THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Dr. Stephen W. Sachs, Chair
presents

Daniel Bravo
Senior Percussion Recital

Friday, December 16, 2016 • 5:00 p.m.
Belhaven University • Concert Hall
This recital is being presented in partial fulfillment of the Bachelor of Arts in Music degree with an emphasis in Performance. There will be a reception after the program. Please come and greet the performer. Please refrain from the use of all flash and still photography during the concert. Please turn off all pagers and cell phones.

**PROGRAM**

**Jovial Jasper**

George Hamilton Green • 1893-1970

*Daniel Bravo, Xylophone; Mr. Joshua Nichols, Piano*

**March**

Elliot Carter • 1908-2012

*Daniel Bravo, Timpani*

**Violin Partita No. 1 in B Minor, BWV 1002**

Johann Sebastian Bach • 1685-1750

V. Sarabande

VI. Double

*Daniel Bravo, Marimba*

**Mourning Dove Sonnet**

Christopher Deane • b. 1957

*Daniel Bravo, Vibraphone*

**Phantom Phrenzy**

Marty Hurley • 1946-2011

*Daniel Bravo, Marching Snare*

**INTERMISSION**

**A Minute of News**

Eugene Novotney • b. 1960

*Daniel Bravo, Concert Snare*

**Violin Partita No. 2 in D Minor, BWV 1004**

Johann Sebastian Bach

III. Sarabande

*Daniel Bravo, Marimba*

**Marimba Spiritual**

Minoru Miki • 1930-2011

*Dr. Owen Rockwell, James Stewart, Mariah Taylor, Percussion; Daniel Bravo, Marimba*

**PROGRAM NOTES**

**Jovial Jasper**

George Hamilton Green was at one time among the most popular musicians in the U.S. As a recording artist, he helped establish the xylophone as a virtuoso instrument in popular music. Along with his brother, Joseph Green (1892-1939), he became a household name performing as band leader of the Green Brothers Novelty Band, and even later becoming a professional cartoonist. This career shift was a reaction to the untimely death of his brother Joe, and likely influenced by his work on the musical scores to Walt Disney’s first cartoon film. His recordings inspired many young players who studied “with” him via mail order correspondence lessons. In the 1970s, both his lessons and recordings were rediscovered by percussionists thus providing a method for learning mallet percussion and means for expanding the percussion repertoire for the generations to come. The slow drag was a notorious couples dance usually done to music with a blues character and moderate tempo, typically with the female dance literally hanger by both hands from the neck of her partner. Although both the cut-time indicated printed in the music and the rather brisk
tempo (half-note=94), Green’s version is probably
true to the style of slow drag acceptable to white
society in New York during the 1920’s

Eight Pieces for Four Timpani: March
Elliot Carter’s Eight Pieces for Four Timpani were
written from 1950-1966. These pieces were written
as a compositional study in metric modulation
(tempo modulation) and were amongst the first
timpani pieces to experiment with Extended
Performance Technique or timbral manipulation.
March is the final piece in the set and is also one of
the most commonly performed. The piece contains
two marches, each at its own speed, one played with
the heads of the sticks, the other with the butts. This
constant change between heads and butts not only
creates a diverse sound world throughout the piece
but also gives the performance an interesting
aesthetic property, as the performer navigates the
constant change between mallet ends. The overall
structure of the piece suggests a ‘drum battle’ or
sorts between two marching snare drummers – the
drummers “meet and ‘challenge’ each other,
imitating each other’s figures and outdoing one
another in virtuosity... (before they) march away at
different speeds. March contains great groove and
has a melodic quality to it, perhaps more so than the
other works. It is dedicated to accomplished

Violin Partitas
Johann Sebastian Bach was a German composer and
musician of the Baroque period. He enriched
established German styles through his skill
in counterpoint, harmonic and motivic organization,
and the adaptation of rhythms, forms, and textures
from abroad, particularly from Italy and France.
Bach’s abilities as an organist were highly respected
during his lifetime, although he was not widely
recognized as a great composer until a revival of
interest in and performances of his music in the first
half of the 19th century. He is now generally
regarded as one of the greatest composers of all
time.

Amongst all of Bach’s numerous great works are a
collection of six violin Sonatas and Partitas (three
sonatas and three partitas). The sonatas are in 4
movements and the partitas are in dance form.
These pieces are written as violin etudes but they
are commonly played or arranged on a variety of
instruments.

Mourning Dove Sonnet
Mourning Dove Sonnet is based on using Extended
Performance Techniques, as a conventional practice.
Extended Performance Technique is unconventional,
unorthodox, or nontraditional methods of singing or
playing of musical instruments used to obtain
unusual sounds or timbres. To understand an
experimental twentieth century composer the player
or listener has to understand that harmony is not
used in the traditional sense, but unconventional
tools are used to develop a color center rather than
a tonal center. Christopher Deane completely
integrates Extended Performance Techniques in to
the melodic and harmonic language to create an
over lining “color.” Mourning Dove Sonnet was
written in 1983, this was Deane’s second published
composition and first concert vibraphone solo. In
this work, Deane requires the performer to use both
traditional and nontraditional techniques like
bowing the vibraphone bars and bending the pitches
of various bars

Phantom Phrenzy
Marty Hurley was a Rudimental Percussionist,
Performer, and Educator who spent most of his
career in Louisiana (1971-2011). After Hurley’s 4
years in the Air Force Band, he became a Louisiana
band director. Hurley’s bands were consistent
competition winners and many students are All State
Band Performers. During these years, Hurley
composed, arranged, and instructed many successful
Drum and Bugle corps. One of his most famous
groups is Phantom Regiment.

