

A CD RECORDING PROJECT FOR SOLO PERCUSSION

by

NATHANIEL SCOTT LEE

(Under the Direction of Timothy K. Adams, Jr.)

ABSTRACT

Solo percussion repertoire is rapidly growing yet still relatively small in size, reflecting the youth of the tradition in contrast to other string and wind instruments which have functioned as solo instruments since long before the introduction of timpani and percussion to the orchestra. The percussive discography is also limited in size, and this project aims to address the issue by creating a CD recording of works by all living composers on a variety of percussion instruments: *Falling Leaves* for snare drum by Timothy Adams, Jr.; *Metaphor for Vibraphone* by Robert Pollock; *In Other Words* for multiple-percussion by Joseph Pereira; *Rituals* for solo timpani by Bruce Hamilton; and two marimba solos, *Dances of Earth and Fire* by Peter Klatzow and *Fabian Theory* by Nigel Westlake. This accompanying documents seeks to provide context for the recording through background information about the compositions and composers, information about existing recordings and academic literature, and provides discussion and analysis of the works as a resource for future performers.

INDEX WORDS: Percussion, Snare Drum, Vibraphone, Timpani, Pandeiro, Multi-Percussion, Marimba, Timothy Adams, Jr., Robert Pollock, Joseph Pereira, Bruce Hamilton, Peter Klatzow, Nigel Westlake

A CD RECORDING PROJECT FOR SOLO PERCUSSION

by

NATHANIEL SCOTT LEE

BM, Indiana University, 2010

MM, University of Georgia, 2012

A Dissertation submitted to the Graduate Faculty of the University of Georgia in Partial
Fulfillment of the

Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GA

2018

© 2018

Nathaniel Scott Lee

All Rights Reserved

A CD RECORDING PROJECT FOR SOLO PERCUSSION

by

NATHANIEL SCOTT LEE

Major Professor: Timothy K. Adams, Jr.
Committee: Adrian Childs
Michael Robinson

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
December 2018

ACKNOWLEDGEMENTS

Thank you to Christopher Gurtcheff for your skill and attention to detail as a recording engineer and for capturing the truest version of all these instruments. Thank you to John Benton, Wesley Sumpter, and Trevor Barroero for your diligent work as producers on the project. Thank you to Da-Hong Seetoo for your brilliant work on *Metaphor* and to Robert Pollock for opportunity. Thank you to Mr. Adams for everything you've taught me in the last eight years about percussion and about being a true artist. Thank you to all my teachers that gave me the knowledge, skills, advice, and feedback I needed to get to this point: my middle and high-school private instructor Craig Owens, choir director Martha Shaw, band directors Marie Elliot, Steve Tyndall, Scott King, and Andy Poor, and my undergraduate professors Anthony Cirone, Gerald Carlyss, Kevin Bobo, Michael Spiro, Steve Houghton, and John Tafoya. I am honored to carry on the lineage of great musicianship that you passed down to me. Thank you to my parents Amanda and Scott Lee for encouraging my love of music and believing in my ability to make it a career. Thank you to my sister Catherine, who selflessly donated one of her kidneys to me in 2016 and changed the trajectory of my life and this project. And finally, thank you to my wife Stephanie for supporting me in everything I do. I love you.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iv
CHAPTER	
1 INTRODUCTION	1
2 <i>FALLING LEAVES</i> — ADAMS	
Composer and Composition Background.....	4
Literature Review.....	4
Justification for Inclusion.....	4
Analysis/Discussion.....	5
3 <i>METAPHOR FOR VIBRAPHONE</i> — POLLOCK	
Composer and Composition Background.....	7
Literature Review.....	7
Justification for Inclusion.....	8
Analysis/Discussion.....	8
4 <i>IN OTHER WORDS</i> — PEREIRA	
Composer and Composition Background.....	11
Literature Review.....	11
Justification for Inclusion.....	11
Analysis/Discussion.....	12

5	<i>RITUALS</i> — HAMILTON	
	Composer and Composition Background.....	13
	Literature Review.....	13
	Justification for Inclusion.....	13
	Analysis/Discussion.....	14
6	<i>DANCES OF EARTH AND FIRE</i> — KLATZOW	
	Composer and Composition Background.....	16
	Literature Review.....	16
	Justification for Inclusion.....	17
	Analysis/Discussion.....	17
7	<i>FABIAN THEORY</i> — WESTLAKE	
	Composer and Composition Background.....	20
	Literature Review.....	20
	Justification for Inclusion.....	20
	Analysis/Discussion.....	20
	BIBLIOGRAPHY.....	23

CHAPTER 1

Introduction

In comparison to most other instruments, the use of percussion in the Western Art Music tradition is young and relatively undeveloped. The first instances of percussion in the orchestra are timpani in John Lully's opera *Thésée* (1675) and mallet percussion in Mozart's *Die Zauberflöte* (1791).¹ The percussion section did not become complete until the invention of the modern vibraphone in 1921. The development of percussion as a solo instrument came only in the last century. The first marimba concerto, Paul Creston's *Concerto for Marimba*, was written in 1930 and the first snare drum concerto not until Rolf Liebermann's *Concerto for Basle Trommel and Orchestra* (1958).² As the field of percussion has continued to develop, new techniques and instruments have become available, and the repertoire is constantly evolving to take advantage of better technology and better performers.

