

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

Serial number

Price* Duration

Arrangement

PRELUDES, OPUS 74 BY A. SKRYABIN ¹⁹⁸⁵ for 2 guitars

OLI_85_skyrabin74_sc

\$9.30 7:30

Chamber Music

A DREAM OF AFRICA ²⁰⁰⁶ for 2 Guitars (or Ruan & Guitar)

OLI_06_adoa2gtr_sc

Zhimin Yu

\$8.50 4:45

2 Guitars (or Ruan & Guitar)

In A Dream of Africa you will hear interlocking patterns between the players, the second guitar at times imitating a large drum at one speed, the first guitar (or banjo or Chinese "ruan") playing at another speed. This lilting music is inspired by African drumming and kalimba music.

Arranged for Pipa, Zhongruan, Guzheng, Daruan at the request of Mei Han for her "Red Chamber" ensemble.

AFRICAN APPARITION ²⁰⁰⁷ for 2 classical guitars

OLI_07_african_sc

Zoo Duo

\$8.50 3:41

After some African rhythm studies, I made a first sketch for this piece in 2004. Stunned by the sound, I had trouble finishing the piece and set it aside. A year after writing another guitar duo called "A Dream of Africa," I came back to this little piece which had actually been the first African apparition in my musical dreams.

A DAYDREAM OF ROBERT DZIEKANSKI ²⁰⁰⁷ for Chamber Ensemble

OLI_07_RobertD_sc

Vancouver Miniaturist Ensemble

\$12.50 2:45

Flute, Bass Clarinet, Alto Sax, Horn in F, Drum Set, Guitar, Soprano Voice, Piano, Violin, Viola, Cello, Contrabass

Subtitle: Waiting at an airport. I only discovered as I was finishing this piece that it somehow evoked the mixture of hope, expectation, and melancholy that a traveller experiences while waiting in an airport to travel. In the case of Robert D, he arrived in a new land (Canada) that was supposedly a land of peace that welcomes immigrants with open arms, but instead was faced with confusion, lack of assistance, and ultimately death. **DISCLAIMER:** Although the title bears the name of the Polish man killed by police at the Vancouver International Airport in the fall of 2007, the piece does not claim to represent the feelings of those affected by this terrible event, but, rather, intends to convey the state of mind of the world traveller: vulnerable, floating, free of nation-state bonds yet subject to their authority at every airport.

CONSENSUS ²⁰⁰⁷ for Mixed World Music Ensemble, 7 or more players

OLI_07_consen_sc

Vancouver Chinese Music Ensemble

\$21.50 10:00

*High Wind (Flute, Dizi, Soprano Sax Oboe, Shakuhachi, etc.),
High Bowed String (erhu, violin, sarangi, kamancheh),
Other melody instrument (viola, pipa, electric guitar, alto or tenor sax, clarinet),
Drum Set (tabla, dumbek, congas, frame drum, or other: adapt part.),
Keyboard (zheng, harp, yang chin, accordion, synthesizer),
Classical Guitar (amplified) or Electric guitar (GR-33 synth optional),
Guitar 2 [optional part] (classical, steel-string, electric, zhongruan, tar),
4-string Bass Guitar or other bass (electric, acoustic or guitarron; contrabass clarinet, bassoon, sax).*

Classically-trained musicians of many of the world's cultures increasingly want to play music together, and want to play with musicians from oral traditions. A great synthesis is underway. With so many different approaches to creating and playing music, such a project has great challenges. But regardless of the musician's musical background or training, there is one thing most can agree upon: that music was born of about four notes. My work is a way for musicians to get together to play a piece based on the notes D, E, G, & A.

Each musician brings special training to such music-making. Those who can read music well can teach the score to musicians who play better by ear, so that all can reach a musical consensus. The "solos" section can be extended through improvisation, with the duration of each solo to be determined by a cueing system devised by the musicians. Classical musicians are encouraged to ornament, vary, add to, and alter the written solos to make them idiomatic for their instrument.

