

Time is distorted, perspectives challenged; the familiar becomes foreign and the foreign familiar in this evening of musical magical realism.

The Standing Wave Society Presents

STANDING WAVE TOO STRANGE

Sunday October 11
2009
The Cultch



Jocelyn Morlock on Magic Realism

Too Strange...

In the meantime, through an oversight that José Arcadio Buendía never forgave himself for, the candy animals made in the house were still being sold in the town. Children and adults sucked with delight on the delicious little green roosters of insomnia, the exquisite pink fish of insomnia, and the tender yellow ponies of insomnia, so that dawn on Monday found the whole town awake.

One Hundred Years of Solitude, Gabriel García Márquez

One Hundred Years of Solitude epitomizes Magic Realism, or 'what happens when a highly detailed, realistic setting is invaded by something too strange to believe.' Certainly, a town full of candy-munching insomniacs qualifies.

But when Franz Roh first invented the phrase in 1925, the meaning was quite different than it is today. Roh's definition, applied initially to a new stream of representative visual art, suggested that any mundane object can appear fantastic and bizarre if we truly look at it. I believe this is the way children see the world, (in fact, I recall experiencing my own variety of Magic Realism the first time I saw an egg-beater) but as we gain familiarity, we gradually lose that sense of wonder.

The music of Salvatore Sciarrino might help us regain it. Among the most masterful orchestrators of the 21st century, he devotes obsessive attention to preternaturally quiet, strange, mysterious timbres. Not a note is produced in a traditional way, though acoustic instruments create every sound. His *Lo spazio inverso* breathes, rustles, and itches quietly and gently, 'like the voices of sleeping birds.' Like sleeping, mildly hallucinatory birds with translucent pterodactyls flapping through their dreams in a sort of spectral flash every now and then; there are sounds in this piece that make me want to rub my ears the same way you'd rub your eyes if you caught a glimpse of something incredible in your peripheral vision. Even though I know how the sounds are made, I can hardly believe them.

George Crumb's *Vox Balaenae* (Voice of the Whale), written at roughly the same time as *One Hundred Years of Solitude*, shares with it a fascination with the odd, and a sense of being outside of time. Near the beginning of his novel, Marquez writes, "the world was so recent that many things lacked names, and in order to indicate them it was necessary to point." Crumb's use of vocalization, amplification, lighting, and masking of the players gains us entry into a parallel universe.

Regarding musical representations of Magic Realism, *Theft* turns out to be something of a combination of the definitions. The initial inspirations for the piece were two arresting images found in *One Hundred Years of Solitude*: the insomnia-ridden town, and the "water-clock secrets of the moths."

In Marquez's novel, we never find out what the moths' secrets are, and this mystery intrigued me. Moths continue to mystify the scientific world; despite careful observation, no one knows why moths are obsessively drawn to light. The moths are an enigmatic lot. The water clocks continue their inexorable theft of water and time, unchanged and unchangeable whilst the disturbed, possibly malevolent fluttering continues.

Insomnia, on the other hand, has a manic quality loosely based on the feeling of panic/fascination that ensues when you hear the birds start to sing loudly in the morning after you've been up all night. Much as I love birds, hearing them at that hour and in that mind-set they seem surreal and alternately evil/hilarious, as does much of the world if you're sufficiently sleep-deprived, or following the recent machinations of the BC government. Weird cross-rhythms, abrupt shifts of mood, and extremes of register contribute to the general freakishness.

Common ground amongst *Theft*, *Lo spazio inverso*, and *Vox Balaenae*, then would be an interest in sounds and imagery both natural and nocturnal, a fascination with timbres and time (or timelessness), obsession with repeating background elements, and invasion of 'realistic' music by bizarre elements. And psychotic birds.

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Other things you might find pleasing to know:

We owe the modern definition of Magic Realism as "...too strange..." to Carl Strecher.

James Agee described the voices of his parents, uncle, and aunt, heard from afar, talking outside on the grass, as "like the voices of sleeping birds" and I stole that description with gratitude for its aptness and whimsy.

Sciarrino describes his own music as akin to "an erupting volcano viewed from a distance."

Water clocks are Klepsydrae, literally water-thieves. Long periods of insomnia will rob you of sleep and sanity, and eventually will kill you. You should get more sleep.

Standing Wave:

A-K Coope *clarinet*

Rebecca Whitling *violin*

Peggy Lee *cello*

Allen Stiles *piano*

Vern Griffiths *percussion*

with

Lorna McGhee *flute*

Programme

in medias res Gregory Lee Newsome

Faserungen Achim Kaufmann

Lo spazio inverso Salvatore Sciarrino

Theft Jocelyn Morlock

1. Water Clocks
2. Insomnia

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

Meditation and Bacchanale Jeffrey Cotton

Vox Balaenae George Crumb

Composer biographies and programme notes

GREGORY LEE NEWSOME

Gregory Lee Newsome is a composer, software developer, and arts administrator living in Toronto, ON. The influence of Nikolai Korndorf and Kaija Saariaho is prominent, as is that of design, literature, mathematics, philosophy, and visual art.

