

School of Music
Faculty of Fine Arts
University of Victoria



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UNIVERSITY OF VICTORIA • SCHOOL OF MUSIC

ORION SERIES IN FINE ARTS

presents

REConnected

Daniel Tones, percussion
(BMus '00)

&

Owen Underhill, piano
(BMus '75)

We acknowledge that the land on which we gather is the traditional territory of the WS'ANEC' (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.

Saturday, January 13, 2018 • 8 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Free admission

PROGRAM

To the Earth (1985)

Frederic Rzewski
(b. 1938)

A/Symmetry Ritual (2018)

(World premiere)

Owen Underhill
(b. 1954)

I. Prologue with Metal and Wood

II. Melodies and Shakers

III. Drums and Rattles

IV. Piccolo Ocarina and Bowed Flexatone

V. Animal Farm

VI. Bass Ocarina and Slide Whistle

VII. Frame Drum and Ratchet

VIII. Slow March and Soliloquy with Bells

IX. Epilogue

Invisible Cities (1982)

Linda Catlin Smith
(b. 1957)

INTERMISSION

Songs without Words

II (1999)

III (2015)

IV (2017)

Owen Underhill

Cloud over Water (2009)

Owen Underhill

Temazcal (1984)

Javier Alvarez
(b. 1956)

PROGRAM NOTES

To the Earth (1985)

Frederic Rzewski (b. 1938)

for speaker and flower pots

Frederic Rzewski's *To the Earth* is a composition of immense weight built upon simple, sincere sound sources. Written for four flower pots and spoken voice, it is a soliloquy which re-examines the impact of humankind on our planet. The text, "To Gaia, mother of all", is one of thirty-three Homeric hymns written in praise of the pantheon of Greek gods. In Rzewski's setting, the text is used to establish an intimate connection between the speaker, the audience, and the Earth itself. In addition to one's delivery of the text, intensity is created by the densification of rhythmic material through metric modulation. The work's initial calm is quickly juxtaposed with the industrial onslaught of rhythm and colour on the terra cotta or "baked earth" pots.

A/Symmetry Ritual (2018)

Owen Underhill (b. 1954)

A/Symmetry Ritual is composed especially for the duo with Daniel Tones and our performance as part of the 50th anniversary of the University of Victoria's School of Music. In nine parts, it utilizes a variety of percussion instruments including frame drum and bongos, alto melodica, bells, whistles, ocarinas, toys and noisemakers. The work plays with symmetries and asymmetries, beginning with both players offstage, progressively moving to meet in the middle and then gradually moving apart again. This piece is in part a response to the brilliant and iconic *Olympia* composed by Rudolf Komorous in 1964. *Olympia*, which I performed with Christopher Butterfield most recently in Victoria on the Komorous 85th birthday concert and in the Ostrava Music Days Festival in the Czech Republic this past summer, is a palindromic work which incorporates some of the same instruments such as melodica, flexatone, and bird calls.

— Owen Underhill

Invisible Cities (1982)

Linda Catlin Smith (b. 1957)

for solo vibraphone

Linda Catlin Smith's *Invisible Cities* describes the vibraphone from different points of view, much like Calvino's book of the same name describes a single city from various perspectives. Calvino's work presents a dialogue between Kubla Khan and Marco Polo through which the explorer describes the splendor of Khan's expansive empire. Khan is unaware that Marco Polo's stories are, in fact, recollections and imaginings of the explorer's home, Venice. In Catlin Smith's composition, connections in melodic and harmonic material are presented, obscured, and again realized through subtle changes in colour, texture, and density.

Songs without Words (1998, 1999, 2015, 2017)

Owen Underhill

for vibraphone and piano

The intimacy of creating songs without words has always appealed to me. I have now composed four songs without words for vibraphone and piano. The ringing sonorities and attacks of mallet on metal bars and hammer on piano strings create both a contrast and a rich combined resonance. The works are meant to have an immediacy and freshness, naturally evolving and exploratory and improvisational in character. The first two *Songs without Words*, dating from 1998 and 1999, were written in a single day, thinking of how frescoes are created before the paint becomes dry. The third and fourth songs were written for Daniel Tones and myself to play as part of our duo collaboration. They maintain some of the same poetic, expressive qualities of the first two while extending the language and dialogue between instruments in new ways.

