

LIAM RITZ

**TURN:SPIN**

*for solo percussion*

FOR PERUSSANCE ONLY

FOR PERUSAL USE ONLY

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## TURN:SPIN *for solo percussion*

(2019)

Premiered September 7, 2019 at Walter Hall, Toronto, Ontario  
Jonathan Smith (percussion)

# TURN:SPIN (2019)

*for solo percussion*

**Duration:** 8 minutes

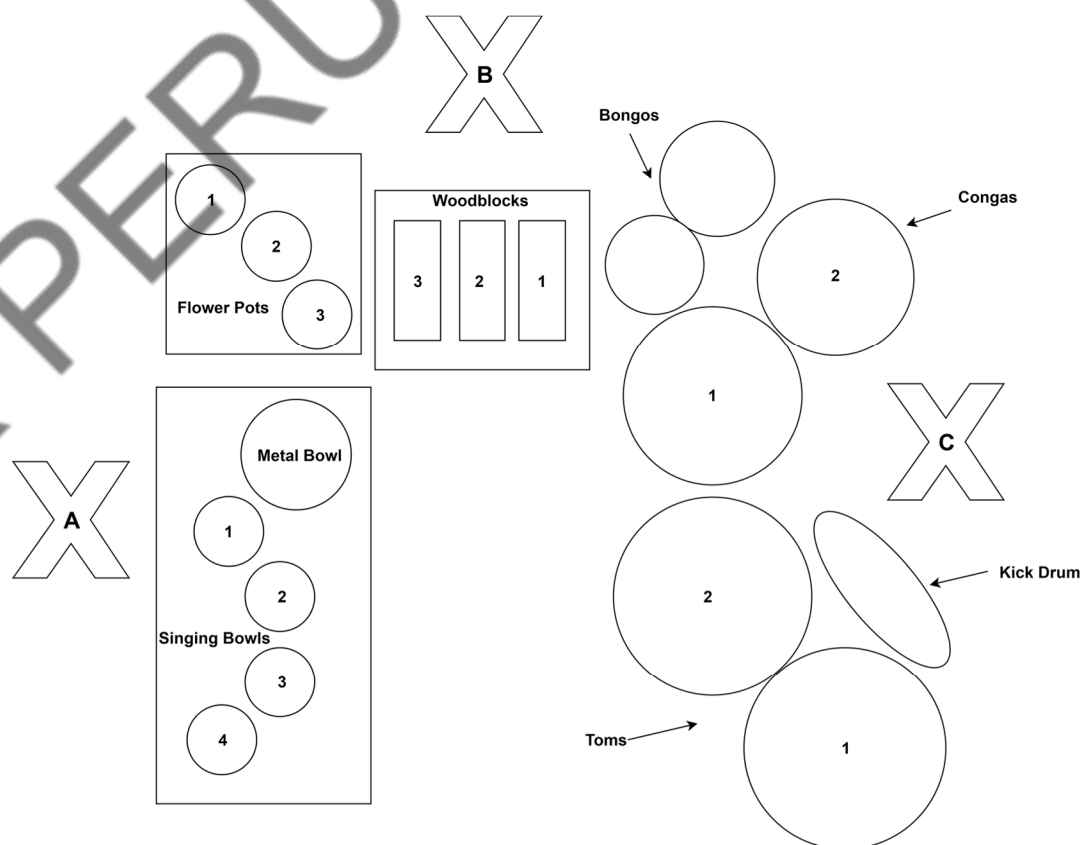
## **Instrumentation:**

- 4 Singing bowls (low to high)
- Medium metal bowl
- 4 Flower pots (low to high)
- 3 Woodblocks (low to high)
- Pair of bongos
- 2 Congas (medium and high)
- 2 Toms (low and medium)
- Kick drum

## **Performance Note:**

The diagram below outlines the required instrument set-up for the pieces performance. This layout should **not** be drastically altered, as the physical set-up influences the movement of the performer around the stage, which is an integral dramatic element of the work.

Regarding notation, all instruments are assigned to a staff-line, with the notes being placed “lowest-to-highest” on the staff in relation to their respective instruments groupings/families. For example, the three woodblocks correspond with the bottom, middle, and top lines of their staves, ordered lowest to highest. Choice of mallets and beaters is left to the discretion of the performer.