His primary compositional interest is the poetic shaping of deeply integrated structures derived solely from sound - pulse becomes harmony, which itself becomes timbre, the whole attempting to provide insight, however fleeting, into unknowable aspects of our shared human experience.

IN MEDIAS RES (2005)

in medias res is a literary construct in which the story opens in the midst of the narrative, often at a critical point, rather than at the beginning. The context of earlier or later events, necessarily elaborated on after this type of opening, attains the particular quality of consistently referring to this central event.

Though this type of narrative structure suggests an approach to compositional form, the sense of existing "in the midst" is more important to this music. The instruments navigate formal sections at different rates, leading to sudden interruptions or subtle shifts of context, reminding us of our destination, our origin, our path.

- Gregory Lee Newsome

ACHIM KAUFMANN

Achim Kaufmann is an Amsterdam-based pianist, improviser and composer.

He has been touring internationally with Kaufmann/Gratkowski/de Joode, an improvising trio which has released three CDs so far.

Achim also leads various groups with reed player Michael Moore, such as trio kamosc (with Moore and Dylan van der Schyff) and gueuledeloup quartet. He writes extensively for these and other ensembles.

With his wife, poet/painter Gabriele Guenther, he collaborated on the audiodrama *Borderline – From the Shadows of a Journey*, performed and recorded in 2007 by Vancouver's Talking Pictures and db boyko.

In his solo work, mixed techniques are used to create a fluctuating world of sounds and gestures. Resonance and reverberation, space and density play an important role in both his solo and ensemble work.

Achim has played/recorded with Jim Black, Mark Dresser, Paul Lovens, Tobias Delius, Chris Speed, Peggy Lee, Lori Freedman, Lê Quan Ninh, Mark Helias, George Lewis, Gerry Hemingway, Wolter Wierbos, Fred Lonberg-Holm, John Hollenbeck and many more.

He was awarded the prestigious German SWR Jazz Award in 2001.

FASERUNGEN (2009)

FASERUNGEN – frays and breaks – *ausgefranst* (another German word which means the same): threadbare, like a piece of worn cloth.

Maybe what we are hearing are just the remnants of another piece of music.

Some of the original sounds are still there, others are muted, muffled, faded, transformed... The fabric just barely hangs together.

If we stare long enough we might recognize something, a pattern of sorts.

Or some hieroglyphs. Is that a tune we are about to hear?

Or has our hearing gone awry?

- Achim Kaufmann

SCIARRINO SALVATORE

Born in Palermo in 1947, Salvatore Sciarrino started studying music at age 12 with Antonio Titone and Turi Belifore. His music was first performed in 1962, at the Third International Contemporary Music Week in Palermo. He has received many prizes including the IGNM and Taormina (1971), Guido Monaco (1972), Cassadó, IGMM and Dallapiccola (1974), Anno discografico (1979), Psacaropoulos (1983), Abbiati (1983) and Premio Italia (1984). He was director of Bologna's Teatro Comunale from 1987 to 1990 and has taught at the Milan, Perugia and Florence conservatories. The complete catalogue of his works, published by Ricordi in 1999, consists of 164 works, to which one must add opera librettos and a number of writings, including the book *Le Figure della musica, da Beethoven a oggi* (1998).

"Salvatore Sciarrino's music evolves in a frontier zone, gripped by a fear of large uninhabited spaces, and especially of marine desert, at the edge of dreams, where being lies but still hesitates to give itself over to existence. This geography becomes flesh in an "imaginal" world, between the realm of earth and the realm of spirit, in the articulation between the intelligible and the sensual: the world of what the Latins called the caro spiritualis [spiritual corporality], where spirits become bodies and bodies spirits." (from *SMCQ*)

LO SPAZIO INVERSO (1985)

Among the most masterful orchestrators of the 21st century, Salvatore Sciarrino devotes obsessive attention to preternaturally quiet, strange, mysterious timbres. Not a note

is produced in a traditional way, though acoustic instruments create every sound. His *Lo spazio inverso* breathes, rustles, and itches quietly and gently, 'like the voices of sleeping birds.' Like sleeping, mildly hallucinatory birds with translucent pterodactyls flapping through their dreams in a sort of spectral flash every now and then; there are sounds in this piece that make me want to rub my ears the same way you'd rub your eyes if you caught a glimpse of something incredible in your peripheral vision. Even though I know how the sounds are made, I can hardly believe them. - *Jocelyn Morlock*

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JOCELYN MORLOCK

With a discography of eight CDs, and numerous performances and broadcasts throughout North America and Europe, Jocelyn Morlock is fast becoming known as one of Canada's leading composers.

