Score

L I A M R I T Z

SYNCHRONIZATIONS

for harp and percussion

FOR PERUSAL USE ONLY

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(2014)

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Premiered September 26, 2014 at Walter Hall, Toronto, Ontario
Sanya Eng (harp) and Ryan Scott (percussion)

Synchronizations (2014)

for harp and percussion

Duration: 8 minutes

Percussion Instrumentation:

Temple Bowl (tuned to C)
Vibraphone
Medium Pan Gong
Glockenspiel
Medium Chinese Cymbal
Large Tam-Tam
Wine Glass (tuned to C#)

Programme Note

Synchronizations explores the relationship between the harp and percussion as they shift in and out of unity with each other. The opening section acts as a thesis statement to this idea, showing the gentle pull from a unified sound to then opening out into two entirely separate entities. As the piece progresses, the harp and percussion share roles and trade ideas back and forth. It follows a constant ebb and flow of the parts, concluding by finally pulling completely together.

Synchronizations was written for the 2014 Canadian Contemporary Music Workshop and was premiered by Sanya Eng (harp) and Ryan Scott (percussion).

Composer Biography

***Liam Ritz** (b.1996) is a Canadian composer based in Toronto, Ontario. As a composer, Ritz has collaborated with musicians and ensembles including the Hamilton Philharmonic Orchestra, Toronto Symphony Orchestra, Winnipeg Symphony Orchestra, National Youth Orchestra of Canada, Gemma New, Etsuko Kimura, Cameron Crozman, and more.*

Ritz's works have been performed across Canada, as well as being programmed in the United States, Italy, Finland, Argentina, and Japan. Recognized for his work, he has received multiple SOCAN Foundation Young Composers Awards, a City of Hamilton Arts Award, was selected for the inaugural Hamilton Philharmonic Orchestra's Composer Fellowship Program (2018/2019), as well as the 2022/23 Winnipeg New Music Festival: Composers Institute.

A graduate of the University of Toronto, Ritz's work has been supported by organizations such as the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, the RBC Emerging Artists Project, and the SOCAN Foundation.

Contact
Liam Ritz
www.liamritz.com

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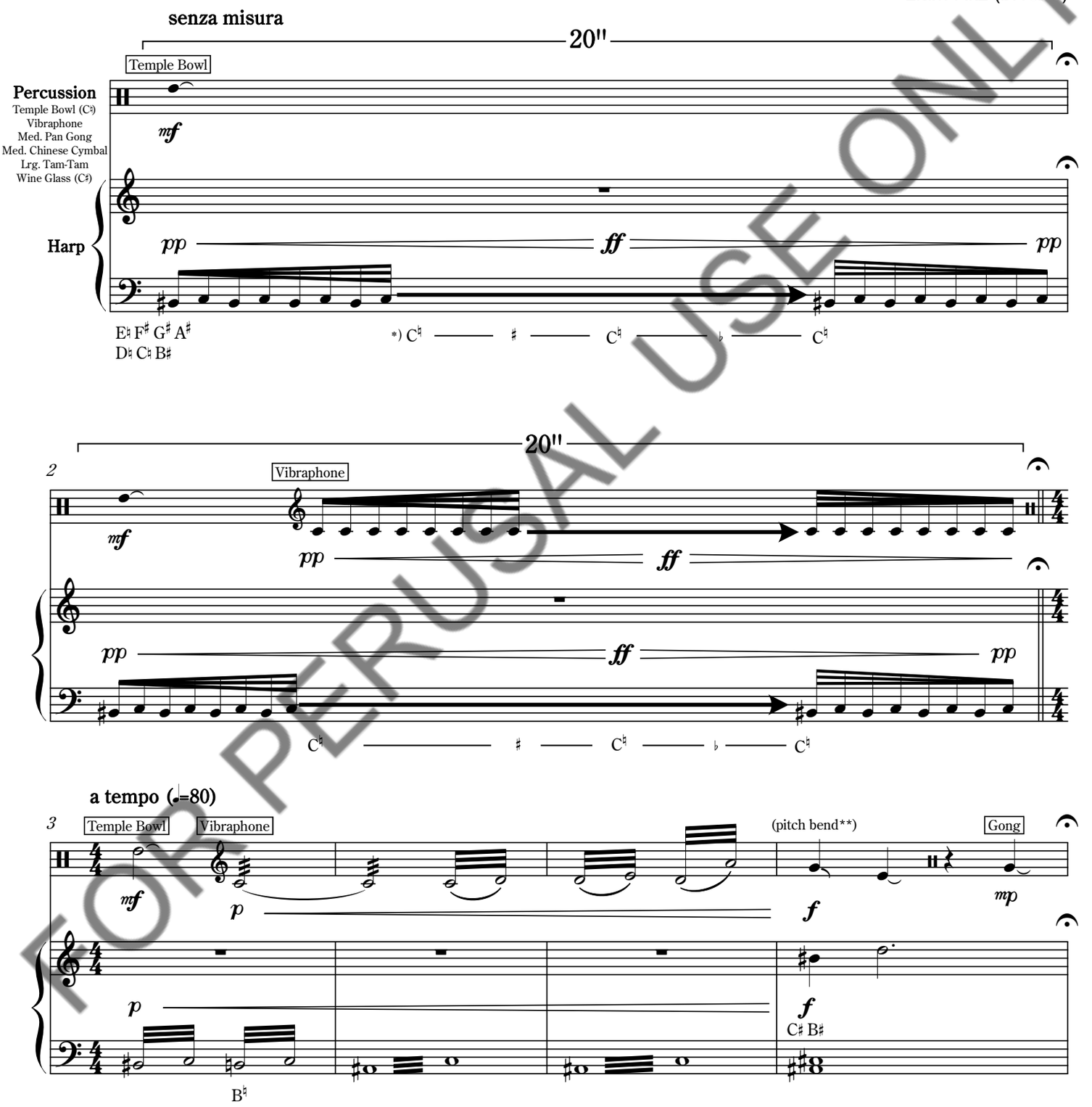
written for Ryan Scott and Sanya Eng

