

The Standing Wave Society presents
STANDING WAVE
VANCOUVER
SPECIAL



MONDAY MAY 10
2010
THE CULTCH

Welcome to *Vancouver Special*, the second and final concert of Standing Wave's 2009-2010 season. Tonight's program features brand new works by eight Vancouver composers. Six of these pieces comprise *All*, Standing Wave's collaboration with internationally renowned filmmaker and long time friend of the group, Mina Shum. Each composer was asked to contribute a short work inspired by something specific about Vancouver. The ensemble knitted these pieces into one seamless suite, which in turn became the sonic landscape for *All*, Mina's Vancouver portrait.

In the first half we premiere pieces by two leading Vancouver composers with diametrically opposed points of view: Rodney Sharman's Renaissance-inspired *Pavane, Galliard, and Variations*, and Giorgio Magnanensi's electronica-influenced *aBK. Wind/Unwind*, the only piece on the program written earlier than 2009, is our first encounter with the complex and elegant music of Dorothy Chang. Vancouver percussion virtuosi Vern Griffiths and Aaron McDonald are thrilled to be presenting the Canadian premiere of Nebojsa Zivkovic's *Sex in the Kitchen*.

Rebecca Whitling for Standing Wave

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Standing Wave:

A-K Coope *clarinet*

Rebecca Whitling *violin*

Peggy Lee *cello*

Allen Stiles *piano*

Vern Griffiths *percussion*

with

Christie Reside *flute*

Giorgio Magnanensi *live electronics*

Aaron McDonald *percussion*
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Programme

Pavane, Galliard, and Variations (2009-2010)*

Rodney Sharman

AK Coope *clarinets*; Rebecca Whitling *violin*; Peggy Lee *cello*;
Allen Stiles *piano*; Vern Griffiths *percussion*

Wind/Unwind (2002)

Dorothy Chang

1. spiraling

(a little interlude)

2. maniacal

Christie Reside *flute/piccolo*; AK Coope *clarinets*;

Rebecca Whitling *violin*; Peggy Lee *cello*; Allen Stiles *piano*

aBK • teatro dell'udito XIV (2010)*

Giorgio Magnanensi

Rebecca Whitling *violin*; Giorgio Magnanensi *electronics*

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

Sex in the Kitchen (2009)**

Nebojsa Zivkovic

Vern Griffiths and Aaron McDonald *percussion*

ALL (2010)*

Music:

The Mackenzie PlungeBramwell Tovey

Vancouver Parks 1970-1982Veda Hille

On the BridgeAlfredo Santa Ana

Lynn Valley MistMartin Ritter

Garry Point Ron Samworth

Orange GreyBrent Belke

Concept and direction by Mina Shum with Frank Faugno

Additional graphics by Nelson Ho

River images shot by Kirk Tougas

AK Coope *clarinets*; Rebecca Whitling *violin*; Peggy Lee *cello*;

Allen Stiles *piano*; Vern Griffiths *percussion*

* denotes world premiere

**denotes Canadian premiere
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Composer biographies and programme notes

RODNEY SHARMAN

Rodney Sharman is Composer-in-Residence of the Victoria Symphony. He was Composer-in-Residence of the National Youth Orchestra of Canada and the Vancouver Symphony Orchestra. Performances in 2010 include new pieces for the Victoria Symphony, Hexaphone (Victoria), Standing Wave (Vancouver), and a transcription of Stephen Sondheim's *Beautiful* for pianist Anthony de Mare's Liaisons project (NYC).

In addition to concert music, Rodney Sharman writes music for cabaret, opera and dance. He works regularly with choreographer James Kudelka, for whom he has written scores for Coleman Lemieux Company, Oregon Ballet Theatre, San Francisco Ballet and the National Ballet of Canada. His chamber opera, *Elsewhereless*, with libretto and direction by Atom Egoyan, was staged thirty-five times since its 1998 premiere in Toronto, Ottawa and Vancouver, and has been performed in concert excerpts in Amsterdam and Rome.

Sharman was awarded First Prize in the 1984 CBC Competition for Young Composers and the 1990 Kranichsteiner Prize in Music, Darmstadt, Germany. He maintains a presence on the web at www.rodneymarman.com

PAVANE, GALLIARD AND VARIATIONS (2009/2010)

Pavane, Galliard and Variations is a transcription for Standing Wave of keyboard works by William Byrd (ca. 1540-1623), particularly *Pavana – the Earle of Salisbury*, a "mash" of the two galliards which follow it, and *A Ground*. The pavane and galliard were typically paired together, as were these two by the composer. The former is a processional dance; the latter, a "leaping" dance. I sang Byrd's music in choirs when I was a teenager, but came to know his keyboard music only recently, through the recommendation of musicologist David Metzger. In taking up Byrd's dances, I layer, fragment, extend, and colour the originals in the manner of a fantasia, another genre in which Byrd excelled. The first movement was written at the request of Arne Eigenfeldt and was performed by Standing Wave last Spring as part of a dance concert. The piece is dedicated to Standing Wave and David Metzger.