The purpose of this project is to create a professional quality CD recording in order to not only expand the discography of solo percussion but to inspire future performers and composers to continue bringing new and exciting works to the concert stage. Each piece is unique in its demands of the performer and allows ample opportunities to showcase precision, sensitivity, and musicality and pay tribute to the rich percussion lineage. Five of these pieces have yet to be recorded, and the interpretations here will become a valuable first reference point for future performers and analysts. All the pieces will benefit from the accompanying document, which will help put each work into a theoretical and historical context. All the composers are

¹ Blades, James, *Percussion Instruments and their History*, rev. ed. (London: Faber and Faber, 1984), 236

² *Ibid.* 375.

living, allowing for contact and in some cases aid in the interpretation of the pieces. The included repertoire is as follows:

Falling Leaves (2012) for solo snare drum - Timothy Adams, Jr.

Metaphor for Vibraphone (1998) - Robert Pollock

In Other Words... (2001) for solo multiple-percussion - Joseph Pereira

Rituals (1998) for solo timpani - Bruce Hamilton

Dances of Earth and Fire (1987) - Peter Klatzow

Fabian Theory (1987) - Nigel Westlake

The CD was recorded at the University of Georgia with Nathaniel Lee as the sole performer and Christopher Gurtcheff as recording engineer. *Falling Leaves* and *Metaphor* were recorded on September 25, 2016, in the University of Georgia's Edge Hall with John Benton producing. *Dances of Earth and Fire* was recorded on October 8, 2016, in Edge Hall, also with John Benton producing. *Rituals* was recorded in the Dancz Center for New Music on October 30, 2016 (movements 1-3, John Benton producing), and November 1, 2016 (movements 4-5, Wesley Sumpter producing). Finally, *In Other Words* was recorded on September 28 and 29, 2018, in Edge Hall with Trevor Barroero producing.

Chris Gurtcheff used a combination of close-mic and hall-mic techniques for the recording. The marimba and vibraphone recordings were mixed from a pair of AKG C414 XLS microphones in a spaced-omni configuration placed above the instruments. This setup captures a neutral but accurate sound from the 180-seat recital hall. The large-diaphragm mics are more appropriate to capture the transients present in most percussion music, and they were used in order to acquire a sound that is less harsh than small-diaphragm condensers. The spaced-omni configuration allowed Gurtcheff to capture a more accurate dissipation of louder sounds

throughout the hall. The final movement of *In Other Words* also used the same configuration of C414s and hall microphones, while the timpani movements used large-diaphragm condensers positioned between the two pairs of timpani (32/29" and 26/23") in addition to hall mics. The hall mics were consistently a pair of Neumann KM184 small diaphragm cardioid mics in a slightly smaller than standard ORTF pattern to balance clarity and room sound.

For close-micing, Gurtcheff chose to use two Rode NT-5 and one Shure KSM small-diaphragm cardioid condenser microphones placed between a few inches and a few feet from the sound sources. The cardioid pattern allowed Gurtcheff to take advantage of the proximity effect and get a richer sound than otherwise possible. These small-diaphragm mics allowed us to capture extremely accurate attacks in the drum parts of *Falling Leaves* and the second movement of *In Other Words*. The first movement of *In Other Words* was recorded with one Shure SM58 placed very close under the pandeiro.

CHAPTER 2

FALLING LEAVES (2012) — TIMOTHY ADAMS, JR.

Composer and Composition Background

Timothy Adams, Jr. (b. 1961) is an American percussion and composer. He is best known as a world-class timpanist, having spent the majority of his career performing and recording with the Pittsburgh Symphony Orchestra, the Indianapolis Symphony Orchestra and the Florida Philharmonic. Now, as head of the percussion department at the University of Georgia, Adams has increased his compositional output significantly. Since his appointment in 2010, he has written and published ten works for solo percussion and seven ensemble works.

Falling Leaves was written for solo snare drum in 2012 but not published until 2015 through Keyboard Percussion Publications. The piece was premiered by Wesley Sumpter on November 10th, 2014 in Athens, GA and is becoming a popular choice for recitals and auditions.

Literature Review

No recordings or academic literature exists that is related to this composition. It has, however, been reviewed in *Percussive Notes* by Dr. Julia Gaines in July of 2017.³ She notes the advanced nature of the rudimental inclusions and connects the piece to Adams' extensive orchestral history.

Justification for Inclusion

With the increasing popularity of marching bands and indoor pageantry groups throughout the United States and the growing number of middle and high schools with dedicated percussion specialists, the average technical ability of snare drummers continues to rise. There is

³ Gaines, Julia, Review of *Falling Leaves* by Timothy Adams, Jr., *Percussive Notes* 55, no.3 (July 2017), 65.

a persistent need to supply concert repertoire that pushes the boundaries of technique. *Falling Leaves* is one of these pieces that will become the new standard as students and performers continue to raise the bar for what is achievable on the snare drum, and it is the author's hope that this recording may serve to aid in the spread and pedagogy of this and other solos like it.

