


A
Senior Percussion and Voice Recital

An Honors Project (HONRS 499)

by

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Abstract:

Early on in my musical career at Ball State University I had a passing thought: What if I combined percussion and vocal performance (my two areas of musical study) into one recital? As I discovered the purpose and concept behind the senior honors project the idea gained more direction, and with determination I began to plan the event. Once the date and venue were set I began to select pieces and formulate a solid program. When I was programming for the recital, one of the most important things I kept in mind was variety. Throughout my percussion and voice studies at Ball State I have covered a wide range of musical genres, styles, and challenges. Since the recital would be a showcase of these endeavors, it was important for me to create a diverse and accurate picture of my musical experience and growth.

The percussion works on this program showcased my skills on three main instruments of study: snare drum, timpani, and mallet percussion (marimba, xylophone, vibraphone). The recital opened with *Fanfare and Allegro*, a timpani and trumpet duet. Not only did this piece make for a strong opening, but the trumpet also added a diverse timbre to the program. Both the next piece, *Two Movements for Marimba* and *Suite "No.2" for Solo Marimba* come from the Japanese school of marimba composers, creators of a large percentage of advanced marimba repertoire. However, these two pieces are quite different. The low register pitches and sustained chords of *Suite "No.2"* offer a comforting contrast to the fast, atonal nature of *Two Movements for Marimba*. The jazzy vibraphone solo, *Blues for Gilbert*, provided the audience with a mood and style change while allowing me to demonstrate development in an entirely different musical genre.

The middle portion of the recital program shifted the focus to vocal performance. I opened this segment with the emotionally intense aria, *Ah! mio cor*, from Handel's opera *Alcina*. Following this dramatic opening I again changed dynamics, creating a light-hearted and carefree feeling through Fauré's *Mandoline*. With lyrics written by Ira Gershwin, the next piece, *My Ship*, comes from a more contemporary era. Such a selection provided the audience with something more stylistically familiar and appealing. From there the program moved back to a more operatic style with Barber's *Must the Winter Come So Soon*, chosen for its long melodic line and beautiful contour. The final two vocal works on the program, *Mi Sueño* and *El paño moruno*, are both based on Spanish folk songs. Spanish is often not included in the popular languages sung by most vocalists (most would think of Italian, French, and German), making inclusion of these two pieces somewhat refreshing.

The third and final segment of the recital moved back to the percussion world. *Four Stick Joe*, a four mallet xylophone solo with marimba ensemble accompaniment, allowed me to include another important part of my percussion studies, the marimba/percussion ensemble. The snare drum pieces programmed on the recital, *Delecluse #4 and #9*, come from advanced concert snare drum study and are very appropriate for the graduate auditions. The final piece programmed on the recital was meant to be the musical and technical climax of the performance. Throughout this past year, the overall intensity and skill required within Zikovic's *Concerto No. 2 for Marimba and Orchestra* really pushed my abilities to the limit and provided me with many opportunities for growth as a percussion performer. I felt that programming this work last on the recital would be a great way to end this unique capstone experience.

Courtney E. Lambert
Percussion and Mezzo-Soprano
In a
Senior Honors Recital

Program Notes

Fanfare and Allegro

Stanley Leonard, principal timpanist with the Pittsburgh Symphony for 38 years, has made a career out of performing, teaching, and composing. Many of his works include timpani, such as *Concerto for Timpani and Percussion Ensemble*, *Rondino for Timpani*, *Canticle for Solo Timpani* and this piece, *Fanfare and Allegro*. *Fanfare and Allegro*, a timpani and trumpet duet, utilizes one of Leonard's more unique instrument combinations. The difficulty of the work lies in the call and response nature of the opening fanfare and the quick pedaling required from the timpanist throughout the piece. The rapid pitch changes on the timpani make achieving good intonation between the two instruments a special challenge for the performers.

Two Movements for Marimba

Toshimitsu Tanaka's piece, *Two Movements for Marimba*, is just one of his numerous compositions for a variety of mediums. Tanaka graduated from the largest music school in Japan, Kunitachi College of Music, in 1956 with a degree in composition and soon after earned a graduate degree from the same institution. Since 1980 Tanaka has held the title of Professor of Composition at the Kunitachi College of Music. *Two Movements for Marimba* was composed in 1965 and has won two awards, including the Encouraging Prize of the National Arts Festival for the Centennial Anniversary of the Meiji Period and the Supreme Prize of Japan's National Arts Festival. The piece can be characterized by Tanaka's use of a 12-tone row and his unique combinations of meter and rhythm. The energy present throughout the two movements and Tanaka's unusual use of melody and harmony all contribute to the distinct Japanese character of *Two Movements for Marimba*.

