



department of **music**  
EASTERN ILLINOIS UNIVERSITY

## STUDENT RECITAL SERIES

presents a

### Graduate Recital

featuring

David Martins, percussion

with

Victor Cayres, piano  
Jamie Ryan, Batá drums  
Alex Drews, marimba and Batá drums

April 22, 2023, 4:00 pm  
Doudna Fine Arts Center  
Recital Hall

## Program

Dualités

Aiko Myiamoto  
(b.1970)

Oru Seco

Folklore Music from Cuba

Elegua-Ogun-Ochossi-Obaloke-Inle-Oyokotá-Babaluaye-Osain-Ossun

Attraction Solo (For solo percussion and tape)

Emmanuel Sejoune  
(b.1961)

Double Concerto for Marimba and Timpani

Ney Rosaura  
(b.1952)

- I. Divertimento
- II. Appassionato
- III. El Camino
- IV. Joyful

## PROGRAM NOTES

### **DUALITÉS (Aiko Miyamoto b.1970)**

Japanese composer and percussionist, Aiko Miyamoto began musical studies in her native land, and then traveled to France in 1990 to study with Francis Brana and Jacques-Francois Juskowiak. In 1991, she won the Clermont-Ferrand International Competition's first prix exceptionnel du public. Ms. Miyamoto frequently appears as a soloist and chamber musician in Japan and France. An active performer, she is a founding member of the ensemble Cantus Percussion and has premiered numerous concertos and solo works. (<https://www.esm.rochester.edu/wmf/2005-composer-biographies/>).

"Dualités" is a contemporary percussion solo. It was first performed in 2015 and has since become a popular work among contemporary classical percussionists. The composition is scored for a multi percussion setup, consisting of four toms and two bongos. Miyamoto explores the concept of duality through contrasting sections of music, such as soft and loud, sparse and dense, fast and slow, and the bright sounds of the bongos contrasted with the dark sounds of the tom-toms. Miyamoto challenges the soloist to evoke a wide range of moods and emotions, from introspective and meditative to aggressive and intense.

Miyamoto takes full advantage of the possibilities offered by these instruments, using their different pitches and timbres to create a rich and varied sonic landscape. The piece demands a high level of technical proficiency, but also requires a deep understanding of the music's underlying meaning and message. ( D.M)

"This is a musically interesting and technically challenging multiple-percussion solo with simple instrumentation". (Percussive Notes).

### **BATA DRUMS, FOLKLORE MUSIC FROM CUBA**

Yoruba music from West Africa frequently employs the double-headed hourglass-shaped drums known as Batá Drums. The Yoruba people's religious and cultural history includes the Batá drums, which are utilized in a variety of occasions, including weddings, funerals, and religious observances. Enslaved Yoruba people from West Africa traveled to Cuba as part of the transatlantic slave trade, bringing with them the Batá drums and the Yoruba religion. Forcefully removed from their country, the Yoruba people were transported to Cuba where they secretly carried on with their traditional music and religion.

Spanish for "Dry order", "Oru seco" describes the character of the drumming. Oru Seco is a traditional sequence of rhythms played without singing on the Batá drums in the Yoruba religion. The order in which the Batá drums play for the Orishas in Oru Seco follow this order: Ellegua, Ogun, Ochossi, Obaloke, Inle, Oyokotá, Babalu-Aye, Ossain, Ossun, Obatala, Dada, Oggue, Agayu, Orichaoko, Ibedji, Yeggua, Chango, Oyá, Ochun, Yemayá, Obba, Odudua.

Enslaved Africans in Cuba began recreating their musical repertoire to honor the orishas, or deities of their religion. The drums are employed in a variety of ceremonies and rituals because they are revered in this religion.

A group of three drummers often plays oru seco, each playing a different drum. The Iyá, Itótele, and Okónkolo are the three major drums utilized in the ensemble; each has a unique size, tone, and musical function. The largest drum, the Iyá leads the melody while the Itótele responds to the signals from the Iyá. The Okónkolo plays short repetitive phrases that keep time. (D.M.).