Discussion/Analysis

Falling Leaves reflects the varied experiences and influences of its composer while evoking and paying homage to a number of other well-known snare drum compositions. In an interview with Adams, he revealed that the composition was “a conglomeration of snare drum pieces and a reaction to them.” He specifically mentioned seeking a marriage of techniques from American rudimental traditions, the French school of snare drumming, the American-French hybrid, and Historically Black College and Universities. According to Adams, the piece came together within a few hours of writing, and he attributes the speed of composition to the series of totally improvised concerts he performed in Pittsburgh and a number of ideas “waiting to come to the surface.”⁴

Falling Leaves takes the form of a waltz-like slow compound meter much like the first etude in Jacques Delecluse's acclaimed collection *Douze Etudes*. Also similar to Delecluse are the quick dynamic changes, sudden subdivision changes, and the plethora of ornaments including flams, ruffs, and 4+-stroke ruffs. The syncopated “charge strokes” in measures 60, 71, and 72 have clear roots in the French-American rudimental style popularized by Joseph Tompkins. Many of the same figures can be seen in his two books of etudes as well as solos *March* (2009) and *Walkin' Down Coolidge* (2008). From the American Rudimental Swing tradition of Charlie Wilcoxon and John S. Pratt come the flam taps (m. 22) and open-roll sections such as mm. 53-58. There is a return of the opening material in measure 76, and the fortissimo concert roll is

⁴ Adams, Jr., Timothy, email correspondence, Aug. 16, 2016.

used to start a metric ritardando from twelve beats per dotted quarter-note all the way down to three. This sequence is natural and also occurs in part of Adams' pedagogy; it is Joe Morello's concept "The Table of Time" from his book *Master Studies*.⁵

⁵ Morello, Joe, *Master Studies* (Fairfield, NJ: Modern Drummer Publications, 1986).

CHAPTER 3

METAPHOR FOR VIBRAPHONE (1998) — ROBERT POLLOCK

Composer and Composition Background

Robert Pollock (b. 1946) is an American composer and pianist. He has served as the director of Ebb & Flow Arts, a contemporary music and arts organization based in Kula, Hawaii since 1999. He founded the New York Guild of Composers in 1975 and later served as the founder and director emeritus of the Composers Guild of New Jersey from 1980 to 1998. Pollock has over 130 compositions which are performed throughout the United States and the world. He also has extensive performing credits as a pianist, having premiered over 100 new works in concerts.

Metaphor was commissioned by Peter Jarvis and published as part of the Composers Guild of New Jersey Vibraphone Commission in 1998 and premiered at William Patterson University (Wayne, NJ) on March 4, 1999⁶. The collection also includes submissions from William Anderson, Milton Babbitt, Chi Shing Kung, Patrick Hardish, Rashid Kalimoulin, Arthur Kreiger, Eugene Lee, John Link, Ron Mazurek, Robert Moevs, and Peter Westergaard.

Literature Review

No published recordings are available, but there is one YouTube video of Greg Saracino performing *Metaphor* at SUNY-Purchase College Conservatory of Music on a contemporary chamber recital in April of 2000.⁷

⁶ Jarvis, Peter, PeterJarvisMusic.com, <https://peterjarvismusic.com/pieces-composed-for-peter-jarvis> (Accessed Sep. 24, 2018).

⁷ Sarachino, Greg, "Robert Pollock's *Metaphor for Vibraphone* as performed by Greg Saracino," YouTube video, 7:52, posted Aug. 2009, <https://www.youtube.com/watch?v=DRFHxb11nLA>.

Justification for Inclusion

Vibraphone solos as a whole are under-represented due to the marimba's prominent place as primary vehicle of four-mallet pedagogy and performance. In universities, high schools, and concert halls, the vibraphone tends to be associated more commonly with improvised jazz music rather than composed concert pieces. Students and teachers may choose to include vibraphone solos in their curriculum, but they are rarely required. Peter Jarvis's commission is one attempt to rectify this issue and provide the percussion community with full-length concert works for solo vibraphone. This recording and document aims to spread awareness of *Metaphor* as a potential selection for study and performance.

Discussion/Analysis

Metaphor for Vibraphone is one of fourteen separate compositions given the title of "Metaphor" by Robert Pollock. When asked, he explained that the series of pieces are his way of explaining metaphors. "They are all about pure composition, no program." Pollock's interest in metaphors grew from hearing French-Polish composer Rene Leibowitz's composition *Explanation of Metaphors* written for two pianos, percussion, harp, and narrator with lyrics adapted from a 1943 poem of the same name by French writer Raymond Queneau. Pollock discovered the work through a colleague in the New York Guild of Composers, Jacques-Louis Monod, who had been the pianist for Leibowitz's contemporary ensemble in France.⁸

Pollock considers his compositional style to have moved from contrapuntal to harmonic over time, and *Metaphor* sits roughly in the middle of this transition. The pitch material is derived largely from a single tetrachord. This opening sonority, spelled initially from bottom to top as F-sharp, B, G-sharp, D-sharp, can appear in different voicings which will be designated by their interval pairs starting with the left hand/lower staff. Its prime form is [0358] and. Its

⁸ Pollock, Robert, email correspondence, Sep. 10, 2018.

trichord subsets include [037], which are major or minor triads, and [025], which is a minor-minor seventh chord minus the fifth. There are also many instances of the “interval scale,” an ordered pitch collection created by increasing or decreasing interval classes between each note. One such instance occurs in measure 21; the intervals between each pitch descend from six semitones down to one. This collection, prime form [013469], is an octatonic subset and contributes greatly to the sound of the piece. Table 1 lists the major appearances of both the opening sonority and the interval scale.

