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Senior Recital

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“instruments” may be conventionally pitched, metal, or animal-based. The actual notes of the piece are improvised, with one of the challenges being that the plant “instruments” will disintegrate before the performer ever gets the chance to become truly familiar with them. Part of the chance aspect of this piece is that the notes are written as a first draft, scribbled and crossed out, and the performer must decipher what Cage actually meant.

This tabla performance features five different traditional compositions: a Tripoli Gat, a Rela, two Tukras, and a Chakradhar. Indian classical music uses rhythmic cycles, known as *Tala*, rather than time signatures and measures. This performance is set in *Teental*, which is a sixteen beat cycle, divided into four groups of four. Tabla players use *bols*, or onomatopoeic names for each stroke, to aid the learning and memorization of each composition. The bols are often recited during a performance. Tripoli Gat is a composition played three times; first in “three-speed” (three bols per beat) then in “four-speed,” and finally in “six-speed.” Rela compositions are theme-and-variations ending in a *tibai* (a cadential cross-rhythmic phrase that repeats three times before resolving on the first beat of the rhythmic cycle). Tukras are shorter “fixed” compositions, which also end in *tibais*. Chakradars are like Tukras, but must be played three times before they resolve on beat one, which creates more rhythmic tension.

Nobojsa Jovan Zivkovic is a Germany-based Serbian multipercussion-concert-artist and composer. *Sex in the Kitchen* was composed in 2009 for two multiple-percussion setups which include “kitchen objects,” wine glasses, and whips. Of this piece, Zivkovic says:

“Obsession, passion, anger, and excitement would probably best describe the content of the piece, especially due to the overlapping and ambiguous nature of these terms. In addition, these terms describe emotions or characteristics, which often (and suddenly) transform from one to another. The piece probably does not require any further comment, as words alone cannot convey the emotions which inspired it. It is my wish that both, performers and listeners are able to enjoy the rhythmic energy and passion of the music itself” (Zivkovic).

Program notes by Brietta Greger

Works Cited

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- Johnson, David. *Quartz City*. Studio 4 Music, Can Nuys, CA, 1997.
- Spencer, Julie. "Almost 5 AM." *Compositions Julie Spencer*. Spencer-Blume Publishing, n.d. Web. 13 Apr. 2014.
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CHAPMAN UNIVERSITY

Hall-Musco *Conservatory of Music* *presents a*

Senior Recital

Brietta Greger, percussion

April 19, 2014 ■ 2:00 P.M.

Salmon Recital Hall

Program

Tribeca Sunflower	Julie Spencer (b. 1962)
Loops II	Philippe Hurel (b. 1955)
Quartz City	David Johnson (b. 1948) arr. Brietta Greger
Christina Cheon, Joy Liu, and Jordan Curcuruto, percussion	

~Intermision~

Child of Tree	John Cage (1912-1992)
Traditional Tabla Composition in Tintal	Swapan Chaudhuri (b. 1947) Katie Eikam and Justin DeHart, tabla Connor Bogenreif, cello
Sex in the Kitchen	Nebojsa Jovan Zivkovic (b. 1962) Joy Liu, percussion

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Brietta Greger is a student of Nicholas Terry.

Program Notes

Tribeca Sunflower was written by American composer Julie Spencer in 1993. This highly groove-based piece calls for specialized signature mallets with multi-rods, which, when striking the marimba, create a “buzz-marimba” effect. Spencer’s inspiration for the piece was in Tribeca, a neighborhood of New York, which has sunflowers planted during the summer, in front of a “silvery tall sunflower sculpture.” This image inspired Spencer to ponder the differences between “the beautiful living art and the artist’s rendition of nature’s sculpture, [which became] a metaphor of people living together, seeking new and positive experiences with cultures that are on the surface dissimilar, but are in fact alive together, side by side on the earth” (Spencer). The static melodies in this piece are meant to represent the statue, and the intricate, flowing rhythms to represent the live sunflowers.

Philippe Hurel is a French composer who has researched and taught at IRCAM. *Loops II*, for vibraphone, was commissioned by the Clermont-Ferrand International Vibraphone Competition. *Loops II* is part of a series of compositions; *Loops I* is for solo flute, *Loops III* for two flutes, *Loops IV* for marimba. Having been written for an advanced-level vibraphone competition, this piece uses more difficult playing techniques, while not utilizing extended techniques or straying from the instrument’s intended purpose. The title is derived from the “looping” technique used in the piece; it is constructed so that the “process of cell transformation always brings you back to the motif announced at the outset” (Hurel). Although the piece seems to be perpetually transforming and morphing, the result is that it sounds like it is turning round in circles and always returns to the beginning again.

David Johnson originally wrote *Quartz City* for himself to perform, and it won the Percussive Arts Society composition competition in 1995. It is a vibraphone feature with percussion quintet (three marimbists and two percussionists), but I have arranged it to be played by four percussionists, rather than six, by combining the marimba and percussion parts and making them each more intricately intertwined and involved in the piece. Johnson’s inspiration for the title was Mike Davis’s book, *City of Quartz*, about Los Angeles. Johnson says that for him, Los Angeles is “Mexican marimbas, Chinese cymbals, and jazz,” all of which he draws on in this composition (Johnson).

John Cage wrote *Child of Tree* in 1975, for amplified cactus, pod rattle, and eight other non-determined plant-based “instruments.” Rather than traditional notation, the “score” is comprised of eight pages of Cage’s hand-written notes on how to use chance and the I Ching (the Chinese Book of Changes) to determine the parameters of the piece (number and lengths of sections, number of instruments per section, etc.). Cage’s goal with this, and his other indeterminate and chance pieces, was to be “free of individual taste and memory” (Pritchett). The performer must complete a number of calculations and divinations before the performance, with the only set instructions being the time length (eight minutes) and the use of amplified cactus and pod rattle “from a Poinciana tree, which can be found in Mexico, i.e. Cuernavaca” (Cage). None of the