

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Elizabeth Ibarra
Percussion & Composition
in
Senior Recital

Assisted by

Sharon Johnson, piano
The Houghton Percussion Ensemble
Members of the Greatbatch School of Music

Recital Hall
Center for the Arts
Monday, March 27, 2017
8:00 p.m.

Program

Ogre Ballet

Casey Cangelosi
(b. 1982)

Elizabeth Ibarra, percussion

Blue Rising (2015)

Elizabeth Ibarra
(b. 1995)

Elizabeth Ibarra, vibraphone
Daniel Stevens, Marimba

Michaela Aliperti, Danielle Bees, Andrea Crickard,
Hannah Jager, Hannah Messerschmidt, Vera Motley,
Ellenore Tarr, Prof. Kelly Van Kirk, choir
Victoria Pitre, conductor

Victor (2017)

Elizabeth Ibarra

- I. Move
- II. Alone
- III. Return

Hannah Messerschmidt, violin
Duncan Shalda, cello
Chantalle Falconer, piano

Variations for King George

William Kraft
(b. 1923)

Elizabeth Ibarra, timpani

Marching Season (2016)

Yanni (b. 1954)
Arr. Elizabeth Ibarra

Mason Carmody, Ricky Gessler,
Elizabeth Ibarra, Brandon Jones, Ian Riley,
Daniel Stevens, percussion ensemble
Prof. Dustin Woodard, conductor

Intermission

Program Notes

Casey Cangelosi is a rising composer of percussion, using unique and wild techniques in his writing and performances. He has taught at various institutions including Concord University and James Madison University. **Ogre Ballet** is one of his more well-known pieces for multiple percussion. It is full of 2:5 polyrhythms and constantly changing meters. Cangelosi makes use of different textures and sounds with different mallets as well as using the rattan mallet handles.

In **Blue Rising**, as my first composition at Houghton, I chose an instrumentation and style that was a little bit out of my comfort zone. I love percussion and choir, and by combining them, I was able to get a very unique sound. To achieve this unique sound, I chose to set the vibraphone as the solo instrument, along with a few feature moments for the marimba. The choir then became a textural accompaniment. The piece starts in the A-section with a very ethereal sound and without a noticeable meter or tempo. Even the key is ambiguous as it slowly floats back and forth between A-flat major and F minor. Going into the B-section, it modulates as it transitions to a fast 6/8 tempo, which adds structure and a level of excitement. The piece then transitions into a reprise of the A-section, where it finally ends with a very surprising cadence due to the ambiguity of the key.

Victor for piano trio (piano, violin, and cello) is a narrative piece describing my student teaching experience and the emotions surrounding it. The first movement, "Move," describes the preparation for student teaching and the excitement of moving into a new experience. The second movement, "Alone," portrays the difficulty of living alone as an extrovert and dealing with the emotions I felt. In the third and final movement, "Return," the music tension equates to the emotional tension I felt in returning to campus, going from professional back to student. My hope is that the listener can feel the emotions portrayed in the music.

William Kraft is primarily known for his skills on timpani. He served as the principle timpanist for the LA Philharmonic for 18 years and the composer-in-residence for a few years as well. In his timpani solo dedicated to his good friend George Gaber, **Variations for King George**, he takes a slow theme and offers five variations on this theme. With each theme, he introduces a different extended technique to achieve unique sounds. These techniques include using four mallets, playing on the center of the heads, glissandos and more.

Marching Season was originally released by Yanni in 1988 on his album *Chameleon Days*. I chose to arrange this piece for percussion ensemble because it was one of my favorite pieces to play on piano when I was younger. The excerpt being performed is in 7/8, which allows for complex-sounding rhythms. The auxiliary percussion parts keep it driving to the end, where it closes with a vibraphone solo—along with a little surprise.

Thomas Gauger studied percussion at the University of Illinois, and he went on to teach at Oklahoma University, Oklahoma City University, and Boston University. Gauger wrote **Gainsborough** for a percussion quintet in three movements. In the first movement, the two marimba lines playfully complement each other while being interrupted by the other percussion parts in a dance-like feel. Soloistic lines are passed around the ensemble throughout the piece in order to feature each performer.

The Calm is a duet I wrote to be performed by Dillon and I for our senior recitals. Composed for tenor saxophone and marimba, it starts with a simple theme on the marimba. The tenor sax adds a countermelody, and the listener begins to hear variation upon variation of the original theme. I decided on a more classical form and style because of the amount of jazz repertoire already written for saxophone, and I love the kind of blend the tenor saxophone can get with marimba notes. *Matthew 6:25-34*

maggie, and milly, and molly, and may is a whimsical men's choir piece. I chose to set this text because on the surface, it is a very whimsical and playful poem about four girls at the sea. On the other hand, the poem has a much deeper meaning that is brought out in the second to last verse. This piece is mostly driven by the text, starting with a bit of a sea chanty style, and slowly evolving and changing as it becomes more rhythmically driven. Text by E. E. Cummings.

George Gershwin's **Rhapsody in Blue** has become a classic for orchestras, with a beautiful clarinet solo and lots of jazz. Linda Maxey, a concert marimba virtuoso, took his piece and arranged it for marimba solo accompanied by piano. The marimba and piano share much of the melody, rather than just acting as solo and accompaniment. The beauty of a piece like this is that the soloist can choose to be dramatic in expressive elements, as well as in pushing and pulling the tempo, making every performance unique.

Gainsborough

I.

Thomas Gauger

(b. 1935)

Mason Carmody, David Cruz, Elizabeth Ibarra,
Ian Riley, Daniel Stevens, percussion ensemble
Prof. Dustin Woodard, conductor

The Calm (2017)

Elizabeth Ibarra

Dillon Hirsch, tenor saxophone
Elizabeth Ibarra, marimba

maggie and milly and molly and may (2016)

Elizabeth Ibarra

Kevin Biondolillo, Aaron Campbell,
Michael Carpenter, Orvis Collins,
Michel Cox, Ricky Gessler, Hunter Gregory,
Dakota Hirsch, Austen Kewin,
Aaron Moore, Travis Trotman, choir
Dillon Hirsch, conductor

Rhapsody in Blue

George Gershwin (1898-1937)

Arr. Linda Maxey

Elizabeth Ibarra, marimba
Sharon Johnson, piano

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

Shirley A. Mullen, President
Jack Connell, Provost and Dean of the Faculty
Vincent Morris, Chief Financial Officer
Greatbatch School of Music Faculty, Staff, and Administration

Miss Elizabeth Ibarra, a student of Professor Dustin Woodard, Dr. Sarah Hutchings, and Dr. Carrie Magin, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education with a Composition Concentration.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.