



SUNDAY, DECEMBER 3, 2023 | 7:30 PM

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

We acknowledge and respect the lək̓ʷəŋən 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.

PRE-CONCERT

Megan Harton

stillness study no. I

audiovisual installation - colour video projection, 4 channel audio

Note: the work has moving images that may be sensitive to viewers with epilepsy, motion sickness, and/or sensory needs.

Program note: *stillness studio no. I* is an immersive audiovisual installation inspired by meditative and deep listening practices. This sensory experience combines carefully crafted ambient soundscapes with visually mesmerizing elements, inviting participants into a contemplative space. The installation encourages introspection and heightened perception, fostering a connection between the observer and the observed. With an interactive dimension, participants shape their unique encounter within the installation*, blurring the boundaries between self and surroundings. The piece is subjective to the viewer; it serves as a canvas upon which the viewer can project their own experiences and practice inner still.

PROGRAM

cl IIIII llouds (improvisation)

ruby koep

ruby koep, piano

Etude for Voice & Piano – Autumn

Koshi Thompson

ruby koep, piano
Carter Martin, tenor

Program note: This etude is focused on a traditional Japanese scale known as the Ito Scale, which was primarily used for the Koto.

Igneus Concerto

Matthew Stott

I. Sonata, Cherries

II. Theme and Variations, Chandeliers

III. Rondo, Cheshire Chat

Serena Lam, piano

Program note: This piece was written in the fall of 2023. Its purpose is to experiment with conventional Concerto form into a more modern approach. The Igneus Concerto is written for piano.

I. Sonata, Cherries: This movement has a light joyful feeling to it. It uses a 2 note theme to start and has a robotic and mechanical feeling to it. The music reflects a pleasant and upbeat tempo to it which progresses to be more experimental as the tune progresses.

II. Theme and Variations, Chandelier: The second movement starts with a very simplistic theme playing with a hemiola. I play with the harmony more than changing the melody line through this movement.

III. Rondo, Cheshire Chat: The last movement works as a fast, exciting and upbeat finale. This movement features a compilation of previously heard themes and exploration of new material. The piece slowly descends into something more chaotic near the finish.

Enchantment of Butterflies

Zihan Zhao

Isabella Nguyen, flute and Mugic controller

Glass Trees

Isaac Earl

Isabella Nguyen, flute and electronics

Nhớ ton passé

Deniz Pekmezci

Isabella Nguyen, alto flute

For Phones

Nathaniel Ritter

INTERMISSION

Divje

Michelle Wolfenden

Michelle Wolfenden, soprano recorder
Helen Young, viola
Liam McDonald-Horak, cello
Artemis Gallegos, double bass

Program note: Drawing inspiration from an imagined prehistoric ritual setting, *Divje* explores ancient aesthetics and the perception of minimal material over time. The title is drawn from the Divje Babe flute, the 50,000-year-old cave bear femur that is widely accepted to be the first musical instrument ever. The piece is not meant to reflect what that instrument may have sounded like, or to guess at the musical idiom of ancient peoples, but rather to evoke a specific primordial aesthetic of otherworldliness and divinity.

55 Vibrations

Michael Jean-Richard

Michael Jean-Richard, steel aslatua
Koshi Thompson, kaboom
Matthew Stott, water bass

The Possession of Hatsune Miku

Alex Matterson

AI vocal software

Program note: *The Possession of Hatsune Miku* is a work that revolves around a piece of software called Vocaloid. It is a program that attempts to replicate human singing and has long had its own tradition on the internet. In this piece I try to show the potential of this instrument for new music and new avenues of expression that are different than how this software is traditionally used.

ball!

Serena Lam

Matt Stott, acoustic guitar
Michael Jean-Richard, percussion
Marc Micu, drum kit

Midnight Coffee

Nathan Malzon

Marc Micu, B-flat trumpet
Connor Wellmann, electric guitar
Matt Shamas, keyboard
Rob Neufeld, electric bass
Leo Farintosh, drum kit