

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

Victor Piantanida
Senior Percussion
Recital

Thursday, May 5, 2016 • 5:00 p.m.
Belhaven University • Concert Hall

*This recital is presented in partial fulfillment of the requirements for
the Bachelor of Arts degree in Music Performance.
There will be a reception after the program. Please come and greet the performers.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

Saeta	<i>Victor Piantanida, Timpani</i>	Elliot Carter • 1908 - 2012
Prim	<i>Victor Piantanida, Snare</i>	Askell Masson • b.1953
Virginia Tate	<i>Victor Piantanida, Marimba</i>	Paul Smadbeck • b.1955
Rebonds A	<i>Victor Piantanida, Multi-Percussion</i>	Iannis Xenakis • 1922 - 2001

INTERMISSION

Rebonds B	<i>Victor Piantanida, Multi-Percussion</i>	Iannis Xenakis • 1922 - 2001
Waves	<i>Victor Piantanida, Drum Set; Mrs. Margaret Ingram, Piano</i>	Antonio Carlos • 1927 - 1994
Trinkle Tinkle		Thelonious Monk • 1917 - 1982
Moose the Mooch	<i>Victor Piantanida, Drum Set; Michael Adkins, Saxophone</i>	Charlie Parker • 1920 - 1955

PROGRAM NOTES

Saeta is a solo taken from "8 Pieces for Timpani" which all makes use of metric modulation. The modulations that occur in Saeta are almost unnoticeable to the listener. They take a previous polyrhythm and turn it into the main rhythm of the following measures. Notes on the timpani are played in the center and on normal playing areas of the heads. This mixture of hits on the normal playing area of the timpani allow melodies to come through, while the deadened ones played in the center provide a rhythmic and tonal

accompaniment. The handles of the mallets are also used to create a different texture very similar to the sound of raindrops hitting the timpani heads.

The snare solo **Prim** is very abstract in its musical quality. The composition is based on the first fifteen prime numbers, which in turn are used by Masson to produce the rhythmic ideas in the solo. There are several parts where repetitive rhythms are heard, but most of the ideas played may sound very sporadic. This solo

explores a very wide range of dynamics, rhythms, as well as using different methods of playing the drum such as rim clicks, scraping the sticks, and playing on the stick with the tip pointed on the head.

Virginia Tate is more easy listening compared to other pieces in the modern solo marimba repertoire. Throughout the piece, players must execute repetitive patterns over the chord changes. The composer gives accents on some of the notes, which bring out the melodies heard within the arpeggios. I find the music to suggest a sense of self-reflection. Being dedicated to the passing of the composer's mother-in-law, Virginia Tate seems to musically express the emotional trials that one might experience after the passing of a loved one. It takes a pleasant turn when it goes into a slower ballad section with playful runs and major chords. The piece concludes with the main melody traveling down the marimba through different keys and then alternating between phrases in major and minor. The flourish at the end may give the impression that the music could still go on as it fades off and travels up the pitches of the marimba.

Written between 1987-1989, **Rebonds A** is part of a two movement multi-percussion solo and is regarded as one of Xenakis' masterpieces. Xenakis was an architect and engineer, so if the listener can imagine a visual web of interesting and intricate designs, one may observe the complex structures suggested by his highly mathematical writing. It starts out with very sparse hits and then gradually begins to thicken rhythmically as it uses more combinations from the setup. The listener will hear two different hand speeds played at the same time sporadically throughout the piece. Combinations of four notes against three are heard the most, and create a dramatic energy when played. These mixtures of hand speeds played at the same time may give the effect of a record skipping, but they also are effective moments of musical tension. This rhythmic complexity in the piece has the effect of an echo as it journeys through more geometrically

diverse surroundings and begins to compound on itself.

Rebonds B is quite different in its effect and overall sound. Movement B plunges right into a steady 16thnote pulse on the high bongo, while the left hand plays melodic hits around the drums that seem to not repeat any melodic phrases; this section is returned to throughout the piece. Musically, it may feel like being in a train car that is jostling, to and fro, as it runs over the tracks. While maintaining the steady pulse, woodblocks enter with fast intricate runs that immediately add contrast to the music heard before. Returning to the drum motif from the beginning of the movement, music continues with forward motion before the drums take off with intricate runs. When the music changes again, it returns to the wood blocks with soft dynamics. Slowly developing into the last part of the solo, the drums and the woodblocks interact with each other and blend much of the rhythmic ideas heard previously in the piece. Ending with a complex polyrhythm played together on the woodblocks and drums, the piece concludes with an epic tension and resolves with rolls played around the setup, bringing the piece to a cumulative conclusion.

Waves is a popular bossa nova jazz tune written by Antonio Jobim. In playing this tune, we decided to arrange it in a way that showcased the piano and the drums. Being just two instruments, more freedom can be explored on the part of each performer. The drums play a colorful role in creating both rhythmic and musical diversity to the song's bossa nova feel. Trading counts of sixteen, the drums take a solo during the breaks, and then die down for a light rubato ending.

Trinkle Tinkle is one of the most difficult jazz tunes written by Thelonious Monk. The beginning of the tune is rather unusual compared to most jazz standards written at that time. It begins with a rapid burst of notes from the saxophone. Ending on a note that would leave most listeners on the edge, the head consistently provides a musical resolution to the

end of the tune. This musical effect can put the listener into a state-of-mind that would allow the tune to keep going without an end. The composition has sections with six and four counts that allow the drums to fill in with rhythmic ideas and set-up the next sections. Most drummers that play this piece use the breaks to compliment the melody played before, as well as to play a fill that keeps the music in forward motion. On the original recording, Monk's solo basically plays the tune over and over again with rhythmic and melodic variations. In our arrangement, the saxophone solo and drums strive to go deeper into the rhythmic and tonal possibilities within the song.

