



CANADIAN CLASSICS
CLASSIQUES CANADIENS



Andrew
STANILAND

**Talking Down
the Tiger**

**and other works
for solo instruments
and electronics**

Ryan Scott, Percussion

Rob MacDonald, Guitar

Camille Watts, Flute

Frances Marie Uitti, Cello

Wallace Halladay, Soprano saxophone

Andrew Staniland, Electronics

Andrew Staniland (b. 1977)

Talking Down the Tiger and other works for solo instruments and electronics

Talking Down the Tiger (2010)

Composing *Talking Down the Tiger* was one of the rare times where both the title for the piece and the musical ideas came simultaneously. For me, percussion is a metaphorical tiger: possessing all at once ferociousness, beauty, and mystery. Many percussion instruments (and percussionists) exhibit their most interesting and expressive sounds at the pianissimo dynamic register, which is at odds with the type of heavy-handed writing often associated with percussion. In this piece I wanted to explore a journey from a wild and ferocious sound world that gradually recedes into a mystical and beautiful sound world lying beneath. The work is in one continuous movement with two large divisions, the first marked “Crazy!” and the second marked “Beautiful”, and involves live electronics in the form of looping. Looping is a standard electroacoustic practice that involves sound capture and repeating playback, which I expand to reflect the compositional logic of the piece. The looper I designed, dubbed the *stanilooper*, is capable of a number of unusual looping functions that match the pitch and rhythmic material of the percussion. The electronics extend the sound of the percussionist in both space and time, diffusing over multiple speakers. The work was commissioned by percussionist Ryan Scott, with assistance from the Toronto Arts Council.

Dreaded Sea Voyage (2013)

“Stephen Hawking says we must flee Earth”

Renowned physicist Stephen Hawking says the human race faces extinction unless people leave Earth”

The Toronto Star, 30th July, 2013

“For several months, Mahler had been living in half-acknowledged dread of the impending sea voyage”

Gustav Mahler: Volume 3. Vienna: *Triumph and Disillusion (1904-07)*
by Henry-Louis de La Grange

Around the time that I was composing this work, Voyager was, according to NASA, finally exiting our solar system after some 36 years. On Voyager is a special golden record containing music from Earth. The selections are diverse, ranging from the first movement of Bach’s *Brandenburg Concerto No. 2*, to the music of Javanese court gamelan. As point of departure, I picked a few of the Voyager record excerpts and transcribed them into a computer scoring program. I then began modulating different pieces together using an extrapolated Frequency Modulation technique, sort of breeding one measure of a piece with a measure from another. Out of this process (incidentally, from Bach’s *Brandenburg* and Mozart’s *Queen of the Night*) came several fascinating chords that became points of harmonic gravity in the writing process. In addition to amplified classical guitar, this piece uses prepared digital sound files. The sound sources are diverse, however it is notable that there are samples from two of my previous electroacoustic works, including from *True North*, where I re-sample the “big band hit” that appears at the end of the piece, and use it several times at the climax of *Dreaded Sea Voyage*. There are three main sections: *Stephen Hawking Says we Must Flee Earth*, *Gravity Pulls us Down*, and *Dreaded Sea Voyage*. The work was commissioned by Daniel Cooper for guitarist Rob MacDonald.

Flute vs Tape (2012)

Flute vs Tape was originally conceived as a capricious flute duet, or perhaps even a flute contest. *Flute Vs Tape* is an arrangement of the work for single flute, with the second flute part realised as a fixed electronic “tape” track (tapes have been replaced by digital sound files, but the name persists). The acoustic version is written to be virtuosic, capricious, competitive, and fun, meant to stand in contrast with the reams of contemporary art music that are perhaps too often devoid of these traits. The fixed electronics embrace this same approach and perhaps even maximise it. I use many vivacious sounds and techniques in the composition of the

electronics, including sampling, gritty hip-hop drum beats, electric guitar (my own instrument), and bodhran drum, an instrument nearly synonymous with Newfoundland, the place of my current residence. *Flute vs Tape* was commissioned by and dedicated to flautist Marie-Helene Brault.

