



Donald F. Cook Recital Hall
M.O. Morgan Building
Sunday, 16 April 2006 at 8:00 p.m.

Brad Kilpatrick
percussion

Josh Ward, double bass
James Hurley, piano

Sonata for Double Bass and Piano
Allegretto
Scherzo
Molto Adagio
Allegretto Grazioso

Paul Hindemith
(1895-1963)

Allegro di Concerto "Alla Mendelssohn"

Giovanni Bottesini
(1821-1899)

Presented in partial fulfilment of the requirements for Music 440B



Memorial
University of Newfoundland

PROGRAM NOTES

...returned to Japan. Introducing new musical concepts... The First begins very slowly and... proceeding to a section of rhythmic interplay as pedal tone sextuplets are juxtaposed with syncopated melodic material. The movement ends quietly, as it began. In the second movement Ichijyanagi 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 counterpoint to the opening section.

Morton Feldman, born in New York on January 12, 1925, was a notable American composer during the 20th century. Working closely with John Cage, Feldman explored the possibilities of non-traditional notation as well as connections to music. Some of his later works to be performed are *King of Denmark* is a very short work for Feldman, lasting between 30-40 minutes. The work is notated graphically where a three part graphic notation is peppered with numbers, letters and symbols representing measurements and articulations. The piece is almost entirely left up to the performer. The piece remains very quiet and only the performer's fingers or arms can be used - no sticks or mallets.

Gordon Stout is currently Professor of Percussion at the School of Music, Binghamton University, Binghamton, N.Y. *Wood That Sings* was written for and premiered at PASA Columbus in November of 1998. The idea that the maramba is the wood that sings is how I arrived at the title. I also had in mind some of the important and lyrical works for solo guitar by composers such as Villa-Lobos, Granados, and many others.

Maki Inoue was born in Tokyo in 1936. After studying composition and conducting in Tokyo, he moved to Berlin where he continued his studies under Boris Blacher and Josef Kauer. 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 *Drums*, are marriages of the European compositional method and elements from traditional Japanese traditional music. Scored for thirteen drums and written on a traditional line staff, *Drums* is filled with dynamic contrast and frantic energy with many sections given the direction "as fast as possible". Throughout the work Inoue uses ornamentation to a degree of sophistication which in many ways parallels the deftness of J.S. Bach. These ornaments create, in sound, a feeling of virtuosity.

Composer Akira Kikuchi is one of Japan's leading contemporary composers. He studied at the Tokyo University of Art and Music with Toru Takemitsu and his works are widely performed. The *Drumming* is a classic in the repertoire. It was commissioned by Ms. Keiko Abe to compose a piece for the maramba provided her with the ideal opportunity to work together with her in exploring the possibilities of the instrument. I have a great respect for a person who is so dedicated to their art and became engrossed in composing a piece which combined the maramba, an instrument with a rich overtone structure, with the saxophone, an instrument which also has a rich overtone structure. Together with a vibrant and lyrical nature, in an attempt to bring forth the effervescent, burning energy of the maramba.



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