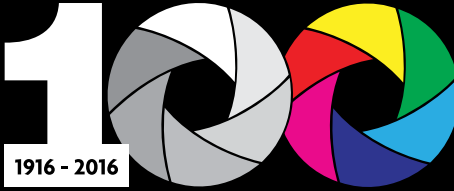




# cassette- tête

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The Alban Classical Arts Society will host Erika Skowron (right) on oboe and Angela Alba (above) on piano at an evening recital this Friday at St. Andrew's Church.

Senior citizens who are interested in the public library's new program, "You are the Musician," should contact the library at 250.562.2441.

The Alban Classical Arts Society will host Erika Skowron (right) on oboe and Angela Alba (above) on piano at an evening recital this Friday at St. Andrew's Church.

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# Welcome to Casse-Tête!



Friends: I gratefully acknowledge our presence here in the traditional territory of the Lheidli T'enneh. Thank you so much for joining us. Outstanding artists have worked for a long time, and many have traveled a long way to share this music, and I hope you enjoy it a lot.

This event marks four years of hard work, community partnerships, a maturing vision, and irreplaceable experiences of music and friendship that have moved us all and, in small and large ways, perhaps changed us, too. I am grateful to so many people for their willingness to participate in this enterprise, notwithstanding its apparent unlikeliness. We are creating something special here together—thank you for being part of it.

As we continue in the journey of bringing this music to Prince George, I invite you to become an even bigger part of Casse-Tête: A Festival of Experimental Music. Consider volunteering; donating; becoming a member of the society; bringing a friend; performing! You are welcome here. This is your music and your community. Please make the most of it; yes, I trust that you will; I will, too.

Enjoy the festival—see you at ArtsWells,

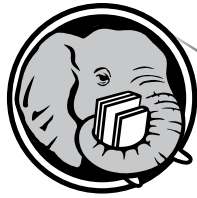
A handwritten signature in black ink that reads "Jeremy Stewart". The signature is fluid and cursive, with a long horizontal stroke at the end.

Jeremy Stewart  
President, Casse-Tête Arts Society



Rodney Sharman and others performing José Delgado-Guevara's "Contact," 2015. Photo by Chris Wagner.

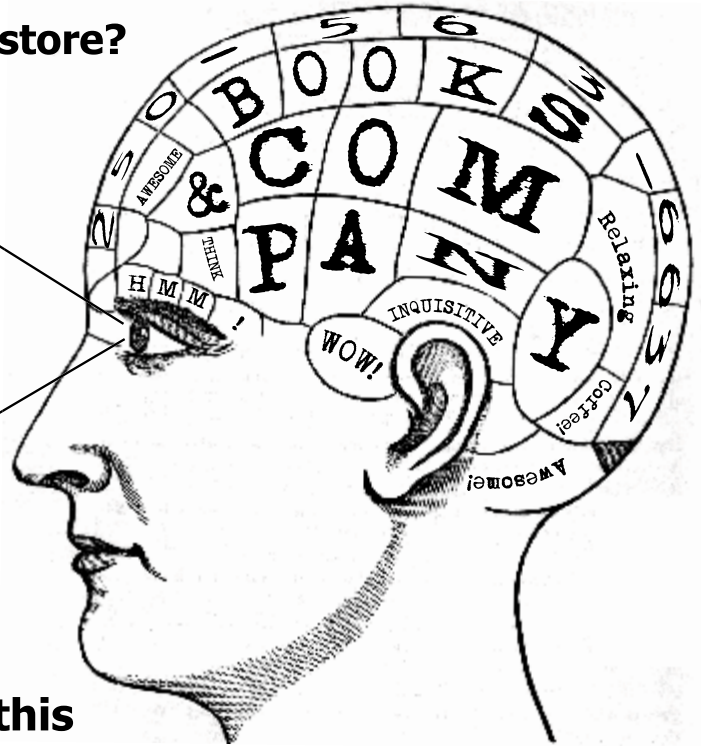
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# Artists

## ISAAC ANDAL



Isaak is more than an experimental musician, exploring avant garde art in many mediums; written, spoken, painted, sung... He adores bees which have five eyes.

