

GCSU Department of Music

Senior Recital

**Jacob Hammock,
percussion**

Tuesday, April 11, 2023

Max Noah Recital Hall, 7:30 p.m.

Also live-streamed on [Facebook.com/GCMusicDepartment](https://www.facebook.com/GCMusicDepartment)



Program

Two Mexican Dances for Marimba Gordon Stout
I. *Allegro/Maestoso Festivo* (b. 1952)
II. *Allegro/ Rubando/ Allegro*

Chakalaka for Multiple Percussion and Electronic Accompaniment Francisco Perez
(b. 1990)

Music of the Day (collection of six contemporary vibraharp solos) Bill Molenhof
I. *Music of the Day* (b. 1954)

brief pause for stage resets

Night Sounds for Clarinet, Marimba and Piano Robert Palmer
(b. 1945)

The Imposter Trio
Mary Mead- Soprano Saxophone
Ellie Deener- Piano

Bushido: The Way of the Warrior (Solo Timpani) John Willmarth
I. *Jin (Benevolence)* (b. 1974)
II. *Meiyo (Honor and Glory)*
III. *Yu (Bravery & Heroism)*

Stonewall Milt Jackson
(1923–1999)

arr. by Juan Alamo and J. Hammock

Elizabeth Galloway- Bass
Rockwell Silas- Drums
Ellie Deener- Piano

Jacob Hammock is a student of Dr. Don Parker.

Program Notes

Two Mexican Dances

Gordon Stout (1952-present) is Professor Emeritus at the School of Music, Ithaca College, Ithaca, N.Y., where he taught from 1980 through 2019. A composer as well as percussionist who specializes on marimba, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck.

Gordon Stout's Two Mexican Dances are a standard in the percussion community. The first dance is in ABA form. The first section incorporates a simple, hand-alternation pattern based around some complicated leaps. The middle section is free-flowing and leaping. The return of the initial idea is intensified through minute metric changes, producing a delightful syncopation which can play havoc on the performer. The second dance seems to appear to us from the marvelous world of the classical and Spanish guitar, Segovia and Almeida. Its intricacies involve the complete pitch and dynamic range of the instrument. The independent four mallet technique produces cascades of shimmering sounds. Several contrasting yet interlocking sections flow between the original statement and its transformation at the end.

Chakalaka

Dr. Francisco Perez (b. 1990) is a percussionist, composer, and educator from Pflugerville, TX. He currently serves as Assistant Professor of Music (Percussion) at Lamar University in Beaumont, TX, where he oversees all aspects of the percussion studio.

Chakalaka is an energetic solo for multi-percussion and electronic accompaniment. Heavily influenced by the music of electronic artists such as Andrew Bayer and Mat Zo, *Chakalaka* combines elements from a variety of subgenres ranging from glitch-hop to drum 'n' bass and progressive trance through the conglomeration of shimmering synths, driving bass lines, and funky rhythms. This is all outlined by the acoustic sounds from the soloist. The title refers to the motif presented throughout the piece, which is established within the work's opening measures.

Music of the Day

Born in St. Louis, Missouri, the creative impact and technical artistry of composer/percussionist Bill Molenhof is well-documented and substantiated throughout the music world. Molenhof has been on the faculty of the Berklee College of Music, the Manhattan School of Music, Temple University, Ithaca College and the Hochschule Fuer Musik Nurnberg, Germany.

'*Music of the Day*' is a collection of 6 grade 5 solos for vibraphone(vibraharp). The title piece, "Music of the Day", features unique chord progressions and a pianistic approach to the instrument with arpeggiated lines and the use of contrary motion between the hands. The composition is utilizing harmonic structures associated with jazz and contemporary styles which makes it appealing to the listener and the performer.

Night Sounds

Robert Palmer teaches music theory at Brevard College. He earned his B.A. from Davidson College and his D.M.A. from Florida State University. He studied with John Boda and Carlisle Floyd. Dr. Palmer is former conductor of bands at Brevard High School. Statewide recipient of the Award of Excellence; served as president of the NCMEA band section from 1993-95.

Night Sounds is a chamber ensemble work that was written for Bb Clarinet, Piano, and Marimba. Ranging from the mysterious opening to the quick and playful middle section and closing out with a bombastic coda section, this piece portrays various moods associated with the night.

Bushido: The Way of the Warrior

An active composer, John Willmarth's compositions have been performed at the Percussive Arts Society International Convention (PASIC) and the Midwest Band and Orchestra Clinic. Willmarth received his bachelor's degree in music education at the University of Kentucky under the instruction of James Campbell and later earned his master's degree in percussion performance from the University of Iowa under the tutelage of Dan Moore and James Dreier. In 2006, he received 2nd place honors in the Percussive Arts Society Composition Contest for his solo timpani piece, *Bushido: The Way of the Warrior*.

The samurai of Japan were not merely trained assassins but lived by a strict ethical code known as Bushido (literally meaning "the way of the warrior"). This code influenced all aspects of life and is comparable to the Western concept of chivalry. The samurai were, of course, fierce warriors but also strongly believed in honor, kindness, frugal living, and above all, loyalty to their lord.

The three movements of this piece represent the Bushido principles of Jin (benevolence), Meiyō (honor and glory) and Yu (courage). Each movement is intended to emphasize a different facet of the timpani and aspect of Japanese music. Jin is a soundscape and therefore deals primarily with color and timbre. It should convey a meditative and reflective mood as well as the kind and wise nature of the samurai. Meiyō focuses on the melodic potential of the timpani and utilizes pedaling to create an "eastern" tonality. It is song-like in character and should exemplify the proud tradition and history of the samurai. Yu explores the rhythmic potential of the timpani and is strongly influenced by the Taiko drumming tradition. It is intended to depict the fierce nature of the samurai in battle.

Stonewall

Milton "Bags" Jackson (January 1, 1923 – October 9, 1999) was an American jazz vibraphonist, usually thought of as a bebop player, although he performed in several jazz idioms. He is especially remembered for his cool swinging solos as a member of the *Modern Jazz Quartet* and his penchant for collaborating with several hard bop and post-bop players.

Stonewall is a selection from his album entitled "*Milt Jackson Quartet*," released in 1956 on the Prestige Record Label and the tune is based on a 12-bar blues form. The arrangement and the vibraphone solo played during this selection is a combination of the original transcription from the album and the performer interpretation of this swinging blues tune.