Synchronizations

for harp and percussion

Liam Ritz (b.1996)



*) Pedal changes for this motive should be done quickly and smoothly, to avoid any potential pedal buzzing.

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**) Vibraphone pitch-bending is produced by pressing hard-mallet firmly against nodal-point of bar, striking bar with "normal-mallet", then dragging hard-malletaway from nodal-point.

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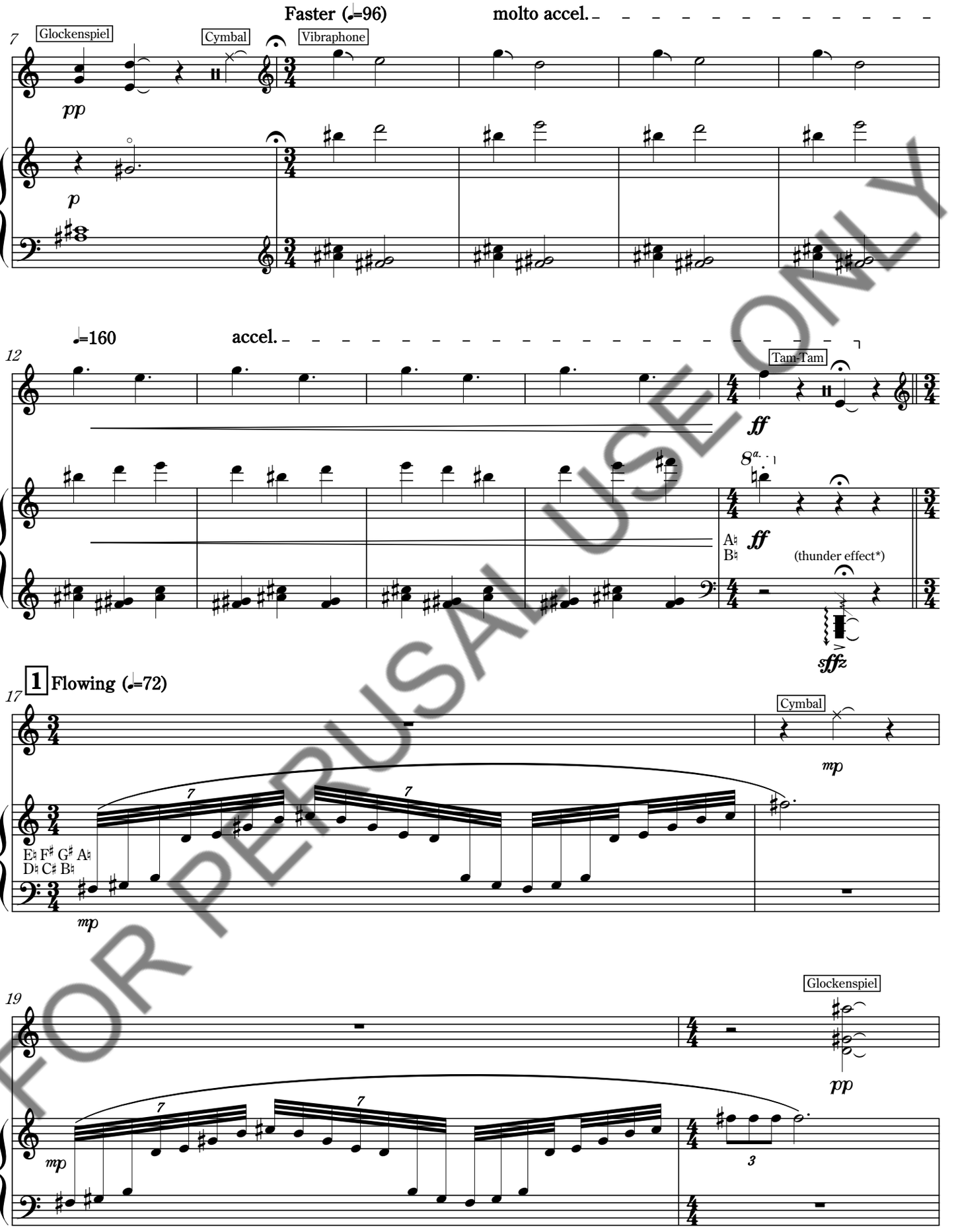

*) Thunder effect is produced by performing a fast and loud glissando between notes indicated in cluster, resulting in strings rattling against each other and creating a thunder-like sound.