## KAIA ANDAL



Kaia discovered experimental music early and it quickly became a deep and abiding passion. A specific love for Canadian composers and supportive and encouraging teachers and mentors has allowed her to develop a feel and sensitivity for sound exploration. Now 17, Kaia spends her days making beautiful music, skiing and dreaming.

## THE ARKESTRAL KIHARMONIC WUDANG PRAJNAGNOSTIC BRAHMANAUTS



The Arkestral Ki Harmonic Wudang Prajnagnostic Brahmanauts are a musical ensemble that cuts deeply to the root of spontaneous improvisation. Using visual media as a creative seed, the AKHWPB improvises to film and/or live theatrical elements, preferring to work with material that they have never seen before. In this way, preconceptions and musical habits are abandoned in the quest for a complete and uninhibited musical connection to the visual elements of the performance. Often playing in darkened rooms, distributed throughout the audience itself, the AKHWPB disappears as a 'band on stage' and leaves the visual material to fill the eye, as the AKHWPB fills the ear. No two performances are the same, and not even the AKHWPB know what the next one will sound like.

## CHRISTIANS



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

## DEJA VOUS

Marina Hasselberg, cellist and Cathy Fern Lewis, voice artist were brought together by composer Rodney Sharman. Their first collaboration DEJA VOUS, revisits older contemporary songs for cello and voice, feature Cold Mountain Songs by Rudolf Komorous set to the poetry of Han Shan of the Tang Dynasty. A newly commissioned work entitled Messages by Hand: A Collection of Postcards by Christopher Reiche will be given its Premiere Performance. Garden Elegy by British composer Jocelyn Pook is set to the poetry of King James I of Scotland during his 18 year imprisonment. Also included on the program is Canto by Mark Hand, Sappho Fragments by Linda Catlin Smith (newly arranged by Hasselberg and Lewis) and excerpts from 13 Harmonies by John Cage.

## GREEN LIGHT MAUSOLEUM



Green Light Mausoleum is a dissonant affront to classification. This local father-son-and-two-of-the-son's-friends project is the cacophonous product of almost two years of changing ideas, lineups, and guitar tunings. Come for the punk energy, stay for the erratic, reverberated droning. At the very least we hope to confuse you.

## JOSÉ DELGADO-GUEVARA



Violinist, violist, composer and educator. Canadian born in Costa Rica, educated in Costa Rica, Michigan, France, Mexico and Mississippi. Simple gestures to create an emotional effect.





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## MARINA HASSELBERG



[marinahasselberg.com](http://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 Produc-

tions, 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.

## FRANÇOIS HOULE



"a spectacularly versatile clarinetist who appears to have no limitations stylistically or sonically"

—Mark Swed, LA Times

Clarinetist François Houle has established himself as one of today's most inventive musicians, in all of the diverse musical spheres he embraces. He has been listed on numerous occasions in Downbeat magazine's Readers and Critics' Polls as "Talent Deserving Wider Recognition" and "Rising Star". Inspired by collaborations with the world's top musical innovators, François has developed a unique improvisational language, virtuosic and rich with sonic embellishment and technical extensions. He has worked with Joëlle Léandre, Benoît Delbecq, Evan Parker, Samuel Blaser, Gerry Hemingway, Marilyn Crispell, Harris Eisenstadt, Michael Bates, Myra Melford, René Lussier, Alexander Hawkins, John Butcher, Georg Graewe, Jerry Granelli, Håvard Wiik, Gordon Grdina, Yitzhak Redid, Guillermo Gregorio, Eyvind Kang, Hasse Poulsen, and many of Canada's top creative music artists.

