

ABSTRACT

Title of Dissertation: THEATRICAL MUSIC FOR SOLO PERCUSSION

Lee Wilkerson Hinkle, Doctor of Musical Arts, 2010

Dissertation Directed by: Dr. Michael Votta, School of Music

The act of playing percussion is innately theatrical. The motions by which a percussionist plays his instruments often resemble a carefully choreographed dance. Our bodies are freed from having to hold or blow into an instrument. We are free to move to and from our instruments, to change our facial expressions, and to vocalize.

This performance dissertation consists of three recitals featuring theatrical music for solo percussion. The selections are limited to works in which the composer instructs the solo percussion performer to perform in an extra-musical capacity, whether it be by singing, speaking, moving, acting, dancing, or any other action. On all three recitals, I performed established works for solo theatrical percussion. However, on the first recital, I also played the world premiere performance of *The Authors*, a new work by Stuart Saunders Smith. This half-hour long marimba opera requires the solo performer to speak, sing, and act while playing the marimba. For the final recital, I featured pieces commissioned from two professional composers, John Leupold II and Daniel Adams. Through this series, I hope to both pay tribute to existing great works and to encourage new composition of solo theatrical percussion music.

DEDICATION

To my teachers, Robert “Bob” McCormick and Frank Anthony “Tony” Ames; your deep understanding of music, continuous guidance, and exceptional artistry are an inspiration to me in my work.

ACKNOWLEDGEMENTS

I would like to thank the members of my committee for taking time out of their busy schedules to work with me: Dr. Michael Votta (chair), Frank Anthony Ames, Dr. Robert Gibson, Dr. Catherine Schuler, and Dr. Stuart Saunders Smith. Thank you to my teachers who guided me diligently through this process: Frank Anthony Ames and Benjamin Ramirez. Thank you to my family for their continued love and support: Nona, Charles Ross, and Valerie Hinkle. Thank you to my girlfriend Kristen Gunderson for her friendship, love, and guidance. Finally, thank you to the composers whom I commissioned for the beautiful works of art they wrote for me to perform: Daniel Adams and John Leupold II.

TABLE OF CONTENTS

Recital #1 – April 8, 2009

Program.....p. 1

Program Notes.....p. 2

Recital #2 – November 9, 2009

Program.....p. 6

Program Notes.....p. 7

Recital #3 – April 18, 2010

Program.....p. 13

Program Notes.....p. 14

CD Recordings of Recitals

Recital 1 – Track listings.....p. 24

Recital 2 – Track listings.....p. 25

Recital 3 – Track listings.....p. 26

Bibliography.....p. 27

Doctor of Musical Arts Recital
 Dissertation Recital: *Theatrical Music for Solo Percussion*
 Lee Hinkle, Percussion

April 8, 2009
 8:00 pm
 UMBC Fine Arts Hall; University of Maryland, Baltimore County
 Teacher: Frank Anthony Ames

The Authors (2006)

STUART SAUNDERS SMITH (b. 1948)

- I. Whitman
- II. Kerouac
- III. Dickinson
- IV. Salinger
- V. Bowles
- VI. Miller
- VII. Stein
- VIII. Chute
- IX. Black Elk
- X. Sylvia Plath, Edna St. Vincent Millay
- XI. Bly

Sylvia Smith, Narrator

* World Premiere Performance *

Tunnels (1988)

STUART SAUNDERS SMITH (b. 1948)

Le Corps à Corps (1978)

GEORGES APERGHIS (b. 1945)

- I. Overture
- II. The Story
- III. The Struggle

Program Notes for Recital 1 – April 8, 2009

Stuart Saunders Smith (b. 1948) is a prolific American composer whose works often combine music, text, and theater to create a unified “music-text” sense. In his traditionally notated compositions, Smith uses irregular rhythms to imitate the irregular rhythms and pitch of human speech patterns. In other compositions, Smith utilizes alternate notation systems created specially for each piece. In these cases Smith’s scores often appear more like the script for a straight play than a musical score; complete with stage directions. Dr. Smith earned a DMA in composition at the University of Illinois where he studied with Edward Miller, Edward Diemente, Slavatore Martirano, Herbert Brün and Benjamin Johnston. Dr. Smith is currently a professor of composition at the University of Maryland, Baltimore County and his music is published by Smith Publications.