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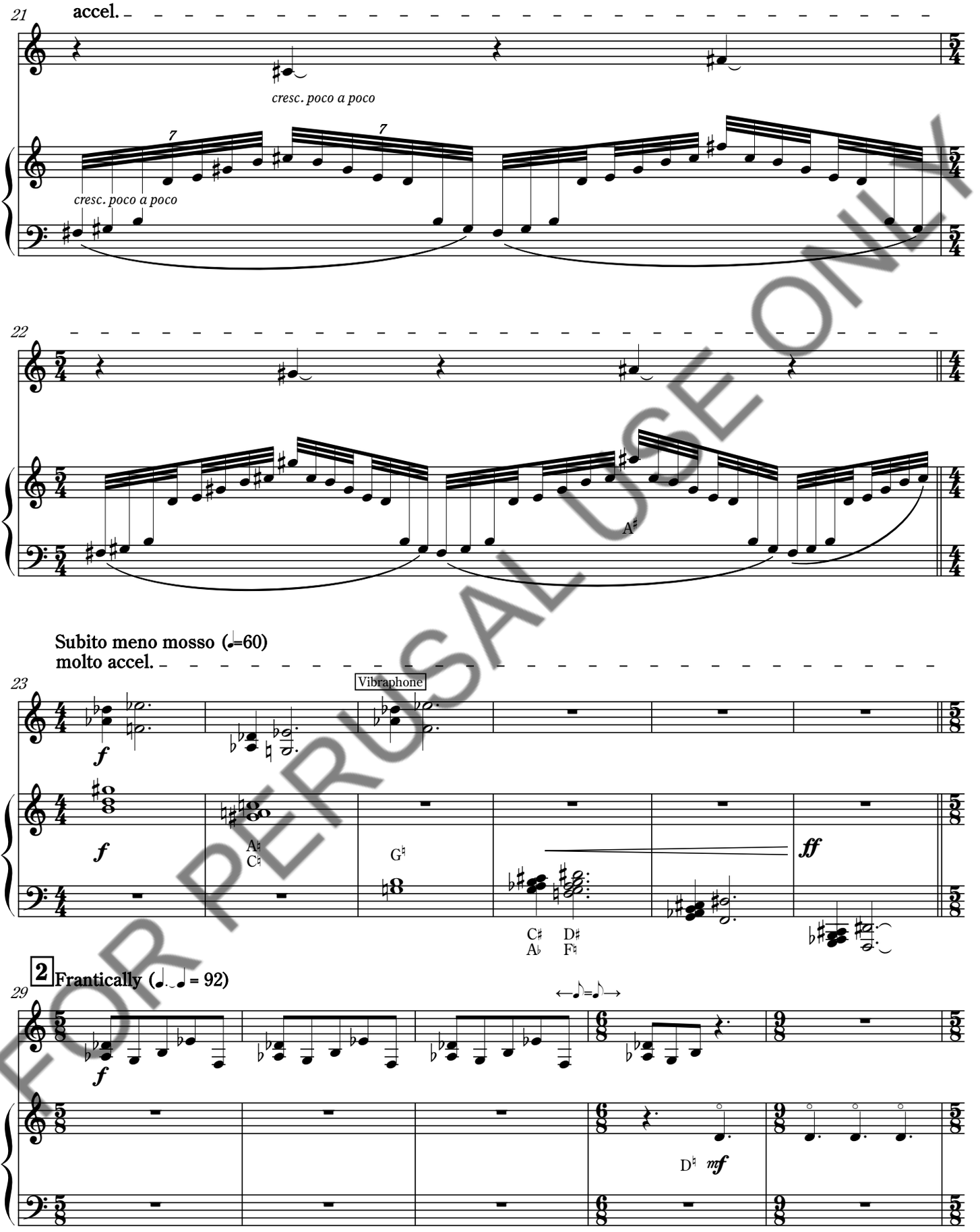

