

Visiting Artists  
**Électrochocs**  
**QUASAR Saxophone Quartet**

Monday, March 29, 2004 at 8:00 pm



Convocation  
Hall

Arts Building  
University of Alberta

**Program**



DEPARTMENT OF  
**MUSIC**

## Program

*Les trois phases du froid* (2003) Julien Roy  
(Le souffle, le souci du temps, le buffle)  
(The Three Phases of Cold: Breath, Time Concern, Buffalo)

*Pim'po* (2003) Michel Frigon

## Intermission

*Stabile* (2003) Monique Jean

*Manu Militari* (2003) Louis Dufort

## Program Notes

### About *Électrochocs*\*

Composers Julien Roy, Monique Jean, Michel Frigon and Louis Dufort were invited to create a work for Quasar in the interpretation of which a computer will play a significant part.

The result of a close collaboration between composers and interpreters, this concert presents four truly original visions, whose every interpretation will be unique due to the live interaction between the musicians' playing and the composers' programming.

Whether the concert involves the diffusion of pre-recorded material, the real-time transformation of the musicians' sounds or the recording and diffusion of altered or unaltered signals, everyone is invited to this unique event where the use of a computer is at the very core of the creative process, where technology is integrated with the musicians' virtuosity.

In the last few years, the breakthroughs allowing the integration of live playing with digital technologies have been most stimulating. The machines have become lighter, more versatile, more efficient and, dare we say, more human. *Électrochocs* is an exploration of fertile new grounds and unknown landscapes whose profile is barely visible on the horizon. To chart these new territories, Quasar has chosen four experienced composers who use original and personal navigational devices but are all animated by a strong desire to push forward into the unknown.

I would like to emphasize the composers' exceptional commitment to *Électrochocs*. A series of workshops has allowed composers and interpreters to take part in a unique process of exchange and creation. This intimate collaboration, at the heart of Quasar's project, has had the effect of a true shock treatment: energizing and groundbreaking. It has allowed its participants to outstretch their initial ideas and to create pieces which truly belong in this new environment.

\*\* (This event was awarded the OPUS award in the "Concert of the year" category in new music and electroacoustics.)



I would like to thank all the organizations \*\* who hosted this event, allowing new musical works to reach their public throughout Canada.

Marie-Chantal Leclair, Artistic Director Quasar Saxophone Quartet.

\*\* Music Gallery (Toronto), Groundswell (Winnipeg), New Works Calgary, Western Front (Vancouver), University of Alberta (Edmonton), Upstream (Halifax)

### **Les trois phases du froid - Julien Roy** **The Three Phases of Cold (Breath, Time Concern, Buffalo)**

A non-narrative story of sonic images.

**Julien Roy** is a sound artist working with various digital creation tools. Member of the 'artificiel' collective (digital art installation/performance) and of the EGG electronic music duo, his work deals with the integration of technology in the artistic process. His works have been performed by various new music organizations such as ACREQ, RIEN À VOIR (Réseaux) and MUTEK, and they have been broadcast by the CBC and CIBL. His music is available on the ORAL and PeP labels. Abroad, his music has been played in various festivals and new media events (Scotland, France, Belgium). He often takes part in projects involving music, video, installation and digital arts.

### ***Pim'po* - Michel Frigon**

*Pim'po* is essentially an onomatopoeia illustrating a movement composed of a jump and a fall. When we say it, we can see that it has a propulsive attack, a slight suspension (on the 'm') and a sudden decay. Like a germ, it has a complete structure and an explosive potential. I find the slight moment of suspension between the jump and the fall to be particularly interesting. It reminds me of the state of weightlessness that one experiences when a swing reaches the peak of its movement and its chains become slack because of a momentary absence of gravity or centrifugal force, just before the Earth pulls us back towards it. In a similar vein, I bring an echo to a passage in Salman Rushdie's book, *The Ground Beneath Her Feet*, where he says: "On the roof, during the few, but impossibly elongated, seconds of the quake, the great French photographer M. Henri Hulo turned his camera perversely towards the sky. All over town terrified kite flyers had let go of their controlling reels. The heavens were full of dying kites, kites nose-diving towards the earth, stolen away again, almost at once, by the inexorable gravitational pull of the cracking earth below." *Pim'po* is therefore a movement of the air, unexpected as a squall, that wishes to stir us and to destabilize us.

Many thanks to the Conseil des Arts et des Lettres du Québec for its vital support. *Pim'po* was among the finalists for the Opus prize given to the premiere of the year (2003).

