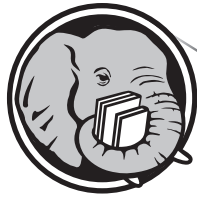




cassette- tête

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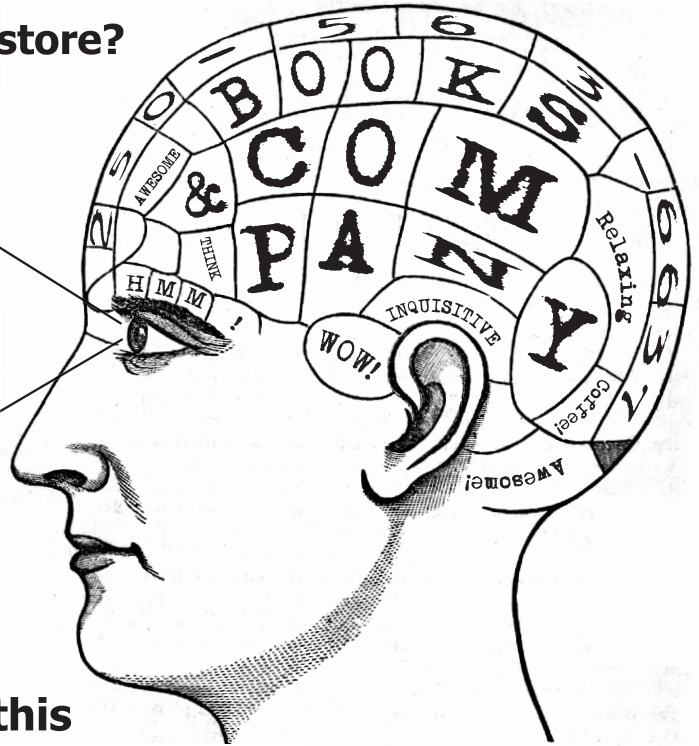
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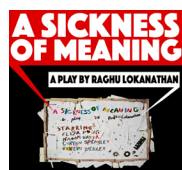
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Artists

A SICKNESS OF MEANING



A Sickness of Meaning is a play with music by Raghu Lokanathan. In part, the play grew out of a performance prepared for Casse Tete in 2014, in which Raghu played bits of songs interspersed with distilled versions of dreams read accompanied by improvised electric guitar. This play involves theatrical bits, drawn from dreams, things heard, things remembered, things imagined, and musical bits including full songs, broken up songs, incomplete songs, short songs. One of the ideas behind it all is that if, as it seems, no full account of anything can be made, what is the experience of a series of partial accounts like? The cast consists of Eliza Houg, Naomi Kavka, Corbin Spensely, Robert Ziegler and Raghu Lokanathan, each of whom has a long history of varied involvements in the PG arts scene.

ANNETTE BROSIN



Originally from Germany, composer and bass player Annette Brosin has been living and working on Coast Salish territory in Victoria, BC since 2009, where she received her Ph.D. in composition at the University of Victoria in 2016. Her music has been performed and broadcasted in North and South America and Continental Europe. She is interested in investigating a variety of questions surrounding the increasingly complex relationship between digital technologies and music as a site of cultural reproduction. These questions are directly tied into her music, wherein she explores aspects of memory, historical and cultural disintegration, and the meanings of performance-based concert settings. In these contexts, the roles of repetition and ritual gain increasing significance and materialize musically in Annette's work.

BENTON ROARK



Benton Roark's music has been described as "ardent and soaring" (The National Post), "divergent" and "trippy" (The Vancouver Observer), and a "mysterious landscape of instrumental timbre", (WholeNote Magazine). His work has been presented by companies and ensembles such as Tapestry Opera, Triplepoint Trio, the Bozzini Quartet, Ear Heart Music, retheatre, Redshift Music, and the Erasmus Foundation. Roark has also enjoyed critical acclaim as a performer of his own music as a bandleader and solo artist ("a crafty folk experimentalist", Creative Loafing Atlanta). Over the past few years Roark has worked increasingly in the experimental music theatre realm with projects such as Shadow Catch ("an evocative score", The Bulletin), Songs from the Rainshadow's Edge ("simply beautiful", New Music Buff), The Whisky Opera ("best piece of the evening", NOW Toronto), and Off Leash ("one of the most unique theatrical experiences currently on Vancouver stages", Vancity Buzz). Imbued with a passion for the strange and formidable, he also recently spearheaded a new instrument design project in collaboration with Redshift Music, This Is It Design Inc, and Fringe Percussion (City of Water, Sea of Glass), resulting in him building the Lumiphone, a glass marimba in 31-tone equal temperament. Roark's work can be heard on a number of recordings, including the Bozzini Quartet's À chacun sa miniature, Mark Takeshi McGregor's Sins and Fantasies, Arkora's Songs from the Rainshadow's Edge (nominated for Composition of the Year by the 2016 Western Canadian Music Awards), and three records of original work with The Benton Roark Band ("dirty-southern-gothic-rock-country-folk", Discorder Magazine). Roark holds degrees from Oberlin College and Conservatory and the University of British Columbia, and he has been a resident artist at the Banff Centre, The Atlantic Center for the Arts, Avaloch Farm, and the American Conservatory at Fontainebleau, where he was co-recipient of the Tournon Branley Prize for collaborative work in architecture.