His extensive touring has led to solo appearances at major festivals across Canada, the United States, Europe and Australia. A prolific recording artist, he has released over twenty recordings as a leader, earning multiple Juno Award and West Coast Music



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Award nominations. He is the founder of Afterday Audio, a record label dedicated to the documentation and dissemination of his many musical projects and collaborations. In addition, he has appeared on numerous recordings on the Songlines, Red Toucan, Leo Records, Drip Audio, PSI, Between-the-Lines, Nuscope, Spool, hat[now]ART, Redshift, CRI, among others. He was artistic director of the Vancouver Creative Music Institute for 5 years.

François Houle is a Backun artist and clinician. He plays Backun clarinets, mouthpieces, bells, and barrels. In January 2015 François joined the Artistic Team for Steuer Reeds in Canada. Visit François online at [www.francoishoule.ca](http://www.francoishoule.ca)

## HOWL



This all-ages workshop explores a day in the life of a grey wolf through music and theatre, culminating in a short performance Saturday evening at 7 p.m. Some instruments will be provided,

including a wolf-tuned piano, but feel free to bring your own favourite howlers. Workshop Saturday 2:30-3:30 pm.

## JOOKLO DUO




“It is like the roaring energy of punk meeting the possibilities of improv or like watching someone microwave jazz until it explodes all over the window in a yellow paste.”

(Was Ist Das)

Blowing minds all over the world since 2004 with hundreds of charming performances and some cult records, Jooklo Duo (Virginia Genta on reeds, flutes, piano, percussion and David Vanzan on drums) keeps spreading their powerful and uniquely vibrant sound, deeply rooted in free jazz avant-garde but heavily influenced by traditional folk music, and at the same time open to extreme sound experiments.

Over the years the perpetual research for new and challenging combinations has led Genta and Vanzan to form a large variety of ensembles and to collaborate with artists as Bill Nace, Chris Corsano, Thurston Moore, Dror Feiler, Dylan Nyoukis, Hartmut Geerken, Makoto Kawabata, Sabu Toyozumi, Tamio Shiraishi, and many others. This year at Casse-Tete, they appear in their JOOKLO ZAPPA incarnation with Stanley Jason Zappa.

The duo has also been working with the Merce Cunningham Dance Company alongside John Paul Jones and Takehisa Kosugi, performing for “Nearly Ninety” in Madrid (April 2009, Teatro del Canal), and in London (October 2010 at the Barbican Centre).



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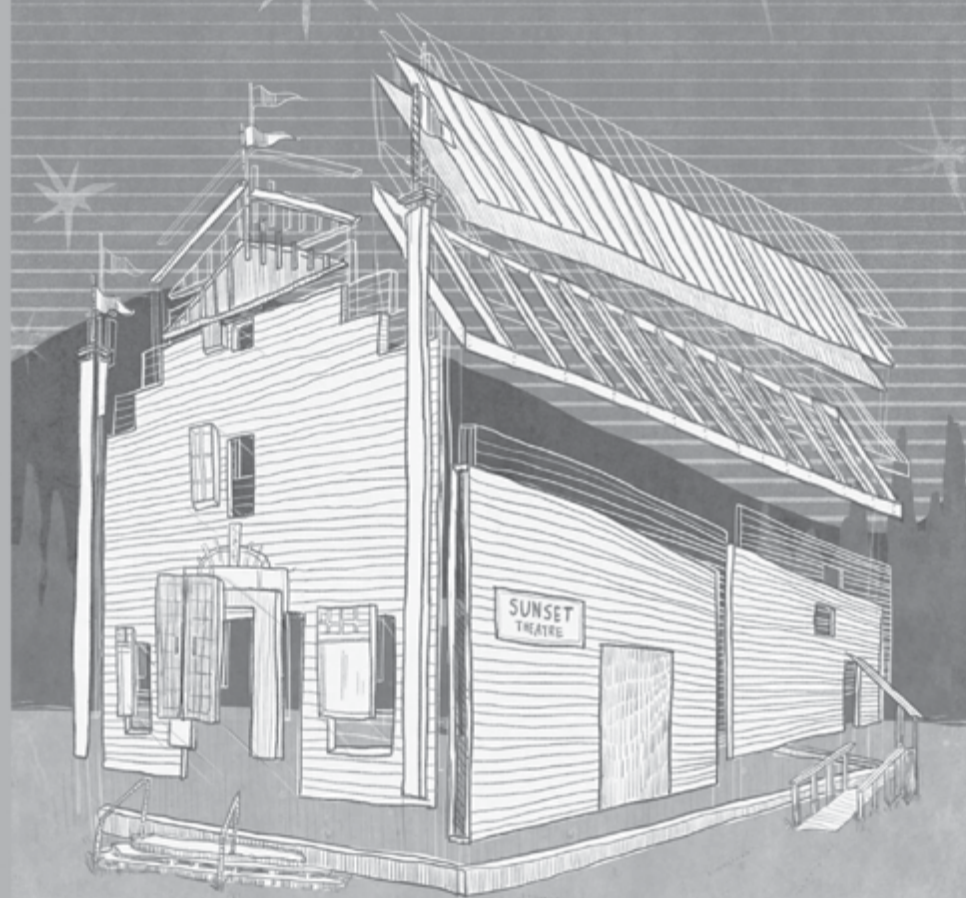
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## PATRICK KILCULLEN



