

# DRIFTWOOD PERCUSSION

PRESENTED BY REDSHIFT MUSIC SOCIETY



**FRIDAY, 3 NOV 2017**  
**3:00 PM**  
**THE ROUNDHOUSE**  
**EXHIBITION HALL**

## **Driftwood Percussion**

Jonathan Bernard | Christopher Blaber  
Julia Chien | Martin Fisk | Aaron Graham  
Nicholas Jacques | Brian Nesselroad  
Robin Reid | Katie Rife | Colin Van de Reep

**Niels Lyhne Løkkegaard** (1979) ISCM Denmark

**SOUND X SOUND – MUSIC FOR 10 HI-HATS (2016)** Canadian Premiere, 10'  
for hi-hats (10 players)

**Guo Yuan (郭元)** (1965) ISCM Chengdu (China)

**Mists (2012)** Canadian Premiere, 9'  
for wood blocks, temple blocks, timpani, and Tibetan singing bowls (6 players)

**Per Eglund** (1980) ISCM Sweden

**Wooden Glass (2015)** World Premiere, 8'  
for glockenspiel, vibraphone, crotales, triangles, and low wood block (4 players)

**Juan Felipe Waller** (1971) ISCM Netherlands

**Moribundo (2014)** Canadian Premiere, 11'  
for 10 wooden boards and rugged plastic tubes (5 players)

**Mariah Mennie** (1978) Individual Submission

**Music of the Spheres (2015), 8'**  
for marbles and glassware (10 players)

## COMPOSERS



### NIELS LYHNE LØKKEGAARD

(Denmark; born 1979)

Niels Lyhne Løkkegaard graduated from the RMC in Copenhagen and the School of Architecture at The Royal Danish Academy of Art. He has received a number of awards throughout his career. He received the Léonie Sonning Scholarship in 2006 and was awarded by the Danish Arts Foundation in 2007. In 2014 he received the Creative Circle Silver Award for the soundscape to the René Magritte exhibition *The Mystery of the Ordinary* at MoMA (N.Y.). Furthermore, he teaches at the RMC in Copenhagen and is the founder of Curatorium - a curatorial non-event.

#### **SOUND X SOUND – MUSIC FOR 10 HI-HATS (2016) (CANADIAN PREMIERE)**

Niels Lyhne Løkkegaard is turning sound inside out. By repeatedly multiplying instruments, he makes the sound transcend itself and become a pure new sound. His interest in multiplying sound has led to the *SOUND X SOUND*, a series of works where each piece is an exploration of one single instrument that is multiplied (e.g. 8 recorders, 16 triangles, 9 pianos or 10 Hi-Hats). In the *SOUND X SOUND* series, the individual instrument and the individual player are dissolved and reappear in a new form. Løkkegaard's latest work transcends the borders of genre and form, and through a series of experiments and installations, he explores the overlap between sounds, science, and music.



### GUO YUAN (郭元)

(China; born 1965)

Guo Yuan received a doctorate of composition from Tokyo University of the Arts and is currently a professor at the Sichuan Conservatory of Music. His works have been performed in the USA, Canada, Turkey, Poland, Austria, Japan, Korea, Hong Kong, and Taiwan. He has received domestic and international prizes including the following: finalist in the 2nd Krzysztof Penderecki International Composers' Competition, Poland; merit prize in the 11th and 15th Tokyo International Competitions for Chamber Music Composition, Japan; honorable mention in the Lutosławski Award 2004 International Composers' Competition, Poland.

#### **MISTS (2012) (CANADIAN PREMIERE)**

Tibetan singing bowls, also known as Bowls of Blessed Sounds, are brassware used in Tibetan Buddhist rituals. When stroked or rubbed with a stick, they produce free and natural sounds like the curling up of smoke or the enshrouding of mist. To enhance this effect, singing bowls of three different sizes are placed around the percussion I, II and the timpani; thus the "sounds of blessings" spread through space and fill the air.



### PER EGLUND

(Sweden; born 1980)

Per Eglund is a Swedish two-time Grammy-nominated composer who writes many kinds of music. Working mainly as a composer of contemporary music, he also writes music for film. Eglund's works range from orchestral music to smaller chamber pieces as well as different kinds of electronic works. Jazz and rock music have always greatly influenced his compositions. While studying in Stockholm in the summer of 2012, Eglund was invited with his piece *give me your beak!* to the New Paths in Music Festival in New York. Eglund is currently composing a trombone concerto for Christian Lindberg. He has also played the Sedin Twins several times in hockey. They won every time.