Still Turning (2011)

Still Turning is scored for solo cello and electronics, and is the third of three related pieces: the others being *Solstice Songs* (commissioned by the Gryphon Trio) and *The River is Within Us*, (commissioned by Duo Concertante). All three works share musical and poetic themes, and were composed sequentially in the spring, summer, and fall of 2011. As with *The River is Within Us*, the title of this piece is derived from T.S. Eliot’s famous poem *Four Quartets*. The phrase *Still Turning* captivated me with the idea of one being simultaneously still in the present moment while at the very same time in motion, such as the experience of stillness on earth while the earth is rotating at incredible velocity. It is a duality that is musically inspiring – understanding sound and its perception can be infinitely complex, yet a single note can hang in the air at just the right place and time, and appear pure, and perhaps even beautifully simple. Musically, the work is a single movement for cello and electronics in three large divisions: *lyrical, toccata*, and *still in dream-like suspension*. The electronics, in the form of sound-file playback, appear at the end of the work, featuring some sampled memories from *Solstice Songs* and *The River is Within Us*. The spoken text at the

very end was written and recorded by my long-time collaborator Jill Battson. The work was commissioned by Daniel Cooper and dedicated to cellist Frances Marie Uitti.

True North (2007)

True North is scored for soprano saxophone and electronics. Orientation points such as ‘north’ are often thought of as secure, objective places – however, they are in fact in a constant state of flux. Magnetic north is known to have moved over 1000 kilometres in the last century, and even true north (as defined by the position of Polaris) moves due to the changing of the earth’s axis. And such is the case with music – tastes and standards, what is popular and what is not, what is or is not a masterwork – while they seem static and even objective, are subject to similar swings and flux. Everything is moving – nothing is still.

The score calls for the performer to play within a circle of microphones aligned to the four magnetic compass points. Each microphone corresponds to a speaker in a surround sound system, giving spatialization control directly to the performer. The accompanying electronics feature live processing and sound file playback featuring many non-musical sounds: oil dripping, door ajar alarms, and automobile engines trying and failing to start. There is also a cameo recording of a well known (but secret) Canadian Opera star. *True North* was written for saxophonist Wallace Halladay with funding from the Canada Council for the Arts.

Andrew Staniland

Andrew Staniland

Composer Andrew Staniland has firmly established himself as one of Canada’s most important and innovative musical voices. Described by Alex Ross in *New Yorker* magazine as “alternately beautiful and terrifying”, his music is regularly heard on CBC Radio 2 and has been performed and broadcast internationally in over 35 countries. Andrew Staniland is the recipient of the 2009 National Grand Prize in EVOLUTION, presented by CBC Radio 2/Espace Musique and The Banff Centre, top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. He has been Affiliate Composer to the Toronto Symphony Orchestra (2006-09) and the National Arts Centre Orchestra (2002-04), and has also been in residence at the Centre du Création Musicale Iannis Xenakis (Paris, 2005). Commissioners include the Gryphon Trio, Les Percussions de Strasbourg, and cellist Frances Marie Uitti. Andrew Staniland is currently on faculty at Memorial University in St John’s Newfoundland. www.andrewstaniland.com

Ryan Scott



Critically acclaimed Canadian percussionist Ryan Scott has been hailed as: "Fierce and delicate ... a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges" (*Gramophone*). As a marimba and multi-percussion soloist he is in constant demand, performing extensively in Europe, Japan, North America and the United Kingdom. He has appeared as guest soloist with the Esprit Orchestra, the National Arts Centre Orchestra, The Hyogo Performing Arts Centre Orchestra, The Austin Symphony, The Syracuse Symphony Orchestra, The West Virginia Symphony Orchestra, and Amici Strings. www.ryanscottpercussion.com

Rob MacDonald



Performances of bold and engaging repertoire have established guitarist Rob MacDonald as one of Canada's most exciting performers of new music. As both a soloist and chamber musician his persistent quest for fresh repertoire regularly leads to the creation of new works and the presentation of rarely heard pieces. He has performed with Soundstreams Canada, Madawaska String Quartet, Canadian Opera Company, Amadeus Choir, Queen of Puddings Music Theatre, Talisker Players and Toca Loca. Alongside virtuoso guitarist Tracy Anne Smith he is co-founder of ChromaDuo, an ensemble commissioning, premiering, and performing new repertoire throughout North America. Their début recording, *Hidden Waters*, has been called 'nothing short of inspirational' (Simon Powis, *Classical Guitar Review*) and 'modern guitar music at its most powerful, extending the form and substance of the guitar to give the listener an almost orchestral experience' (Kirk Albrecht, *Minor 7th*).

