

GRADUATE RECITALS

by

BRUCE HENCZEL

B.Mus., University of British Columbia, 2003

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Orchestral Instruments)

THE UNIVERSITY OF BRITISH COLUMBIA

April 2005

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## ABSTRACT

The thesis for the Master of Music degree in Orchestral Instruments consists two full-length recitals, or the equivalent, with emphasis on solo works, but also including representative chamber works.

The two full-length recitals were performed on March 25, 2004 and April 14, 2005.

THE UNIVERSITY OF BRITISH COLUMBIA  
SCHOOL OF MUSIC

Recital Hall  
Thursday, March 25, 2004  
8:00 p.m.

MASTER'S STUDENT RECITAL\*  
BRUCE HENCZEL, PERCUSSION

Bem Vindo (1993)

Ney Rosauero  
(b. 1952)

Divertimento (1968)

Akira Yuyama  
(b. 1932)

Christine Davies, *alto saxophone*

Chaconne (2003)

Bach-Busoni-Henczel  
(b. 1971)

- INTERMISSION -  
(20 minutes)

Trois Tourbillons (2000)

Michiel Heenemann  
(b. 1967)

Dead@line.com (2004)

Howard Goldbach  
(b. 1977)

Howard Goldbach, *prepared piano,  
computer programming and sequences*

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

## PROGRAM NOTES

### **Bem Vindo**

Bem Vindo, which means welcome, is one of the rare works for vibraphone that incorporates more than four mallets. At first Rosau's 'welcome' is one of serenity and familiarity, but as the piece progresses the welcome goes through a variety of stages. Incorporating Brazilian folk songs, jazz, a dreamy ostinato, and elements reminiscent of other South American countries, the mood of the piece changes frequently, leaving the listener feeling welcome, but not always settled. In addition to a five-mallet section, the piece features huge leaps for the right hand. The multi-stylistic elements inherent throughout create a struggle between simplicity and complexity. Currently, the composer is a Brazilian-American, teaching at the University of Florida.

### **Divertimento**

Yuyama's work for alto saxophone and marimba begins in the key of C major with two separate cadenzas (solo passages). After a dynamic rhythmic pattern the Western-influenced theme fades and a Japanese style takes over. The form of the piece is a double rondo, with two themes juxtaposed throughout. This duality is evident until a brief section begins, requiring the marimbist to use six mallets, after which the character remains Japanese. Divertimenti have been composed for four and a half centuries, and although Yuyama pays homage to other Divertimenti of the past in name, form, and by stretching the technical boundaries of each instrument, he expands our conception of tonality. After two more long and flashy cadenzas, the two instruments join in a brilliant finale, culminating in powerful octave C's, a final reminder of how the piece began.

### **Chaconne**

Written in approximately 1720, the D minor Chaconne (for violin alone) is one of Bach's most beloved works. It is the largest movement from any of his unaccompanied string works. It is also a piece that has been extensively transcribed and arranged. Romantic era composers, Mendelssohn and Schumann among others, provided accompaniments on the fortepiano. Brahms, who arranged a piano version for the left hand wrote, "on one staff, and for a small instrument, the man pours out a world full of the most profound thoughts and emotions." Bach's Chaconne has inspired and motivated countless musicians and composers.

In Bach's day, a Chaconne's form was theme and variations, and Bach's is based on sixty-four variations of a simple patterns. There are three main sections, with the second in D major, beginning with a beautiful chorale. A reharmonized coda closes the piece after the minor mode is reintroduced. The piece is full of the wit, charm, virtuosity, magnitude and vision that often characterizes Bach. It is no wonder that one of the worlds' greatest pianists, Ferruccio Busoni, would attempt to give it one final burst of Romanticism in an arrangement for the fortepiano.

This Bach-Busoni-Henczel Chaconne for solo marimba was completed in order to amalgamate the Bach-Busoni: a combination of the spirit and strength of Busoni, with the more introverted side of Bach's violin solo. Bach has become a

staple of many marimbists around the world, and it is through his works that we can hear his music in a brand new, and most beautiful way.

### **Trois Tourbillons**

Dutch composer, Michiel Heeneman, composed his percussion solo in order to fuse drum and bass elements of funk music, African music, and the influence of Frank Zappa. Written in Classical Sonata form, the piece begins with a long syncopated section. The second part (or development) of the piece gradually joins one rhythmic cell to another, until all the cells are together, at which point the aggregate is partially deconstructed. Following Classical Sonata form, the piece ends with a recapitulation of the first theme, but with drums added to the cowbells and woodblocks.

The use of crotales (small pitched metal discs) and concert bass drum creates a wonderful resonance that allows time and space to be a part of each performance. An unusual element in Heeneman's compositional style is that of 'changing stations.' Throughout the piece there are many 'interruptions,' as if one is flipping between two radio stations. One other important feature of this work is the imitation of digital delay, a sound effect common in rock, pop and electronica music. *Trois Tourbillons'* complex and varied nature demands of the performer a high level of energy, versatility and virtuosity.

### **Dead@line.com**

Howard Goldbach's *Dead@line.com* is about a percussionist who falls asleep while surfing the web, dreaming that he hears music from his computer. It was written for Bruce Henczel in 2004, and integrates some of his improvisatory musical ideas. Goldbach fuses computer programming and sampling with the acrobatic flexibility of live percussion. Composed in four sections, thematic material is developed while the timbres of the percussion instruments vary. Although most of the piece is through-composed, the essential interaction between the performers creates a different version for every performance.

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**MASTER'S STUDENT RECITAL\***

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SCHOOL OF MUSIC

Recital Hall

Thursday, April 14, 2005

4:00 p.m.

