

11-11-2012

Graduate Lecture Recital: Andrew Thomson, composer, percussionist

Andrew Thomson

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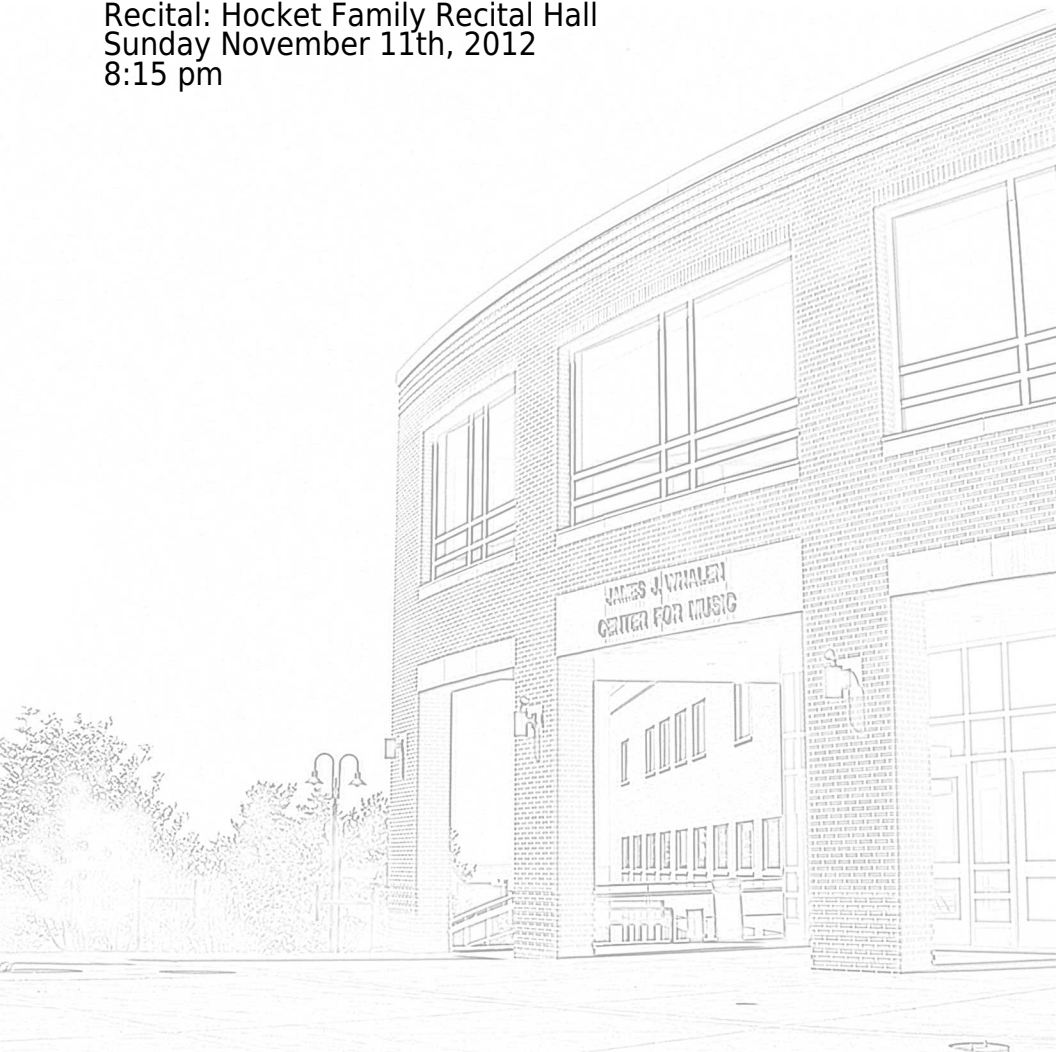
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Lecture & Recital: Eeyou - Istchee

Andrew Thomson, composer, percussionist

Lecture: Robert Iger Lecture Hall
Sunday November 11th, 2012
7:30 pm

Recital: Hocket Family Recital Hall
Sunday November 11th, 2012
8:15 pm



ITHACA COLLEGE

School of Music

Program

Eeyou - Istchee	2012
I. Maaakwaayahtikw (deep in the forest)	30 min.
II. Uspokaannebeow (the pipe man)	
III. Uskuwin (rupture)	
IV. Uhchikiwaapiu (she sheds tears)	
V. Chiiwetau (returning home)	

