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-Final Projects of MUCO 542-

Sunday, March 28th, 2010 -20h00

Tanna Schulich Hall

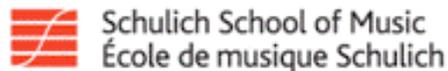
Director: Sean Ferguson

Technical Director: Richard McKenzie

Class of : Sean Ferguson

Teaching Assistant: Marlon Schumacher

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Afar" – Thomas Carr

Scott Reynolds, trumpet

Afar (2010), written for Scott Reynolds, explores the concept of distance, both spatially and temporally. The piece is divided into 4 sections, separated by brief interludes, with each section linked to the previous one by shared musical gestures. With each successive statement by the trumpet, the listening space becomes more and more intimate until by the end of the piece only the pure, natural sonority of the trumpet remains.

Bio: Thomas Carr (b. 1987) is a composer and pianist. Having studied piano and composition from the age of five, Thomas received an undergraduate degree in music at the Massachusetts Institute of Technology, where his composition professors included Keeril Makan, Curtis Hughes, John Harbison, and Evan Ziporyn. In 2009, Thomas received a Schulich Scholarship to study at McGill University's Schulich School of Music, where he is currently a Masters candidate in Music Composition. Though currently pursuing composition studies full-time, he is also the pianist for McGill University's Contemporary Music Ensemble and remains active as an performer of new music.

" I would have liked to have known Alma... as a rival" – Christa Marie Emerson

Louis-Pierre Bergeron, horn

The soloist's part is freely composed, but inspired by music that would be considered idiomatic to Gustav Mahler's writing for horn. The electronic part consists of a background texture of significant harmonies, as well as melodies derived from several of his symphonies, and is constructed from various treatments of the recorded horn. The layers interact with the soloist in an increasingly destructive manner. The overall course of the piece reflects a journey from the seven octaves of pitch class 'A' that begin Mahler's First Symphony to the nine-note chord of the adagio in the Tenth Symphony. The movements between the morphing layers of musical materials are blurred to create a surreal atmosphere. The music concludes with a direct quotation from Alma Mahler's song *Hymne an die Nacht*.

Bio: "Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge, and unbearable pity for the suffering of mankind. These passions, like great winds, have blown me hither and thither, in a wayward course, over a deep ocean of anguish, reaching to the very verge of despair... Love and knowledge, so far as they were possible, led upward toward the heavens. But always pity brought me back to earth. Echoes of cries of pain reverberate in my heart. Children in famine, victims tortured by oppressors, helpless old people a hated burden to their sons, and the whole world of loneliness, poverty, and pain make a mockery of what human life should be. I long to alleviate the evil, but I cannot, and I too suffer. This has been my life. I have found it worth living, and would gladly live it again if the chance were offered me."

—Bertrand Russell

": [traum]" – William Kuo

Sarah Highland, bassoon

: [traum] , written for solo bassoon and electronics attempts to explore a wide range of extended techniques on the bassoon. Aside from established extended techniques such as multiphonics, harmonics, key clicks, etc., the piece requires the performer to play with individual parts of the instrument (i.e. reed, bocal, bell) and at times a combination of different parts (i.e. playing the reed in the bell). All of the sounds in the electronics were recorded directly from the bassoon.

The overall form of the piece is comprised of distinct sections with each exploring a specific extended technique. However, these sections are not completely independent from one another, as certain musical gestures recur throughout as a way of unifying the piece as a whole. This piece, particularly in the opening, is partially inspired by Salvatore Sciarrino's use of silence in his compositions.

The German word in the title, traum, not only implies its direct English translation, dream, but also refers to its association with the word trauma.

Bio: William Kuo is currently completing his second year in the B. Mus Faculty Program. He began taking piano lessons at the age of six and is now studying under Richard Raymond. William is a novice composer, having only begun composing since last year. He hopes to continue composing in the future and possibly begin the following school year as a composition major.

"DECABLAR" – Patrick Hart

Rebecca Molinari, recorder

WHO IS DECABLAR??? Poke your eye out and you could be a cyclops. I've never read of DECABLAR making a clicking noise, but there is no reason why not. Well everything and anything are possible even mythical creatures. There may be a few mythological creatures that I don't know about that may have existed and particles with a different spin rate that don't interact as much, but that's just a theory. DECABLAR lives all over the world. DECABLAR flags down a passing ship. DECABLAR architecture has also been seen in America and the New World. DECABLAR is always hungry but retires for the night, listen to DECABLAR go. DECABLAR. DECABLAR. DECABLAR.

Bio: Patrick Hart is a musician living in Montreal, pursuing a masters in Composition from McGill. Since graduating from the University of Miami in 2006, Patrick has composed music for three feature-length films and his music has been used in commercials for many brands internationally. He has recorded around a dozen self-produced albums, done work in artist production, sound design, arranging and engineering, and toured the US with several bands. Presently, Patrick is composing music and third-person biographies.

"Happy Birthday" – Kolya A. Kowalchuk

Kyla Campbell, trombone

Everybody's perspective of their birthday changes as they grow older, and memories of birthdays past begin to become faded and blurred. For most children, birthdays are exciting and full of wonder. One year older, one year wiser. Looking back on birthdays as a child, you find your memories sparse for the very early years of your life. There is a lot missing. Were you happy? Sad? Angry? Were you aware that in about 40 years you will wish you could stop having birthdays? As you progress through your memories toward the present, you remember that birthdays were great fun, but now there is a stigma attached to those memories from the present. A stigma of loneliness. Where are all those smiling faces you seem to remember? Can they not come out to play? Who will blow the noise makers, pop balloons and sing to me before I blow out my final candles? Where is everybody? In the end, you are only left with memories as you celebrate your first birthday of the afterlife. Just the burden of memories.

Bio: Kolya A. Kowalchuk was born on Quadra Island, British Columbia Canada in April of 1988. Kolya began his musical studies at age seven playing the piano and percussion four years later. He has been pursuing a bachelor of music degree in music composition and music education as well as a bachelors degree in elementary and secondary education.

" Dans l'esprit; out in the air" – Beavan Flanagan

Mira Benjamin, violin

This piece is an attempt to focus in on the extraordinary connection between the violinist's thoughts, her precise body mechanics, and the sounding result of her efforts. The electronic sounds act as a possible manifestation of what happens under the player's skin: the sounding events that are in the piece recall the iconic figurations of the performer's repertoire (Paganini's catalogue of thrilling gestures serves as a reference point), the likes of which have somehow been permanently absorbed by her ears, her mind and her muscles through countless hours of playing music. Finally, in throwing outside the inner world of the violinist, it is my goal to make manifest Music's ability to create intangible connections between the player, the instrument and the audience.

Bio: Beavan Flanagan is a composer and jazz pianist. Born in Thunder Bay, Ontario, he studied jazz piano at McGill University before devoting himself to composition upon discovering the music of György Ligeti. As a jazz pianist he has performed at several events of note such as the Montreal International Jazz Festival and l'OFF festival de jazz, and at numerous venues in Montreal and Toronto. He is currently completing his undergraduate studies under the tutelage of Chris Paul Harman