Camille Watts



Camille Watts has been a flautist and solo piccoloist of the Toronto Symphony Orchestra since 1990, positions she held previously with the Atlanta and Denver Symphonies. She has also performed with Atlanta Opera, Opera Colorado and as principal flute with Central City Opera. She attended the Cincinnati College-Conservatory of Music as a National Merit Scholar in the studio of Kyril Magg, graduating *summa cum laude*. At 21, she became the youngest player in the Atlanta Symphony Orchestra under Robert Shaw, touring, recording, and performing as soloist. She continued her studies with Keith Underwood, Robert Dick, Jack Wellbaum and Walfrid Kujala.

Frances Marie Uitti



Collaborating significantly over the years with radicals Dick Raaijmakers, John Cage and Giacinto Scelsi, Frances Marie Uitti has also worked closely with Iannis Xenakis, Elliott Carter, Brian Ferneyhough, and countless composers from the new generation. She tours as a soloist extensively throughout the world, playing for audiences from New York City to Mongolia, and appears regularly in such festivals as the Biennale Di Venezia, Strasbourg Festival, Gulbenkian Festival Ars Musica, Holland Festival, and for radio and television stations in Europe, Japan, and the United States. She gave the premières of cello concertos dedicated to her by Per Norgaard, Dick Raaijmakers, Jonathan Harvey, James Tenney and Peter Nelson, as well as the first performance of William Jeths' *Cello Concerto* in 2000. She gave the première of the newly discovered *Cello Concerto* by Giacinto Scelsi in 2008.

Wallace Halladay



Canadian saxophonist Wallace Halladay captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in the performance of contemporary music, Wallace has commissioned and premiered numerous works for saxophone. In addition to performances of concertos by Ibert, Schmitt, Husa, Muldowney, Kancheli, Scelsi and Donatoni, he has worked with composers Michael Colgrass, Mauricio Kagel and Scott Good on the Canadian premières of their concertos, the last of which was commissioned by the Esprit Orchestra. He worked with Philippe Leroux in 2011 on the North American première of his *Saxophone Concerto* in Montreal. He also inaugurated the Intersections Series with the Kitchener-Waterloo Symphony in an entire concert of music for saxophone and orchestra entitled *The Story of the Saxophone*. In March 2009 he made his acclaimed début as soloist with the Vancouver Symphony Orchestra.

Andrew Staniland (né en 1977)

Talking Down the Tiger et autres œuvres pour instruments solo avec fichiers électroniques

Talking Down the Tiger (2010)

Cet enregistrement comprend des œuvres du compositeur canadien Andrew Staniland pour instruments solo avec fichiers électroniques.

Le titre et le concept musical de *Talking Down the Tiger* se sont imposés à moi simultanément. Les percussions représentent ici le tigre : féroce, beau et mystérieux. On emprunte souvent une écriture lourde et

costaude pour les instruments de percussion, mais c'est surtout dans le pianissimo qu'ils se font particulièrement captivants et expressifs. J'ai voulu explorer ici un monde sonore sauvage et farouche qui s'estompe graduellement pour révéler un univers mystique et merveilleux. La pièce, constituée d'un seul mouvement continu comprenant deux grandes sections intitulées *Crazy !* et *Beautiful*, contient des séquences de musique électronique en direct. J'ai utilisé une séquence en boucle (une technique

qui consiste à capter un motif sonore et à le répéter sans cesse) pour développer la logique du discours musical. Pour ce faire, j'ai créé le *stanilooper*, mon propre échantillonneur de boucle, doté de fonctions de 'looping' uniques qui permettent de calquer la mélodie et le rythme des percussions. Les sons produits par le percussionniste sont prolongés dans le temps et l'espace grâce à l'emploi de multiples haut-parleurs. *Talking Down the Tiger* m'a été commandée par le percussionniste Ryan Scott, avec l'aide du Conseil des arts de Toronto.