Although conceived of for a mixed Asian and Western ensemble, several, quite different, core ensembles could be used. For example, an amplified band: soprano sax, electric violin, 3 electric guitars, drum set, synthesizer and electric bass; an "intercultural" band: shakuhachi, kamancheh, clarinet, dumbek, accordion, classical guitar, zhongruan, and guitarron. The first version was performed on dizi, erhu, pipa, drum set, zheng, classical guitar, zhongruan, and electric bass.

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

Serial number

Price* Duration

MONKEY RUNNING ²⁰⁰⁷ for Mixed Chinese & Western Octet
Vancouver Chinese Music Ensemble

OLI_07_monkeyrun_sc
\$16.50 6:00

Piccolo (bangdi), Violin (Erhu), Pipa, Zhongruan, Zheng, Drum Set, Classical Guitar, Bass Guitar

Welcome to the year of the monkey. Monkey Running is a fun energetic piece full of mischief. Three monkeys visit the music: a slow big monkey, a smaller monkey who likes to sing, and the tiny spider monkey who squeaks. Monkeys crave fun, activity and stimulation, and they like to show off. I would like to thank Mr. Zhang Jin for erhu lessons and for translating the title into Chinese characters, and to Ms. Han Mei for zheng lessons, and to the Vancouver Chinese Music Ensemble for commissioning the work.

A DREAM OF AFRICA ²⁰⁰⁶ for Viola and Guitar
Zhimin Yu

OLI_06_adoavlagtr_sc
\$8.50 4:45

viola and guitar

In A Dream of Africa you will hear interlocking patterns between the players, the second guitar at times imitating a large drum at one speed, the first guitar (or banjo or Chinese "ruan") playing at another speed. This lilting music is inspired by African drumming and kalimba music.

Arranged for viola and guitar for Duo Fresco (Brett Deubner, viola; Christopher Kenniff, guitar)

A DREAM OF AFRICA ²⁰⁰⁶ for Violin and Guitar
Zhimin Yu

OLI_06_adoavngtr_sc
\$8.50 4:45

violin and guitar

In A Dream of Africa you will hear interlocking patterns between the players, the second guitar at times imitating a large drum at one speed, the first guitar (or banjo or Chinese "ruan") playing at another speed. This lilting music is inspired by African drumming and kalimba music.

Arranged for violin and guitar for the American "Duo 46" Beth Ilana Schneider, violin, and Matt Gould, guitar)

AVOID THE CLIFF! ²⁰⁰⁶ for Amplified Guitar Duo plus any number of low instruments
Zhimin Yu

OLI_06_cliff_sc
\$5.50 4:21

A chasing game of speed and concentration. When played as a duo, it is a game of precision and virtuosity. As more instruments are added, the piece becomes a game of "wait and see" who falls off the cliff.

This piece was written in the spirit of Louis Andriessen's composition "Workers' Union" and Frederic Rzewski's "Les Moutons de Panurge."

EAGLE FLIES TO MOUNTAIN ²⁰⁰⁵ for Mixed World Music Octet
BC Chinese Music Ensemble

OLI_05_eagle_sc
\$52.50 18:00

Clarinet in A, sheng (or accordion), zheng (or harp and dobro/llap steel Guitar), percussion, gaohu (or violin), erhu (or violin), pipa (or Classical Guitar), daruan (or Classical Guitar retuned or Cello)

The title may imply a traditional story-telling music, but I thought of this title as a symbol of the basic idea of the piece, which is to explore the four elements and their implementation in concepts of the zodiac, specifically the personalities of cusp signs. Cusp signs take on the characteristics or personality traits of two adjacent signs of the zodiac. The four elements are attributed to various signs. Cusp signs combine two elements. Here I have named the combination of Earth/Air as "mountain," and Water/Fire as "eagle." Each of these combinations contains opposites and represents well the concept of yin and yang. Earth is apathetic, sluggish, grounded, practical and conservative in approach. Air is irritable, changeable, intellectual and abstract, inventive and clever. Water is sad, brooding, flowing, wavering, intuitive and emotional. Fire is active, enthusiastic creative and courageous. The mountain is where earth and sky meet. Eagle flies high near the sun, then dives to catch fish in the water. Eagle can also fly to the mountain. This story is eternal, without an end. Yet we have stories about how it all began. And this is how my music begins.