Table 1: Pitch Materials in <i>Metaphor</i>			
	Material present	Measures	Transition
Introduction	5/7 and 7/7 sonorities, several interval scales	1-10	Metric accel
A- “More animated”	Several interval scales and prominent 5/5 in m.26, 7/5 in m.27	11-42	Metric accel
B- “Vibrant”	7/5 in m.46, 4/T in 50-51, ends with several [0248] then descending interval scale	43-76	Fermata
C- “Flowing”	7/7 at m.86, end with big [0247]	77-88	Fermata
D- “Slower, pesante”	Almost exclusively [0358], including 5/5, 7/5, 7/7 then ends with symmetric [0167]	89-104	Quiet roll
E	Interval scale used as grace notes, repeating sequence of notes (oct and chr subset)	105-113	Fermata
F	7/3, 5/5, 5/7, ends with descending interval scale	114-125	Fermata
G- “Sultry, tropical”	Use of full chromatic collection	126-141	Fermata
H- “Fast, jubilant”	5/7, 7/5, 3/3, interval-scale collection,	142-160	Fermata
I	Multiple interval-scales, ends with 5/7 to 7/7	161-176	Fermata

CHAPTER 4

IN OTHER WORDS... (2001) — JOSEPH PEREIRA

Composer and Composition Background

Joseph Pereira (b. 1974) is the principal timpanist with the Los Angeles Philharmonic and head of the University of Southern California's percussion studio. He has enjoyed a multi-faceted career as a performer, conductor, and composer and has received praise for his work in each category. Pereira's work list includes a variety of compositions including solos, chamber pieces, and a full-scale percussion concerto.

In Other Words was originally written for principal percussionist Christopher Lamb, Pereira's colleague in the New York Philharmonic for a decade. Lamb was scheduled to premiere the piece at the 2002 Percussive Arts Society International Convention, but the performance did not take place. Instead, Pereira published the piece through Bachovich Music Publications in 2007. Pereira is aware that several performances have taken place at American universities, but no recordings have been published.

Literature Review

No recordings or academic literature exists that is related to this composition.

Justification for Inclusion

In Other Words is an important work to record and disseminate for several reasons. First, multiple-percussion works are in short supply as a subset of percussion solos. The instrumentation is also rare, featuring pandeiro in the first movement, a quasi-drumset consisting of two snare drums (snare disengaged), surdo, hihat, and sizzle cymbal for the second

movement, and a setup of six claves, four Chinese opera gongs, two woodblocks, and bongos for the final movement. *In Other Words* was written for one of the world's greatest technicians, and its demands push the boundaries of what is possible. Again, this recording and document may hope to encourage future performance and study of the piece.

Discussion/Analysis

In Other Words is a percussive exploration of linguistics and vocal qualities. With an accompanying track built from the unique voice sounds of three different languages, Pereira uses a variety of percussion instruments to create what he calls a “new language of semantic purpose.”⁹ The extreme timbral diversity (especially in the final movement) requires advanced control of all the instruments involved as well as the ability to navigate the wide palette of sounds while following the stereophonic playback. Pereira describes the performance as a partnership with the tape rather than a concerto, and live sounds must blend with it.

The first movement uses a Brazilian pandeiro to imitate and assimilate Japanese—particularly the long/short vowels and double consonants. The pandeiro has three main sounds/tones: a high, bright jingle sound from contact around the edge of the drum, a low bass sound from striking near the outside of the head, and a sharp mid-range slap sound achieved by the entire palm striking the center of the head. The track initially uses separate voices in unison with the pandeiro, with both gradually increasing in rhythmic density and complexity. The second half of the movement (starting in m. 66) focuses more on the standard pandeiro samba/choro groove, a rhythm emphasizing the first and last sixteenth note in each beat. A repeating double consonant mimics the groove almost perfectly.

In the second movement a quasi-drumset arrangement of brushes, drums, and cymbals sync with continental Portuguese. The first half of the track focuses on the fricative “sh” sound

⁹ Pereira, Joe, Notes on *In Other Words* (New York, NY: Bachovich Music Publications, 2007).

that is common to the language and resembles both the sizzle of hi-hats and the swish of brushes. It begins with a much less regular pattern than the first movement, instead accenting and setting up percussion accents much in the way a drumset player might do in a big band. After the switch to heavier plastic brushes in measure 161, the percussion part changes to a more complex quintuplet base with triplet and hemiola groupings. Downbeats in the track create a nice balance and contrast with the highly-syncoated percussion part, and the movement ends as the first began with a unison section.

