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## Junior Recital

Craig Shields  
*Chapman University*

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performer who showed interest in the work in its early days.

#### **VIII. March**

For Saul Goodman – Two march rhythms of different speeds are superimposed, one played with the butts, the other with the heads of the drum sticks. These produce musical ideas expanded in the middle section.

#### **V. Improvisation**

For Paul Price – The opening phrase furnishes material for numerous variations with constant changes of speed.

#### **VII. Canaries**

For Raymond DesRoches – A dance of the XVI and XVII centuries, ancestor of the gigue, supposedly imported from the 'wild men' of the Canary Islands' in 6/8 time with dotted rhythms – here fragmented and developed."

- Elliott Carter

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"It is called the '**Rain Tree**' because it seems to make it rain. Whenever it rains at night, throughout the following morning the tree makes drops fall from all its richly growing leaves. While the other trees quickly dry out after the rain, the **Rain Tree**, because its leaves, no bigger than fingertips, grow so closely together, can store up raindrops in its leaves. Truly an ingenious tree!"

- Kenzaburo Oé: "Atama no ii Ame no Ki" ("The Ingenious Rain Tree")

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#### **Kembang Suling**

- I. "On the magical island of Bali, the flowing gamelan melodies intertwine with the sound of the *suling* (Balinese bamboo flute), forming rich colourful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax.
- II. The haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape.
- III. Complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three-bar cycle of 5/4 + 5/8 + 5/16 – but the flute plays a different cross-rhythm each time, returning to the marimba's pattern at the end of every cycle."

- Gareth Farr

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Craig personally thanks Nicholas Terry, Kyle Alanis, Christina Cheon, Kelsey Steinke, the Conservatory of Music, his loving family, and everyone else who has thus far impacted his musical endeavors.

# CHAPMAN UNIVERSITY'S CONSERVATORY OF MUSIC

PRESENTS

## JUNIOR RECITAL

CRAIG SHIELDS, PERCUSSIONIST

7:30 P.M. • OCTOBER 5, 2010  
SALMON RECITAL HALL

## PROGRAM

**TEMAZCAL** (1984) JAVIER ALVAREZ (B. 1956)

**PRISM** (1986) KEIKO ABE (B. 1937)  
*FOR SOLO MARIMBA*

SELECTIONS FROM **EIGHT PIECES FOR  
FOUR TIMPANI (ONE PLAYER)** ELLIOTT CARTER (B. 1908)  
(1949; REV. 1966)

VIII. MARCH

V. IMPROVISATION

VII. CANARIES

**RAIN TREE** (1981) TORU TAKEMITSU (1930-1996)  
*FOR THREE PERCUSSION PLAYERS*  
KYLE ALANIS AND CHRISTINA CHEON, PERCUSSION

**KEMBANG SULING** (1996) GARETH FARR (B. 1968)  
*THREE MUSICAL SNAPSHOTS OF ASIA*  
KELSEY STEINKE, FLUTE

### PROGRAM NOTES

"The title of this work comes from the Nahuatl (ancient Aztec) word literally meaning 'water that burns.' The maracas material used throughout **Temazcal** is drawn from the traditional rhythmic patterns found in most Latin-American musics, namely those from the Caribbean region, southeastern Mexico, Cuba, Central America, and the flatlands of Colombia and Venezuela. In these musics in general, the maracas are used in a purely accompanimental manner as part of small instrumental ensembles. The only exception is, perhaps, that of the Venezuelan flatlands, where the role of the maracas surpasses that of mere cadence and accent punctuation to become a soloistic instrument in its own right. It was from this instance that I imagined a piece where the player would have to master short patterns and combine them with great virtuosity to construct larger and complex rhythmic structures which could then be juxtaposed, superimposed, and set against similar passages on tape, thus creating a dense polyrhythmic web. This would eventually

disintegrate, clearing the way for a traditional accompanimental style of playing in a sound world reminiscent of the maracas' more usual environment.

The sound sources on tape include harp, a folk guitar, and double bass pizzicati for the tape's attacks; the transformation of bamboo rods being struck together for the rhythmic passages; and rattling sounds created with the maracas themselves for other gestures. The tape was realized at the Electronic Music Studio at the Royal College of Music during the last months of 1983.

The piece is dedicated to Luis Julio Toro, who first performed it at the EMAS series in London in January 1984. Since receiving an honourable mention at the 1985 Bourges Electro-Acoustic Music Festival, **Temazcal** has become part of the contemporary percussion repertoire and is regularly performed and broadcast worldwide."

- Javier Alvarez

Born in Tokyo, Keiko Abe has been the world's leading force behind the development of music for solo marimba. Her compositions, including **Prism**, use improvisation as an important developmental element and have become standards of the marimba repertoire. Since the 1960s, Abe has been active in promoting the development of literature for the marimba, not only by writing pieces herself but by commissioning works by other composers and encouraging young composers, as well. She holds the distinction of being the first female member of the Percussive Arts Society Hall of Fame, which she was inducted into in 1993.

- Craig Shields

"The Canto and Adagio of this set of **Eight Pieces for Four Timpani (One Player)** were written in 1966, while the other six were composed in 1949. In those days, these six were found difficult, if not impossible, to play effectively. But, as time passed, interest in them and performing skills grew, so I decided to publish the set complete, as four of them had been widely circulated in manuscript, in 1966. At that time, they were revised with the help of percussionist Jan Williams of the New York State University at Buffalo. In gratitude for his advice, the Canto and Adagio were composed for him and included in the set. Unlike the others, each of which is a four-note piece based on different tunings of the drums, these two employ the possibilities of the pedal-tuned chromatic timpani.

The six from 1949, besides being virtuoso solos for the instrumentalist, are studies in the controlled, interrelated changes of speed now called 'metric modulation,' and generated ideas carried further in my First String Quartet, begun at the same time and completed shortly afterwards. Each piece is dedicated to a