MASTER'S STUDENT RECITAL\*

BRUCE HENCZEL, PERCUSSION

She Who Sleeps with a Small Blanket (1985)

Kevin Volans  
(b. 1949)

Spiegel im Spiegel (Mirror in the Mirror) (1978)

Arvo Pärt  
(b. 1935)

Sara Kalke, *flute*

Fanfare for the Dragon Boats

Fred Stride  
(b. 1953)

Vince Vohradsky, *trumpet*

Chris Mitchell, *trumpet*

Jeremy Vint, *trumpet*

Jim Chilton, *trombone*

John van Deursen, *trombone*

Shawn Wright, *trombone*

Danny Tones, *percussion*

- INTERMISSION -  
(20 minutes)

Concerto for Marimba and Orchestra, Op. 148 (1993)

Tomas Svoboda  
(b. 1939)

1. Con moto

2. Adagio

3. Vivace

Rob Best, *piano*

Señor Mouse (1972)

Chick Corea  
(b. 1941)

transcribed by Bruce Henczel  
(b. 1971)

Rob Best, *piano*

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

## PROGRAM NOTES

### **She Who Sleeps with a Small Blanket (1985)**

Kevin Volan's monumental work for solo percussion is divided into nine continuous sections. The piece contains many changes in tempi, double stops (more than one note sounding at once), as well as the use of the bi-rhythms 5:4 and 5:2. The middle of section seven is a transposition of section two, one step lower. The only repetition is the 'call' that is heard in the second measure of the piece. The call is a repeating rhythmic figure and is not intended to be a unifying device. Mr. Volans describes the inspiration for the piece:

"In concerts of African talking drum music, we are told that the drums relay messages. Why are we told this? Should we listen to the music differently, hoping to understand a message? Or are we to appreciate the sounds as absolute music, overlooking any important news they may be carrying? And what of the performer energetically sending out messages which he knows are not being understood? This disconcerting image gave the initial impetus for the piece, which has nothing to do with African drumming."

The piece explores many emotions, such as anger, frustration, confusion, and ends in a peaceful serenity, one of the most satisfying endings in solo percussion repertoire.

Kevin Volans was born in South Africa, was a former pupil of Karlheinz Stockhausen, and currently resides in Ireland.

### **Spiegel im Spiegel (Mirror in the Mirror) (1978)**

Arvo Pärt's minimalist masterpiece was originally composed for violin and piano. It has since undergone numerous transcriptions. Using very few melodic and rhythmic ideas (hence the term minimalism) Pärt uses gently shifting modal schemes of intersecting consonance and dissonance. The effect of his studied manipulation is always gentle, able to coax elusive feelings of nostalgia.

One of the most unique features of Pärt's minimalist work is the use of 'tintinnabulation,' a self-coined term describing the sound of bells within the composition. The bell is represented throughout the vibraphone part, but is best represented using the lowest note on the instrument.

The rising major, and descending minor keys throughout the piece evoke contemplation, even nostalgia. The ultimate effect of the piece is that of two mirrors placed face to face, effortlessly bouncing reflections back and forth, as if into eternity.

Introverted, devout, and very religious, Pärt is an extremely popular Estonian composer, who has developed a cult-like following over the years among a younger generation of composers.

### **Fanfare for the Dragon Boats (1991)**

In describing his piece, Fred Stride states, "It is a bombastic and brutish piece. There is nothing very subtle about it." The piece was conceived around the two bass

drums, which keep everything going. The connection to boats and drums is immediately recognizable, particularly when speed is a factor.

Sride incorporates converging structures, such as intervals of fourths and fifths closing in and out, while simultaneously superimposing two modes (dorian and myxolydian). Call and response is another device central to the piece and is used not only among the brass, but between the brass and percussion as well.

The cadenza was composed by Bruce Henczel and is based on much of the rhythmic material from the piece. The interaction between the two percussionists includes call and response, and a number of different interlocking patterns, culminating in a dramatic crescendo.

### **Concerto for Marimba and Orchestra (1993)**

Tomas Svoboda's marimba concerto is stylistically lyrical and Neo-Romantic. The energy and versatility of the marimba is made apparent through the rhythmic liveliness of the composition. The warm resonant sound of the marimba is perfectly suited for the lyrical sections, while the sharpness of the upper register is ideal for the Vivace.

Psychologically, the piece takes on various dream-like states, resulting in a wide range of emotions from pure rage, to peaceful serenity.

Svoboda describes several "compositional 'islands,' such as when the orchestra (piano) plays alone for extended periods, and in varying textures, creating a concerto grosso-like interplay. It is this unusual division of instrumental forces that underlines the unique character and personality of the work."

Commissioned by the Oregon Symphony, the subsequent recording won a Grammy Award for 'Best Instrumental Soloist Performance With Orchestra.' Tomas Svoboda holds degrees in percussion, composition, and conducting. He is a retired composition professor and currently resides in Portland, Oregon.

### **Señor Mouse (1972)**

Señor Mouse begins as a lively Cuban-style dance, transforming into a moody, sometimes tongue-in-cheek improvisation. There is a certain longing inherent in the second theme. The lightheartedness is gone, replaced with nostalgia.

It was in the summer of nineteen seventy-two, when Corea was in a farmhouse in Switzerland, that he found a little mouse that inspired the playful melody that begins the piece.

Corea emerged in the seventies and eighties as one of the most influential pianists of the latter half of the twentieth century. His extraordinary versatility as a pianist, composer, arranger, and ground breaking jazz and rock fusion artist catapulted him to worldwide fame.

This version of the piece was transcribed by Bruce Henczel from the landmark 1973 recording, "Crystal Silence," recorded by vibraphonist Gary Burton, and Chick Corea.

Performance notes by the performer

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