharmonic Chamber Choir, the CBC Vancouver Orchestra, the Winnipeg Symphony Orchestra, pianists Brigitte Poulin and André Ristic, the Ensemble contemporain de Montréal, Le Trio Fibonacci and the Quasar Saxophone Quartet.

In 2001 he was commissioned by the Genesis Foundation to compose *Sirius on Earth*, a one hundred-minute opera based on a libretto by Angela Murphy. Co-produced by Almeida Opera and Aldeburgh Productions, *Sirius on Earth* was premiered in 2003 during the Almeida Opera Festival in London, England. It was subsequently toured to Aldeburgh where it opened the 2003 Proms season in Snape Maltings concert hall.

Paul Frehner has received numerous awards and mentions for his compositions both in Canada and on the international scene. Notable among these was the First Prize in the Prague Philharmonia's Symphony of the Third Millennium Composition Competition for his orchestral work *Elixirs*. In 2000 he won First Prize in the Jeunesses Musicales World Orchestra's International Composition Competition for *Overture 2000*. Recently, his work *Lila* was awarded the Claude Vivier National Award in the Montreal Symphony Orchestra's International Composition Competition. The MSO's performance of *Lila* was broadcast live in Canada and throughout the European Union.

Paul Frehner is on the Faculty of Music of the University of Western Ontario where he teaches composition, orchestration, electroacoustic music and co-directs the Contemporary Music Ensemble. He is also featured as a conductor with Orchestra London.

ORACLE (2007)

Oracle is a short piece for violin and percussion that tries to evoke a primal setting in which communication with the spirit world is achieved through frenzied and energetic ritualistic motions. The percussion setup is very basic, bordering on the primitive. The entire part is written for membranophones, or drums with a stretched skin pulled tautly across the frame. The percussionist has a choice of playing the part on a single frame drum or on a combination of drums, such as a set of tablas or on bongos and congas, for instance. The violinist plays passages that sound at times exotic due to

the intervallic content of the mode from which the music is drawn. The two instruments interact very closely with each other throughout the piece, each part punctuating the other. As the piece progresses the tempo is increased in order to raise the intensity level of the ritualistic motions that the music attempts to evoke.

MARCUS GODDARD

Marcus Goddard is a bright, imaginative composer and internationally-respected trumpet player whose music has touched the hearts of audiences around the world. In a catalog of fifty works, he has composed six recent pieces for large orchestra and many works for various chamber ensembles. Goddard is an Associate Composer with the Canadian Music Centre and is the Associate Principal Trumpet with the Grammy and Juno-Award winning Vancouver Symphony Orchestra.

Goddard recently won the 2011 Western Canadian Music Award for Best Composition for his string quartet *Allaqi*, which was recorded by the St. Lawrence String Quartet and commissioned by Chamber Music Kelowna and CBC Radio. The quartet has been performing the work around the world and chose to perform the piece as its single contribution to a memorial concert at Stanford University for the late journalist Daniel Pearl.

Goddard has a unique ability to connect with audiences with his exciting and expressive style. Goddard's orchestral work, *I Send Only Angels*, was commissioned by the Vancouver Symphony Orchestra in 2007 and has received over fifteen performances, including one led by Maestro Bramwell Tovey with l'Orchestre Symphonique de Montréal in 2007 and a 2011 National Tour by the National Youth Orchestra of Canada. Other recent works include *Mysteries of Before and Beyond*, commissioned by the Victoria Symphony; *Wind, Sand, and Stars*, for string trio, commissioned by Trio Accord; and *Huracan*, commissioned by Chamber Music Kelowna. Goddard has also been creating and performing a series of solo-theatrical works for trumpet and electronics.

Inspiring creativity in young people has been a mission of Goddard for many years. He has created and taught a composition program that has reached over 400 students at the Quiring Chamber Music Camp in Vancouver and has written and commissioned many works specifically for young performers. Goddard has also taught trumpet students in orchestral performance at the National Youth Orchestra of Canada, the Symphony Orchestra Academy of the Pacific in Powell River, the University of British Columbia, and Indiana University.