STILL TURNING ²⁰⁰⁴ for Classical Guitar and Zheng
Music in the Morning

OLI_04_stillturning_sc
\$15.00 10:05

In three movements titled 1] Still Turning; 2] Yo-yo; 3] Watching the River Flow. In this work I have worked in a detailed way with the characteristic guzheng string bending technique, controlling, through a written out score, a technique that is usually added freely by the musician to make the music expressive.

DRIVEN ²⁰⁰³ for Chamber Ensemble
Ensemble Symposium

OLI_03_driven_sc
\$29.50 7:00

Flute and/or electric violin (optional), Alto Sax, Cello (baritone sax doubling optional), Vibes, Guitar (optional Synthesizer plays bass and flute parts), Electric Bass (optional), Piano, Drum Set.

Driven is music for mind, body and soul. It makes you want to get up and dance, then it transmogrifies to take you for a canonic ride where the individual voices race after one another until they merge in a frenetic energy that lets tumble "the tune." Thanks to J. S. Bach for continued inspiration.

*PDF versions available for half the listed price. For parts rental or purchase, or to obtain PDF versions of score and performance materials, contact the composer by email at jo@johnolivermusic.com or phone (604) 527-2358.

LEGEND: OLI_ = johnolivermusic; CMC = Canadian Music Centre; earsay = com

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

	Serial number
	Price* Duration
II ²⁰⁰⁰ for 9 electric guitars, & 2 electric basses Vancouver Pro Musica	OLI_00_eleven_sc \$17.00 7:10
<p>My friends and I all grew up with the electric guitar as the instrument of pop culture worship. I wrote this piece for my friends. The great players were gods to us and everything about the instrument and how it was played created a buzz, from Townsend's powerchords and guitar smashing, to Hendrix's chewing and burning. The electric guitar was more than an instrument: it was a talking stick capable of possessing those who dared to plug it in. I spun this piece out of a few little insignificant guitar licks. Rock guitar gods (and wannabes) always set their amplifiers to "11". Long hair and a big attitude is not a requirement to play this piece, but it helps.</p>	
PRISMOPHONY ¹⁹⁹⁹ for Guitar Quartet Vancouver Guitar Quartet	OLI_99_prismophony_sc \$25.50 17:10
<p>"Sounding the prism" would be a literal translation of the title. The music is inspired by folk and classical traditions of various cultures. Canon technique is used extensively throughout. "Blue" comes from the Afro-american blues through the lens of spectral Dutch minimalism. "Green" emerges from an inconsequential baroque ornament figure. "Purple" is a spectral canon, which plays the closest notes to the overtone series of a vibrating tube or string. "Yellow" is a delicate percussive piece inspired by the rhythms of Africa.</p>	
PIG PLANET ¹⁹⁹⁸ for High voice, backup vocals, mixed octet the Little Chamber Music Society That Could	OLI_98_pig_sc 3:00
<p><i>High voice, backup vocals, 12-string guitar, Electric Bass, Harpsichord, Tambourine, Violin I, Violin II, Viola, Cello</i></p> <p>This original work is inspired by, and is best performed as a prelude to "Piggies" by The Beatles.</p>	
GUACAMAYO'S 11,000TH POLEMIC (NO.1) ¹⁹⁸⁵ for 2 Amplified Classical Guitars	CMC 7:00
<p>A character sketch for the hero of my opera "Guacamayo's Old Song and Dance". Like many of my works of this period, the instrument is explored for new sonic possibilities. The lowest string is tuned down to A an octave below the 5th string. A bottleneck is used to produce entirely new musical effects, including a disappearing act. There is a "spectral canon" in the middle of the work. And the glissandi that opens the piece is one of my trademark sounds, bending chords out of their usual sound. The trickster is at work!</p>	
D'EUX PORTÉES ¹⁹⁸³ for 2 Guitars Garry Antonio	CMC \$7.50 7:00
<p>A play of overtones achieved by continuous pulse, shifting position on the strings, playing open and stopped strings, changing speed, and reinforcing harmonics. An ever-evolving wave-like piece that hopes to be uplifting, thus the double meaning of the title: "to be carried (off) by them" (i.e. the duo), [d'eux portées], or "two staves" [deux portées].</p>	
CITYSCAPE ¹⁹⁷⁸ for Clarinet & Guitar Janene Mitchell	unpublished 8:00
<p>Written in San Francisco independent of tutelage.</p>	

