SARAH ECKMAN McIVER enjoys a diverse performing career that ranges from historical early flute concerts to cutting-edge contemporary music performances. Since 2003 she has served as a flutist with the U.S. Army Field Band. She is a founding member of Washington’s Camerata, an early music ensemble featuring music for baroque flutes. She can be heard on numerous recordings, including “Flutepaths” by Lawrence Moss for his CD NEW PATHS. McIver researched modern works by flutist-composers for her DMA at the University of Maryland, College Park. She earned a MM at the Royal Northern College of Music in Great Britain and a BM at McGill University. Her teachers include Timothy Hutchins, Peter Lloyd, Lisa Beznosiuk, Aaron Goldman and Dr. William Montgomery.
MADE IN MARYLAND: UMD COMPOSERS' WORKS FOR PERCUSSION

FACULTY RECITAL

Dr. Lee Hinkle, percussion

Featured guests:
Dr. Stacey Mastrian, soprano
Maurice Watkins, Robert Schroyer, Robert Bowen, percussion
Robert Schroyer, piano
Drew Wright, pre-recorded soundscape
Dedicated to Dr. Larry Moss

ROBERT GIBSON (b. 1950)
Backbeat for marimba solo (2014)*

LARRY MOSS (b. 1927)
Five Bagatelles for Solo Percussion (2012)*
I. Drumming
II. Still
III. Bulgăr
IV. Song
V. Furioso

THOMAS DELIO (b. 1951)
A Draft of Shadows (1971)
Prelude
Pueblo I
Prelude II
Pueblo II
Postlude
Stacey Mastrian, voice
Robert Schroyer, piano
Maurice Watkins and Robert Bowen, percussion

ROBERT GIBSON (b. 1950)
Faces for percussion and computer-generated sound (1989)

INTERMISSION

STUART SAUNDERS SMITH (b. 1948)
The Untold Range … Maryland (2009)
Maurice Watkins, Robert Schroyer, Robert Bowen, percussion
Drew Wright, pre-recorded soundscape

LEE HINKLE (b. 1982)
Fear of Music: Bow Bells for solo orchestra chimes and soundscape (2014)*

* world premiere

Program is approximately 90 minutes, which includes a 15-minute intermission.
I had the idea for this concert a few years back. Realizing the wealth of great pieces for percussion written right here in my own backyard in Maryland I was inspired to feature the works and talents of those whom I am constantly surrounded by; my neighbors in the musical community.

There were so many pieces in fact that I wanted to program, that I expanded this concert into a two-concert set paired with the UMD Percussion Ensemble concert two nights ago, which also featured works by composers from Maryland.

This concert features the music of several University of Maryland, College Park faculty composers including Dr. Robert Gibson, Dr. Larry Moss and Dr. Thomas DeLio, as well as one work by Dr. Stuart Saunders Smith, professor of composition emeritus at UMD, Baltimore County. In addition to being written here in Maryland, Smith’s work The Untold Range...Maryland I think helps tie this concert series together.

The piece utilizes a pre-recorded soundscape by Drew Wright of the natural sounds heard in Maryland.

“Made in Maryland: UMD Composers’ Works for Percussion” surmises what may be heard for percussion musically in Maryland — the music of humanity and the music of nature, all made in Maryland. This concert is dedicated to Dr. Larry Moss who will retire at the end of this semester. I wish you all the best in your retirement. Thanks for all of the fantastic music!

— Dr. Lee Hinkle

Dr. Robert Gibson (b. 1950) composed Backbeat in 2014 for Dr. Lee Hinkle. The piece receives its world-premiere performance this evening. Gibson provides us with the following program notes in the score:

In popular, gospel and rock music the “backbeats” are the second and fourth beats of each four-beat measure — the beats on which you might clap your hands or the drummer will play a strong accented hit on the snare drum. In Backbeat I was drawn to exploring the ways that a single percussion instrument of definite pitch could create a context in which the rhythmic element of the “backbeat” also became of point of melodic and harmonic interest. This path was a result of the fact that one instrument can provide only so much of the texture that is so compelling in the rhythmic drive of rock music, and so that which is omitted is as important in creating the context as that which is played.