With its "shimmering sheets of harmonics" (*Georgia Straight*) and an approach that is "deftly idiomatic" (*Vancouver Sun*) Morlock's music has received numerous national and international accolades, including: Top 10 at the 2002 International Rostrum of Composers; Winner of the 2003 CMC Prairie Region Emerging Composers competition; and a nomination for Best Classical Composition at the 2006 Western Canadian Music Awards. In 2008, Morlock was a winner of the Mayor's Arts Awards in Vancouver.

Morlock's international career was launched at the 1999 International Society for Contemporary Music's World Music Days with Romanian performances of her quartet *Bird in the Tangled Sky*. Since then, she has become the composer of record for significant music competitions, including the 2008 Eckhardt-Gramatté National Music Competition and the 2005 Montreal International Music Competition, for which she wrote *Amore*, a tour de force vocal work that has gone on to receive more than 50 performances and numerous radio broadcasts.

During the 2007/2008 Season, Morlock's music received many notable premieres including: the imposed pieces for the Eckhardt-Gramatté National Music Competition; the score for the award-winning documentary film *Children of Armageddon*; music for Vancouver New Music's multi-media project, *Marginalia – Re-visioning Roy Kiyooka*, (winner of the 2007 Alcan Performing Arts Award); and new works for the Manitoba Chamber Orchestra, the Quiring Chamber Music Camp, the BC150 Celebrations, and pianist Rachel Iwaasa.

Recent recordings of Morlock's work include Kathleen McLean and Erica Goodman's *Nightsongs*, Tiresias Ensemble's *Delicate Fires* (nominated for a 2008 Western Canadian Music Award), Trio Verlaine's *Fin de Siècle* and the Canadian Music Centre's *So You Want To Write A Fugue* ("the most exciting disc of new Canadian music in years" – *The Toronto Star*). During 2009, new discs from pianist Rachel Iwaasa as well as the acclaimed vocal ensemble *Musica Intima* will be released.

Current projects include a new work for Canada's National Arts Centre Orchestra premiered in April of 2009, and a large-scale collaboration with the Aeriosa Dance Ensemble to be premiered during the 2010 Winter Olympics.

Morlock completed a Bachelor of Music in piano performance at Brandon University, studying with pianist Robert Richardson. She received both a Master's degree and a Doctorate of Musical Arts from the University of British Columbia. Among her teachers were Pat Carrabrè, Stephen Chatman, Keith Hamel, and the late Russian-Canadian composer Nikolai Korndorf.

THEFT (I: Water-clocks and II: Insomnia) (2009)

Initial inspirations for *Theft* were two arresting images found in *One Hundred Years of Solitude*: the insomnia-ridden town, and the "water-clock secrets of the moths."

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why moths are obsessively drawn to light. The moths are an enigmatic lot. The water clocks continue their inexorable theft of water and time, unchanged and unchangeable whilst the disturbed, possibly malevolent fluttering continues.

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- *Jocelyn Morlock*

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JEFFREY COTTON

Jeffery Cotton was the first composer-in-residence of St. Luke's Chamber Ensemble from 1992 through 1996, during which time he created *Second Helpings*, a "hosted" series of contemporary chamber music performances in the galleries of the Guggenheim Museum SoHo. The series, hailed by the *New York Times* as "something truly different", continues to this day. He was also composer-in-residence with the Boston-based *Metamorphosen Chamber Orchestra* from 1999 through 2003. His first new work for *Metamorphosen*, *Lyra*, was praised by the *Boston Globe* as "a gentle, confessional hymn to music of great beauty."

A native of Los Angeles, Cotton began his musical studies at California State University at Northridge, where he studied clarinet with Charles Bay and composition with Frank Campo and Daniel Kessner. In 1983 Cotton received a Fulbright Scholarship to conduct a two-year course of study with Hans Werner Henze at the Academy of Music in Cologne, Germany. During this time Cotton traveled extensively with Henze, attending among other events the Santa Fe Opera and the Edinburgh Festival, where Henze conducted the Scottish Chamber Orchestra in the premiere of Cotton's *Abendland*. Returning to the United States in 1985, Cotton then studied with George Crumb, Jay Reise, Chinari Ung and Richard Wernick at the University of Pennsylvania as an Annenberg Fellow, receiving his M.A. and Ph.D. in 1989.

