Dreamvision Songbook: Five Songs for Mixed Ensemble

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Supervisor: Daniel, Omar, The University of Western Ontario
: Mooney, Kevin, The University of Western Ontario

A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music
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ABSTRACT:

The DREAMVISION SONGBOOK is a musical dream vision: a cycle of allegorical songs for mixed ensemble (three sopranos, guitar, violin, double bass and percussion). The text for the work consists of five original English poems written by the composer. The poems take the characteristics of the medieval rondeau, virelai and ballade as a formal departure point. The five poems depict a series of episodes that weave together a dream vision; a pilgrimage in which the dreamer encounters imagery of environmental collapse, death, decay and catastrophe, but also symbols of hope and repair.

KEYWORDS:

21stc Music, Soprano, Composition, Poetry, Dream Vision, Formes Fixes, Climate Crisis, Ballade, Virelai, Rondeau.
SUMMARY FOR LAY AUDIENCE:

The DREAMVISION SONGBOOK is a set of five songs that explore themes of the Anthropocene and climate change. The song texts were written by the composer and each uses a certain verse form from the late medieval French traditions, the *formes fixes* (fixed forms) as a departure point. The *dream vision*, a medieval genre of poetry which makes use of the dream as an allegorical device, serves as the container and through-line of the work. The five songs suggest a dreamer’s journey through images and symbols of environmental collapse.
ACKNOWLEDGMENTS:

I would like to acknowledge the mentorship of my advisor Omar Daniel; his enthusiastic support and guidance were indispensable in completing this work. Thank you to Kevin Mooney my second reader for his careful reading and thoughtful feedback.

Thank you to Dianne Hayman and Faith Patrick, without their constant support and insight I would never have completed this degree.

Thank you to my parents for your unyielding support and encouragement.

I dedicate this work to the memory of David Walter Hirst, my friend and brother.
# TABLE OF CONTENTS

ABSTRACT ........................................................................................................................................ ii

SUMMARY FOR LAY AUDIENCE ................................................................................................ iii

ACKNOWLEDGMENTS ...................................................................................................................... iv

TABLE OF CONTENTS .................................................................................................................... v

SCORE ................................................................................................................................................ 1

   Title Page ........................................................................................................................................ 1

   Instrumentation and Performance Notes ....................................................................................... 3

   I – Ballade – “i stood at the baleen sepulchered” ....................................................................... 4

   II – Rondeau – “o snake” ............................................................................................................ 16

   III – Virelai – “when the moon hits your eye, the night will die” ............................................. 22

   IV – Rondeau – “o pilgrim” ......................................................................................................... 32

   V – Ballade – “the prism and the flood” ..................................................................................... 42

CURRICULUM VITAE ..................................................................................................................... 56
DREAMVISION SONGBOOK

MAXWELL LUCAS

TEXT BY MAXWELL LUCAS AND HERMAN MELVILLE
IMAGES BY ODILON REDON

FIVE SONGS
FOR MIXED ENSEMBLE
INSTRUMENTATION:

Soprano 1 (doubling on shaker and tambourine)
Soprano 2 (doubling on triangle)
Soprano 3 (doubling on claves and tenor recorder)

Guitar
Violin (doubles on bass drum)
Double Bass

Percussion:

Crotales (sound two octaves higher than notated)

Suspended Cymbal (18" crash or something similar)
Bass Drum

PERFORMANCE NOTES:

VOICE:

- Solid slur lines denote text melismata for first verses; dotted slur lines for second verses.
- X or diamond shaped noteheads or single-staff line notation denote the use of auxiliary instruments, specified above staff.
- All songs should be sung in the style of medieval vocal music, that is, without excessive vibrato and in a straight tone.

The DREAMVISION SONGBOOK is a musical dream vision: a cycle of allegorical songs in which the protagonist falls asleep, witnesses symbolic events, and then wakes up.

The dream vision genre has classical roots but was also favoured in the medieval period. It takes the shape of a fantastic allegory, often in verse, in which the narrator falls asleep and is guided through a series of symbolic episodes the meaning of which is often left obscure to the reader.