### **ATTRACTION SOLO (2017) -EMMANUEL SÉJOURNÉ (b. 1961)**

Emmanuel Séjourné is a French musician of international renown who leads a triple career as a composer, percussionist and teacher. He has been awarded prizes for Best Music for Drama at the Festival d'Avignon, the Prix de l'Académie du Disque Français, and the Répertoire Prize. His music is rhythmic, romantic, energetic, inspired both by the Western classical tradition and by popular culture. Many orchestras include his music in their repertoire, and his works have been commissioned and recorded by many artists including Bogdan Bacanu et Wave Quartet, Christoph Sietzen, Alexej Gerassimez, among others.

He is also a Head Teacher of Percussion Department at the Strasbourg Superior Academy of Music & arts and Associate Professor at HEMU Lausanne. He is often invited to sit on juries for international ARD Munich, Geneva, Tromp, Salzburg, and is named Doctor Honoris Causa by the National Academy of Music of Bulgaria.

Attraction is a virtuosic showpiece, written for young Austrian percussionist Christoph Sietzen. A rhythmic audio accompaniment features the sound of instruments and voices from around the world, including Tabla, Sitar, windchimes and many other instruments. Although most of the virtuosity occurs on the marimba, moments of simultaneity between the instruments occur throughout, and extended vibraphone techniques, such as the bending of pitches and bowed notes, are featured in the atmospheric opening of the piece. (<http://www.emmanuelsejourne.com>)

### **Double Concerto for Marimba, Timpani and Orchestra - Ney Rosauo (b. 1952)**

A native of Rio de Janeiro, Brazil, Ney Rosauo is considered one of the most important percussion composers of the 20th century. His 100-plus compositions and method books are standards in the percussion repertoire, and his first marimba concerto has been performed thousands of times by distinguished orchestras worldwide. He has given solo recitals and appeared as a soloist with orchestras in more than 45 countries, and has presented workshops/residencies at some of the world's most prestigious conservatories and universities. He received his DMA from the University of Miami, his Master's degree from the Hochschule für Musik Würzburg, Germany, and his Bachelor Degree in Composition and Conducting from the University of Brasilia, Brazil.

This concerto was commissioned by the Fondazione Haydn di Trento e Bolzano and written in Miami, USA from January to March 2017. It has four movements and runs about 25 mins.

It is written with the intention of exploring the rich combination of the two solo instruments playing lyrical melodies and captivating rhythms. The lighter orchestration helps to give more clarity and exposure to the marimba and timpani parts.

The marimba part requires a five-octave instrument and explores many modern four-mallet techniques. The timpani part is especially challenging because the timpanist plays many melodies (unusual for the instrument in the orchestral setting), requiring a demanding use of the tuning pedals.

Mov. 1 – Divertimento: The adagio introduction presents the main theme of the concerto which returns throughout the entire piece. The theme from the allegro section explores the Lydian and the Mixolydian modes, scales which are characteristic of the music from Northeastern Brazil. The dialogue and counterpoint of the two soloists are the main features of this movement.

Mov. 2 – Appassionato: The movement's name depicts the passionate mood of the sad melody from the main theme, initially presented by the English horn and later by the marimba. The timpani carry the second theme. The string accompaniment is an independent and lyrical melodic line.

Mov. 3 – El Camino: These melodies were flowing in my mind constantly as I walked the Saint James Way El Camino de Santiago de Compostela in Spain recently. The distant melody developed in fugato depicts the long, introspective walk and mystical atmosphere of this unique experience through El Camino.

Mov. 4 – Joyful: After a bridge performed only by the marimba and timpani, the radiant theme of this movement is followed by several variations which explore the virtuosity of the soloists. After the main cadenza the movement's theme, and theme from the introduction, are repeated. The concerto closes in a lively mood full of energy. ([www.neyrosauro.com](http://www.neyrosauro.com))