


Improvisations for Orchestra

featuring Paul Plimley, Mark Armanini,
John Oswald, Jean Derome and the
CBC Vancouver Orchestra
conducted by John Bernard Zoltek

July 2, 2000 Vogue Theatre



Musical score system 1, featuring five staves. The top staff contains a melodic line with a dynamic marking of *mf* and a tempo marking of *allegro*. The other staves show accompaniment.



Musical score system 2, featuring two staves. The top staff continues the melodic line with a dynamic marking of *mf*.



Musical score system 3, featuring five staves. A circled measure number '245' is present. A box labeled 'V₁' contains the tempo marking *bebop marcato*. The top staff has a dynamic marking of *mf*. The system includes complex rhythmic patterns and articulation marks.



Program

Standing Wave

Tony Wilson: Three Pieces

- 1) Prayer
- 2) For Fela Kuti
- 3) Untitled

Jacqueline Leggatt-Farandole II

Francois Houle: The Abstract Body Abandons Itself to Light

Ron Samworth: Big Secret

John Korsrud: Stark Raving

Artists

François Houle, clarinet

Sheila McDonald, violin

Peggy Lee, cello

Marguerite Witvoet, piano

Lauri Lyster, percussion

Standing Wave's unique and comprehensive repertoire reflects the diverse experience of its musicians, who move freely between the worlds of classical music, improvisation, musique actuelle and works with electro-acoustics. The quintet's unusual instrumentation, adventurous programming and dynamic performances combine to capture listeners' hearts and imaginations, placing Standing Wave at the forefront of Canada's new music scene.

Originally established in 1991 as a compositional vehicle for Vancouver composers, Standing Wave has maintained a focus on commissioning and developing new works since striking out on its own. The ensemble has commissioned works by numerous Canadian composers. These new pieces are presented within the context of seminal works of the 20th Century.

Standing Wave's self-titled CD features new works written for the group by Canadian composers in a variety of styles which range from the evocative, blues-reminiscent *The Earth for You a Standing Place* by Bradshaw Pack to the poignant fragmentation and distortion in *Paramirabo* by Claude Vivier to the frenetic thrill-ride of *Stark Raving* by John Korsrud.

Standing Wave has toured nationally with concerts in Montreal, Ottawa, London and Toronto and is often heard on CBC Radio. The group maintains a steady profile on its home turf with special appearances at the Vancouver International New Music Festival and the du Maurier International Jazz Festival, and through frequent collaborations with artists from opera, theatre, dance as well as other contemporary performing arts organizations such as Kokoro Dance and the Vancouver Playhouse Company. The group received rave reviews for their performance in "O Canada: A Showcase of Canadian Opera" for Opera America, and a Jessie nomination for "outstanding live musical performance" for their contribution to Rumble Theatre's *War of the Worlds* in 2000.

Intermission

Program

Improvisations for Orchestra

1) John Oswald

"OSWALD'S 1ST PIANO CONCERTO BY TCHAIKOVSKY, MINUS ONE, IN BB MINOR"

The composer wishes that the title suffices alone to give the listener significant preparation before enjoying the music.

2) Jean Derome

LA FLÛTE VOLLÉE

La Flûte Volée (the Stolen Flute) was composed in april/may 2000 just after the flute I have been playing for 25 years was stolen from my house. The piece was finished a few days after I found it back in a pawn shop. This nine part piece is definitely not a narrative piece but is certainly influenced by those events since all I was doing at that time was composing this piece and looking for my instrument. Lets say that La Flûte Volée has something to do with missing an old friend.

3) Mark Armanini/Paul Plimley

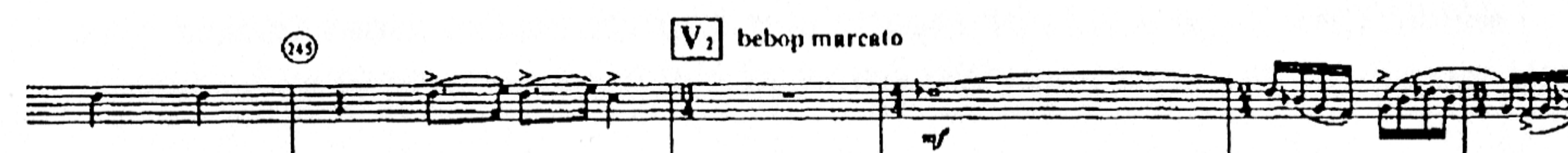
FINGERTIPS TO FREEDOM CONCERTO

The 25 minute, two movement work is a collaboration between improviser/composer Paul Plimley and composer Mark Armanini, where the music of Plimley/Armanini delivers a fresh take between soloist and orchestra.

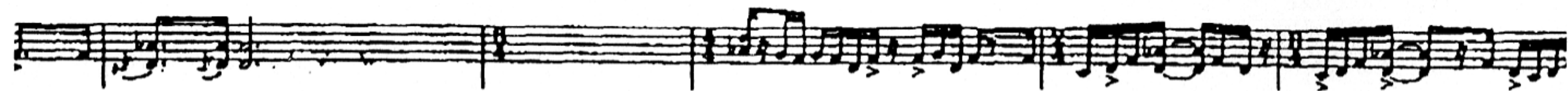
Plimley's in-depth familiarity with many musical traditions is the basis of his spontaneous musical thought. His ability to connect deeply with the spirit of music making will create an electric rapport with the CBC Orchestra and himself.