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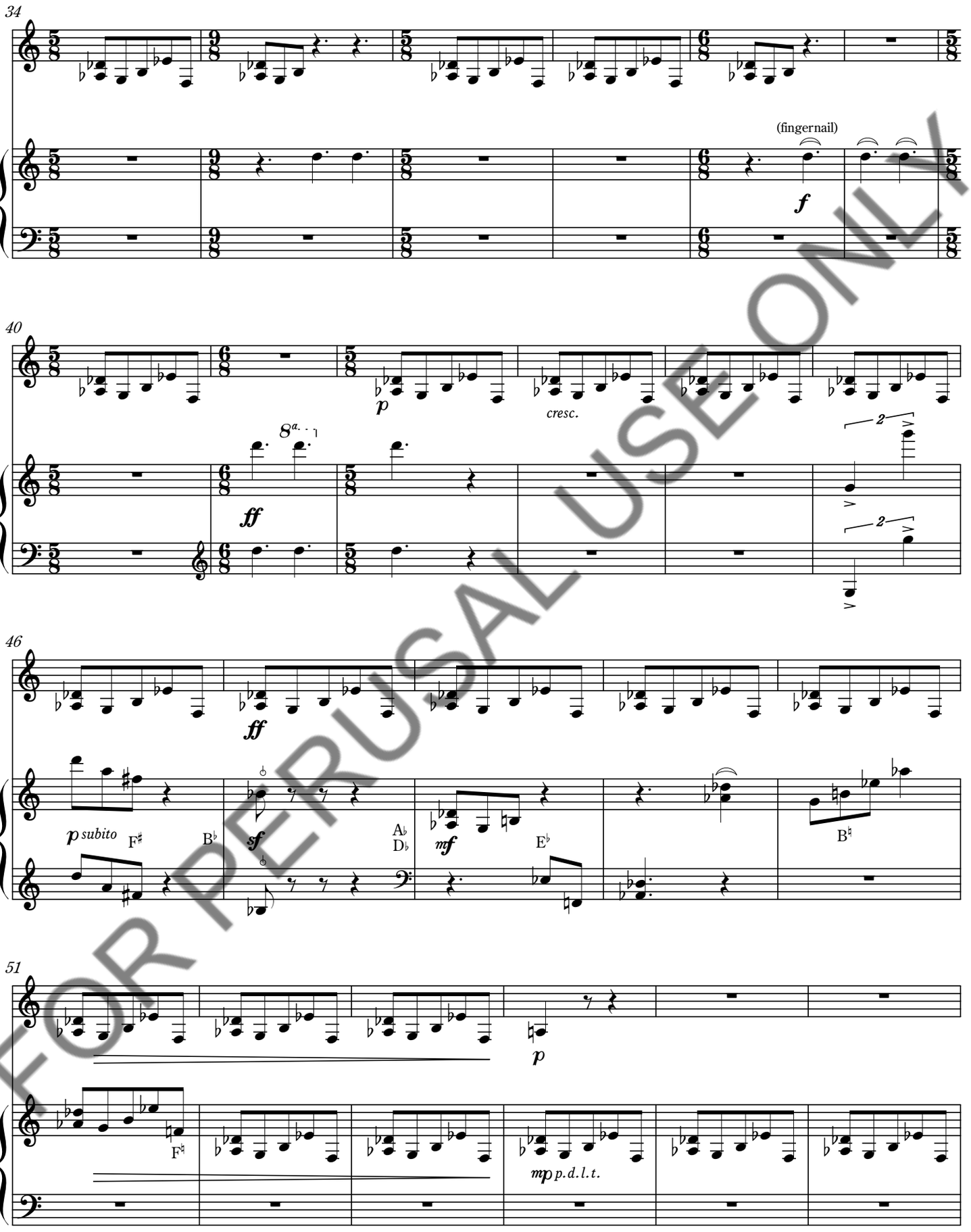

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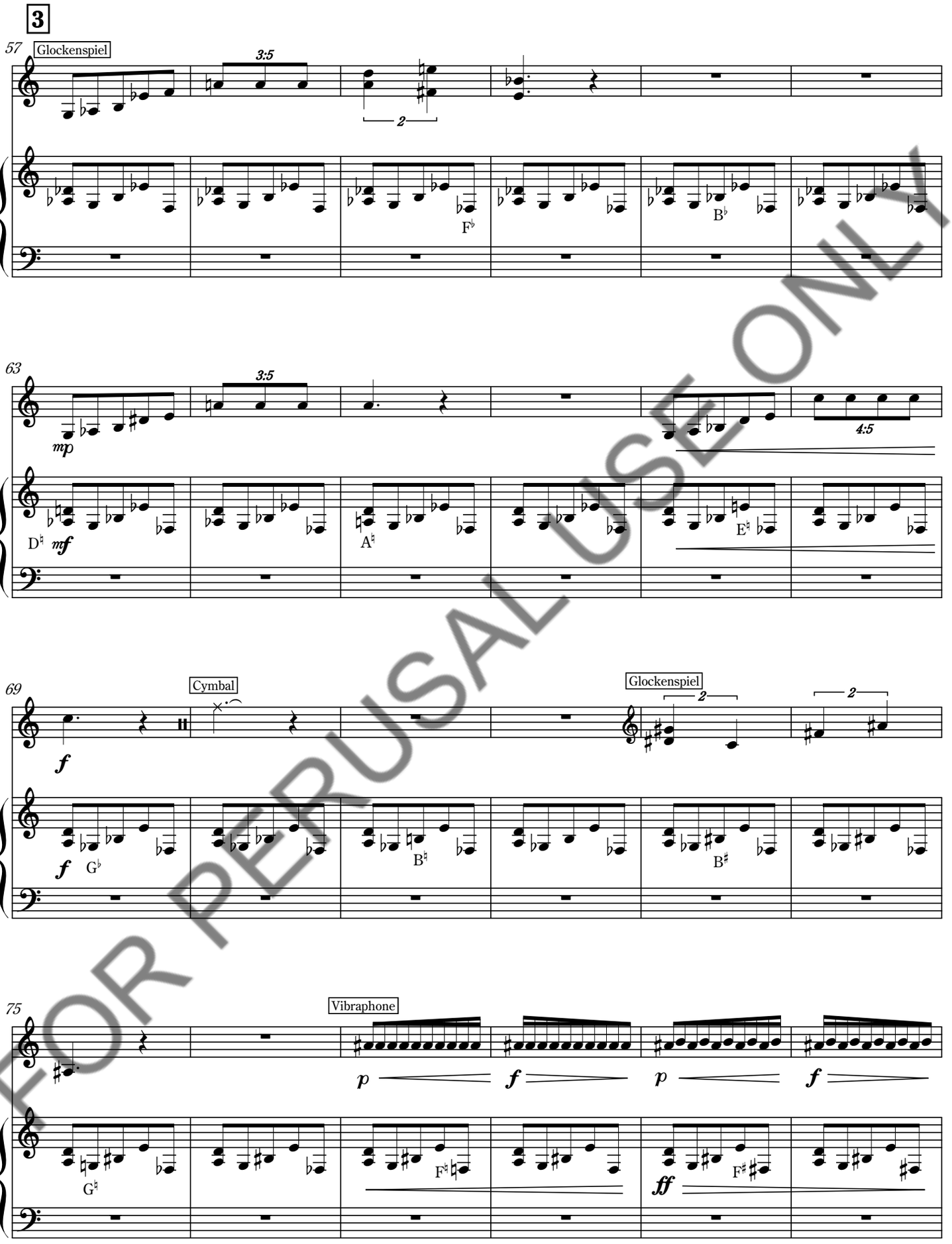

