

red s h i f t presents...

SONOLOGUES

TODAY'S SONIC ART

10:00 AM - 4:00 PM

ANNETTE BROSIN - *fantasiae* (2017)

Featuring Mark McGregor - flute

This version of fantasiae is an installation and presents distinct types of musical performance played back through 16 speakers. The materials are twofold: with pastel pencil and blank score paper (onion skin), the performer (Mark McGregor) transcribes the first movement (Grave) of Georg Philipp Telemann's Fantasia for Flute in a-minor (TWV 40:3). The transcription is performed with musical expression. The sound of the pastel pencil on the paper becomes musical and simultaneously triggers and shapes the playback of McGregor's previously recorded flute performance of the Telemann sonata.

The other material consists of yet another transcription of that same transcription, now adapted for alto flute. Just as the swishing and at times percussive sounds of the pastel pencil, the sound of the flute rushes and explodes through the space, similarly affecting the playback of the Telemann recording.

McGregor's various readings of Telemann's piece take place within composition and performance of this work – both with regards to human and digital performance. In fantasiae, transcription becomes both reproductive in terms of re-performing the writing of a piece, and generative/productive in terms of sounding out.



Originally from Germany, composer and bass player **Annette Brosin** has been living and working on Coast Salish territory in Victoria, BC since 2009, where she received her Ph.D. in composition at the University of Victoria in 2016. Her music has been performed and broadcasted in North and South America and Continental Europe. She is interested in investigating a variety of questions surrounding the increasingly complex relationship between digital technologies and music as a site of cultural reproduction. These questions are directly tied into her music, wherein she explores aspects of memory, historical and cultural disintegration, and the meanings of performance-based concert settings. In these contexts, the roles of repetition and ritual gain increasing significance and materialize musically in Annette's work.

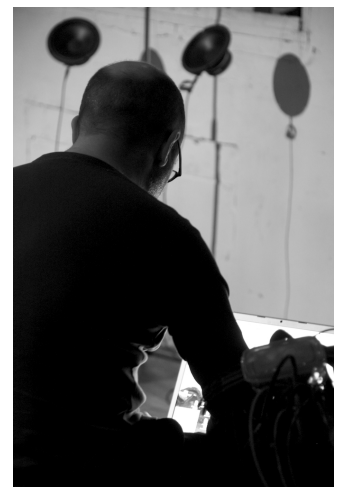
www.annettebrosin.com

4:00 PM - 10:00 PM

SCOTT WILSON - *Kelp Road* (2017)

The sounds used in this piece were captured on a series of recording trips to Wales, both in and around Barmouth, and on Anglesey. On these trips, we made use of both conventional microphones and a specially developed 'surround' hydrophone array, in order to capture sea sounds both above and below the water (at times simultaneously). In the piece, this material (sometimes in altered form) is used to create a multidimensional aural picture of the sea and its border with the land, and of the paths and passages found below and above water.

Born Vancouver, Canada. Studies (in some form) with Barry Truax, Christos Hatzis, Gary Kulesha, Ron Kuivila, Wolfgang Rihm, David Gordon Duke, Owen Underhill, and others. Works for orchestra, electroacoustics, chamber, installations, multimedia, interactive, inter-inactive, usw. Performances in Canada, the U.S., Germany, the U.K., Ireland, France, Belgium, the Netherlands, Japan, New Zealand, Switzerland, including Huddersfield Festival, Esprit Orchestra's Next Wave Festival, Open Ears, Canada's National Arts Centre, Inventionen, etc. Recent projects with Darragh Morgan, rarescale, Xenia Pestova. Recordings with 326music, Innova, and Continuum Contemporary Music. Lives in Birmingham, UK (teaching at the University, directing BEAST) where life, generally speaking, is good. <http://scottwilson.ca>



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LISA CAY MILLER - *Hekkaideca-myth* (2017)



Extended and prepared piano miniatures inspired by the short stories of Doris Lessing). The title refers to a sixteen-sided version of Joseph Campbell's Monomyth, his outline of the classic sequence of hero/heroine actions found in many narratives. Note: these recordings are entirely acoustic, without electronic processing of any kind. The piano preparations are carefully researched, using noninvasive and non-damaging extended techniques.

Lisa cay Miller (pianist, composer and Artistic Director of the NOW Society) Miller's compositions have been premiered by the Flat Earth Society, de Bijloke ensemble (Belgium), Tetzepi Bigtet (Amsterdam), mmm... (Tokyo), Pianorquestra (Brazil), Ensemble SuperMusique, NME, le GGRIL, Quatuor Bozzini (Montreal), Vancouver New Music, Standing Wave, Jesse Zubot, Turning Point Ensemble, Rachel Iwaasa, Hard Rubber Orchestra and the François Houle/Jane Hayes duo (Vancouver).

