



presents

-Final Projects of MUCO 342-

Sunday, April 7th, 2013 -17h00

Tanna Schulich Hall

Directors: Sean Ferguson/Philippe Leroux

Class of : Beavan Flanagan

Technical Director: Richard Mckenzie

Studio Assistant: Scott Rubin

DCS Website : music.mcgill.ca/dcs



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Schulich School of Music
École de musique Schulich

"Entr'ouvert" – Pierre-Yves Aumont **Vanessa Oude-Reimerink, Soprano**

Ciel entr'ouvert, fragmenté par cette blanche agonie.
La lueur du lin, doucement agrippée
se consume peu à peu, dans l'invisible.

Un visage entr'ouvert, immaculé
Ciel brodé de givre
Blanche agonie, signe son regard,
doucement agrippé
par l'ancre dégoulinant
dans le reflet de la pluie...

Pierre-Yves Aumont

Biographie:

Originaire de Sainte-Croix de Lotbinière, Pierre-Yves Aumont est un compositeur dont l'intérêt est partagé entre musique instrumentale et acousmatique.

Il fit ses études en guitare classique au Cégep Sainte-foy auprès de Christophe Pratiffi et Il étudie présentement avec Brian Cherney dans le cadre de son baccalauréat en composition.

"COAX" - Pedro Henrique de Faria **Felix Del Tredici, Bass Trombone**

COAX consists of an awkward melodic fragment presented in an ornamented, ungraceful and hazy form. Various trombone recorded sounds served as model, from the pitch set extracted by spectral analysis to its resynthesized and literal - yet virtual - representations on the electronics. COAX is dedicated to Felix Del Tredici.

Bio:

Born in Goiânia (Brazil). B.Mus. in Trombone Performance (2010) and Composition (2013 expected) from State University of Campinas (UNICAMP). Currently a visiting student at McGill University granted by CNPq-SwB scholarship, advisors: Prof. Melissa Hui and Prof. Marcelo M. Wanderley. Attended as visiting student to Goldsmiths College, University of London during 2012 spring term granted by UNICAMP-Santander scholarship. Undergraduate Research scholarship (2011-2012) granted by CNPq/UNICAMP for the project: Modelling Xenakis' compositional method through Dynamic Systems, advisor: Prof. Jônatas Manzolli.

**" The Man Who Stood At The Center of the Hurricane " – Jamie Webber
Eric Abramovitz , clarinet**

ANALOG -----DIGITAL*
 TERRITORY-----MAP
 INTUITION-----RATIONALITY
 RIGHT-BRAIN-----LEFT-BRAIN
 VALUE-----MEANING
 PATTERN-----MATERIAL
 ART-----SCIENCE
 ONTOLOGY-----EMPIRICISM
 TRUTH-----FACT
 FULL COLOUR-----BLACK AND WHITE
 LOVE-----POWER

*your results may vary

“Power without love is reckless and abusive, and love without power is sentimental and anemic. Power at its best is love implementing the demands of justice, and justice at its best is power correcting everything that stands against love.”

- Martin Luther King, Jr.

Bio:

Jamie Webber thinks music is the best thing. He is completing two bachelor degrees in music composition and neuroscience and his latest work uses an neural network algorithm written in MATLAB to generate a texture based on a sound analysis of the recorded clarinetist. He studies composition with John Rea.

"In Prophecy" – Matt Horrigan Duncan Campbell, trumpet

Prophecy portrays an interaction between a human (the trumpeter) and a deity (the speakers). The deity attempts, through a series of auditory montages, to teach the trumpeter a lesson about human nature - that our basic tendencies, revealed in childhood, contain the seeds of inhuman violence. The over-exuberant trumpeter fails to listen and is ultimately silenced by the speakers in a final, mechanical gesture of unforgiveness.

Bio: Matt Horrigan hails from Ottawa, Ontario. His formative experiences writing songs with a high school garage band continue to manifest in his concert music, as revealed most recently in his song cycle *The Architect's Mistake*, premiered in Tanna Schulich hall on March 26th, 2013.

"There and Back Again " – Ben Ewing Jared Jukes, guitar

There and Back Again is a piece that explores the strange and the familiar. Divided into two sections, the piece first explores some of the unconventional sounds the guitar can create. The first section concerns itself not with melody, but with texture, and the electronics are built to mirror that notion. The piece then changes gears into a more familiar realm of folky melodies that we have associated with the guitar for so many years. The second half seeks to fuse the traditional indexicality of the guitar with the uncommon and unpredictable sounds of the electronic world.

Bio: Ben Ewing is a Music Technology student at McGill. Having for a long time experimented with electronic music, Ben decided last September to turn his attention to electroacoustic composition. This is his third piece for the Digital Composition Studios.