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10-16-2011

# Junior Recital: Sean Harvey, percussion

Sean Harvey

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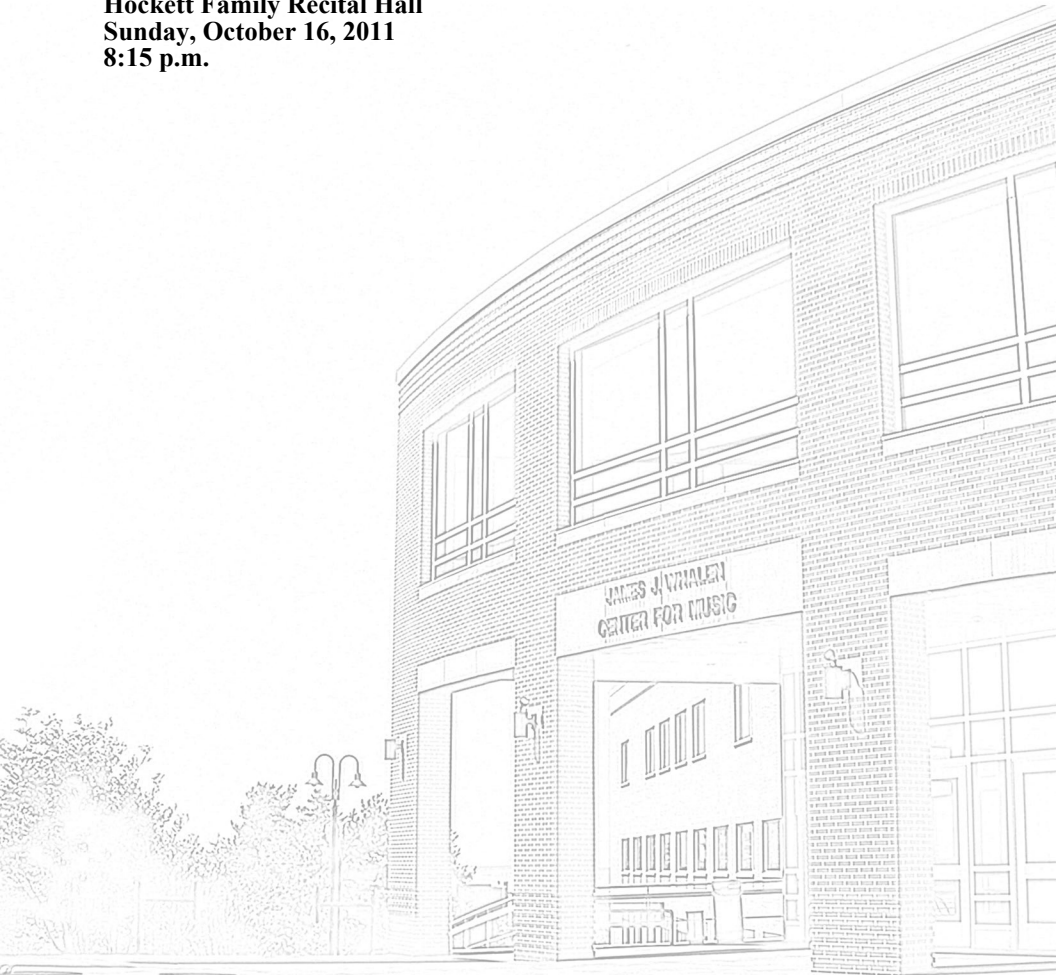
Harvey, Sean, "Junior Recital: Sean Harvey, percussion" (2011). *All Concert & Recital Programs*. 319.  
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**Junior Recital:  
Sean Harvey, percussion**

**Taylor Eddinger, percussion  
Andrew Sickmeier, percussion  
Maya Holmes, flute and percussion**

**Hockett Family Recital Hall  
Sunday, October 16, 2011  
8:15 p.m.**



**ITHACA COLLEGE**

School of Music

## Program

### Four Short Pieces for Snare Drum

One Big Hocket \*

Sean Harvey  
(b. 1991)

*Taylor Eddinger, snare drum*

Tantrum \*

Anthony M. Di Bartolo  
(b. 1987)

...?! \*

Marco Schirripa  
(b. 1989)

*Andrew Sickmeier, marimba*

Jori Jonse 93? \*

Taylor Eddinger  
(b. 1978)

### Pause

Pu Em Remu

Dana Wilson  
(b. 1950)

*Maya Holmes, flute/percussion*

Four Episodes for Solo Marimba

- I. Rhythmically & Flowing
- II. Flowingly
- III. Quizically, with expression
- IV. Insistently

Gordon Stout  
(b. 1952)

Tectonics for Tape and Marimba

Peter Rothbart  
(b. 1954)

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This Junior Recital is in partial fulfillment of the degree Percussion  
Performance. Sean Harvey is from the studio of Gordon Stout.

