UNIVERSITY OF VICTORIA • SCHOOL OF MUSIC

ORION SERIES IN FINE ARTS

presents

BENNY SLUCHIN
TROMBONE

Tuesday, November 17, 2015 • 12:00 p.m.
Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Free admission
Benny Sluchin, trombone

Benny Sluchin studied music at the conservatory of his native city, Tel Aviv, and in the Academy of Music in Jerusalem. Simultaneously, he studied mathematics and philosophy at the University of Tel Aviv and received his Master of Science degree.

For two years, Sluchin played in the Israel Philharmonic Orchestra. For the following 4 years he was co-soloist in the Symphony Orchestra of Jerusalem (Radio Orchestra). A scholarship from the German government brought him to Cologne where he studied with Vinko Globokar, receiving his Artist's diploma with distinction.

Since 1976, he has been a member of the Ensemble InterContemporain (dir: Pierre Boulez), playing the most representative music of the present century and participating as soloist in premières of solo works by Iannis Xenakis, Vinko Globokar, Gérard Grisey, Pascal Dusapin, Frédéric Martin, Elliott Carter, Luca Francesconi, Marco Stroppa, and James Wood.

Apart from this, he participates in various research projects in brass acoustics at IRCAM (Institut de Recherche et de Coordination Acoustique/Musique, Paris). He finished his doctoral thesis and is the author of many articles and pedagogical books. The SACEM prize for pedagogical realisation was given in 1996 to his Introduction to contemporary trombone techniques and Singing and playing simultaneously on brass instruments (Éditions Musicales Européennes).

Benny Sluchin took part in many recordings and completed Le Trombone Contemporain (Musidisc 243673), French Bel Canto Trombone (Musidisc 243662), and Xenakis – Keren (Erato 2292-45770-2).
Keith Hamel

Keith Hamel is a Professor in the School of Music and Director of the Computer Music Studio at the University of British Columbia. He has written both acoustic and electroacoustic music and has been awarded many prizes in both media. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Windsor Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women’s Choir, musica intima, New Music Concerts (Toronto), Hammerhead Consort, Standing Wave, Hard Rubber Orchestra, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetists Jean-Guy Boisvert and François Houle, saxophonist Julia Nolan, trombonists Jeremy Berkman and Benny Sluchin, and pianists Douglas Finch, Megumi Masaki, Jane Hayes and Corey Hamm. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics.

**Full Circle**

*Full Circle* is a composition for trombone, interactive electronics and gesture tracking. The computer interacts with the live performer by processing the trombone’s sounds, triggering pre-recorded samples, and improvising using musical material recorded during the performance. A camera is located directly above the performer and tracks the movement of the trombone slide. At times, the motions of the slide cause electroacoustic sounds to be generated by the system and moved around the multichannel diffusion system. Samples used in *Full Circle* include trombone sounds, breath sounds, and bells. *Full Circle* was composed for trombonists Jeremy Berkman and Benny Sluchin. Special thanks to Martin Ritter, Yota Kobayashi and Naithan Bosse who all assisted in the development of the gesture-tracking system, and to Jeremy Berkman who helped in the preparation of the trombone samples and in the testing of the tracking system. Hamel’s research in interactive electroacoustic composition and gesture following is funded by the Social Sciences and Humanities Research Council.
Paul Steenhuisen

Paul Steenhuisen (born Vancouver, Canada) is an independent composer working with acoustic and digital media. His concert music consists of orchestral, chamber, solo, and vocal music, and often includes live electronics and soundfiles. Additionally, he is the composer for the HYPOSURFACE installation project, based in Cambridge, Massachusetts. Raised by parents from The Netherlands and Curaçao, the confluence of his heritage and upbringing in North American culture has informed both his education and musical output. Initially, Steenhuisen worked with Keith Hamel (DMA, UBC), then simultaneously with Louis Andriessen at the Koninklijk Conservatorium in the Hague and Michael Finnissy in Hove, England, then later with Tristan Murail at IRCAM in Paris. During those years, he was laureate of more than a dozen national and international awards, including the Governor General of Canada Gold Medal as the outstanding student in all faculties (UBC), seven awards in the PROCAN/SOCAN Competition, and four in the CBC Young Composers Competition. He was a finalist in the Gaudeamus Music Week, and his piece WONDER was a “recommended” work at the International Rostrum of Composers (UNESCO, Paris). Subsequently, Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and Assistant Professor of Composition at the University of Alberta. In 2011, he was awarded the Victor Martin Lynch-Staunton Award (Canada Council for the Arts) as the outstanding mid-career artist in music. He is also the author of ‘Sonic Mosaics: Conversations with Composers’, and host of the SOUNDLAB New Music Podcast (iTunes). His music has been called “Superb… the high point of the concert” (Neuzeit Graz, Austria), as well as “filth” (La Presse, Montréal), with a “freshness that bodes well for the future” (Paris Transatlantic).
ANTHROPO

