



We acknowledge and respect the Lək̓ʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and WSÁNEĆ Peoples whose historical relationships with the land continue to this day.

PROGRAM

C6H6 for four cellos

Ho-yan Winfred Man

Liam McDonald-Horak, Curtis Vetter, Matteo Toyato, David Kim

resurfacing for two violoncellos

Megan Harton

Mahtab Saadatmand, Jayda Thor

darkness within darkness for four celli

Sean R. Kiley

Gabi Haslett, Garron Stuart, Mahtab Saadatmand, Pamela Highbaugh Aloni

PROGRAM NOTES

C6H6 by Ho-yan Winfred Man

This work is inspired by one of the sculptures (photo on the right) at the Jeffrey Rubinoff Sculpture Park on Hornby Island, British Columbia, Canada. I adopted the shapes from the sculpture and generated them as the fundamental musical gestures of this work. During the compositional processes, the interplays of the gestures would occasionally form an imaginary hexagonal pattern, which is alike the structure of the organic chemical compound, Benzene (C6H6). Although the sculpture is nothing organic, nor is a compound, such a unique object was formed and created by molding and welding of different pieces of metals together. Similarly, the four parts of this work are orchestrated to represent each individual string of the cello respectively, but as a whole the quartet is sounded as if a single cello.



Biography

Ho-yan Winfred Man earned a Bachelor of Arts (Honours) in Music in 2020 from Hong Kong Baptist University, where he studied composition under the guidance of Dr. Camilo Mendez, Dr. Matthew Schreibeis and Dr. Christopher Coleman. He was one of the finalists in the Toolbox Percussion International Composition Competition 2020 and a participant of Prof. Ken Ueno's masterclass in the Toolbox International Creative Academy 2021. One of his works was also selected and performed in the International Symposium of New Music 2021. Winfred is currently pursuing a Master of Music in Composition under the supervision of Dr. Anthony Tan at the University of Victoria, Canada.

resurfacing by Megan Harton

In response to the work of Jeffrey Rubinoff and his Sculpture Park on Hornby Island, *resurfacing* reflects both the vast landscape and the intricate surface details of his sculptures. Rubinoff's 200-hectare park, opened in 2008, houses over a hundred of his works, all created in his on-site studio until his death in 2017.

Rubinoff believed art should be a necessary sustenance for a mature conscience and a source of knowledge, allowing original perceptions to shape one's perspective without prescriptive narratives. His work was inspired by counterpoints and continuums, such as the tension between organic and solid shapes and the dialogue between human-made and natural forms. This sense of contrast is not only present in his sculptures but also in the deliberate landscaping of the park—distant tree lines, the Denman Island shoreline, and Strathcona mountain ridges create dynamic counterpoints with the art itself. Rubinoff also explored *elastic space*, a concept of fluid, evolving spatial relationships, and temporal play, which influenced the park's design and the spatial-temporal relationships in his art. These macro-level ideas informed the various compositional approaches of this piece.

At the micro level, Harton drew inspiration from Rubinoff's meticulous finishing techniques, such as sanding and grinding, which created abstract, expressionistic lines on the sculpture surfaces, akin to painterly gestures. These textural details and the broader macro relationships are reflected in the title *resurfacing* and translated into the composition through bow techniques and timbral variations, capturing both the material textures and the conceptual counterpoints in Rubinoff's work.

Megan Harton thanks the University of Victoria School of Music and the Jeffrey Rubinoff Sculpture Park for their support in developing this work.

Biography

Megan Harton (they/them) is a Toronto-born composer, audio engineer, sound and intermedia artist based in on the unceded territory of the Lkwungen (Lekwungen) peoples, as well as the Songhees, Esquimalt, and WSÁNEĆ First Nations, colonially known as Victoria, BC. Currently pursuing a Master of Music Technology at the University of Victoria, they previously earned an Honours Bachelor in Composition from Wilfrid Laurier University. Their work spans multimedia installations to concert pieces, showcased internationally. A winner of the Open Ears Festival's Digital Sound Art Competition, they've completed residencies with Continuum Contemporary Music, Jeffrey Rubinoff Sculpture Park, and Ocean Networks Canada. Their practice explores sound and technology's intersection with society, memory, and place.

darkness within darkness by Sean Kiley

This piece is comprised of a very simple idea: one 7-note melody played at 7 different speeds in 7 different ranges on top of itself by 4 instruments.

The speed and range are mathematically linked such that when all parts are played in sequence simultaneously, they create curious patterns of counterpoint that feel out of sync, yet cohesive, and eventually realign.

This method was inspired the role of counterpoint in Jeffrey Rubinoff's sculptures, and the mathematical precision involved in the angular relationship between sculpture elements. One sculpture in particular was also strangely reminiscent of a verse from the *Tao Te Ching*:

Yet mystery and manifestations

Arise from the same source

This source is called darkness.

Darkness within darkness.

The gateway to all understanding.

(Excerpt from Chapter 1 of the *Tao Te Ching* by Lao Tzu translated by Stephen Mitchell, 2006)

Biography

In pursuit of his Ph.D. in Music Composition and Psychology through the interdisciplinary program at the University of Victoria, Sean Kiley explores the elements of sound and music that are most conducive to altered states of awareness. His compositions are deeply informed by transpersonal psychology and the curious spectrum of human perception, often incorporating findings from neurological studies.

As a performer, Sean explores improvisation and long-form structures for trance induction through ambient/electronic music. In this medium, he often collaborates with practitioners of yoga and breathwork. Additionally, Sean performs a variety of folk, classical, and world music with guitar and voice. He writes and arranges both original and traditional songs.