Dreaded Sea Voyage (2013)

« *Stephen Hawking déclare qu'il nous faut abandonner la Terre* »

Le renommé physicien Stephen Hawking soutient que « la race humaine se dirige vers l'extinction si les hommes ne quittent pas la Terre. »

The Toronto Star, le 30 juillet 2013

« *Pendant des mois, Mahler a vécu dans la peur non avouée d'un imminent voyage en mer.* »

Gustav Mahler: Volume 3. L'âge d'or de Vienne (1904-1907)
par Henry-Louis de La Grange

Au moment où je composais *The Dreaded Sea Voyage*, la navette spatiale Voyager était sur le point de quitter notre système solaire, après y avoir passé 36 ans. Le fameux Voyager Golden Record, qui contient des sons et des images sensés dépeindre la diversité de la vie et de la culture sur terre, comprend un enregistrement du 1er mouvement du *Concerto Brandebourgeois No. 2* de Bach ainsi que de la musique de cour javanaise avec gamelan. J'ai donc choisi quelques extraits du Disque d'or de Voyager comme point de départ et les ai transcrits à l'aide de mon logiciel d'écriture musicale. J'ai ensuite adapté ces extraits pour les amalgamer en une seule pièce à l'aide d'une technique extrapolée de modulation de fréquence, fondant les mesures d'une œuvre à celles d'une autre et ainsi de suite. Cette fusion du *Concerto Brandebourgeois* de Bach et l'air de la *Reine de la Nuit* de Mozart a fait ressortir quelques accords hypnotisants qui sont devenus les pierres angulaires de l'harmonie.

Cette œuvre incorpore le son amplifié de la guitare classique et de fichiers sonores électroniques. Les sources sonores sont donc variées, mais il importe d'ajouter qu'on y retrouve aussi des extraits de deux autres de mes compositions électroacoustiques, dont *True North*. Ainsi, je reprends ici l'échantillonnage du "big band hit" tiré de *True North*, et le répète plusieurs fois dans la finale de *Dreaded Sea Voyage*. Les trois sections s'intitulent : *Stephen Hawking Says we Must Flee Earth*, *Gravity Pulls us Down*, et *Dreaded Sea Voyage*. Cette œuvre a été commandée par Daniel Cooper à l'intention du guitariste Rob MacDonald.

Flute vs Tape (2012)

D'abord conçue comme un duo pour flûtes à caractère ludique, *Flute vs Tape* est en fait un arrangement pour flûte seule de l'œuvre originale. Cependant, la partie de seconde flûte est ici réalisée grâce à un fichier sonore électronique. La version acoustique, empreinte de virtuosité, de fantaisie, de fougue et de malice, vient établir un contraste avec le style parfois trop sérieux de certaines œuvres de musique de concert contemporaine. La partie de sons fixés, écrite dans la même veine, accentue l'effet. J'ai incorporé à l'arrangement électronique des sons enjoués et de différents effets dont l'échantillonnage, un rythme hip-hop, le son de ma propre guitare électrique et celui du bodhrán, un instrument de percussion utilisé dans la musique irlandaise que l'on associe aussi à la culture musicale de Terre-Neuve, où je réside présentement. Flute vs tape est une commande de la flûtiste Marie-Hélène Brault, à qui elle est dédiée.

Still Turning (2011)

Écrite pour violoncelle seul et sons fixés, *Still Turning* est la dernière œuvre d'une trilogie qui comprend aussi *Solstice Songs* (une commande du Gryphon Trio) et *The River is Within Us* (une commande de Duo Concertante). Ces trois œuvres sur un même thème poétique et musical ont été composées successivement au printemps, à l'été et à l'automne 2011. Les deux simples mots du titre *Still*

Turning (que m'a inspiré le célèbre poème de T.S. Eliot, *Four Quartets*) évoquent pour moi le concept de l'immobilité à l'intérieur du mouvement. En effet, nous éprouvons sur terre une réelle sensation d'immobilité, alors que celle-ci tourne rapidement sur elle-même. C'est là une dualité très inspirante, musicalement : percevoir le son et le comprendre est en soi un exercice complexe. Pourtant, une seule note surgissant du silence au moment opportun est émouvante de beauté et de simplicité. *Still Turning*, pour violoncelle seul et fichier électronique, comprend trois grandes sections : *lyrical*, *toccata* et *still in dream-like suspension*. Le fichier numérique qui se manifeste vers la fin de l'œuvre évoque *Solstice Songs* et *The River is Within Us* tels de lointains souvenirs. Le texte qu'on entend à la toute fin est récitée par Jill Battson, ma collaboratrice de longue date, qui en est aussi l'auteure. Cette œuvre a été commandée par Daniel Cooper pour la violoncelliste Frances Marie Uitti, à qui elle est dédiée.

