

# John Oliver: Catalogue of Selected Works with saxophone

Serial number

Selected scores can be purchased directly from the composer. Price\* Duration

## Solo Instrument

### **EN AMITIÉ** for Soprano Sax (optional E.gtr, E.bass, Drum Set) & digital audio

Commissioned by La Société Radio Canada

\$9.00 3:00

Commissioned by Radio-Canada to celebrate the 25th anniversary of the french FM network. Uses the voice of the Right Honourable René Levesque from his "speech to the nation" on the evening of the first election victory of the Parti Quebecois on November 15, 1976.

## Orchestral with soloist

### **CHASE THE MONEY** for Alto Sax and String Orchestra

Commissioned by Éditions Opus 102

OLI\_00\_chasemoney\_sc

\$22.10 10:15

*Alto Sax, Violin 1, Violin 2, Viola, Cello, Double Bass*

Chase the Money is a chasing game between the pure penetrating tone of the alto saxophone and the massed sound of the string orchestra. Beginning with the entire group playing middle C, the single idea that generates the music is the expansion of this interval from unison to a minor seventh. The corresponding expanding motivic material that emerges becomes the subject of the middle section. I think of the sound the musicians make as a living being that is not arbitrarily structured, but structured according to the various behaviours, acoustical properties, and psychoacoustic affects of sounds when they are combined. I am writing directly with sound. I wrote the saxophone part directly on the instrument, using several idiomatic microtonal fingerings. Chase the Money was commissioned by the Montreal publisher Éditions musicales opus 102. I thank Bernard Savoie for commissioning the work and saxophonist Otis Murphy for invaluable inspiration and consultation during the creation of the music. I am especially indebted to Vancouver saxophonist David Branter for his championing of the work.

## Opera

### **ALTERNATE VISIONS** for Opera in 7 Scenes

Commissioned by Vancouver Opera & Chants Libres

1:20:00

*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.

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## Chamber with electroacoustic

**EN AMITIÉ (ROCK BAND VERSION)** for Soprano Sax (optional E.gtr, E.bass, Drum Set) & digital audio OLI\_02\_amitie\_sc  
Commissioned by La Société Radio Canada \$29.00 3:00

Commissioned by Radio-Canada to celebrate the 25th anniversary of the french FM network. Uses the voice of the Right Honourable René Levesque from his "speech to the nation" on the evening of the first election victory of the Parti Quebecois on November 15, 1976.

**BEFORE THE FREEZE** for Clarinet & CD or Clarinet, Trumpet, Alto Sax & CD 13:00  
Commissioned by Group of the Electronic Music Studio (GEMS) [McGill University, Montreal]

One or three instruments find themselves in an harmonic environment, disturbingly familiar, orchestral in space, yet emanating from loudspeakers. Interacting among themselves and with the audio, they discover the shades of timbre which pass through the air they breath.

## Chamber Music

**CONSENSUS** for Mixed World Music Ensemble, 7 or more players OLI\_07\_consen\_sc  
Commissioned by 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 idomatic 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, zhonruan, and guitarron. The first version was performed on dizi, erhu, pipa, drum set, zheng, classical guitar, zhongruan, and electric bass.

**A DAYDREAM OF ROBERT DZIEKANSKI** for Chamber Ensemble OLI\_07\_RobertD  
Commissioned by 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 Interantional 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.

**DRIVEN** for Chamber Ensemble OLI\_03\_driven\_sc  
Commissioned by Ensemble Symposium \$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.

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**FIELDS BEFORE US** for Soprano Sax, Bass Clarinet, 3 Congas (one player)  
Commissioned by Lori Freedman

OLI\_90\_fields\_sc  
\$26.00 16:20

In five movements: 1] Killing Fields; 2] Corn Fields; 3] Magnetic Fields; 4] Elysian Fields; 5] Playing Fields.

The title Fields Before Us evokes nature in the present tense, history when interpreting the word “before” in its temporal meaning, and the future when taken to mean “in front of us.” The additional titles of each movement intend to create an evocative atmosphere for the listening, but otherwise have no narrative intent.

The work is comprised of five movements, the fifth of which is a collage of the previous four. Each movement reveals a particular approach to time and space. All are Unified by the use of the Fibonacci(1, 1, 2, 3, 5, 8) and other additive number series. the first and third movements employ canon techniques; the second a multi-layered, colouristic technique; and the fourth a wavelike melodic organisation. Though each of the four movements is distinct, they share basic musical materials (intervallic and temporal relationships.) This allows me to play a game with the listener’s memory in the fifth movement, showing how the previous four can be intertwined in an effect similar to looking at a quadruple-layered chess game, in which we can see four games at once. Such multiplicity is a metaphor for modern life.

**AUGURY MUSIC** for Mixed Quintet

Commissioned by Group of the Electronic Music Studio (GEMS) [McGill University, Montreal]

9:00

*B. Clarinet, Baritone sax, Piano, 2 perc*

The entrails of birds were read in ancient times to foretell the future.

**MÉTALMORPHOSE** for Mixed Quintet

Commissioned by McGill Contemporary Players

18:00

*Oboe, Clarinet, Bassoon, Sax, Trumpet*

Centrifugal graphic idea inspired by my father’s art. The musicians begin sonically and spacially far apart, playing a widely-spaced chord while positioned against the back wall of the concert hall. During the piece they slowly move around and eventually merge to the standard quintet seating to play a fast minimalist finale.

**BILLBOARD 2** for alto saxophone & delay

OLI\_  
6:00

To buy scores and parts online, and for more information, and to listen to sound clips, please go to  
the web site [www.johnolivermusic.com](http://www.johnolivermusic.com)

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

You may also order by email to [jo@johnolivermusic.com](mailto:jo@johnolivermusic.com) or phone (604) 527-2358.