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centre de musique canadienne

murrayadaskin salon  
concert series



"The Interview" — Photo by Peter Grant

CELEBRATING CANADIAN COMPOSERS

# Hildegard Westerkamp Birthday Celebration

Friday • April 6, 2018 • 7:00pm

## As a courtesy...

**Please turn off the sound for all phones and other electronic devices.**

You are welcome to take **non-flash** photos during applause between pieces, but please refrain from taking photos during a performance and between movements, thank you.



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Enjoy a glass of pink Prosecco or a San Pellegrino sparkling beverage at the Lobby Bar.



Show your ticket and get 10% off all hot beverages at **Breka Bakery** next door at 855 Davie Street.



Program Editor • Stefan Hintersteiner

Program Designer • Tom Hudock

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# Letter from the BC Director

Ever since its founding, Vancouver has been a brash city of big dreams, rough ambition, and industrial sounds — a noisy, sprawling brat of a frontier town. It’s fitting we mark noon every day with the triumphal blast of a ship’s horn, and sound the “all’s well” at nine o’clock every night with the boom of a colonial cannon.



The founders had big dreams for the city of Vancouver, building some of the tallest buildings in the British Empire at a time the city was not much more than the small-town terminus of the national railway: the Sun Tower and Dominion Building at the beginning of the 20th Century, and the Electra Building fifty years later, from which those raucous noontime Heritage Horns first sounded.

I revel in being able to hear so many of the iconic sounds of this city from my apartment balcony — those horns at noontime, and the Nine-O’Clock Gun at night; the industrious sound of seaplanes taking off from the Inner Harbour, and the mournful sound of the trains’ trombone-like horns as they shunt cars in the railyards downtown at night; sometimes we can hear the plaintive, bovine lowing of fog horns resounding through the mist from the big ocean-going freighters at anchor in English Bay.



Heritage Horns



Blue Heron



Nine-O’Clock Gun

And this time of year, of course, as the trees begin to re-adorn themselves with leaves, we are suddenly inundated with the glorious cacophony of birdsong. From March through July we also hear the demonic barking and growling of the blue herons, interspersed with the high-pitched wittering of

the eagles. The crows, too, become more raucous this time of year, and the seagulls' cries become more plaintive, urgent, and melodramatic, making their antics all the more comic.

As the weather warms and April's rains begin to recede, we start to hear the calming, repetitive thwoks emanating from the tennis courts in Stanley Park, and the familiar plodding clop of the police horses of the VPD's Mounted Unit as they progress down Chilco Street towards the seawall.

The soundscape of the city is seasonal and constantly shifting with the time of day and the days of the week. And the reason I'm so aware of the acoustic ecology around me is because more than fifty years ago, in 1965, a composer named **R. Murray Schafer** came to Simon Fraser University, and over a musically revolutionary decade established the World Soundscape Project.

One of the most gifted young people working with Schafer at that time, and one of the leading proponents of that school today, is **Hildegard Westerkamp**. Hildegard was an associate of R. Murray Schafer in the early stages of the World Soundscape Project, along with **Barry Truax**, **Peter Huse**, **Bruce Davis**, and the late **Howard Broomfield**.

Hildegard has continued her work in this area, notably through the *Soundwalking* series of radio programs she created for Vancouver Co-operative Radio in the late 1970s, then going on to found the World Forum for Acoustic Ecology. A later collaboration with Vancouver New Music led to the creation of the Vancouver Soundwalk Collective, within which she has mentored a number of younger composers, sound designers, soundwalk leaders and people pursuing careers in soundscape studies and acoustic ecology.

Internationally recognized for her groundbreaking work and iconoclastic, playful creativity, we are delighted to celebrate this remarkable, and truly iconic, Vancouver composer. I hope you enjoy tonight's performance and, in the spirit of R. Murray Schafer, can open yourself to listen mindfully, to experience in a meaningful way everything you hear around you this evening.

And perhaps even to continue that kind of deeper listening over the rest of this weekend and this spring and the coming year, so that you, too, can begin to discover your own personal soundscape.

A handwritten signature in black ink, appearing to read 'Sean Bickerton', with a large, stylized flourish on the left side.

