



# Western Music

Don Wright Faculty of Music

## ANNUAL CHAMBER GROUPS AND STUDENTS COMPOSERS COLLABORATIVE

March 23, 2015  
8 p.m., von Kuster Hall  
Music Performance Studies  
Music Research and Composition

Hand-Shadows

Shane Beck

**Stephanie Gouin, *piano***  
**Chloe Weston, *piano***

Excursions

Aiden Hartery

**Kelvin Mun, *violin***  
**Katie McBean, *viola***  
**Daniel Dennis, *cello***  
**Cherry Zhang, *piano***

Rhapsody of a Frustrated Composer

Kevin Gibson

**Joanne Chun, *flute***  
**Laura Engsig, *clarinet***  
**Sam Lee, *piano***  
**Krista Dziuba, *harp***

5 Gremlins

Mattyse Burrows

**Rosaline Ou, *flute***  
**Chelsea Alexi, *clarinet***  
**Matt Pope, *piano***

Trio in A minor

Sasha Saika-Voivod

**Kiersten van Vliet, *violin***  
**Susana Arcila Tascon, *cello***  
**Elizabeth Stuart, *piano***

Expedition Chromatic

Colman Xie

**Patrick King, *horn***  
**Devon Martene, *horn***  
**Wendy Stenger, *horn***  
**Christine van't Voort, *horn***

Dance Suite for Brass Quintet

Dawn McIntosh

*Fanfare*  
*Waltz*  
*Tango*  
*Pas-de-cinq*  
*Ballo imitativo*

**Tarrah Thorne, *trumpet***  
**Andrew McGoveran, *trumpet***  
**Maria Warren, *horn***  
**Alex Strelley, *trombone***  
**Erik Nicholls, *tuba***

For Leonard

Kyle Blaseg

**Daniele Jones, *flute***  
**Nadine von Wartburg, *oboe***  
**Samantha Hotte, *clarinet***  
**Sebastien Malette, *bassoon***  
**Christine van't Voort, *horn***

**-Intermission-**

Mar del Nort

Jeff Lupker

**Isaac Kwiatkowski, *saxophone***  
**Brock Reid, *guitar***  
**Jen McIntyre, *piano***  
**Tara Sampson, *bass***  
**Dave Fair, *drums***

In Search of Lost Time

Colin McMahon

**Debora da Silva, *violin***  
**Anna Grigg, *cello***  
**Matthew Tam, *piano***

Gypsy's Lament

Jeff Lupker

**Mike Pare, *guitar***  
**Becky Shaw, *guitar***

Systems

Travis Reichstein

**Lily Frampton, *flute***  
**Jessica Pfaff, *flute***  
**Holly Reynolds, *flute***  
**Leslie Graham, *flute***

Recitative and Allegro

William Nicolaou

**Paul Stevenson, *trumpet***  
**Dave Fair, *marimba***

DeltΔ-9

Eric Swiatoschik

*Hydrogen*  
*Carbon*  
*Oxygen*  
*Delta-9-THC*

**Katie Clarke, *trumpet***  
**Trevor Bowman, *trumpet***  
**Devon Martene, *horn***  
**Alex Strelley, *trombone***  
**Shane Lyttle, *tuba***

A Querulous Quartet

Joshua Richardson

**Matt Henry, *saxophone***  
**Emma Roe, *saxophone***  
**Emily Rouse, *saxophone***  
**Robert Hess, *saxophone***

## Program Notes

### Hand-Shadows

“As I drew my ship out of London I knew I would never go there again. For a time I felt only sadness, and then, for no reason, I was filled with hope. The future lies ahead like a glittering city, but like the cities of the desert disappears when approached. In certain lights it is easy to see the towers and the domes, even the people going to and fro. We speak of it with longing and with love. *The future*. But the city is a fake. The future and the present and the past exist only in our minds, and from a distance the borders of each shrink and fade like the borders of hostile countries seen from a floating city in the sky. The river runs from one country to another without stopping. And even the most solid of things and the most real, the best-loved and the well-known, are only hand-shadows on the wall. Empty space and points of light.”

- Excerpt from *Sexing the Cherry* by Jeanette Winterson

### Excursions

Excursions, tells a story of development and conflict over the course of the piece. In the opening, the rhythm, pulse, and cohesion is unsteady which over time becomes stronger and more comfortable. Throughout the rest of the piece the music travels to other areas which are more concrete and familiar; thus bringing the listener on a journey from one place, to another. The music material takes on a development as well: the exploration of note relationships such as the semitone and whole tone are important throughout various aspects of the music such as progression, harmony, melody and form. I would like to thank the Autumn Quartet for all of their hard work and diligence and to Dr. Myska for his guidance throughout the writing of this piece.

