



SCHOOL OF MUSIC

Presents

Lucas Maynard-Estevez, Composition

Sunday, April 28, 2024

8:30 pm

Van Cliburn Concert Hall at TCU

Program

Medley from *Maradon* (2021)
The Ice Bridge
Small Cities
Beast Island
D'Hara
Desert Ruins

Wisteria (2020)

Olivia Garza, voice
Julianne Tai, piano

Blessed Assurance (2023)

Emma Piyakhun, oboe
Nikkie Galindo, flute
Madelyn Peterson, piano

Cloudcatcher (2021)

Martin Shahbazyan, piano

Intermission

Medley from *Agent Elvis*
Theme and credits
Flyboy
Helicopter Chase

Tyler Bates
(1965-present)
Timothy Williams
(1966-present)
Lucas Maynard-Estevez
(2002-present)

TCU Jazz Ensemble

This recital is given in partial fulfillment of the requirements for a Bachelor's in Composition.

Lucas Maynard-Estevez is a student of Neil Anderson-Himmelspach.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Medley from *Maradon*

Maradon is a game in development inspired by a Dungeons and Dragons campaign done by the game club at Lynn University, whose president Matthew Feldman is a long-time friend of composer Lucas Maynard-Estevez. The soundtrack was written in short, loopable pieces to be played in the background of the DnD sessions but is being repurposed as the music playing in each area of the upcoming video game.

The first movement, *The Ice Bridge*, is an inhospitable and unforgiving yet breathtaking portion of the map, captured in music by a distant percussion ensemble over a lone drone. The music is beautiful, yet empty and chilling, apprehensive even. The windy tone of the drone chills the listener as it is decorated by the light, echoing percussion.

The second movement, *Small Cities*, plays whenever the player enters a small city in the map, not a major point in the game but a quick spot to rest. The is captured in a folk-sounding piece, featuring hand percussion and guitar. The work also features a synthesizer lead that maintains the fantasy aspect of the game.

Third is an intense and fear inducing song, *Beast Island*. Utilizing an ensemble of unique voices, this piece has a driving groove as the player will have to fight off countless horrors. The backing percussion sounds like claws scratching and distant whispers, while the leading marimba and synthesizer work together to create a conversation between the grotesque voices of each creature.

This is followed by a mystical port named *D'Hara*, an area of mystery inhabited by sly merchants on the sea closest to *Beast Island*. The two areas share the marimba in common, but it is much more prominent in this movement. The marimba leads synthesized swells in an interesting piece featuring Latin percussion, groovy but still unsettling.

Finally, the medley is finished with the piece *Desert Ruins*. An elegy to the civilization that once stood, distorted voices lead the piece, as if the spirits of the ex-inhabitants still reside there. This is layered over swelling arpeggios doubled by a distorted keyboard and guitar, with strings occasionally taking over.

Wisteria

What began as a mere homework assignment turned into a work of great meaning to the composer and his family. The text to this piece is a word-for-word adaptation of the poem *Wisteria* found in the book *Overgrown*, written and published by his own sister, Cara Maynard-Estevez. The poem describes the openings and closings of phases of life, and how beautiful things stay consistent throughout. You will find yourself outgrowing things you never thought possible and realize it too late yet one can always look forward to the wisteria blooming in their similarly short and sweet lives, a reminder of stability in impermanence. It is the final poem of the book as the book was written during a tumultuous time and served as a way of letting go and moving on. The music captures these motives through winding melodies that travel up and down through different keys and tonalities as the vines would spread through the garden. The piece opens and closes with the same vocal melody, but the piano accompaniment completely changes in its last

iteration, an ode to the idea of consistency and change occurring simultaneously. Both the poem and song are dedicated to their late grandmother, Mary Carolyn Maynard, as wisteria was her favorite flower.

Blessed Assurance

This piece was commissioned by fellow TCU student Emma Piyakhun to honor her late grandmother. Her grandmother Karen Kriz was a professional flutist and had recorded an album of hymns for flute and piano. Although Emma never got to meet her grandmother, she always listened to the album growing up and it held a big influence on her musical journey. This piece is a realization of their ability to play alongside one another through a favorite hymn on the album, Blessed Assurance. This arrangement features the hymn while traveling to some more distant territories, a space between time and reality where the two can perform together.

Cloudcatcher

Cloudcatcher is a work for solo piano written as a project to attempt to make some generally gross intervals sound good. The composer was told it was impossible for the intervals featured in the piece (minor ninth and major seventh) to sound good melodically, so he took it as a challenge to base a beautiful piece of music off them. This pastoral piece features open, dissonant harmonies, and the extreme ranges of the keyboard to create intense contrast in the flavors of the work. Despite being a gentle, pastoral piece, it is interwoven with complex grooves and rhythms. These come as interjections to the planing chords and melodic lines throughout the introduction, then join together in the next section. This delicate cascata became the main inspiration for the title, reminiscent of a misty waterfall trickling down from high in the clouds. The piece then builds to a section dominated heavily by the groove with a powerful left hand motor accompanying planing chords in the right. It winds back down to where it began, a delicate and ambiguous set of harmonies that fade away as the piece ends.

Medley from *Agent Elvis*

The pieces featured in this medley are taken from the soundtrack to *Agent Elvis*, a comedy/action show on Netflix, and Maynard-Estevéz's first introduction to film scoring. As a brass and guitar player, he was able to work closely with lead composers Tyler Bates and Timothy Williams in writing the songs played in this medley, writing original music and providing feedback on orchestration. The soundtrack features a jazz band and similar sounds we are familiar with such as *Mission Impossible* or *The Incredibles*, but often features a guitar lead to represent Elvis himself. This combination creates an ensemble full of excitement and power, perfect to capture the essence of the show.