

10-26-2013

Cory Richardson, Senior Percussion Recital

Cory Richardson
Cedarville University

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR PERCUSSION RECITAL
OF
CORY RICHARDSON

SATURDAY, OCTOBER 26, 2013
1:30 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

March for Two Pairs of Kettledrums trans. André Philidor
(1647–1730)

Assisted by Master Sergeant Tom Shriver, timpani

Fabian Theory Nigel Westlake
(b. 1958)

Pass in Review John Pratt
(b. 1931)

Drum Corps on Parade John Pratt

Evening Song Eckhard Kopetzki
(b. 1956)

Introduction to the *Sonata for Two Pianos and Percussion*

Sandra Yang, Assistant Professor of Music History

Sonata for Two Pianos and Percussion Béla Bartók
(1881–1945)

I. Assai lento—Allegro molto

II. Lento, ma non troppo

III. Allegro non troppo

Assisted by Anne Morris, piano, Anna Raquet, piano,

Michael LaMattina, percussion

Master Sergeant Tom Shriver, conductor

Cory is a student of Michael LaMattina.

This recital is presented in partial fulfillment
of the Bachelor of Music degree in percussion performance.

No flash photography, please.

Please turn off all cell phones.

PROGRAM NOTES

March for Two Pairs of Kettledrums

This piece premiered by the Philidor brothers in 1683 in the presence of King Louis XIV. It is the first known piece written for timpani as a solo instrument. As the official librarian of the Royal Music Library, André Philidor transcribed the march in 1705.

Fabian Theory

Throughout the piece, an electronic delay system is employed reproducing the live signal approximately one-half of a second after the note has been played. This creates a multi-marimba illusion with rhythmic counterpoint alongside the live performance. The player must play in tight synchronization with the delayed signal in order to clearly create different rhythmic effects. The title of the piece and the use of delay refer to the great Roman dictator, Fabian Maximus, who was famous for his victorious use of delay tactics in battle.

Sonata for Two Pianos and Percussion

The work premiered on January 16, 1938, in Basel, Switzerland, by the composer and his wife, Ditta Pásztory-Bartók, playing piano, joined by Fritz Schiesser and Philipp Rühlig playing percussion. Prior to the premiere, Bartók wrote an analytical introduction to the work. There he explained that "The role of the percussion sounds varies: sometimes they reinforce the more important accents; in places they carry motifs serving as a counterpoint to the piano parts; and the timpani and the xylophone frequently play themes that act as principal subjects and even as solos." To better balance the "frequently very sharp tones of the percussion instruments" he decided to use two pianos instead of one. The timbres achieved throughout the work are innovative and striking. He often deliberately avoids using the lyric potential of the pianos, instead stressing their percussive qualities. At certain points, the listener may be tempted to view the piece more as a quartet for four percussion players with some playing pitched instruments and others unpitched. Bartók often uses several modes simultaneously creating new harmonies and combining scales that are not normally related to a tonal centre. For example, the combination of C and F# is characteristic throughout, in addition to the use of the whole-tone scale. The first movement of the piece, in C, resembles a typical sonata-allegro form; the second, in F, adheres to a straightforward A-B-A form, conveying one of Bartók's signature techniques of a "nocturnal" style; the third, in C, combines a rondo with sonata form. This piece also

features strict mathematical use of the Golden Section and both the Fibonacci and Lucas sequences. Bartók weaves these techniques into the rhythmic development of the piece and through the emphasis of melody, harmony, and timbre. While such mathematical relationships may not be readily perceived by the listener, they tend to provide an overall sense of logic and certainty to a piece that might otherwise seem overly rhapsodic or random.