Born and raised in Prince George, Patrick is a regular local performer. Although classically trained, he most frequently performs jazz or blues. When he is not performing live music around the city, he teaches piano to students of all ages at Dreamland School of the Arts. He is also a current graduate student in physics at UNBC. Photo credit: Pearl Loerke Photography.

## CATHY FERN LEWIS



Cathy 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; and 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.

## MIDDEN



Midden is a Gulf Island/Vancouver based musician and bioarchaeologist. He creates soundscapes inspired by the complexities associated with working with remains from the distant past. Midden explores themes related to his namesake, specifically the intersection between romantic notions of the past and mundanity and darkness of day-to-day life. <https://midden.bandcamp.com/>

## 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.

## RODNEY SHARMAN



Rodney Sharman lives in Vancouver, BC, where he is Composer-in-Residence with Early Music Vancouver and the Pacific Baroque Orchestra. He has been Composer-in-Residence with the Victoria Symphony, the National Youth Orchestra of Canada and the Vancouver Symphony.

Sharman has been Mentor-Composer for Turning Point Ensemble in their collaborations with the Prince George Symphony Orchestra, assisting young composers in writing new music for members of both ensembles. He was guest with the PGSO in January for the premiere of "Song from Faust", Robin Norman, mezzo, PGSO conducted by Jose Delgado-Guevara. He performed (flute and voice) with soprano Cathy Lewis and pianist Dave Chokroun at Casse-tête, 2015. [www.rodneysharman.com](http://www.rodneysharman.com).

# Festival Schedule

## Thursday, June 23

Midden	7:00 PM - 7:40 PM
Patrick Kilcullen	7:50 PM - 8:30 PM
Green Light Mausoleum	8:40 PM - 9:10 PM
Christians	9:20 PM - 10:00 PM
Pg9o9	10:00 PM - 11:00 PM

## Friday, June 24

Kaia Andal	7:00 PM - 7:10 PM
Jose Delgado-Guevara	7:15 PM - 7:35 PM
Kathleen Yearwood	7:40 PM - 8:40 PM
Yawns a Fissure	8:50 PM - 9:30 PM
Stanley Jason Zappa Quintet	9:40 PM - 10:10 PM
The Arkestral Kiharmonic Wudang Prajnagnostic Brahmanauts	10:15 PM - 11:00 PM





## Saturday, June 25

Panel Discussion	1:00 PM - 2:30 PM
Howl Workshop	2:30 PM - 3:30 PM
Improvisation Workshop with Jooklo Zappa	3:30 PM - 5:00 PM

Dinner break	5:00 PM - 7:00 PM
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Howl	7:00 PM - 7:10 PM
Darren Williams	7:15 PM - 7:55 PM
Deja Vous	8:00 PM - 8:40 PM
Rodney Sharman	8:45 PM - 9:15 PM
François Houle	9:20 PM - 10:00 PM
Jooklo Zappa	10:10 PM - 11:00 PM

