



SFCM

SAN FRANCISCO CONSERVATORY OF MUSIC

Daniel Hallett, *marimba* Second Year Masters Recital

Wednesday, May 19, 2021, 7:30 PM

Caroline H. Hume Concert Hall

with

Jack van Geem*, *marimba*

Jimmy Chan, Julie Choi, Lynn Park, *vibraphone*

Velocities

Joseph Schwanter
(b. 1943)

Prelude No. 7 in E-flat Major, BWV 876
from *The Well-Tempered Clavier, Book II*

Johann Sebastian Bach
(1685–1750)

Three Transformations

I. Lord Cavendish Strikes the Right Note

Andrew Thomas
(b. 1939)

Jack van Geem, *marimba*

Fugue No. 11 in F major, BWV 856
from *The Well-Tempered Clavier, Book I*

Johann Sebastian Bach

Three Transformations

II. Pedro and Olga Learn to Dance

Andrew Thomas

Jack van Geem, *marimba*

*Cameras, recording equipment, food and drink are not permitted in Conservatory performance halls.
Please turn off all cell phones and other electronic equipment before the performance begins.*

English Suite No. 5 in E Minor, BWV 810
VII. Gigue

Johann Sebastian Bach

Three Transformations
III. Rhumbarubio

Andrew Thomas

Jack van Geem, *marimba*

- Intermission -

Le Tombeau de Couperin

Maurice Ravel

I. Prélude

(1875–1947)

II. Fugue

III. Forlane

IV. Rigaudon

V. Menuet

VI. Toccata

Jimmy Chan, Julie Choi, Lynn Park, *vibraphone*

Jack van Geem, *marimba*

La fille aux cheveux de lin
from *Préludes, Book I*

Claude Debussy

(1862–1918)

* SFCM Faculty

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Program Notes

Andrew Thomas

Three Transformations

I derived each of these three movements from works by J. S. Bach that I have recast and reconstructed in a new form and harmonic structure. I used every piece as the starting point for an homage to the original.

All three of Bach's compositions are in triple meters. I rebarred each in duple (4/4) meter, thus forcing myself to rethink the harmonic rhythms. The music had to be plausible in the new time signature.

I originally composed the first movement, 'Lord Cavendish', for Marimba and Harpsichord. This score is dedicated to William Moersch and Charlotte Mattox for their wedding. The music in 'Lord Cavendish' is the closest to Bach's original composition.

'Pedro and Olga Learn to Dance' was the message (in the 1960s) of a second story neon sign on Manhattan's upper Westside. I have interpolated more of my own music into this work, also changing the original from major to minor.

I dedicate Rhumbarubio to Nancy Zeltsman and Janice Potter. The structure is a kind of mad chorale-prelude with Bach's music flickering 'ghost-like' in and out of a perpetually moving texture.

Here are the sources for the music:

Lord Cavendish: Prelude in E-flat Major from Book Two of the WTC.

Pedro and Olga: Fugue in F Major from Book One of the WTC.

Rhumbarubio: Gigue from the E Minor English Suite.

All three Transformations are dedicated to Madam Rubio, wherever she is. . . .

- Andrew Thomas

14 July 1998, Reykjavík

Maurice Ravel

Le Tombeau de Couperin

One can well see Maurice Ravel leaning on his bench, the loupe in his eye, inserting a note in one of his orchestra scores with the same care of a good worker fixing a ruby in the mechanism of a watch. That precision, that meticulousness, and that dexterity of hand are all to his honor.

- Émile Vuillermoz