As a literary form, the dream vision was influential both as a device for the dissemination of religious ideology and as a secular genre often dealing with the theme of courtly love. Significant examples include Dante's Divine Comedy (c. 1320), the 13th-century Roman de la rose by the French poets Guillaume de Lorris and Jean de Meun, and the early works of Geoffrey Chaucer, including The Book of the Duchess (1369), The House of Fame (1379) and The Parliament of Birds (1383).

The individual songs are loosely inspired by the secular chansons, or formes fixes (fixed forms) of the late 14th and 15th centuries as characterized by the groups of court composers now remembered as the Ars Subtilior and Ars Nova. The main French forms in the music of that time were the ballade, the rondeau and the virelai.

The text for the work consists of five original English poems by the composer. These poems take the characteristics of the rondeau, virelai and ballade as a formal departure point. The five poems depict a series of episodes that weave together a dream vision; a pilgrimage in which the dreamer encounters imagery of environmental collapse, death, decay and catastrophe, but also symbols of hope and repair.

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i stood at the baleen sepulchered
basket of oil and fat collapsing
plastic lines dyed, coiling the stomach
coiling the bone in rings of colour
for the burn of the beast's rotting scent
and the red wash of the waves over
the whale's eye, drew me down, transfigured,
(just as the moon draws the heavy tide)
to sleep within its open belly
 and dream of these places and things

i stood at the baleen sepulchered
barrow of flesh, in spume anointed
bloated and shelled, preparing its bloom
the dorsal erected like a stele
for the wind and blood-spray all around
and the white noise of an ailing sea
drew me down that alabaster grave
(just as the crest bends into its trough)
to sleep within its open belly
 and dream of these places and things

Excerpt from FATHER MAPPLE'S SERMON, MOBY DICK (modified by composer)

The ribs and terrors in the whale,
Arch over me a dismal gloom,
While all God's sun-lit waves roll by,
And lift me deepening down to doom.

I see the opening maw of hell,
With endless pains and sorrows there;
Which none but they that feel can tell—
Oh, I am plunging to despair.
I.

*i stood at the baleen sepulchered*

---

Ballade \( \frac{1}{\text{quarter note}} = 50 \)

*All voices should enter so as to overlap with the tail of the initial sonority.

Maxwell Lucas (2019-2020)
arch over me a dismal gloom

at the barren sepulchered basin coiling the stomach coil

ooh ooh ooh

while and lift God's sun-lit waves roll by

oil bone and fast col lapsing

ooh ooh

doom

collapsing for the burn

a tempo \( \text{q.} = 50 \)
of the beast's rotating scent and the red

washed down transfigured

down transfigured just
S 1

\[ q=50 \]

Con sord.

and dream \_

of these \_

Vln.

\( \text{(switch to wire brush)} \)

Perc.

\( \text{(brush outer top of cymbal, dynamic envelope ad lib.)} \)

like distant waves washing the shore

S 2

and dream \_

of these \_

S 3

and dream \_

and dream \_

of these

S 1

and dream \_

of these

S 2

and things \_

and dream \_

S 3

and dream

Vln.

\( \text{ppp} \)
54

places and dream

54

of these and dream

59

and dream of these

59

of these and dream

theses places

59

rit.
S 1

\[ \text{I see the opening maw of hell with end} \]

\[ \text{s} \]

S 2

\[ \text{i stood bloat-ed and shelled at the ba-teen se} \]

\[ \text{s} \]

S 3

\[ \text{ooh} \]

\[ \text{ooh} \]

\[ \text{ooh} \]

\[ \text{less pains and sorrows there which oh none} \]

\[ \text{pul-bloom} \]

\[ \text{bar the dor-row sal of flesh} \]

\[ \text{ooh} \]

\[ \text{ooh} \]

\[ \text{ooh} \]

\[ \text{but they feel to can tell} \]

\[ \text{spume doed noin-ted} \]

\[ \text{ooh} \]

\[ \text{ooh} \]
S 1

S 2

S 3

spair____________________ah____________________ah____________________ah

like_____________________a stelé____________________for the wind and the blood spray____________________all____________________a-
ooh_____________________ooh_____________________ah_____________________ah____________________ah

round___________________and___________________the white noise____________________drew

ah_____________________ah_____________________ah_____________________ah____________________of____________________an ail-ing sea

drew____________________me____________________down____________________that____________________al-a-bas-ter grave____________________just____________________as

sea____________________that_____________________al____________________al-a-bas-ter____________________grave____________________just____________________as
the crest bends into its trough to sleep

(cresc.)

the crest bends into its trough to sleep

(cresc.)

with in its open belly

with in its open belly

with in its open belly

rit.

rit.

rit.

rit.

rit.

rit.

