



THURSDAY, FEBRUARY 27, 2025 | 8 PM

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

FACULTY CONCERT SERIES

SIMON FARINTOSH

GUITAR

We acknowledge and respect the Lək̓ʷəŋən (Songhees and X̱wsep̓səm/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

Nocturne (to Frankenstein) (2024)

Liova Bueno
(b. 1979)

Noctuary (2023)

Simon Farintosh
(b. 1995)

- I. Witching hour*
- II. Sleepwalking*
- III. Liminal moment*
- IV. Black dog (Elegy for Ace)*
- V. Distant light*
- VI. Liminal moment II*
- VII. Insomnia*
- VIII. Ode to a Northern sky*
- IX. Liminal moment III*
- X. Night terrors*
- XI. Apparitions*
- XII. Liminal moment IV*
- XIII. Through the endless grey*
- XIV. ...and from darkness comes light*

PROGRAM NOTES

This performance is dedicated to Dr. Alexander Dunn, who established the UVic guitar program, and passed away last spring. During my time as a student at UVic, Dr. Dunn would perform a faculty concert featuring an ambitious new programme every year. These transcendent performances fuelled my inspiration to keep playing guitar, and it is an honour to be here today continuing his legacy.

Nocturne (to Frankenstein) is composed in memory of a dear friend and colleague whose sudden passing left an indelible void. In writing this work, I sought to capture his voice — echoing the countless conversations we shared about musical ideas, the paradoxes he both critiqued and secretly adored, and the subtle ironies woven into life. This piece also stands as a homage to a guitarist whose passionate advocacy for music was truly singular. Through its melodies and textures, *Nocturne* reflects the musical style that moved him, offering both a heartfelt farewell and the promise of a new chapter born from our loss.

— Liova Bueno

Noctuary: *a record of what passes in the night; a nightly journal...* This piece is an extended composition for eight-string guitar that evokes nighttime imagery. The majority of the music was written during the latest hours of the night, or 'witching hour,' often in complete darkness. Many of the ideas were conceived during a cross-country move, where I drove through some of the most barren, desolate landscapes I have ever seen.

For this performance, I have chosen to project images that are evocative of a similar atmosphere to each movement. The majority of photos were taken by me at various abandoned building sites in British Columbia and Washington state. Slides 7 and 8 were taken by my friend Meer Mahmoud in an empty Vancouver SkyTrain tunnel. Slide 10 was taken by my friend and student Jeremy Flatt, during a deep freeze in Yellowknife, Northwest Territories.

Noctuary is comprised of fourteen separate movements, which are linked by thematic material in a way that is somewhat cinematic in nature. A conflict between light and dark is the focal point of this composition; at times the music is bleak and unforgiving, and at others it is uplifting and hopeful, representing the various mental states that one may experience during the course of a night. *Ode to a Northern sky* portrays the state of wonder I felt upon seeing the Aurora Borealis for the first time; *Night terrors* portrays the sensation of being paralyzed in bed while being approached by a shadowy figure. The more substantial movements are punctuated by 'liminal moments,' which reflect the uncanny atmosphere of empty spaces or 'non-places.' *Black dog* is an elegy for my family dog Ace, who passed away in 2022, and is built on a theme containing the three letters of his name.

The musical style of this album is heavily informed by the aesthetic of electronic music, particularly that of Aphex Twin, Boards of Canada, Squarepusher, and Nine Inch Nails. I've transcribed a considerable amount of ambient and electronic music for the guitar, and intentionally absorbed elements of this musical language into my own writing. Several of these pieces are quite repetitive in structure, evoking the "looping" effect common to ambient electronic music. Neoclassical minimalist composers such as Nils Frahm, Ólafur Arnalds, Max Richter, and Phillip Glass were also of considerable influence, as well as the great guitar composers such as Mario Castelnuovo-Tedesco, Heitor Villa-Lobos, and Agustín Barrios-Mangore.

Noctuary is available as a CD for purchase, and can be found digitally on Bandcamp and all streaming platforms.

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