## Sunday, June 26

Panel Discussion	1:00 PM - 2:30 PM
Improvisation Workshop with Cathy Fern Lewis	2:30 PM - 3:30 PM
Circuit Bending with Oro Barton	3:30 PM - 4:30 PM
Casse-Tete Arts Society AGM	4:30 PM - 5:00 PM



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## DARREN WILLIAMS



Darren Williams is a saxophonist and bassoonist who pushes the limits of improvisation and extended instrumental technique into regions that are lyrical, terrifying, uncanny, and “more fun than spiked punch live” (Georgia Straight). Called “a raw, vocal explorer,” (Stuart Broomer, Musicworks, Downbeat) Darren has performed with many renowned musicians including Eugene Chadbourne (USA), Chad van Gaalen (Calgary), Myk Freedman (NYC), Mats Gustafsson (Sweden), Ig Henneman and Han Bennink (Netherlands). Darren holds a BFA in music performance from York University and has studied with Casey Sokol, David Mott, George Lewis, and François Houle. He is involved in numerous ensembles and projects, notably co-leading and composing for the free-jazz quintet Robots On Fire which performed at the 2013 Vancouver International Jazz Festival. Currently Darren lives in Kelowna, BC where he operates a concert series dedicated to the presentation of experimental/improvised music called the Skin And Bones Music Series, which has earned him two Okanagan Arts Award nominations. Williams was awarded a Canada Council for the Arts grant for a national tour completed in the summer of 2013 to promote his debut solo album Reed, a collection of his own compositions. [afivepence.wordpress.com](http://afivepence.wordpress.com)

## YAWNS A FISSURE



Yawns a Fissure is the collaborative effort of musicians/sound artists/composers Rebecca Bruton and Alexandra Spence. Performing with violin, clarinet, analog and digital electronics, they create structured improvisations that are equal parts music, spatial cartography, and witchcraft. Together they wander through a delicate Chernobyl landscape, unveiling tiny, surprising sounds at the edge of silence. [awnsafissure.wordpress.com](http://awnsafissure.wordpress.com) - [afivepence.wordpress.com](http://afivepence.wordpress.com) - [rebeccabruton.com](http://rebeccabruton.com)

## KATHLEEN YEARWOOD



I have been composing, singing, writing and playing live for 46 years. That is way too long. [kathleenyearwoodordeal.bandcamp.com](http://kathleenyearwoodordeal.bandcamp.com)  
[kathleenyearwood.tumblr.com](http://kathleenyearwood.tumblr.com)

## STANLEY JASON ZAPPA



Living Man. Pan-Tonality. New Textures. Jaya Saraswati. Born in California. Raised in New Jersey. “Educated” in Vermont. Masters degree in “doing things the hard way” in Manhattan and Brooklyn. Drove around America aimlessly. Then Portland. Now in Okanagan. Enormous debt to Bill Dixon, Charles Gayle, Milford Graves, Marco Eneidi, Daniel Carter, Rashid Bakr and many, many others in the Free Jazz diaspora. Equal debt to Conlan Nancarrow, Frank Zappa, Die Winteriesse, Phil Lesh, Reggae and Lebenden Toten. “play every note at every tempo and every dynamic at least twice in no particular order.” “more = more”



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Innovative Instrument Labs was founded in Prince George, B.C. to make new instruments and to make old instruments in new ways. The Casse-Tete Festival has been and will continue to provide a focus on the cutting edge of instrumentation and musicianship that provides key creative stimulus to the company. Forcing us to discuss the edge of what is possible with music. And more generally, what can be done with matter to create sound?

ILL was founded to find out.