and music. A tireless arts advocate, Roark has served as past President of Vancouver Pro Musica and is currently Associate Artistic Director of Redshift Music Society and Co-Artistic Director of Arkora Music.

CATHERINE FERN LEWIS



Catherine Fern Lewis is renowned as a highly versatile soprano and sound artist. An ambassador and active exponent of Canada's new music and art scene, Lewis has premiered over one hundred pieces by prominent composers and created her own multi-media works that push the boundaries of performance. Lewis earned a BMus from the University of Victoria, BC, where she was influenced by professors Rudolf Komorous and Martin Bartlet. She devoted three subsequent years to vocal training in Europe and Canada, studying under luminaries Frances James Adaskin, Selena James, Mary Morrison and Pierre Bernac. She appears as soloist with symphony orchestras and in recitals of new and traditional music. Her improvisations have shaped the work of collaborators from other disciplines; many pieces have been written expressly for her.

Lewis' personal creative explorations are uniquely interdisciplinary, combining movement, sound, film and installation. Her site-specific work has been presented by art galleries and festivals in Canada and Europe. Lewis lives in Victoria BC and teaches at the Victoria Conservatory of Music.

CHRISTIANS



Free-improvised metallic noise. Take up your cross and come with us.

CHRISTOPHER REICHE



Christopher Reiche is a performer and composer in Victoria BC known for his enthusiasm for performing and composing for unusual instruments and performance situations. His compositions have been performed by the Emily

Carr String Quartet, Negative Zed Ensemble, Pembroke Symphony Orchestra, and Quatuor Bozzini. In 2013, he completed a solo performance of Erik Satie's Vexations at Open Space Arts Society in just under 24 hours.

Reiche performs occasionally in Victoria at A Place to Listen or on concerts hosted by the Victoria Composers Collective. He is also known as Victoria Engagement Leader for the Canadian Music Centre's Victoria Creative Hub, New Music Coordinator for Open Space Arts Society, and is currently President of the Canadian League of Composers. He teaches piano, theory, and composition lessons at Brentwood College and the Victoria Conservatory of Music.

CRAWLING HUMAN



Cryptic bio/artist statement 1:

Crawling Human

is three people in a room meeting week after week vocals/laptop, bass, guitar

they are not trying
to get very far

its improv
moodswinging
continuity
disruption

its not cool
its not in control
its a weekly ritual

its metal its hardcore its noise its dub
with its power sucked out
pulse weakened
coasting, floating
abyssal loathing

refuse left over
little vacation from life
just the small stuff

everybody does shit like this but they don't put it out

slow death/crawling human

--

Cryptic bio/artist statement 2:

They dug and dug, and so

their day went past, their night. And they did not
praise God,

who, so they heard, wanted all this,

who, so they heard, witnessed all this.
They dug and heard nothing more;

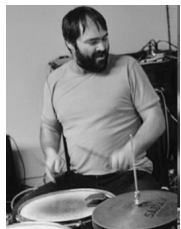
they did not grow wise, invented no song,

devised for themselves no sort of language.

They dug.

Paul Celan, "There Was Earth Inside Them," 1959

ERIC HAMELIN



When Hamelin plays normal music, he transmutes the floor into the ceiling by ringing his stratospheric gongs. Hamelin has played with a bunch of other pretty good people/musicians but most of them wouldn't remember him. Hamelin likes faces. One time he had a group called "nomore-

shapes" and they got in the NY Times. In Calgary, he plays with Chris Dadge and also charges the battery for a number of indie rock bands. Hamelin likes most of the things that pseudo jazz heads like. But let's not talk about that now.

