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The EWU Music Department Presents

A Graduate Recital
Ryan Chapman, Percussion

Assisted by the EWU Percussion Ensemble:

Kyle Labish
Austin Davis
Jon Williams
Andres Martinez-Rocha
Carl Christensen
Davis Hill, piano

Saturday May 19, 2018
4:00 pm
Music Building Recital Hall

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

From the studio of Dr. Michael Waldrop

Program

O Haupt Voll Blut Und Wunden
(O Sacred Head, Now Wounded)

J.S. Bach
arr. Evelyn Glennie
(b. 1968)

Libertango: Variations on Marimba

Astor Piazzola
arr. Eric Sammut
(b.1968)

Raga No. 2

William Cahn
(b. 1946)

Intermission

Mudra

Bob Becker
(b. 1947)

SPINE

Michael Laurello
(b. 1981)

Concerto for Vibraphone and Percussion Ensemble

Emmanuel Sejourné
(b. 1961)

- I. A Piacere
- II. Energique et Agressif

Program Notes

O Haupt voll Blut und Wunden (O Sacred Head, Now Wounded)

O Sacred Head, Now Wounded is a Lutheran hymn based on a Latin text written during the Middle Ages. In 1656, Paul Gerhardt wrote a German version which is known by its incipit, "*O Haupt voll Blut und Wunden*". Johann Sebastian Bach later arranged the melody for his St. Matthew Passion. He later used the hymn's text and melody in the second movement of the cantata *Sehet, wir gehn hinauf gen Jerusale*, BWV 159. Paul Simon's "*An American Tune*" is based on this chorale as well.

This particular chorale was arranged for marimba by the famed percussionist Evelyn Glennie. Dame Evelyn has arranged and transposed this Bach chorale to allow for a more idiomatic approach to the marimba. Chorales present the marimbist with technical challenges in terms of executing smooth, metered rolls in intervals ranging from a major second to a major tenth in addition to the challenge of creating the illusion of sustain.

Raga No. 2

Composed for the book *Concert Solos for Timpani* by William Cahn, *Raga No. 2* uses traits from North Indian music and rhythmic ideas from the Indian tradition of tabla drumming. Conceived as a sequel to *Raga No. 1*, Cahn's composition explores advanced rhythmic concepts through polyrhythms in odd time signatures. The composer's incorporation of hand drumming techniques for the timpani presents a unique textural change in the piece before the final climactic moments of the piece.

Libertango: Variations on Marimba

Eric Sammut's *Libertango: Variations on Marimba* is an arrangement of *Libertango*, composed by Astor Piazzolla. Sammut's arrangement of the piece for solo marimba opens with a slow and mysterious introduction. With an abrupt shift Sammut presents a theme in the player's right hand while the left hand performs a harmonic accompaniment. As the piece progresses, subsequent variations of the theme use the intervals of a sixth and octave.

Throughout the main theme the melody is accompanied by a descending line in the inner mallet of the left hand dictates the harmonic movement. Integrated with the melodic content of the right hand these contrasting and contrapuntal motions combine to present virtuosic and demanding musical challenges for the marimbist.

Mudra

According to the notes provided by the composer, *Mudra* consists of music which was originally composed to accompany the dance *UrbhanaMudra* by choreographer Joan Phillips. Commissioned by INDE '90 and premiered in Toronto in March, 1990 as part of the DuMaurier Quay Works series, *UrbhanaMudra* was awarded the National Arts Centre Award for best collaboration between composer and choreographer. The Music was subsequently edited and re-orchestrated as a concert piece for the percussion group NEXUS during May, 1990. *Mudra* is scored for marimba, vibraphone, songbells, glockenspiel, crotales, prepared drum and bass drum.

The instrumental ensemble in the original piece had a role similar to that found in traditional Indian concerts, where a solo drum is the principal voice. However, western instruments were not used to imitate an "Indian" sound. In response to the choreographic approach, classical Indian musical structures were allowed to influence the formal, rhythmic and harmonic aspects of the music. The interval relationships of the raga Chandrakauns (tonic, minor third, fourth, minor sixth, major seventh) were used to determine both melodic and harmonic content throughout the piece. Rhythmically, *Mudra* is based on two important and common features of North Indian music: 1) motivic development (*palta*) and 2) rhythmic cadence formulas (*ti hai*). These structural devices are used most systematically in the final drum solo section of the piece in which rhythmic, rather than harmonic cadencing is used to create tension and, ultimately, accord.

SPINE

This composition is based on a single motive that runs through most of the piece, virtually all of the musical material is derived from it. The "meta-line" (performed by the soloist) serves as the "Spine" of the piece, both in structural terms (backbone), but also in respect to the line's perceived control over the direction and progression of the music (central nervous system). The supporting members of the quartet contribute colors and punctuates the main line. Throughout this work the individual parts move in and out of agreement with one another, and for short passages the primary line loses its unique identity within the ensemble. The composition strives to impart an almost biological sense to the way motives grow, attempting to balance intuitive, almost improvisatory, types of development with more structured patterns and processes- (adapted from the composer's notes-RC)

Concerto for Vibraphone and percussion ensemble

Emmanuel Sejourné's *Concerto for Vibraphone and Percussion* was adapted from Sejourné's *Concerto for Vibraphone and Strings* (1999). This concerto received its world premiere in 2002 at the International Vibraphone Competition Clermont-Ferrand by 'Percussions Claviers de Lyon'. The piece explores alternative concepts of sound and texture on the vibraphone through a slow first movement beginning with bows on the vibraphone. The slow dance-like first movement gives way to an alarmingly abrupt shift in texture in the second movement. Beginning with a heavy opening passage in the ensemble the second movement is focused on the development of a rhythmic three note motive using the grouping of pitches (Eb, Db, C and Bb, A, G). The virtuosic vibraphone solo presents a significant challenge as it requires a high level of technical proficiency in four-mallet playing as well as a mastery of seldom seen extended techniques such as pitch bending and harmonics.