



presents

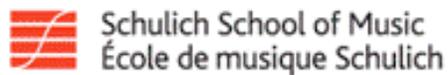
**- MUCO 542 -  
-new works for instruments and live electronics-**

Sunday, April 15th, 2012 -20h00

Tanna Schulich Hall

Directors: Sean Ferguson/Philippe Leroux  
Technical Director: Richard McKenzie  
Class of : Philippe Leroux  
Teaching Assistant: Marlon Schumacher

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



## " **Entre chien et loup** " - Dominique Lafortune - for piano and Live Electronics

**Kimihiko Yasaka, piano**

**Entre chien et loup**, pour piano et dispositif électronique en temps réel, dépeint le renversement graduel de la hiérarchie entre deux forces : le son plein du piano et les bruits qu'on en tire, le son instrumental et le son électronique, le son et le silence. Ce moment charnière où, alors que les ombres s'étirent graduellement vers une nuit pleine, on peut apercevoir au-dessus de l'horizon des ombres matérielles.

**Bio:** Dominique Lafortune est un jeune compositeur montréalais terminant cette année un baccalauréat en composition sous la tutelle de Denys Bouliane. Enfant, il fit du violon et du chant choral, avant d'apprendre le piano et la trompette; après un double DEC à l'École de Musique Vincent-d'Indy et le Collège Jean-de-Brébeuf en piano et arts-lettres-communications, il entre à McGill, où il entreprendra des études de second cycle en composition l'an prochain.

## " **bowed, probably broken** " - Scott Rubin - for percussionist with contrabass and Live Electronics

**Alessandro Valiante, percussionist**

In the world of a percussionist, anything and everything may function as a musical object. **bowed, probably broken**, applies this logic to a contrabass. Though the bass itself is already a standard instrument in our musical world and contains a long and rich history, the work examines its sonic possibilities from a different angle - precisely 180 degrees, while also approaching the instrument and its timbral facets through the lens of a percussionist.

**Bio:** Scott Rubin is an American Composer currently based in Montréal, where he is a Masters of Music candidate in music composition at McGill University. His teachers include Philippe Leroux, Stephen Andrew Taylor, Scott Alan Wyatt, and Reynold Tharp. He is interested in searching for the creative overlap between the neural and cognitive correlates of music perception and the art of composition.

## " **Différance** " - William Kuo - for trumpet and Live Electronics

**Eloy Neira, trumpet**

Différance is a term coined by French philosopher, Jacques Derrida. It makes reference to the French word, "différer" which means both "to differ" and "to defer." The significance of this word lies in its homophony with the word différence and its deliberate misspelling with an <a>. This piece is an attempt to reflect upon Derrida's idea of Différance as expressed in his essay. In relating to the aspect of "deferral," his idea is that words and signs can never fully express their meaning - it remains "deferred" until it is defined by additional, differing words. The aspect of "difference" relates to the combination of oppositions and hierarchies developed from differing elements that help to construct meaning.

"Différance is the systematic play of differences, of the traces of differences, of the spacing by means of which elements are related to each other." - Jacques Derrida

**Bio:** William Kuo is from Coquitlam, British Columbia, currently in his fourth year of the undergraduate composition program at McGill. His past instructors have included Brian Cherney and Chris Harman and he is now studying with John Rea.

## **"autokinetic nests"** - Fredrik Gran - for viola, cello and electronics

Emilie girard-charest, cello

Jean rene, viola

### **autokinetic nests**

vintery, mintery, cutery, corn,  
apple seed and apple thorn,  
wire, briar, limber lock  
three geese in a flock  
one flew east  
one flew west  
and one flew over the cuckoo's nest  
-trad., nursery rhyme

**Bio:** Born in Stockholm, Sweden. Fredrik Gran finished his BA and MA at the Royal Academy of Music in Stockholm before enrolling in the doctor in music, composition programme at the Schulich School of Music, McGill University, working with Sean Ferguson and Philippe Leroux. His works cover a wide range of genres, including chamber- orchestral and choir compositions as well as live-electronic and electroacoustic music.