JONATHAN WILCKE



When Wilcke plays normal music, his tone is like Ayler on a sedative. He gets by as a saxophonist because he figured out how to blow into the small end while mashing his fingers around. "Heroes eat soup, like anyone else." In Calgary, in addition to playing with Not now, Hamelin, Wilcke situates himself in the Westwinds Jazz Orchestra, pops in and out of Bug Incision, and appears on rock stages ad hoc to deliver the saxophone solo somewhere after the second chorus. He is also an arts community organizer. He lived in Vancouver for 9 years where he played in and with Vancouver's improvised music scene. In his other life, Wilcke is professeler [sic] of poetry and poetics.

JORDAN NOBLES



JUNO Award-winning composer Jordan Nobles is known for creating music filled with an "unearthly beauty" (Mondomagazine) that makes listeners want to "close (their) eyes and transcend into a cloud of music" (Discorder Magazine). He has won numerous awards for his work including the 2017 JUNO Award for Classical Composition of the Year, the International Composition Competition of the Unbound Flute Festival (Brisbane, Australia July 2016), the Sacra/Profana (San Diego 2013), Vancouver Bach Choir (Vancouver 2008), and Polyphonos (Seattle 2011) International Composition Competitions. He placed 2nd in the International Soli fan tutti Kompositionswettbewerb in Darmstadt, Germany and was a finalist in the C4 Choir Composition Competition in New York., as well as has been chosen to be performed in Wrocław, Poland at the International Society for

Contemporary Music's 2014 World Music Days. He has twice been nominated for Classical Composition of the Year at the Western Canadian Music Awards. In 2009 Jordan was named the Emerging Artist in music from the City of Vancouver's Mayor's Arts Awards. His string orchestra work *Aurora* was the CBC's official entry at the UNESCO International Music Council's International Rostrum of Composers in Lisbon, Portugal. He is a member of the Canadian League of Composers and the Canadian Music Centre. www.jordannobles.com

MANZAP



MANZAP is a free music duet with Stanley Zappa (saxophones, clarinets, piano) and Andrew Wedman (piano, bass piano, altered tuning fender rhodes) that was born in the spring of 2016.

Since then they have performed and recorded with the Jooklo Duo (Italy), Tatsuya Nakatani (Eastman PA) and Fiasco (Portland OR). Zappa and Wedman established the Untempered Festival of Dissonant Arts in Penticton BC.

MARINA HASSELBERG



marinahasselberg.com

Along with being the Artistic Director of NOVO Ensemble, Marina is an active and passionate chamber musician specializing in new and baroque music. In 2008

Marina left her home country (Portugal) and moved to Canada where she was offered several scholarships and awards to pursue a Master's in Literature and Performance at the University of Western Ontario (completed in 2010 with distinction). Since then Marina has performed with the Tafelmusik Baroque Summer Institute Orchestra (Toronto), American Bach Soloists Academy Orchestra (San Francisco), Victoria Baroque Players (Victoria, BC), Orchestra London (London, ON), Okanagan Symphony Orchestra (Kelowna, BC), Kamloops Symphony Orchestra (BC), and Vancouver's Orchestra Armonia, NOVO Ensemble,

Vancouver Metropolitan Orchestra, Redshift Music Society, Vancouver Pro Musica, Vancouver New Music, Stellaria, St. Andrew's Wesley Oratorio Singers, The Little Chamber Music Series That Could, Turning Point Ensemble, Restless Productions, and Early Music Vancouver Cantata Project Players. An advocate for new works, especially those by Canadian composers, Marina has commissioned and premiered many new pieces with several more being written for future premieres. Marina's love of all the arts, especially dance, film and theater, is leading to the creation of inter-disciplinary works that cross genre boundaries. As a baroque cellist, Marina dedicates a lot of her time to playing and studying the repertoire and historically informed performance practice of the 17th and 18th centuries. Marina plays an Italian cello from 1860, and a David Rubio baroque cello kindly loaned by Dianne Miskey.

MARK TAKESHI MCGREGOR



Flutist Mark Takeshi McGregor has performed across North America, Europe, Australia, and Israel, including appearances at Festival Montréal-Nouvelles Musiques, Vancouver New Music Festival, Music on Main (Vancouver),

Athelas New Music Festival (Copenhagen), and the Internationale A•DEvantgarde-Festival (Munich). Notable recent solo engagements include the premiere of Nicole Lizée's *Tarantino Études* for bass flute and glitch at the Melos Ethos Festival (Bratislava, 2015), and a concert of Canadian and international solo flute works at the International Symposium of New Music in Curitiba, Brazil (2016). He is the principal flute of Victoria's Aventa Ensemble and director of Vancouver's Tempest Flute Ensemble.