It is in the careful examination of everyday movements and activities that **Michel Frigon** finds inspiration. Winter's cold wind that freezes his nostrils as he rides his bicycle, the sound of the knife he sharpens to prepare his meals, the faces he comes across, the light of day, everything he perceives is transformed in movements, in phrases and in organic rhythms. He is more interested in the grain and texture of matter, in its impact, in the impression it makes in a certain context than in pure pitch relations. He particularly enjoys the music of Ligeti, Xenakis, Donatoni and Sciarrino.

Between 1993 and 1995, he was vice-president and then president of the Cercle de composition de l'Université de Montréal. His works were performed in many festivals and concerts, notably at the Ars Musica 96 festival in Brussels, at the Groundswell Festival 96 in Winnipeg and more recently at the Project Art Center in Dublin. He was in charge of the programming for Codes d'accès from 1998 to 2000 and was production director for the Nouvel Ensemble Moderne in 1999.

### ***Stabile* - Monique Jean**

*Stabile* was named after Calder's monumental outdoor sculptures which paradoxically, bring opposites together : the heavy and the light, the stationary and the mobile. It also deals with the unbalance required to maintain the equilibrium of a constantly moving entity when all of its elements are in constant (though at times almost undetectable) reaction with one another.

**Monique Jean** lives and works in Montréal. In addition to her compositions, her work is also regularly associated with experimental film and video, contemporary dance and installation. In March 1998, she was commissioned by Radio-Canada to create "L'Appel des machines soufflantes", a harbour symphony that was performed in the Port de Montréal. In 1999, she was guest composer during the concert series "Rien à voir (5)" produced by Réseaux (Montréal). She was recently in residence at the Centre de production Daïmon (Hull), where she completed "Connection points or rotary infidelities", a large format sound installation. Since *Low Memory #1* (2000), Monique Jean's work bridges two sound worlds: that of acoustic instruments, suggesting sonic immediacy and individuality, with that of electronics, characterized by violence, depth and density of movement and sonorities. This combination serves as an awareness of the otherness which inhabits the very heart of sonic structure.

Finalist at Ciber@art (Valence, Espagne, 1999), Musica Nova (Prague, Tcheque Republic, 2001) and Bourges (France, 2002), her works have been played and broadcast on during numerous national and international concerts and festivals. Her works are available on "L'adieu au s.o.s." on the empreintes Digitales label.

### ***Manu Militari* - Louis Dufort**

This piece follows a direction that has emerged in my latest works in which the acoustic timbre of an instrument is genetically modified through various means of technologically. Very fashionable subject, needless to say. However, the saxophone is here the subject of such an experiment and, even though what you see is a real saxophone, its virtual double will come and add gigantic columns of air to it, will add dozens of keys to it, will double the size of its mouthpiece, will multiply its amplitude and that should really be something...so check it out!



Beyond the work's technical aspects, there is a will to shed light on the power of music which, in spite of many composers, has often been put to questionable use. This power of music has nevertheless always fascinated me. If cinema can make you shiver with fear or shed a sweet tear, then so can music. Just allow yourself to be carried away by the sonic waves and your imagination will take care of the rest.

This is dedicated to Carl Teike (1864 - 1922), sergeant and composer. He essentially wrote military marches, including an extraordinary one named "Alte Kameraden", parts of which were used here as basic material.

**Louis Dufort** has a Bachelor's degree in electroacoustic composition from the Faculty of Music of the Université de Montréal as well as a Master's degree from the Conservatoire de musique de Montréal, where he received a first prize with distinction. But university studies have not altered his iconoclasm and originality: his passion for electronic music and his love of cinema, painting and contemporary dance lead him to incorporate elements in his composition that are drawn from beyond music.

Object, body, color and sound anecdotes give rise to plays of perception that envelope the listener. Sound material is used in this way to draw forth musical outlines in which poetry and the narrative representation of sound serve as markers in the development of the work.

Dufort currently divides his time between composing for the Marie Chouinard Contemporary Dance Company (he composed the music for the choreography of *Le Cri du monde*, which premiered in Toronto on in March 2000), his work with the artistic committee of ACREQ, and the creation of hybrid and unbridled musical experimentation.

His works have been presented in Montréal and in Europe, especially in France. In 1996 he won the First Jury Prize at the fifth Concours international électro-vidéo clip organized by ACREQ for his work entitled *Vulvatron 2000* (1994). In 1997, he received First Prize from The SOCAN Foundation for Concept 2018957 (1995) and was a finalist at the Concours international Noroit-Léonce Petitot in Arras, France.

