

Event Horizon Composer's Collective Presents

SONIC INNOVATIONS



Annual Composer's Concert

Featuring Works by:

Nic Sherman
Luke Creed
Charlie Peach

Morgan Brooks
Cori Campbell
Spontaneous
Combustion Ensemble

Jonathan Alexander
Brenna Le May

Saturday, March 2nd @ 7:30 PM

University of
Lethbridge



FACULTY OF
FINE ARTS

Event Horizon Composer's Collective
presents
Sonic Innovations

Dr. Arlan N. Schultz, Director

Free Play I and II (2024)

Spontaneous Combustion Ensemble

For an indeterminate quantity of performers and instruments from MUSI 3850
Dr. D. Andrew Stewart, Director

Fantasy (rev. 2024)

Morgan Brooks

Brynn Norton, Flute
Ryan Miller, Clarinet
Ty Bahl, French Horn
Alayna McNeil, Violin
Brenna Le May, 'Cello
Jenna Steenbergen, Piano
Life Yulo-Tamana, Conductor

Rise (2023)

Luke Creed

Brett Hollett, Guitar
Alina Khvatova, Violin
Bethany Aleman, Piano

They Journeyed On (2024)

Charlie Peach

Brynn Norton, Flute
Ryan Miller, Clarinet
Rachel Wilkinson, Bassoon
Ashlee Dowdle, Horn
Alex Harlos, Trumpet
Quinn Schmick, Drumkit
Tyler Houlihan, Conductor

INTERMISSION (15 min)

Mannequin (2022)

Nic Sherman

Pre-Recorded Ensemble
Alayna McNeil, Violin
Brenna Le May, 'Cello
Eliyah Macdonald and Alex Wang, Recording Engineers
Under the Direction of Dr. Mary Mazurek

Sax Quartet for Duo (2023)

Cori Campbell

I. Overtones and Undertones

Cori Campbell, Soprano, and Alto Saxophone
Ray Wong, Alto, Tenor, and Baritone Saxophone.

Wind Quintet (2023)

Jonathan Alexander

I. Prelude

Brynn Norton, Flute & Piccolo
Ryan Miller, Eb Clarinet
Sydney Stene, Bb Clarinet
Ashlee Dowdle, Horn
Ellie Shifflet, Bassoon

Piano Trio No. 1 (2023)

Brenna Le May

Alayna McNeil, Violin
Brenna Le May, 'Cello
Anna Jeong, Piano

Program Notes

Free Play I and II (Spontaneous Combustion Ensemble)

For an indeterminate quantity of performers and instruments from MUSI 3850. This work will be introduced by the performers.

Fantasy (Morgan Brooks)

Fantasy was inspired by my love of Disney movies and movie soundtracks in general. Listeners should be able to hear some very recognizable melodies from multiple Disney movies. By taking short fragments of these melodies and incorporating similar melodic structures or recurring materials, I was able to create musical materials that sound like they are directly from the film. This allows listeners to be immersed in the world of the film. The transitions between different sections vary in intensity. For the first, slower part of the piece, the transition to a faster-paced melody is smooth and easy - like a natural shift in our attention. For themes that are more intense the transitions are blunter, to enhance the intensity of the music. As the piece moves through different materials, listeners will notice combinations of themes mixing, at times competing for attention or complimenting each other.

Rise (Luke Creed)

This work represents a symbolic journey, from darkness to light, evoking the imagery of a sunrise. It is dedicated to one of my greatest guides, Rulon Stacey, and was composed just after returning home from a 2-year mission for my Church, serving in various parts of Ontario. During that time, I felt myself lighten and let go of burdens I had been carrying for years - burdens of doubt, hypocrisy, and detachment from others. This piece is a testament to the change that has taken place in me, and likely in all of us. Yet it ends with the great fact of life, "You can't live reminiscing on the past forever, will you continue to rise?"