True North (2007)

True North est une composition pour saxophone soprano et sons fixés. Les points cardinaux sont souvent perçus comme des points fixes et bien définis. Cependant, ils sont en fait dans un perpétuel état d'instabilité. On sait

qu'au cours du siècle dernier, le Nord magnétique s'est déplacé d'environ 1000 kilomètres. Même le nord géographique (relativement à la position de Polaris) se déplace par rapport à l'axe de rotation de la terre. Il en va de même pour la musique : les goûts, les courants de la mode et les critères qui définissent un chef-d'œuvre sont tout aussi sujets à des variations comparables, même s'ils semblent immuables. Tout bouge – rien n'est immobile.

Comme la partition l'indique, l'interprète est entouré de microphones disposés de façon à représenter les points cardinaux. Dans ce système de son multicanal, chaque microphone correspond à un haut-parleur, ce qui confère à l'interprète le contrôle de la spatialisation. La partie de saxophone est accompagnées de divers sons fixes avec traitement et lecture de fichier audio: de l'huile qui s'égoutte, alarmes de portes entrouvertes et moteurs d'automobiles qui calent en tentant de démarrer... En caméo, on retrouve aussi la voix d'une star canadienne de l'opéra (dont le nom n'est pas dévoilé). *True North* a été composée pour le saxophoniste Wallace Halladay, grâce au soutien du Conseil des arts du Canada.

Andrew Staniland

English translation: Francine Labelle

Andrew Staniland

Andrew Staniland est l'un des compositeurs les plus importants et les plus innovateurs au Canada. Sa musique, « belle et terrifiante à la fois» selon Alex Ross du magazine *The New Yorker* est entendue régulièrement sur les ondes de CBC Radio 2, et a été jouée et diffusée à l'échelle internationale dans plus de 35 pays. Récipiendaire du Grand Prix de composition Évolution de 2009 décerné conjointement par CBC Radio 2/Espace Musique et The Banff Centre, Andrew Staniland a de plus remporté le premier prix du Concours des jeunes compositeurs de la SOCAN et le prestigieux prix Karen-Keiser 2004 de musique canadienne. En plus d'avoir été artiste en résidence au Centre de Création Musicale Iannis Xenakis (Paris, 2005), Andrew a travaillé avec le Toronto Symphony Orchestra (2006 à 2009) et l'Orchestre du Centre national des arts d'Ottawa (2002 à 2004) à titre de compositeur affilié. Le Gryphon Trio, Les Percussions de Strasbourg et la violoncelliste Frances Marie Uitti comptent parmi les nombreux artistes et ensembles qui lui ont récemment commandé des œuvres. Andrew est présentement membre de la Faculté de musique de la Memorial University, à Saint-Jean de Terre-Neuve.

www.andrewstaniland.com

Andrew Staniland

Photo: Bo Huang



Andrew
STANILAND
(b. 1977)

Talking Down the Tiger

- | | |
|---------------------------------|-------|
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| 2 Dreaded Sea Voyage (2013) | 14:07 |
| 3 Flute vs Tape (2012) | 6:14 |
| 4 Still Turning (2011) | 17:54 |
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Wallace Halladay, Soprano saxophone 5

Andrew Staniland, Electronics

This recording was made possible thanks to support from
Newfoundland and Labrador Arts Council,
Memorial University, Daniel Cooper,
and the 2014 Harry Freedman Recording Award.

Recorded at Glenn Gould Studio, Toronto, Canada,
from 19th to 23rd January, 2014

Producer and editor: David Jaeger

Engineers: Dennis Patterson (tracks 1, 2, 3, 5),
John McLean (track 4)

Publisher: Canadian Music Centre

Booklet notes: Andrew Staniland

Cover photograph by niroshan86 (iStockphoto.com)



CANADIAN CLASSICS
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Andrew Staniland is recognised as one of Canada's most important and innovative musical voices, and his works are performed and broadcast internationally. He has already composed a powerful body of music for solo instruments with electronics, which reveals the exciting and evocative use he makes of sound files and 'looping'. *Talking Down the Tiger* explores the ferociousness, beauty, and mystery of percussion instruments whilst *Flute vs Tape* is virtuosic, vivacious, and not afraid to embrace capricious fun. These qualities permeate his music and help explain why leading American writer Alex Ross calls it 'alternately beautiful and terrifying'.



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Playing
Time:
64:19