Shaker

Triangle

Triangle

Bass Drum

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Con sord.

Vln.

Perc.

(bush outer top of cymbal,
dynamic envelope ad lib.
like distant waves washing the shore)
and dream
and dream
and dream

and dream
and dream
and dream

and dream
and dream
and dream

and dream
and dream
and dream

and dream
and dream
and dream

RONDEAU

o snake in the pail
a change and return of the year again

the clouds and fogs of the heart enveil
o serpent in the pail

who left you there to bleed and shake?
your venom and blood mixed at the tail

o snake in the pail
a change and return of the year again...
II.

{o snake

Rondeau \( \frac{3}{4} \) 76 Smooth, like a slithering snake

Soprano 1

Triangle (Played by S.1)

Soprano 2

Soprano 3 (Tenor Recorder)

Guitar

Double Bass

Percussion

Suspended Cymbal (wire brush)

Bass Drum (felt beater)

\( \text{a change and return of the year again} \)
who left you there
to bleed and shake

left you there to bleed and shake

ah

ah

your venom and blood mixed at the tail

ah

(p)

(strike then brush)

Shaker

Susp. Cymb. (strike then brush)

(p)
when the moon hits your eye
the night will die
and in your heart
beat out its new form

straight and turning far
veering to include the star
ambience

the garbage baking
like pulp on algae shaking
all drunken

when the place between skies
is modified
and human arts
leave no source unworn

when the moon hits your eye
the night will die
and in your heart
beat out its new form

the mouth shouts out grist
words fall behind signs: the fist
of silence

the dim of freak days
surging, their quickening laid
in climate

to be inside a lie
and standing by
a thousand darts
have already torn

when the mountain's rise
will make an ark
and name those to mourn

when we choose to decide
the patterns of wind are thrown
at science

dead parrot on stone
tree routes lay folded and spun
all living

when the moon hits your eye
the night will die
and in your heart
beat out its new form
III.

when the moon hits your eye, the night will die

Virelai  Forboding  \( \downarrow = 76 \)

Soprano

Triangle
(Played by S 2)

Guitar

Violin

Double Bass

Percussion

\( \text{mf} \) (3 Sopranos sing in unison)

when the moon hits your eye, the night will die and in your
Forboding $q = 76$

Urgently c. $q = 138$

Tambourine

ambience

S

straight and turning far veering to include the star ambience

Claves

ambience

Gtr.

sul pont.

Vln.

sul pont.

D.B.

Perc.
Urgently c. $\frac{4}{4} = 138$

Tambourine

Forboding $\frac{4}{4} = 76$

all drunk-en

the gar-bage ba-king like pulp on al-gae sha-king all drunk-en

Claves

all drunk-en

Ord.

sul pont.

Ord.

sul pont.

mf

(3 Sopranos sing in unison)

when the place be-tween skies is mod-i-fied and hu-man

let ring

let ring

mf
arts leave no source unworn when the moon hits your eye the night will die and in your heart beat out its new form
Urgently c. $\frac{3}{4} = 138$

**Tambourine**

Forboding $\frac{3}{4} = 76$

- Grasp words fall behind signs the fist of silence
- The mouth shouts out grist

**Claves**

- The dim of freak days surging their quickening laid in climate

- Grit

- Sul pont.

- Sul pont.
to be inside a lie and standing by a thousand

darts have already torn when the moon hits your eye the night will
die and in your heart beat out its new form

dead par - rot on stone the pat - terns of wind are thrown at science

at science

at science

sul pont.
ark and name those to mourn when the moon hits your eye the

night will die and in your heart beat out its new form
RONDEAU

o pilgrim, your wild blue road is turning
your way is laid in raveling code

the coral is hung and whitening
your wild blue road is turning

no shore you left ungazing
by terraforms the sea is bowed

o pilgrim, your wild blue road is ending
your way is laid in raveling code
IV.