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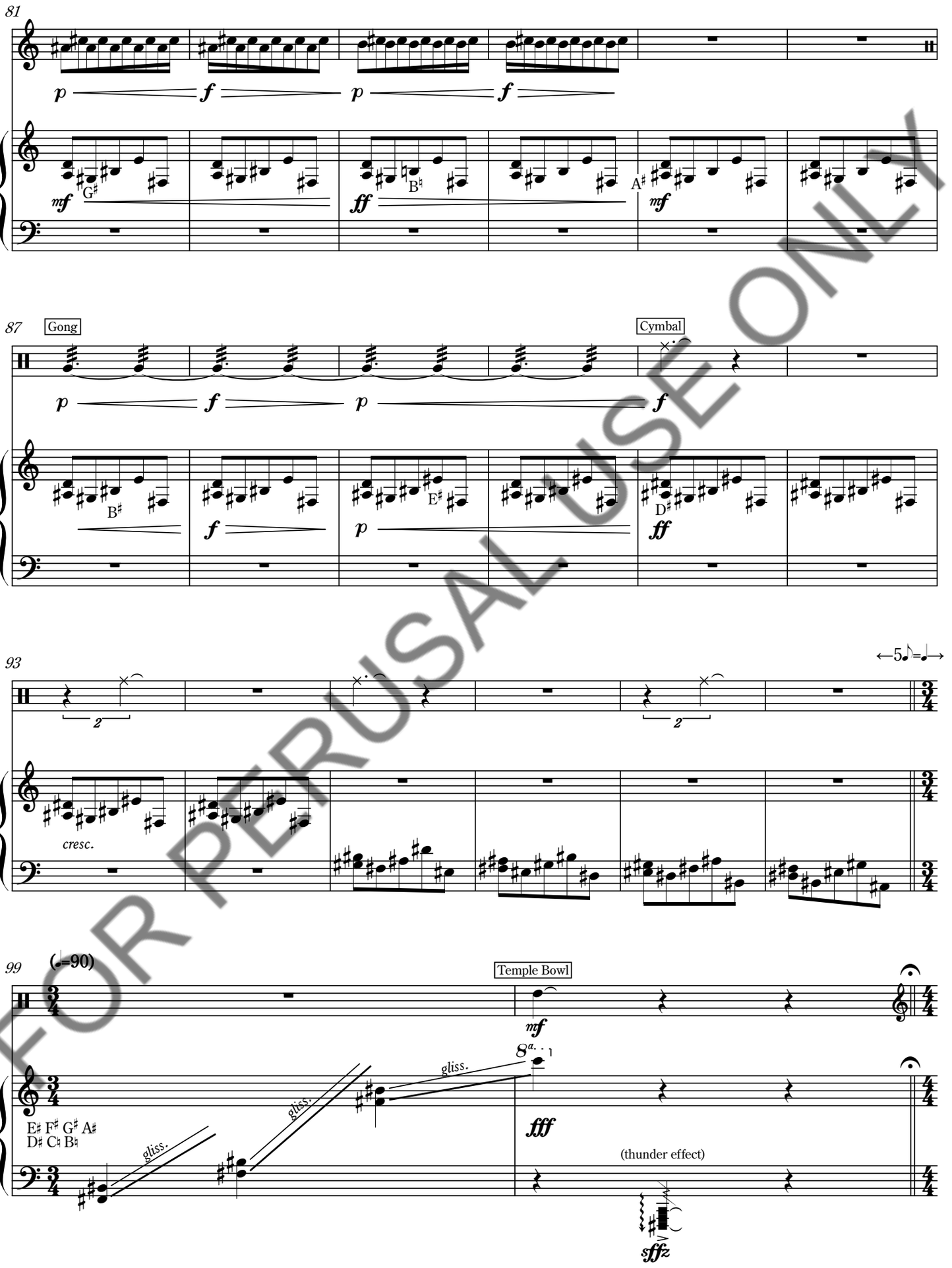

