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-MUCO 542 / DCS Alumni Concert-

Tuesday, April 3rd, 2012 -20h00

Tanna Schulich Hall

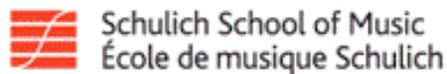
Directors: Sean Ferguson/Phillipe Leroux

Technical Director: Richard McKenzie

Class of : Phillipe Leroux

Teaching Assistant: Marlon Schumacher

DCS Website : <http://www.music.mcgill.ca/dcs>



" transmission, interrupted " - Preston Beebe - for cello and Live Electronics

Fjóla Evans, cello

transmission, interrupted is a piece for cello and electronics, which was composed during the spring semester at McGill University. Throughout the piece, the cellist records into a buffer, which is then manipulated, spatialized, and processed over the course of the piece. The cellist is free to improvise during certain moments to form a dialogue between the instrument and electronics. All of the electronics are performed and recorded live, without the use of pre-recorded sound file playback.

Bio Preston Beebe was born in Sarasota, Florida. He graduated from the University of South Florida with a triple BMus degree in Music Composition, Electronic Music, and Percussion Performance. Preston is currently pursuing a MMus degree in Music Composition at McGill University, Schulich School of Music. Preston has studied percussion with Robert McCormick and Steve Davis; Composition with Michael Timpson, Paul Reller, and Chihchun Chi-sun Lee, and is currently studying composition with Philippe Leroux at McGill University. He can be heard performing with the McCormick Percussion Group, Music For Mallet Percussions, and Concerti For Strings With Percussion Orchestra, distributed through Naxos. In April of 2011 Preston released a CD of his Acousmatic compositions entitled, Glisten.

"ZOOM! FICTION" - Stephen Spencer - for string trio and electronics

Samuel Clark, violin

Victor De Coninck - viola

Thomas Beard - cello

This music draws inspiration from a collection of poetry entitled *Over Time and Close Ups*, written by American poet F. Francis Thole. The work is a surreal and psychedelic poem, which explores in imaginative detail a "reimagined history of art". The poems combine to create an incredibly detailed (but also entirely fictional) account of music, art and creativity.

ZOOM! FICTION speaks to his work in several different ways. The structure of the piece is a translation of the poetic form of *Over Time and Close Ups* (F. F. Thole first presents a broad range of ideas, before "zooming in" on each one). Thole's structural concept of the "broken zoom lens" permeates my entire piece. Also, several characters from Thole's work are included in this piece; poetic interaction between characters is translated into musical interaction. There are also references to Schubert and Beethoven, two composers that play a central role in Thole's poem.

In a recent interview, Thole describes *Over Time and Close Ups* as "the evolution of artistic tradition as seen through a broken zoom lens, with the implantation of several anachronistic details, blatant lies, and over-the-top inaccuracies. Each of these is presented as a matter of fact, which then evolves through time and grows alongside the rest of the poetic universe". Thole has written extensively about his work, publishing several articles about the role of deception in art. His idea is that no fabrication, anachronism or misrepresentation, no matter how true it is made to seem, should be of any importance to the validity of a work of art. Everything he has ever published includes the phrase "based on a true story" on the first page. He has published four

autobiographies and a memoir, each with a completely different narrative. His most recent work is a collection of stories about his personal experience in The First Anglo-Boer War (which happened almost sixty years before his birth).

Bio: Stephen Spencer is a fourth-year undergraduate composition student from Ottawa. He studies composition with Philippe Leroux. He spends his time writing completely fictional program notes, about imaginary works of poetry written by non-existent American poets.

**“it will no longer be she, who forgets” - Jason Noble - for soprano and electronics
Rebecca Woodmass, soprano**

“it will no longer be she, who forgets” – because by the time of forgetting, it will no longer be her.

Somehow, it is possible for a person to be alive and yet to not be herself. We speak in such a way of the sick and elderly, saying “remember her the way she was” and implying that an earlier phase of life was more truly her than what remains, that the human can continue to survive after the person has disappeared, that the self exists more completely in the nostalgia of the past than in the deterioration of the present.

The interaction between singer and electronics has the effect of displacing the voice, of assimilating it, of manipulating it beyond the control of the person. Sometimes it is possible to transform a sound to the point where its source is no longer recognizable; to the point where it is no longer clear that it is still the same sound

Bio: Doctoral composition student Jason Noble holds a MMus in composition from The University of Western Ontario and honours degrees in music and philosophy from Memorial University of Newfoundland. His composition teachers have included Dr. Chris Harman, Dr. Omar Daniel and Prof. Clifford Crawley. Jason has composed for many of Canada's finest ensembles including Amabile Choirs of London, Soundstreams, Esprit Orchestra, Vancouver Chamber Choir, the Newfoundland Symphony Orchestra, Lady Cove, Newman Sound, and Shallaway. His pieces have been featured on CBC national television and radio and in concerts in Argentina, the United States, France, Belgium and across Canada, with forthcoming choral, chamber, and orchestral performances scheduled in four provinces and in Italy. His wind ensemble piece ‘Doppelpolitik’ can be heard on the CD ‘Apparitions’ (Albany Records), his collection of student piano music ‘Sunny Skies and Dragonflies’ is published by The Frederick Harris Music Company, and his children's audio book ‘The Stupendous Adventure of Gregory Green’ is published by Boulder Publications. Two of his piano pieces will be published in the Canadian National Conservatory of Music’s forthcoming ‘Northern Lights’ series. Jason is new to the electroacoustic medium, but intends to continue exploring its exciting possibilities in the future.

Bio (Rebecca Woodmass): Soprano Rebecca Woodmass is capturing the imagination of her audiences with her joy, openness of spirit, and her clear, bell-like voice. Her versatility and fearlessness have led her from the stages of Canada’s concert halls down to the platform of the Montreal metro stations and back, singing standard and contemporary classical repertoire, as well as celtic and folk tunes

Rebecca has trained as a young artist through Opera NUOVA, Lyric Opera Studio Weimar, Orford Centre for the Arts, and she holds an MMus in Opera Performance from McGill University where her teachers included Michael McMahon, Joanne Kolomyjec, Patrick Hansen, François Racine, and Hank Knox. In 2011-2012, she began voice studies with internationally renowned coloratura soprano Aline Kutan.

"De Umbris Idearum" - Kit Vaughan Soden - for Brass Quintet and Live Electronics

The Coach House Quintet:

Eloy Neira, trumpet

Em Rowhara, trumpet

Erin Schwabe-Fry, horn

Mikolaj Debowski, trombone

Marshall Gayman, tuba