The final movement uses Chinese opera gongs, claves, bongos, and woodblocks to explore the tonal aspects of Mandarin. Pereira matches murmuring voices to the patter of six claves and sharp consonant interjections to gong and woodblock accents. In the last minute of the piece, the voices and percussion become obscured to the point that the listener begins to hear the whole mix as a kind of language rather than a sum of elements.

CHAPTER 5

RITUALS FOR SOLO TIMPANI (1999) - BRUCE HAMILTON

Composer and Composition Background

Bruce Hamilton (b. 1966) is an American composer, percussionist, and improviser. His compositional output includes nearly a dozen albums of electroacoustic laptop music in addition to more traditional compositions for percussion and other instruments with and without accompanying audio tracks. His percussion solos, particularly *EDGE: Corrugated Box* (1991) and *Interzones* (1996), are well-known in the collegiate and professional percussion communities.

Rituals was commissioned by timpanist Timothy Adams, Jr., and the second movement was premiered by him at the Percussive Arts Society International Convention (Orlando, FL) in November of 1998.

Literature Review

No recordings or academic literature exists that is related to this composition.

Justification for Inclusion

Elliot Carter's 1950/1966 masterwork *Eight Pieces for Four Timpani* is by any unofficial measure the most popular choice for recitals and auditions demonstrating timpani proficiency. Carter's use of notated playing zones, polyrhythms, metric transitions, and timbre changes stands out in contrast to many other solo timpani offerings, which tend to focus on the volume and power of the instrument instead of its harmonic and melodic possibilities. *Rituals* is a natural descendent of Carter's work— explorative, nuanced, and full of the variety that the solo timpani

genre needs. This recording aims to bring additional notice to a piece that should have already become a staple of the repertoire.

Discussion/Analysis

Movement I (subtitled steady, resonating) is called a “study in resonance”¹⁰ and features the very extremes of the timpani range, centering on a repeated D2 that steadily increases and decreases in pace and volume, like volcanic lava bubbling up to the surface. As the piece progresses, other notes are added to climactic points of these short phrases one by one beginning with an octave (D3) and fifth (A2). The counterline reaches higher to E3, then to F3, F-sharp 3 and eventually up to G-sharp 3 almost completing the full range of the timpani.¹¹ Instead, the G# is repeated five more times before the movement slowly dies away to nothing.

The next movement has no subtitle but immediately stands out due to several features. Like several of Carter’s movements, this movement features the [0137] all-interval tetrachord as a permanent tuning scheme. It also uses the same system of playing zones: E for edge, C for center, and N for normal playing zone. Also like Carter, movement II features demanding rhythms, sudden dynamic changes, and several instances of polyphonic writing.

Movement III features an “implied funk groove,” which permeates the piece. Fifths and sevenths from the bass notes (first F2, then later G2 and E2) help to give a sense of grounded harmony and bassline. The movement requires virtuosic muffling technique and smooth zone changes to evoke the diverse timbres of funk slap-bass and other instruments. The music is not overtly idiomatic yet doesn’t feel out of place on the timpani due to Hamilton’s understanding of timpani mechanics and performance practice.

¹⁰ Hamilton, Bruce, *Notes to Rituals*, Non Sequitur Music, 1998.

¹¹ The typical range of four timpani in standard sizes (32”, 29”, 26”, 23”) is D2 to A3.

The fourth movement is titled “Ritual Dance,” and resembles the “Canto” movement from Carter’s suite. The pedaling demand is the highest this author has experienced in any timpani repertoire, requiring as much or more dexterity in the feet as it does in the hands. It begins as movement I does with limited pitch material, this time featuring a descending minor third played as a glissando (F3 to D3). More pitches are gradually added until the timpani become almost free of the traditional melodic limitations. After exploring a number of different themes, the movement concludes in reverse of the opening with two minor third glissandi from D2 up to F2.

Movement V is a *moto perpetuo*, almost entirely consisting of sixteenth notes at a furious tempo. The pitch material is two pairs of minor thirds (E2/G2 and F3/A-flat 3), which reverse midway through the movement before extending further out to the extremes of the timpani range. Hamilton uses the playing zones once again to provide contrast and draw the listener’s ear toward certain repeated pitches. The simultaneous tempo and spatial demand in the movement requires the performer to use a combination of doubled stickings, quick shifts, and crossovers. Also interestingly, the composer calls for a “fake D” to be airplayed near the end of the movement in anticipation of audience expectation. It is the only such instruction in the entire piece.

CHAPTER 6

DANCES OF EARTH AND FIRE (1987) — PETER KLATZOW

Composer and Composition Background

Peter Klatzow (b. 1945) is a South African composer and pianist. He trained in composition at Royal College of Music in London and later with Nadia Boulanger. While his work list includes ballets, concerti, choral works, orchestral works, and piano solos, his early collaboration with Robert Van Sice, who has then the principal timpanist of the Cape Town Symphony, led to at least twelve compositions featuring marimba.

