



University
of Victoria
School of
Music

AMBIENT LIGHT: 2nd-YEAR GRADUATE RECITAL

Tristan Holleufer, Percussion

Lachlan Barry, Percussion
Claire McMahon, Trumpet
Ethan Page, Percussion

Wednesday, March 27th, 2024 - 8:00pm
Phillip T. Young Recital Hall, MacLaurin Building
Free admission

PROGRAM

To the Earth Frederic Rzewski
(1938 - 2021)

Tchik Nicolas Martynciow
(b.1964)

Vignettes for Trumpet and Percussion James M. Stephenson
1. *Running with Lionel* (b. 1969)
2. *Chasing Igor*
3. *Chuck's March*
5. *Waltz in Berlin*
7. *MAX*
8. *Encore: White on White*

Claire McMahon, Trumpet

INTERMISSION

Musique de Table Thierry de Mey
(b. 1956)

Lachlan Barry and Ethan Page, percussion

Apollo's Touch Rodney Sharman
(b. 1958)

Luminosity Tomasz Golinski
I. *Misterioso e cantabile* (b. 1986)
II. *Furioso*

Tristan Holleufer is from the class of Professor Bill Linwood.

*This recital is presented in partial fulfillment of the requirements
for the Master of Music (Performance) program.*

Please silence all electronic devices.

Program Notes

To the Earth (1985)

This opening piece by American-born composer Frederic Rzewski pairs four flowerpots with an ancient Homeric hymn recited by the performer. The text (translated into English here), titled *To the Earth, Mother of All*, is a simple prayer to Gaia, ancient Greek goddess of the Earth. The light, hollow timbre of the clay pots evokes the fragility of the Earth and the environment that surrounds us. This fragile nature has only become more apparent both with increasing societal focus on climate change and with a surge in the seasonal chaos of hurricanes, tornadoes, and forest fires across North America within the past decade.

Tchik (2003)

A staple snare drum solo played in competitions worldwide, *Tchik's* theme-and-variations structure lends itself to a playful, festive atmosphere. As the variations continue, a clear Latin/Brazilian flavour develops both in terms of rhythmic content, sound profile, and performance technique. Throughout the piece, a wide range of sounds is drawn out of the drum, which further blends with the performer's voice towards the final variations. Then, as abruptly as it began, the piece fades into the distance in the manner of a lively festival parade passing down the street.

Vignettes (2005)

Written for trumpeter Eric Berlin and percussionist Eduardo Leandro, most of the 8 total short movements of the *Vignettes* are based on real-life musical characters. These include jazz vibraphonist Lionel Hampton, composer Igor Stravinsky, and both Berlin and Leandro themselves. As Berlin's former upstairs neighbour in the New England Conservatory dormitory, Stephenson used the apartment-like living situation as inspiration for both the idea of a group of short character snippets and the musical theory idea of a "lower neighbour" tone, which permeates the harmony and melody throughout most of the movements. Tonight, 6 of the 8 movements will be performed (including a somewhat tongue-in-cheek "encore" movement).

Musique de Table (1989)

Composed by French film director Thierry de Mey, *Musique de Table* sits three performers in a row, each paired with a wooden board. Contact microphones are attached to each piece of wood, which will amplify the sounds created by scratching, flicking, and hitting the boards in various ways. As a director, de Mey has made the visual elements of the performers' movements a key feature of this work, lending it a ritualistic atmosphere similar to Rzewski's *To the Earth*. Owing to the way that the performers bounce thematic ideas off each other, one can almost imagine the soft glow of a desk lamp illuminating a late-night study session!

Apollo's Touch (1992)

Penned by the Victoria Symphony's own Composer-in-Residence, Rodney Sharman, *Apollo's Touch* takes the listener on a trance-like journey through slowly shifting tonal planes. The static harmonic content in each section allows the soundwaves emanating from different vibraphone keys to interact and combine to create some uniquely hypnotic tone qualities. The opening measures came suddenly to Sharman as he was working on a larger piece for soprano voice and orchestra, and he was thus drawn to the contrasting intimacy of solo vibraphone.

Apollo's Touch seemed to slowly reveal its own artistic needs to Sharman over the long 2 years of its composition, resulting in a working process that felt like the intent of some extraneous force. This process brought about the titular reference to Apollo, the ancient Greek god of music and dance.

Luminosity (2010)

Polish marimbist Tomasz Golinski is one of the leading composer/performers of the marimba within the past twenty years, having won multiple composition and performance awards in international competitions worldwide. He has also studied extensively with some of the leading players of previous generations, including Ludwig Albert and Keiko Abe.

Luminosity, Golinski's first-prize winning composition for the Universal Marimba Competition 2010, consists of two contrasting movements. The first creates a dark, pensive atmosphere with subtle, shadowy harmony and a deliberate pace of rhythm. The second movement contains many virtuosic, fiery, and furious sections that will challenge any performer, interspersed with moments of quiet beauty. However, both movements are steeped in harmonic content strongly reminiscent of Ravel, Dukas, and other French composers of the early twentieth century. This blend between the darkness of the first movement and the burning light of the second is from where the name of the piece is drawn: The faint glow of light as it approaches the dark.