## Programme Note

At its core, **TURN:SPIN** is purely about physical and musical rotation. The piece follows the performer as they slowly traverse clockwise around the semi-circular arrangement of instruments. In writing this work, my goal was to create a fluid line from beginning to end, having both the instrumentation and rhythmic structures develop and transform throughout.

The physical set-up of the instruments creates three primary stations for the performer. As the piece begins, the performer is situated on the left side of the set-up (“9 o’clock” position), in

front of an array of resonant metal bowls. The piece progresses with the performer slowing moving clockwise around the set-up, arriving at a new instrumental arrangement at each subsequent position (“12 o’clock” and “3 o’clock” respectively). In addition to the change of sound-profile throughout the piece, there is also an internal momentum wherein the tempo is continuously getting faster and faster as if rolling down a hill.

**TURN:SPIN** was commissioned by Jonathan Smith, supported by Toronto Arts Council with funding from the City of Toronto.

## Composer Biography

**Liam Ritz** (b.1996) is a Canadian-born composer based in Toronto, Ontario.

Ritz has worked with outstanding ensembles including the Hamilton Philharmonic Orchestra, Toronto Symphony Orchestra, Winnipeg Symphony Orchestra, and National Youth Orchestra of Canada, as well as acclaimed performers such as Gemma New, Cameron Crozman, Etsuko Kimura, Leon Bernsdorf, and more.

His works have been frequently performed across Canada in festivals and workshops such as the Canadian Contemporary Music Workshop (Toronto, ON), Scotia Festival of Music (Halifax, NS), University of Toronto: New Music Festival (Toronto, ON), the Hamilton Philharmonic Orchestra’s *What Next Festival* (Hamilton, ON), and the Orford Music Academy (Orford, QC). In addition, Ritz’s works are often programmed by musicians in solo and chamber recitals, including performances in the United States, Italy, Finland, Argentina, and Japan.

Recognized for his work, Ritz has received multiple SOCAN Foundation Young Composers

Awards, as well as a *Prix Artistique* from the *Jeunesses Musicales Canada: Concours Do Mi Si La Do Ré*. His works have 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. Ritz was also selected as the inaugural recipient of the Hamilton Philharmonic Orchestra’s Composer Fellowship Program (2018/2019), was awarded a 2020 City of Hamilton Arts Award, and was selected for the 2022/23 Winnipeg New Music Festival: Composers Institute.

Ritz received a Bachelor of Music from the University of Toronto, studying composition under Abigail Richardson-Schulte. In addition, he has participated in private composition studies and masterclasses with Peteris Vasks, Robin de Raaf, Ana Sokolovic, Jean Lesage, Haralabos Stafylakis, and Kelly-Marie Murphy, as well as having studied conducting under Ivars Taurins, Stephane Potvin, and Gillian McKay.

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commissioned by Jonathan Smith

# TURN : SPIN

for solo percussion

Liam Ritz (b.1996)

Senza misura (♩=c.50)

Position A

4 Singing bowls  
Metal bowl

3 Flower pots

*pp* *mf* *pp*

12" 8"

(rub) w/ mallets long

bowls

w/ mallets

*mp* *pp* *p* *pp*

bowls

flwr. pots

*mf* *p* *mf* *pp* *p* *mf*

bowls

flwr. pots

*pp* *mf* *p* *mf*

(let decay; then damper)

bowls

flwr. pots

*mp* *ppp* *ppp* *pp* *sfp*

4/4

**1**  $\frac{4}{4}$  a tempo ( $\text{♩}=66$ )

bowls

flwr. pots

*pp* *p* *p* *pp*

*p* *sfp* *sfp* *pp*

3 3 3 5

6

bowls

flwr. pots

*mp* *pp* *p* *mf* *pp*

5 5 3

$\frac{8}{32}$  (3+3+2)  $\frac{4}{4}$   $\frac{3}{4}$

9

bowls

flwr. pots

*ppp* *ppp* *sfp* *ppp* *pp*

*p* *mf*

5

*molto accel.*  $\frac{4}{4}$  a tempo *rallen.* a tempo

13

bowls

flwr. pots

*sfp* *sfp* *sfp* *molto* *f*

3 3 3 5

*accel.* a tempo

**2** Poco più mosso ( $\text{♩}=76$ )

bowls

flwr. pots

*p* *sfp* *ppp* *p*

3 3



20

12/32 9/32 4/4

bowls

flwr. pots

*pp*

24

4/4

bowls

flwr. pots

*p*

28

9/8 4/4

bowls

flwr. pots

*sfp* *ppp*

32

5:4 rallen. Subito più mosso (♩=88)

3

bowls

flwr. pots

*p* *mf* *f* *sfp* *mp* *pp* *mf*

36

2/4

Begin moving to Position B

(optional vamp)

bowls

flwr. pots

wblks.