Literature Review

Dances of Earth and Fire had no published recordings until well into its second decade. The piece appears on albums by Australian Claire Edwards (*Works by Donati, Ford, Klatzow, Schwantner*, 2001),¹² Japanese soloist Mayumi Sekizawa (*My Favorite Things*, 2005),¹³ Chinese soloist Andrew Chan (*One*, 2012),¹⁴ and Korean soloist Se-Mi Hwang (*Bach, Marcellino, Xenakis, Lansky, Debussy, Broström & Klatzow*, 2015).¹⁵ Cherilee Adams wrote about the piece in her 2015 masters thesis “The Technical and Interpretive Challenges in the Marimba Works of Peter Klatzow: A Performer’s Guide.”¹⁶ Eric Hollenbeck wrote a 2006 dissertation on the

¹² Edwards, Claire, *Works by Donati, Ford, Klatzow, Schwantner* (Australia: ABC Classic FM, 2001).

¹³ Sekizawa, Mayumi, *My Favorite Things* (Philadelphia, PA: Aurora Classical, 2005).

¹⁴ Chan, Andrew, *One* (Portland, OR: CD Baby, 2012).

¹⁵ Hwang, Se-Mi, *Bach, Marcellino, Xenakis, Lansky, Debussy, Broström & Klatzow* (Berlin: Label der Universität der Künste Berlin, 2015).

¹⁶ Adams, Cherilee, “The Technical and Interpretive Challenges in the Marimba Works of Peter Klatzow: A Performer’s Guide” Electronic MM thesis, Stellenbosch University, 2015.

piece,¹⁷ and Klatzow has also addressed the piece directly in a published interview with percussionist Tracy Wiggins.¹⁸

Justification for Inclusion

Unlike the previous works on the recording, *Dances of Earth and Fire* has several published recordings. It is well-known already and does not need any advertisement or promotion in order to continually appear on lists of advanced marimba solos suitable for graduate recitals and concerts. This paper's interest instead is to observe how the piece has aged, especially in contrast to the next selection *Fabian Theory*, which was composed in the same year.

Discussion/Analysis

Dances of Earth and Fire is the third piece that Klatzow wrote for Robert Van Sice. Reportedly, Van Sice was so astounded by the technical demands of the piece that upon receiving it he did not reply for six months.¹⁹ Cherilee Adams addresses some of these challenges in her thesis: Klatzow's use of independent rolls, difficult interval stretches, consecutive dyads, and close hand positioning.²⁰ While these demands have become more common in high-level marimba works, Klatzow's marimba writing is still unlike the idiomatic works of many contemporary marimbist-composers and requires a great deal of effort to properly execute. Klatzow's program notes describe two contrasting elemental forces. The first movement represents the immutable earth, "revolving but unchanging," solidity, gravity, and death. In stark

¹⁷ Hollenbeck, Eric, "Peter Klatzow: A Complete Works Catalog; Peter Klatzow's *Dances of Earth and Fire*: An Analysis" Electronic thesis, Northwestern University, 2006.

¹⁸ Wiggins, Tracy, "An Interview with Peter Klatzow," *Percussive Notes* 50, no. 6 (Nov. 2012), 62-65.

¹⁹ Burritt, Michael, "Interview with Marimbist Robert Van Sice," *Percussive Notes* 30, no. 4 (April 1992), 15-18.

²⁰ Adams, Cherilee, 16.

contrast, movement two captures destruction and recreation of fire, which “always seeks to rise upward and escape into the beyond.”²¹

Interestingly, he notes the form of the first movement as a sub-tempo rondo, and the refrain seems to be various figures and sonorities arising from interval class 6. The movement begins with repetitions of [0136], the tritone interval F3 to B2, and [0157], which contains a different tritone. Interval class 6 reappears prominently in measure 41 as octaves, and [0157] is re-used as dead-stroke interruptions under the melodic line. The following section (mm. 56-66) contains [0157] and related sonorities [0156] and [0167] repeated in weighty quarter notes and in continuing use as dead-stroke interruptions. Measure 60 alone contains four different instances of tritones. The movement resolves with a shocking forte dissonance: [0148], arranged as a minor-major seventh chord, before ending with two dead-stroke G2 strikes. The concepts of timelessness and weight are prevalent throughout the movement, and there are many stretches in which silence may be as important as the audible music.

The second movement carries the marking “con brio,” which seems appropriate given its status as the fire dance. Klatzow suggests that movement and action of the performer should reflect the equal contributions of heat and light in the process of fire.²² It begins with a rapid crescendo of grace notes and a dotted-eighth to sixteenth note figure which repeats throughout the movement. A slow cantabile section (mm. 35-50) features in the B section of this ternary form just before the return of the opening. The second A is even wilder than the first and devolves into utter octatonic chaos before reaching a sudden halt. The final section, a sort of codetta, uses triple octaves to build up to a final statement of the opening grace note figure. For

²¹ Klatzow, Peter, Notes to *Dances of Earth and Fire*, rev. ed. Belgium: Percussion Music Europe, 2007.

²² Ibid.

the first time, the six-note grace note motive from the beginning appears in the lowest octave of the instrument, ending the piece with unquestioned finality.