Intermission

Nocturne No. 1 for solo marimba	2012
	6 min.
Dana's Maitai	2011
	4 min.
	<i>R. Aaron Walters, pandeiro</i>
	<i>Keegan Sheehy, percussion</i>
Octavius	2009
	6 min.
Latin Class Rag	2009, 2012
Get a Clew!	4-6 min.
	<i>Taylor Katanick, Corrine Steffens,</i>
	<i>Gordon Stout, marimbas</i>
	<i>Andrew Dobos, percussion</i>

Program Notes

Eeyou - Istchee

Since 2005, I have spent my summers travelling through the wilderness of James Bay in Northern Quebec, Canada. My first expedition was under the leadership of Keewaydin, a boys summer camp in Salisbury, Vermont, and it introduced me to the Cree natives that reside throughout the James Bay territory. Ever since that five week canoe trip, I have become fascinated with not only the location, but also its indigenous caretakers. *Eeyou-Istchee* roughly translates to "The People's Land" and with my interest in the Cree culture, I discovered that things are not always as peaceful and perfect as we so often assume. Through this piece for percussion and tape, I wish to share not their story, but my experiences over the past three years spending time within their society and observing the tension that comes between the preservation of their culture and the outside world's demand for natural resources and urban development.

Mvt. I - *Maakwaayahtikw* - James Bay as it most likely was before outside development.

Mvt. II - *Uspokaannebeow* - The tape comprises sounds that are a natural part of Cree life in the village of Waswanipi.

Mvt. III - *Ushkuwin* - With the demand of lumber and hydroelectric power comes the destruction of hunting and fishing grounds.

Mvt. IV - *Uhchikiwaapiu* - An artistic rendering of the reaction of Cree people who have seen their way of life nearly destroyed.

Mvt. V - *Chiiwetau* - Maybe things will someday be as they were, and the Cree way of life will prosper as it once did.

*All recordings were made by the composer on location in and around the villages of Waswanipi, Chisasibi, and Uje-Bougoumou, Quebec. Many thanks to the Cree people for their hospitality. Mishtamiikwehch!

Nocturne No. 1

Originally written in 2007 to commemorate the passing of a classmate at the Armed Forces School of Music in Norfolk, VA, this piece was sequaled in 2011, making it Nocturne "No. 1". This chorale is through composed, however, elements of the opening themes return sporadically throughout the remainder of the work. While the title was an afterthought to the music, it became apparent that hearing this piece reminded me of the night, when we are alleviated from the distractions of the day and left with the opportunity to reflect on more personal matters and memories.

Dana's Maitai

This is my first attempt at producing a contribution towards the genre of "Chorinho," a Brazilian style of popular instrumental music. For percussionists and guitar players, this piece may be reminiscent of Marcellino's works that have been transcribed for marimba, although the harmonic colors I used are far more tame. The title, while not related to the genre, refers to the inspiration for the piece, which came from an excursion to Hawa'i'i to "expand my musical palate," and have cocktails on the beach.

Octavius

The first marimba solo I ever wrote; you will notice that the piece uses mostly octave intervals, hence the title. When learning the Stevens technique for four-mallet palying, I found that, because of my hand shape and static thumb joint, I could play octaves much easier and longer than most, although my adaptation of the grip was often questioned. For those of you who performed "The Letter" in Brass Choir two years ago, you may recognize the chorale in the middle. Otherwise, it will become very apparent why I have carpal tunnel when you hear and watch the performance.

Latin Class Rag/ Get a Clew!

Latin Class Rag's genesis happened during Professor Ziomkowski's Introductory Latin course in the fall of 2011, and needless to say, I should have been writing notes of a different type during that period. "Clew" refers to the lower, rear corner of a sail on a sailboat. The opening of this rag was written during an offshore sailing certification exam, which happened during this past spring break in Florida. Incidentally, I passed the exam.