Sean Bickerton, BC Director  
Canadian Music Centre / Centre de musique canadienne



## a few personal notes

Heartfelt thanks to the Canadian Music Centre — especially Sean Bickerton, Stefan Hintersteiner, and Dave McLaughlin — for this opportunity to present tonight's concert to you. I am particularly delighted that Rachel Iwaasa has agreed to perform two of my compositions, *Like a Memory* and *Klavierklang*. Her premiere performance of *Klavierklang* during ISCM's World Music Days in the Playhouse, here in Vancouver last November, was spectacular and was received enthusiastically by the audience. I am very much looking forward to hearing the piece in this much more intimate atmosphere of the CMC.

Special thanks go to my friend and colleague Giorgio Magnanensi, who in his unstoppable creativity and inventiveness crafted wooden resonators during the last few years and donated some for tonight's concert. I am sure that they will add a sense of magic to the way sound is distributed in this space! Throughout this concert, the sounds of Davie Street will 'play along' and remind us that there is an always sounding, always moving, world out there. Please welcome it into your listening. Together the outside and inside soundscapes will create a unique atmosphere here.

I am delighted to introduce you to the work of emerging composer Nancy Tam in this context. Her work made a strong impression on me when, as the external examiner in the School for the Contemporary Arts at SFU, I first encountered her graduating project, an intricate and thought-provoking one-hour long synchronized audio tour for ten people, entitled *Some Hallways Lead To Other Hallways And Some Lead To Dead Ends*. At the time she wrote: “My audio tour is a realization of my continued interest in the triangulation of sound, body and space within my artistic practice. In creating my project, I pose my research question as follows: how can I, as a composer and an interdisciplinary artist, apply compositional techniques as methodology in creating performances outside of the musical discipline?” Since then I have followed with interest her increasingly active compositional output in a variety of Vancouver’s cultural contexts. Please lend her work your open and generous ears tonight.

My own work has never found a straight fit within the world of contemporary classical music, just as I never felt at home in any Western classical music department or conservatory. This is no longer surprising to me, as my intense passion for listening to *all* sounds of the environment, including music, lead me quite naturally into a wide expanse of multidisciplinary fields of study about sound. It also meant that composition was never my main focus, in fact I never dreamt of becoming a composer in my life, even as I was studying music. Composition emerged out of a multitude of listening experiences and research activities, learning and working with the World Soundscape Project in the early seventies. My colleagues were a great source of inspiration and with the unusually good fortune of having almost unlimited access to the Sonic Research Studio, established by R. Murray Schafer at the time, my curiosity was awakened never to be stilled again.

My political, cultural consciousness was sharpened significantly during those same years when I got involved with Vancouver Co-operative Radio. There I developed my more low-tech studio chops, creating the sound — among other cultural programming — for a legal soap opera entitled *Meet the Law*, written and directed by my then husband Norbert Ruebsaat. Norbert’s emerging poetic writing influenced me a great deal at that time and found its way into some of my early compositional work. Coop Radio was also the arena in which it was possible to tackle my, for its time, rather unusual radio project *Soundwalking*. I had managed to receive the Canada Council’s first-ever audio grant in 1978, which enabled me to work with a humble income in the ever-fluctuating life rhythms of young motherhood. My daughter Sonja was born in 1977 and inevitably inspired new ways of listening and soundmaking, as infants and young children do in their wide-open receptivity and their as of yet unencumbered expressiveness.

I am sensing the spirited presence of my late partner Peter Grant in my concert preparations. He always lent his deeply generous, alert and wide-open ears to my compositional work. This evening is dedicated to him, with gratitude and love.

Thank you all for attending this special event.