Miller has performed with Nicole Mitchell, Douglas Ewart, Butch Morris, Jessika Kenney, Eyvind Kang, Audrey Chen, (USA), Ig Henneman, Michael Moore, Wilbert de Joode, Anne La Berge, Jasper Stadhouders, and Jaochim Badenhorst, (Europe), Nova Musica Eletroacústica (Brazil).

4:00 PM - 10:00 PM

JORDAN NOBLES - *Möbius* (2015)

Möbius is a composition which features unusual instrumental forces: at least twelve pianos, eight harps, twelve guitars, and a plethora of other instruments. The harmonic structure is conceived as a rapid cascading effect passing through all 24 major and minor keys every 60 seconds.

Performers: **Albertina Chan**, harps; **Adrian Verdejo**, acoustic and electric guitars; **Jordan Nobles**, pianos; **Martin Fisk**, vibraphones; **Daniel Tones**, song bells; and **Katie Rife**, glockenspiels.

JUNO award-winning composer Jordan Nobles is known for creating music filled with an "unearthly beauty" (Mondomagazine) that makes listeners want to "close (their) eyes and transcend into a cloud of music" (Discorder Magazine).

He has won numerous awards for his work including a JUNO Award for 'Classical Composition of the Year', a Western Canadian Music Award, the International Composition Competition of the Unbound Flute Festival (Brisbane, Australia July 2016); the Sacra/Profana (San Diego 2013), Vancouver Bach Choir (Vancouver 2008), and Polyphonos (Seattle 2011) International Composition Competitions. He placed 2nd in the International Soli fan tutti Kompositionswettbewerbs in Darmstadt, Germany and was a finalist in the C4 Choir Composition Competition in New York., as well as has been chosen to be performed in Wrocław, Poland at the International Society for Contemporary Music's 2014 World Music Days. www.jordannobles.com



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CHRIS BLABER - *Different Currents* (2017)



Andrew Chavez-Kline - clarinet
Mike WT Allen - bass sax, bari sax, bass clarinet
Nathan Marsh - guitar
Alexei Paish - percussion
Chris Blaber - percussion
Gael Chabot-Leclerc - percussion

Different Currents draws from what has been a large part of my life over the past three months. Ferry rides, new instruments, interesting tunings, and creating beating through the use of tuning. CB

Chris Blaber is a composer, percussionist and improviser based out of Vancouver, BC. He is the

artistic director of Ecstatic Waves and is a member of the touring percussion group Scrap Arts Music. www.chrisblaber.com

4:00 PM - 10:00 PM

MIKE WT ALLEN - *Tesphne* (2017)

Mike WT Allen - synths, piano, audio manipulation/processing/editing
Bradán DeCicco - guitar

Tesphne is some weird music, can it even be called music? There's some musical parts, but there's also a lot of portions that are just straight sound effects mashed up together to create a soundscape that varies from beautiful lush synth and piano chords to abrasive distorted glitches and Slayer-esque guitar riffs. Like its name, it is confusing. Heck, I wrote and recorded it and I'm confused by it. Take a deep breath and sit through the entire piece though and you'll be rewarded with an interesting journey through the mind of a composer who barely sleeps and who constantly wonders why his music degree hasn't been revoked yet. You might even like some of it. MWTA

Described by Discorder Magazine as a "compositional tour de force", award winning composer and musician Mike WT Allen has been stubbornly forging his own pathway through the Vancouver music scene since graduating in 2014 with a degree in composition from Capilano University's jazz program where he studied with John Korsrud, Bradshaw Pack, Lisa Miller, and Brad Turner.

Mike has had compositions of his performed, debuted, or commissioned by The Hard Rubber Orchestra, Ecstatic Waves, The Mackenzie Jones Big Band, Ontario's Royal Military College concert band, as well as an international debuts and performances by Lara Neuss (Colorado, US) and Jerk In The Can (2016/17 European tour)

www.mikewtallen.com



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CHRISTOPHER REICHE BOUCHER - *Frequency Sweep* (2017)



When I was growing up, we would go on road trips during which my parents would entertain us with a collection of cassette tapes. One of the most fascinating sounds for me as a child on these trips was the sound of the frequency sweep at the end of the tape. It is this frequency sweep that was used as the source material for this work. Within Frequency Sweep, the sound has been fragmented and distributed among 16 speakers. The fragments are passed from speaker to speaker and new fragments are added until the complete sweep is heard (around 37 to 40 minutes from the beginning of the loop). The frequency sweep then begins to fragment again until we are left with a single "chirp." The full loop lasts 1 hour and 20 minutes. Thank you to Jeff Morton for supplying the recording of the frequency sweep. CRB

Christopher Reiche Boucher is a performer and composer in Victoria BC known for his enthusiasm for performing and composing for unusual instruments and performance situations. His compositions have been performed by the Emily Carr String Quartet, Negative Zed Ensemble, Pembroke Symphony Orchestra, and Quatuor Bozzini. In June 2017, he completed a solo 24 hour performance of Erik Satie's *Vexations* in Prince George at the *Casse-Tête Festival of Experimental Music*.