TEXTS (in soundfiles or recited)

Ma femme à la taille de loutre
entre les dents du tigre
Ma femme à la bouche de cocarde
et de bouquet d’étoiles de dernière grandeur
Aux dents d’empreintes de souris
blanche sur la terre blanche

My wife to the size of otter
between the teeth of the tiger
My wife has the mouth of a roundel
and rosette bouquet of stars latter grandeur
Teeth imprints of white mice
White on the white earth

L’union libre, André Breton

Des loups viennent mordre le poignet
(de l’homme) sans détente,
et la main qui s’épuise.
Les rats s’approchent, sautant sans bruit,
sans bruit. Impuissance, puissance des autres.

Wolves are biting the wrist of man (Rights)
without relaxation,
and the hand that runs out.
Rats are approaching, jumping without noise
Without noise. Impotence, power of others.

Le singe se renverse et devient balai.
La loutre se renverse et devient éponge,
L’âne se renverse et devient un buffle et
un REQUIN QUI S’ÉLANCE VERS VOUS
LA GUEULE RENVERSÉE POUR HAPPER.

The monkey is reversed and becomes broom.
The otter is reversed and becomes sponge.
The donkey is reversed and becomes a buffalo Devient
and becomes a SHARK that rushes TO YOU
AND REVERSES ITS MOUTH to snap.

Animaux fantastiques, Henri Michaux

Dedicated to Benny Sluchin
First performance: December 11, 2014, Music Gallery, Toronto
Benny Sluchin, trombone, presented by New Music Concerts
ANTHROPO was written with the support of the Canada Council for the Arts
Each year we invite world-renowned guest artists to perform concerts and present masterclasses at the School of Music with generous support from the Orion Fund in Fine Arts. Events take place in the Phillip T. Young Recital Hall unless otherwise indicated. Admission to all events is free.

ORION SERIES IN FINE ARTS

LAURENCE KAYALEH, violin
ELIZABETH DOLIN, cello
Laurence Kayaleh (Montreal) is an international concert performer and professor at the University of Montreal. Elizabeth Dolin (Montreal) has earned a solid reputation as one of Canada’s finest cellists, in demand as a recitalist throughout Canada and the United States.

STRING MASTERCLASSES:
Tuesday, November 17, 12:30–2:30 p.m.
Rm. B016, MacLaurin Building, B-Wing

CONCERT:
Wednesday, November 18, 12:30 p.m.
Performing works for violin and cello by Kodaly and Ravel.

RACHEL MERCER, cello
Rachel Mercer (Ontario) is currently guest principal cellist for the National Arts Centre Orchestra and the Canadian Opera Company.

CELLO MASTERCLASS:
Monday, November 23, 8 p.m.
UPCOMING EVENTS

Friday, November 20, 12:30 p.m. (Admission by donation)  
**FRIDAYMUSIC**  
Featuring School of Music voice students in a concert of varied repertoire.  
Phillip T. Young Recital Hall

Friday, November 20, 8:00 p.m. (Admission by donation)  
**SONIC LAB: Workers Union**  
Ajtony Csaba, conductor  
UVic’s contemporary music ensemble performs Louis Andriessen’s *Workers Union* and *Hout*, as well as Elliott Carter’s *Flute Concerto*.  
Phillip T. Young Recital Hall

Saturday, November 21, 8:00 p.m. ($18 & $14)  
**FACULTY CONCERT SERIES**  
Alexander Dunn, guitar  
Performing his adaptations of lute and cello works by Bach, *12 Miniature Preludes* by Allan Wilcocks, and Joaquin Turina’s *Sonata*.  
Phillip T. Young Recital Hall

Sunday, November 22, 1:30 p.m. (Admission by donation)  
**PIANO CLASS RECITAL**  
Featuring students from the studio of May Ling Kwok.  
Phillip T. Young Recital Hall

Sunday, November 22, 8:00 p.m. (Admission by donation)  
**UVIC VOCAL JAZZ ENSEMBLE**  
*Fall Showcase: Too Hot To Sleep in Winter*  
Wendell Clanton, director  
The UVic Vocal Jazz Ensemble performs original and inspiring arrangements in a fun-filled audience engaging evening.  
Phillip T. Young Recital Hall

Tuesday, November 24, 12:30 p.m. (Admission by donation)  
**TUESDAYMUSIC**  
Take an afternoon break to enjoy a concert of varied repertoire and instruments featuring School of Music students.  
Phillip T. Young Recital Hall

Tickets available at the UVic Ticket Centre (250-721-8480), online (www.tickets.uvic.ca) and at the door.

To receive our *On the Pulse* brochure and newsletter by email, contact: concert@uvic.ca