



University
of Victoria

School of
Music

DEGREE RECITAL

sean kiley

Saturday, March 23, 2019 20:00

Phillip T. Young Recital Hall, MacLaurin Building

Free admission

program

Reed Richards

sean kiley

colin malloy, *steel pan and electronics*

morning bells

sean kiley

eventide

dawn

rising

sean Kiley, *saxophone*

ancient cascades

sean kiley

timo pehkonen, *pianoforte*

natalie dzbik, *violin*

alexander klassen, *violoncello*

richard charter, *electric guitar*

— brief INTERMISSION —

kyi

sean kiley

plane I

plane II

alex jang, *conductor*

cashton mcgillivray, *vibraphone*

colin malloy, *vibraphone*

nicole lavallée, *pianoforte*

rachel burtman, *electric bass*

natalie dzbik, *violin*

hollas longton, *violin*

seth mcmillan, *viola*

tara rajah, *violoncello*

taya franson-haldane, *alto flute*

seán maynard, *tenor saxophone*

brodie keating, *electric guitar*

alligator char

christopher burns

tbd

Sean Kiley is from the class of Professor Annette Brosin

*This recital is presented in partial fulfillment of the requirements
for the Master of Music (Composition) program.*

program notes

'reed richards'

the steel pan is being recorded in small intervals of time and is then subjected to processing in 'real time'. colin is using the foot pedal board to trigger the recording function and the playback. he also controls the speed at which the recording is played back; almost all sounds are played back slowed down with an audio processing patch. in this way, colin is playing a duet with himself.

'morning bells'

this is an electro-acoustic piece. the speakers play a carefully curated balance of improvised loops, synth lines, string arrangements, field recordings of church bells, and auxiliary percussion. I play saxophone and try to relate to the three phases in the piece.

'ancient cascades'

the score is open for any instruments that can glissando + piano. players have a set of instructions and all have the same single page of music; they choose where to start and are also given optional pathways to move through the piece.

'kyi'

there are three groups:

I. vibraphone, piano, bass

II. violin, violin, viola, cello

III. alto flute, tenor sax, guitar

listen for the relationships between the groups as well as the degree of predictability or 'pre-audibility'.

the structure is based off an exploration of psychological ideas in understanding music and a natural development thereof.

'alligator char'

essentially all the musicians pick a sequence of cards, which include vaguely written ideas about what kind of sounds to play. nothing except for the cards and their performed order is predetermined.