Reiche Boucher performs occasionally in Victoria at *A Place to Listen* and on concerts hosted by the Victoria Composers Collective. Before becoming Librarian for the Victoria Symphony, he held the position of New Music Coordinator for Open Space Arts Society. He currently maintains a teaching studio at the Victoria Conservatory of Music where he teaches piano, theory, and composition, and is the Victoria Engagement Leader for the Canadian Music Centre's Victoria Creative Hub. Christopher is also the President of the Canadian League of Composers.

4:00 PM - 10:00 PM

BENTON ROARK - *After the Rain* (2017)

After the Rain is a collage of sounds created during the recording of The Return of the Lonesome Coyote Patchwork Pulpit, and Sundry Other Tales from the Rainbow's End by Rollaway, a Vancouver band led by the composer and songwriter. The deconstruction of elements and spontaneous remix of sounds creates a distinct new soundscape, offering both a serene look back at a tumultuous time, and a hopeful look at the present and beyond.

The performers featured here are Benton Roark (guitar, piano, Hammond organ and Fender Rhodes), Adam Tryczynski (cello and electric guitar), Jen Lewin (Hammond organ), Martin Reisle (pedal steel guitar), John Kastelic (viola), and Llowyn Ball (violin).

Benton Roark's music has been described as "ardent and soaring" (*The National Post*), "visionary" (*The Vancouver Sun*), and "an experience of deep and darkling beauty" (*The Austin Chronicle*). His work has been presented by companies and ensembles such as Tapestry Opera, Triplepoint Trio, the Bozzini Quartet, Ear Heart Music, retheatre, Redshift Music, Fugue Theatre, and the Church of the Friendly Ghost. Roark has also enjoyed critical acclaim as a performer of his own music as a bandleader and solo artist ("a crafty folk experimentalist", *Creative Loafing Atlanta*). Roark's work can be heard on a number of recordings, including the Bozzini Quartet's *À chacun sa miniature*, Mark Takeshi McGregor's *Sins and Fantasies*, Arkora's *Songs from the Rainshadow's Edge* (nominated for Composition of the Year by the 2016 Western Canadian Music Awards), the Victoria Guitar Trio's *Concentric Rings*, and four records of original work with Rollaway and The Benton Roark Band ("dirty-southern-gothic-rock-country-folk", *Discorder Magazine*). www.bentonroark.com



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COLIN MACDONALD – *The Sky is a Clock* (2017)



Colin MacDonald - saxophones

The Sky is a Clock. Long before we had mechanical timepieces to measure out the day, we lived our lives on a longer temporal scale, moving to the rhythms of the sun and sky and seasons. This work for 16 saxophones (one per speaker) takes an hour of time and 360 degrees of space, divided neatly into 12 sections for each month of the year. I try to model the cycles of growth and decay, expansion and contraction, of a year-long agricultural calendar. The work loops neatly around to end where it began, as another year begins anew. CM

Colin MacDonald is a freelance saxophonist, composer and arranger living in Vancouver, BC. He teaches classical saxophone at Douglas College and St. George's Boys School. Colin studied jazz arranging with Fred Stride, world rhythms with Glen Velez and Trichy Sankaran, and Balinese gamelan with Michael Tenzer and Dewa Ketut Alit. His works have been premiered by the Turning Point Ensemble, Continuum Contemporary Music, Ad Mare Wind Quintet, The Microscore Project, the Vertical Orchestra, Fringe Percussion, the Yarilo Duo, saxophonist Julia Nolan, and pianist Marguerite Witvoet. In 2006 he formed his own chamber orchestra, The Colin MacDonald Pocket Orchestra, to present his original compositions. Colin's debut CD ***Circle of Wind*** containing his chamber compositions for saxophone was released in 2011. www.crypticmusic.ca

4:00 PM - 10:00 PM

BRIAN TOPP – *Tundra* (2017)

This work is inspired by the vast and sprawling landscape that makes up the Canadian North: the tundra. To me, the word 'tundra' has always evoked images of vast, desolate, and seemingly unending landscapes. This is a place of intense rugged wilderness, isolation, but also fragility as the many individuals and ecosystems coexist in a tenuous and often fragile interwoven existence. Tundra communicates this imagery through a meditative and undulating wash of sounds and textures that slowly evolve over large stretches of time. These textures are created through raw and processed piano and orchestral string recordings, producing both delicate and fragile moments, as well as extremely dense and interwoven textures.

Brian Topp is Vancouver based composer, sound designer and programmer. His main interests lie in electronic and electroacoustic music; developing interactive systems for real-time audio processing and creation, and developing new ways to create and interact with music and technology. Currently, Brian is pursuing a doctorate in Music Composition at the University of British Columbia with Dr. Keith Hamel, including the development of live performance softwares at the Institute for Computing, Information and Cognitive Systems (ICICS). www.briantopp.com



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