The Authors for marimba / vocalist was commissioned by percussionist Jamie Dietz in 2006 and receives its world premiere performance this evening. *The Authors* is a marimba opera. Made up of eleven movements, the spoken and sung texts represent excerpts from the authors’ famous novels, poems, and sonnets. The performer is tasked with speaking, singing, whistling, and acting while playing the marimba. Most of the movements feature the marimba being played in a traditional manner; however, in movement seven, “Stein,” the marimba’s keys are modified by placing cardboard over certain notes to produce a pitched typewriter-like sound. In movement eight, “Chute,” the performer sits on the stage to play a homemade marimba made up of five small resonating logs. And in movement eleven, “Bly,” a narrator (specified to be of the opposite sex of the performer) takes over the text from the performer to close the piece.

Proceeding in a quasi-cinematic fashion, each movement of *The Authors* provides a brief snapshot of its author dramatically, musically, and literarily.

Tunnels for percussionist / actor was composed for and first performed by Salvatore Macchia and Robert Black in 1988. In the score, Smith provides the following program notes:

I once had a dream when I was very little which never left me. In this dream, when people talked, they sounded like musical instruments – this one a tuba – this one a violin – this one a snare drum, and so on. No words came out, just instrumental sounds. I was very disappointed when I woke up to find it was just a dream.

In my speech songs, I reverse the situation. Words come out, but it sounds like music. For me this music-sense makes perfect sense.

To achieve this “music-text sense” in *Tunnels*, the score is notated mostly in a text format, in Smith’s signature “straight play” style, noted above. In the score Smith tells us, “All of the non-English text is constructed with letters / phonemes from the word ‘tunnels.’” Several special markings in the score around this text guide the performer in creating a speech song that accents certain words or word parts and expands upon them as a musical onomatopoeia. There are no specific instruments listed and the performer is given full authority to choose as many or as few instruments as he wishes in order to achieve the music-sense for the piece. The instrumentation should, however, include both standard percussion instruments and sounds not commonly associated with percussion.

For this performance I have chosen to use the following instruments:
a tin music box; Pardon Me! PIGGY the self-inflating wildlife whoopee cushion!; a decorative hotel bell; a bird “squeaker” toy; a peanut can; a coffee can filled with spare change; a mixing bowl filled with water; a snare drum; a guiro; a ratchet; a Tibetan

cymbal; a slide whistle; a duck call; an *almglocken* (German cowbell); a cracked Chinese cymbal; a tom-tom; a metal wash tub; a small piece of a wooden 2" x 4"; a boom box queued to play Marvin Gaye's "Let's Get It On"; scuba fins; a cow "moo" toy; an Audubon bird call; a pop gun; a splash cymbal; a pod rattle; an ocean drum; paper airplanes; an egg shaker; a bag of marbles; a Little Tikes Discover Sounds Hammer; and a bell plate.

Le Corps à Corps for a percussionist and his zarb was composed in 1978 by French composer Georges Aperghis (b. 1945). *Le Corps à Corps*, like many of Aperghis's compositions, explores the boundaries between theater and music performance. Scored with stage directions and French spoken dialogue, the performer narrates a poeticized dual imagery between an ancient horse-drawn chariot race and a modern day car race gone horribly wrong. The performer portrays three characters: a drummer, a sports commentator, and an innocent bystander. The piece is split into three sections: "Overture," "The Story," and "The Struggle." In "Overture," the percussionist plays his zarb and imitates drum noises with his mouth, as if the two "instruments" were doing battle with one another. The nonsensical French syllables imitating drum noises create intense rhythmic polyphony with the drum.

In "The Story," the performer, as the sports commentator, begins to take notice of the scene to his right, splicing together minute sections of the story in cinematic fashion. The drama builds until the innocent bystander takes over, screaming as he recounts the horrors of the scene. In "The Struggle," the two previous dramatic characters are bound together, with the performer barely being able to continue in light of the intense narrative catapulting the piece to its dramatic ending. *Le Corps à Corps* is tied together musically

not only by its dramatic narrative but also by its gradual revealing of rhythmic elements in an expanding fashion (i.e. 1, 12, 123, and so on).

I. Ouverture – Overture

II. Le Récit – The Story

Translation (by Matthew Gold):¹

Commentaire:

Before ten o'clock.

Commentaire:

Before ten o'clock, surrounding the body.

Commentaire:

Before ten o'clock, surrounding the body, having already run the length of the track, two sides, body to body.