— Owen Underhill

Cloud over Water (2009)

Owen Underhill

for solo vibraphone

The vibraphone has always seemed to me an instrument of purity, of clear lines and resounding metallic chords. With this in mind, as I began thinking about the piece, I went to the opening exhibit of the new Art Gallery of Ontario. There, I was drawn to a large and striking 'painting' by Paterson Ewen entitled *Cloud over Water*. Although referencing landscape tradition, Ewen's work, consisting of acrylic on galvanized steel and gouged plywood, has a supernatural quality with a tiny white cloud in a large abstract textured sky over a multicolored flat sea. I did not have any representation of this piece that I took away with me, but the simple figurative title which I have borrowed, and the magical approach to figure over ground served as a helpful starting point for my composition. In my vibraphone piece, chords and musical objects float over a slowly moving surface, the vertical and the horizontal interact naturally and freely as the composition evolves.

— Owen Underhill

Temazcal (1984)

Javier Alvarez (b. 1956)

for maracas and digital audio

The title of this work stems from the Nahuatl (ancient Aztec) word literally meaning "water that burns". The maracas' material throughout *Temazcal* is drawn from traditional rhythmic patterns found in most Latin-American musics, namely those from the Caribbean region, southeastern Mexico, Cuba, Central America and the flatlands of Colombia and Venezuela. In these musics in general, the maracas are used in a purely accompanimental manner as part of small instrumental ensembles. The only exception is, perhaps, that of the Venezuelan flatlands, where the role of the maracas surpasses that of mere cadence and accent punctuation to become a soloistic instrument in its own right. It was from this instance that I imagined a piece where the player would have to master short patterns and combine them with great virtuosity to construct larger and complex rhythmic structures which could then be juxtaposed, superimposed and set against similar passages on tape, thus creating a dense polyrhythmic web. This would eventually

disintegrate clearing the way for a traditional accompanimental style of playing in a sound world reminiscent of the maracas' more usual environment.

The sound sources on tape include harp, a folk guitar and double bass pizzicati for the tape's attacks, the transformation of bamboo rods being struck together for the rhythmic passages and rattling sounds created with the maracas themselves for other gestures. The tape was realized at the Electronic Music Studio at the Royal College of Music during the last months of 1983.

— Javier Alvarez

BIOGRAPHIES

DANIEL TONES

Daniel Tones is an award-winning percussionist equally committed to fostering creative development in young musicians. He has performed with internationally recognized artists Bob Becker, Aiyun Huang, Morris Palter, and Steve Schick, given concerts across Canada, the United States, Asia, and the United Kingdom, and has been broadcast nationally on radio and television. He studied with Salvador Ferreras, Russell Hartenberger, and John Rudolph, and was the first person to receive a doctorate in percussion performance from a Canadian university.

Daniel is widely recognized for his work as a contemporary percussionist in the fields of solo and chamber ensemble performance. Recent highlights include tours in Canada, the United Kingdom, and the United States, performances at Birmingham's BEAST FEaST, the Vancouver New Music Festival, the Ojai Festival, and the Banff Summer Arts Festival, recitals in major international venues such as the Barbican's Milton Court Concert Hall in London, England, and guest appearances with the TorQ percussion quartet.

Global drumming traditions first drew Daniel to percussion. He studied frame drumming, West African drumming and dance, Balinese gamelan, and Cuban percussion with master musicians, and performed professionally in salsa ensembles for over 10 years. As a graduate student he developed a passion for orchestral music, and performed for ten seasons as the Principal Percussionist of the Kamloops Symphony Orchestra. He has also performed with the Toronto, Vancouver, and Victoria symphonies, the CBC Vancouver Radio Orchestra, and the Vancouver Opera.

Daniel teaches at Kwantlen Polytechnic University and leads Vancouver's Contemporary Percussion Intensive. He is a Yamaha artist-educator and Sabian endorser, and provides workshops regularly to students throughout Metro Vancouver. In recent years he was the Percussion Coach for the Canadian Wind Orchestra and the National Youth Band of Canada.

Dr. Tones is the recipient of fellowships from the University of Toronto, the Government of Ontario, and the University of British Columbia, and individual grants or awards from the British Columbia Arts Council, the Canada Council for the Arts, the Vancouver Foundation, the Fund for the Arts on the North Shore, and the SOCAN Foundation.