Pavane, Galliard and Variations was commissioned by Standing Wave through the generosity of the BC Arts Council Music Commissioning Program.

– Rodney Sharman

DOROTHY CHANG

Dorothy Chang was born in 1970 in Illinois, and received degrees in composition from the University of Michigan and Indiana University. She has been commissioned by organizations including the Canada Council, Chamber Music America, Meet the Composer and the Barlow Endowment, and she has been awarded prizes including a Charles Ives Scholarship from the American Academy of Arts and Letters, and awards from the International Alliance for Women in Music and the American Society of Composers, Authors and Publishers. Her music is often described as possessing an original sense of lyricism, rhythmic energy and drama, and has been performed by ensembles including eighth blackbird, the Smith Quartet, Chicago Saxophone Quartet, the Albany Symphony, Indianapolis Symphony, Saint Paul Chamber Orchestra, Seattle Symphony and Vancouver Symphony Orchestra. Chang was composer-in-residence with the Albany Symphony in New York from 2005-2008, and is currently Associate Professor of Music at the University of British Columbia.

WINDIUNWIND (2002)

Wind/Unwind employs varying rates of change and development in an exploration of motion in music. The

first movement, "spiraling", is a single, continuous line that unfolds very slowly yet steadily. The texture grows increasingly heavy and dense with each return of the theme, creating an oppressive sense of weight before giving way to a dissonant cluster that fades away, unresolved. "(a little interlude)" follows, characterized by a quirky, lilting waltz. The music moves forward in sudden surges and stops, providing a brief respite from the intensity of the opening movement. "maniacal" is a whirlwind of chromatic flurries and short explosive statements, creating a rush of frenetic energy that propels the movement forward. The initially fast rate of change from idea to idea and colour to colour changes as the music becomes fixated on particular gestures, eventually collapsing into obsessive repetitions of the opening three-note motive.

The title comes from the imagery I associate with the motion within the work: in the first movement, a massive spiral slowly and gradually unraveling to expose a rough, unpolished core; in the last movement, a tightly wound-up coil and the energy that explodes upon its release.

Wind/Unwind was commissioned in 2002 by the Barlow Endowment for Music Composition at Brigham Young University and written for the Kylix New Music Ensemble.
– Dorothy Chang

GEORGIO MAGNANENSI

Georgio Magnanensi's artistic practice includes composition, conducting, improvisation and video art. From the early 80's to date he has worked as a composer, conductor, teacher, and performer in Europe, Japan and Canada. He is Artistic Director of Vancouver New Music and lecturer at the Vancouver Community College and at the University of British Columbia (Contemporary Players and ImproLAB).

ABK • TEATRO DELL'UDITO XIV (2010)

My work aspires to be speechless, not eloquent, without the urgency of communicating anything. If it expresses anything at all, that is pure character – essence more than intentionality. It manifests potential energy more than activity, relying on its own bare existence.

aBK has been written thinking to what once Luciano Berio described like a "virtuosism of collaboration." Here, in this kind of virtuosism, writing is fulfilled in the possibility of existing in the pure hands of (...those yes) really eloquent artists.

aBK is articulated in various sections with defined sound and colour qualities. The live electronic component is performed live and freely interacting with the performance of the written materials.

In my practice I use the technique of collage and assemblage of heterogeneous forms with a programmatic character in which pre-formed material (written and/or recorded) is treated as raw material available for re-creation. The material of form is here the material's form. The fragmented nature of the events underlines its character of work in progress: a sort of tale without beginning and ending, a permeable space declaring its non-obstruction to the diverse voices and soundscapes.

Simultaneity, poliocentricity and overlapping points of view are the characteristic elements of this work. The sound texture is not merely the addition or subtraction of a number of isolated events, but is a more complex combination of sound events that works in a strategy of an imaginary scenography: theatre for the ears.

Other elements for a possible reading of teatro's soundscape are: wave form – slowness – speed – space.
aBK is dedicated to Rebecca Whitling.
– Georgio Magnanensi

NEBOJSA ZIVKOVIC

Composer Nebojsa Zivkovic is one of the world's most performed composers for percussion music. At the present time, he has nearly three hundred performances of his compositions every year in almost fifty countries world-wide. His groundbreaking compositions for marimba and percussion have set new performing standards, and his captivating and energetic performances have influenced generations of marimbists. Many of Zivkovic's compositions (for example: *Ilijas*, *Ultimatum1*, *Trio per uno*) have become standards in contemporary percussion repertoire world-wide. His orchestral works are performed by orchestras world-wide such as the National Symphony Orchestra of Washington; BBC Concert Orchestra, London; Orchestra di Santa Cecilia, Rome; The Nothern Sinfonia in Newcastle, UK; and Hiroshima Symphony Orchestra. He is frequently commissioned by soloists, orchestras and institutions, including two commissions from the German Ministry of Culture (Rheinland-Pfalz and Baden-Württemberg).