CHAPTER 7

FABIAN THEORY (1987) —NIGEL WESTLAKE

Composer and Composition Background

Nigel Westlake (b. 1958) is an Australian composer and clarinetist. He may be most known for his work in film scoring, which includes award-winning scores for *Babe*, *Miss Potter*, and others. *Fabian Theory* is one of his eight published percussion compositions, the best-known of which is his quartet *Omphalo Centric Lecture*. *Fabian Theory* was commissioned by the Australian group Synergy Percussion for its founder Michael Askill.

Literature Review

Fabian Theory was first recorded by Australian Percussionist Michael Askill on his album *Australian Percussion* in 1991,²³ and it was also recently recorded by Ireland-based Romanian percussionist Alex Petcu on his album *In Time: Music for Solo Percussion* in 2016.²⁴ It is one of the subjects of Kevin Estes' "DMA dissertation Solo and Chamber Percussion Works by Nigel Westlake," which contains a brief history of the piece as well as valuable performance practice suggestions.²⁵ Brett Landry also writes about *Fabian Theory* in his 2016 dissertation "The Electric Marimba."²⁶ It has also been addressed in the major percussion periodical

²³ Askill, Michael, *Australian Percussion* (Tucson, AZ: Celestial Harmonies, 1991).

²⁴ Petcu, Alex, *In Time: Music for Solo Percussion* (Limerick, Ireland: RTÉ, 2016).

²⁵ Estes, Kevin, "Solo and Chamber Percussion Works by Nigel Westlake: An Examination of Fabian Theory, The Hinchinbrook Riffs, The Invisible Men, Kalabash, Malachite Glass, Moving Air, Omphalo Centric Lecture and Penguin Circus," Electronic DMA dissertation, Ohio State University, 2014 <https://etd.ohiolink.edu>.

²⁶ Landry, Brett, "The Electric Marimba: A Study of Selected Works for Marimba and Electronic Effect," Electronic DMA dissertation, University of South Carolina, 2016

Percussive Notes in Jeremy Barnett's 2013 article "Understanding the Use of Digital Delay in Nigel Westlake's *Fabian Theory*."²⁷

Justification for Inclusion

Like *Dances of Earth and Fire*, *Fabian Theory* just passed the thirty-year mark. Both solos have found worldwide success, multiple recordings, and plenty of academic discussion. Yet, the pieces could not be more different. Where the Klatzow is built from motivic development and chord-scale collections, *Fabian Theory* is built off very simple diatonic materials with delay applied. By rerecording and examining both pieces, it is the author's hope that future performers and analysts may better appreciate the contrast of these two contemporary works.

Discussion/Analysis

Fabian Theory takes its name from ancient Roman emperor Quintus Fabius Maximus Verrucosus, who famously repelled Hannibal's invading army from Rome in the 2nd century BCE. Fabius's military tactics of avoiding direct battles and instead wearing his enemies down through attrition earned him the nickname "Cunctator," or delayer.²⁸

In the score, Westlake specifies the exact delay settings for a Roland SDE series rack-mounted delay processor but various alternatives have been made available since its discontinuation by Roland. This recording uses a MAX patch built by Dr. Michael Ptacin in 2015 which has the ability to input from up to four microphone sources, use a live or prerecorded loop, and toggle between modes using an external keyboard/non-keyboard trigger. Ptacin

²⁷ Barnett, Jeremy, "Understanding the Use of Digital Delay in Nigel Westlake's *Fabian Theory*," *Percussive Notes* 51, no. 1 (January 2013), 66-68.

²⁸ Hunt, Patrick, "Quintus Fabius Maximus Verrucosus," *Encyclopedia Britannica*, Chicago: Encyclopedia Britannica, 2015, www.britannica.com/biography/Quintus-Fabius-Maximus-Verrucosus (accessed September 27, 2018).

developed the patch in conjunction with Kevin Estes for his 2014 dissertation, mentioned above in the literature section.²⁹

The first section rotates through a number of short diatonic phrases with delay applied. At a tempo of 106 beats per minute with the prescribed delay of 0.566 milliseconds (one beat), the effect is more sixteenth notes layered over top of the original marimba part. This delay relationship continues through measure 49 and 50 when a loop is created for the following section. After the loop is created, the performance proceeds without live delay until measure 87. This recording includes the optional five-mallet version of the part, with full triads being held in the right hand. Once the delay is turned back on and the loop off, there is a short section with toms³⁰ followed by a meter change to 6/16. The tempo remains constant, so the delay continues to provide extra sixteenth notes. Following an abrupt change to eighth notes at 134 bpm, the delay changes to five sixteenths behind the original which fills in all the inner sixteenth notes that are missing from the marimba part. Westlake uses short interruptions of 6/16 to temporarily disrupt the flow of sixteenth notes and created sextuplets. After another cycle of 106 and then 134 bpm, the last page of score moves to a shuffle-rhythm played at 90 bpm and a delay of five sixteenths.