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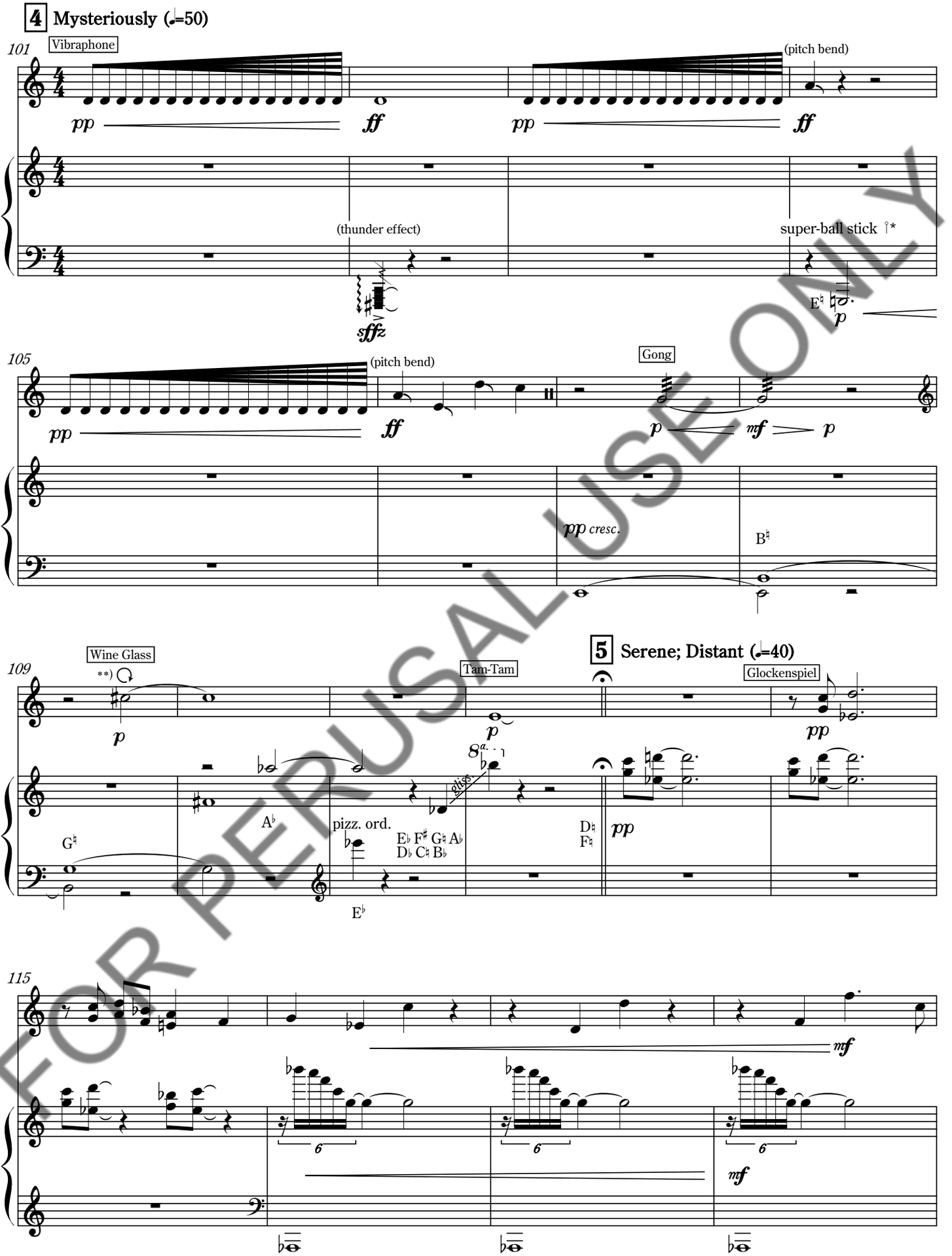

*) Using two super-ball sticks, drag mallet-head firmly down the length of the indicated harp strings. Technique should produce a "whale-like" drone when done correctly.

**) Holding base of the glass stem, gently but firmly trace the rim of the wine glass with wetted finger; producing, sustained ringing tone.

