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# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

*presents*

*Daniel Stevens, percussion*  
*with Ian Riley, percussion*

*in recital*

## Catching Shadows

**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

*Greatbatch School of Music Faculty, Staff, and Administration*

Center for the Arts, Recital Hall

Monday, November 6, 2017

8:00 PM

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## Program

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***Fear Cage***

Kirk Gay  
(b. 1967)

***Katamiya***

Emmanuel Séjourné  
(b. 1961)

***E tu?***

Ian Riley, Daniel Stevens  
(b. 1991, 1996)

Daniel Stevens & Ian Riley, *percussion*

***Sonata for Timpani***  
Movement II

John Beck  
(b. 1933)

Daniel Stevens, *timpani*

***Mourning Dove Sonnet***

Christopher Deane  
(b. 1957)

Ian Riley, *vibraphone*

- brief pause -

***Catching Shadows***

Ivan Trevino  
(b. 1983)

Daniel Stevens & Ian Riley, *marimba*  
with the Houghton College Percussion Ensemble  
Mr. Dustin Woodard, *director*

As a courtesy to the performers 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. Thank you for your cooperation.

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## Program Notes

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**Fear Cage** is a term used by paranormal researchers to describe a confined space with high electromagnetic field (EMF) readings. In these areas, one who is sensitive to such phenomena can feel uneasiness, paranoia, anxiety, nausea, and uncontrollable fear. Written for two players enclosed within a circle (or cage) of nine timpani, **Fear Cage** is a dramatic piece which uses a variety of effects to set a dark tone. Stationed back to back, the performers sometimes cross into each other's territory, ultimately rotating around the circle of drums and trading positions while playing. Unique textures such as bowed crotales and a prayer bowl on top of timpani heads provide a perfect complement to the audio soundscape which runs throughout the piece.

**Katamiya** is a four-mallet solo for marimba with a strong Latin-American influence. This repetitive piece is primarily in A-minor, but features a brief middle section in D-Major. Tonight's performance will include an improvisatory cajón accompaniment.

"I think that any piece of music, whether popular or modern-contemporary, features a kind of 'groove' to be found and reinvented by the performer."

– Emmanuel Sejourne, on **Katamiya**

**E tu?** is a work for two snare drums which draws upon the Shakespearean mythos surrounding Julius Caesar's assassination at the hands of the Roman Senate, and the consequent betrayal of Brutus. The duet is written for a concert and marching snare drum, as one schemes to betray the other.

John Beck's **Sonata for Timpani** is a three-movement piece originally written for the senior recital of Beck's former student, Steve Gadd (world renown drummer/percussionist). The second movement features a "jazz-like" feel, with a middle section that involves clapping and hand drumming.

**Mourning Dove Sonnet** was composed as a concert vibraphone solo in which the musical material was focused on an integration of traditional and non-traditional performance techniques. It is, in its essence, a wordless art song for vibraphone. This piece contains a literal transcription of a mourning dove bird song.

**Catching Shadows** utilizes rhythmically-syncopated parts that often "hocket" between the ensemble. These rhythmic concepts are utilized to develop an ensemble's sense of groove, time, and synchronization. The piece also features a wide dynamic and emotional range—beautiful legato playing juxtaposed with aggressive rhythmic passages. "Catching Shadows" is a rock song written for percussion ensemble, making it relatable for performers and audiences. It features riff-based grooves, pop-inspired melodies, and a tonal aesthetic throughout.