



University
of Victoria

School of
Music

DEGREE RECITAL

Ethan Hill

17.03.2019

Phillip T. Young Recital Hall, MacLaurin Building

Prélude (pour piano) Olivier Messiaen (1908-92)

Piano Suite Ethan Hill (1997-)
1. *Aria*
2. *Berceuse*

————— *short intermission* —————

MOX, for justly-tuned ensemble Ethan Hill

Gillian Newburn, Bass flute
Matt Fichter, Alto Saxophone
Alina Liang, Bass Clarinet
Aya Robertson, Keyboards (12ED2)
Josh Layne, Harp (13 Limit)
Hollas Longton, Violin
Natalie Dzbik, Viola
Cashton McGillivray, Percussion
Ethan Hill, Conductor

“I certainly don’t think it’s [music] going where people thought it was going fifty years ago, but I’d like to think that what’s happening is a humanizing of music, or re-humanizing of music. It got terribly de-humanized in the face of the twentieth century, and I think that the greater composers are exceptions. They’re not inhuman like that, but if you start listening to all the rest of it, then you see that an awful lot of it had its... I don’t know what happened exactly, but there’s something very strange about the emotional content, for one thing. People seem to be primarily concerned either with intellectual constructs, or with hyper-emotional states, like abnormal or insane states. All this stems from people like Berg with the two operas which deal a lot with abnormal psychology, or Schoenberg with the *Pierrot Lunaire*. I’m sure it all stems from that, but it also stems from the feeling of alienation, and all those things that people talk about in contemporary psychology.”

— Ben Johnston “*A Conversation with Bruce Duffie*”

Behind every pattern lie the phenomena that bring them life. In spoken language, semantic constructions are perceived through phonemes: individual units of sound that, when strung linearly, create meaning. Because of this, we can agree that language needs sound as much as sound needs language. However, the formation of fundamental elements into larger structures often makes us forget them.

If we free ourselves from the task of organization and consider a sound removed from its poetic context, we encounter a sound that is free to govern itself: the temperament of nature.

In an effort to make natural acoustic phenomena accessible to the listener as well as to exhibit the expressive qualities thereof, MOX progressively opens a multi-harmonic space in which each sonic thought is connected to (and perhaps defined by) its antecedent.

— Ethan Hill

MOX /mɒks/, [mɒks] Latin

adverb

soon, afterwards

etymology:

Proto-Indo-European *móks*

descendants:

Sanskrit *máksū* “fast; early”

Avestan *mošu* “soon, quickly”

Old Irish *moch* “early”