— *Hildegard Westerkamp*

# Program

**Camelvoice** (1993/2018)

*Hildegard Westerkamp, spoken voice*

**Like A Memory** (2002)

*Rachel Iwaasa, piano*

**Cricket Voice** (1987)

**Harbour Symphony** (1986)

FEATURED EMERGING COMPOSER

**Cinerama** (2017)

Composed by Nancy Tam



**Für Dich — For You** (2005)

Poetry by Rainer Maria Rilke

English Translation by Norbert Ruebsaat

**Gently Penetrating  
beneath the sounding surfaces of another place** (1997)

**Klavierklang** (2017)

Text and Music by Hildegard Westerkamp

*Rachel Iwaasa, piano and spoken voice*

*David Bloom, director*

*The cedar and maple flat audio panels used in tonight's performance are generously provided by Giorgio Magnanensi. For further information, please see page 12 of this program book. Special thanks to Nancy Tam and Dave McLaughlin for technical set-up and support.*

## Camelvoice

*for spoken voice and stereo soundtrack*

When I rode on a camel in the desert of Rajasthan, India, in November of 1992 I documented the journey with a sound recording. I expected to hear mostly the silence of the desert and camel sounds, which were intriguingly foreign to me. What I had not anticipated, but should have known after several months in India, were the many people that we encountered: vendors selling drinks, musicians playing the indigenous music of the desert, and curious children running alongside the camel trek of tourists and their guides.

Later, when I listened back to the recording I was struck by my reaction to it: on the one hand I felt a deep affection for the camel that had carried me into the desert and into a highly local soundscape of desert silence, the voices of people who lived in the nearby village of Sam and of the intensely beautiful and energetic music of that region; on the other hand I felt the cold reality that we were just another group of no-name tourists with money.

This reaction caused me to explore the inherent tensions of that situation and my experience of it in this short performance piece for the camel's and my own spoken voice. It became the beginning of a larger work, entitled *India Sound Journal*.

## Like A Memory

*for piano and stereo soundtrack*

This composition explores that area of aural perception in which we hear music in sounds and sounds in music, where scrap metal structures become musical instruments and the piano becomes a strange sound sculpture.

Many things came together in this composition. In 1985 I took my tape recorder and microphone and walked along Slocan Lake in the interior of British Columbia to an abandoned old house I had discovered some days before. Among the few remains inside was a piano. Many strings had broken, pieces of wood, some rusty nails and wires were lying among the strings, and rats had nested in its sounding board. Some keys were missing and of the remaining ones, not all keys were working. I had found a “prepared piano” in the deepest Cagean sense and delighted in improvising on this “instrument” and in recording the sounds that emerged. I also played and recorded snippets of classical music that I remembered from piano lessons years ago. They sounded delightfully out of tune and “off”.

In 2000 I went back to the same region with photographer Florence Debeugny to collect sounds and images for a project on ghost towns called *At the Edge of Wilderness*. Fallen-down buildings and rusty metal structures became soundmaking devices as I moved through the abandoned industrial sites, “playing” on anything and everything and finding the most fascinating resonances. Whether the sounds came from an old steam engine or an out-of-tune piano with broken strings, they have become the musical instruments for *Like A Memory*.

The majority of the sounds for the piece — the natural sounds, soundmaking on the rusty structures, or our footsteps and spoken voices — were recorded on the ghost town sites themselves. Recordings

of steam trains and of old machinery come from the environmental sound archives of the *World Soundscape Project* at Simon Fraser University.

A short time after I had completed *At the Edge of Wilderness* pianist Jamie Syer contacted me to see whether I was interested in composing a piece for piano and environmental sounds. I suggested that perhaps one could do something with my old recordings from the abandoned house with the piano and from the ghost towns. It turned out that Jamie knew this area of B.C. very well and taught piano every summer during the Valhalla Summer School of Music in Silverton, B.C., a small community right in the middle of this area. How could we not do a piano work together after the convergence of so many strands and experiences!

Some of the other excerpts of classical piano music that appear on the digital soundtrack of the piece were played by Jamie Syer and recorded by myself at his home near Calgary, Alberta, in May of 2002.

*Like A Memory* was commissioned by Jamie Syer and the Valhalla Summer School of Music and was composed with financial assistance from the Vancouver Foundation. It was premiered in Silverton, B.C. — in the area from where all sound materials originated — on August 16, 2002.

