

Music

AT EASTERN

The EWU Department of Music presents

Lauren McKinley Junior Percussion Recital

Assisted by Alek Gayton, Jake Madison, and Riley Gray

Saturday, March 1st 2014

5:00 p.m.

Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor in Music Performance, Percussion

Studio of Professor Adam Wallstein

Marimba d'amore

Keiko Abe

Sonata for Timpani
Movement II

John Beck

Short Intermission for Stage Changes

The Dragon at Dawn

Davis Hill

Canned Heat

Eckhard Kopetzki

Sea Journey

Chick Corea/Nevill Potter

Chris Shephard, Saxophone
Riley Gray, Piano
Jake Madison, Bass
Alek Gayton, Drums

Marimba d'amore

Written by the highly esteemed Japanese composer Keiko Abe, *Marimba d'amore* is a challenging piece both technically and musically. As can be conjectured from the title, this piece explores the many characteristics love can exude, from sweet, to painful, to profound. The main musical theme of this piece is derived from a popular French love song, "Plaisir D'Amour," written by Jean Paul Martini.

"The pleasure of love lasts only a moment,
The grief of love lasts a lifetime"

Sonata for Timpani

John H. Beck has had an expansive career as a composer, performer, and educator, and is held in high regard in the percussion world. Beck taught at the Eastman School of Music from 1959-2008, and was principal timpanist with the Rochester Philharmonic from 1962-2002. *Sonata for Timpani* is a three movement work that utilizes a variety styles and techniques throughout each movement.

The Dragon at Dawn

Davis Hill, 2013 graduate of Eastern Washington University, is known for exploring new kinds of musical forms and genres. *The Dragon at Dawn* is for marimba and electronics, an uncommon yet dazzling juxtaposition. This piece is inspired by the colors which arise during the sunrise, and watching them evolve as time goes by. It is an honor to be premiering this work.

Canned Heat

An educator, composer, and performer, Eckhard Kopetzki has written some of the most popular repertoire in the percussion realm. *Canned Heat* won 1st prize in the 2002 Percussive Arts Society composition contest in the multiple percussion category. This piece requires an array of drums (3 toms, 4 bongos), a tambourine, a 'resonant metal sound,' a metal can, and even a change in implement in the middle of the piece. Throughout the piece, Kopetzki utilizes many different time signatures but still keeps the piece grooving!

Sea Journey

Although written by notable jazz piano player Chick Corea, *Sea Journey* has been made extremely popular by vibraphonist Gary Burton in his "Quartet Live" album, which included the likes of Pat Metheny, Steve Swallow, and Antonio Sanchez. Starting off with a stormy minor intro, *Sea Journey* takes its listeners on a sonic journey.

Notes from Composer Davis Hill

The Dragon at Dawn

Davis Hill (b.1989)

Lauren McKinley, electronics-enhanced marimba

The Dragon at Dawn is a sonic portrait of sunrise. The piece was composed using synaesthetic color/pitch/timbre associations, in which each pitch represents a non-absolute color. D, for example, is always red, but its visual quality and "redness" vary with timbre. This means that articulation, mallet choice, roll speed, and dynamic level can change the color of each pitch.

The top 4 octaves of the marimba represent different strata of the sky: starting from the horizon, each represents approximately 2.6 degrees toward the zenith. Just as in a sunset, light and color changes begin in the lowest stratum (octave) and flow upward. Synaesthetically, the changing color of sunrise represents a chromatic pitch progression, with the exception that notes between D and Ab are not used. Blue—both the deep night blue of Bb and the pregnant softness of B—give way to B-C's premonitions of light, the clear sky of C, then finally onto the light itself: C-C#'s tinges of orange give way to C#'s warm tangerine glow, finally melting into the deep lustrous red of D, which splashes onto clouds surrounding the waxing sun. The sun itself is characterized by the ruddy, yolky yellow of Ab moving towards the lighter, higher-energy radiance of A. At end of sunrise, the entire sky seems to vibrate with the yellow-orange-red-yellow chord A-C#-D-Ab. This is where *Dragon at Dawn* ends: on the last trembling edge between sunrise and day.

Throughout the piece, material played by the marimba is augmented by live electronics. The software, which was designed in Max/MSP, has two dimensions: looping and reactive synthesis via pitch detection. By depressing an electronic footpedal, the player can record ephemeral audio loops of varying length. When pitches from the red-orange-yellow spectrum (D, C#, Ab, A) are detected in a loop, the software generates sine waves at the same pitch, dynamic level, and decay rate as material captured in the corresponding loop.

In conceiving the piece and devising the electronics, I found a number of compelling reasons to use marimba: the timbre is warm, rich, and woody—a good surrogate for early-morning light; the ability to change mallets makes timbral changes (in this case, literal color changes) easy to effect; looped marimba rolls' percussive genesis give them a pleasing grit (such as we find in low-light vision) absent from acoustically sustained pitches.

The only external control mechanism required for *The Dragon at Dawn* is an electronic footpedal, an item whose use is both easy and immediately apparent. The player interfaces with the electronics-enhanced marimba in nearly the same way they would an acoustic marimba. This design reflects my philosophy that electro-acoustic electronics should be cybernetic augmentations of acoustic instruments, rather than additional instruments themselves. Minimalist design allows performers to retain conventional performance modality as much as possible.