Moose the Mooch is a jumpy swing tune by Duke Ellington. It takes the chord progression from another tune called "I Got Rhythm" for its

form. This tune played a big role into the modernization of jazz. The notes in the composition change just as frequently as the rhythms, which in turn can provide the listener with a more lively sound of the swing feel. We took a few liberties with how we arranged the piece. Rather than starting at the beginning, drums begin with a polyrhythmic groove, and then transitions into a free-form be-bop intro with the saxophone. Slowly morphing into the main melody, the saxophone and drums exit the "free jazz" introduction and begin the tune. Before ending, the drums take a solo and then return with saxophone back in to conclude the piece. We chose to end the arrangement by repeating the last two short runs played by the saxophone, building to a climatic resolution.

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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 2015-2016." 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. Paxton Girtmon; student workers –Lighting, Daniel Bravo; Sound, Stephen Craig; Videographer, Robby Piantanida; House manager, Trailand Eltzroth; Stage hand, Jessica Schmidt; Stage manager, Michaela Bowen; Ushers, Evan Walley & Billy Overton; Reception Hosts, Allison Piantanida & Anne Hilleke.

DEPARTMENT OF MUSIC, FACULTY AND STAFF

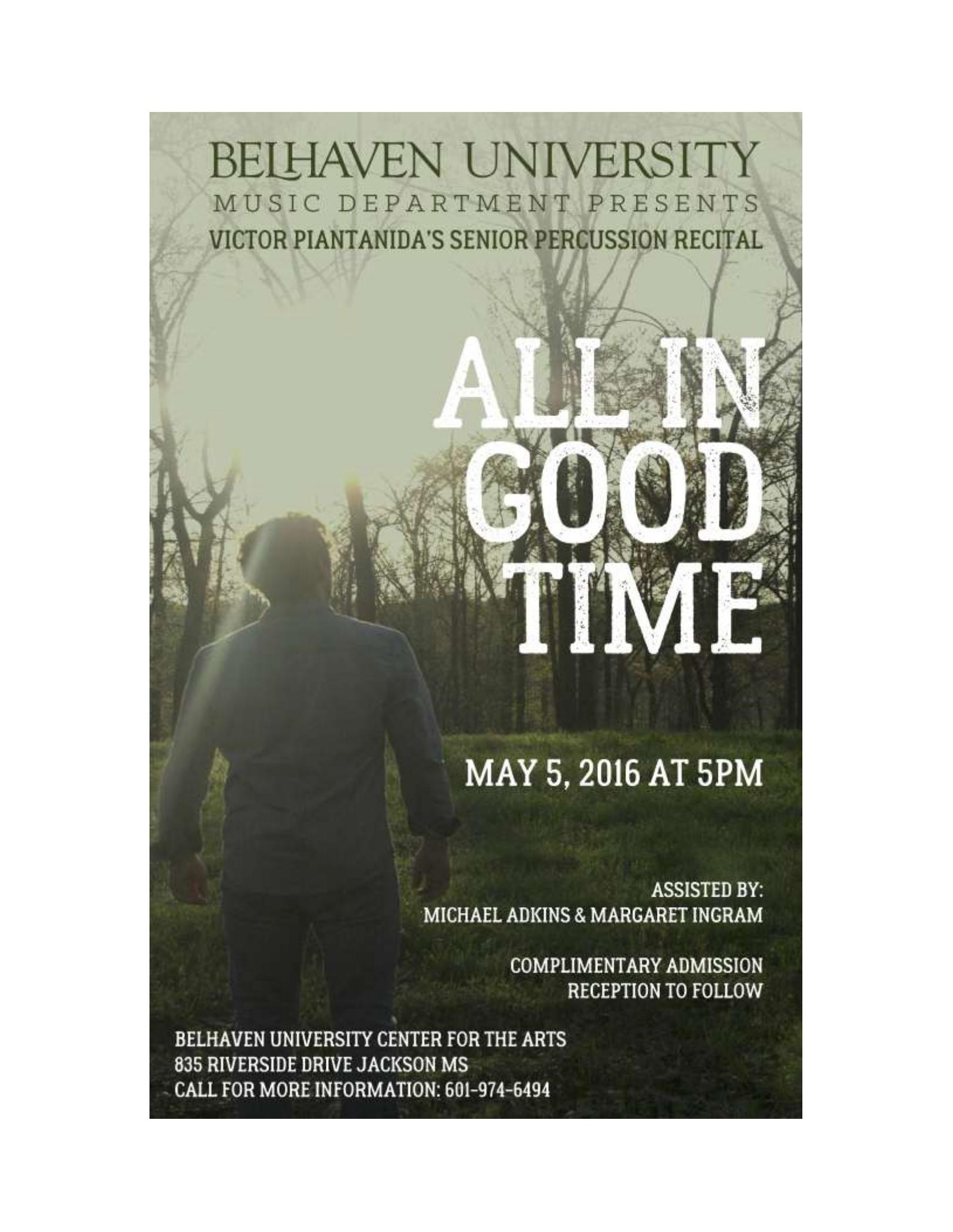
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Lydia Jones • Alexandra Sahli

A person in a dark suit stands with their back to the camera in a grassy field. The background is a dense line of trees silhouetted against a bright, hazy sunset sky. The overall mood is serene and contemplative.

BELHAVEN UNIVERSITY
MUSIC DEPARTMENT PRESENTS
VICTOR PIANTANIDA'S SENIOR PERCUSSION RECITAL

ALL IN GOOD TIME

MAY 5, 2016 AT 5PM

ASSISTED BY:
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