#### **WOODEN GLASS (2015) (WORLD PREMIERE)**

Almost all percussion pieces I studied were for a while groovy and loud. I set out to explore the opposite. I therefore chose instruments that were very fragile and quiet. Crotales, glockenspiel, and triangles are also very pregnant sounding and hard to play with rhythmic precision. I wanted all the sounds to appear as if they were played simultaneously but with different distances to their target. If one wishes – sounds that are played with varied shifting distances to the ear drum but are arriving at approximately the same time. A bit like raindrops falling, but from very different skies. (Per Eglund)



## JUAN FELIPE WALLER

(Netherlands/Mexico; born 1971)

Mexican-Dutch composer Juan Felipe Waller, was born in Mexico City. He studied composition at the Rotterdams Conservatorium, and electronics at IRCAM in Paris. The settings of his works vary from symphonic orchestra to chamber music and electronics often working with multimedia (film, photography, live-electronics). Waller's compositions in recent years focus on sonorities akin to electronic sounds, created by acoustic means. Some works include *Teguala* for 120 ceramic tiles and electronics, *Chemicangelo* for organ, *Calumnia* for large orchestra, *Disborder Control Desborde*, *Plato Plastic Dialogues* and *Eye Masking* which studies aspects of psychoacoustics. Waller's music will often superimpose divergent elements, enabling a contextual musical reality to emerge, reflecting a surrealistic environment.

### **MORIBUNDO (2014) (CANADIAN PREMIERE)**

*Moribundo* was commissioned by the percussion ensemble SlagwerkDenHaag. The context for composing *Moribundo* was to take aspects of Mexican cosmogony regarding death, which includes a rather daring, humorous and defying approach. I use wooden boards that work as an analogy to coffins. These are rubbed with specially designed mallets using half a 'Superball' based on percussionist Diego Espinosa's own mallet findings. The sounding outcome is a homology to the voices or 'chants' of the dead. Rugged PVC tubes, often used for electricity cabling, are used to portray 'the last breaths'. The project involved collaboration with film animation artist Martha Colburn, whose film syncretizes Mexican-inspired imagery into a Dutch context. (Juan Felipe Waller)



## MARIAH MENNIE

(Canada; born 1978)

Mariah Mennie is an emerging composer based in Vancouver B.C. Her creative explorations include that of composer, pianist, vocalist, arranger, drummer, fire dancer, and music teacher. She is currently completing a BMUS in composition at UBC and holds a music diploma from VCC. She writes and performs with the Plastic Acid Band and also performs and composes with the Plastic Acid Orchestra – a 45-piece rock orchestra. Other collaborations include Redshift Music Society, Hard Rubber Orchestra, Vancouver Electronic Ensemble, Giorgio Magnanensi, Aventa, the End Tree, the Living, Anita Eccleston, Maria in the Shower, and many others.

### **MUSIC OF THE SPHERES (2015)**

*Music of the Spheres* is an exploration into the ethereal soundscape of glass; its resonant nature combined with glass spheres. What does the circular movement of a marble sound like? The resultant elixir creates otherworldly harmonies and oblique designs reminiscent of logarithmic spirals, labyrinths, and the movement of the planets themselves. *Music of the Spheres* was originally conceived for a UBC project and has since manifested in a solo configuration with the Vancouver Electronic Ensemble and as a quartet commissioned by Redshift Music Society and premiered by Fringe Percussion in 2016.

# PERFORMERS

## DRIFTWOOD PERCUSSION

Dedicated to the pursuit and craft of percussion performance, this dynamic and intrepid ensemble is comprised of Vancouver's top classical percussionists. As ensemble-in-residence with Redshift Music, they share Redshift's signature interests in spatial performance experiences, staging concerts in atypical spaces, and expanding the contemporary performance repertoire. They are also committed to forging their unique identity and artistic voice as a west coast percussion ensemble. Their appearance at ISCM 2017 marks the group's premiere performance, but collectively, these performers share years of history collaborating and performing together in Vancouver's finest ensembles.

