

## Coming Events

### **\*Paul Stewart, piano**

Sunday, November 18, 5:30 pm  
Recital Hall

### **\*Contemporary Chamber Players**

Sunday, November 18, 7:30 pm  
Recital Hall

### **\*Eastwind Trio**

Monday, November 19, 7:30 pm  
Organ Recital Hall

### **Collegium Musicum**

Monday, November 26, 5:30 pm  
Recital Hall

### **Student Composers Concert**

Monday, November 26, 7:30 pm  
Recital Hall

### **Gate City Quintet**

Tuesday, November 27, 7:30 pm  
Organ Recital Hall

### **Andrew Dancy, percussion**

Saturday, December 8, 7:30 pm  
Recital Hall

*\*Fee charged. Please contact the University Box Office at (336) 334-4849 or visit our campus locations at either Aycock Auditorium or the School of Music. The box office will be open one hour before each event. Ticket prices are \$8 for adults, \$5 for seniors, and \$3 for students.*



# Nathan Daughtrey

## percussion

*with*

**Dr. Steven Stusek, alto saxophone**

**Jeff Calissi, percussion**

**A.J. Chenail, percussion**

**Jonan Keeny, percussion**

**Pete Zambito, marimba and percussion**

Graduate Recital

Tuesday, November 13, 2001  
7:30 p.m.  
Recital Hall, School of Music

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http://www.uncc.edu/~music/

*Program:*

<b>Las Abejas</b> 1944)	<b>Agustín Barrios Mangoré</b> (1885-  trans. N. Daughtrey
<b>Of Wind and Water</b> (1994)	<b>Dave Hollinden</b> (b. 1958)
<b>Strange Dreams*</b> (2001) I. Unheard Music II. Ballerina Mom III. Mermaid Song IV. Pools of Light	<b>Nathan Daughtrey</b> (b. 1975)
<b>Rimbasly</b> (1989)	<b>Daniel McCarthy</b> (b. 1955)
<b>Slavonic Dance in E Minor, Op.72, No.2</b> <b>Slavonic Dance in C Major, Op.46, No.1</b> 1904)	<b>Antonín Dvorák</b> (1841-  trans. P. Zambito
<b>Off Axis</b> (1995)	<b>Lynn Glassock</b> (b. 1946)
<b>Una Limosna por el Amor de Dios</b> 1944)	<b>Agustín Barrios Mangoré</b> (1885-  trans. N. Daughtrey

\* *world premiere*

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Describing *Off Axis* (1994), the composer writes:

Sounds that we hear directly are considered to be “on axis” while the sounds that come to us indirectly (those reflected from walls, ceilings and other surfaces in any given space) are said to be “off axis.” The total sound that we hear, therefore, may be greatly influenced by these “off axis” sound waves and this is one of the reasons why a particular piece of music will be heard differently in different environments even when performers and instruments remain the same. In this case, the marimba is the primary sound source and the quartet becomes the reflecting surface which colors the ideas that are originated by the solo instrument. By reflecting a hard, fast and more exacting response during some sections and adding a totally different type of “off axis” color in others, the primary goal of the ensemble is to enhance the sound of the marimba and, ultimately, the total sound experience. The title refers to the conscious effort made during the compositional process to always work toward a total sound concept.

**Barrios’** final composition, *Una Limosna por el Amor de Dios* (“An Alm for the Love of God”), may be placed under the umbrella of his religious works. The piece is a tremolo etude that places the soaring melody in the soprano voice and the incessant ostinato rhythmic motif in the middle voice. This motif is said to represent the knocking at the door of a beggar (thus the title of the piece). The majority of the composition centers around the key of E minor, but moves into E Major toward the end. During the compositional process of *Una Limosna por el Amor de Dios*, Barrios knew his end was near. This shift in tonality symbolizes his acceptance of and peace with his death. After this final composition, Barrios spent his remaining days in tranquility, solace, and meditation.

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result, Dvorák's earlier compositions began to be recognized as well. Upon the insistence of Simrock, Dvorák produced his second set of eight *Slavonic Dances*, *Op.72* in 1887, and with the same result.

Like most of the pieces in the set, the *Slavonic Dance in E Minor*, *Op.72, No.2* not only uses characteristic styles and rhythms but also features original melodies by Dvorák, as opposed to Brahms' use of existing folk dances. The E minor dance draws on the *dumka*, a Ukrainian dance that is slow moving, pensive and often lamenting. The dance is in 3/8 meter and in ABA form - the outer sections focusing on minor while the middle section is in the closely related key of C Major.

The *Slavonic Dance in C Major*, *Op.46, No.1* makes use of the *furiant*, a lively dance written in triple time that uses cross-rhythms to give the feel of both duple and triple meter. Similar to the previous dance, the piece is in ADA form, with the outer sections centering around C Major while the middle section moves to the key of A minor.

**Lynn Glassock** (b.1946) is Professor of Music at the University of North Carolina at Chapel Hill where he teaches Percussion, Introduction to Music Technology and conducts the UNC Percussion Ensemble. He is a native of Dallas, Texas and received his Bachelor of Music and Master of Music from the University of North Texas. His teachers have included Paul Guerrero, Ron Fink, Kalman Cherry, Ed Soph, and Leigh Howard Stevens. He has written articles for the *Instrumentalist* and music reviews for *Percussive Notes*. He is currently chairman of the Percussive Arts Society Composition Committee and is a member of the Contest and Auditions Procedures Committee. Mr. Glassock has received numerous awards for his compositions with performances and several universities in the United States and around the globe. His

music is published with C. Alan Publications, Southern Music Company, Kendor Music, Marimba Productions, Innovative Percussion, Studio 4 Productions, Permus Publications, and Ludwig Music.

