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### Senior Recital

Storm Marquis  
*Chapman University*

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of how sound is produced, heard, and seen in performance. Her goal is to take the audience to a new space where the usual expectations are completely thrown out. Rosenberger's work challenges the instrumentalists "to go beyond an "only" interpretative function, their corporal presence on stage is fully taken into account" (Rosenberger).

n(o)w is a composition based on a poem by E.E. Cummings. The avant-garde text by Cummings disregards the conventional spelling system of the English language. The disjunctive nature of the text is highlighted in the extended techniques required of the drum set and soprano.

**Barbara Kolb** is an American composer born in Hartford, Connecticut. Kolb has quite the decorated background in scholarships and fellowships, notably being the first woman to be awarded the American Prix de Rome of 1969-1971. Kolb's works have had major spotlight performances such as with the New York Philharmonic Orchestra under the direction of Pierre Boulez in December of 1975.

She draws her inspiration from literature and visual arts and sometimes includes images in the scores for the performer's consideration such as the drawing located to the right by Hannah M.G. Shapero (Boosey).



The Music Teachers' National Association, Inc. commissioned *Homage to Keith Jarrett and Gary Burton* in 1976. Jarrett is a master jazz pianist and Burton is a well-known jazz vibraphonist and pedagogue. Based on Jarrett's 30-second solo in a tune *Grow Your Own*, Kolb fuses the two worlds of contemporary classical music and jazz through the dialogue between vibraphone and flute (Kolb).

Having a strong orchestral background, **Marilyn Rife** premiered Gomez's "*Primitive Echoes*" Concerto for Timpani and Orchestra with the Winters Chamber Orchestra in 1992. Gomez and Rife have worked together in the realm of large ensembles and chamber groups (Rife).

*Rain Dance* for solo marimba has a continuous rhythmic groove as the main theme of the piece. Gomez and Rife varies the material by changing the feel with shifting syncopation and harmonic structures. This piece portrays Gomez's dedication to incorporating traditional Hispanic culture within contemporary musical language (Steve).

*-Program Notes by Storm Marquis*

#### Works Cited

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- Netherland-America Foundation (2016). NAF Mission. <<http://thenaf.org/naf-mission/>>.
- Rife, M. (1996). Percussionist Marilyn Rife. <<http://house-of-music.com/marilynrife/>>.
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# CHAPMAN UNIVERSITY

## *Hall-Musco Conservatory of Music*

*presents a*

### Senior Recital

## Storm Marquis, percussion

May 6, 2016 ■ 6:30 P.M.

Salmon Recital Hall

## Program

Col

Suzanne Haitz, violin

Emily Doolittle  
(b.1972)

Miniatures after poems by E.E. Cummings

n(o)w

Samantha Dominguez, soprano

Katharina Rosenberger

~Intermission~

Homage to Keith Jarrett and Gary Burton

Gary Matsuura, flute

Barbara Kolb  
(b.1939)

Rain Dance

Alice Gomez  
(b. 1960)  
Marilyn Rife

## Text

*n(o)w*

*the*

*how*

*dis(appeared cleverly)world*

*iS Slapped:with;liGhtninG*

*!*

*at*

*which(sbal)lpounceupcrackw(ill)jumps*

*of*

*THuNdeRB*

*loSSo!M iN*

*-visibhya mongban(gedfrag-*

*ment ssky?wha tm)eani ngl(essNessUn*

*rolli)ngl yS troll s(who leO v erd)oma insCol*

*Lide.!high*

*n , o ;w:*

*theraIncomIng*

*o all the roofs roar*

*drownInsound(*

*↻*

*(we(are like)dead*

*)Whosbout(Ghost)atOne(voiceless)O*

*ther or im)*

*pos*

*sib(by as*

*leep)*

*But llook-*

*s*

*U*

*n:starT birDs(IEAp)Openi ng*

*t hing ; s(*

*-sing*

*)all are aLI(cry aLL See)o(ver ALL)Th(e grEEEn*

*?eartH)N,ew*

## Program Notes

**Emily Doolittle** studied at Dalhousie University in Nova Scotia, her hometown, Indiana University, Princeton, and the very prestigious Koninklijk Conservatorium in Hague, Netherlands. Doolittle received the Fulbright fellowship to study with Louis Andriessen. Doolittle has received great international acclaim for her compositions and has been commissioned by solo performers, chamber ensembles and symphony orchestras. Her music encapsulates her deep interest in the relationship between music and sounds from the natural world, folklore, musical story telling, and making music for and with children.

In 2002, Netherland-America Foundation for Entropy (NAF) commissioned *Col* (Doolittle). The NAF “seeks to further strengthen the bonds between [America and Netherlands] through exchange in the arts, sciences, education, business and public affairs” (Netherland). The word col come from the Italian prefix meaning “with” and is most often associated with musical indications written for performers. With the duo between the violin and marimba, this piece signifies two very different instruments and their abilities to blend texturally but still offer different characters and colors.

**Katharina Rosenberger** was born in Zurich, a city in northern Switzerland known for its center of banking and finance. Rosenberger holds a Doctor of Musical Arts in Composition from Columbia University and worked closely with Tristan Murail. Currently she is the Associate Professor in Composition at UC San Diego. Rosenberger notes that her work challenges traditional conceptions

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Ms. Marquis is a student of Dr. Nick Terry.*