
Land

A First Year Master's Recital

Jenna Driscoll, marimba



Saturday, May 7th, 2022

7:00 PM

N-1, Ray-Waldstein Building, Longy School of Music of
Bard College

About the artist



Jenna is a current Master's student in Longy's Jazz and Contemporary Music Department. Her degree is concentrated in Marimba Performance, an area of percussion she had always been fond of and grew to love during her Bachelor's degree at Gordon College. While her education has perviously been in general percussion, Longy was

the first program of study to offer this degree focus. Her background in mallet performance spans across the classical, jazz, and marching arts genres and goes beyond her college years. She has been a featured soloist in settings including the All-State Conference for the Maine Music Educators Association and with previous ensembles including the Gordon College Symphonic Band on David R. Gillingham's *Concerto No. 2 for Marimba and Wind Ensemble*.

During her time at Longy, Jenna has had the opportunity to study marimba with Sylvie Zakarian and jazz piano with Ben Schwendener. She has been a member of ensembles including Longy's Ensemble Uncaged, Art Ensemble, No Boundaries Big Band, Chamber Ensembles, and Orchestra FLEX, where she has served as the graduate fellow. This position has allowed Jenna to collaborate with her classmates in a unique and modern ensemble setting where students are taught about the elements required to set up and put on a concert, concluding the class by entirely designing and performing their own. She has worked under the leadership of Eric Hofbauer, chair of the Jazz and Contemporary Music Department, and Dr. Ian Saunders of the Double Bass Faculty.

Special Thanks To...

To Sylvie Zakarian, for your endless enthusiasm and passion for our instrument, and for being such an amazing mentor. Having the chance to learn from you has been one of my favorite experiences at Longy.

To Eric Hofbauer and Ian Saunders, for the infinite joy you bring to Orchestra FLEX every week. I am beyond grateful to have the chance to work alongside directors like you.

To Sasha, my best friend, for being my greatest cheerleader and rock from home. Your encouragement has never failed to lift me up; thank you for always believing in me.

To Noah, for every pat on the back, pep talk, and the way you're always looking out for me, you've made my experience at Longy such a positive one. Thank you for being such a wonderful friend.

To my older brother, Mark Finocchario, for your guidance this past year. I couldn't have gotten to Longy without your knowledge, patience, and compassion; thank you for all you do to support me.

To my incredible father, Francis Driscoll, for the love and kindness you have always shown me. I'm constantly reminded what an amazing a Dad you are, and am blessed to have a parent as loving and supportive as you.

To my late mother, Ellen Driscoll, for the love of music you instilled in me. On even my hardest days, you remain my greatest inspiration. I wish you were here today to see how I've grown; I love and miss you with all my heart.

Lastly, to each and every friend and teacher I've met at Longy: thank you, from the bottom of my heart, for believing in me this year. I couldn't have gotten where I am without the Longy community, and there's no group I've ever been happier to be apart of.

Program

Concerto No. 1 for Marimba and String Orchestra

Ney Rosauero (b. 1952)

- I. Saudacao (Greeting)
- II. Lamento (Lament)
- III. Danca (Dance)
- IV. Despedida (Farewell)

Noah Stone, piano

-Intermission-

Four Rotations for Marimba, Rotation IV

Eric Sammut (b. 1968)

Tight Sweater

Marc Mellits (b. 1966)

- I. Exposed Zipper
- II. Trans Fatty Acid's Rein
- VI. Mechanically Separated Chicken Parts

Noah Stone, piano

Rachael Elliot, bassoon

Land

Takatsugu Muramatsu (b. 1978)

Losa

Emmanuel Séjourné (b. 1961)

Sylvie Zakarian, vibraphone

Concerto No. 1 for Marimba and Orchestra, Ney Rosauero

Written in the summer of 1986 in dedication to his son, Rosauero's first concerto for marimba and string orchestra is a standard in the marimba literature library. From solo marimba and piano, to full percussion ensemble accompaniment, the versatility of this piece has allowed it to be arranged for a wide array of instruments. It gained popularity in 1990 after Evelyn Glennie, a famous Scottish percussionist, produced a CD and video of her own performance of the concerto. Since its publication, over three thousand orchestras around the world have accompanied soloists on this exciting piece.

This work highlights the marimba's range of character and timbre through four challenging movements. One unique trait about Rosauero's concerto is that its form contradicts the standard three-movement concerto form (fast, slow, fast). The writing of this piece took place in Brasilia, influencing the melodic motifs and rhythmic patterns Rosauero uses throughout. Rosauero's writing style has been known to have an almost "jazz" like quality and often sounds like the performer is improvising. The melodies heard in the right hand part often make use of 4th and 5th intervals, making the performers intervallic consistency crucial. In the left hand, the player is often playing a softer ostinato pattern (a rhythm that is repeated or looped underneath other moving parts) to outline the current harmony, or performing one handed rolls to support what the right hand is playing. The intent with much of the hand-to-hand parts in this concerto, especially in the third and fourth movements, is to sound like two people are playing instead of one.

In addition to the difficult technical elements, the time signatures heard throughout this piece are constantly changing. The first movement opens with a lively left-hand ostinato using time signatures in the order of: 6/8+5/8+6/8+7/8, and later makes use of more common time signatures 3/4 and 4/4. The second movement is simpler, staying in 6/4 and 3/4, as is the third movement. Rosauero brings back the four-measure sequences lead by the left-hand in the fourth and final movement as: 6/8+2/4+6/8+3/4.

Four Rotations for Marimba, Rotation IV, Eric Sammut

Originally from Toulouse, France, Eric Sammut is one of the leading 21st century marimba composers and performers. His musical career began early on when he started learning piano, and he gradually moved toward percussion as he got older. He would go on to study both percussion and piano at the Conservatoire National de Musique de Lyon (National High Conservatory of Music and Dance) in Lyon, France.

