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**New Works  
For Humans and Computers**

**-Final Projects of MUCO 542-**

Sunday, March 27, 2011 -20h00

Tanna Schulich Hall

Director: Sean Ferguson  
Technical Director: Richard McKenzie  
Teaching Assistant: Marlon Schumacher

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## **"Movement for Cello & Tape" " – David Hier ( MUCO 342 )**

**Greg Weeks , cello**

The work is in ABA form. Nearly all the material both in the cello and the tape part is derived from two simple motives initially presented in the cello part. In the A and A' sections the motives are clearly separated, whereas in the transitions to and from the B section, as well as in the B section itself, the motives become increasingly blended together. This process is mirrored in the blending of the cello and tape parts in terms of material, texture and timbre.

## **"Through Many Looking-Glasses" – Kit Soden**

**Aliza Thibodeau , violin**

The concept for this piece was inspired by an idea presented in an Orchestration lecture I attended last year, where we discussed how music has changed and grown in the 20th and 21st centuries. The modern composer has an enormous amount of timbral tools available to express his/her ideas. As there have been so many advancements, I can only name a few here: changes in styles and forms of music, old instruments being used in new ways, newly invented instruments, and, most importantly in our present case, the development of electronic and digital technologies.

In Lewis Carroll's famous book "Through the Looking-Glass," Alice's "looking-glass" represents the supposed parallel universe(s) that inhabit the mirror. Of course these realms belong first to the imagination, but then they appear to take on a life of their own. The seed of this idea for a new composition grew to fruition as I pondered writing for Violin and Live Electronics. The "looking-glass" concept seemed even more fitting since I was composing for violinist Aliza Thibodeau; there was an original working title of "Aliza in Wonderland"...

What happens in this electronic/digital realm? In terms of music, we can start out viewing the computer as a simple audio-recorder. This is our "looking-glass", our pure reflection of the sound we hear. However, once the sound has entered the "looking-glass", the possibilities are endless. It can be manipulated as much or as little as the imagination wishes.

"Through Many Looking-Glasses" is the violin's journey into the electronic/digital "mirror." The violin tells us its story; we hear moments of wonder, curiosity, questioning, excitement and passion, both from the violin, and from its imaginative interpretations, as they explore and reflect upon the possibilities contained in the "looking-glass."

## **"Fluctuant" – Ashkan Behzadi**

### **Anabel Maler, flute**

For composing Fluctuant for flute and live-electronics, I imagine that the music flows in time by:

First of all quasi-expressionistic fluctuating of musical contour; the movement and intensity within this fluctuation. And second, the musical moments created in electronics by the elongation of small musical motives or sound objects played by Flute. These moments could be long reverberations or repetitions of musical figures with extreme intrinsic timbral transformation or they could be short and intense moments with rhythmic activity and again timbral diversion.

The poetic imagination I had for this piece was imagining flute as human being and electronic as a reflection of his existence. Either human being who forms the history with creating moments of joys, hopes, suffers and catastrophes or human being trapped in his own mind with all the fluctuations of emotions, thoughts, passions and madness. However, the piece doesn't have the intention of producing any programmatic ideas and it could be heard just with its musical craft.

## **"Fig-Nun-Wig-Lines Part 1" – Nicholas Esterer, Text: Anna Wolfe-Pauly**

### **Laura Kachurek , soprano**

The text is an excerpt from a larger work of the same title. The objects described in the text follow a transformation of geometrical surfaces (as described by Poincaré). The acoustic spaces presented reflect those surfaces: on a small sphere, for example, there are no echoes, but even after a sound has passed a listener it returns again. And then within a sphere or a torus sound behaves in yet other ways

**"Physconia Detersa" – Stephen Spencer**  
**Fjóra Evans, Cello**

A fungus growing slowly, frost violently surrounding it. Also, deep intimacy gradually becoming even deeper discord.

**"Rain.kmi" – Reiko Yamada**  
**Yuki Isami , shinobue**

In Rain.kmi, a world that is timeless meets another that is weaving radically new material in the fabric in our daily existences. ".kmi" is the hypothetical computer file extension that refers to the kami, or natural spirits, that underlie and direct the world according to ancient Japanese Shinto cosmology, at once conjured by the shinobue and filtered by a forest of binary data.