MOCK



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THE NEW NOISE



The Stevensons take their Family Band Time to the stage. Go for The New Noise!

NOT NOW, HAMELIN

Not now, Hamelin plays in the continuum of free jazz and free improvisation. Our repertoire includes original compositions and tunes by Sun Ra, Steve Lacy, Eric Dolphy, Ornette Coleman, Cecil Taylor, and Thelonious Monk. We're from Calgary, where we've appeared in venues. Once, we played with Joe Morris, but not all at the same time. Our sound ranges from driving swing to triplets over blast beats, resonant with rural optimism and urban naiveté. Our approach is to open the spacetime portal and get into that place where the head hooks up to the external engine that makes music go. notnowhamelin.bandcamp.com

PATRICK KILCULLEN



Born and raised in Prince George, Patrick is a regular local performer and music teacher. Although no stranger to classical, rock, folk and jazz, improvisational music is his specialty. Look long enough and you'll find him embedded wherever

the northern music scene reaches: in restaurants, aircraft hangars, or on stages in the middle of the woods (there's a few).

Pg9o9



Pg9o9 is the name applied to music/sound projects from Oro Barton. He is an electronics instructor and builds homemade analog audio equipment: synths, pedals and sequencers as a hobby. He lives in Prince George BC and tries to never use a snare drum sound.

ROB OXOBY



When Rob plays normal music, he slaps that fingerboard with full percussion and bows the bass into the condition of archery. An eclectic mix between Paul Chambers, Milt Hinton, and Tina Weymouth, his sound is a sonic interpretation of the Department of Information Retrieval. Rob grew up in the San Francisco Bay Area where he played with a genre-hopping variety of ensembles. In his spare time, he is a professor of economics.

Festival Schedule

Thursday, June 15

The New Noise	7:00 PM - 7:20 PM
Patrick Kilcullen	7:30 PM - 8:00 PM
Christians	8:10 PM - 8:50 PM
Not Now, Hamelin	9:00 PM - 9:40 PM

Friday, June 16

Christopher Reiche performs Erik Satie's <i>Vexations</i>	12:00 PM onwards (approx. 24 hours)
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Marina Hasselberg	7:00 PM - 7:40 PM
MOCK	7:50 PM - 8:30 PM
Stanley Jason Zappa Quintet	8:40 PM - 9:20 PM
A Sickness of Meaning	9:30 PM - 10:30 PM

Saturday, June 17

Panel Discussion: Session I	1:00 PM - 2:30 PM
Panel Discussion: Session II	3:00 PM - 4:30 PM

Informal Jam	5:00 PM - 6:00 PM
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Pg9o9	7:00 PM - 7:40 PM
ManZap	7:50 PM - 8:30 PM
Catherine Fern Lewis	8:40 PM - 9:30 PM
Crawling Human	9:40 PM - 10:30 PM

Sunday, June 18

Panel Discussion: Session III	1:00 PM - 2:30 PM
Panel Discussion: Session IV	3:00 PM - 4:30 PM

Mark Takeshi McGregor	7:00 PM - 7:40 PM
RedShift Sonologues: Jordan Nobles; Benton Roark; Annette Brosin	7:50 PM - 8:30 PM



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Acknowledgements

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Micah Green

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Garret Fedorkiw, Eoin Foley, & Nancy O's

Julie Fowler & Island Mountain Arts

Doug Hofstede & the City of Prince George

Teresa Saunders, Val Chapdelaine, John Moxin & the Prince George Symphony Orchestra

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Rebecca Sinclair

Ashleigh Stewart

Leona Stewart

Peter Stevenson & Jesse Thompson

Stanley Jason Zappa

Everyone we're forgetting!

All our patrons, donors, sponsors, musicians, and volunteers. Thank you all so much!





Vexations

for piano

Erik Satie
(1866-1925)

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses.¹

-Erik Satie
Vexations for piano

“True, one could not endure a performance of *Vexations*... but why give it a thought?”

