



FACULTY CONCERT

LOCAL CURRENTS

SATURDAY, JANUARY 31, 2026 | 7:30 PM

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

We acknowledge and respect the Lək̓ʷəŋən (Songhees and X̱wsepsəm/Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

PROGRAM

Megan Harton & Isaiah Doyle

overhead

live electronics and media

Performed by mt. logan (electronics and media)

Lauren McCall

Bending Light

flute and electronic recording

Performed by Mary Byrne (flute) and Lauren McCall (electronics)

Taylor Brook

Hypha

electric guitar, electronics and video

Performed by Taylor Brook (guitar and electronics)

Anthony Tan

bound/woven

4-channel fixed media (acousmatic)

Diffusion by Anthony Tan

INTERMISSION

Ajtony Csaba

Wind Drumming

piano and live electronics

Performed by Ajtony Csaba (piano and electronics)

Sarah Belle Reid

Brittle Stars

voice and electronics

Performed by Sarah Belle Reid (voice and electronics)

Kristy Farkas

In this light

piano and video

Performed by Anthony Tan (piano)

PROGRAM NOTES

Megan Harton & Isaiah Doyle – overhead

overhead (2026) is a structured improvisation based on a cento, a found poetry technique that rearranges existing texts into a new composition. This cento serves as a text score, guiding artists to translate layered and shifting poetic material into their medium.

The chosen fragments explore themes of memory, distance, reverie, endings, renewal, and elemental imagery like water, wind, and stars. Voices include Audre Lorde, Wayde Compton, Yōko Ono, Lorelei d'Andriole, Kennedy Halwa, and Liam St. John.

Named *overhead* to evoke looking above, ahead, and around, mirroring the poem's perspective, mt. logan interprets this score through audiovisual improvisation, where sound and visuals are inseparable partners.

Accessibility: Live visuals may include flashing lights, rapid movements, or effects sensitive to viewers with epilepsy, motion sickness, light sensitivity, or sensory needs. We ask the audience to use their best discretion.

Megan Harton (they/them), Toronto-born composer and multimedia artist based on unceded lək̓ʷəŋən territories, performs with frequent collaborator Isaiah Doyle (they/them) in the ambient improvisation duo *mt. logan*.

Taylor Brook – Hypha

Hypha was composed for myself to play in the Fall and Winter of 2025/2026 for solo electric guitar, electronics, and video.

Hypha explores a retuning of the guitar in extended just intonation. The tuning is based on a drop D tuning, which brings and overwhelming resonance of D-A-D on the lowest three strings. However, the upper strings are more harmonically ambiguous and point to other possible tonal centres, and I explore this contrast throughout much of this piece.

The electronic sound uses a concatenative approach, where a corpus of audio recordings of the guitar are sliced, analyzed, and recombined using machine learning algorithms in real-time. The piece begins with only light processing and gradually these electronic elements build up and change behaviors, continuously expanding the electric guitar sound.

The video for this piece is generated in realtime, reacting to the live sound. The visuals themselves are a reworking of a two-dimensional fluid simulation algorithm developed in TouchDesigner.

Anthony Tan – bound/woven

With support from the University of Victoria Research and Creative Project Grant (2024 to 2025), and with research assistance from Isaiah Doyle.

The music unfolds through changes in timbre, density, and spectral pressure. Attention is focused on internal motion within static sound. Form emerges through accumulation and slow transformation rather than through directional development. Presented in darkness, *bound/woven* asks for focused listening. The work does not lead the listener through a narrative arc. Meaning develops through sustained attention to detail, friction, and instability as sound evolves in place.

bound/woven is an acousmatic work built from sounds recorded on a vintage ARP 2500 analog synthesizer (c. 1970) housed at the SWR Experimentalstudio in Freiburg, Germany. The ARP's voltage drift, instability, and irregular behavior are treated as material. These recordings form a sound corpus that is reorganized using corpus based concatenative synthesis. Small fragments of analog sound are recombined through digital processes, producing tightly controlled textures that retain the ARP's irregular behavior.

Sarah Belle Reid – Brittle Stars

Brittle Stars is an electroacoustic work for voice and electronics in quadraphonic sound. It is the first piece in a series inspired by deep-sea environments and organisms: brittle stars, hydrothermal vents, underwater caves, snapping shrimp, and bioluminescent life that exists in places that are remote, fragile, and largely unseen.

All of the sound material in this piece comes from my voice: singing, breath, mouth clicks, gasps, glottal fry, and other small, physical vocal gestures. Through processing and spatialization, these sounds stretch beyond recognition and begin to behave like landscapes and living creatures. The resulting sound world moves between noisy, granular textures, turbulent bursts of sound, and more spacious, melodic, and breath-driven moments, shaped by contrasts between fragility and force.

Kristy Farkas – In this light

In his light explores relationships between sound, time, and perception through the careful use of resonance, silence and slowly evolving gestures and textures. The work unfolds as a gradual process, moving between states of sparsity and density. Form takes shape through changes in register, dynamic intensity, and temporal flexibility rather than through thematic development. The accompanying video extends these ideas visually, drawing further attention to processes of change, impermanence, and perception over time. Tonight is the premiere performance.