\*World Premieres

## Notes

This recital is composed entirely of music by Ithaca College students and professors.

### Four Short Pieces for Snare Drum

The four premieres on the this recital, "One Big Hocket" "...?!" "Tantrum" and "Jori Jonse 93?" are the result of a collaboration between myself and three Ithaca percussionists. I asked each to compose a short piece for snare drum. The result is what you will hear tonight.

### Tantrum

"I wrote Tantrum in April 2011 when Sean asked me to write a piece for solo snare drum for his recital.

As my only programmatic work, it helps guide the listener through— or remind him/her— how it feels to take a temper tantrum. The dramatic, emotional rises and falls during this type of behavior are symbolized by rhythmically dense music with many dynamic changes. Throughout the piece, sporadic changes in feel also occur through the use of metric modulation, rhythmic superimposition and meter changes.

Tantrum opens with a recurring theme based on quintuplets interrupted by groups of three. This theme develops before it is followed by a very aggressive passage. A significant drop in dynamics and less dense music suggest the aggression is subsiding, but these intense musical ideas and frequent changes of emotion remain on a relentless, uncontrollable path until the tantrum is finally over."

-Anthony M. Di Bartolo

### ...?!

"Sean asked me to compose a piece for him in April 2011. I came up with the idea for this piece while watching an episode of my favorite cartoon, "Arthur" in which Arthur is eating lunch and accidentally spills mayo on himself. Inevitably, his friends torment him for the rest of the episode."

-Marco Schirripa

### Pu Em Remu

"The title "Pu Em Remu" is from an Ancient Egyptian Pyramid text, originally written in hieroglyphics and representing one of the earliest written records of human thought. According to Egyptian mythology from c. 2400 B.C., the sun god Ra created all things, and humans were created from Ra's tears. The text spoken in the piece excerpts this story: Kheper Reth (Men and women came

into being) Pu Em Remu Per Em Maat-a. (from) (the tears) (which came forth) (from) (my eyes) I was drawn to this text for three reasons: first, the association between birth and water--a woman's water breaks just before birth, and the evolution story suggests we come from the sea (there is still the salt in our tears...); second, the physiological explanation for tears--that we cry from extreme joy or grief in order to release adrenaline (that inside these droplets is incredible energy); and third, the usual association between sadness and tears, which the Egyptians may have made to help explain the human condition. In some way, the flute suggested "liquidity" to me, while the percussion suggested the power of creation. This work is intended to be a ritualized birth, drawing from all of these images. Pu Em Remu was commissioned by the Armstrong Duo, who gave the first performance in October, 1998, at Pennsylvania State University."

-Dana Wilson

### **Four Episodes for Solo Marimba**

"Each episode represents a different musical style. The first one is a reworking of an earlier composition. The second one is my way of paying homage to Smadbeck's Rhythm Song, and the third to Chick Corea's Children's Songs. The fourth episode doesn't really have a story, but is still fun to play."

-Gordon Stout

### **Tectonics**

"Tectonics is an early work of mine, composed and realized at the Dartmouth Electronic Music Studio in the early 1980s. It was my first experience with a Synclavier, the world's first digital music workstation. The Synclavier of that era relied on the FM synthesis process to generate sound; digital audio was still in its infancy and not yet available on the Synclavier. I was intrigued by the timbral and rhythmic possibilities of the machine and decided to marry them with percussionist Gordon Stout's remarkable lyricism on the marimba.

The term "tectonics" refers to the forces that shift the earth's crust, rock our terra firma; the forces that cause us lose our balance, shake our beliefs and change our landscapes....kind of what happened when the world went digital."

- Peter Rothbart