## **Cricket Voice**

*for stereo soundtrack*

*Cricket Voice* is a musical exploration of a cricket, whose song I recorded in the stillness of a Mexican desert region called the “Zone of Silence”. The quiet of the desert allowed for such acoustic clarity that this cricket’s night song — sung coincidentally very near my microphone — became the ideal “sound object” for this soundscape composition. Slowed down, it sounds like the heartbeat of the desert, in its original speed it sings of the stars.

The quiet of the desert also encouraged sound-making. The percussive sounds in *Cricket Voice* were created by “playing” on desert plants: on the spikes of various cacti, on dried up roots and palm leaves, and by exploring the resonances in the ruins of an old water reservoir.

*Cricket Voice* was completed with the financial assistance of the Canada Council. The composition is dedicated to Norbert Ruebsaat, who wrote:

It’s hard to be a night in the desert  
without the crickets.  
You make it with stars.  
You make it with the skin  
of the desert night.  
You stitch those two together  
sky and earth.  
You find it with your cricket voice.

## Harbour Symphony

*It sounded like a herd of happy elephants caught in a traffic jam.* — Globe and Mail

*Is it going to sound like O Canada?* — Richmond Review.

*Mere words are inadequate to describe what took place when the Symphony began.* — Harbour and Shipping Magazine.

On May 2nd 1986, nearly 150 boats of all sizes and shapes gathered in Vancouver Harbour around Canada Place to perform the first-ever Vancouver *Harbour Symphony* for boat horns. The piece was composed on commission from the Canada Pavilion for its Expo 86 opening.

Special thanks to Bernard Bomers, Special Events Co-ordinator for the Canada Pavilion, who first conceived and commissioned the event; Joe Carter for pioneering the Harbour Symphony idiom (on a smaller scale) in St. John's Newfoundland, and for helping direct and conduct this one; to Brian Lewis, Marine Consultant, and Mary Jane Green, Logistics Co-ordinator. Special thanks also to Vancouver's Marine Community for participating so enthusiastically in all facets of the event and for performing vigorously; to Bob Swanson who designed, and whose company Airchime made most of the boat horns heard in this piece.

Final thanks go to the late Howard Broomfield, as well as to Victoria Fenner, Peter Thompson, and Leon Wolf, who recorded the live performance of the *Harbour Symphony* in the following places in and around the harbour: on the water from one of the participating boats, in the Main Street docks area, in Stanley Park near the Nine-O'Clock Gun and on Canada Place.

In tonight's concert you are hearing a mix of these recordings, plus the radio communication before the piece begins and after the conclusion of the event, when the many boats are directed to leave the harbour in a coordinated fashion.

The *Harbour Symphony* was composed in memory of my brother, Helmut Westerkamp, who, as a cadet sailor on the German training ship "Pamir," went down in a hurricane in the mid-Atlantic on September 21, 1957.

## Cinerama

*For four soundtracks and video*

*"At the edge of the city. A live performance of weather, water and tide"* — Fight with A Stick  
([www.fightwithastick.ca](http://www.fightwithastick.ca))

*Cinerama* is a study in rhythm, geography, and weather. Operated by humans, 6 large metal frames rise from the water at Spanish Banks suggesting an hour-long nature movie experience. Working with the concept of sonic camouflage, the sound design of *Cinerama* dissolves into the existing sonic milieu of the site where the sonic events in the soundscape mimic those already living in the space.

The visual, haptic and aural environments beckon us to look further, feel slower, and listen deeper to ourselves and the world around us. There, we sit in chairs on wet sand while salt water tickles our feet and eventually takes over the performance space. The tide is warm and gentle, and at times fickle and relentless when measured against urban human rhythms. Since I cannot bring the beach nor the hour-long experience to you this evening, I have prepared a glimpse into this beautiful work in the form of a 10-minute composition accompanied by the footage of the original performance.

Credits: *Cinerama* was created by Fight With A Stick performance company with artistic direction by Steven Hill and Alex Ferguson in collaboration with Scott Billings, Delia Brett, Nellie Gossen, Elissa Hanson, Josh Hite, Walter Kubanek, Andrew Laurensen, Malena Meneses Skoda, Natalie Purschwitz, Diego Romero, Nancy Tam, and Paula Viitanen. Video documentation by Josh Hite. Field recordings amplified on Giorgio Magnanensi's wood panels are collected by Nancy Tam and Conor Wylie.