Dr. Larry Moss (b. 1927) composed Five Bagatelles for Solo Percussion in 2012. The piece receives its world-premiere performance this evening. The Five Bagatelles explore a large battery of percussion instruments that the percussionist is tasked with navigating seamlessly while implementing a large variety of beaters and techniques. The piece jumps from lyrical lines in the vibraphone and marimba to fast rhythmic textures in the drums. The works’ five movements — I. Drumming, II. Still, III. Bulgar, IV. Song and V. Furioso — each maintain a cohesive narrative.

Thomas DeLio (b. 1951) provides us with the following program notes to A Draft of Shadows (1972) in the score:

I liked the texts very much and thought they suggested the sounds of the percussion (maracas, cymbals). I wanted the piece to evolve in such a way that the last two movements would suggest a separation of the two basic sound types of the piece (spoken voice plus maracas, followed by pitched sonorities of piano). As the piece evolves these two basic types of sounds separate and start to inhabit separate worlds. Moreover, the percussion itself is reduced to just white noise (matched by the vocal whispering) in Pueblo II — perhaps a reflection of the “dust” of Pueblo I and the oft-repeated “stones” and “wind” of Pueblo II — followed by the pure unarticulated pitched sounds of the final movement. This seemed to me to speak to the sense of separation and isolation in the texts.

Texts by Octavio Paz

Epitafio sobre ninguna piedra

Mixcoac fue mi pueblo. Tres silabas nocturnas, Mixcoac was my village. Three nocturnal syllables

un antifaz de sombra sobre un rostro solar. a half-mask of shadow across a solar face.

Vino y se lo comió la tolvanera. Clouds of dust came and ate it.

Yo me escapé y anduve por el mundo. I escaped and walked through the world.

Mi casa fueron mis palabras, mi tumba el aire. My words were my house, air my tomb.

Pueblo

Las pedras son tiempo

El viento

The stones are time

The wind

Siglos de viento

Los árboles son tiempo

Centuries of wind

The trees are time

La gentes son piedra

El viento

The people are stone

The wind

Vuelve sombre si mismo y se entierra

En el día de piedra

Turns upon itself and sinks

Into the stone day

No hay agua pero brillan los ojos

There is no water here for all the lustre of its eyes
Faces for percussion and computer-generated sound (1989) was written by Dr. Robert Gibson (b. 1950). Gibson provides us with the following program notes from the score:

Faces was written for Randall Eyles, who gave the premiere performance of the piece at the University of Maryland Computer Music Festival on March 8, 1989. The electronic score was realized at the University of Maryland Computer Music Studio on the Fairlight Series III Computer Musical Instrument. The title of the work is from a story of the same name by Yasunari Kawabata. In his "palm-of-the-hand" story, which is one and a half pages long, a child actress confronts the world outside herself for the first time when her child is born:

Her daughter’s face was the first she could not understand. You might say that her life as a child-actress was ruined when she gave birth to this girl, for then she realized that there was a great moat between the stage at the theater, where she cried and made the audience cry, and the world of reality. When she looked into that moat, she saw that it was pitch-black. Countless incomprehensible faces like that of her own child, appeared in the darkness.

Yasunari Kawabata
Palm-of-the-Hand Stories

The Untold Range… Maryland was composed in 2009 by Stuart Saunders Smith (b. 1948) for percussionist Ian Kerr. The Untold Range is a 34-minute site-specific work in which a recording is made from the wilderness of the area surrounding the performance of the piece. For this performance, we will of course be featuring the wilderness sounds of Maryland.

The process for putting together a performance of The Untold Range is quite involved and requires several steps. First, the soundscape was made by expert recording engineer, Drew Wright, who took great care to find wilderness sounds that met Smith’s specifications and form a wonderful landscape from which the live performers then draw their inspiration.

