

Lamont School of Music

Student Recital

Exit Beholden

Emil Tellefsen

Composer

Saturday, March 14, 2026

7:30 p.m.

Williams Recital Salon



Robert & Judi Newman Center
for the Performing Arts

Program

Beating of the Fire (2025)

Drew Tilbrooke, tenor saxophone
Julian Horne, electric guitar
Emil Tellefsen, classical guitar
Karalina Coates, piano
Bryson Miller, drums
Tim Crean, electric bass

Emil Tellefsen
(b. 2004)

The Peace of Wild Things (2025)

Karalina Coates, piano
Mackenzie Laun, soprano

Emil Tellefsen
(b. 2004)
Wendell Berry

At Both Ends (2025)

Drew Tilbrooke, tenor saxophone
Emil Tellefsen, classical guitar

Emil Tellefsen
(b. 2004)
Drew Tilbrooke
(b. 2004)

Ripple (2025)

Emil Tellefsen
(b. 2004)

Shimmer (2025)

Matthew Sousa, drums

Emil Tellefsen
(b. 2004)

INTERMISSION

Please silence your cell phones

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On Lichen Covered Rocks (2024)

Silvia Miller, classical guitar
Emil Tellefsen, classical guitar

Emil Tellefsen

(b. 2004)

Water (2023)

II. Ebb

Joshua Wyly, violin
Elidi Clark, viola
Katreia Mori, cello

Emil Tellefsen

(b. 2004)

Rain (1991)

Emil Tellefsen, classical guitar

Philip Houghton

(b. 1954)

I Pray (2025)

Emil Tellefsen, classical guitar and voice

Emil Tellefsen

(b. 2004)

Emil Tellefsen

Exit Beholden (2025)

Drew Tilbrooke, tenor saxophone
Karalina Coates, piano
Matthew Sousa, percussion
Adlee Demientieff, double bass

Emil Tellefsen

(b. 2004)

Reception to follow in the
Director's Lounge on the 4th floor

Texts

The Peace of Wild Things

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.

– Wendell Berry

Program Notes

Beating of the Fire

Beating of the Fire was originally written for electric and classical guitar, exploring the idiomatic sounds of each instrument and combining their different worlds. It has since been arranged and expanded for jazz combo plus classical guitar. The piece evokes the organically shifting and powerful visage of fire through vivacious rhythmic textures that weave through meters like a dancing flame.

Ripple

A prolation canon takes the standard canon form, in which the same melody is played by two or more voices at different starting points, and adds the element of varied speeds between the voices. This causes the melodies to go through different permutations of alignment, producing new harmonies with each repetition of the phrase. Ripple presents a prolation canon that descends through a microtonal scale called Mothra[6] at an 8:7 speed ratio. This ratio also appears within Mothra[6], which is built by stacking supermajor seconds, or roughly the interval between the 8th and 7th partials of the harmonic series.

Shimmer

Shimmer is a microtonal piece utilizing electronics tuned in 31 equal divisions of the octave and accompanied with a drum set playing break beats. Shimmer aims to contradict the notion that microtonal music is inherently dissonant or elitist; this EDM track can be enjoyed equally by anyone, regardless of their exposure to or knowledge in microtonality.

On Lichen Covered Rocks

To my grandmother and grandfather, Karin och Bosse

A small house with red-painted wood lives north of Stockholm on Gräsö, Grass Island.

The wooden path from the house runs
through blueberry bushes,
down stairs,
down rocks.
It kisses the Baltic.

Between the house and the water,
wooden path, blueberry bushes
pine trees,
and ponds of rainwater,
lie the rocks covered with lichen.

Continued.

Program Notes

I Pray

Psalms, heads bowed down. Hands, laced hands, fealty shown. Hands, laced hands, upon your breast. Six feet down. How can I reach you with the way I pray? Cast into the air. The way I pray to no god.

Palms, reading lines, comparing hands.

Please don't give me God, we fell from her hands, spat at her leaves. Please give me bunched up clouds. Please give me you. The way I pray, cast into the air. The way I pray to no god.

Exit Beholden

A dry field extends toward the horizon. The ochre grass reaches up to your thigh and sways lightly in the breeze. The day is overcast, cold. Beside you stands a great oak with wind chimes singing delicately from its limbs.

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Donors to the Lamont School of Music are an integral part of the Lamont community. Since 1983, the Lamont Society has provided financial and other support that has sustained our program's excellence. It has enabled us to purchase instruments, underwrite masterclasses and guest artist performances, support touring ensembles, provide students with professional development funds, support faculty initiatives, maintain scholarships for our deserving students, and much more. We are deeply grateful for this philanthropy!

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Upcoming Events

Monday, March 16, 4:00 p.m.

Tuesday, March 17, 10:00 a.m.

Masterclass: David Kim, violin

Hamilton Recital Hall

Free admission to observe

Saturday, April 4, 7:30 p.m.

Faculty Recital Series: Basil Vendryes, viola & William David, piano

Hamilton Recital Hall

\$12, free for students and faculty

Tuesday, April 7, 7:30 p.m.

Trombone Studio Recital

Hamilton Recital Hall

Free admission, no ticket required

Friday, April 10, 7:30 p.m.

Faculty Recital Series: Richard Harris, trombone

Hamilton Recital Hall

\$12, free for students and faculty



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