Blues for Gilbert

Mark Glentworth, composer of *Blues for Gilbert*, was born in England, 1960. He currently works in the UK as a musician and composer for film, radio, TV and theater. This jazzy vibraphone solo, written in 1980, is in memory of Glentworth's percussion instructor at the Royal Northern College of Music, Gilbert Webster. The challenge and beauty of this piece stems from the wide dynamic range made available to the performer. Glentworth's combination of dynamic contrasts with various tempos, including regular tempo changes, ritardandos, accelerandos and fermatas, creates a masterpiece. These musical elements allow the player to really make each performance of *Blues for Gilbert* uniquely her own.

Suite “No. 2” for Solo Marimba

Suite “No. 2” for Solo Marimba is the second of three suites that Takayoshi has written for the instrument. All three are structured in much the same way. Each suite has seven movements that vary in style, mood, and dynamic demand. Of Takayoshi’s three suites, the second is perhaps the most mellow. The first, fourth, and seventh movements greatly contribute to this mellow mood through thick rolled chords and unique phrasing. A few challenges presented by this work include Takayoshi’s use of extended reach, the great variety in style within and between the movements.

Ah! mio cor

Ah! mio cor, schernito sei.
Stelle, Dei, Nume d’amore!
Traditore, t’amo tanto,
puoi lasciarmi sola in pianto?
Oh Dei! puoi lasciarmi,
Oh Dei, perche?

Ah! my heart

Ah! my heart, he scorns thy love
Hear me, heaven, ye gods above!
Thee, O traitor, I love so much,
canst thou leave me alone?
O Heaven! canst thou leave me,
Oh Heaven, and why?

Ah! mio cor comes from the opera *Alcina*, premiered and written during the 1734-1735 opera season by George Frederic Handel. Of the 28 arias in the opera, *Ah! mio cor*, sung in Act II Scene VIII by Alcina, marks perhaps one of the more important turning points in the drama. Although Handel is often remembered for his large choral works, such as the oratorio *Messiah*, arias actually represent much of his compositional output. His mastery of the grand da capo aria form has helped make his Italian operas the finest of their kind.

Mandoline

Les donneurs de serenades
Et les belles écouteuses
Echangent des propos fades
Sous les remures chanteuses.

C’est Tircis et c’est Aminte,
Et c’est l’éternel Clitandre,
Et c’est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de doie,
Leurs longues robes à queues,
Leur elegance, leur joie
Et leurs molles ombres bleues

Tourbillonnent dans l’extase
D’une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Mandolin

The men serenading
and the lovely ladies listening
exchange idle chatter
under the singing branches.

Tircis is there and also Aminte
and the ever-present Clitandre;
and there is Damis, who for many a
cruel maid creates tender verses.

Their short silk jackets,
their long gowns with trains,
their elegance, their joy
and their soft blue shadows

whirl in the ecstasy
of a pink and gray moon,
and the mandolin chatters on
amid the quiverings of the breeze.

Les donneurs de serenades
Et les belles écouteuses
Echangent des propos fades
Sous les remures chanteuses.

The men serenading
and the lovely ladies listening
exchange idle chatter
under the singing branches.

Gabriel Fauré (1845-1924) was a French composer, teacher, pianist and organist whose style influenced many of the early 20th century composers. He attended L'École Niedermeyer, a boarding school that taught music along with other general subjects of interest. Fauré regularly attended Saint-Saën's salon where he met other musical friends and it was with these colleagues that he formed the Société Nationale de Musique. His piece *Mandoline*, written during his second period, actually comes from a larger work of five songs entitled, *Cinq melodies 'de Venis'*. An image of the light, almost playful mood of *Mandoline* is created through the first stanza of text and the staccato nature of the piano accompaniment. Each of the five songs within *Cinq melodies 'de Venis'* is based on a poem by Verlaine, with a few alterations of text. The song set is cyclic in nature through Fauré's use of recurring motifs and stylistic similarities.

My Ship

Together, the Gershwin brothers Ira and George have produced many of the classic Broadway hits that are still so popular today. After the untimely death of his brother George, Ira Gershwin began collaborating with the German composer Kurt Weill, whom he met in 1935 at one of George Gershwin's 72nd Street Parties. Weill and Gershwin teamed up to write two musicales and work on the movie *Where Do We Go From Here?* "My Ship" comes from the musical *Lady in the Dark*, the two men's first project and biggest success. The plot's focus on dreams and the unconscious made it a new kind of musical play. Perhaps Gershwin's last hit on Broadway, *Lady in the Dark* opened on January 23, 1941 at the Alvin Theater in New York.

Must the Winter Come So Soon

This beautiful Samuel Barber piece is sung by the character Erika in Barber's three act opera *Vanessa*. *Vanessa*, a unique American form of "grand opera", was first performed on January 15, 1958 by the Metropolitan Opera Company in New York City. Barber began searching for the right libretto as early as 1934, but it was not until many years later that he found the right partner for his project, Gian Carlo Menotti. The story involves three central characters, including Vanessa, her long lost love Anatol, and her beautiful niece Erika. In the preface to the vocal score Menotti writes about the libretto, "The story is one of two women, Vanessa and Erika, caught in the central dilemma which faces every human being, whether to fight for one's ideals to the point of shutting oneself off from reality, or compromise with what life has to offer, even lying to oneself for the mere sake of living." Two student productions of the opera have occurred, one at the Julliard School in December 1991 and one at the Indiana University Opera Theater on March 1, 1975.