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

Serial number

Price* Duration

Chamber with electroacoustic

ON FREEDOM ²⁰⁰⁸ for Violin, Guitar and 4-channel audio (or CD)
Canadian Broadcasting Corporation for Duo46

OLI_08_On_Freedom_sc
\$17.50 15:10

violin, guitar and 4-channel audio (or CD)

“On Freedom” is an essay in sound. We hear the word all the time. But what is freedom? Are you free to walk the streets of your city or town without fear of arbitrary arrest, confinement and torture? Are you entitled to the presumption of innocence and a fair public hearing? Are your conversations with friends and family private? I think the answer is yes for Canadians, but in the United States, the Patriot Act has suspended these freedoms.

Since President Johnson’s invasion of South-east Asia without a declaration of war, the hope for a peaceful future that was expressed in the founding of the United Nations has been betrayed again and again by American governments acting in their own interest as policeman to the world. Resistance by Americans to the wars of their government requires tremendous fortitude. This music is dedicated to them: to their idealism, to their sacrifice, and to their courage.

Thanks to all those who supported and inspired this work, including: Bob Schneider, Norman Solomon, Michael Juk, Wayne Morse, Barbara Lee, Alan Rinehart, Canadian philosopher Charles Taylor. Voices and sounds used with permission and gratitude to Norman Solomon & Loretta Alper (War Made Easy, The Movie), Erich Schmidt (CBC Archives), Americanrhetoric.com, the Freesounds Project. Software by Stefan Smulovitz (Kenaxis), Ableton (LIVE), Native Instruments (various sound synthesis software) and Sibelius (notation software).

“On Freedom” was commissioned by the Canadian Broadcasting Corporation (www.cbc.ca/compose) for Duo46. The work is dedicated to Alan Rinehart.

DREAMING OF A FAR AWAY PLACE ²⁰⁰⁶ for non-western instrument(s) & fretless MIDI Guitar synthesizer
Zhimin Yu

unpublished
10:00

The combination of Zhimin Yu’s ruan with Oliver’s fretless MIDI classical guitar which triggers gamelan and hand percussion sounds creates a dreamscape that evokes melodies and rhythms from Moorish Spain through Persia to India.

SOUNDING ETERNAL ²⁰⁰¹ for Trombone, String Quartet, & MIDI Guitar/electronics/voice
Jeremy Berkman

unpublished
21:00

My music is sometimes worldly, sometimes other-worldly. Sounding Eternal is a seminal work in the latter stream, striving to find a quiet music, a natural, resonant music that could be written and listened to for eternity. (Gallery and Prismophony are similar works.) Here I employ both the natural harmonic series and the 31-tone equal-tempered scale. This tuning allows a composer to create modulating harmony that resonates much more naturally than the 12-note tempered scale. The music comes out of chaos to explore the three vowel series “u”, “a”, and “ee” that make up the word “why” (and also expresses the harmonic series), moving through a dialectic between group declamation and individual expression, and on to the last part, a five-part motet on the harmonic series of the note E that allows all voices to be heard equally and to reach a meditative, yet lively place.

