



Western Music

Don Wright Faculty of Music

ELECTROACOUSTIC STUDENT COMPOSITION CONCERT

Tuesday, April 9, 2019
6 p.m., Paul Davenport Theatre
Dr. Jason Stanford, *3696B Instructor*
Dr. Paul Frehner, *9533-9633 Instructor*
Aaron Lee, *CEARP studio assistant*

The Overview Effect

Mariah Kaak, *guitar*
Morgan O'Brien, *electronics*

Morgan O'Brien

Forest Lore

Brenda McLachlin, *voice*
Nathan Gross, *electronics*

Nathan Gross

Coronation

Dominic Toccacelli, *trumpet*

Dominic Toccacelli

ecila

Danica Kabatova, *tea cups, spoons, and water*

Helena Ma

She Lures from the Sea

Brenda McLachlin, *voice*
Danica Kabatova, *piano*

Danica Kabatova

Modern Echo's Lullaby

Aiden MacPherson, *voice*
Danica Kabatova, *keyboard*

Brenda McLachlin

Time Ago

Logan Valkyre, *violoncello*

Logan Valkyre

Reminiscent

Li Wang, *guitar*

Li Wang

Static Vocation

Kenneth Palmer, *guitar*

Brian Marshall

Contemplating All That

Brian Marshall, *guitar*

Kenneth Palmer

Ambience – for trombone and live electronics

Aaron Po, *trombone*
Jacob De Rose, *electronics*

Aaron Po

Shifting Solstice

Jacob De Rose, *flute*
Spencer Boyle, *electronics*

Spencer Boyle

The Shores of Arcadia

Jacob De Rose, *flute*
Aaron Po, *electronics*

Jacob De Rose

-Intermission-

O/I 2019

Frangel López Ceseña, *violin*
Xiang Li, *live electronics, Minimoog*

Xiang Li

Metrophonie

Eeva Siivonen, *vocals*
Ellen Moffat, *vocals and live electronics*
Xiang Li, *live electronics*

Ellen Moffat

Round Dance

Hannah Goldberg, *dancer*
Max Lucas, *recorders, video and electronics*

Max Lucas

HUA-TONE

Xiang Li, Ellen Moffat, Max Lucas
Xiang Li, Ellen Moffat, Max Lucas: *MIDI keyboard, live vocals, Minimoog*

UPCOMING CONCERTS

Look for the 2019-2020 season announcement in August. Visit music.uwo.ca/events to sign up for electronic notices or to receive a printed concert brochure.

Music changes lives. So do our donors.

Charitable gifts from music lovers, like you, provide critical support for the Don Wright Faculty of Music's performances and educational programming. To help us to continue to enrich our community through the power of music, donations can be made by phone at (519) 661-2111 x85695 online at music.uwo.ca, or by mail c/o Karmen Ferraro, Alumni and Development Officer, Talbot College, Western University, London, Ontario N6A 3K7.

PROGRAM NOTES

The Overview Effect

Morgan O'Brien

This eerie piece uses sounds commonly associated with space exploration and aliens and contrasts them with shiny guitar, voice and familiar earth sounds. Taped media, algorithm-generated sound, guitar, and PCM81 effects are all used during this piece.

Forest Lore

Nathan Gross

A forest maiden sits quietly in the middle of the woods as she observes her surroundings. She then starts to walk and sing, taking in the many sounds, elements, and creatures around her.

Coronation

Dominic Toccacelli

'Coronation' is the sonic manifestation of my journey through this course and through my time at Western University. It was inspired by the trumpeter Christian Scott Atunde Adjuah and comprises of solo trumpet and electronics. A fixed media presentation builds suspense as the sound of trumpet and improvisation represent the changing moods and spontaneity of this period of time in my life. I hope you enjoy.

ecila

Helena Ma

Notes: Roughly based on Alice in Wonderland, this piece uses electronic sounds to bring to life the scatteredness of one's mind while falling down a rabbit hole and ending up in a strange land. Before you know it you're being rushed off to a tea party and sent on a search for a white rabbit. When will that ticking stop? It's only a matter of time.

She Lures from the Sea

Danica Kabatova

She Lures from the Sea is essentially supposed to imitate a Siren's lure song.

