

not be complete without the other. Both are needed in order to see the whole story. I find the parallel to be the same with the marimba itself. We cannot only play soft beautiful music on the marimba and think that is enough, nor can we only play virtuosic marimba music.

**Composition Machine #1** by Mark Applebaum, written in 2014 for Terry Longshore, is, as the title suggests, a piece where the performer writes their own composition. Starting with a previously-made score the interpretation of the score is played, it is then crumpled up and used to create the new score along with various household objects. The performer then performs the newly-made score. Thanks to the suggestion of one of my good friends Tyler Willoughby, I will be utilizing some of my fascination with and research of sympathy tones in order to bring all of my percussion worlds into one.

Ivan Trevino's **2+1** is wonderful marimba duo for two players on one marimba. Its catchy melody makes it a favorite in our repertoire. I can think of no better piece to play with my professor for the last two years, Terry Longshore. The collaboration between the parts is a perfect way to depict the two years I have been here. Collaboration with Terry, Bryan Jeffs, and the other faculty here at SOU will always be a highlight of my education.

During my endless listening to Spotify I came across guitarist John Williams' arrangement of **Cavatina** played by Craig Ogden. It is most famous for being the theme for The Deer Hunter. I immediately fell in love with the song and had the desire to play it. In 2015 I began working with Terry on arranging it for vibraphone. I continued that process in the preparation for this concert and really like how it has turned out.

#### BIOGRAPHY

Percussionist **G. Joseph Howe** is a champion of many styles of percussion music and performance. A native of Cedar City, Utah he began playing drum set at the age of 11, later expanding his passion for musical expression to other areas of percussion performance. As a soloist Joseph has won competitions, including the Marimba Collegiate Competition at the 2009 Utah Day of Percussion. Winning the 2010 Southern Utah University Concerto Competition, he performed *Concerto for Marimba and Band* by G. Bradley Bodine. In 2011, he had the honor to travel to China and play with the Wuhan Opera orchestra; that same year he was awarded Performer of the Year at Southern Utah University. In 2014, with the Southern Oregon University Graduate Percussion Group, Joseph premiered Bryan Jeffs' *Contactual Constellations* at the 2014 Percussive Arts Society International Convention. The following summer Joseph went on tour in Brazil with the duo Percussion Solutions. After returning from tour Percussion Solutions commissioned and premiered Bryan Jeffs' piece *Whiskey Variations*. Joseph's piece *Shake It Up!* (trio for illuminating egg shakers) was premiered at the 2016 Oregon FRINGE Festival. Joseph is excited to complete his education at Southern Oregon University where he is working on receiving his Master of Music degree in Percussion Performance.

This recital is presented in partial fulfillment of the requirements for the degree of Master of Music Performance.

This recital is under the direction of Dr. Terry Longshore.



## G. Joseph Howe

### Graduate Percussion Recital

Music at SOU

May 25, 2016 ▪ 7:30 p.m.

SOU Music Recital Hall

## PROGRAM NOTES

*José / beFORe John*<sup>5</sup> is a crowd-pleasing energetic piece that uses a wide variety of instruments. Written by Aurél Holló, member of the Hungarian percussion group Amadinda, it requires many different instruments from different cultures. Of those there are two major cultural influences found in *José / beFORe John*<sup>5</sup>: flamenco palmas and Ugandan xylophone known as Amadinda or Akadinda. Although part A, marimba on the correct side, can be considered to be a solo part, don't let it distract you from all the other interesting things that are happening in the other parts.

Written in 1964 by Morton Feldman, *The King of Denmark* is an answer to the percussion work *Zyklus* by Karlheinz Stockhausen, the first solo percussion work for specified instruments. Both use the writing method of graphic notation to inform the player what to play. In *Zyklus*, Stockhausen uses pictures and symbols to indicate how and what instruments to play. In contrast, *The King of Denmark* uses a graph with three rows indicating high, medium, and low sounds. He then tells the performer how often to play in each square of the graph using numbers and Roman numerals. Occasionally he will tell the performer what type of instruments to play but usually it is up to the performer to decide. Because he chooses this method of numbers and a graph to write *The King of Denmark*, my interpretation and goal is to never play the work exactly the same way.

*Kaskada*, by Eckhard Kopetzki, is a programmatic work meant to represent cascading water starting out with small droplets of water building into a raging waterfall. This piece is one of the most difficult pieces I have ever performed. The difficult rhythms and patterns that Kopetzki writes are not meant to be at the forefront. To leave them in the background takes much effort. I thoroughly enjoy playing this piece because of momentum that is built throughout the piece which suddenly resolves to a calming peaceful state.

Iannis Xenakis' *Rebonds* is a monumental work for solo percussion. Written in 1987 and 1989 it has since become a standard in the multi-percussion repertoire. I enjoy the "impossibility" of the work. There are phrases and gestures that are close to impossible to play as written. Everyone has their way of tackling these problems. I enjoyed finding my own solutions to these problems, which include making my own wood planks and mallets. I also enjoy the patterns or rules that Xenakis writes which he later breaks.

In 2011 I played *Temazcal* by Javier Alvarez, a solo work for Venezuelan maracas and tape. To practice the piece I would walk around campus with two egg shakers working on my *loropo* (Venezuelan national dance) maraca patterns. I soon fell in love with the egg shakers and wanted to write a piece for them. I didn't feel like a trio of egg shakers was enough and put it to the back of my mind. In 2012 I played Emmanuel Séjourné's *Vouz Avez du Feu?* which uses cigarette lighters with the lights off. It wasn't until I came to SOU that I put the two together. I started writing *Shake It Up!* in 2015 and finished it for the 2016 FRINGE festival.

Special thanks to Jordan Curcuruto, Jared Brown and Kevin Younker for playing my piece and for working with me. You three turned my dream into reality.

*Luminosity* was written in 2012 by Tomasz Goliński for the world marimba competition. Within in the two movements is the complete spectrum of the marimba. The first movement showcases the soft and beautiful nature of the marimba. The second movement "shows off" the virtuosity of the marimba. One movement would

*José / beFORe John*<sup>5</sup> (2005) Aurél Holló (b. 1966)  
Left Edge Percussion

*The King of Denmark* (1964) Morton Feldman (1926-1987)

*Kaskada* (1999) Eckhard Kopetzki (b. 1956)

*Rebonds* (1987/1989) Iannis Xenakis (1922-2001)

*Shake It Up!* (2015-16) Joseph Howe (b. 1986)  
Left Edge Percussion

Intermission

*Luminosity* (2010) Tomasz Goliński (b. 1986)  
I. Misterioso e cantabile  
II. Furioso

*Composition Machine #1* (2014) Mark Applebaum (b. 1967)

*2+1* (2013) Ivan Trevino (b. 1983)  
Terry Longshore

*Cavatina* (1970) Stanley Myers (1930-1993)  
arr. Joseph Howe (2015-16)

*Ars longa vita brevis*