



SCHOOL OF MUSIC

Presents

Angela Maria Lara Cabrera, percussion

Monday, May 1, 2023

8:30 pm

Van Cliburn Concert Hall at TCU

Program

bounce!

Anthony M. Di Bartolo
(n. 1987)

Fertility Rites
III. Movement

Christos Hatzis
(n. 1953)

The Tragedy of a Young Soldier
I- Soldier's Theme
II- Called to War
III- The Aftermath

Christopher D. Walker
(n. 1986)

Intermission

Attraction (short version)

Emmanuel Séjourné
(n. 1961)

In your quiet place

Keith Jarrett & Gary Burton
(n. 1945) (n. 1943)
Transcribed by Terry Smith

Alfredo Ortiz, piano
Gabriel Sánchez, drums
Tommy Pusateri, double bass

Gyro

Tomer Yariv
(n. 1976)

Josh Foust, percussion

This recital is given in partial fulfillment of the requirements for an Artist Diploma.
Angela Lara is a student of Dr. Brian West, Joey Carter and Jeffrey Hodge.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program notes

bounce! is a snare drum piece that features dubstep inspired electronics. The electronic part was composed through improvisation sessions on LogicProX and is intended to be part of the solo, not necessarily accompaniment. The solo incorporates a variety of snare rudiments, polyrhythms and extended techniques and moves between the snare drum played with wood sticks and brushes that make contrast with each section of the electronics composition. Additionally, the piece includes two improvisation sections which allow the performer to participate in the composition process and to create and experiment on real time during the performance.

Fertility Rites (*Program notes by the composer*)

Written for five-octave marimba and tape, Fertility Rites is part of a series of works all composed in the 1990-ies. The connecting thread that runs through all of these works is Inuit throat singing. My fascination with the Inuit and their culture started in 1992 during the course of creating a radio documentary/composition for CBC Radio called The Idea of Canada. Then, while being involved in another project we went to Baffin Island in arctic Canada where we spent two weeks recording throat singers and interviewing elders of the Inuit communities in Iqaluit and Cape Dorset. The recorded material was eventually used in four compositions (including this one) the other three being Footprints in New Snow, a thirty-eight minute radio documentary/composition, Nunavut for string quartet and tape and Hunter's Dream, a one-minute miniature.

The title of the work derives from the throat songs themselves. In one of our interviews in Iqaluit Keith and I learned that throat songs were originally a fertility ritual, a shamanistic mating call which the women performed while the men were out hunting. The katajjaq (vocal games) in this piece are used to evoke this primordial practice. Their sexual suggestiveness is further enhanced by electronic processing (lowering the pitch by an octave or more transforms the original sound into a semblance of heavy breathing), or through juxtaposing the katajjaq against other types of amorous music stylistically more familiar to the listener, such as the tango-like music of the third movement. In addition to the katajjaq samples, the tape part consists of prerecorded marimba sounds (normal, 'bent' and bowed) which both in terms of timbre and musical treatment represent a virtual extension of the instrument's abilities. In a programmatic sense they represent the performer's 'thoughts' or 'instincts' in contrast to the instrument on stage which represents the performer's 'voice'. Sometimes what is being 'felt' and what is being 'said' are diametrically opposed. But in the end both inner and outer worlds merge into uninhibited abandon and celebration of sexuality and life.

The Tragedy of a Young Soldier (*Program notes by the composer*)

The Tragedy of a Young Soldier is a haunting, programmatic work about a young, colonial-period man who is called off to war and subsequently dies on the battlefield. It is written for five timpani and also requires a gong. The suite is written in three movements: Soldier's Theme, Called to War, and The Aftermath

The first movement, Soldier's Theme, is a theme and variations that incorporates extremes in dynamics as well as technically challenging pedal work on the top drum. The main theme was thought by the composer as if the soldier were whistling. There is also some foreshadowing by the use of excerpts from *Taps* and *Amazing Grace*.

The second movement, Called to War, is a call to action. It starts off slow and almost inaudible. Then the frontline begins to charge! Multiple waves of battle occur until he is hit by some great explosion on the field.

The transition to the final movement occurs through the eerie sound of the gong. Every drum is set with the pedals to their lowest setting allowing the drums to be somewhat indeterminate in pitch. Our hero is left to die alone, face down in the mud while the faint sounds of explosions are still felt all around. His spirit begins its final, lonesome march to the other side. The movement ends with the soldier's last heartbeats.

Attraction is originally a duet piece written in 2007 for violon, marimba and tape by Séjourné and it was commissioned by Dou Contrastes from Opera de Paris. In 2017, the piece was arranged for the same composer to its solo version for percussion (Marimba, vibraphone and junk percussion) and tape and it was recorded by Christoph Sietzen, who later request to the composer a short version to be included into his album called Attraction. The piece is inspired by the composer's interest on the east sounds and timbres, incorporating metal instruments and a darbuka (goblet drum) to accompany the marimba melody with a traditional east rhythmic pattern. The solo requires a high-level interpretation because of the tempo and the movement between the marimba and vibraphone, while playing both instruments at the same time.

In Your Quiet Place is a Keith Jarrett composition that appeared on his album with the vibraphonist Gary Burton in 1971. The song has a "rock ballad" feel and at the same time uses jazz harmonies, a common practice in the late 60's/early 70's. It is probably one of the most transcribed pieces of jazz sheet music ever published, forming a key improvisational platform for budding jazz pianists and other instrumentalists. This transcription of Gary Burton's vibraphone solo shows his vibraphone virtuosity, which is indeed remarkable, but his embellishment obscures the raw emotion and focus the composition demands. At the same time, the solo develops technical challenges and uses extended techniques as the pitch bending with a rubber mallet.

Gyro (*Program notes by the composer*)

The title Gyro is short for Gyroscope - a navigation device, mounted on a base so that its axis can rotate freely in different directions, while maintaining its orientation. Like the Gyroscope, many elements of martial arts are built on the same concept, as warriors must

have both gyroscopic flexibility and stability, to enable them to move without body limitations. Gyro is based on the same idea - its goal is to combine the physics of the Gyroscope and the physiology of martial arts. Therefore, the piece requires the players to have dynamic stability as a steady axis, and move their upper body in a free manner, through constant awareness of completing each other.

This multiple percussion duet is scored for two large, identical setups. The instrumentation includes one 22-inch bass drum, one 14-inch tom-tom, one 13-inch tomtom, one 10-inch tom-tom, one 8-inch tom-tom, bongos, hi-hat, splash cymbal, cowbell, and woodblock. Alternating metrically among $3/4$, $2/4$, $5/4$, and $7/8$, this 196-measure composition has sections designed to be exactly the same (mirrorimage performances) and sections that alternate in rhythmic complexity between the two performers. This composition will take a large amount of metronomic rehearsal so that the internal pulse is identical between the two performers.