

University of British Columbia School of Music  
6361 Memorial Road, Vancouver, BC V6T 1Z2 | music.ubc.ca

Master's Student Recital at Barnett Hall

24 April 2023

7:30 p.m.

**Nicolas Luzzi, Saxophone**

**Emily Fulkerson, Piano**

Cello Suite No. 3 in C major BWV 1009

i. Prelude

Johann Sebastian Bach

(1685-1750)

Pimpin

JacobTV

(1951-)

Glory Unleashed

Vivian Kwok

(2000-)

Sonatine Sportive Op.63

i. Lutte

ii. Mi Temps

iii. Course

Alexander Tcherepnin

(1899-1977)

~ 10-minute Intermission ~

*We gratefully acknowledge that we are gathered for this performance on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.*



THE UNIVERSITY OF BRITISH COLUMBIA  
School of Music



Évocations

- i. Péruvienne
- ii. Nigérienne
- iii. Cambodgienne (Asparas)
- iv. Ecossaïse

Henri Tomasi  
(1901-1971)

Concertino da camera

- i. Allegro con moto
- ii. Larghetto; Animato molto

Jacques Ibert  
(1890-1962)

This recital is in partial fulfillment of the requirements for the  
Master of Music degree with a major in Saxophone.

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## Program Notes

### Cello Suite No. 3 in C major BWV 1009 - Johann Sebastian Bach

In the weeks leading up to my recital, I was lucky enough to get a casual interview with Mr. Bach via time travel. Luckily, he did not ask about how I got into his home.

Here is what he had to say about his six *Cello Suites* (Interview is translated from 18th century German to 21st century English):

- ***Johann, what were you up to around the time you wrote your cello suites?***

Bach: I was working as a chapel master in Köthen [a German town] for a man named Leopold, the local prince there. I can't remember the exact year I composed each of them, but it was certainly during then. So, between 1717 and 1723.

- ***Wow, royalty! How did you meet Leopold?***

B: I met him at a wedding. We got along quite nicely. Not only did he love music, but he understood it as well!

- ***Did he offer you the position?***

B: Yeah, once I quit my other job. I would've left sooner had I not been imprisoned for a month.

- ***You went to jail?!***

B: ... Before working for Leopold, I was a concertmaster - a position of lower stature than chapel master - in Weimar. I held this position for eight years. Eight years. And never promoted! When Samuel Drese [the chapel master] passed away in 1716, I thought: 'Surely, they will ask me to become chapel master!'. Instead, the Duke of Weimar gave the job to Samuel's son.

- ***That is messed up.***

B: Right? I decided it was time to leave. That did not go over well with the Duke. He threw a tantrum, ending up with me in a jail cell. Absurd.

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- ***... Getting back to your suites for cello, I have one final question. The original score for them has not survived. I brought with me today four of the handwritten manuscripts from copyists, one of which being your second wife, Anna Magdalena. [I hand the copies to Mr. Bach]***

***We need to know; Of these copies, which of them match your true intentions for the suites, regarding articulation and phrasing?***

B: Let me go grab them.

[Fumbles around his shelves for exactly five minutes and 37 seconds]

B: Ah, here it is. Now, let me see...

It looks like... If I had to choose one... no... wait, yes... It would have to be th-

...

**And in that moment, I was thrown back to 21st century Vancouver. The time traveling device had malfunctioned... It seems we will never truly know what Johann Sebastian Bach wanted for his six Cello Suites.**

## Pimpin - Jacob TV

Dutch 'avant pop' composer Jacob ter Veldhuis, more commonly known as **JacobTV** (1951-) studied composition and electronic music with Luctor Ponse and Willem Frederik Bon at the Groningen Conservatoire in the Netherlands. Musicologist Paul Janssen had this to say about JacobTV <sup>ii</sup>:

"He has been called the "Andy Warhol of music". In a dissertation on the role of popular culture in JacobTV's boombox works, Stefan Weiss wrote: "Here it becomes clear how near to artists like Andy Warhol and Jeff Koons the composer JacobTV actually is. Though inspired in his technique by Steve Reich, he takes completely different directions in substance; he explores the common ground between Andy Warhol's Pop-Art and the minimal art of the sixties, in which the minimal music that originated at that time hardly played a role at all. In this regard, JacobTV's boombox pieces, in which mass-culture is both admired and put into perspective, are like a late form of musical pop-art." (Janssen)

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**Pimpin** was a piece composed for Baritone saxophone and boombox in 2008. It is based on original one liners and dialogues from American pimps and prostitutes. Compositionally, the melodic material is created using the pitch relationships of these spliced speech segments. Their voices, being interpreted and imitated by the baritone saxophone, is accompanied by a funky soundtrack.

## Glory Unleashed - Vivian Kwok

"**Glory Unleashed** is roughly based on the song 'Glory to Hong Kong.' I've always thought the song hard to sing, but rather suitable for an instrument like the saxophone to play expressively. You can see the piece as an afterthought to the original song, or my attempt to extract the most expressive qualities from it," - Vivian Kwok.