Modern Echo's Lullaby

Brenda McLachlin

What would happen if computers became sentient? The presence of this question in society echoes the rapid development of technology, fluctuating in intrigue as humanity pushes the boundaries of what is possible with our creations. It is a difficult question to answer for many reasons, not the least of which being that a computer program is bound by the limitations of its coding. If it were to become sentient, would it be able to experience emotion, and how would that be handled by its algorithm? Modern Echo's Lullaby is the story of a newly-sentient computer program who learns the hard way that the concept of love is far too great to be contained by any vessel of man – including the structure of her own code.

Time Ago

Logan Valkyre

"oh yea, the wind hums
time ago--time ago--
the rafter drums and the walls see
...and there's a door to that bird
in the sa-a-a-aping sky
time ago by--
Oh yeah the surf giggles
time ago time ago
of under things killed
when bad was banished and all the
doors to the birds vanished
time ago then."

-Ken Kesey

Reminiscent

Li Wang

As the Max patches are playing nature sound effects in a recurring pattern, an acoustic guitar comes along and brings a serenical and mysterious mood. Not long after, decorating noises leaves the guitar and followed by a dominant (add11) chord. The main goal is to achieve a state of total peace in mind creating a virtual scene of the imaginary landscape.

Static Vocation

Brian Marshall

This piece follows the journey of the voice spacialized and guitar crushed and delayed featuring Kenneth Palmer. It follows a Moog generated ostinato pattern that is meant to entrance and hypnotize while receiving context from melody. This piece attempts to blend the two worlds of analogue and digital to create a modern twist on composition.

Ambience – for trombone and live electronics

Aaron Po

In this piece I use recordings of a piano that I reversed and pitch shifted. Using a patch I created in MaxMSP, random parts of the recording are looped and delayed. Using these effects, any semblance of the piano is lost — resulting in a slow ambient soundscape.

Shifting Solstice

Spencer Boyle

'Shifting Solstice' intends to push the boundaries of tonal music through the progression and sonic manipulation of simple melodic and harmonic elements. In doing so, the piece develops a unique sound collage that entices the listener with both soothing and uncanny sections.

The conceptual idea of the composition attempts to address the binary of the calm and the chaotic, which exists within our natural, human, and artificial world. Intentional sound manipulation and diversion is implied to juxtapose serene and tumultuous emotions.

The Shores of Arcadia

Jacob De Rose

This piece was inspired by various stories revolving around the Greek myths of Pan, God of the wild, shepherds and flocks, nature of mountain wilds, rustic music and impromptus, among other pastoral and nature-related phenomena.

An impromptu is a free-form musical composition with the character of an ex tempore improvisation as if prompted by the spirit of the moment. The majority of this piece is based on an improvisation that was performed and recorded by myself after creating a sequenced soundscape of a thunderstorm. In the live performance, I replicate the original improvisation and incorporate a contrasting aleatoric section that mimics birdsong.

O/I 2019, for violin and fixed media

Xiang Li

I've had many great times in Ontario, especially in London and Toronto. I always like taking pictures and videos during my daily life and while traveling too. The piece is a combination of soundscape, instrumental music and visual art. In the violin part I was exploring a variety of Church Modes such as Dorian, Lydian and Mixolydian. If one listens carefully, an essential note can be heard running through the whole piece, connecting the soundscape and the violin part. The visual component is a compilation of various videos I recorded during my time in Ontario and which are processed live in Jitter.

Metrophonie, 2019

Ellen Moffat

Metrophonie bends the regularity of metronomic time-keeping using digital processes to manipulate tempo and frequency, and random delays as variables. Live, recorded sound and vocalization repeat, with difference. The spoken word text is from Gertrude Stein's essay, "Composition as Explanation", in which she proposes time as a "continuous present", "using everything" and "beginning again". The collaborative performance combines structure with improvisation as sonic and linguistic play, with an absence of complete control.

Round Dance, 2019

Max Lucas

ROUND DANCE is very loosely inspired by the various dances that honeybees use within the hive to communicate the distance and direction of a food source to other bees. The three most distinct dances are the round dance, the sickle or crescent dance, and the figure-eight dance. Hannah and I discussed these shapes as gestures towards creating a choreography for movement and musical improvisation upon a background of fixed soundtrack and video.

HUÀ-TONE, 2019

Xiang Li, Ellen Moffat, Max Lucas

HUÀ-TONE is a collaborative, structured improvisation using live electronics, vocals, and recorded sound. As collaboration, our shared interests in language and keyboards intersect with the microphone as tool. The composition is multi-lingual. The performance plays with language, technical musical exercises, and creative exploration using dry and manipulated audio signals, processing and effects.