-John Cage
Silence

I didn't find *Vexations*, *Vexations* found me. Early in 2002, I went to the National Art Gallery of Canada in Ottawa and was struck by an art exhibit that has stayed with me ever since that day. The Gallery had an exhibit of the works of Robert Racine. The exhibit included his methodically created *Mirrored Pages* as well as a room with a grand piano, a hand copied score and a video of Racine performing *Vexations*. At this point, I had just finished applying to music schools and knew that my interest was in composition. I had also been completing a course in art. It was in this art class that a love for contemporary art was fostered but until I saw this exhibit, music and art were very different things. I still remember being taken by the haunting melody that sounded nothing like anything I had ever heard before. The fact that it was so short and repeated so many times gave the performance stability, like a painting or a sculpture. In that moment, the possibilities of contemporary music presenting as “art” became clear to me. It was after seeing this exhibit that I made a decision that someday I would perform this piece. Although it was years before I made an attempt at performing *Vexations*, elements of this work influence my compositional writings. I was drawn to repetition and the play between stasis and motion. I became interested in concepts around boredom in music and what that meant. *Vexations* is usually “tag-teamed.” What I had originally thought was the norm for the performance was actually the exception, fuelling my desires to attempt the task of a solo performance. I was introduced to the ideas of John Cage and eventually to FLUXUS. My interest in FLUXUS was their performances that questioned the nature of music. Most of these scores are created by completing a list of tasks to be performed. From these, I gathered that the intent to complete a task constitutes a form of artistic practice. The art is not the completion of the task as much as it is the *doing* of the task until completion. The challenge is to fully submit to the experience of the task. It is with this sentiment that I present *Vexations*.

Christopher first played Vexations as a house concert from June 30-July 1, 2009. It took him 26 and a half hours.

¹ “To play this motif 840 times in succession, it would be advisable to prepare oneself beforehand, in the deepest silence by serious immobilities.” Translation by Stephen Whittington in his article *Serious Immobilities*.

About the piece

Vexations was composed in 1893 during an interesting time in Erik Satie's life. Having been involved with a Rosicrucian sect and then forming his own, his music during this period seems to have a liturgical quality. This quality is evident within *Vexations*. The structure of this work consists of a plainchant like melody followed by a harmonization of that plainchant. The harmonization is notated in such a way that even for a practiced musician it is difficult to read. There is an unmemorable quality to this piece and as a result even performers who have played it numerous times have difficulty memorizing it. Part of the tradition of performing this work is the concept that each repetition is a new expression of the same work and should be taken as a fresh beginning.

The score of this work also includes the phrase:

“To play this motif 840 times in succession, it would be advisable to prepare oneself beforehand, in the deepest silence by serious immobilities.”

Satie was in the practice of annotating his music with phrases to help influence the mind set of the performer as they were playing. These intents were to affect the playing of the music in a more subtle way attempting to counter to the traditional mindset of the standard 19th century pianist. With this in mind, it is likely that the statement at the beginning of this work is not so much an instruction as it is a suggestion of a mental preparation. This mental preparation is intended to help the performer to express the work correctly; however in 1963, influenced by the ideals of FLUXUS and performance art, the first “complete” public performance of *Vexations* took place. This performance was organized by John Cage, inferring from the annotation that the piece was to be played 840 times. Since then it has been performed numerous times by groups and individuals ranging in length from 18 to 28 hours.

Further Reading

Gavin Bryars, “Vexations and its performers”, *Contact*, no 26 Spring 1983
<http://www.users.waitrose.com/~chobbs/Bryars.html>

Stephen Whittington “Serious Immobilities: On the centenary of Erik Satie's *Vexations*.”
<http://www.af.lu.se/~fogwall/article3.html>

Panel Discussions

Mentis de Aeternis Habita: Music and Time

As an art form, music seems to depend on the experience of time in a special way. While experience per se appears to be inextricably entangled with time, which therefore conditions all the arts, it could be argued that music is more reliant on the concepts of rhythm, tempo, melodic phrasing, and duration (for example) than other artistic practices. What's remarkable about this is that time itself is not well understood. To define time has been as intractable a problem for philosophy, science, and religion, and yet its importance in the creation and experience of music is paramount. Against this backdrop of difficulty, this panel asks artist participants: what is the aesthetic valence of time in your artistic practice? How does musical time raise questions of the biological, the spiritual, or the cosmological in your work?

Participants are also invited to consider, if desired, the meaning and impact of five years of Casse-Tête: A Festival of Experimental Music.

Participants in each panel session will vary, with some overlap. Moderator is Jeremy Stewart.

Session I: Saturday, June 17, 1:00 pm


Session II: Saturday, June 17, 3:00 pm

Session III: Sunday, June 18, 1:00 pm,

Session IV: Sunday, June 18, 3:00 pm

Informal Jam

Whether you squeak, squeal, scream, or drone, drum, or dance, this is your chance to push your own artistic boundaries. Join Casse-Tete artists for an informal jam session. Bring your own instruments or just your body.



Post-jam
pizza party.

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