**Vivian Kwok** (2000-) wrote this short study for alto saxophone in the spring of 2023. The piece contains strong dynamic contrasts within different registers. Sometimes they flow together in a flurry of notes, and other times - dramatically sudden in a fanfare-like fashion. In addition, the use of multiphonics heightens the drama in climactic moments, starkly contrasted by lyrical passages. The piece concludes with a declarative cry that plunges into its demise.

## Sonatine Sportive – Alexander Tcherepnin

The Tcherepnin family was already well known in music circles before the birth of **Alexander Tcherepnin** on January 21, 1899 in St. Petersburg, Russia. Alexander's father, Nicolas Tcherepnin, was a renowned music artist himself, composing and conducting for the ballet company Ballets Russes. Through this connection, Alexander was able to meet many of the most influential Russian artists of music and dance in the early 20th century. For example: Sergei Prokofiev, who was a conducting student of Nicolas, would occasionally visit their home and play his latest compositions for young Alexander (presumably after the lesson!).<sup>iii</sup>

Alexander Tcherepnin's **Sonatine Sportive** (1939) can be seen as a 7-minute recap of a boxing event. The first movement, **Lutte** (Fight), finds the two boxers in combat. You can hear them pacing, dodging, and punching. The boxers take a moment of rest after the first round, which is captured in the second movement titled **Mi Temps** (Half time). The boxers soothe themselves through reflection of a lyrical nature. Perhaps their lives are flashing before their eyes. However, by the time of the third movement, **Course** (Race), the boxers remember that they are being paid good money to do this! Putting on a good show for the audience in a slower - yet energetic - fashion, they playfully imitate each other's boxing combinations. Racing to the ring of the final bell, only one will be crowned the victor.

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## Evocations – Henri Tomasi

*Evocations* (1967) by French composer **Henri Tomasi** (1901-1971), written originally for solo oboe, is a four-movement representation of women from Peru, Nigeria, Cambodia and Scotland that recalls the music of their people.

Each movement uses elements from their native compositional styles. In the *herranza*, a cultural festival in Peru, a woman sings and plays a small drum (among other instrumentation within the ensemble). This drum can be heard in the first movement, *Peruvienne*. Next, the style of West African call-and-response is represented in *Nigerienne*. In the third movement, *Cambodgienne (Apsaras)*, Tomasi evokes the “timeless, mythological, female creatures who are singers and dancers for the gods” known as apsaras in Cambodia. The middle section of this movement transitions to their accompanying xylophone ensemble. The fourth movement, *Ecossaise*, playfully concludes this work with a well-known Scottish melody followed by a dance.<sup>iv</sup>

We seem to attach to the things that we loved when we were young. Perhaps Henri Tomasi was inspired to evoke music from different places because of his youthful dream to become a sailor. And through these evocations, we sail.

## Concertino da camera – Jacques Ibert

Ibert's *Concertino da camera*, for alto saxophone and eleven instruments, seems to be the saxophone's equivalent of Mozart's *Clarinet Concerto* or Chaminade's *Flute Concertino*. Composed in 1935, it is certainly one of saxophones oldest repertoire that still stands in popularity. If you have heard Ibert's *Flute Concerto*, this will sound familiar!<sup>v</sup>

**Jacques Ibert** (1890-1962) was a French composer who began studying at the Paris Conservatoire in 1910. To make ends meet, among other occupations, he was an improvisatory pianist for silent movies. This seemingly had an impact on his eccentric compositional style. You can hear throughout this work the dramatic style constantly shifting, as if Ibert is trying to quickly match the characteristics of a new picture entering the screen.

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## References

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- <sup>i</sup> Robert Greenberg, "Robert Greenberg - Historian, Composer, Pianist, Speaker, Author," *Music History Monday: A Marriage of Convenience* (blog), April 22, 2019, <https://robertgreenbergmusic.com/music-history-monday-marriage-of-convenience-bach-leipzig/>; Gudula Schutz, "Barenreiter - The Musicians' Choice," *Gradus Ad Parnassum: Bach's Cello Suites in Several Editions* (blog), n.d., <https://www.baerenreiter.com/en/focus/music-for-cello/bachs-cello-suites/>.
- <sup>ii</sup> Jacob ter Veldhuis, "Jacob TV," Composer's personal page, n.d., <https://www.jacobtv.net/>.
- <sup>iii</sup> Ramey Phillip, "The Tcherepnin Society," *ALEXANDER TCHEREPNIN* (blog), n.d., [http://www.tcherepnin.com/alex/bio\\_alex.htm](http://www.tcherepnin.com/alex/bio_alex.htm).
- <sup>iv</sup> Alison Marie Robuck, "PROGRAMMATIC ELEMENTS IN SELECTED POST-1950 WORKS FOR SOLO OBOE" (University of Illinois, 2004).
- <sup>v</sup> William Stuart Graves, "An Historical Investigation of and Performance Guide for Jacques Ibert's Concertino Da Camera" (University of Texas, 1998).

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