

THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC

Dr. Stephen W. Sachs, Chair

presents

Daniel Brava

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 Mino, 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 timpanist, Saul Goodman (1907 – 1996, USA).

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 we 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)