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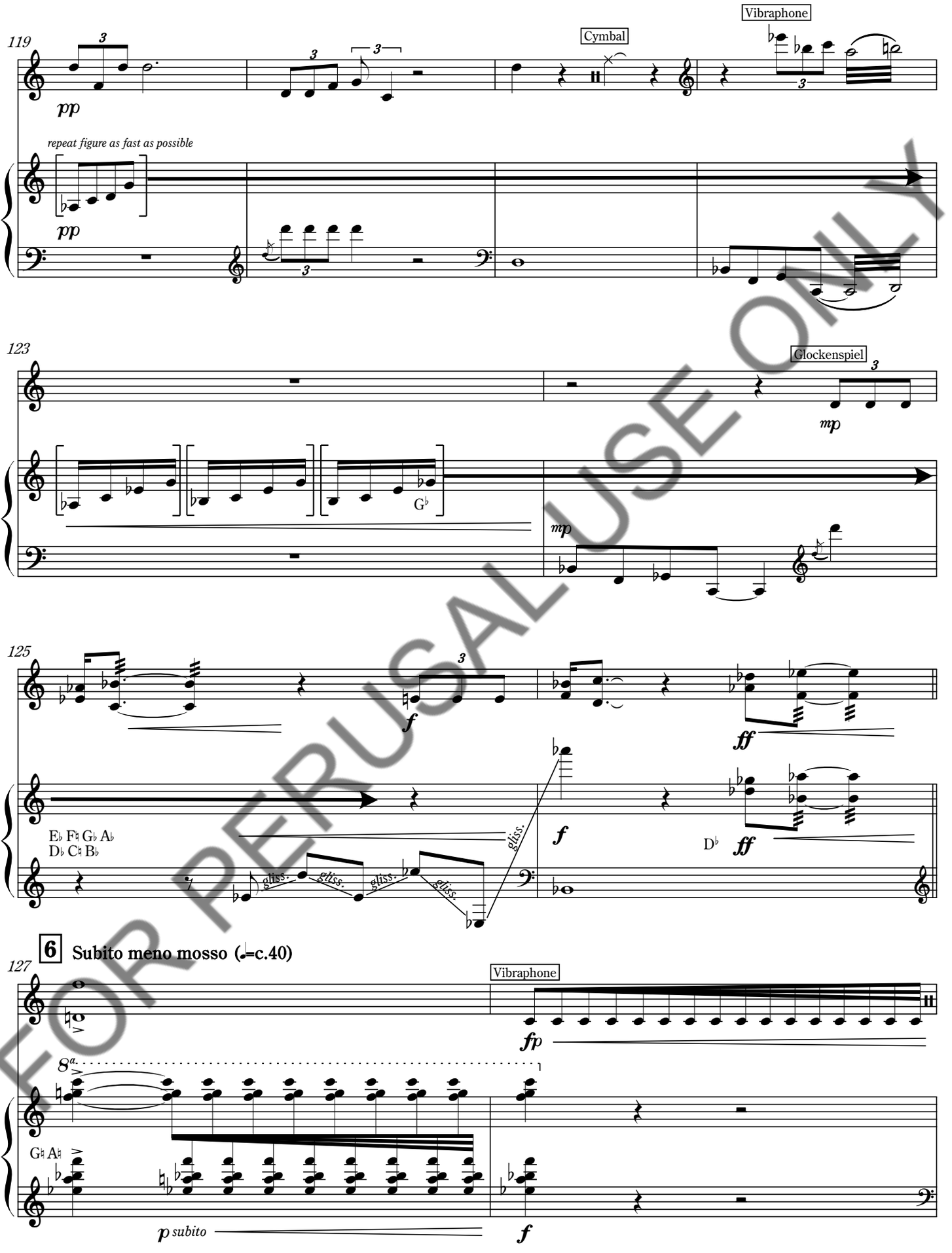

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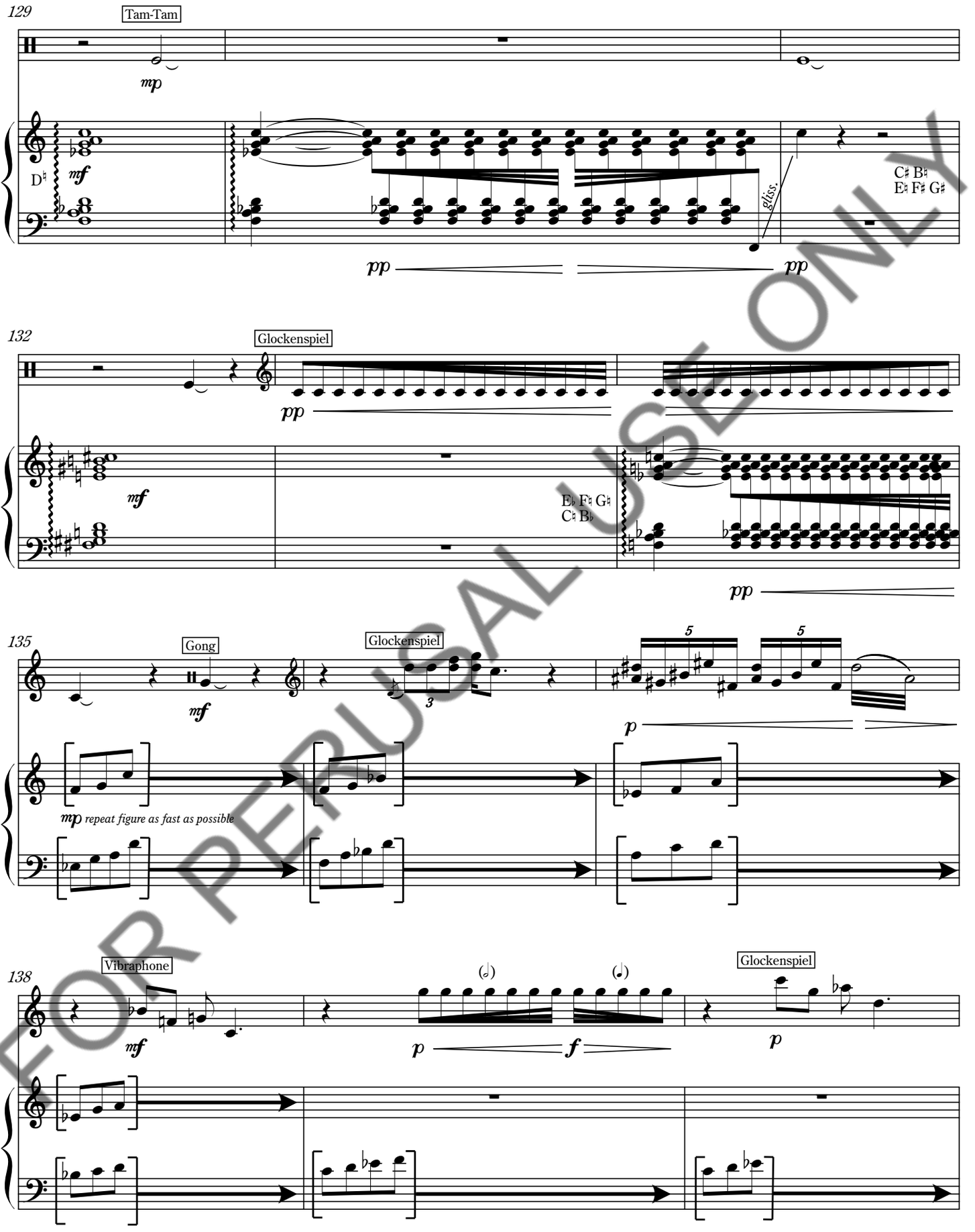