### Rhapsody of a Frustrated Composer

As the title might suggest, I had a very difficult (and frustrating) time writing this piece out. Unlike most of my other compositions I have written the past, the ideas simply did not flow in my head naturally and it was challenging to fuse musical elements together. In fact, I came very close to scrapping the work altogether and starting afresh. However after saying this, my teacher made it clear to me that you don't learn anything useful if you give up, you have to keep pressing forward towards the goal and make something of it. So, with somewhat renewed inspiration, I kept going, and I managed to finish this piece. There are some parts I really like in this piece, others not so much. There are moments of tonality (satisfaction, or is it frustration?) and atonality (frustration, or is it also satisfaction?). I'll leave it up to you to decide which is which. One thing is for certain, the 3-3 (014) chord (which is C-C#-E pitches, played by the piano in two locations) is in my opinion the most beautiful chord in the literature. I hope one day musicologists see how that single glimmering chord defines the rest of this piece, but it is ok if they don't, since I'm not likely to get it published!!! In any case enjoy the piece as best you can! And thanks for coming to our concert.

### Expedition Chromatic

*Expedition Chromatic* is a bit of a play on words. The “expedition” is the piece as it progresses – the music is supposed to invoke different settings, environments; elicit different emotions; gives you a sense of adventure. The “chromatic” alludes to the wide tonal language of the composition and to the different tonal areas (read: key changes); I also use the other definition of the word, in the sense of colours. In this sense, *Expedition Chromatic* is a very colourful piece. There is no strict narrative to the piece, while each section is loosely held together by an idea (exploration of sounds) and the transitions are not abrupt or out of place, the listener is free to interpret it at their own discretion.

If some parts of the composition sound familiar to you, good! Some of the influences were from the music of the *Legend of Zelda* series, a franchise known for its huge scope, grand sense of adventure, and the brilliant atmosphere created, or accentuated, by the music.

Sometimes referred to as “childhood wonder”, I wanted to partially recreate what I had felt in my younger days and still do, today.

### **Dance Suite for Brass Quintet**

The inspiration for this composition came from Leonard Bernstein’s Dance Suite for the same ensemble, which premiered in 1990. The Fanfare contains a short passage introducing motif elements from each of the other four movements. A “quirky” Waltz showcases a trombone solo followed by a Tango that is punctuated with minor 7<sup>th</sup>, ninth and 13<sup>th</sup> chords. After a dually light-hearted and agitated Pas-de-cinq, the suite concludes with the French horn leading the ensemble in imitative and retrograde inversions.

### **In Search of Lost Time**

The title for the work, “In Search of Lost Time”, is the English translation of the title of Marcel Proust’s seminal novel, *À la recherche du temps perdu* (also known as *Remembrance of Things Past*). The central theme of this novel is ‘involuntary memory’, a sudden unintentional recollection often triggered by something trivial in the present. When these involuntary memories are of someone we love who is no longer with us these memories may be exceedingly painful, or astonishingly beautiful. In this work you will hear two simple themes, the first is based on sequenced descending thirds, the second on a descending chromatic line. These themes are related, however they represent very different sound worlds within the piece and are framed in juxtaposition. For me, these represent two separate memories, one sorrowful, and the other playful. In the end these themes come together in simple counterpoint; these memories are about the same person, and so are at once both pained and beautiful.

### **Gypsy’s Lament**

Two Gypsies on the streets of Mykonos Town play at night for any strangers who will listen. The lamenting melodies mixed with up-tempo dance music entertain guests while reflecting the emotions of the performers.

### **Systems**

*Systems* is a study in the development of a melodic idea through seven contrasting sections or “systems”. Each system has a distinct set of machinery and processes that governs its texture and harmonic content. As the piece progresses, the melodic idea is passed around and transformed to accent the current system.

### **DeltΔ-9**

The name Delta-9 comes from Delta-9-THC ( $C_{21}H_{30}O_2$ ) which is the chemical formula for cannabis, commonly known as marijuana. The piece interprets the chemical formula on a musical level through the use of a 12-tone series. Each movement uses the series in a unique way to interpret the element that it is associated with. The final movement combines the themes from the previous movements to provide a musical representation of the formula.

***Special thanks to Aaron Lee for his important contribution  
organizing this event as Graduate Assistant.***