

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

Telus Studio Theatre  
Wednesday, April 17th  
4:00 p.m.

**Rhythm Song**  
Matthew Verma, Percussion

Rhythm Song	Paul Smadbeck (b.1955)
Quoi???	Jocelyn Morlock (1969-2023)
Daniel Zhang, piano	
The Love of L'Histoire	Charles DeLancey (b.1929)
Blues for Gilbert	Mark Glentworth (b.1960)
Mehterân	Mark Berry (b.1972)

This recital is in partial fulfillment of the requirements for the  
Diploma in Music Performance Studies.

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



THE UNIVERSITY OF BRITISH COLUMBIA  
School of Music



**Paul Smadbeck (b.1955)**

**Rhythm Song**

"Rhythm Song" is a dynamic musical composition by Paul Smedback that intricately weaves together elements of jazz, Latin rhythms, and contemporary sounds. This captivating piece showcases Smedback's mastery of rhythm and melody, creating a vibrant tapestry of sonic textures that invite listeners on a rhythmic journey. Smedback's innovative approach to composition infuses the song with a sense of spontaneity and exploration, inviting listeners to immerse themselves in its rhythmic complexities. Whether experienced live or through recordings, "Rhythm Song" stands as a testament to Smedback's talent as a composer and his ability to create music that resonates with audiences across genres and generations.

**Jocelyn Morlock (1969-2023)**

**Quoi???**

Jocelyn Morlock was a remarkable artist known for her intricate yet natural compositions. She drew inspiration from birds and nature, weaving their essence into her music. Morlock's intriguing composition "Quoi???" features an unusual ensemble: piano and percussion. According to Morlock's own program notes, "Quoi???" is an optimistic response to "overwhelming negativity" that she was experiencing at that time, and because she liked the sound of quoi, saying that it felt more open ended than the English translation "what" which assumes there is already a conclusion.

It is a delicate interplay between the percussion and piano. The piano's melodic lines intertwine with the rhythmic textures of the percussion, inviting listeners to explore a unique sonic landscape. Each note resonates with Morlock's signature blend of complexity and natural beauty. As you immerse yourself in this musical journey, remember that behind every note lies the spirit of an artist who had music in her soul—a composer who left an indelible mark on Vancouver's vibrant music scene.

**Charles DeLancey (b.1929)**

**The Love of L'Histoire**

Charles DeLancey crafted this piece as an homage to Igor Stravinsky's "L'Histoire du Soldat", which is widely regarded as one of the first pieces in Western Art Music to include a part for multiple percussion. DeLancey takes both musical themes and ideas from Stravinsky's landmark theatrical work, and combines them with some of his own ideas to create a wholly unique yet still easily recognizable take on the original.

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**Mark Glentworth (b.1960)**

**Blues for Gilbert**

Mark Glentworth's "Blues for Gilbert" is an emotional tribute to Glentworth's teacher, Gilbert Webster, to whom the piece is posthumously dedicated. While it started as a series of improvisations Glentworth played for his late instructor, following Gilbert's passing, he transcribed and arranged snippets of his improvisations into a vehicle for understanding his grief. The music also captures a deep sense of reflection and melancholy, characteristic of the blues genre, while also conveying a personal sense of loss and homage. The piece has been widely appreciated for its emotional depth and is a testament to Glentworth's ability to craft a composition that resonates with performers and audiences alike, allowing for a shared experience of the complex emotions surrounding grief and remembrance.

**Mark Berry (b.1979)**

**Mehterân**

"Mehterân" is a loosely programmatic work for solo timpani that explores the music of the Janissary Corps. Elite soldiers of the Ottoman Empire, their music, played by the mehterân bands that formed a key part of the forces, has influenced much of Western Art Music.

This piece loosely follows the history and lives of the Janissaries, drawing influence from their music and life experiences. The timpanist evokes the sounds of the mehterân by emulating the *kös*, the *nakkares*, the *davul*, and the *çevgen*.

While the piece explores both the victories and defeats of the Janissary Corps, it also looks to the future of the timpani, ending with passages borrowed from Beethoven's seventh and ninth symphonies.

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