MEDITATION AND BACCHANALE (FROM MEDITATION, RHAPSODY AND BACCHANALE) (2004)

As the title suggests, this work, which is dedicated to the violinist Joseph Lin and the percussionist Svetoslav Stoyanov, is structured as a wedge, starting out quietly and ending with a raucous bang. But the inclusion of a meditation at one end and a bacchanal at the other was also intended to alert the listener that my tongue is firmly planted in my cheek. This Meditation is more about the attempt to meditate than the actual act. The percussion part is divided into two distinct groups: a set of 4 mixed cymbals of the percussionist's choosing, and three tuned gongs. The cymbals represent the intrusion of the real world into the meditative process, the gongs represent the meditative state. The many appearances of the mantra, after the opening solemn statement from the violin, range from angry to pleading to comic, as the violin struggles to find some peace. The appearance of the waterphone at the end of the movement represents not so much a meditation as some kind of compromised state-of-mind.

Early in 2004 Svetoslav demonstrated the Bulgarian *tapan* to me, the instrument featured in the last movement, *Bacchanal*. The *tapan* looks like nothing more than a smallish, primitive bass drum, but once he began playing I was immediately struck by his joyous, boisterous energy, and taken aback by the large range of sounds the instrument can produce. The image of Svetoslav playing the *tapan* stayed with me while writing this movement, and inspired the title. - *Jeffrey Cotton*

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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

STANDING WAVE

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, and Vancouver New Music society; performed in a showcase of Canadian opera for the 1998 Opera in America conference; and recorded for CBCs *Two New Hours* and *Westcoast Performance*. Recent highlights include an appearance at Festival Vancouver in August 2006, performing Bradshaw Packs *palimpsest*, the release of their second CD, *Redline*, in February 2007, and a performance at Victoria's New Currents Festival in 2008.

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.

STANDING WAVE MEMBER BIOGRAPHIES

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 can also be heard on numerous film sound tracks and Cds, including Veda Hille's recent *This Riot Life*. AK has performed both nationally and internationally including recent concerts across Eastern Canada, New York City and in Bali, Indonesia. 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 in performance from UBC and from 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 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, Cabrillo, and Mountain View music festivals. As a member of the prize-winning Plymouth String Quartet, she performed at festivals and concert series in the U.S., Europe, and South America. Rebecca plays regularly with great musicians in all kinds of musical groups in Vancouver, including the Vancouver New Music Society, the Babayaga string quartet, the New Orchestra Workshop, the NU:BC ensemble, the Hard Rubber Orchestra, and the Tony Wilson Sextet. She has performed as soloist with the Vancouver Philharmonic, the Semiahmoo Strings, the Prince George Symphony and the Vancouver Symphony Orchestra.

PEGGY LEE CELLO

A member of the Vancouver Operal Orchestra since 1994, cellist Peggy Lee has built a reputation as an improviser, a composer and a performer of new music in numerous ensembles including Standing Wave, the Turning Point Ensemble, Talking Pictures, the Tony Wilson Sextet and her own group, the Peggy Lee Band which has released four cd's of original music, the most recent being *New Code* on Drip Audio. Peggy also records and tours internationally with Wayne Horvitz, Robin Holcomb, Larry Ochs, Miya Masaoka, Dave Douglas, Jesse Zubot and Veda Hille.

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 the contemporary chamber group Standing Wave. 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 quickly established himself as a respected performer, educator and collaborator after joining the Vancouver Symphony as Principal Percussionist in 1997. He also currently plays with the CBC Radio Orchestra, Standing Wave and the Turning Point Ensemble. Vern can be heard on recordings with all of these groups, as well as on soundtracks for Disney, ABC, IMAX, NFB, EA Sports, and Dreamworks. Other recent performances include Festival Vancouver, Music on Main, FUSE, the John Cage Festival, Music in the Morning, and substituting as timpanist with the Victoria Symphony. He has earned degrees from UBC and the

Manhattan School of Music, and is the head of the percussion department at the UBC School of Music.

GUEST ARTIST

LORNA MCGHEE FLUTE

Scottish-born Lorna McGhee was formerly co-principal flute of the BBC Symphony Orchestra, a position she held until immigrating to Canada in 1998. She has performed as guest principal with many orchestras, including the London Symphony, Academy of St-Martin-in-the-Fields, Pittsburgh Symphony, Minnesota Orchestra and Chamber Orchestra of Europe. As a soloist, Lorna has given concerto performances with the London Symphony Orchestra, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra in the UK and Manitoba Chamber Orchestra, Toronto Philharmonia, & Victoria Symphony in Canada. In July 2004 she performed Penderecki's flute concerto with the Oregon Bach Festival Orchestra (USA) under the baton of Krystos Penderecki himself. Lorna is a member of the Krutzen/McGhee Duo and Trio Verlaine. She teaches flute at the University of British Columbia and is the "International Fellow in Flute" at the Royal Scottish Academy of Music. www.trioverlaine.com

ACKNOWLEDGEMENTS

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tel.604.683.8240 / fax.604.683.7911 / email: info@dkam.ca
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TALKING PICTURES

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Nov. 7, 2009
Saturday 8pm
Vancouver East Cultural Centre
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INVITATIONAL

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