## **Für Dich — For You**

*for stereo soundtrack*

*Für Dich – For You* is based on the poem *Liebes-Lied* by Rainer Maria Rilke and its newest translation into English, *Love Song*, by Canadian poet and writer Norbert Ruebsaat.

The compositional process of *Für Dich – For You* was an intense encounter with Rilke's words, not unlike an encounter with the experience of love itself and all its unsettling, complex emotional states. Love, like birth or death, tears us out of the routine of daily life, wakes us up, alerts us to what is, creates moments of truth, often stirs us to make changes, to take new risks. The poem speaks of one person's love to another, but also and perhaps more importantly about love as an inner state towards life and the world as a whole. In the face of ecological disasters and global economic imbalances, as well as widespread practices of terror, war, and hate, it suddenly seems to be a matter of survival to learn more about love and about how to act from the heart. Composing this piece was part of this process of learning.

On another level the composition explores a sense of place and belonging, of home and love. To underscore this context, the sound sources for the piece consist of specific sounds from two places that have created a sense of belonging in me: North Germany where I was born and grew up and Vancouver and the West Coast of Canada where I have lived for almost 50 years since my immigration. These sounds form the sonic/musical language of the piece, together with the recorded voices (male and female) of people close to me, speaking the poem, both in German and English. To open oneself to one's original language and culture again, after having lived as an immigrant in the country of one's choice for a long time, is like opening oneself to an almost forgotten deep love and connection to that past place. At the same time, one has lived and functioned in the country of one's choice for many years, one has established one's very own home, one's family, one feels at home here, it is the right place to be. It also is a place of belonging and love. Thus, the piece is an exploration of the heart, an exploration of where the heart is located in connection to culture, language and people. In a globalized world where millions of us are on the move, whether as refugees, immigrants or just as travelers, this has emerged as a wide spread and relevant theme, as we are all in some way searching for home and connectedness.

All sounds and voices were recorded by myself. Many thanks to all who spent valuable hours with me exploring and reading the poem. Readers of the poem are: Wendelyn Bartley, Susan Benson, Anne Bourne, Louie Ettling, Peter Grant, Andra McCartney, Norbert Ruebsaat, Sonja Ruebsaat, Susanna Ruebsaat, R. Murray Schafer, Agnes Westerkamp and Hildegard Westerkamp. *Für Dich – For You* was commissioned by the ZKM, Karlsruhe, Germany. The composition was started during a residency at the ZKM, and was continued and completed in the Sonic Studio at Simon Fraser University and my own studio in Vancouver.

### **LIEBES-LIED\***

*Rainer Maria Rilke*

Wie soll ich meine Seele halten, daß  
sie nicht an deine rührt? Wie soll ich sie  
hinheben über dich zu andern Dingen?  
Ach gerne möcht ich sie bei irgendwas  
Verlorenem im Dunkel unterbringen  
an einer fremden stillen Stelle, die  
nicht weiterschwingt, wenn deine Tiefen schwingen.  
Doch alles, was uns anrührt, dich und mich,  
nimmt uns zusammen wie ein Bogenstrich,  
der aus zwei Saiten eine Stimme zieht.  
Auf welches Instrument sind wir gespannt?  
Und welcher Geiger hat uns in der Hand?  
O süßes Lied.

\*Source:

Rainer Maria Rilke  
Der ausgewählten Gedichte erster Teil  
Insel Bücherei Nr. 400  
Insel Verlag Wiesbaden 1951  
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### **Gently Penetrating beneath the sounding surfaces of another place**

*for stereo soundtrack*

The vendors' voices in this composition were recorded in specific areas of New Delhi during my first visit in 1992: in the residential area of Janakpuri, at the early morning produce market in Tilak Nagar, at the market near the Jama Masjid, and at the market stalls just off Janpath near Connaught Place. I noticed that many of the other sounds in these places besides the vendors' voices were those of metal (such as buckets falling over, cans rolling, the handling of metal pots, squeaking gates, sometimes unidentified objects rattling or clinking as they pass), bicycle bells and scooter horns. As they seemed to be rather characteristic sonic "accompaniments" to the environments through which the vendors passed or where they had their stalls, these sounds became major players in the composition.