{o\ pil\ grim} your {wild\ blue}

Soprano 1

Soprano 2

Soprano 3

Guitar

Percussion

-o pilgrim-

- 33 -
the coral is hung

coral is hung and

and white

white

white

and white

white

white

— 35 —
your wild blue road is

wild blue road is

ing is turning

ing is turning

turning

F

P

F
\textbf{S 1} 
\textbf{S 2} 
\textbf{S 3} 
\textbf{Gtr.} 
\textbf{Perc.} 

\begin{align*}
\text{the sea} & \text{ is bowed} \\
\text{sea} & \text{ is bowed} \\
\text{the sea} & \text{ the sea bowed} \\
\text{the sea} & \text{ the sea bowed} \\
\end{align*}
S 1

\[ \text{o pilgrim your wild blue} \]

S 2

\[ \text{pilgrim your wild blue} \]

S 3

Gtr.

\[ \text{grim your wild blue} \]

Perc.

\[ \text{grim your wild blue} \]

\[ q = 96 \]

\[ \text{road is ending your} \]

\[ \text{road is ending your} \]

\[ \text{end} \]

\[ \text{end} \]

\[ \text{ing your} \]

\[ \text{ing your} \]

\[ \text{ing your} \]

\[ \text{ing your} \]
BALLADE

pluck and tear is the name of the reaping scythe
the deathly neck of the garbage-dump vulture
in a landscape scaled to trash, where toxins writhe
the stork eats, incanting as the annealer
in darkness the landfill is bright with colour
a deadening blanket, a mask over blood
a dump of plenty that provides and devours
   a prism shows everything as one in the flood

i call out the question to each living thing
all are intent in the ground and in the air
in the silent waters an answer blooming
in the body, learning of great disrepair
the arc of the moral universe is fair
but bends toward a dark unknowing cloud
a net, a jewel, a hologram of a tear
   a prism shows everything as one in the flood

the norn of fate distracts the mind from its meal
adrift in dust or stars and deep in the bind
our fleeting gaze upon lithic time reveals
suffering - an invisible paradigm
the beast has broken and poisoned the rind
and in the fruit a dark secret is folded
the people of the dump waiting for a sign
   a prism shows everything as one in the flood
the prism and the flood

V.

Ballade  \( \frac{4}{\text{16}} \)  \( \frac{4}{\text{16}} \)

Soprano

Soprano

Guitar

Violin

Double Bass

Percussion

S

S

Gtr.

Vln.

D.B.

Perc.

mf (wooden stick)

mf (wooden stick)

mf (wooden stick)

mf (wooden stick)

mf (wooden stick)

mf (wooden stick)

mf (wooden stick)
S

Gr.

Vln.

D.B.

Perc.

rit.

(S) shows everything as one in the flood

Gr.

Vln.

D.B.

Perc.

rit.

(S) shows everything as one in the flood

(S) shows everything as one in the flood

(S)

pizz.

p
89

Suspended Cymbal

89

f

the beast has broken and poisoned the

89

p

(on brush)

89

mf

the beast
rind and a fruit a dark secret is
folded the people of the dump waiting for a
the people waiting ab
the people wait
MAXWELL ROBERT LUCAS

EDUCATION

- Masters of Music in Composition at Western University, 2020.
- Bachelor of Music Honours in Composition from Western University. Graduated with distinction in 2018.
- Graduate of Toronto Waldorf School 2006.

AWARDS AND DISTINCTIONS

- SSHRC Master’s Award ($17,500) - 2019
- 1st Place prize SOCAN Young Composers Awards, Pierre Mercure Category ($3000) - 2018
- Paul Akira Ohashi Summit Award ($1500) – 2018 (UWO)
- George Proctor Memorial Award – 2018 (UWO)
- Don Wright Graduate Entrance Awards – 2018
- Don Wright Faculty of Music Dean’s Honour List 2015
- Don Wright Faculty of Music Dean’s Honour List 2017
- Mount Allison Music History Award – 2014
- Margaret Evans Bursary for Pipe Organ and Keyboard Musicians – 2014
- Mount Allison Conservatory Award for Improvement in Piano – 2014
- Mount Allison Conservatory Award for Improvement in Piano – 2013

EXPERIENCE

Teaching Assistant at Western University, Don Wright Faculty of Music
2018 – Present: Delivering lessons, guiding tutorials, holding office hours, giving tests and quizzes, marking student work in Keyboard Harmony first and second year courses.

