



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Friday, 14 April 2006 at 8:00 p.m.

**Ed Squires, percussion**  
**Greg Bruce, alto saxophone**

The Source (1988)

Toshi Ichiyanagi  
(1933- )

The King of Denmark (1965)

Morton Feldman  
(1926-1987)

Wood That Sings (2002)\*

Gordon Stout  
(1954- )

Thirteen Drums, Op.66 (1985)\*\*

Maki Ishii  
(1936-2003)

Divertimento for Marimba and Alto Saxophone (1968)

Akira Yuyama  
(1932- )

\* *Canadian Premiere*

\*\* *Newfoundland Premiere*

*Presented in partial fulfilment of the requirements for Music 445B*



**Memorial**  
University of Newfoundland

## PROGRAM NOTES

Born in 1933 in Kobe, Japan, **Toshi Ichianagi** studied composition with Kishio Hirao and John Cage. After studying in New York, he returned to Japan. Introducing new musical concepts like Cage's idea of indeterminacy, he exerted a strong influence on Japanese contemporary music. *The Source* is a Marimba solo composed in 2 Movements to be played attacca. The First begins very slowly and expressively, proceeding to a section of polyrhythmic interplay as pedal tone sextuplets are juxtaposed with syncopated melodic material. The movement ends quietly, as it began. In the second movement Ichianagi offers a chart of six patterns to be played throughout the work. Blank bars indicate which pattern is to be played and how many times, and when new material (besides the patterns) is introduced He writes normally. This movement is a fast and furious counterpart to the opening section.

**Morton Feldman**, born in New York on January 12, 1926, was a notable American composer during the 20<sup>th</sup> century. Working closely with John Cage, Feldman explored the possibilities of non-traditional notation as well as connections to compositional styles of the past. His ideas on duration and form of music caused some of his later works to reach lengths of over five hours. *King of Denmark* is a very short work for Feldman, lasting between six and ten minutes. This study in instrumental color is notated graphically where a three part grid, indicating high, medium and low pitches, is peppered with numbers, letters and symbols representing instruments and articulations. Instrument choice is almost entirely left up to the performer. The piece remains very quiet and only the performer's hands, fingers or arms can be used - no sticks or mallets.


**Gordon Stout** is currently Professor of Percussion at the School of Music, Ithaca College, Ithaca, N.Y. *Wood That Sings* was written for, and premiered at, PASIC-Columbus in November of 2002 by the composer. Stout states "The idea that the marimba is the wood that sings has always been a very important concept to me, so that is how I arrived at the title. I also had in mind some of the very beautiful and lyrical works for solo guitar by composers such as Villa Lobos, Granados, and many others. The piece is dedicated to my wife, Christy."

**Maki Ishii** was born in Tokyo in 1936. After studying composition and conducting from 1952 to 1958 in Tokyo he moved to Berlin where he continued his studies under Boris Blacher and Josef Rufer. In 1962 he returned to Japan, and for the rest of his life he continued living in both cities. Many of his compositions, such as *Thirteen Drums*, are marriages of the European compositional method and elements from the sound world of Japanese traditional music. Scored for thirteen drums and written on a innovative thirteen line staff, *Thirteen Drums* is filled with dynamic contrast and frantic energy, with many sections given the direction "as fast as possible". Throughout the work Ishii uses ornamentation to a degree of sophistication which in many ways parallels the deftness of J.S. Bach. These ornaments create, in sound, a fleeting, apparition-like quality.

Composer **Akira Yuyama** is one of Japan's foremost contemporary composers. He studied at the Tokyo University of Art in 1955 with Tomojiro Ikenouchi and has composed many works. This *Divertimento* is a classic in the repertory. Yuyama states: "Being commissioned by Ms. (Keiko) Abe to compose a piece for the marimba provided me with the ideal opportunity to work together with her in exploring the possibilities of the instrument. I immediately set a pen to paper and became engrossed in composing a work which combined the marimba, an instrument with a rich overtone structure, with the saxophone, an instrument which also has a rich overtone structure together with a fluent and lyrical nature, in an attempt to bring forth the effervescent, burning energy of the marimba."

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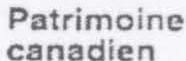
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