### **LOVE SONG\*\***

*Rainer Maria Rilke*

*Translated by Norbert Ruebsaat*

How shall I hold my soul so that it  
does not touch yours? How shall I lift it  
up over you so it reaches other things?  
Oh, how I long to store my soul  
with something dark and lost  
in a foreign becalmed place that does not  
vibrate when your depths vibrate.  
But all that touches you and touches me  
contracts us like a bow  
that from two strings draws forth a single voice.  
Upon which instrument are we two strung?  
And who, pray, is the fiddler who holds us in his hand?  
Oh sweetful song.

\*\*Reprinted with permission.

Coming from a European and North American context, I was delighted by the daily presence of the vendors' voices. As the live human vending voice has disappeared almost entirely in Northern Europe and North America and has largely been replaced by media advertising, it is somewhat of a miracle for the visitor from those areas to hear such voices again. The gruffer, coarser shouting of male voices seemed to occur in markets near noisy streets or where a lot of voices were competing with each other. The vendors moving through quieter neighbourhoods seemed to have musically more expressive voices and almost songlike calls for their products, with clear melodic patterns. And then there was the voice of the boy selling juice...

In a city like New Delhi, and other places in India, one experiences shimmering beauty and grungy dirt and pollution side by side all the time. Many of these opposites are audible in my recordings as well and specifically in the sound materials selected for this piece. I wanted to express acoustically/musically both the shimmering and the grunge as it seems to represent so deeply and openly the contradictions within this culture and the intensity of life that results from it.

Finally I believe that this piece also explores outer and inner worlds as one experiences them in India: the extraordinary intensity of daily living on the one hand and the inner radiance, focus and stillness on the other hand that emanate from deep within the culture and its people, despite the hardships of life.

I would like to thank Savinder Anand, Mona Madan, Arun Patak, Virinder Singh, and Situ Singh-Bühler for taking me to the places where these vendors' voices occurred. Without their help and local knowledge I would have had a difficult time capturing them on tape. Many thanks go to Max Mueller Bhavan for inviting me to New Delhi in the first place and giving me the opportunity to work with the Indian friends and listen to this city. I am grateful to Peter Grant for being a compassionate and listening companion throughout this time.

The piece was commissioned by and realized in the studios of the Institut International de Musique Electroacoustique/Bourges, France and received an honorary mention in the Prix ars electronica competition in Linz Austria, 1998.

## **Klavierklang**

*for piano, spoken voice and stereo soundtrack*

*Klavierklang* is a sonic-musical journey into the complexities of piano playing. During the past few years Rachel and I often reflected on the challenging and traumatic, but also inspiring experiences we have had with piano teachers, the roles our mothers' ears played in our musical development and how much the piano has been both a sanctuary for sonic explorations and soundmaking, and a site of trauma and discouragement. Ultimately *Klavierklang* is a journey towards the piano playing we have always loved, into the magic of its sound.

*Klavierklang* was commissioned by Rachel Iwaasa and was created with the financial assistance of the Canada Council and the BC Arts Council. Many thanks go to David Bloom, who directed Rachel in the theatrical aspects of her live performance.

# Cedar & Maple Flat Audio Panels

The cedar and maple flat audio-panels are built using large Western Red cedar and Pacific Coast Maple boards reclaimed from discarded piles of wood in mill operations and drifting ocean logs on the Sunshine Coast of British Columbia. After being sliced and smoothly shaped, they are planed and sanded to thin them down to thickness ranging between 2/16" and 1/4" and finally mounted on a stabilizer wood stand.

An amplifier drives the sound into an audio transducer applied to the rear of each panel, exciting the wood boards and transforming their surface into a distributed-mode loudspeaker (DML). In this way the audio is approaching an omnidirectional presence in the way the sound from the cedar and maple panels is dispersed evenly in all directions.

The diffused radiation patterns of all frequencies created on the wood panels expands the audio source. Sound then propagates through the wood in the most liberated and natural way while becoming omnidirectional in the far field. The diffused sound is stunningly beautiful and softly filtered by the smooth quality of cedar or the brighter resonating quality of maple, which adds to the uncanny character of their physical and sculptural presence.

