

**UNIVERSITY OF SOUTH ALABAMA
DEPARTMENT OF MUSIC**

SENIOR PERCUSSION RECITAL

Ben Ivey

Steven Davidson, Jessica Foster, Ian Jones, percussion

Nine Lives (2013) Anthony Di Bartolo
(b. 1987)

Fractalia (2011) Owen Clayton Condon
(b. 1978)

Lila (1997) Emmanuel Séjourné
(b. 1961)

Nagoya Marimbas (1994) Steve Reich
(b. 1936)

Intermission

Bee (1997) Emmanuel Séjourné

Khan Variations (2001) Alejandro Viñao
(b. 1951)

Eight on 3 and Nine on 2 (2011) Robert Marino
(b. 1983)

This recital is presented in partial fulfillment of the degree
Bachelor of Music with Concentration in Music Education - Instrumental.

Mr. Ivey is a student of Luis Rivera.

The Nineteenth Concert of Academic Year 2014-2015

**RECITAL HALL
LAIDLAW PERFORMING ARTS CENTER
Sunday, October 26, 2014
3:00 p.m.**

Program Notes

Nine Lives, for unaccompanied snare drum is based on a Turkish Romany “gypsy” rhythm called the Roman Havası. This dance is usually in 9/8 meter and is known to be very expressive and enthusiastic. The original rhythm enters several times, but is restated with a different phrasing or tempo each time. Between each of the statements of the theme are relevant interludes that are especially soloistic passages. *Nine Lives* was composed by Anthony Di Bartolo in 2013, and won First Place in the 2013 Atlanta Symphony Orchestra Modern Snare Drum Composition Contest.

Fractalia, written for Third Coast Percussion in 2011, is a sonic celebration of fractals, geometric shapes whose parts are each a reduced-size copy of the whole (derived from the Latin “fractus” meaning “broken”). The kaleidoscopic fractured melodies within *Fractalia* are created by passing a repeated figure through four players in different registers of the marimba. Owen Clayton Condon writes music influenced by minimalism, electronica and taiko drumming. Condon's acoustic and electronic works, including *Fractalia*, have been featured as the soundtrack to video and light installations at Frank Lloyd Wright's "Fallingwater" and Anish Kapoor's "Cloud Gate," the famous sculpture (affectionately referred to as "The Bean") in Chicago's Millennium Park.

Bee et Lila is a set of two ballads for vibraphone, written by French composer Emmanuel Séjourné. Bee illustrates a very sweet character, presented by a song-like melody over a relaxing harmony. Lila portrays a more doleful mood with the use of some free-flowing rhythms and a somber interlude. Each piece can be played together as a two-movement work, or alone as independent solos.

“**Nagoya Marimbas** is somewhat similar to my other pieces from the 1960s and '70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two-part unison canons. However, these patterns are more melodically developed and change frequently, and each is usually repeated no more than three times (unlike my earlier works where repeated measures may last 10 – 20 times). The work begins with one performer playing a simple ostinato, followed by the gradual construction of a second ostinato by the other player. The music slowly morphs into different shapes through variation of the melody and by moving to a lower or higher register of the marimba.”

– S. Reich

“**Khan Variations** is a set of eight rhythmic variations based on a traditional theme from Qawwali music as sung by the Pakistani singer Ali Khan. The main theme is presented in the first three measures of the piece. In each of the variations, which are played continuously, different rhythmic and melodic aspects of the original theme are developed. Even though each variation is remarkably different, the articulation of a single pulse, or multiple simultaneous pulses, is used to create a dramatic musical discourse. As I look back on the score for this piece, I recognized a range of influences from Conlon Nancarrow, tango music, as well as my previous compositions for marimba.” – A. Viñao

Eight on 3 and Nine on 2 was composed by Robert Marino for George Clements’s Senior Recital at the Eastman School of Music in 2007. Both Marino and Clements marched bass drum for the Cadets Drum and Bugle Corps in the mid-2000s. The piece is essentially an attempt at adapting drum corps-style percussion writing to a concert setting. Both players have roughly the same set of drums and split complex rhythmic ideas in addition to playing them in unison, much in the same way a rudimental bass drum line does. The result is an exciting duet that greatly challenges the players’ timing and musicality.