Graduating Composers’ Concert:
Program Notes

Sara Page:
SLEEPING BEAUTY AWAKES
and she is hungry

Robert Hansler:
Logos, Beit Lahm

Stefan Maier:
East Hastings

Sunday March 17th, 8pm
Phillip T. Young Recital Hall
University of Victoria
SLEEPING BEAUTY AWAKES and she is hungry  
(Sara Page)

Performers: Julie Nadalini (voice), Heather Harker (voice), Adam Dyjach (voice), Thomas Law (flute), Kylie Flower (bass clarinet), Alyssa Hutchinson (bassoon), Kimberley Shepherd (piano), Jay Schreiber (percussion), Alanna Ho (clay pots)

Conducted by: Stephen Fong

SLEEPING BEAUTY AWAKES and she is hungry is the result of extensive research on the tales of Sleeping Beauty. Three tales of different origins (French, Italian, German) claim to be the first story and each tale is slightly different. In the French tale by Charles Perrault, Sleeping Beauty and her children barely escape being eaten by an ogress or thrown into a bathtub of vipers. Giambattista Basile’s telling of the story presents a Sleeping Beauty who is raped while the German Brothers' Grimm tale resembles the Disney movie and Tchaikovsky ballet. This piece references all of these sources: Sleeping Beauty is raped, develops multiple-personality disorder, and her personalities grow independent. The ensemble represents Sleeping Beauty's mind, body, and the antagonist forces against her (rapists, ogres, evil fairies) until she melds with her enemies. The instruments come to represent separate identities, each the result of a melding of good and evil personas. Phrases from the different story tales intertwine freely and the personalities of the ensemble wrestle with the affects of being raped and the wrath of the wicked fairytale characters.

Sara Page is a flutist and composer completing a double major in music composition and flute performance at the University of Victoria. In addition to her skills as a musician, Sara is a visual artist and writer. Her compositions focus on cultural, historical, and political issues, and she aims to incorporate many facets of the fine arts in her work, from spoken word to dramatization. She hopes to study for a masters’ degree in composition and play with contemporary music ensembles in the future.
Logos, Beit Lahm
(Robert Hansler)

Performers: Matt Kaufhold (clarinet), Alfons Fear (trumpet), Sarah Tradewell (viola), Stefan Maier (guitar), Aaron Herzop (piano)

Conductor: Stephen Fong

Logos, Beit Lahm [The Word, Bethlehem; alternatively, The Word, House of Flesh] explores musical meaning through a reflection on the Nativity of Christ. The Gospel author, John, writes of the event, “The Word became flesh;” divine utterance finds a human expression in weakness. In this piece, each of the instruments are weakened; they become identifiable as disabled versions of themselves. Logos, Beit Lahm pays tribute to Olivier Messiaen through brief quotations from his massive piano work, Vingt regards sur l'enfant-Jésus [Twenty Gazes on the Infant Jesus]. Messiaen is presented here as a point of historical reference from which the rest of the work might be considered, or as a bridge from the present to the past.

Robert Hansler is completing his master's degree at the University of Victoria. His music is concerned with the effect of context (and contextual consciousness) on identity, and with questions surrounding the meanings and functions of utterance in the written concert tradition, especially as they relate historically to religious practice. His main teachers have included Dániel Péter Biró and John Celona.
East Hastings
(Stefan Maier)

Performers: Sara Page (flute), Liam Hockley (bass clarinet), Aaron Mattock (percussion), Jay Schreiber (percussion), Jamie Hook (piano), Hannah Burton (violin), Tyson Doknjas (violin), Calvin Yang (viola), Alastair Crosby (cello)

Conductor: Karl Hirzer

*East Hastings* for nonet, tape and electronics responds to six field recordings from the Downtown Eastside, Vancouver, and an excerpt from the Godspeed You! Black Emperor song of the same name. These recordings were mined for motivic, pitch and timbral content through sonogram analyses to inform the composition of abstract noise and speech transcriptions. The music repels between two poles: one aesthetic, concerned with the pronounced tactile experience of unstable timbral blossoms, sculptured noise, and urban environments; the other social. Through the interplay of these forces, *East Hastings* attempts to navigate ambivalent relationships between urban sound ecology, space in and out of the concert hall, questions of appropriation, and my desire to unify two seemingly incongruous compositional orientations: one phenomenological, the other socio-discursive.

The premier of this piece is in dedication Godspeed You! Black Emperor, who graciously allowed the use of their recording and whose music continues to inspire a significant commitment to politics in my artistic practice.

**Stefan Maier** is a composer and guitarist from Vancouver, British Columbia. As an interpreter, he has performed at the Darmstadt Summer Course for New Music, the Tzil Meudcan International Contemporary Music Festival, and regularly participates in the Victoria concert series *A Place to Listen*. As a composer, Stefan has studied and mentored with Daniel Biro, Christopher Butterfield, and Wolf Edwards.