— *Giorgio Magnanensi*

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## David Bloom Director

Playwright, director and actor David Bloom founded Felix Culpa (with Linda Quibell), for whom he directed *Judith, Und*, and *The Monument* (Jessie nomination, best director-Large Theatre). Other directing credits include *Palace of the End* (Jessie award best direction, large theatre with co-directors Katrina Dunn and Mindy Parfitt), and *Alien Sex* for the Queer Arts Festival. He directed *Blackbird* for One Story Collective in March and will be performing the show with Stephanie Elgersma in September, directed by Omari Newton. Last season he performed in *The Nether* at the Firehall Theatre for Redcurrant Collective, and Realwheels' multiple award-winning revival of *Creeps*. He has choreographed fights for theatre and opera companies across Canada. His plays have been produced by Green Thumb, Studio 58, Felix Culpa, Carousel, Axis Theatre, Canadian Phoenix, and Theatre at UBC. He's performed in the usual local TV shows. He graduated from Studio 58 in 1980, and currently teaches Solo Show for the program.



## Rachel Iwaasa Pianist

Hailed in the press as a “keyboard virtuoso and avant-garde muse” (Georgia Straight) with the “emotional intensity” to take a piece “from notes on a page to a stunning work of art” (Victoria Times Colonist), pianist Rachel Kiyo Iwaasa is widely recognized for her bold and innovative artistry. Selected to close the ISCM World New Music Days 2017 in Vancouver, Rachel has performed in the Netherlands, Germany, US and across Canada, with engagements including Muziekweek Gaudeamus, Music TORONTO, Music on Main, Vancouver New Music, Redshift, Western Front, Vancouver Symphony, Victoria Symphony, the Aventa Ensemble (Victoria), CONTACT contemporary music (Toronto), New Works Calgary, Groundswell New Music (Winnipeg), and Vancouver Pro Musica. She has premiered works by many of Canada’s most eminent composers, such as Hildegard Westerkamp, Rodney Sharman, Jocelyn Morlock, Nicole Lizée, Jordan Nobles, Jeffrey Ryan, Farshid Samandari, Marci Rabe, and Emily Doolittle. One half of the flute/piano duo Tiresias with Mark McGregor, Rachel has also collaborated with Yannick Nézet-Séguin, Judith Forst, Heather Pawsey, the Bozzini Quartet, Pulitzer Prize-winning composer Caroline Shaw, and Richard Reed Parry of Arcade Fire.



Photo: SD Holman

Her interdisciplinary adventures have led to work with photo-based artist SD Holman, playwright/director David Bloom, choreographer Tara Cheyenne Friedenber, and multi-media provocateur Paul Wong. Rachel’s debut CD, *Cosmophony*, has been praised as “brilliant” and “unforgettable”

(Vancouver Sun) and for “the passion, intensity and the nuanced playing she’s acclaimed for... she manages to instill a sense of dynamic tension and pull to every note” (The Province). Rachel was a co-founder of the Queer Arts Festival in Vancouver, recognized as one of the top 5 festivals of its kind worldwide.

## Nancy Tam **Composer**

Nancy Tam is a sound artist who uses sound and performance as primary media to making interdisciplinary performances. She has composed with the Toronto based Toy Piano Composers collective since its inception in 2008. Her compositions and performances have toured in Germany, Denmark, the U.S. and throughout Canada. As a performance maker, Nancy works closely with Fight With A Stick performance company with whom she devised and collaborated on the Critic’s Choice Award winning show *Revolutions* in 2017. At present, Nancy is focused on creating work with her performance collective A Wake of Vultures in Vancouver.



Photo: Daniel O’Shea

## Hildegard Westerkamp **Composer**

Hildegard Westerkamp has spoken on topics of listening, environmental sound and acoustic ecology and has conducted soundscape workshops internationally. Her compositional work draws attention to the act of listening itself and to the inner, hidden spaces of the environment we inhabit.

