



STUDENT COMPOSERS CONCERT

Music by students from the composition program

THURSDAY, NOVEMBER 1, 2018 | 8 PM

Phillip T. Young Recital Hall, MacLaurin Building

Admission by donation

PROGRAM

Étude for the Condor

Ian Sirias

Mátyás Sabo, piano

Echoes of a Parallel Ghost

Pedro Geraldo Samsel

Alex Klassen, cello
Timo Pehkonen, piano

arched back; half-way numinous for quadrophonic tape

Sean Kiley

ADVERSUS

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Ethan Hill

Amy Toth, violin
Natalie Dzbik, viola

Assembly!

Nick Miskey

Richard Charter, drill
Alex Klassen, cello
Nick Miskey, piano

INTERMISSION

hidden/stretch/mold/found (music for sine tones)

Timo Pehkonen

Damage Transactualiser for percussion quartet

Cashton McGillivray

1. *Cooling Component*
2. *Impact Component*
3. *Corrobeo*

Keyboard 1 – Brandon Bronson (marimba)
Keyboard 2 – Cashton McGillivray (glockenspiel, xylophone, vibraphone)
Percussion 1 – Lachlan Barry (cymbals, tambourine, congas)
Percussion 2 – Susan Main, Jesse Johnson (suspended cymbal, bass drum, woodblock, tom toms, triangle, piano)

Saxophones for J.S.

Alex Klassen

Todd Morgan, Karsten Brewka, Michael Vielguth, Adam Jaseniuk, saxophones

PROGRAM NOTES

Assembly! by Nick Miskey

The cello and piano move between noise and tone, and the drill is used as a bridge between the two. Both the timbral content and the emotional effect of the piece were inspired by recent renovations at the School of Music.

ADVERSUS by Ethan Hill

In the effort to make just intonation accessible as well as demonstrate the expressive qualities of natural tuning, ADVERSUS gradually creates a multi-harmonic space in which new tonal pathways can be explored.

hidden/stretch/mold/found by Timo Pehkonen

'hidden' refers to the buried diatonic chord progression that gradually brings itself to fruition piece by piece throughout. / 'stretch' in pitch occurs at a constant rate, either sliding to or from 12 tone equal temperament frequencies and their closely related harmonic partials of a single low fundamental. / 'mold' pertains to the meticulously random compositional approach to the overall arrangement and its resulting ripple effect on how time and auditory perception is employed. / 'found' applies to the repeated chords towards the end that were once fully realized in not so obvious ways near the beginning.

arched back; half-way numinous by Sean Kiley

Source material comprised of 4 layers (overdubs) of improvisations by two performers, time stretched to 10x as long, cut, then looped; as well as polyphonic textures of ca. 0.5"–1.5" loops from original + field recordings, drum samples, synthesizers; all employed quadraphonically with panning automation.

We acknowledge that the land on which we gather is the traditional territory of the WSÁNEĆ (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.