THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Roy Barnett Recital Hall
Sunday, April 18, 2021
5:00 p.m.

MASTER'S STUDENT RECITAL*
Jacob Kryger

Rebons B
Iannis Xenakis
(1922-2001)

Stop Speaking
Andy Akiho
(b.1979)

Variations on Porgy and Bess
Eric Sammut
(b. 1968)

– INTERMISSION –

Come Here Often?
Giel Vleggaar
(b.1974)

Jesse Guo, percussion

Sandman’s Castle
Vincent Ho
(b.1975)

Lute Suite in E Minor (BWV 996)
J.S. Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree
Gigue

* In partial fulfillment of the requirements for the Master of Music degree with a major in Percussion.

We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people
Program Notes

Rebonds B – Iannis Xenakis

Written between the years 1987 and 1989 Rebonds was Xenakis’ second and final work written for solo percussion. Rebonds B is the second movement of the work and uses a bass drum, tom tom, tumba, bongos, and five pieces of wood. Groove is built from a consistent 16th note rhythm on the high bongo with melodies and patterns being built on the lower drums. Interspersed between these “groove” sections are explosions of 32nd notes that seemingly come out of nowhere and just as quickly shift back into the groove. For most of the piece the drums and pieces of wood are used separately with sections alternating between the two types of instruments. However, the final section of the piece utilizes both types of instruments at the same time, creating a broader soundscape and building excitement up to the end of the piece.

Stop Speaking – Andy Akiho

Stop Speaking is a piece for solo snare drum and tape written by Andy Akiho in 2011. The tape imitates the electronic sounding voice of “Siri” or “Google Assistant” with the name “Vicki” being given to the voice in this piece. The interaction between the snare drum and tape creates a sort of conversation between the two where there is a combination of back and forth as well as many moments of being totally sync’d up. It is up to the performer to time these interactions as there is no click track to go along with the piece. The snare drum part features many “special effects” including various stick clicks, rimshots, playing the drum with your hands and fingers, and using various types of sticks (normal drumsticks, brushes, guiro stick).

Variations on Porgy and Bess – Eric Sammut

Eric Sammut’s Variations on Porgy and Bess is an arrangement for solo marimba of various pieces from George Gershwin’s famous opera Porgy and Bess. Throughout the work you will hear well known pieces from the opera such as I Loves You Porgy, Summertime, It Ain’t Necessarily So, and the Overture (featuring parts of the famous xylophone excerpt that percussionists everywhere know!). This arrangement fully utilizes the entire range of the 5 octave marimba and presents challenges to the performer in its use of polyrhythmic grooves, extensive use of octaves, and endurance needed for extended highly technical sections.

Come Here Often? – Giel Vleggaar

Come Here Often? was written for two percussionists and tape by Giel Vleggaar in 2003. The tape used in this piece was created from Matthew Montaya’s compilation of “The Most Complete and Useless Collection of Pick-Up Lines”.
Many instruments are used in this piece as each performer has their own multi percussion setup. These instruments include: marimba, tom toms, bongos, kick drum, cowbell, woodblocks, agogo bells, timbales, splash cymbals and crotales. A strong sense of groove is felt throughout the piece because of the interlocking nature of the two parts. The groove becomes more complicated by adding polyrhythmic figures and unexpected placement of notes, however the pulse remains consistent in those complex sections.

Sandman’s Castle – Vincent Ho

Vincent Ho’s piece for solo tam tam and music boxes, Sandman’s Castle, was written in 2015 for Dame Evelyn Glennie. The piece explores a very large soundscape drawn from a single instrument, the tam tam. To achieve this soundscape the composer instructs the performer to use many different types of sticks and mallets, in coordination with playing all different physical areas of the tam tam. Some of the sticks and mallets used include, knitting needles, “superball” friction mallets, triangle beaters, Korean chopsticks, drumsticks, a normal tam tam beater, and music boxes which the performer is asked to improvise alongside. With such a wide range of tools the number of sounds able to be drawn from the instrument is endless. The piece gives the performer a lot of freedom in the form of improvisations that happen several times throughout the piece. The composer gives guidance as to the type of mallet you should be using, however it is completely up to the performer how they decide to interpret those sections. This piece takes the performer and audience on a journey through different sound worlds that unfold organically from one to the next.

Lute Suite in E Minor – J.S. Bach (BWV 996)

Lute Suite in E Minor (BWV 996) was written by J.S. Bach between the years 1712 and 1740. This suite takes the form of a Baroque Dance Suite, featuring a Prelude, Allemande, Courante, Sarabande, Bourrée and Gigue. While the name of the piece suggests that the piece was originally written for the lute (and it is still frequently performed on lute), it is likely that Bach originally meant for the work to be played on the “lute harpsichord”, a baroque keyboard instrument similar to the harpsichord.¹ In modern times the work is performed frequently on lute and guitar and more recently the marimba as well. The work translates well on marimba because of the similar range it has to the guitar and lute as well as the technical features of the piece fitting well into 4 mallet marimba technique.

¹ Gunnar, Folsom., preface to Bach Lute Suites for Marimba (Bellingham, WA: Gunnar Folsom), 4.
Bibliography