# Acknowledgements

**Cover/Poster Art** Virginia Genta **Festival Board** Jeremy Stewart, Jose Delgado-Guevara, Peter Stevenson, Elsie Wiebe, Oro Barton **Official Piano Technician** Peter Stevenson, PS Pianos **Photography, Videography** Micah Green, Garrett Perry **Volunteers** Cynthia Andal • Oro Barton • Rodd Keen • Malcolm McColl • Elissa Meiklem • Peter Stevenson & Jesse Thompson • Maggee Spicer and Richard Thompson • Ashleigh Stewart • Leona Stewart **Festival Patrons** Anonymous • Cynthia Andal • Dan Canetoad • Jose Delgado-Guevara • Jasonda Desmond • Damian Dorschner • Daniel John Kelly • Malcolm McColl • Carolyn McGhee • Al Rempel • Jeremy & Erin Stewart • Dwight Wolfe • Ray & Jesse Ziemer **Special Thanks** Erin & Ephraim Stewart • Oro Barton • Lisa Connor, Tracy Calogheros, & The Exploration Place • Ryan Cyre, Wayne Kitchen, & the White Goose Bistro • Jose Delgado-Guevara • Micah Green • Marnie Hamagami & Theatre North West • Garret Fedorkiw, Eoin Foley, & Nancy O's • Julie Fowler & Island Mountain Arts • Doug Hofstede & the City of Prince George • Denise Howarth & Salon Spice • Owen Lubbers & Books & Co. • Dan Marcotte & Cindy Larsen Marcotte • Elissa Meiklem & Coldsnap! • Ken Morland & Sterling Crane • Grant Potter • The Prince George Conservatory of Music • The Russell family, Barbara Parker, & Central Interior Tickets • Leanne Schinkel & Tourism PG • Rebecca Sinclair • Colleen Sparrow, Frank Peebles, Meaghan Pfliger, & The Prince George Citizen • Ashleigh Stewart & Luke Eggleton • Leona Stewart • Peter Stevenson & Jesse Thompson • Dreamland School of the Arts • Stanley Jason Zappa • Everyone I'm forgetting! • All our patrons, donors, sponsors, musicians, and volunteers. Thank you all so much!

## NOTICE OF ANNUAL GENERAL MEETING

Sunday, June 26, 4:30 pm

At The Exploration Place (333 Becott Place)


The meeting is open to the public and Nominations to the Board of Directors are welcome. Please submit Nominations for the Board of Directors in a sealed envelope to the address of the society (1010 4th Avenue) by 6:00 pm Friday, June 24, 2016, marked "Attention Nominating Committee."

Nominations from the floor will also be accepted. Nominees must be present at the meeting to accept the nomination, or have provided written confirmation that they accept the nomination.

ALL MEMBERS OF THE SOCIETY, DEFINED AS ANYONE WHO HAS DONATED \$50 OR MORE IN THE SAME CALENDAR YEAR, ARE ENCOURAGED TO VOTE.







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# Panel Discussions

## Panel Discussion #1:

Attracting the Lightning Strike: Collaboration, Chaos, Intuition

Saturday, June 25, 1:00 pm,

Regardless of where a musical performance may be situated on the spectrum of very composed to very improvised, collaboration opens up a space of uncertainty that can produce miraculous or disastrous results—sometimes within the same performance. Defining group improvisation as an emergent system, education theorist Keith Sawyer has written that “interaction among constituent components leads to overall system behavior that could not be predicted from a full and complete analysis of the individual components of the system.” Although the complex musical situations we create are inherently and deeply unpredictable, experience can give rise to working theories of collaboration. What makes a collaboration work for you as a player, as a composer, as a listener? Are there particular successes or failures of collaborative process that have shaped your artistic practice, and if so, how? How do you identify collaborative situations that are likely to give rise to satisfactory outcomes?

Participants are Virginia Genta, Francois Houle, David Vanzan, Darren Williams, Kathleen Yearwood, Stanley Jason Zappa; Moderator is Jeremy Stewart.