The new millennium started successfully with two premiere performances of chamber music pieces in London's WIGMORE HALL: *Born to beAT Wild* for trumpet and percussion and *Quasi una sonata* for piano and percussion, composed for Hakan Hardenberger, Evelyn Glennie and Emanuel Ax. In addition to his concert works, he has composed many works for younger players. Pieces from his FUNNY MALLETS SERIES have become some of the world's most successful works for mallet instruments. For more information on current projects, please visit: www.zivkovic.de

SEX IN THE KITCHEN, FOR PERCUSSION DUO OP. 35 (2009)

Commissioned by Auditorio de Tenerife

Composed in a very short amount of time under the working title *Incubus*, the piece eventually was given the more direct and somewhat simple title: *Sex in the Kitchen*. The score calls for two almost identical, rather small set-ups, each including "three kitchen objects," along with other standard percussion instruments. Obsession, passion, anger, and excitement would probably best describe the content of the piece, especially due to the overlapping and ambiguous nature of these terms. In addition, these terms describe emotions or characteristics which often (and suddenly) transform from one to another. The piece probably does not require any further comment, as words alone cannot convey the emotions which inspired it. It is my wish that both performers and listeners are able to enjoy the rhythmic energy and passion of the music itself.

– Nebojsa Zivkovic

ALL

Everything you see or hear in this piece comes from the heart of Standing Wave, their composers and their creative supports (board members, staff etc). I asked each collaborator for 50 photos of whatever represents them; whatever they feel. I asked probing questions on various rainy days in April and cut their words into scripts. Narrative took shape and characters emerged. The ultimate "found" film, *All* sets out to prove that the microcosm is the macrocosm.

A shout out: to my partner-in-crime on this project—Frank Faugno. Without his talent, sensitivity and hard work, the train would have never left the station!

– Mina Shum

ALL Performers

Monique Bourgeois
Julie Cooper
Laurie Cooper
Hannah Dubois
Quinn Dubois
Nikki Gould
Jenn Maclean-Angus
Juke McAndless-Davis
Louise Porter
Nicole Shorrock
Danielle Stott-Roy
Dexter Van Der Schyff
Jenn Walton
Zinnia Walton-Schillinger
Zoe Walton-Schillinger

ALL Collaborators

Brent Belke
AK Coope
Robin Coope
Frank Faugno
Simon Garber
John Endo Greenaway
Vern Griffiths
Veda Hille
Linda Hoffman
Dave Humphrey
Diane Kadota
Peggy Lee
Angie Nguyen
Martin Ritter
Ron Samworth
Alfredo Santa Ana
Lucas Schuller
Mina Shum
Allen Stiles
Koralee Tonack
Becky Whitling

ALL programme notes

MACKENZIE PLUNGE

When I moved to Vancouver in 2000 I was completely overwhelmed by the natural beauty of the city. I want to celebrate ten years here by writing a fast and frenetic musical cycle ride from my home at the top of a hill in Dunbar, full of incident, down to the sea in Kitsilano. I'm too timid to do this in reality—I no longer have the skill or strength to ride a bike that fast—and my lifestyle just does not allow me to be that irresponsible—and of course, such a journey should really end by plunging headlong into the ocean—which it can and will on this musical ride . . .

– Bramwell Tovey

VANCOUVER PARKS 1970-1982 is a series of musical snapshots. Each Standing Wave player illustrates a park memory with text and music, with simple overlaps and moments of reverie. The musicians are the firings of my fading neurons; a loving homage to some crystalline Vancouver moments.

– Veda Hille

ON THE BRIDGE

This composition explores the idea of a journey connecting geographical and cultural diversity within the city of Vancouver. The idea of a bridge in this piece symbolizes the complexity of emotions ranging from beauty to tragedy which can be witnessed or felt at times while traveling from one location in Vancouver to another. It may be difficult to understand the disparities sometimes separated by a city bridge and this piece aims to convey the sense of disconnect that may be perceived through the process of travel or journey from one place, thought, experience or feeling, to another.