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

Serial number

Price* Duration

Opera

ALTERNATE VISIONS ²⁰⁰⁷ for Opera in 7 Scenes

unpublished

1:20:00

Chants Libres

seven Voices, 2 sax, e. Guitar, Bass, kyd Synthesizer., Computer, Diffuseur

Love and technology collide as a man and woman try to get away from their devices and meet in real life. Yet technology is always there to intervene. The audience is placed in the heart of the action with the protagonists: two singles develop a relationship over the Internet in a virtual 3D environment; they decide to break the ice of cyberspace and meet in person at a high-tech karaoke bar, which is in fact the set of *Alternate Visions*, a reality television show where couples form and break up before an audience. At the last minute, they both get cold feet and ask their respective best friends to take their places. Misunderstandings multiply ad infinitum, raising many questions about fidelity, the perception of reality and the culture of identity. The music mixes "Art Music" with vernacular forms, from ballad to blues to electronica, to evoke the different emotional states of the characters and situations.

GUACAMAYO'S OLD SONG AND DANCE ¹⁹⁹¹ for Opera in One Act

unpublished

1:45:00

Canadian Opera Company

5 Voices, 2 Flute, Bass Clarinet, 2 Trumpet, 2 Trombone, Guitar Synthesizer, 2 kyd Synthesizer, 2 Percussion.

The story of GUACAMAYO'S OLD SONG AND DANCE, a one-act opera for five singers and twelve instrumentalists performing on acoustic and electronic instruments, is drawn from the Popul Vuh, an ancient book of the Maya peoples, who still live in Guatemala and southern Mexico. In the opera, five contemporary Mayas (two grandparents, two grandchildren and a storyteller) give us a glimpse of their oral tradition by telling and enacting the story of Seven Macaw, and his two sons Zipacna and Cabracan--false gods pretending to be the creators of Light, the Mountains, and the Flatlands, respectively.

The story takes place in a time when people were made of wood. The (true) Creator-Gods, collectively referred to as "Hurikan" (from which we derive the word "hurricane"), had failed for the third time in their attempt to create the human race. They were just conceiving the sun and moon, and contriving a big flood to flush out the wooden people to make way for another try at the creation of mankind when they noticed these False Gods on the earth. Our story begins as the two boy-warrior-gods, Hunahpu and Ixbalanque (Eesh-ba-lan-kay) are on their way, sent by Hurikan, to trick the three False Gods into their own deaths.

The subsequent missions of trickery, recounted by these five people of today, take on increasingly contemporary significance as the storytellers reinforce the ancient Maya belief in eternal recurrence: events will come again, though differing in detail.

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

Serial number

Price* Duration

Orchestral with soloist

GUITAR CONCERTO (LA ABUELA) ²⁰⁰¹ for classical guitar and string sextet or string orchestra

OLI_01_abuela_sc

Alexander Dunn

\$43.50 22:00

guitar, 2 violins, 2 viola, cello, double bass

The guitar is my instrument. Guitarists Alex Dunn, David Tannenbaum and I attended the San Francisco Conservatory of Music together, a turning point in my life when American composer John Adams taught me there, and encouraged my writing. So my guitar concerto takes the listener into the world of virtuoso guitarists, whose musical lives are permeated by the Spanish repertoire, and, of course, the ubiquitous *Aranjuez* Concerto (by Rodrigo) in particular. My concerto evokes the traditional in form and content, allowing the soloist to display technical and musical finesse. I am indebted to Alex for his wonderful inventiveness and suggestions to refine the guitar part.

Solo Instrument

SEA SPRAY #1 ²⁰⁰⁵ for Classical Guitar

Mel Bay

Charles Postleware for Mel Bay Publications

3:00

The series of "Sea Spray" pieces were written to encourage the development of the five-finger right hand technique developed by Charles Postleware. Each one explores different right hand techniques to refine the technique while playing challenging and rewarding music.

