

Wednesday Noon Hours

Roy Barnett Recital Hall
October 26, 2022 | 12:00pm

Megumi Masaki || Transformation

Megumi Masaki *piano*

Programme

Piano Games (2020)

Keith Hamel

Orpheus (1) (2018)

Poetry by Margaret Atwood, and voice by T. Patrick Carrabré

T. Patrick Carrabré

Dōshite? どうして? (2021)

Bob Pritchard

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the Musqueam people.

Notes

Piano Games (2020) for piano, hand tracking and interactive video game by Keith Hamel. *Piano Games* is the third in a series of interactive works written for pianist Megumi Masaki. It is the first live video game controlled by the pianist and piano. In this work, the pianist, in addition to performing on her instrument and having sounds enhanced through digital audio processing, is also controlling a video game. The video game responds to the sounds of the piano and the positions of the hands on the keyboard. Within the game, the player is able to explore and interact with a variety of environments - some are in outer space and are hostile, and others are more colorful and evocative graphical worlds. At times, the pianist can make physical gestures with her hands to interact with the visual world. *Piano Games* represents a new kind of art form that merges the worlds of live music performance, interactive computer music and video games. The listener is transported to new worlds of beauty, fire and peace - unique and different for each performance.

Orpheus (1) (2018) for piano, toy piano, Roli Seaboard Grand synthesizer, poetry by Margaret Atwood, and voice by T. Patrick Carrabré. *Orpheus (1)* completes a cycle of three works for piano and electronics for Megumi Masaki. Each is based on a different perspective of the Orpheus myth. *Orpheus (1)* challenges the Orpheus myth as a love story through the perspective of Eurydice. She has passed on to the underworld and Orpheus believes he can use his talents to trick fate and bring his wife back to life. But what if she doesn't want to come back to this world? Why should Orpheus get to decide?

Dōshite? どうして? (2021) for piano, SHRUG (Sensory Hand Responsive User Garment), voice, movement, images. Performed by Megumi Masaki (piano) and Bob Pritchard (music/software/video). This piece honours and commemorates over 22,000 Canadians of Japanese heritage sent to internment camps in 1942 during WWII. With the permission of editor Roy Miki, text from Tsukiye Muriel Kitagawa's book, *This Is My Own*, has been incorporated into the piece, along with fragments of Japanese songs, connecting audiences with this particular Japanese-Canadian experience in Canadian history. The piece explores the disruption to - and the resilience of - Japanese-Canadian communities of that time, and is offered as a form of apology.

Costume by Alaia Hamer, sensors by Bob Pritchard, wifi communications by Daniel Tsui, Jin Han, Carol Fu, Esther Mutinda, Lily Shao. The creation of this work is supported by the Social Sciences and Humanities Research Council of Canada.

Megumi Masaki *pianist*

Megumi Masaki is a pianist, multimedia performing artist, educator and curator. She is recognized as an innovator that reimagines the piano, pianist and performance space. Her work pushes boundaries of interactivity between sound, image, text and movement in multimedia works through new technologies, including hand-gesture-motion tracking to generate and control live-electronics and live-video, AI, 3D visuals, keyboard-controlled computer game, e-textile sensors



and infra-red tracking. Megumi is featured at major festivals and venues across North America, Europe and Asia. Over 70 original piano+multimedia works have been created for/together with Megumi and she has premiered over 150 works worldwide. Megumi is a professor of piano and director of the New Music Festival and Ensemble at Brandon University. She is also the artistic director of the Eckhardt-Gramatté National Music Competition and on faculty at the Casalmaggiore International Festival Italy, Chetham's International Summer School Manchester UK, Musiktage am Rhein Germany and the Banff Centre. In 2022, Megumi was appointed to the Order of Manitoba and elected as a Fellow of the Royal Society of Canada.

www.megumimasaki.com

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Keith Hamel *composer*

Keith Hamel is a professor in the School of Music and an associate researcher at the Institute for Computing, Information and Cognitive Systems (ICICS) at the University of British Columbia. Keith Hamel holds a BMus from Queen's University and AM and PhD degrees from Harvard University. He also studied Computer Music under the supervision of Barry Vercoe at the Massachusetts Institute of Technology. Keith Hamel has written both acoustic and electroacoustic music and has been awarded many prizes in both media. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Windsor Symphony Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, musica intima, New Music Concerts (Toronto), Hammerhead Consort, NuBC, Standing Wave, Hard Rubber Orchestra, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetists Jean-Guy Boisvert and François Houle, saxophonists Julia Nolan and Jeremy Brown, trombonists Jeremy Berkman and Benny Sluchin, and pianists Douglas Finch, Megumi Masaki, Jane Hayes and Corey Hamm. Many of his recent compositions focus on interactions between live performers, computer-controlled electronics and interactive video.



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T. Patrick Carrabré *composer*

T. Patrick Carrabré creates music that is bold. His influences span the globe and cross into popular culture. With multiple JUNO nominations, a recommended work at the International Rostrum of Composers, several WCMA nominations and one award (Best Classical Composition), his music has been heard around the world. Carrabré is the director of the UBC School of Music and the Chan Centre for the Performing Arts. He has been dean of music and vice-president (Academic & Research) at Brandon University. He has also been composer-in-residence with the Winnipeg Symphony Orchestra and an on-air host for CBC Radio 2.

Carrabré's primary focus as an artist-researcher is in the area of research-creation. He has also been involved with community-engaged research. Construction of identity is a long-term theme, manifesting in his compositions, concert and radio programming, and administrative activities. The creation of shared musical spaces with indigenous and non-western musicians has also been a significant theme of his work and since the dawn of the Truth and Reconciliation era, this has led to a number of works confronting issues of decolonization, frequently using deconstructionist techniques. Carrabré's other interests have included the exploration of his Métis heritage, use of interactive electronics, and editorial work.

His early compositional studies were with Dr. Robert Turner at the University of Manitoba and with Jules Léger Prize winning composer Peter Paul Koprowski at the University of Western Ontario. He later went on to work closely with Pulitzer Prize winner George Perle, completing a PhD at the City University of New York.



Bob Pritchard *composer*

Bob Pritchard teaches music technology at UBC, and works in acoustic, electroacoustic, and interactive media as well as with film/video, dance, and installation art. He has received several awards and commissions through the Canada Council, the BC Cultural Fund, the Ontario Arts Council and the CBC, and his works are performed and recorded internationally by top performers and ensembles. In 2007, his work *Strength* received a Unique Award of Merit from the Canadian Society of Cinematographers, and his short film *Crisis is part of C*.

Robertson's cancer documentary *17 Short Films About Breasts*, which received five Leo nominations and is in international distribution. His work *Synapses* for solo oboe, dancer with interactive lightspine, and *Max/MSP* was the first of the Turning Point Ensemble Covid-19 video commissions for 2020, and his piece *Dōshite?* recently commissioned by Megumi Masaki for piano and *Max/MSP/Jitter* makes use of his Sleeve Hand Responsive User Garment (SHRUG) for audio processing and triggering, and will be performed today. He is a full researcher with the UBC Institute for Computing, Information and Cognitive Systems (ICICS), a member of the Peter Wall Institute for Advanced Studies, and director of the UBC digital performance ensemble Sonic UBC Laptop Sounds and Sensors (SUBCLASS).



Thank you for coming!

*Join us for the next Wednesday Noon Hours concert on **Nov 16** when we present **David Potvin**, the winner of the 45 E-Gré National Music Competition.
Music by Jacques Hétu, Jean Coulthard, Cris Derksen, and more!*

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