

GRADUATE RECITALS

by

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B.Mus., University of Victoria, 1995

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THE REQUIREMENTS FOR THE DEGREE OF

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(PERCUSSION)

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We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

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Department of MUSIC

The University of British Columbia
Vancouver, Canada

Date APRIL 28th / 97.

University of British Columbia
Recital Programme,
March 1996
Nicholas Coulter, Percussion

March

Elliot Carter
(not on tape)

Tango Suite para duo de guitarras

Astor Piazzolla
arr. N. Coulter,
G. Hargrove

No.3

No.2

No.1

Graham Hargrove, marimba

'untitled'

Joël Tibbits

Joël Tibbits, electric guitar

Caribana Suite

Mark Duggan

intermission

Temazcal

for amplified maracas and tape

Javier Alvarez

Sonata for Two pianos and percussion

Bela Bartok

Leslie Dala, Anita Wilson, pianos
Graham Hargrove, percussion

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Sunday, March 23, 1997
8:00 p.m.

MASTER'S STUDENT RECITAL*

NICHOLAS COULTER, Percussion

Vals Venezolano No. 2
El Marabino

Antonio Lauro
(1909-1986)
arr. by N. Coulter

Concertino for marimba

Paul Creston
(1906-1985)

Vigorous
Calm
Lively

Cynthia Yeh, *piano*

psappha

Iannis Xenakis
(b. 1922)

- INTERMISSION -

Music for a Summer Evening
(Makrokosmos III)

George Crumb
(b. 1929)

- I. Nocturnal Sounds (The Awakening)
- II. Wanderer-Fantasy
- III. The Advent
- IV. Myth
- V. Music of the Starry Night

Leslie Dala and Karen Lee, *pianos*
Graham Hargrove, *percussion*

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

Reception to follow in the Lobby.

-programme notes-

Vals Venezolano No.2 / El Marabino

The Venezuelan waltz is a musical genre combining the elements of the three major cultures present in Venezuela in the nineteenth and early twentieth centuries; the local indigenous population, the Spanish colonists and African slaves each influenced the musical environment that created the Venezuelan waltz. Antonio Lauro has written a significant body of music in this style, and his music is well known to guitarists around the world. Alirio Diaz, a fellow Venezuelan, has championed Lauro as an interpreter of his music both in performance and in published editions. The two waltzes presented here show the effective adaptation of guitar music to the marimba, with its sparse chordal texture and energetic melodic lines.

Concertino for marimba

The *Concertino* holds the distinction of being the first work in the concerto genre for marimba and orchestra, and thus has since become part of the standard percussion repertoire. It was commissioned by Frederique Petrides and was first performed in April, 1940. In collaboration with Ruth Steger, the original soloist, Creston was able to compose a work that represented well the marimba's technical and musical possibilities of the time. Although the marimba has existed in various forms in Africa and South America for centuries, the late date of the composition of this work shows the surprising youth of the marimba as an instrument of western art music.

psappha

Iannis Xenakis composed this work on a commission from the Gulbenkian Foundation for the English Bach Festival in London. The work is dedicated to Sylvio Gualda, who gave the first performance at Round House in London in 1976. *psappha* is written using a boxed notation similar to graph paper, with dots representing sounds on each of the instruments. Instruments are grouped into six families, based on the construction of the instrument (membrane, metal, wood) and on register (high, medium and low). Thus, at times the performer is reading multiple "staves" of three or more instruments each. Despite the mathematical sounding nature of the score, and Xenakis' reputation for a mechanistic compositional style, the composer allowed himself more intuitive freedom with musical choices than in other works; many sections of the work seem organic in form, and much of the work lends itself to a very natural rhythmic drive which ultimately fuels its performance.

Music for a Summer Evening (Makrokosmos III) (1974)

George Crumb provides poetic quotations for the three larger movements (I, III, and V) which he described as being "very much in my thoughts during the sketching-out process, and which, I believe, find their symbolic resonance in the sounds of *Summer Evening*." These three quotations shall thus stand alone as reference to the work as a whole:

- I. *"Odo risonanze effimere, oblio di piena notte nell'acqua stellata"*
("I hear ephemeral echoes, oblivion of full night in the starred water")

-Quasimodo

- III. *"Le silence éternel des espaces infinis m'effraie"*
("The eternal silence of infinite space terrifies me")

-Pascal

- V. *"Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen hält"*

("And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in His hands")

-Rilke

I would like to express my deep gratitude to Leslie, Karen, Graham and Cynthia for their effort and commitment to this project. Without them this would not have been possible. I would also like to thank my family and friends who travelled from other parts of the country to share this recital with me. Finally, I would like to express much gratitude to John Rudolph and Salvador Ferreras for their direction and support.

Please join us for a reception in the lobby.