Né à Stockholm, Fredrik Gran complète son baccalauréat et sa maîtrise au Collège Royal de musique de sa ville natale avant de s'inscrire au doctorat à l'École de musique Schulich de l'Université McGill, travaillant auprès de Sean Ferguson et de Philippe Leroux. Son travail couvre un large éventail de formation instrumentale. Il s'intéresse de façon notable à la musique mixte.

## **" pas que two "** - Nicolas Hyatt - for narrator , media files and Live Electronics

Andy Costello, narrator

I speak. Tu m'écoutes, non?  
What are ces mots.  
Est-ce les miens?  
Tu m'engages à quoi?  
Un dialogue, I assumed.  
But presume I did,  
Et pourquoi je résume  
Mes paroles quand je suis  
Alone dans une salle  
Seul, avec une radio.

This is a piece about language, and its sociocultural hold on canadian identity.

We as a people are moving in new directions, and yet the dualistic narrative of Français et Anglais continues to drive a significant portion of our policy. And some would say, of who we are.

Ce débat sur la langue forme une partie importante de notre identité et de notre vécu collectif, c'est certain; mais ce n'est pas un débat inclusif.

Il faut arrêter les monologues, et s'écouter. Je ne peu parler que pour moi même.

**Bio:** Nicolas is a composer, pianist, artistic collaborator, community organizer and political history junky. He has spent the last three years working on collaborative new-music and multidisciplinary projects with composers David Lacalamita and Jake Paleczny, curators Steve Ferrara and Lisa Martin of Well and Good (Toronto), and fashion designer Christian l'Enfant Roi (Montreal). He is currently doing linguistic research on the variety of French spoken in his hometown of Windsor, Ontario, with plans to integrate the findings into future compositions.

## " **AMBIENCE 1** " - Marie-Claude Codsi - for clarinet and Live Electronics

**Joanna Papamihelakis, clarinet**

**AMBIENCE 1** is intended to be, as the title states, an ambient piece. Throughout this work, the clarinet only features 5 different musical ideas which are transformed in the electronics over time. These figures may seem very simple in their essence; however, the duration of each makes it hard for the clarinetist to perform. This composition explores clusters, created using the resonances of the clarinet, as its main element. Over time, these clusters are modified and then transformed into multiphonics at the end. All the sounds used in the tape part were taken from pre-recorded sessions with the clarinetist.

**Bio:** Marie-Claude Codsi is a Montreal-based composer who is interested in film music. She is now finishing her undergraduate degree in composition at McGill University under the supervision of Melissa Hui. Marie-Claude worked on many short films such as FIVE, Virtuose, Baby Doll, From India with Love and Le prix du Silence. Recently, McGill University's guitar ensemble premiered her work Cairo Dance. Next up is a score for a film from a student in Film Production at Concordia University

## " **Reasons** " - James O'Callaghan - for amplified books and Live Electronics

**Ryan Packard, performer**

Reasons is as much an ode to books and their powers as it is a manifesto for the musicalisation of everyday objects, to harness their familiar social and cultural meanings and guide them into an aesthetic context, unleashing new possibilities for discourse. As a composer, I envy the clarity and imaginative power that literature has to communicate ideas outside itself. If I can steal a little bit of that for my music, then I will be pleased. This piece contains a number of transformations from the live performance of books into recordings of various real-world sounds, such as birds' wings, rain, fire and Javanese gongs. In general, these are not intended as literal statements, but poetic constructions reflecting the ability for words (and sound!) to inspire the imagination. For the rest, I defer to John Milton:

"Books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them."

And:

"...He who destroys a good book, kills reason itself..."

**Bio:** James O'Callaghan is a quickly emerging composer and sound artist praised for his "real orchestral imagination" and "highly refined sense of colour." (Vancouver Sun) His music, equally concentrated in acoustic and electroacoustic idioms, attempts to preserve a connection with real-world sound identities and social justice, employing techniques adapted from soundscape theory and spectral music. His output includes over forty works of concert music, music for dance, theatre and film, and audio-visual installations. He received his Bachelors of Fine Arts in music composition from Simon Fraser University in 2010, studying with Barry Truax and David MacIntyre. He is currently an MMus candidate at McGill University, studying with Philippe Leroux.