Phantom Phrenzy is one of Marty Hurley’s solos from
his time as the percussion caption head of Phantom
Regiment Drum and Bugle Corps. This advanced solo
has all the makings of a very entertaining snare drum
piece for the player and the audience.

A Minute of News
A note from Eugene Novotney:
In 1989, I was traveling in Baja, Mexico. Near the end
of my trip, I found myself in the city of Ensenada for
the evening looking for some live music. I heard
several good string bands, and even a horn band
(almost a municipal-type band), but not much
percussion at all. Then, I came across this group that
was just walking down the road looking for a spot to
set up. I followed them, out of curiosity, because
they had with them a drummer that caught my
attention. He was carrying an old, beat-up snare
drum over his shoulder that just looked awful, and I
had to see what he was going to do with it.
The band stopped and set-up, and I observed that the snare drum was actually permanently taped-on to the snare stand, and that the snare mechanism, which engaged and disengaged the snares, was badly broken. In addition, the drummer did not have a matched pair of sticks or mallets in his possession, but instead, seemed to have "one" of everything instead.

I was expecting the worst, but to my surprise, that drummer used everything about the situation to his advantage. He turned that broken drum and those mismatched sticks into an entire trap-set with his skill & creativity. He used different beaters in different hands to create lead and accompaniment patterns, he used the broken strainer as a sound-effect, and he grooved throughout in a clave-based ostinato that just amazed me.

It was that moment delivered by that drummer that inspired my composition, “A Minute of News.” In essence, he read me the news that very day! That drummer, whom I had discounted before hearing because of his poor equipment, taught me a great lesson about the connection between poverty and creativity, a great connection that I’ve seen repeated many times since then. I will never forget that unknown drummer who put on such a show for me that one day in Ensenada, and it is because of him that I composed "A Minute of News".

Marimba spiritual
This piece [Marimba Spiritual] was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion, with the first half of the piece as a static requiem and the last a lively resurrection. The title is an expression of the total process. The piece was commissioned by the NHK (Japan Broadcasting Corporation), but marimba player Keiko Abe requested the particular arrangement for [a] number of percussion players. The premier was on March 18, 1984 in Amsterdam with Ms. Abe and Nieuwe Slagwek Groep Amsterdam (Amsterdam new Percussion Group).

The Rhythm and note patterns used are strictly noted throughout the piece, but for three percussion, only the relative pitches and tone qualities (for the first part metal and wood percussion; for the second part skin drums) are noted. There is freedom, but the performers should pay much attention to the balance in each section. The rhythmic patterns for the second part are taken from the festival drumming of the Chichibu area northwest of Tokyo.

DEPARTMENT OF MUSIC MISSION STATEMENT

The Music Department seeks to produce transformational leaders in the musical arts who will have profound influence in homes, churches, private studios, educational institutions, and on the concert stage. While developing the God-bestowed musical talents of music majors, minors, and elective students, we seek to provide an integrative understanding of the musical arts from a Christian world and life view in order to equip students to influence the world of ideas. The music major degree program is designed to prepare students for graduate study while equipping them for vocational roles in performance, church music, and education. The Belhaven University Music Department exists to multiply Christian leaders who demonstrate unquestionable excellence in the musical arts and apply timeless truths in every aspect of their artistic discipline.

The Music Department would like to thank our many community partners for their support of Christian Arts Education at Belhaven University through their advertising in “Arts Ablaze 2016-2017.” It is through these and other wonderful relationships in the greater Jackson community that makes many of our concerts possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven University when you visit our community partners.

For a complete listing of Music Department scheduled fall semester programs, please visit our website at http://www.belhaven.edu/music/recitals.htm. A complete listing of major Belhaven University arts events may be found at http://www.belhaven.edu/arts/schedule.htm.

Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Owen Rockwell; student workers –Lighting/Sound, Jordan Locke; House manager, Tracy Hilaire; Stage manager, Silvanus Johnson; Stage hands, Grace Chen & Jinhua Shi; Usher, Mali Lin
BELHAVEN UNIVERSITY
MUSIC DEPARTMENT PRESENTS
Complimentary Admission

DANIEL BRAVO

SENIOR RECITAL
DEC.16, 2016
CENTER FOR THE ARTS
835 RIVERSIDE DRIVE

ASSISTED BY:
Joshua Nichols
Mariah Taylor
James Stewart
Dr. Owen Rockwell

Doors 4:30pm
Starts at 5:00pm

For info call (601-974-6494)