## Panel Discussion #2:

Musical Literatures: Documentation, In and Outside Texts

Sunday, June 26, 1:00 pm,

For centuries, the documentation of music—notation, recordings, music histories, criticism—has arguably been as important to the transmission of musical ideas and practices as musical sound itself. In the 20th century, artists working in profoundly diverse traditions challenged the adequacy of standard notation, whether for its philosophical and political implications or its musical limitations, and sought to create alternatives. Documentation of all kinds has tended to sit uneasily with some communities’ insistence on the primacy of the personal connection, the personal stake in a musical tradition; recordings, histories, and other media can separate the music from the people. How have notation and documentation informed and/or deformed your musical practice? Do traditional notational approaches limit musical thinking, and if so, how can those boundaries best be perforated? Do musical texts produce a net gain by broadening reception, or a net loss by alienating music from its own contexts and communities?

Participants are Rebecca Bruton, Jose Delgado-Guevara, Cathy Fern Lewis, Rodney Sharman, Alexandra Spence; Moderator is Jeremy Stewart.







Photo by Chris Wagner.

## Isaak Andal, Metamorphosis

The idea behind this is what I call “artistic prompting”; the concept of working not from a blank space but within an already existing framework in order to create something unique. Thus I have drawn five somewhat unfinished faces with a simple idea attached to them.

Look at them, change something, take a picture.

All equipment will be provided.

# José Delgado-Guevara

Rarely a Time Has Come to Remember  
for 3 violins and piano

Kaia Andal  
Gabrielle Jacob  
José Delgado-Guevara  
violins

Peter Stevenson  
piano

Study  
for 3 keyboards and clave

Barbara Parker  
Kaia Andal  
Patrick Kilcullen  
keyboards

José Delgado-Guevara  
claves



Photo by Chris Wagner.

# Kathleen Yearwood

Poor, Wayfarin' Stranger- traditional, arranged and additional lyrics K. Yearwood

A Living Dog Is Better Than a Dead Lion - K. Yearwood- lyrics King James Bible

Wild Winds- KY

Motherless Child - Traditional - arranged and additional lyrics KY

This Guitar Is Wrecked - KY







# Deja Vous

Music for Awhile (1692)

Henry Purcell

Canto (1984)

Mark Hand

Cold Mountain Songs (1987)

Rudolf Komorous

Garden Elegy (1985)

Jocelyn Pook

Messages by Hand: A Collection of Postcards  
(2016)

Christopher Reiche

Esplanada Espana

Hotel Pierre

Mr. Stephen

The Swans, Stanley Park

Vancouver City Hall

Linda Catlin Smith

arranged by Hasselberg and Lewis

Sappho Fragments

Nature Boy (1948)

Eden Ahbez

# Martin Bartlett, Five Directions



Martin Bartlett was born in Croydon, England in 1939, and grew up in Vancouver, BC. He received degrees in English and Music from the University of British Columbia and a Master's degree in Electroacoustic Music from Mills College, Oakland where he studied under Terry Riley and Pandit Pran Nath.

He was influenced by David Tudor and John Cage, and took an early interest in building electronic instruments, working with Don Buchla, David Behrman and others. He was a founding member of the Western Front Society and started the music program there in 1974. He taught composition at the University of Victoria and later at Simon Fraser University, eventually becoming the first director of graduate studies for the School for the Contemporary Arts.

Martin Bartlett had a great passion for the music of Indonesia, and was responsible for bringing the Javanese Gamelan to Simon Fraser University. His own work was often collaborative and aleatoric, and he also worked in theatrical and mixed media environments. He made an important and original contribution to the development of live electronic

music, devising elegant and open interactions for instrumental performers and computer-controlled synthesizer. He died in 1993 of AIDS-related causes. *Five Directions* - an improvisation score for four players of groups (1972) - is based on the concept of the mandala, and a text from ancient Tibetan practice.

There are five directions, East, South, West, North and Centre. each is associated with a colour, an element, a sound, a passion, and a transforming wisdom.

East: white, water, flutes, hatred, the mirror-like wisdom

South: yellow, earth, drums, pride, the wisdom of equality

West: red, fire, bells, lust, the discriminating wisdom

North: green, air, horns, jealousy, the all-fulfilling wisdom

Centre: blue, ether, silence, stupidity, the wisdom of the real essence.



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