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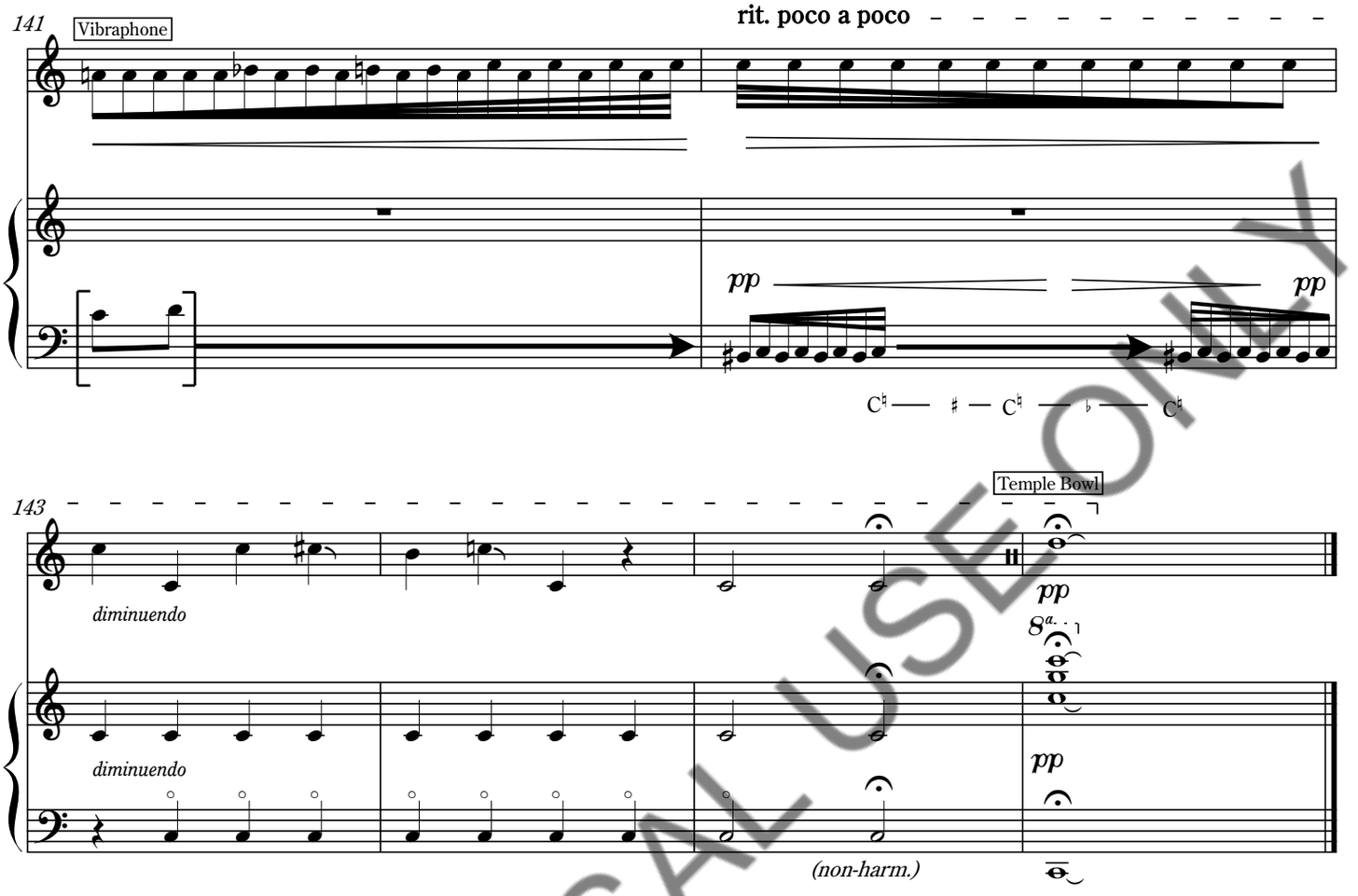

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