Mi sueño

¡Ay! ¡sin tu amor, moriré, sí mujer!
Porque tú eres ilusión.
Tú le das al corazón,

My dream

Oh! Without your love I'll die, indeed my dear!
Because you are a delusion.
You give my heart

La ventura que soné.
No me mires así, porque voy a morir,
Pues no puedo vivir, con desprecio de ti.
¡Ay! vuelve tú a mirar, que es mi adoración,
Tener tú con passion,
¡Angel de amor!
Que aquí vengo a pedir,
E implorar el perdón,
Por si fuese a morir, ¡Adiós, Adiós!

The chance of which I dream.
Don't look at me so, because I will die.
Well, I can't live with your scorn
Oh! Look again, which is my adoration
To have you with passion,
Angel of Love!
That here I come to beg
And plead forgiveness,
And if I should die, Farewell, Farewell!

Edward Kilenyi, a violinist and composer, was a native of Hungary who immigrated to the United States in 1908. While in the U.S. Kilenyi earned an M.A. in composition from Columbia University. The song *Mi sueño* is one of several Mexican and South American folk songs arranged by Kilenyi in the year 1914, shortly after his journey to the States. In this particular arrangement the drama of the text is well complimented by the richness of the vocal line. Kilenyi moved to Hollywood in 1930 where he appeared in several uncredited films, and taught composition. His son, Edward Kilenyi Jr., became a very talented and well-known concert pianist.

El paño moruno

Al paño fino, en la tienda,
Al paño fino, en la tienda,
Una mancha le cayó;
Una mancha le cayó;
Por menos precio se vende,
Por menos precio se vende,
Porque perdió su valor.
Porque perdió su valor.
¡Ay!

The moorish cloth

On the fine cloth, in the store
On the fine cloth, in the store
A stain set in
A stain set in
For a lower price it is sold
For a lower price it is sold
Because it has lost its value
Because it has lost its value
Oh!

Manuel de Falla (1876-1946) was a Spanish composer who combined national, historical, and popular elements to create many well-loved pieces. His interest in folk songs is apparent in *Siete Canciones Populares Españolas* (Seven Spanish Folksongs), a song cycle for piano and voice. "El paño moruno," one of the seven folk songs, originally comes from José Inzenga's anthology, *Ecos de España* published in Barcelona, 1874. The dance-like piano accompaniment of the piece requires quick agile fingers and the singer must be sure to keep up with the brisk tempo. Each of the seven folk songs was arranged by Falla at the request of a Spanish singer from the first cast of his opera *La Vida Breve*. *Seven Spanish Folksongs* was and still is one of Manuel de Falla's most popular works.

Four Stick Joe

Harry Breuer was a xylophone virtuoso during the instrument's peak in the first half of the 20th century. Breuer was a featured xylophone soloist for the stage band of the Roxy Theater in New York City and eventually worked in the Warner Brothers and Fox movie studios in the late 1930s-early 1940s. His piece *Four Stick Joe*, one of many rags written during the 1930s-1960s,

is unique in that it requires the player to use four mallets on the xylophone. This jazzy little solo will be accompanied by three marimbas.

Douze Etudes No. 4 & No. 9

Douze Études pour Caisse-Claire by Jacques Delécluse is a major source of snare drum audition material for the professional and educational world. A Delécluse etude is often a required element in auditions for U.S. military bands, All-State Bands, and auditions into both undergraduate and graduate music programs around the country. The challenge of these etudes often lies in the complex rhythms and meters. At first glance, the etudes look fairly confusing but can be broken down into smaller pieces to ease performance. The counting methods used for each etude are usually quite unique. Counting the rests can often be the hardest part!

Concerto No. 2 for Marimba & Orchestra

Nebojša Jovan Živković is one of today's forerunners in percussion composition and performance. Born in 1962, this world renowned talent has toured around the world, including stops in Europe, Japan, Korea, Taiwan, Latin America, Russia, Scandinavia and the United States. His compositions range from brief solo marimba pieces, to full scale percussion concertos with symphony orchestra. Živković personally premiered his *Concerto No. 2 for Marimba and Orchestra* in Munich during April of 1997. In reference to his concerto Živković states, "I wanted to unite the quintessence of Nature and archaic elements (rhythm as the primal origin of every music, as something that gives birth to music), theatrical qualities and a new articulation of tonality with the 'classical' tonal language of this century and produce some kind of - New Music." As Živković mentions, rhythm is the driving element throughout the concerto, especially in the intense third movement.

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