She was born in Osnabrück, Germany in 1946 and emigrated to Canada in 1968. After completing her music studies at UBC in the early seventies she joined the World Soundscape Project under the direction of R. Murray Schafer at SFU. Her involvement with this project not only activated deep concerns about noise and the general state of the acoustic environment in her, but it also changed her ways of thinking about music, listening and soundmaking. Vancouver Co-operative Radio — founded during the same time — provided an invaluable opportunity to learn much about broadcasting, and ultimately enabled her to produce and host her weekly program *Soundwalking* in 1978/79.



Photo: Jens Buss

One could say that her career in soundscape composition and acoustic ecology emerged from these two pivotal experiences and found support in the cultural and political vibrancy of Vancouver at that time. In addition, composers such as John Cage and Pauline Oliveros have had a significant influence on her work.

While completing her Master's Thesis in the 1980s, entitled *Listening and Soundmaking — A Study of Music-as-Environment*, she also taught courses in Acoustic Communication at SFU together with colleague Barry Truax. In 1993 she was instrumental in helping found the World Forum for Acoustic Ecology ([www.wfae.net](http://www.wfae.net)), an international network of affiliated organizations and individuals who share a common concern for the state of the world's soundscapes. She was chief editor of its journal *Soundscape* between 2000 and 2012. In 2003 Vancouver New Music (VNM) invited her to coordinate and lead public soundwalks as part of its yearly concert season. This in turn inspired the creation of The Vancouver Soundwalk Collective, whose members are continuing the work on a regular basis. For some years now she has mentored a variety of younger composers, sound designers, soundwalk leaders and people pursuing careers in soundscape studies and acoustic ecology.

As a composer she has worked with writers Norbert Ruebsaat and Sharon Thesen, with photographer Florence Debeugny, and collaborated more recently with composer and recorder player Terri Hron on their composition *Beads of Time Sounding* and with pianist Rachel Iwaasa on *Klavierklang*, which was premiered at ISCM's World Music Days in Vancouver, November 2017. Some of her compositional work appears in US filmmaker Gus van Sant's *Elephant* and *Last Days* and Canadian filmmaker Nettie Wild's *Koneline, Our Land Beautiful*. For an extensive exploration into her compositional work see Andra McCartney's *Sounding Places: Situated Conversations through the Soundscape Work of Hildegard Westerkamp*, York University, Toronto, 1999. For more up-to-date information of her compositions and writings, see <http://www.hildegardwesterkamp.ca>.

Finally you may enjoy listening to the recent CBC IDEAS program: <http://www.cbc.ca/radio/ideas/how-opening-our-ears-can-open-our-minds-hildegard-westerkamp-1.3962163>

# BC Associate Composers

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John L. Baker	Hugh Fraser	Miklos Massey	Chris Sivak
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Sergio Barroso	Craig Galbraith	Ian McDougall	Anita Sleeman*
Martin Bartlett*	William George	Robert George	Douglas Gwynn Smith
Hal Beckett	Stephen R. Gibson	McKenzie	Judy Specht
Marcel Bergmann	Yvonne Gillespie	Lisa Cay Miller	Paul Steenhuisen
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Diane Berry	Marcus Goddard	John Mills-Cockell	Brent Straughan
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Stephen Brown	Joan Hansen	Jordan Nobles	Brian Topp
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\* *Deceased*

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## 2017•18 SEASON



### Lloyd Burritt Celebration

*Season Opener*

7:00pm • September 29, 2017

Murray Adaskin Salon



### Leslie Uyeda Celebration

*International Women's Day*

7:00pm • March 9, 2018

Murray Adaskin Salon



### Jean Ethridge Celebration

7:00pm • October 27, 2017

Murray Adaskin Salon



### Hildegard Westerkamp Birthday Celebration

7:00pm • April 6, 2018

Murray Adaskin Salon



### Hubert Klyne Headley Celebration

*Posthumous Tribute*

7:00pm • November 17, 2017

Murray Adaskin Salon



### Barry Truax Birthday Celebration

7:00pm • May 11, 2018

Murray Adaskin Salon

TO BUY TICKETS: (604) 734-4622 [musiccentrebcc.ca](http://musiccentrebcc.ca)



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