Undergraduate Student Recital

At the End of the Highway

A Senior Recital written, arranged, and performed by William Stout, with guest performer William Geiler

June 1, 2021 | 4 pm PDT | Virtual Event

program

Bachelor Jam

William Stout
(b. 1997)

Live recording by William Stout, tenor sax, electric guitar, electric bass, keyboard, and drums
Score accompaniment

Vignette

MIDI recording and score accompaniment

Three Short Works for Piano
   I.  Halloran Summit
   II.  Fallow Farm near Primm
   III. The Moonshine Dance

William Geiler, piano

Eye of the Storm

MIDI recording and score accompaniment

Excursions

MIDI recording and score accompaniment

Two Etudes for Electric Bass
   I.
   II.

William Stout, electric bass

Tribulation

MIDI recording and score accompaniment

Sol/Luna

William Stout, piano

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William Stout is a student of UC Santa Barbara Lecturer Andrew Tholl

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A senior recital presented by the University of California, Santa Barbara Division of Humanities and Fine Arts in the College of Letters and Science and the UC Santa Barbara Department of Music in partial fulfillment of the Bachelor of Music degree.

UC SANTA BARBARA
Program Notes

Bachelor Jam
I composed and recorded Bachelor Jam during a weekend visit to a friend in San Diego (his apartment had been aptly dubbed the ‘Bachelor Pad’). This song was my attempt to create a more simple piece that could be used as a vehicle for blues-based soloing (especially on the Tenor Sax).

Vignette
Vignette was one of the first pieces I composed after arriving at UCSB, and was a crucial stepping stone in inspiring me to pursue my Bachelor’s of Music in composition. Inspired by the impressionistic melodies of artists like Debussy or Satie, I took a simple 3-note melody, and cast it in a series of ‘vignettes’ of varying tempos and moods.

Three Short Works for Piano
Three Short Works for Piano, and many of the other pieces in this concert were inspired by my travels across the western United States. This composition in particular is a sort of homage to Interstate 40, and the many long-abandoned gas stations, towns, and farms you pass on the way through the desert on the way to Las Vegas. “Halloran Summit” and “Fallow Farm near Primm” both try to capture this melancholic beauty, while “The Moonshine Dance” depicts what a gathering of wild west cowboys and moonshiners might have looked (or sounded) like.

Excursions
If I had to point to a piece that best demonstrates my love for jazz and progressive rock music, it would without a doubt be Excursions. Initially envisioned as a series of keyboard and bass guitar solos, this song quickly grew in size and scope to be over 14 minutes long, and include a full jazz ensemble! The first half of the piece, ‘Those Unexpected,’ features frequent genre and time signature changes, while the second half, ‘Those Long Awaited,’ is based on a repeating one-measure motif that slowly builds in intensity.

Eye of the Storm
Unlike most of the pieces I have programmed tonight, this composition started out as a homework assignment for orchestration class. However, I was pleasantly surprised at the many unique textures I could create with nothing but percussion, and felt that it could be further developed into a full song.

Two Etudes for Electric Bass
I have been playing Bass Guitar for about 10 years, so I really wanted to include a couple of pieces in this concert that were focused on my relationship with the bass. Instead of trying to show off a more flashy, technical side of playing, which I find quite common in many rock and funk bass solos, I strived to highlight the underrated melodic abilities of the bass, which I find to be breathtaking.

Tribulation
Tribulation, much like Vignette, was composed early on during my time at UCSB, and helped encourage me to pursue music composition as my degree focus. While composing Tribulation, I envisioned it as a sort of antithesis to Vignette, both in instrumentation and in style. Where Vignette focuses on lush, legato string passages, Tribulation mostly emphasizes a more punchy, march-like feel, with lots of brass.

Sol/Luna
Living near the coast, a favorite pastime of mine is driving up and down Highway 1, and enjoying the countless beautiful sights. I composed Sol/Luna out of a desire to create a sort of ‘soundtrack’ for these drives, and to contrast the moods that I feel when driving in the day versus driving at night.
About the Artist

William Stout is a Music Composition Major at UC Santa Barbara. He writes a variety of music, but is primarily inspired by rock, funk, and jazz stylings. He grew up in Rocklin, California, where he cultivated his love of music from elementary school through high school. He learned to play instruments like the clarinet, tenor saxophone, and bass guitar through his years in student ensembles. At UCSB, William initially intended to get a degree in clarinet performance, but quickly became interested in the art of composition, and began studying under Nick Norton, Brandon Rolle, and UC Santa Barbara Lecturer Andrew Tholl. In his music, William strives to create a unique fusion that marries highly-structured genres, like progressive rock, with genres that espouse spontaneity and improvisation, such as jazz or funk.