

THE UNIVERSITY OF TEXAS AT TYLER
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF PERFORMING ARTS



presents

IAN FINDLAY RECITAL

WEDNESDAY, DECEMBER 3, 2025

7:30 PM

FAC 1222

PROGRAM NOTES

Bulerías

This piece is an amalgamation of my fascination with flamenco and my electronic compositional skills. This piece focuses on the bulerías - a fast, 12-beat dance from Spain. Its rhythm is built on five pulses; go ahead and try, while counting to twelve, clap on beats 12, 3, 6, 8, and 10, and you'll find it. The main harmonic changes fall on beats 3 and 10, with 6, 7 and 8 offering small spaces for quick cadential movement. The entire cycle has a rhythmic equivalence to one bar of 6/8 and one of 3/4. My goal was to explore this core rhythm while blending real recorded palmas (hand claps) and guitar with digitally altered ones, building textures that reflect the dark yet passionate nature of the dance. You might see a bulerías being performed at a large professional venue, or some buskers on the street in Andalucía, Spain - it offers quite a lot of room for improvisation.

Triptych

3 shorts in pitch class sets, that desperately want to be as tonal as the god-father of guitar, Francisco Tarrega. This work began on (digital) paper first, and was not an improvisationally-led composition like most of my other guitar pieces. As such the left hand is forced to navigate some awkward shapes to achieve it.

Caballero Cojeando

A work steeped in Spanish influence, this piece uses techniques such as rasgueados like the sweep of a fan, variations on alzapúa, and sharp golpes that punctuate the rhythm. Beneath its surface lies a play between duple and triple feels, where staggering rhythms weave in and out. A quick sixteenth-note triplet drives the music from start to finish, giving it constant motion and tension. The piece owes much to the spirit of Tárrega, Albéniz, and Villa-Lobos, as well as to the many inspired arrangements of my teacher, Franklin Kimlicko.

SEASONS

A humble venture of two guitars, through the lens of Joplin and Tárrega, into a world that has for too long been entirely cornered by Vivaldi. Spring - a little loopy from hibernation, the critters go jumping into the fields. Listen for some 'clumsy' notes. Summer - the grasshoppers grind their legs in sixteenths, and that sun is shining. Autumn - mischievous winds blow as the farmers bear down on the last bits of work before the freeze; listen for the motif from the Allegretto of Beethoven's Tempest - it's blowing all over the place. Winter - rolling slower than sap, the snow starts to fall, huddling through one last blizzard; in the opening, notice how accompaniment and melody together create a gentle hemiola, a suspended effect like snow swirling lazily in the breeze.

PROGRAM NOTES

Cheval Étoile

A toccata for solo piano, this virtuosic piece revolves around the playful exploration of the gallop rhythm - an eighth note preceded by two sixteenths, or two sixteenths preceded by an eighth (depending, of course, on which hoof the horse puts forward first). It begins spare and taut, a single melodic line often manageable with one hand, then gradually widens and thickens in texture as momentum builds, before circling back to the beginning.

Reintegration Tapes

Taking inspiration from the William Basiniki's Disintegration Loops, I used various destructive tape emulations to destroy then reintegrate the track - which itself, with low rumblings, air-horn saw waves sliding in and out of just intonation, and helicopter-like LFOs, portrays a chaotic, war-torn world that over the course of the piece resolves with a peaceful plagal cadence. Largely covered by the destructive tape process, the first section of the track utilizes low oscillations of the same shape, detuned no more than 1hz, which due to phase cancellations create a complex beat phenomenon which creates a sense of motion that feels rather uneasy.

CARNY

It's harvest time, there are spinning rides, grinding gears, carousels, machines whirring, step right up! This piece started as a woodwind quartet - but with saxophones in mind. And sure enough, I think it works much better for the saxophones. The beginning of the piece especially is meant to imitate a little organ. The homophonic texture of the 4 very similar instruments achieves this quite spectacularly.

Variant

Originally conceived as a brief electronic work to accompany imagery from Blade Runner 2049, this piece has undergone so many transformations that, in a way, it has come full circle - becoming truer to its original spark. What began as a short, atmospheric sketch evolved into a piano quintet, taking on new life and dimension. When circumstances demanded a change in instrumentation, it was reborn yet again as a work for saxophone quartet with fixed media. To make the most of this new ensemble, the music was reshaped once more - part acoustic, part electronic - and now stands as a complete replicant of itself: familiar, yet entirely new.

Ian's recital is presented as partial fulfillment of the Bachelor of Music degree with concentration in composition. Ian is a student of Dr. Kyle Gullings

Fall 2025 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Fri	Dec 5	7 pm	Liberty Hall	Swingin' Into Christmas with UT Tyler Jazz
Sat	Dec 6	7:30 pm	St. Mary Magdalene Catholic Church	Choral Christmas Concert

Check out the School of Performing Arts Facebook Page and more by scanning the