40  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

bowls

flwr. pots

wblks.

44 **Arrive at Position B**

flwr. pots

wblks.

(3 Woodblocks)

*p*

48

flwr. pots

wblks.

*mf* *p* *mf*

$\frac{3}{8}$   $\frac{2}{4}$   $\frac{4}{4}$

4  $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

flwr. pots

wblks.

*mf*

56  $\frac{4}{4}$   $\frac{3}{8}$   $\frac{4}{4}$

flwr. pots

wblks.

$\leftarrow \text{♪} = \text{♪} \rightarrow$

60  $\frac{4}{4}$

flwr. pots

wblks.

*molto* *f* *sfpp* *ppp* *sempre cresc.* *ff*

63

flwr. pots

wblks.

bg.

*sfz* *pp* *f* *ff* (Bongos) *sfz*

6

67

flwr. pots

wblks.

bg.

*sfmp* *p* *f*

3

5

flwr. pots

wblks.

bg.

*sfp*

7 8

75

flwr. pots

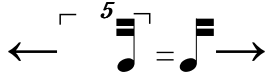
wblks.

bg.

*subito f* *sfp*

7 8 9 16 2 4 9 16 2 4

3



79  $\frac{2}{4}$   $\frac{9}{16}$   $\frac{3}{4}$

flwr. pots

wblks.

bg.

*mf*

6 (♩=110)  $\frac{5}{8}$   $\frac{3}{4}$   $\frac{10}{16}$

flwr. pots

wblks.

bg.

*sfp*

88  $\frac{10}{16}$  (3+3+4)  $\frac{3}{4}$   $\frac{10}{16}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{10}{16}$

flwr. pots

wblks.

bg.

*sfp* *mf* *sfp*

93  $\frac{10}{16}$   $\frac{9}{16}$   $\frac{3}{4}$

flwr. pots

wblks.

bg.

*sfp cresc.*

98  $\frac{3}{4}$  **7**  $\frac{5}{8}$

flwr. pots

wblks.

bg.

*f* *sfp* (optional vamp)

Begin moving to Position C

103 Arrive at Position C

Bongos

2 Congas  
2 Toms  
Kick drum

108

bg.

cg. toms kd

113

bg.

cg. toms kd

118

bg.

cg. toms kd

123

bg.

cg. toms kd

127

bg.

cg. toms kd

mf

7/8

4/4

2/4

3

sffpp

9

p

132

bg.

cg. toms kd

mf

sfp

mf

2/4

12/16

4/4

12/16

3/8

12/16

137

bg.

cg. toms kd

sfp

mf

p

f

sfz

mf

12/16

6/8

2/4

4/4

142

bg.

cg. toms kd

sfp

mf

p

f

10/16

12/16

← ♩ = ♩ →

4/4 (♩ = c.147)

146

bg.

cg. toms kd

f

(optional vamp)

7/8

10

sfp

150  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{2}{4}$

bg. *f*

cg. toms kd

153  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$

bg. *f* *sfp*

cg. toms kd

11

157

bg. *cresc. poco a poco*

cg. toms kd

162  $\frac{4}{4}$

bg. *ff*

cg. toms kd

$\frac{4}{4}$

bg. *sfp*

cg. toms kd

12

*ff* *pp*

\*)

\*) x-notehead = hit the rim of the drum; sharp, clicking sound.

169

bg.

cg. toms kd

*f*

172

bg.

cg. toms kd

*mf*

2/4 3/8 4/4

13 4/4

bg.

cg. toms kd

*ff*

3

180

bg.

cg. toms kd

3/4

184

bg.

cg. toms kd

*sfz*

3/4 3/8 9/16 2/4