Co-founder of 42 Adelaide [UPPER]

Music Program Facilitator
2017 - 2018: Anago Youth Justice Programs - London, Ontario
• Responsible for planning and implementing a weekly music education program/workshop for at-risk youth in two youth detention centers.

• Utilizing engagement strategies such as games, improvisation and other activities to foster positive relationships through musical creativity and expression, the program provides interest for youth in an attempt to minimize the risk of re-offending.

**Private Music Instructor**
2016 to Present:
• Private studio from home instructing children, youth and adults in violin, piano and composition.

**Summer Arts Camp Co-Lead**
• Supervised and co-lead a Waldorf arts based program including planning and preparing crafts and projects in a variety of mediums.
• Responsible for safety and wellbeing of children between the ages of 6 and 11 at all times.

**Entrepreneur/ Sole Proprietor**
2015 to Present: Upcycle Sound
• Upcycle Sound retails handmade musical instruments made from recycled materials and sustainable resources.
• Responsibilities include research, design, building, accounting, marketing, and basic web design.

**PERFORMANCE & EXHIBITION**

**Music**
2020  Valentines Show as *Michael Caused a Little Bit of Damage* with Buttercup, Untermensch and Actor 1
2019  Halloween Show as *Michael Caused a Little Bit of Damage*
2019  Composition workshop and premier with Bozzini Quartet, Montreal, QC
2019  Event Organizer for Student Fall Composition Concert, Don Wright Faculty of Music, London ON
2019  *Passacaglia & Jig* for String Quartet, Annual Student Composer Gala, Don Wright Faculty of Music, London ON
2019  Performance as MURL with Joey Molinaro, 42 Adelaide (Upper), London ON
2019  *Little White Rainbow* for Baritone and Piano, Fall Composer’s Concert, Don Wright Faculty of Music, London ON
2018  *River of Words* with Wormwood and Tom Cull, Wordsfest, Museum London, London ON
2018  *Hands*, Game piece for Musicians, In Attendance at Forest City Gallery, London ON
2018  *Line/Point* with Hannah Goldberg, Wolfe Performance Hall, London ON
2018  *Ovum/Azoth*, for bassoon and electronics, Annual Electroacoustic Composition Concert, Don Wright Faculty of Music, London ON
2018  *RISE* for Piano Quintet, Annual Student Composer Gala, Don Wright Faculty of Music, London ON
2018  *Chess Piece* with Forest Muran, 42 Adelaide [Upper], London ON
2018  Performance as SEPT SATYR, 42 Adelaide [Upper], London ON
2017  *Hands*, Game piece for Musicians, Aeolian Hall, London ON
2017  Elements, Nuit Blanche with Koine Project, Faith Patrick and Public Displays of Art
2017  Keep Your Composers with Koine Project, Fringe London, London ON
2016  Palindrome, VibroFusion Lab, London ON
2014  Conduct Becoming, Sackville NB
2011  Phantom Ambulance, Thoughtless Records, Toronto ON
2008  Platonic Café, Phase ONE, Toronto, ON

**Other Work**

2019  *The Howl’s Nest* - Umbrella project director at London Indy Convergence Artist Residency, TAP Centre for Creativity, London ON
2019  Reading and performance for London Open Mic Poetry [collaboration with Faith Patrick], TAP Centre for Creativity, London ON
2019  Reading *The Lobster* at Poetry London, Landon Library, London ON
2018  Four Collages published in Iconoclast Magazine, London ON
2018  Excerpts from *The Lobster*, Ocassus 8, Online Journal for Creative Writing, London ON
2018  In Memory of Patience Worth, 42 Adelaide [Upper], London ON
2017  Look at this felt, Nuit Blanche, London ON
2017  Look at this felt, Culture Days, London ON