RAVEN TALES (2012)

The composition of *Raven Tales* has been a rewarding and enlightening collaboration with First Nations artist Mike Dangeli in which I've taken inspiration from his exceptional paintings, drums and carvings, as well as by the multifaceted and complex character of the raven in First Nations traditions. In those traditions, a vast range of human characteristics, including love, greed, helpfulness, trickery, and creative forces are embodied by the raven. Similarly, in Dangeli's work, one finds an extraordinary interrelation and contrast of line, color and form that beckons one into the world of each piece. I found his work deeply emotional as well, and strived to express my emotional reaction to individual works as movements in the music.

The music as a whole is structured in a large arch form, with three character driven inner movements surrounded by two substantial outer movements. Each movement except the

third takes its title directly from a specific work of Dangeli from which it was inspired, and during these movements, a print of the individual works will be projected in the theatre. Txa'msom is the First Nations name for the raven; *Txa'msom Frees The Light* is a creation story in which the raven's mysterious and powerful creative forces are unleashed. *Ancestral Voice* is a soulful reflection on origins, cultural, human, and personal. *Trickster* is the brief and playful midpoint of the work. *Her Helping Hands* focuses on the beauty of simplicity with a single line reflecting over itself in palindromic form. In *Our Connections*, in addition to taking inspiration from the openness and bright quality of Dangeli's drum of the same title, I thought of the human connections between musicians, artists, and cultures that have taken place during the creation of this collaborative piece as well as the raven's many life affirming qualities.

- Marcus Goddard

.....

ARTIST BIOGRAPHIES

GIT HAYETSK DANCERS

Led in partnership by Mike Dangeli (Nisga'a artist and carver) and his wife Mique'l Dangeli (Tsimshian art historian and curator) the Git Hayetsk are an internationally-renowned First Nations mask-dancing group. Git Hayetsk means the people of the copper shield in the Sm'algyax language, which is spoken by the Nisga'a, Tsimshian, and Gitksan Nations. Their dancers are bonded by common ancestry to the Sm'algyax speaking peoples with distinctions in their family ties to the Haida, Haisla, Tahltan, Tlingit, Lil'wat, and Musqueam Nations. Their home villages and ancestral lands are located in Southeast Alaska, Vancouver BC and along the coastline of the Terrace-Prince Rupert area including the Nass and Skeena Rivers.

The inspiration for their name is Hayetsk, the copper shield. It is the most prestigious ceremonial wealth among the First Nations of the Northwest Coast. Owned by only the most high status people, Hayetsk are made out of hand-pounded copper. Of its many meanings, copper shields symbolize wealth, prestige, power, and strength. As their ancestors have since time immemorial, they bring out copper shield at their ceremonies today to assert their hereditary rights and privileges. The Git Hayetsk Dancers challenge themselves to continue to practice the artistry and cultural wealth to the standards that is embodied by copper shield as they live their lives in the traditional and unceded territory of the Coast Salish people that is now called Vancouver, British Columbia.

Since 2003, the Git Hayetsk have shared their songs and dances at ceremonial and public events in urban and rural communities throughout British Columbia, Ontario, Manitoba, Yukon, Alaska, Washington, Oregon, Idaho, Ohio, Hawaii, Washington DC, Austria, Malaysia, Germany, and Japan. As leaders, Mike and Mique'l make it a priority that the Git Hayetsk both sing the songs of their ancestors and create new songs, dances, drums, rattles, masks, and regalia to reflect and record their experiences as First Nations people today.

MIKE DANGELI

Mike Dangeli is of the Nisga'a, Tlingit, Tsetsaut, and Tsimshian Nations. He is a carver and artist whose work continues and expands upon ancient art forms in order to challenge commonly held assertions concerning aboriginal art and identity. His work reflects his position as a 21st Century First Nations person and all the cultural influences, mainstream and otherwise, that make up his lived experience as a person who is heavily involved in his people's ceremonies. Working as primarily a commission based artist, Mike has created his art for commissions, galleries, and ceremonial pieces for his community. Mike's works include masks, drums, regalia, paintings, and limited edition silk-screened prints. Mike has completed twenty totem poles and a thirty-foot ocean going canoe.

