

different facet of the timpani and aspect of Japanese music. Jin is a sound-scape and therefore deals primarily with color and timbre. It should convey a meditative and reflective mood as well as the kind and wise nature of the samurai. Meiyo focuses on the melodic potential of the timpani and utilizes pedaling to create an "eastern" tonality. It is song-like in character and should exemplify the proud tradition and history of the samurai. Yu explores the rhythmic potential of the timpani and is strongly influenced by the Taiko drumming tradition. It is intended to depict the fierce nature of the samurai in battle. - *John Willmarth*

Londonderry Air

This piece is an arrangement for marimba band of the traditional Irish folk song, which originated in the County Derry in Ireland (documented as early as 1792). The song is more recognized today as the melody for *Danny Boy*, which was set to *Londonderry Air* in 1913 by Frederick Weatherly. Even more recently, this traditional Irish melody can be heard as the Northern Ireland anthem at the Commonwealth Games and as the song *You Raise Me Up* by Josh Groban. This arrangement features the UNLV Marimba Band.

Akadinda Trio

Inspired by the percussive mallet music of Uganda, each player in this trio utilizes two mallets, and all three players play on one 5-octave marimba. Numerous melo-rhythmic lines interlock to form an interesting polyrhythmic (3:2, etc.) texture. No one part is particularly difficult, yet concentration is required so as to realize the interlocking patterns in a fashion that seems relaxed, yet grooves! - *Emmanuel Séjourné*

H.P.

Originally intended for solo snare drum, H.P. is an adaptation for multiple percussion and theatrics from Siwe's recent publication *10 Hall of Fame Snare Drum Solos*. This piece is based on the compositional style of composer Harry Partch.

His works often allude to, or are based on, ancient Greek dramas and legends. This etude quotes from a number of Partch's works, including 'Water! Water!', 'Revelation in a Courthouse Park', and 'U.S. Highball'. It requires performers to step out of their usual role and speak or intone words with dramatic authority. - Thomas Siwe



Presents a

Master's Recital

Jack Steiner,

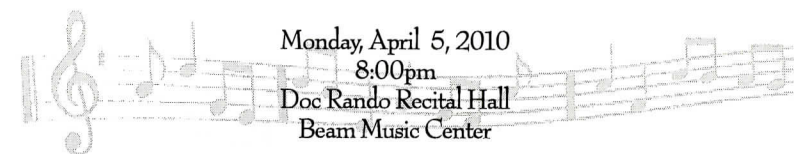
percussion

with

Patrick Burke, marimba

Ryan Simm, marimba

The UNLV Marimba Band



Monday, April 5, 2010

8:00pm

Doc Rando Recital Hall
Beam Music Center

~ PROGRAM ~

- Kim (2001)** Áskell Másson
(b. 1953)
- Population: 1 Too Many (1992)** Dean Gronemeier
(b. 1963)
- Madison's Unicorn (2004)** Brett William Dietz
(b. 1972)
- Bushido: The Way of the Warrior (2006)** John Willmarth
(b. 1974)
- Londonderry Air** Traditional
(arr. Gordon Peters / Tanner)
The UNLV Marimba Band
- Akadinda Trio (2002)** Emmanuel Séjourné
(b. 1961)
Patrick Burke and Ryan Simm, marimba
- H.P. (2009)** Thomas Siwe
(b. 1945)

*This concert is presented in partial fulfillment of the requirements for the degree
Master of Music in Performance.
Jack Steiner is a student of Dean Gronemeier and Timothy Jones.*

Kim

'KIM means germ or embryo and the idea is roughly to start on something simple which then gradually grows and takes on a new form, like a plant. The piece has a metric pattern of 3/8, 7/8 & 11/8, which is repeated 32 times. With the aid of brush and a practice pad as well as the instrument itself, one of my aims was to establish rhythms in various timbres, which would develop constantly new viewpoints by putting these into permutation combinations. This work was commissioned and premiered by the Danish master percussionist Gert Mortensen, the piece was premiered in Fredericia, Denmark in January 2002.' - *Áskell Másson*

Population: 1 Too Many

'The satirical title to this marimba solo comes from Gronemeier's experience upon arrival at his new home in Las Vegas. There was one person who, instead of greeting the composer with warmth, tried to make his life miserable. *Population: 1 Too Many* reflects Gronemeier's feelings toward this individual. The strong dissonant chords of the first movement illustrate the farce that was his welcome to a new place. The second movement represents the turns his feelings took as he tried to understand and live with the animosity. At times his life would be smooth, at other times his relationship with this person was rather difficult. The last movement plots the composer's revenge, if he were inclined to do that sort of thing' - *Dean Gronemeier*

Madison's Unicorn

This unaccompanied solo for marimba was written for Dietz's niece, Madison McCoy, and is representative of a dream-like world. The flowing melodies stated at the beginning of the piece continue to be restated throughout, much like the progression of ideas within the state of dreaming. The themes are then interrupted by frequent dissonances that represent reality and awakening.

Bushido: The Way of the Warrior

'The samurai of Japan were not merely trained assassins but lived by a strict ethical code known as Bushido (literally meaning "the way of the warrior"). This code influenced all aspects of life and is comparable to the Western concept of chivalry. The samurai were, of course, fierce warriors but also strongly believed in honor, kindness, frugal living, and above all, loyalty to their lord. As the samurai began their decline and eventual abolishment in 1871, Bushido became the moral standard of the Japanese culture. The three movements of this composition represent the Bushido principals of Jin (benevolence), Meiyo (honor and glory) and Yu (courage). Each movement is intended to emphasize a