



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

Improvisations by Alex Matterson and Brendan Wong from about 7:40pm

J.R.S.C.

Nick Selig

Nishant Amatya, clarinet
Max Niiranen, clarinet

Kehi

*I. Matsubara
II. Umi*

Koshi Thompson

Eva Babrávková, flute
Kiara Hosie, oboe
Tenzin Clegg, bass clarinet
Holly Edquist, bassoon
Lachlan Barry, marimba
Koshi Thompson, conductor

Beautiful Hands

Liam McDonald-Horak

Emily Fenske, violin I
Mathew Rosales, violin II
Andrew Loe, viola
Liam McDonald-Horak, cello

Petals on the Palette of Vincent

Zihan Zhao

*I. Inhalation to a Star Spiral
II. A Sunflower's Fever
III. A Courtesan Engraved*

Yousef Shadian, piano

Strix

Michelle Wolfenden

Cleary Manning, piccolo
Lauren Debeljak, piccolo
Bella Nguyen, piccolo
Michelle Wolfenden, piccolo
Liam McDonald-Horak, electronics

Undying Mist

Isaac Earl

*I. Fruitless Wonders
II. Fateful Waters
III. Fading Wishes*

Abby Corpus, soprano
Nadia Lurie, soprano
Sarah Carey, clarinet
Heather Byford, mezzo-soprano
Sahara Adamitz, mezzo-soprano
Emily Fenske, violin
Julian Glover, viola
Sandra Espinola, cello
Liam McDonald-Horak, cello
Colwyn Lewis, contrabass
Luc Carbone-Smith, contrabass
Deniz Pekmezci, electronics
Cleo Yong, conductor

Complex Simplicity

Ruby Koep

Sylvan Wilkinson, alto saxophone
Ruby Koep, piano

Winter Night

Liam Baird

Jas Schweitzer, violin
Noah Mellemstrand, violin
Amanda Steinemann, viola
Nicole Phanichphant, cello
Liam Baird, piano

PROGRAM NOTES

Kehi

This piece depicts a walk through Kehi forest, a pine grove which grows next to the vast Sea of Japan. The 2 movements symbolize unity with one another; ideas and motifs are intertwined within Matsubara (Pine Grove) and Umi (Sea), representing a bond between the forest and the sea.

— Koshi Thompson

Beautiful Hands

Beautiful Hands is an exploration of time in relation to timbre, meter, and rhythm.

— Liam McDonald-Horak

Petals on the Palette of Vincent

This suite is a sound painting through my perspective towards multiple works by Vincent Van Gogh. The Starry Night (1889) is unique in its fluidity as a static painting, with all colored lines spinning until forming a dazzling spiral of gravitation. Sunflowers (1886-1888) is filled with flaming gazes of the painter; yet as well as a worship kind of love from the sunflowers back to him. Courtesan (after Eisen, 1887) always makes me fantasize her short quick steps, fast turning a fan when performing the traditional Japanese dance. This series is to be continued indefinitely with more paintings or new angles.

— Zihan Zhao

Strix

Strix uses unexpected techniques to mimic and converse with the call of the screech owl in a spatial setting.

— Michelle Wolfenden

Undying Mist

Three instances of uncertainty... Blindly accepting sound as fact until there is nothing left to be heard...

— Isaac Earl

Complex Simplicity 5

In this rhythmic piece, the music flows through very commonly used and simple time signatures; however, within each measure (or group of measures), the rhythms do not line up with where the downbeats are naturally placed according to the time signature. Unequal subdivisions of these simple time signatures create new, unusual rhythms. When multiple different rhythmic subdivisions are played simultaneously, rhythmic polyphony is established between the piano and saxophone lines. The main theme of the piece is easily recognizable, but undergoes several unique rhythmic variations as it reappears.

— Ruby Koep

Winter Night

We've spent many winter nights together.
While we are apart,
I made this for you so you can feel that warm feeling I gave you during those winter nights.

— Liam Baird