

STANDING WAVE

new wave

1 **Sculptress** 16:28 | Nicole Lizée | 2010 rev. 2014
for ensemble and electronics

2 **Raven Tales** | Marcus Goddard | 2012 rev. 2014
I Txa'msom Frees The Light 4:30
II Ancestral Voice 3:48
III Our Connections 3:04

5 **Critical Distance** 11:57 | Justin Christensen | 2013

6 **Emmy Noether** 10:30 | Michael Oesterle | 2013/2014 rev. 2015

7 **Pots 'n Pans Falling** 12:56 | Edward Top 2013
for ensemble and pre-recorded child violinist

Total running time 64:07

Christie Reside | flutes

AK Coope | clarinets

Rebecca Whitling | violin

Peggy Lee | cello

Allen Stiles | piano

Vern Griffiths | percussion



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STANDING WAVE ENSEMBLE

TK448

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Recorded, edited, mixed, and mastered by Will Howie with engineering assistance: Alan JS “Juice” Han.

Produced by Will Howie and Standing Wave.

CD Design by John Endo Greenaway, Big Wave Design.

Cover photo by Janet Baxter

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Standing Wave would like to thank the composers, Nicole Lizée, Marcus Goddard, Justin Christensen, Michael Oesterle and Edward Top for their incredible music.

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Standing Wave is a not-for-profit organization dedicated to the creation and presentation of new works.

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Sculptress

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

Sculptress is an homage to Derbyshire – my own post-mortem contribution to the “Radiophonic Workshop.” Using live chamber ensemble fused with ‘vintage machines,’ the work is structured as an odyssey of sorts. It extends my continuing fascination with integrating old technology into new contexts and finding notation systems that convey my ideas for both the traditional and the experimental. — Nicole Lizée



Raven Tales

Raven Tales was commissioned by the Standing Wave Ensemble, and was composed in a rewarding and enlightening collaboration between myself, the ensemble, and First Nations artist Mike Dangeli. I've taken inspiration from Dangeli's 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, colour and form that beckon 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 is structured in a three movement arch that echoes three works of Dangeli. *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. In *Our Connections*, in addition to taking inspiration from the openness and bright quality of Dangeli's painted 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

Critical Distance

How can one characterize invisibility? Is it an active concealment from sight, or is it a passive neglect that disregards particular attributes for consideration? When attempting to penetrate into invisibility, direct sensory evidence is often inadequate and misleading. The act of changing vantage points while peering through splinters of tinted glass asks whether a changing of colours can help us to see new realities or ignore old ones. — Justin Christensen



Emmy Noether

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

The daughter of mathematician Max Noether, Emmy's talents were obvious, but society of the early 20th Century did not have a role for women in a University setting. She taught for many years without pay at the University of Erlangen until she was invited to be part of the Göttingen mathematics department by eminent mathematicians who recognized her work. The value of her work provided her with a career rich in academic successes with the University until she was forced out altogether because of her Jewish heritage in 1933. Like so many other artists and scientists, she found a new life in the United States where she taught at Bryn Mawr College until her sudden death in 1935, the result of an unexplained fever after an operation. — Michael Oesterle

Pots 'n Pans Falling

A young survivor of the mass shooting at the Sandy Hook Elementary School described the gunshots as sounding like “pots and pans falling to the floor.” This innocent and disarming description of an incomprehensible act of violence is especially poignant for me, being a father of a young child. I imagined the victims in that moment of horror, and the irreparable damage left on the survivors.

The six members of the ensemble play a simple calling motive of g-e, expanded to g-e-a-g-e, which, in fact, consists of the four open violin strings, a basic foundation for children beginning to play music.

I chose to include a recording of the motive hummed and played by my seven year old violin student John Lang. The motive was inspired by our broken mantle clock, which coincidentally chimed, g-e, prompting the work's opening with the two gongs imitating the clock. Towards the end of the piece this ‘clock’ chimes 26 times for the victims. — Edward Top