OWEN UNDERHILL

Owen Underhill lives in Vancouver, Canada where he is active as a composer, conductor, artistic director and faculty member in the School for the Contemporary Arts at Simon Fraser University.

As a composer, Underhill writes for diverse combinations including orchestra, voice and choir, a wide variety of chamber music, and music for dance. Among his recent compositions are his *String Quartet No. 5 – Land and Water* premiered by the Borealis Quartet in March 2017, his *Cello Concerto* premiered by Ariel Barnes and the Turning Point Ensemble in June 2016 and performed in 2017 at the Ostrava Days Music Festival in the Czech Republic, and *Gossamer Thread – Yousi Shu* for solo sheng, strings and percussion premiered by the Vancouver Intercultural Orchestra in April 2016. His music has many different expressions and has been described as dense and interesting, colourful, lyrical in inspiration, exuberant and witty, subtle, and thoughtful. His compositions are on several recordings including his disc *Still Image* on the Centrediscs label. His *Canzone di Petra* received the Outstanding Classical Composition award at the 2007 Western Canadian Music Awards, and a number of his other compositions have been nominated for Western Canadian Music and Juno awards.

As a conductor, Underhill is a member of the Turning Point Ensemble, one of Canada's most distinctive and accomplished large-size chamber ensembles. Underhill has been especially active in contemporary music and music of the early twentieth century and has conducted over 250 premieres by Canadian and international composers. He has considerable experience in innovative interdisciplinary collaborations and has served as music director for opera, and projects with dance, live synchronized film and moving image. In addition to Turning Point Ensemble, he has conducted a variety of other orchestras and ensembles including the National Arts Centre Orchestra, the CBC Radio Orchestra, Vancouver Intercultural Orchestra, and at the Ostrava New Music Days Festival in 2017. With Turning Point Ensemble, he has recorded six discs including *Thirst*, nominated for Best Classical Recording at the 2016 Western Canadian Music Awards.

Active as a programmer and promoter of contemporary music, Underhill was Artistic Director of Vancouver New Music from 1987 to 2000. He has been active as an arts advocate and supporter of Canadian music organizations, and has been active for many years with the Canadian Music Centre, serving as the President from 2010-2014.

Underhill has been an SFU faculty member in the multidisciplinary School for the Contemporary Arts since 1981, teaching music composition and conducting, and has served as Director of the School and as Dean Pro Tem of the Faculty of Communication, Art and Technology. In 2017, the B.C. Region of the Canadian Music Centre presented him with a Lifetime Achievement Award for extraordinary contributions to Canadian music.

UPCOMING EVENTS

SUNDAY, JANUARY 21 | 8 PM (\$10-\$25)

Faculty Concert Series

Lafayette + Saguenay String Quartets

A program of string octets by Gade and Mendelssohn, with a special premiere of an octet by Airat Ichmouratov written for the Lafayette and Saguenay Quartets in celebration of Canada's 150th Anniversary.

Phillip T.Young Recital Hall

Monday, January 22 | 8 PM (Free)

Orion Series in Fine Arts

Stephanie Chua, piano (BMus '01) & Véronique Mathieu, violin

New Music for Piano & Violin

Stephanie Chua is a much sought-after collaborative pianist devoted to performing contemporary music. Canadian violinist Véronique Mathieu is winner of the 2012 Eckhardt-Gramatté Contemporary Music Competition and three-time winner of the Canada Council Bank of Instruments Competition. Chua and Mathieu recently released their debut CD on Centrediscs/Naxos, featuring over 100 years of Canadian duos. This concert includes a selection of those works as well as compositions by UVic School of Music alumni Cassandra Miller; Christopher Butterfield, Fuhong Shi and Anna Hostman.

Phillip T.Young Recital Hall

FRIDAY, JANUARY 26 | 12:15 PM (Free)

West Coast Student Composers Symposium

The West Coast Student Composers Symposium is an annual meeting of student composers from the University of British Columbia, Simon Fraser University, and UVic.

Three concerts will take place during the afternoon, featuring composers and performers from each institution.

Concert Schedule: UVic: 12:15-1:15 PM | UBC: 1:30-2:30 PM | SFU: 2:45-3:45 PM

Phillip T.Young Recital Hall

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School of Music

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