They Journeyed On (Charlie Peach)

In this work, I wanted to write something lively and adventurous that reflected my experience in coming into the University of Lethbridge. It combines a traditional wind ensemble with a modern drumkit that drives the energy of the piece. The opening flute melody is very wistful and sweet and is empowered by the bold sound of the brass that carries it into a triumphant, fast-paced passage. The steady action then lulls to a harmonically rich section akin to a celebratory chorale. A solo bassoon draws us into a more delicate section propelled by a soaring horn melody over supporting flute and clarinet lines that crossfade into each other. The piece reaches its climax as all these elements coalesce into a playful, heroic recapitulation of the piece's opening moments. As is the case with much of my music, this piece is heavily inspired by video game music, and I see it as an homage to the heartfelt stories that have pushed me to journey on over the years.

Mannequin (Nic Sherman)

This piece is the second act from a three-act story presented in Nic Sherman's upcoming EP *Matinee*. Recorded in spring of 2023, this piece represents *Matinee's* somber second act. Each act carries our main character (the violinist) through different worlds of emotions, from the anxieties of being introduced to a new depraved world in Act I, to contrasting emotions like the comfort and catharsis of coming back home after being lost for the long journey in Act III. But first we must experience Act II. *Mannequin* introduces our character to the world of the lost, where you try and shout out for help, but no one can hear you, they just walk past. Like you're a mannequin

in a store. Our violinist is the mannequin trapped, while our cellist is everyone else walking past. The violin tries to call out to the cello by mimicking what it is playing, but the violin then tries to tell their own story, screaming out in the hopes of finally being heard by the cello.

Sax Quartet for Duo: I. Overtones and Undertones (Cori Campbell)

The first movement of *Sax Quartet for Duo*, "Overtones and Undertones", is a spectral composition that explores overtones on the saxophone through improvisation. It plays with the sonic relationship between overtones across different saxophones and showcases beauty in simplicity by using the notes of the overtone series to produce music. This piece is meant to be meditative and focuses on texture and colour rather than rhythm. The solo sections allow the players the restricted freedom to create motives, but only within the overtones of the indicated fundamental. *Sax Quartet for Duo* features all four of the primary saxophones played by just two performers and will sound different every time it is played. That's the beauty of it!

Wind Quintet, I. Prelude (Jonathan Alexander)

Derived from material used in my previous work, a quintet for brass, this wind quintet continues my exploration into contrapuntal styles, prioritizing horizontal melodic development in a modal framework. In contrast with my brass piece, my goal here was to compose something tuneful and singsong-like, perhaps because of my previous work's dip into atonality and dissonance. Overall, the composition draws much inspiration from the English composer Malcolm Arnold and his penchant for evoking imagery of the sea. *Prelude* was also influenced by the works of Holst, especially his *Song of the Blacksmith*.

Piano Trio No. 1 (Brenna Le May)

This work was written for the Con Brio Trio, and is scored for piano, violin, and violoncello. I was inspired by the passion and rich textures of classical Russian music and wanted to include those elements in my own writing. I love the way composers such as Igor Stravinsky and Sergei Prokofiev are able to express their personal feelings through music, touching thousands of people through their unexpected and jarring works. Some of the musical elements used in this piece include subito dynamics, syncopated rhythms, and tirelessly repeated chordal sections. My *Piano Trio No. 1* is a work meant to provoke a feeling of liberated frustration and discomfort, as though the audience and performers alike are together appeasing the mutual exasperations of life.

The piece includes three main segments. The rhythmic and melodic pattern is established from the start, with consistent quarter notes sounding every other measure from the piano and cello, and the violin introducing the main melody in measure 9. The second segment is directly influenced by Dimitri Shostakovich's first cello concerto, with persistent banging chords in a sudden time signature change. This theme is first heard in the piano in measure 23, then interwoven throughout the next segment. The third component is another melodic and rhythmic pattern. The rhythm of eighth note drones is taken from the previous segment while the violin begins a new melody in measure 28. This contrast between loud, striking chords and haunting melody with pizzicato accompaniment creates a sense of unease and direction at the climax of the piece. The final 11 measures are an accumulation of all the previous elements. All three segments are interwoven to create a rich, thunderous, overlapping texture.