#### **Quasar**

Ardent devotees of the music of our time, the Quasar Saxophone Quartet is dedicated to premiering and promoting contemporary music that is conceived multi-dimensionally. Celebrated for its energy, audacity and exceptional technical ability, Quasar explores different aspects of artistic creation from instrumental music to improvisation, from mixed media works to instrumental theatre. The quartet takes pride of place for a number of Canadian composers, with whom it has formed solid partnerships. It aims to contribute to the development of our musical language and provide a platform for new music experiments, exploration and production. At the same time, Quasar constantly seeks out new works from the international scene, which are frequently integrated in its repertoire. Furthermore, it frequently develops projects in which it joins with other formations, such as the Quad percussion ensemble, the Bozzini String Quartet and the SMCQ ensemble.

The group's concerts are regularly broadcast by Radio-Canada's Chaîne Culturelle. The quartet has played throughout Canada and has also performed in Rotterdam, Valencia and Paris.

Quasar is the ensemble-in-residence for the Société de musique contemporaine du Québec and is supported by the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal, the SOCAN Foundation and the Music Group (Keilwerth Saxophones). Quasar is:

Marie-Chantal Leclair : Artistic director, soprano saxophone

Mathieu Leclair : Alto saxophone

André Leroux : Tenor saxophone

Jean-Marc Bouchard : Barytone saxophone

Technical Director and Computer Operator : Alexandre Burton

[www.quasar4.com](http://www.quasar4.com)

#### **New Music Concerts by University of Alberta Student Composers Concert 1**

Wednesday, March 31, 2004 at 4:00 pm

University of Alberta Student Composers (Music 260)

Studio 27, Fine Arts Building

Free admission

#### **Concert 2**

Wednesday, April 5, 2004 at 8:00 pm

University of Alberta Student Composers

(Music 460, 560, 660, 661)

Fine Arts Building 1-29

Free admission

#### **Electroacoustic Music Concert**

Works by U of A Students

Wednesday, April 14, 2004 at 12:00 noon

Studio 27, Fine Arts Building

Free admission



## Upcoming Events

### March

30 Tuesday, 5:00 pm  
*Hear's to your Health* Concert Series

**Martin Riseley, violin**  
**Tanya Prochazka, cello**  
**Patricia Tao, piano**

Chamber music concert featuring the  
*Piano Trios* of Russian composers Alfred  
Schnittke and Sergei Rachmaninoff  
Foyer to Bernard Snell Hall, Walter  
Mackenzie Health Sciences Centre  
Free admission

31 Wednesday, 4:00 pm  
Concert 1- Student Composers  
New music by University of Alberta  
Student Composers (Music 260)  
Studio 27, Fine Arts Building  
Free admission

31 Wednesday, 4:30 pm  
Master of Music Recital  
**Gary Tong, organ**  
Venue: TBA  
For more information, please call  
492-9145

### April

1 Thursday, 8:00 pm  
Master of Music Recital  
**Curtis Dueck, choral conducting**  
Featuring works by Bruckner, Schütz,  
Rheinberger, Wilbye, Gesualdo,  
Vaughan Williams, de Sévérac and  
Sviridov  
St Timothy's Anglican Church  
8420-145 Street  
Free admission

1 Thursday, 8:00 pm  
Doctor of Music Recital  
**Po-Yuan Ku, saxophone**  
Free admission

2 Friday, 5:00 pm  
Master of Music Recital  
**Rachel Stefan, piano**  
Free admission

4 Sunday, 3:00 pm  
**University of Alberta Concert Band**  
**Raymond Baril, Director**  
Featuring works by  
Giannini, Holst, Vaughan Williams,  
Young, Persichetti, and Schuman

4 Sunday, 8:00 pm  
Doctor of Music Recital  
**John Brough, choral conducting**  
featuring JSBach *St John Passion*  
by Johann Sebastian Bach  
Holy Trinity Anglican Church  
10037 84 Avenue  
Admission: \$10/student/senior, \$15/adult  
For tickets and more information,  
call 619-3452

5 Monday, 12:00 pm  
*Music at Noon, Convocation Hall*  
**Student Recital Series**  
Featuring students from the Department of  
Music. Free admission



**Please donate to Campus Food Bank**

**Unless otherwise indicated**

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).