

Master's Degree Recital

Chris Fiol, tuba

with John Scoville, piano

November 13th

5:00 pm

Collins Recital Hall

MEAD WITTER SCHOOL OF MUSIC


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HAMEL **MUSIC** CENTER
UNIVERSITY OF WISCONSIN-MADISON

- COLLABORATORS -

Keegan Brown, euphonium

Kevin Frierhood, euphonium

Turner Gray, tuba

Chris Powers, string bass

John Scoville, piano

Adina Shaikh, percussion

PROGRAM NOTES &
COMPOSER BIOS



- PROGRAM -

disquiet.....Joshua Thomson
(b. 1996)

Tundra.....Cait Nishimura
(b. 1991)

Until Then, Skål.....Steve Landis
(b. 1977)

10-minute intermission

Hindsight.....Ian Lester
(b. 1994)

Melting Dream.....Takashi Yoshimatsu
(b. 1953)

This is for Them.....Chris Fiol
(b. 1998)

I. Monachopsis

II. Agnosthesia

III. Nodrophobia

IV. Fardle-din/Foilsick

V. Énouement

*This recital is given in partial fulfillment of the
requirements for the Master of Music degree*

Additional Information:

disquiet is a piece written by **Joshua Thomson** (*he/him*) specifically to open this recital. The premise of the piece revolves around the experience of social anxiety. This is highlighted by the backtrack, including sounds of feet stomping, whispering, and crowd noise. Coupled with sweeping organ and orchestral melodic material, this piece truly captures the false confidence and theatrics the brain can pull on someone regarding social anxiety and overthinking past situations.

Tundra is a piece by **Cait Nishimura** (*she/her*) that compares the landscape of the tundra to experiencing depression and mental health declines. Tundra was commissioned by Christian Folk in March of 2020 right as COVID initially shut the world down, but the piece makes the connection that while depression can feel like a barren and iced over tundra, wildflowers still find a way to bloom and add beauty to the landscape every single year. Versions of this solo also exist for horn and piano, as well as bassoon and piano.

Until Then, Skål was originally written for tuba soloist and chamber orchestra, but was adapted for tuba, piano, bass, and percussion for its performance at the 2022 Southeast Regional Tuba-Euphonium Conference. **Steve Landis** (*he/him*) performs professionally in a group with the same instrumentation called the Winnfield Quartet & premiered this version of the piece shortly after Dennis Askew passed away. This performance is dedicated to Doc, Worley, and UNCG for keeping me in music and leading me to Wisconsin.

Hindsight was written in 2021 by **Ian Lester** (*he/him*), who has been a major contributor to the euphonium and tuba repertoire over the past few years. He has written several pieces for solo tuba and euphonium and tuba-euphonium ensemble, both with and without electronic backtracks. He is currently pursuing his Doctorate degree in euphonium performance and Master's degree in composition at the University of Missouri – Kansas City, where he also received his Master's degree in euphonium performance. Hindsight "revolves around the saying “hindsight is 20/20”, an expression that in this instance, refers to how humanity might look back on the year 2020, including the COVID-19 Pandemic and the turbulent and constant social and political unrest that swept through the United States."

Melting Dream by **Takashi Yoshimatsu** (*he/him*) is a solo originally written for solo saxophone and piano, transcribed for solo violin and piano, and has also been adapted for solo tuba and piano. This piece was Yoshimatsu's first experience writing for saxophone; this is followed years later with a piece that has become popular in Western culture called "Fuzzy Bird Sonata", also written for solo saxophone and piano. "Yoshimatsu's musical style is closely related to the composers Jean Sibelius and Olivier Messiaen, as well as various influences: jazz, traditional Japanese music and, above all, the use of birds and their song as a leitmotif of his repertoire. In fact, the influence of birds in Yoshimatsu's work is constant, since most of his repertoire contains this theme: Threnody to Toki (1980), The Prism of the Bird (1991), The Age of Birds (1986), Ode to the birds and the rainbow (1994), Prelude to the celebration of the birds(2000), among others."

This is for Them

I wanted a recital containing music that I enjoy hearing. As much as I love the classical tuba rep, I wanted something that represented an experience I don't think has been conveyed through this medium very much. I was seeing recitals with people utilizing lights, narration (electronic or live), dancers, video projection, electronics, and so much that kept me thinking about how I could use similar things in my performance. I'm into theater, so I really wanted to add theatrics to some degree, but my fear with this whole thing is that I'll flesh it out and commit to the theatrics and either it isn't cohesive in conveying the story or it's "too weird" (though as I wrote the piece and fleshed this thought process out, the idea of it being "too weird" has bothered me less and less).

I wanted to write a piece that, while a bit theatrical, showed the sort of thought process and build up to someone "coming out", actually doing it, and what happens next; there isn't much talk about the thought process and internal struggle of the individual figuring out who they are. While I won't spoil much of the "lore" behind this piece (for lack of a better term), each section of the piece is preceded by a term from "The Dictionary of Obscure Sorrows". The terms and definitions are as follows:

Section 1: Monachopsis

n. the subtle but persistent feeling of being out of place, as maladapted to your surroundings as a seal on a beach, lumbering and clumsy, huddled in the company of other misfits, dreaming of life in your natural habitat, a place where you'd be fluidly, brilliantly, effortlessly at home.

This is for Them (continued)

Section 2: Agnosthesia

n. the state of not knowing how you really feel about something, which forces you to sift through clues hidden in your behavior, as if you were some other person—noticing a twist of acid in your voice, an obscene amount of effort put into something trifling, or an inexplicable weight on your shoulders that makes it difficult to get out of bed.

Section 3: Nodrophobia (Prod. by BLKSATURN)

n. the fear of irrevocable actions and irreversible processes - knowing that a colorful shirt will fade a little more with every wash, that your tooth enamel is wearing away molecule by molecule, never to come back

Section 4: Fardle-din/Foilsick

Fardle-din: n. a long-overdue argument that shakes up a relationship, burning wildly through your issues like a forest fire, which clears out your dry and hollow grievances and reminds you that your roots run deeper than you think

Foilsick: adj. feeling ashamed after revealing a little too much of yourself to someone - allowing them too clear a view of your pettiness, your anger, your cowardice, your childlike vulnerability - wishing you could somehow take back the moment, discreetly bolting to the door after a storm had already blown it off its hinges

Section 5: Énouement

n. the bittersweetness of having arrived here in the future, finally learning the answers to how things turned out but being unable to tell your past self