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SCHOOL OF MUSIC • UNIVERSITY OF VICTORIA

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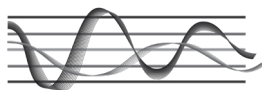
## FACULTY CONCERT SERIES

# FACULTY COMPOSERS

### INSTALLATION & CONCERT

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

**UVIC**  
**music**



**SATURDAY, FEBRUARY 12, 2022**

**7:15pm Installation / 8:30pm Concert**

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Admission by donation

# PROGRAM

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**PRE-CONCERT**  
**7:15 – 8:15 PM**

Christopher Butterfield (b. 1952)

**Sound for Room for Mystics**

For 15 open-baffle speakers and two sub-woofers

**RECITAL**  
**8:30 – 9:30 PM**

**Quietly • Intently • Repeating**

**ANTHONY TAN** PIANO

**Improvisation**

For solo piano

With Taylor Brook and the “Scuffed Computer Improvisor”

Linda Catlin Smith (b. 1957)

**A Nocturne**

For solo piano

Christopher Butterfield (b. 1952)

**For Lisa**

For solo piano

With Christopher Butterfield on sine tone generator

Beat Furrer (b. 1954)

**Voicelessness (the snow has no voice)**

For solo piano

Anthony Tan (b. 1978)

**Endlessnessness**

For solo piano and electronics

## **PROGRAM NOTES** (select works)

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### **Room for Mystics**

*Room for Mystics* was a mixed media collaboration by visual artist Sandra Meigs and composer Christopher Butterfield that opened at the Art Gallery of Ontario in late 2017, and ran for three months. It comprised paintings and banners and 17 purpose-built loudspeakers playing a 57-minute recording of instruments throughout each day of the installation. Tonight you will hear the acoustic component of *Room for Mystics* in a very different kind of space to the one it was originally intended for; the intended impression is one of a rich ambient shifting spectral chord built on a fundamental F-sharp.

### **The Scuffed Computer Improviser**

The SCI is an audio-corpus-based AI improviser that listens and learns by analyzing the incoming sound and then improvises music based on what it has heard. In other words, our human improviser teaches the computer how to be musical in each performance.

The “Scuffed Computer Improviser” is rough around the edges and the imperfection and fuzziness of the AI system is a feature of the software, which is designed to push their improvising partner stylistically.

### **A Nocturne**

Commissioned by and dedicated to Eve Egoyan.

### **For Lisa**

*For Lisa*, for solo piano and sine wave, was written in 2001 for Lisa Anderson, a student at UVic. I am grateful to Anthony Tan for including it on his program tonight.

### **Endlessnessnessness**

“It soared, a bird, it held its flight, a swift pure cry, soar silver orb it leaped serene, speeding, sustained, to come, don't spin it out too long long breath he breath long life, soaring high, high resplendent, aflame, crowned, high in the efulgence symbolic, high, of the ethereal bosom, high, of the high vast irradiation everywhere all soaring all around about the all, the endlessnessnessness...”

— James Joyce, *Ulysses*

## PARTICIPANT BIOGRAPHIES

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**Taylor Brook** writes music for the concert stage, electronic music, music for robotic instruments, as well as music for video, theatre, and dance.

Described as “gripping” and “engrossing” by the New York Times, Brook’s compositions have been performed around the world by ensembles and soloists including the TAK ensemble, JACK Quartet, Mivos Quartet, Nouvel Ensemble Moderne, Quatuor Bozzini, Talea Ensemble, and others.

Brook studied composition with Brian Cherney in Montreal, with Luc Brewaeys in Brussels, and with George Lewis and Georg Haas in New York. In 2008, he studied Hindustani music and performance with Debashish Bhattacharya in Kolkata. His music is often concerned with finely tuned microtonal sonorities.

In 2018 Brook completed a Doctor of Musical Arts (DMA) in music composition at Columbia University with Fred Lerdahl and was a 2020 Guggenheim Fellow in music composition. Currently Brook is a Banting Fellow at the University of Victoria and the technical director of TAK ensemble.

**Christopher Butterfield**’s music has been performed across Canada and in Europe, and is recorded on the CBC, Artifact and Collection QB labels. He studied composition with Rudolf Komorous at the University of Victoria and with Bülent Arel at the State University of New York at Stony Brook. While living in Toronto from 1977-1992, he was active as a performance artist, rock guitar player, and composer. In 1979/1980 he taught in the graduate visual arts department at Concordia University in Montreal, and in 1986 and 1989 he taught in the School for the Contemporary Arts at Simon Fraser University in Vancouver. In 1992 he was appointed Assistant Professor of composition at UVic. He has collaborated with choreographers Bill Coleman, Laurence Lemieux and Jennifer Mascall, and visual artist Sandra Meigs. His translations of plays by Georges Ribemont-Dessaignes was published in the USA by Wakefield Press in 2015.

Joining the UVic School of Music faculty in 2020, **Anthony Tan** intersects instrumental practice with signal processing, synthesized models, acousmatics, and field recording, resulting in music that explores the identity of sound, formal perception, and the fluidity of genre. Tan holds a PhD from McGill University, the Meisterklasse from the Hochschule für Musik Carl Maria von Weber (Dresden, Germany), and a BMus from the University of Calgary. He was a fellow of the Radcliffe Institute for Advanced Study, Harvard University (RI’17) and previously served as Assistant Professor at the University of Colorado Colorado Springs (USA).