Armanini's experience as a composer of concertos has helped produce a unique score which presents a large canvas of varying motifs and moods as material for improvisation.

How does improv fit in with the form? Are the improv elements specified? This concerto is designed so that while I can take advantage of the various melodic, harmonic and rhythmic materials that transpire, I am free to play as I spontaneously respond to the orchestra players and in addition, am free to anticipate their ensuing musical space. Also I am given the freedom to play freely (purely from a spiritual/expressive/dramatic/intuitive manner. This point has been critical to keep as a central tenet or methodology, since I feel the necessity of being familiar with the written music AND free to pursue a directly expressive and creative path that transcends the safe boundaries of presenting academically "correct" material in what I play. You could say that I hope to combine the best of spontaneous playing with an architectural clarity of building sound pyramids that demonstrate a full and mature musical language.



Meet the Artists



Mark Armanini

Mark Armanini was raised, educated and lives in Vancouver. He was the recipient of two Jean Coulthard Scholarships for composition in 1980 and 1981. His formal training was crowned with a B.Mus(1981) and M.Mus (1984) in composition from the University of British Columbia. With a catalogue of over 40 works for choir, solo voice, chamber and orchestral ensembles, Mark is building on his Vancouver roots. In 1990, Mark began composing for various combinations of Western and Oriental instrumentation. The delicacy, refinement and versatility of the oriental instruments makes a refreshing sound palette for western ears.

His CD "The Spirit Emerges" (conducted by John Zoltek) has received critical acclaim and contains the pipa concerto "...of Wind and Water" which was performed by the Vancouver Symphony Orchestra at the gala opening of the Chan Centre for the Performing Arts in 1997. Since 1994 Mark has been on faculty as composition instructor at Capilano College.

Jean Derome

Saxophones, flutes, keyboards, various small wind instruments, voice - multi-instrumentalist, composer, folklorist, part-time Granules, graduate of the College of Pataphysics and Honorary Member of l'Ordre de Grande Gidouille, Jean Derome is the court jester of "musique actuelle." With its beret at a jaunty angle, Jean Derome's music is playful yet rigorous, and hides a precise architecture beneath its exuberant surfaces. Where many of today's improvising musicians are influenced by the obscure arcana in their record collections, Derome digs Joyce, the Tao, Perec, anagrams, mesosticks, and casse-tetes, too. Derome achieves a great groove and sheer lyrical beauty.

John Oswald

John Oswald has focused on the manifestations of his perceptual research in sound and image for the past quarter of a century. The London Observer has called him 'the maddest man on the planet'. In 1989 he acquired international notoriety for his Plunderphonics, a new genre of music based on the reconstruction of familiar audio recordings. From 1980 to 1995 he composed many soundtracks for dance, working with choreographers such as Bill T. Jones (the two of them completed commissions for the Deutsche Oper Berlin and the Lyon Opera) and he recently made an exception to his retirement from dance to compose an orchestra and robot piano work related to the preoccupations of Glenn Gould for the National Ballet of Canada.

Currently he has a collaborative installation with Bruce Mau in Vienna, which fills a building at the Museum of Applied Technology, and his moving image portrait 'Janead O'Jakriel after George Platt Lynes' is being exhibited at the Hayward Gallery in London. The Village Voice has recently said, "For the moment John Oswald is a solo movement, the most important school of one in music today."

Barre Phillips

The astonishing bassist Barre Phillips has it all, a luxurious sound, amazing technique and a fertile improvisatory imagination. He's released a marvelous new recording, Tales of Rohnlief (ECM), with multi-instrumentalist Joe Manieri and violinist Mat Manieri. On this visit to the Festival he'll collaborate with Francois Houle, Michael Moore, Wilbert de Joode and Tristan Honsinger to name a few.

Paul Plimley

"...what other pianist do you know who can leap from lush Debussy chords to slithery Xenakis glisses, Cecil Taylor clusters to Jimmy Yancey ostinatos, with such aplomb?...consistently imaginative."—Art Lange, Pulse Magazine

A staple on the local scene for the past 20 years, Vancouver pianist/composer/improviser Paul Plimley plays the piano inside, outside and all around, transforming the instrument into a veritable orchestra. He has absorbed the contributions of his key mentors (primarily Ellington, Powell, Monk and Taylor) and synthesized jazz traditions, classical influences and elements of new music (Zappa, Steve Reich) into a number of stylistic approaches which he distills through his original compositions and improvisations. This is most evident on his brilliant solo recording, Everything in Stages (Songlines) where Stride-like or blues-tinged passages merge into free playing; percussive meditative soundscapes give way to inspirational flights. It's all done with Plimley's characteristic deep lyricism and sly sense of humour. A list of Paul's global musical associations includes work with Cecil Taylor, Barry Guy, Joey Baron, Han Bennink, Trichy Sankaran and Lisle Ellis.

