Steve Wilson, percussion

Friday, February 14, 2003  7:00 p.m.  Harper Hall

French Suite ........................................................................................................... William Kraft
  (1924-  )
    Allemande
    Courante
    Saraband
    Gigue

Rhythm Song ........................................................................................................... Paul Smadbeck
  (1955-  )

Kaleidoscope ......................................................................................................... Arthur Lipner

Homage to Max ....................................................................................................... Rande Sanderbeck
  I
  II
  III
  IV
  V

Trilogy ....................................................................................................................... Tim Huesgen
  A Vision in a Dream
  A Fragment
  With a Mazy Motion

This program is being presented by Steve Wilson as an optional recital  02/14/2003
Steve Wilson is a student of Dr. Daniel Moore  Student Series No. 250
illiam Kraft is a renown composer. He was a member of the Los Angeles Philharmonic for 26 years, including 18 years as the principal timpanist. He has performed many American premiers, including Stockhausen’s *Zyklus* and the recording of Stravinsky’s *Histoire du Soldat*. In *French Suite*, Kraft draws inspiration from keyboard suites of the Baroque era. Each movement presents the style and rhythm of the courtly dances. Even though none of the instruments are tuned to a specific pitch, it is a very melodic work, leaving space for interpretation by the performer.

After achieving success as a marimba artist and composer, Paul Smadbeck left the music business to concentrate on a career in commercial real estate. He returned later with a piece called *Rhythm Song*, written for one or more marimbas. Smadbeck instructs the performer to think of the bars of the marimba as drums and to perform it as if it was being played on a traditional drum set. The rhythmic elements are given higher priority than the simple minimalist-inspired harmonic elements. Attention is drawn to the interplay of the rhythms rather than the melody. The work is divided into two distinct sections. The first section is in 7/4 and is meant to be a relentless driving groove. The second section is in 6/8 and draws inspiration from African rhythms. It is smoother sounding, but still retains the driving quality of the first section. Throughout the work, the melody comes from the rhythm itself.

Arthur Lipner is a vibraphone and marimba jazz artist who has released a number of albums and composed many works for vibraphone and marimba. He is an active clinician and performer who tours throughout the world. While the work, as performed today is completely written out, *Kaleidoscope* was originally simply a melody with chord changes and was mostly improvised. The work is a transcription of a live performance by the composer. Even though the performer must follow the notes exactly, the work should still retain the feeling of spontaneity as if the performer is simply improvising the song. There are four different rhythmic sections, each exploring a different set of arpeggios. Lipner gives the performer the option of inserting an optional improvisation near the end of the piece.

Dr. Rande Sanderbeck is a professor of music at Eastern Tennessee State University. He specializes in the area of jazz drum set. *Homage to Max* is dedicated to the jazz legend Max Roach. Roach has appeared on many famous jazz recordings as both a leader and a sideman. He is most famous for his collaborations with Clifford Brown, Charlie Parker, and Bud Powell. In *Homage to Max*, Sanderbeck develops five unique solos in the style of Max Roach, by incorporating Roach’s unique jazz vocabulary and his melodic sense of soloing. Some movements deal with a theme repeated throughout, with variations or with a rhythmic motif that is stretched, condensed, and manipulated in a variety of ways, all while staying true to Roach’s combination of technical skill and subtlety. While the subject of the work is improvisation, there is no actual improvisation. The work is completely composed and performed exactly as notated.

Tim Huesgen is currently a percussionist with the United States Army Band in Washington D.C. *Trilogy for Vibraphone* offers three movements of similar character, each presented in a unique way. The first movement is centered around a rhythmic idea in 4/4, while two contrasting sections in 3/4, bookend the movement. The second movement deals less with rhythm and concentrates more on the melody with very colorful harmonies. The third movement begins with a rubato section and then introduces a simple melody that is presented three times, while building intensity to the end of the work.