– Alfredo Santa Ana

LYNN VALLEY MIST is a short exploration of a misty scene in North Vancouver. The analysis of the call of a crow, and the extraction of the pitch structure created the musical material as well as the formal outline for the piece. The piece itself exists at the threshold of audibility, with occasional “shapes” appearing and disappearing in the overall fog . . .
– *Martin Ritter*

GARRY POINT is named for the westernmost point of Steveston where the south arm of the Fraser River meets the Straight of Georgia. It is where fresh water meets salt water—the seaward flow of the river against the ocean tides creating complex tidal formations and often dangerous and unpredictable undercurrents. Similarly, the piece is a confluence of improvisation and composition.
– *Ron Samworth*

ORANGE GREY
With feet firmly planted in the sand and thick cloud cover dominating the sky, I witness the clouds break apart and a sliver of sun, perched on the horizon, break through...
– *Brent Belke*

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ALL biographies

MINA SHUM
Writer-director, Shum has been making award-winning films in Vancouver for 20 years. Her feature films include *Double Happiness*, *Long Life, Happiness and Prosperity* and the upcoming *Two of Me*.

BRAMWELL TOVY
A musician of striking versatility, Bramwell Tovey is acknowledged around the world for his artistic depth and his warm, charismatic personality on the podium. Tovey's career as a conductor is uniquely enhanced by his work as a composer and pianist, lending him a remarkable musical perspective. His tenures as music director with the Vancouver Symphony, Luxembourg Philharmonic and Winnipeg Symphony Orchestras have been characterized by his expertise in operatic, choral, British and contemporary repertoire.

VEDA HILLE
Born August 11, 1968 into a nice family in Vancouver, Canada. Started playing piano in 1974. Childhood interests included plants, books, microscopes, science fiction, and psychiatry. Attended art college in the late 80's and started writing music. Now makes records, writes musical theatre, scores films, teaches songwriting, tours, and generally keeps busy.

ALFREDO SANTA ANA
A graduate of Missouri's Truman State University and a current PhD student at UBC's School of Music, Alfredo Santa Ana has a wide array of instrumental and electronic music to his credit. During his time as an undergraduate student, he received third place in the MTNA national competition for the song cycle *Llegó en la Noche* and saw his orchestral revolt premiered by the Truman State Symphony Orchestra.

MARTIN RITTER
Martin Ritter writes both electroacoustic and acoustic works and develops software tools in different languages. He has worked for theatrical productions, creating sound design as well as collaborated with performers Corey Hamm, Paolo Bortolussi, Ralph Markham, Kenneth Broadway, the Phoenix Chamber Choir, Vancouver Chamber Choir, Standing Wave

and is active in the Sonic Boom festivals. His composition instructors include Mark Armanini, Stephen Chatman, Bob Pritchard and Keith Hamel, and he has become involved with the UBC Media And Graphics Interdisciplinary Centre (MAGIC) research group. He starts his DMA in Music Composition in September 2009.

RON SAMWORTH
Vancouver-based guitarist/composer Ron Samworth is known on the Canadian improvised/contemporary music scene as an inventive textural improviser and a strong fluid melodicist informed and inspired by a variety of music traditions including jazz, rock, new music and folk music of many cultures. He is the founder and leads the internationally acclaimed improvisation ensemble, Talking Pictures.

BRENT BELKE
Composer, Brent Belke, has a unique background that draws from a passion to challenge and participate with resulting work that covers of a wide range of style combining raw sound elements, electronics and traditional acoustic instruments. As seen in the string quartet, asian percussion and electronic textures of *Exposures* to solo guitar of the *Drive, She Said* score to the radio dial variety of *Pretty Boys* he covers a wide musical landscape, all with a keen sense of harmony and melody. As a founding member of seminal punk band SNFU, Belke recorded nine albums and toured extensively throughout North America, Europe and Australia. He left the band in 1998 to pursue his passion for film composition.

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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 CBC's *Two New Hours* and *Westcoast Performance*. Recent highlights include an appearance at Festival Vancouver in August 2006, performing Bradshaw Pack's *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 upcoming release, *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 Opera 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 cds 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 ARTISTS

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.

AARON MCDONALD *percussion*

Originally from St. Louis, Missouri, Aaron McDonald, is currently Principal Timpanist with the Vancouver Symphony Orchestra. Prior to his position with the VSO, Aaron was Principal Timpanist with the West Virginia Symphony Orchestra and performed and toured with The Cleveland Orchestra, Los Angeles Philharmonic, Indianapolis Symphony, and Buffalo Philharmonic. Since moving to Vancouver Aaron has performed with the Turning Point Ensemble, the National Broadcast Orchestra, and as part of the Music on Main and UBC's Pacific Spirit Concert Series. He has also recorded several film scores with the Vancouver Film Orchestra.

Aaron began his professional musical studies at the University of Missouri before moving to New York to attend The Manhattan School of Music. After receiving his Master's Degree from MSM, he continued his training in Cleveland with members of the Cleveland Orchestra.

GIORGIO MAGNANENSI *live electronics*

See Composer bio

ACKNOWLEDGEMENTS

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Thank you for supporting Standing Wave by attending this concert.

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