Mike is also an accomplished singer, songwriter, and dancer. In partnership with his wife Mique'l Dangeli, he leads the Git Hayetsk, an internationally renowned First Nations dance group based in Vancouver, BC. Mike and Mique'l have performed, held lectures, workshops, and carving demonstration in Alaska, Washington, Idaho, Indiana, Ohio, Florida, Wisconsin, British Columbia, Ontario, Yukon, Manitoba, Austria, Malaysia, Germany and Japan. Mike has carved over 30 of the masks performed by their group. Their focus is to share the songs and dances of their ancestors as well as compose and choreograph new ones to reflect the challenges and victories of their experiences as First Nations people today.

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 and is grateful to the Canada Council of the Arts for their generous support of her career.

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, composer, and improviser Peggy Lee performs frequently locally and abroad, and her music has been presented in festivals in France, Portugal, The Netherlands, The US and across Canada. She has also created music for the Standing Wave ensemble, Vancouver New Music, Talking Pictures; for the dance companies EDAM, Dancecorps, Frozen Eye; and for the theatre companies Rumble Theatre and Ruby Slippers. In 2009 Peggy wrote and performed the score for Fugue Theatre's production of the operetta *Via Beatrice* with librettist Jenn Griffin and in 2010 she wrote and performed music for Western Gold and Presentation House's co-production of Eugene Stickland's play *Queen Lear* for which she received a Jessie Richardson award for original composition. Peggy is currently a member of the Vancouver Opera Orchestra, Standing Wave, Wayne Horvitz's Gravitass Quartet, Talking Pictures, and the Tony Wilson Sextet. Peggy also leads her own groups, Film in Music, and The Peggy Lee Band—which has released four compact discs that feature her original compositions. In 2005 Peggy was the recipient of the Freddie Stone Award which is awarded for integrity and innovation in 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. Recently Allen has expanded his interests to include conducting, and is currently Music Director for the Richmond Gateway Theatre's annual winter musical theatre productions.

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

**STANDING WAVE SOCIETY
BOARD OF DIRECTORS**

Jennifer Butler, Linda Uyehara Hoffman, Josephine Lee, Stacey Lobin, Mark McGregor

PUBLICITY & ADMINISTRATION

General Manager: Diane Kadota
Publicity/Administrative Assistant: Koralee Tonack
Administrative Assistant: Carl Chinn
Publicity design: John Endo Greenaway, Big Wave Design
Stage Manager: David Humphrey
Sound Technician: Kris Boyd
Lighting Technician: Kitty Hoffman

STANDING WAVE SOCIETY

Suite 410 – 111 Hastings Street West
Vancouver, BC V6B 1H4
tel.604.683.8240 / fax.604.683.7911 / email: info@dkam.ca

dkam.ca
standingwave.ca

Thank you for supporting the music of Standing Wave.

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

We gratefully acknowledge the financial support of the British Columbia Arts Council, the Canada Council for the Arts, the Province of BC through Direct Access to Charitable Gaming, The Hamber Foundation and the City of Vancouver through the Office of Cultural Affairs.



Canada Council
for the Arts

Conseil des Arts
du Canada



BRITISH
COLUMBIA
The Best Place on Earth



BRITISH
COLUMBIA
ARTS COUNCIL
Supported by the Province of British Columbia



CITY OF
VANCOUVER



The Hamber
Foundation
Helping the lives of British Columbians

ACOUSTIC PANEL

A New Commission for Standing Wave

Be a part of creating new music – visit
standingwave.ca

and click on the DONATE button for more information.

An evening of *original music* featuring
Peggy Lee *cello*
Brad Turner *trumpet*
Jon Bentley *saxophone*
Jeremy Berkman *trombone*
Ron Samworth *guitar*
Tony Wilson *guitar*
André Lachance *bass*
Dylan van der Schyff *drums*

Peggy Lee Band INVITATION

fearless and sweet, ... adventurous and diverse.
The Georgia Straight

Friday, June 8, 8pm
The Ironworks Studios
235 Alexander Street, Vancouver

\$15 (general) \$12 (students & seniors)
www.brownpapertickets.com
Reservations + info: 604.683.8240



Canada Council
for the Arts

Conseil des Arts
du Canada