The difficulty of the piece is in finding the perfect tempi as a performer and maintaining them for long and short stretches of time. Mallet intervals remain compact and relatively unchanged throughout, and there are no sudden dynamic shifts or rolls. It is the perfect contrast to Klatzow's demands of the performer in terms of dynamics, sustain, wide interval stretches, and rapidly-changing rhythms.

²⁹ Ptacin, Michael, "Fabian Theory Patch," MichaelPtacin.com, <https://michaelptacin.com/fabian-theory-patch> (Accessed July 24, 2016).

³⁰ Bongos are used on this recording to achieve more contrast with the richness of the marimba timbre.

BIBLIOGRAPHY

RECORDINGS

Askill, Michael. *Australian Percussion*. Tucson, AZ: Celestial Harmonies, 1991.

Chan, Andrew. *One*. Portland, OR: CD Baby, 2012.

Edwards, Claire. *Works by Donati, Ford, Klatzow, Schwantner*. Australia: ABC Classic FM, 2001.

Hwang, Se-Mi. *Bach, Marcellino, Xenakis, Lansky, Debussy, Broström & Klatzow*. Berlin: Label der Universität der Künste Berlin, 2015.

Petcu, Alex. *In Time: Music for Solo Percussion*. Limerick, Ireland: RTÉ, 2016.

Sarachino, Greg. "Robert Pollock's Metaphor for Vibraphone as performed by Greg Saracino." YouTube video. 7:52. Posted Aug. 2009. www.youtube.com/watch?v=DRFHxb11nLA.

Sekizawa, Mayumi. *My Favorite Things*. Philadelphia, PA: Aurora Classical, 2005.

SCORES

Adams Jr., Timothy K. *Falling Leaves*. Ashbury Park, NJ: Keyboard Percussion Publications, 2015.

Hamilton, Bruce. *Rituals*. Non Sequitur Music, 1998.

Klatzow, Peter. *Dances of Earth and Fire*. Rev. Ed. Belgium: Percussion Music Europe, 2007.

Pereira, Joseph. *In Other Words...* New York, NY: Bachovich Music Publications, 2007.

Pollock, Robert. "Metaphor for Vibraphone." In *Composers Guild of New Jersey Vibraphone Commission: A Collection of Twelve Pieces*. Edited by Peter Jarvis. Seaside Heights, NJ: Calabrese Brothers Music, 2004.

Westlake, Nigel. *Fabian Theory*. Rev. Ed. Australia: Rimshot Music, 2003.

OTHER SOURCES

Adams, Cherilee. "The Technical and Interpretive Challenges in the Marimba Works of Peter Klatzow: A Performer's Guide." Electronic MM thesis. Stellenbosch University, 2015.
<http://hdl.handle.net/10019.1/98053>

Barnett, Jeremy. "Understanding the Use of Digital Delay in Nigel Westlake's *Fabian Theory*." *Percussive Notes* 51, no. 1 (January 2013), 66-68.

Blades, James. *Percussion Instruments and their History*. Rev. Ed. London: Faber and Faber, 1984.

Burritt, Michael. "Interview with Marimbist Robert Van Sice," *Percussive Notes* 30, no. 4 (April 1992), 15-18.

Estes, Kevin. "Solo and Chamber Percussion Works by Nigel Westlake: An Examination of *Fabian Theory*, *The Hinchinbrook Riffs*, *The Invisible Men*, *Kalabash*, *Malachite Glass*, *Moving Air*, *Omphalo Centric Lecture* and *Penguin Circus*." Electronic DMA dissertation. Ohio State University, 2014. <https://etd.ohiolink.edu>.

Gaines, Julia. Review of *Falling Leaves* by Timothy Adams, Jr., *Percussive Notes* 55, no.3 (July 2017), 65.

Hollenbeck, Eric. "Peter Klatzow: A Complete Works Catalog; Peter Klatzow's *Dances of Earth and Fire*: An Analysis" Electronic thesis. Northwestern University, 2006.

Hunt, Patrick. "Quintus Fabius Maximus Verrucosus." *Encyclopedia Britannica*. s.v. "Internet." Chicago: Encyclopedia Britannica, 2015. www.britannica.com/biography/Quintus-Fabius-Maximus-Verrucosus (accessed September 27, 2018).

Jarvis, Peter. PeterJarvisMusic.com. <https://peterjarvismusic.com/pieces-composed-for-peter-jarvis>. (Accessed Sep. 24, 2018).

Landry, Brett. "The Electric Marimba: A Study of Selected Works for Marimba and Electronic Effect." Electronic DMA dissertation, University of South Carolina, 2016

Morello, Joe. Master Studies. Fairfield, NJ: Modern Drummer Publications, 1986.

Ptacin, Michael. "Fabian Theory Patch." MichaelPtacin.com. <https://michaelptacin.com/fabian-theory-patch> (Accessed July 24, 2016).

Westlake, Nigel. "The Percussion Music of Nigel Westlake: An Interview with Gary France." Rimshot Music. 2005. <http://www.rimshot.com.au/garyFranceinterview.htm>.

Wiggins, Tracy. "An Interview with Peter Klatzow," *Percussive Notes* 50, no. 6 (Nov. 2012), 62-65.