



We acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands and the Ləkʷəŋən and WSÁNEĆ Peoples whose historical relationships with the land continue to this day.

## PROGRAM

### Quartet

*III. Scherzo  
IV. Rondo*

Anita D. Perry  
(b. 1960)

\*Sylvan Wilkinson, soprano  
\*Madison Wang, alto  
Caiden Meyer, tenor  
Xavier Marican, baritone

### Sonata in C Minor

*Movements I, II & III*

Georg Philipp Telemann  
(1681–1767)

Piper Elliott, tenor  
Jany Lu, piano

### Con fuoco, from *Concerto for Stan Getz*

Richard Rodney Bennett  
(1936–2012)

\*Beth Tran, tenor  
Sam Freer, piano

### Concertino for Saxophone Quartet

Marcel Poot  
(1901–1988)

Xavier Marican, soprano  
Rylee Francis, alto  
Piper Elliott, tenor  
Nathan Skip, baritone

## INTERMISSION

### Pitch Black

Jacob TV  
(b. 1951)

\*Meghan Pimm, soprano  
\*Hannah Stanwood, alto  
Beth Tran, tenor  
Connor Baumann, baritone

### Rhapsodish

Alexis Ciesla  
(b. 1967)

Sylvan Wilkinson, soprano  
Madison Wang, alto  
Caiden Meyer, tenor  
Xavier Marican, baritone

We celebrate our graduating students (\*) for their achievements and for the example of musicianship and integrity they have shared with their peers.

## PROGRAM NOTES

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### **Richard Rodney Bennet**

As one of Britain's most respected and versatile musicians, Bennett produced over two hundred works for the concert hall, and fifty scores for film and television, as well as having been a writer and performer of jazz songs for fifty years. Studies with Boulez in the 1950s immersed him in the techniques of the European avant-garde, though he subsequently developed his own distinctive style. In recent years, he adopted an increasingly tonal idiom. He was knighted for Services to Music in 1998.

*Concerto for Stan Getz* is a thoroughly celebratory tribute to the possibilities of using jazz harmonies in conjunction with the composer's own free-flowing serial technique. – RRB

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**Alexis Ciesla** is a French clarinetist who has studied in France and Switzerland. He is very interested in pedagogy, chamber music, improvisation, and traditional music from eastern Europe. He founded the Doumka Clarinet Ensemble. He has written pedagogic pieces for clarinet, for young band orchestras and for the theatre. – Ciesla.

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**A.D. Perry** studied piano with Lee Kum Sing and composition with Cortland Hultberg at the University of British Columbia. Perry has written over one hundred solo and various sized ensemble works which explore a diverse musical style ranging from simple Renaissance tonality to complex harmonies and aleatoric elements. As a result, some of her works are composed in a traditional mode, while others show an impressionist influence and a fondness for whole tone modalities. Perry currently teaches and composes in Summerland, British Columbia.

*Quartet*. The third movement, Scherzo, uses early 20th Century Russian tonality along the lines of Prokofiev or Shostakovich. This movement is a real joke and I have put some silliness in the middle. Here, the performers should feel free to ham it up as much as they want – the more ham, the better. The final movement, Rondo, is American in harmonic flavour, but a real "dancey" gig when it comes right down to it. – A.D. Perry

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**Marcel Poot** studied composition and instrumentation with Arthur De Greef, José Sevenans, Martin Lunssens, and Lodewijk Mortelmans. He later transferred to the Antwerp Conservatory. In Antwerp, Poot studied privately with Paul Gilson, with whom he subsequently founded La Revue musicale belge in 1925. – MP website

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### **JacobTV**

Dutch 'avant pop' composer JacobTV (Jacob ter Veldhuis) started as a rock musician and studied composition and electronic music with Luctor Ponse and Willem Frederik Bon at the Groningen Conservatoire. He received the Composition Prize of the Netherlands in 1980.

The press called him the 'Jeff Koons of new music' and his 'coming-out' as a composer of ultra-tonal music reached a climax with the video *Oratorio Paradiso* based on Dante's *Divina Commedia*. "I pepper my music with sugar," he says. You can not accuse him of complex music, but some of his pieces are so intense that people get freaked out by it... or simply blown away.

JacobTV's so-called Boombox repertoire, for live instruments with a grooving soundtrack based on speech melody, became internationally popular. With around 1000 worldwide performances a year, JacobTV is one of the most performed European composers.

*Pitch Black* features spoken word by jazz icon Chet Baker. The title alludes to Chet Baker's description of the prison cell he occupied in 1962. The audio track reproduces the voice of trumpet player Chet Baker from one of the last interviews. Baker talks about his past, his first audition with Charlie Parker, and playing without drums. *Pitch Black* is an early speech-melody based work, which was first recorded by the Aurelia Saxophone Quartet.

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In the eyes of his 18th-century contemporaries, **Georg Philipp Telemann** was the greatest living composer. The dreaded critic Johann Mattheson wrote that "Corelli and Lully may be justly honoured but Telemann is above all praise." Through his public concerts Telemann introduced to the general public music previously reserved for the court and the aristocracy. – Britannica