



# STUDENT COMPOSER'S CONCERT

Featuring music by students in the composition program.

**SATURDAY, MARCH 12, 2022 | 7:30 PM**

Phillip T. Young Recital Hall, MacLaurin Building  
University of Victoria

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.

## PROGRAM

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### Motion

Colwyn Lewis

Lachlan Barry, snare drum  
Colwyn Lewis, electronics

### Towards More Objective Translations for a Non-Synesthesiac: Light to Sound

Sean Kiley

### Improvisation

Brendan Wong/  
Craig Matterson

### ¿Aún recuerdas mi voz?

Marco Neri

### Iteration I for hexaphonic sound system

Brendan Wong

# PROGRAM NOTES

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## **Towards More Objective Translations for a Non-Synesthiac: Light to Sound**

The goal of this experiment is to create a basis and model for an objective, scientific translation from light to sound. In this project, light's physical properties are determined alongside the way in which these properties are perceived by the human eye; then, using only scientific understanding of the physics and phenomena of waves, light is 'translated' and reproduced as the closest replication in audible sound. The fundamental assumption, which this translation is based on is the 'rule of octaves' in sound, wherein a frequency exactly twice the amount of another frequency is perceived as the same, only registrally displaced. By calculating the frequency of a light wave and transposing it into the audible spectrum, the result is theoretically the same, only registrally displaced.

The resulting research publication: 'Towards More Objective Translations for a Non-Synesthiac' makes use of the data gathered from a spectral analysis of an incandescent light bulb. The results are then inputted into a Max/MSP patch, which makes use of sine waves and additive synthesis to represent the object aurally. This sonic translation then serves as the foundation for the composition.

— Sean Kiley

## **¿Aún recuerdas mi voz?**

This piece is the electronic part of a more elaborate piece for clarinet, saxophone, viola and cello. The original material is a *Cardenche* song, originally from Durango, Mexico. *Cardenche* is the name of a local cactus that, if one gets to stick with one of its spines, can be incredibly painful to extract because of its filaments. This singing is a metaphor. *Cardenche* songs are composed and performed with pain and melancholia.

This is my personal reaction to many cultures in Mexico losing extension, and many languages are about to extinguish. I admire this singing and the people who sang it. But all singers of this genre have probably perished, and all that remains is the remembrance of their voices and lyrics.

I hear their voices in my memory. Such as many other voices that I cannot hear anymore.

— Marco Neri

## **Iteration I for hexaphonic sound system**

The first of a set of acousmatic pieces dismantling, reconstructing, and exploring a simple harmonic progression performed on guitar.

— Brendan Wong