Another popular piece of repertoire, Sammut's Four Rotations is currently one of the most widely known and performed solo marimba pieces. The title comes from the technical usage throughout. The approach Sammut focused on in this short suite is the "single alternating stroke," a term coined by Leigh Howard Stevens. This is when single

note lines are played by switching between the performers inner and outer mallets. Sammut creates beautiful melodies while maintaining use of that technique, making this an excellent piece for players who are new to the Stevens Grip technique.

This entire suite was premiered in 1995 for Sammut's performance in the Leigh Howard Stevens International Marimba Competition. The third and fourth movements were heard on their own at a previous festival in Stuttgart, Germany, where Sammut received second place overall. The addition of the first and second movements were what made this piece stand out. It was well received by all and awarded him not only the festival's grand prize, but international recognition and appreciation of his composing and performing. Leigh Howard Stevens commented on the suite after Sammut's, noting that adjudicators were looking for an original sound that hadn't been heard on marimba before. He personally described Sammut's writing style to incorporate "sequential sticking patterns, linear textures, and jazz chords and tonal harmony."

Tight Sweater, Marc Mellits

Marc Mellits is an American composer from Baltimore, Maryland. Like many composers, he was introduced to music at the young age of 6 when he started piano lessons. Later on, his collegiate studies took place from 1984 to 1996 at the Eastman School of Music, the Yale School of Music, and Cornell University. Some of Mellits' former instructors include Joseph Clyde Schwantner, Bernard Rands, and Steven Stucky. "

Tight Sweater" was an album released in 2006 and recorded by the Real Quiet trio (percussion, cello, and piano). The album was subtitled, "*the music of Marc Mellits,*" and was a collage of his compositions from the past decade. This album among others has been performed across the United States, Canada, and parts of Europe. Not only have his compositions been performed hundreds of times on a global scale, but there's a natural flexibility with the instrumentation they decide on, making performances that much more individual.

Mellits' music has many unique traits, one clearly being the creative and quirky names he assigns to pieces, movements, and albums. A current faculty member of composition at the University of Illinois-Chicago, his writing is described to have, "an eclectic combination of driving rhythms, soaring lyricism, and colorful orchestrations that all combine to communicate directly with the listener." One thing some listeners struggle with when engaging with music of the minimalist style is the repetition of themes throughout. In all three movements on this program, Mellits does an excellent job weaving together complex rhythmic parts between the piano and marimba with the consistent, and still melodic, bass lines played by the bassoon.

Land, Takatsugu Muramatsu

Takatsugu Muramatsu is a Japanese composer. Born on July 2nd, 1978 in Hamamatsu, Shizuoka, his musical career was one that started early on and took off exponentially as he aged. His first interactions with music were his piano lessons at age five. Once he was old enough his first premiere performance was a piece of his own, written for solo piano, titled, *The Window*, and would later be published as part of a complete album in 1996. In recent years, his composition spectrum has expanded to work overseas. This is demonstrated by his involvement in the scoring of Studio Ghibli films. Popular productions Muramatsu has written for include *When Marnie Was There* (2004) and *Mary and the Witch's Flower* (2017).

Land is a standard solo piece amongst marimba repertoire, primarily aimed toward students in late high school to early University. Throughout the score there are simultaneous expressive and specific stylistic markings for the player. Muramatsu uses an abundance of vivid characteristic markings, guiding the player through a thoroughly emotional performance.

It was originally written in dedication to Marimbist, Momoko Kamiya, with the world premiere occurring at the 2004 PASIC (Percussive Arts Society International Convention) conference in Nashville, Tennessee. At the time of the initial performance Muramatsu hadn't decided whether he would be publishing the piece or not. A few months went by and so many audience members at that PASIC concert reached out to Momoko asking about the piece, Muramatsu finally announced it would be available for purchase to the public.

Losa, Emmanuel Séjourné

Born on July 16th, 1961 in Limoges, France, Emmanuel Séjourné is a French composer, educator, and percussionist. He is renowned internationally for his compositions ranging from classical pieces, to works greatly influenced by jazz or various cultures around the world. Though he is known as a percussionist and is the current head of percussion at the Conservatoire de Strasbourg in Strasbourg, France, his musical training includes practice on classical piano and violin. His composing of solo and chamber percussion music began in the late 1980's. Today, his discography includes dozens of compositions and albums spanning across genres and various media styles.

Losa is a mallet duo piece written for vibraphone and 4.3 octave marimba, and its composition was inspired by Spanish Flamenco music. Flamenco is a style of music and dance often associated with Spain, and is an emotional and energetic art form. Percussive instruments are used heavily in Flamenco music, some examples including tambourines,

bells, and wooden castanets. You'll often hear unique, but consistent rhythmic patterns and harmonies in this type of music. The music can vary in complexity depending on the kind of song the Flamenco music and dance is based on. A *cante chico* ("light song") tends to be simpler, whereas *cante jondo* ("profound song") or *cante intermedio* ("intermediate song"), include more difficult, 12 beat rhythms.

The benefits of this musical style are the flexibility of interpretation by the performers. This duo can be performed solely with the written instruments (vibraphone and marimba) and played as written on the page. Alternatively, players will sometimes include a cajon player to add a new texture and support the mallet players and provide a sense of time. *Trio Colores*, a percussion trio founded in 2017, released a recording of their performance of *Losa* in 2020. There are portions of this piece that are repeated and in *Trio Colores'* performance, they included improvisation and embellished the solo vibraphone and marimba melodies the second time through the form. Their performance is a creative take on Séjourné's composition and fits perfectly with his compositional practices.