John Bernard Zoltek

John Bernard Zoltek is currently entering his fourth season as Music Director and Conductor of the Glacier Orchestra and Chorale, a regional orchestra based in Kalispell, Montana. A New England native born in Woonsocket, Rhode Island. John began studying jazz and classical guitar at the age of seven. He holds degrees in music composition from the University of British Columbia (1983, M.M.) and, Berklee College of Music in Boston (1981, B.M. cum laud). He also studied conducting privately with Attilio Poto at the Boston Conservatory. Mr. Zoltek's previous positions include. Conductor of the Vancouver Pro Musica Orchestra, Conductor for Marzena and a Seattle based new music ensemble associated with Seattle Spring. He has also conducted the Southwestern Honors Orchestra in Knoxville, Tennessee and made his European debut with the with the Philharmonic Bohuslav Martinu in the Czech Republic. He appears as conductor with that same orchestra on the The Spirit Emerges, a CD of the music of Mark Armanini. John's other recording include: The Music of Diane Thome on the Opus One label and two live concert recordings leading the Montana Summer Symphony where he conducts the music of Rossini and Dvorak. He was selected to attend the Pierre Boulez Carnegie Hall Foundation program in New York City for composers and conductors and has twice attended the International Conductor's Workshop in Zin, the Czech Republic. In addition to his busy conducting schedule Mr. Zoltek sustains an active interest in improvised jazz music and as a guitarist/composer has appeared at numerous jazz festivals including Bumpershoot and Earshot, both in Seattle.

CBC Vancouver Orchestra

The CBC Vancouver Orchestra was formed in 1938 in an era when both private and public radio stations clamoured to establish house bands or radio orchestras. Today it is the only radio orchestra in North America.

Over the past 60 years the orchestra has enriched the lives of Canadians through regular radio broadcasts, innumerable public appearances in Vancouver, touring and presenting dozens of world premieres. Through its promotion of Canadian composers and musicians, the orchestra has in the last 30 years performed more than 300 works by over 100 Canadian composers, and given the spotlight to scores of Canadian soloists.

Today, the CBC Vancouver Orchestra continues the tradition of the great broadcast orchestras by presenting the annual Avison Series and producing recordings for broadcast and retail sale. Network radio programs 'In Performance' and 'Take Five' regularly showcase the orchestra. With a repertoire ranging from baroque to contemporary, it has become one of the most recorded and valued orchestras in Canada. It is also gaining international recognition with exposure via the European Broadcasting Union, the CD recording of Peter Maxwell Davies' "Job" for the English label Collins Classics and reviews in major international music magazines of the Juno award-winning CBC disc of "Mozart Horn Concertos" with James Sommerville as soloist. This performance by the orchestra is its first appearance at the Vancouver International Jazz Festival.

The image shows a page of musical notation for a symphony or concerto. It consists of several systems of staves. The first system has five staves, with the top staff containing a complex melodic line. The second system has five staves, with the top staff starting with a 'whistle' instruction. The third system has five staves, with the top staff starting with a 'ritardando' instruction. The fourth system has five staves, with the top staff starting with a 'ritardando' instruction. The fifth system has five staves, with the top staff starting with a 'ritardando' instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

CBC Vancouver Orchestra

Violin I

Mark Ferris, *concertmaster*
 Cam Trowsdale, *concertmaster emeritus*
 Angela Cavadas
 Arthur Polson
 Odette Creanga
 Anne Cramer
 Pat Armstrong
 Sheila McDonald

Violin II

Brent Akins, *Principal*
 Mark Koenig
 Heilwig Von Koenigsloew
 Bryan King
 Evelyn Creaser
 Marka Akins

Viola

Neil Miskey, *Principal*
 Philippe Etter
 Andrew Brown
 Steve Wilkes

Cello

Eugene Osadchy, *Principal*
 Dianne Berthelsdorf
 Ian Hampton
 Charles Inkman

Bass

Bill Fawcett, *Principal*
 Patricia Hutter

Flute

Brenda Fedoruk, *Principal*
 Anne Elise Keefer

Oboe

Roger Cole, *Principal*
 Elaine Reid

Clarinet

Marcea Chernoff, *Principal*
 Mary Backun

Bassoon

John Gaudette, *Principal*

Horn

Brian G'Froerer, *Principal*
 Michael Wall

Trumpet

Jerold Gerbrecht, *Principal*
 Henry Christian

Trombone

Gordon Cherry, *Principal*

Timpani

Don Adams, *Principal*

Percussion

Salvador Ferreras, *Principal*

Harp

Rita Costanzi, *Principal*

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CBC Vancouver Orchestra .

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the artists
John Siddall
CBC Radio



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BRITISH COLUMBIA



WESTCOAST
Performance

This performance is being recorded for future broadcast on CBC Radio Two 105.7 FM. It will be shared with British Columbians on Westcoast Performance Sunday, July 9th at 12:06 pm.

CBC production group:

Orchestra producer and manager: Jon Siddall
Recording engineer: Derek Bird
Associate producer: Shauna Powers
Host, Westcoast Performance: David Grierson
Producer, Westcoast Performance: Michael Juk