SEA SPRAY #2 ²⁰⁰⁵ for Classical Guitar

Mel Bay

Charles Postleware for Mel Bay Publications

1:40

See program note for Sea Spray #1.

SEA SPRAY #3 ²⁰⁰⁵ for Classical Guitar

Mel Bay

Charles Postleware for Mel Bay Publications

1:50

See program note for Sea Spray #1.

SEA SPRAY #4 ²⁰⁰⁵ for Classical Guitar

Mel Bay

Charles Postleware for Mel Bay Publications

1:33

See program note for Sea Spray #1.

SEA SPRAY #5 ²⁰⁰⁵ for Classical Guitar

unpublished

Charles Postleware for Mel Bay Publications

2:45

See program note for Sea Spray #1. Note that this piece was not published in the first Mel Bay collection.

DIARY (1983) ¹⁹⁸³ for Guitar

CMC

\$11.00 9:30

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

Serial number

Price* Duration

MINIMUSICA ²⁰⁰⁵ for 15 Studies for Classical Guitar

OLI_05_minimusica_sc
\$24.00 33:00

I wrote most of these pieces between 1980 and 1985 as concert studies to refine musical and technical skills. The works are inspired by the spirit of the Studies of Villa-Lobos and Debussy. They are intended for performance on the concert stage. The player should have complete command of the instrument before attempting these works, including an understanding of how to play in all positions of the fretboard and knowledge of all of the natural harmonics from the fourth through 19th fret.

There are five categories of pieces, each one developing a specific technique:

CONTINUUM ("continuous") develops arpeggio

AEQUUM ("equal") develops slur

NOCTURNUUM ("nighttime") develops natural and artificial harmonics

HARMONIUM ("harmony") develops integration of skills and introduces octaves and polyphony

RELIQUIARUM ("the rest") are works that challenge the student to integrate advanced techniques, such as stretching, polyphony, playing with open and stopped strings, etc.

Throughout the works you will find specific fingerings and indications of open strings and stopped fingerings on particular strings. These indications are, without exception, part of the composition and communicate the intended sound of the piece. Oftentimes, for example, open strings will be used in a pattern because there is a specific desire for that colour, and for the sound to ring on. As is often the case with guitar music notation, it has not always been possible to notate exactly how long some notes are supposed to sound because many voices are notated on the single staff.

PAVANAS ²⁰⁰⁴ for Classical Guitar

OLI_04_pavanas_sc
\$4.50 3:45

Inspired by the pavanas of 16th century composer Luys Milan, my composition moves toward more complex polyphony and texture.

TUNING TUNE 1 ²⁰⁰⁰ for Guitar the Canadian Music Centre

CMC
1:00

TUNING TUNE 2 ²⁰⁰⁰ for Guitar the Canadian Music Centre

CMC
1:00

johnolivermusic.com

John Oliver: Catalogue of Selected Works with guitar

Serial number

Price* Duration

Vocal

RAINSONGFOREST ¹⁹⁸⁶ for Soprano Voice, Oboe, Guitar, Piano, Synthesizer and Tape CMC
GEMS (Group of the Electronic Music Studio) [McGill University] 17:00

In Memorium, Edward Oliver, the composer's father, who died May 18, 1986. Text by the composer.

THREE SONGS FROM UNSEEN RAIN ²⁰⁰² for Mezzo-soprano and Guitar CMC
the Canadian Broadcasting Corporation & Music in the Morning 5:40

For more information, to listen to sound clips, and to buy scores online, please go to the web site www.johnolivermusic.com

This catalogue, as well as full and partial-listing catalogues, can be downloaded there in PDF format.

Parts are available for rent or purchase.

Email: jo@johnolivermusic.com • Phone (604) 527-2358.