Second, the live performers listen to the pre-recorded soundscape and compose their parts using a complex graphic notation system created by Smith specifically for this piece. Each player is tasked with finding instruments or objects that produce sounds similar to the wilderness sounds on the tape. Carefully following the notation, the performers each compose their own parts individually from one another. Depending on the graphic symbol given, performers may try to match a sound on the soundscape, play in unison with it or imitate it in some other described fashion.

Once all of the preparation work is completed, the performers rehearse together and tweak their parts to form a cohesive whole. The goal of the piece is for the sounds on the pre-recorded soundscape to blend with the live sounds produced by the percussionists.

At three moments throughout the piece, orchestra chimes are played from off-stage creating an eerie church-bell like effect.

Once all of the parts of the piece have been brought together, the stage is set to look like a wilderness and the performers are blended into this new wilderness to create “Maryland.”

Fear of Music: Bow Bells for solo orchestra chimes and soundscape was composed by Dr. Lee Hinkle in 2014 and receives its world-premiere performance this evening.

I have always been fascinated by the power of music; and more specifically the power music can have over the brain.

I had the idea for this piece when I read Dr. Oliver Sacks’ book Musicophilia. In the book, Dr. Sacks describes case studies of patients who suffer from strange medical afflictions related to music. One set of stories stuck with me when he described an affliction some of his patients had suffered from called “Fear of Music…”

One of the patients who suffered from Fear of Music was an elderly gentleman. Every evening at exactly the same time he suffered from a serious uncontrollable seizure. It took doctors quite some time to figure out what was causing the seizure, but they soon figured out that he had been listening to the BBC news broadcast every evening at the time of his seizure, and the sounds of that broadcast had been causing his seizure.

The broadcast began with a recording of the famous “Bow Bells” from the church St Mary le-Bow in London, England. (The term “Cockney” actually refers specifically to the group of people who live in London within earshot of the Bow Bells.) Upon realizing what was causing his affliction, his doctors took him to the church St Mary le-Bow to see if they could recreate the situation that was causing his seizure, however, the sound of the bells in real life did not cause a seizure: it was only the pre-recorded sound of the Bow Bells that caused his affliction. I was so flabbergasted by this story that I took to writing this piece Fear of Music: Bow Bells for solo orchestra chimes and soundscape.

Fear of Music: Bow Bells explores the orchestra chimes in an unusual fashion. Aside from the fact that orchestra chimes are seldom considered a solo instrument, I thought it would be interesting to see what I could do with them that would not only showcase the instrument but also find some new sounds that the chimes could produce. This exploration of sounds concludes at the end of the piece as I recreate as best as possible the sound of the Bow Bells on the orchestra chimes. My live playing is then slowly taken over by the pre-recorded sound of the Bow Bells to close the piece.

— Dr. Lee Hinkle
LEE HINCKLE, DMA, is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the Washington Post. Dr. Hinkle currently serves as the principal percussionist with the 21st Century Consort and he holds degrees in percussion from the University of South Florida, summa cum laude and the University of Maryland.

Dr. Hinkle’s notable performances have included the National Symphony Orchestra and the Taipei Philharmonic Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters and the American Wind Symphony Orchestra. With several CDs to his credit, Dr. Hinkle’s recordings can be heard on the Capstone Records, Town Hall Records and C. F. Peter’s Corporation labels. His forthcoming solo CD entitled Theatrical Music for Solo Percussion will be released in Fall 2014.

An active percussion recitalist and soloist, Dr. Hinkle has performed at universities and festivals across the U.S., several state Percussive Arts Society (PAS) Days of Percussion, as well as two PAS International Conventions. Dr. Hinkle made his Carnegie Hall solo debut in March 2014 with the world-premiere performance of Baljinder Sekhon’s Double Percussion Concerto for two percussion soloists and Wind Ensemble.

Dr. Hinkle currently serves on the faculty at the University of Maryland in College Park, where he teaches, performs and directs the UMD Percussion Ensemble. He also serves on the PAS Percussion Ensemble Committee and as the vice-president of the MD/DE Chapter of the Percussive Arts Society. Dr. Hinkle is a Yamaha Performing Artist and proudly endorses Remo drumheads, Innovative Percussion sticks and mallets, and Grover Pro Percussion.