**Augustín Barrios Mangoré** (1895-1944) was one of the most successful and influential guitarist/composers of the first half of the twentieth century. His compositions range from simple etudes to wildly virtuosic multi-movement works. The majority of these works fall into one of three categories: *folkloric*, in which pieces were modeled after South American folk songs; *imitative*, in which composition styles and techniques were borrowed from the Baroque and Romantic periods; and *religious*, in which pieces were inspired by Barrios' own religious experiences and beliefs.

*Las Abejas* ("The Bees") falls loosely under the category of imitation. Written in the fall of 1921 as an arpeggio etude for guitarists, the piece has been compared to Rimsky-Korsakov's "Flight of the Bumblebee" for its quick tempo, virtuosic techniques, and its title.

**Dave Hollinden** (b.1958) is a freelance composer based in Madison, Wisconsin. He holds a Master's Degree in Music Composition from the University of Michigan (1989) and a Bachelor's Degree in Music Composition from Indiana University (1986). His teachers include Fred Lerdahl, William Albright, Leslie Bassett, and Harvey Sollberger. Primarily a composer of percussion music, Hollinden has also written a saxophone quartet and a chamber quintet for strings, winds, and piano. Several of his percussion compositions were results of commissions and have frequently been performed and recorded.

Describing *Of Wind and Water* (1994), the composer writes:

Chapter Two, verse 67 of the *Bhagavad Gita* suggests that the movement of our senses among the sense objects is similar to the wind carrying a ship across the waters. This image resulted in the spacious and tranquil material in the piece.

The verse goes on to suggest that the object to which the mind is joined takes away one's discrimination. This concept is reflected compositionally by grabbing hold of thematic elements as points of departure and elaboration.

*Strange Dreams* (2001) is made up of four vignettes for alto saxophone and marimba, based on short stories by artist/writer Brian Andreas. The four stories were extracted from two of his books - *Still Mostly True* and *Strange Dreams*, from which the title is derived.

I. Unheard Music

*Don't you hear it? she  
asked & I shook my head  
no & then she started to  
dance & suddenly there  
was music everywhere &  
it went on for a very long  
time & when I finally  
found words all I could  
say was thank you.*

II. Ballerina Mom

*Whenever she stood  
in line at the bank  
or while waiting  
for the bus, I noticed  
her feet.  
The right always in  
front & perpendicular  
to the left just so,  
Even after 2  
children she  
still dreamed  
of being a  
dancer.*

III. Mermaid Song

*Once she told me she  
was an ocean person  
& when she combed  
her fingers through  
the seaweed she heard  
the songs of the  
mermaids & it was  
easy to believe all  
the old stories.*

IV. Pools of Light

*My favorite time  
of day is just at dark  
when all thoughts of  
what must get done  
stop  
& small pools of light  
come alive on  
tired faces  
everywhere.*

During the last decade, **Daniel McCarthy** (b.1955) made an astounding contribution to the impact of American music. Without question, McCarthy's music transformed percussion performance into a more vital genre. His wind ensemble, orchestra, and marimba/percussion music is standard repertoire for college, professional, and high school musicians across the globe. McCarthy is Chair of the Composition and Theory Section at the University of Akron School of Music. He is also the founder and Director of the American New Arts Festival in Akron, Ohio, founder and former director of the Midwest Composers' Forum, and former Co-chair of the Indiana State University Contemporary Music Festival. During the summer, McCarthy is a resident composer and teacher of composition at the Interlochen Center for the Arts.

The title *Rimbasly* (1989) is partially derived from the work "marimba" and from the clever or "sly" way the marimba and synthesizers are synchronized as an integrated whole. The purpose of such a composition is to combine state of the art four-mallet technique with the latest in electronic music composition. *Rimbasly* is a highly ensemble-oriented piece. The musical relationship between the soloist and the computerized element is much like that between soloist and orchestra in a concerto.

The piece alternates between two major sections that are differentiated by the contrast of rhythmic activity and harmonic language. The first is distinguished by its rhythmic animation and eclectic harmony, with a tonal center of "F." The second section is very rhapsodic with many cadenza-like passages in the solo and diminished rhythmic activity in the accompaniment.

During the 1870s, **Antonín Dvorák** was composing for many genres: operas, symphonies, quartets, piano pieces, and duets. However, he did not become financially successful until 1877-8 when Brahms introduced Dvorák to Franz Simrock, the publisher of Brahms' music. After Simrock published Dvorák's *Moravian Duets* for voice and piano, the publisher suggested that he write a set of piano duets in the same vein as Brahms' hugely successful

*Hungarian Dances*. Dvorák obliged with eight *Slavonic Dances*, *Op.46* in 1878. Upon arrival, these pieces catapulted the composer into the spotlight. Upon Simrock's publication, Dvorák's *Op.46* set of *Slavonic Dances* (both the piano duet and orchestra version) began to be performed all over Europe and the United States. As a



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