Action:

Before ten o'clock, surrounding the body, having already run the length of the track, two sides, body to body, the only visible action took place at the starting line where now and then a chariot surged, grasping the glittering helmet, bounding forward, wounding his arm, with each cloud of dust, and he descended, staggering from his burden that the pit crew rushed to fill with gasoline and to re-launch onto the track, with a clean rag upon his fresh wound, on his arm the blood flowing, immense cheers arise.

The bronze digging into the crack of the breast-plate, plunges into the entrails.

For another eighty kilometers of the circuit.

For another hour of brutal madness.

The bronze plate bracing their chests resonates horrifically, and from it spills a black blood that they wash with tepid water.

III. La Lutte – The Struggle

¹ Edwardes, Claire. "Repertoire Index, Program Notes." 9 Apr. 2010.
<<http://www.claireedwardes.com/RepertoireIndex.htm>>

Doctor of Musical Arts Recital
Dissertation Recital: *Theatrical Music for Solo Percussion*
Lee Hinkle, Percussion

November 9, 2009
8:00 pm
Gildenhorn Recital Hall; University of Maryland, College Park
Teacher: Frank Anthony Ames

...And Points North (1990)

STUART SAUNDERS SMITH (b. 1948)

Scene I

Scene II

Scene III

Intermission

Graffiti (1980)

GEORGE APERGHIS (b. 1945)

Toucher for Speaking Percussionist (1973)

VINKO GLOBOKAR (b. 1934)

Program Notes for Recital 2 – November 9, 2009

Stuart Saunders Smith (b. 1948) is a prolific American composer whose works often combine music, text, and theater to create a unified “music-text” sense. In his traditionally notated compositions, Smith uses irregular rhythms to imitate the irregular rhythms and pitch of human speech patterns. In other compositions, Smith utilizes alternate notation systems created specially for each piece. In these cases Smith’s scores often appear more like the script for a straight play than a musical score; complete with stage directions. Dr. Smith earned a DMA in composition at the University of Illinois where he studied with Edward Miller, Edward Diemente, Slavatore Martirano, Herbert Brün and Benjamin Johnston. Dr. Smith is currently a professor of composition at the University of Maryland, Baltimore County and his music is published by Smith Publications.

...*And Points North* (1990) is a percussion opera in three movements. Each movement features a unique array of both traditional and found-object percussion instruments. The percussion instruments used include: (Movement One): five pipes with distinct pitches; a woodblock; Peking opera gong; finger cymbal; Tibetan cymbal; and washtub; (Movement Two): two trees with leaves (from one of which hangs several glass windchimes); four rocks with distinct pitches; and five logs with distinct pitches; (Movement Three): three pod rattles; an owl hooter; a hawk screamer; an Audubon bird call; a woodblock; and two pathways of dried leaves, sticks, twigs, and brush. Smith provides us with the following program notes from the score:

I was born and grew up in Maine. This state is the most northeastern state in America. It is very sparsely populated, yet Maine is the size of Great Britain. The towns can be very, very small. My grandmother lives in

Moscow, Maine. It consists of her house, a gas station, a small general store, and five or six neighbors.

As you enter the Maine Turnpike, the sign on the highway says, “Maine Turnpike...And Points North.” As a child, I saw “And Points North” as a calling to go further – as if Maine were the entrance to the vastness of the North.

“...And Points North” is a programmatic composition in three movements. It is about a heart in search of the spirit of the North. In the first movement the heart searches for the spirit in the cities. It is not there. The then heart searches in the forests. It is not there. Finally, in the third movement, above the timberline where there are no trees, just brush and birds, the heart finds the spirit in the cry of the hawk.

This composition is dedicated to Steven Schick’s mother Bonnie, who is now with God.

I would like to thank Chief Joseph of the Passamaquoddy Nation for his help in translating my text into Passamaquoddy language and for his encouragement in the composing of “...And Points North.”

Georges Aperghis (b. 1945) is an experimental French composer. As with many of Aperghis’s compositions, *Graffiti* (1980) explores the boundaries between music, text, and theater. *Graffiti* takes the sonic properties of a German text and crushes it into individual words, syllables, and letters. In this way the music is similar to the street art known as graffiti, in which a tag or mural on a subway wall might be seen as a jumble of words and symbols without one codified meaning. In this fashion, the composition is based purely on the sound of the text, irrespective of its semantic meaning.

In the score, the vocal and percussion parts are notated precisely and the player is encouraged to use the full vocal range and perform only with hands on the instruments. The percussion instruments utilized in *Graffiti* are three woodblocks, one bongo, two congas, four tom-toms, and two bowl gongs.

Graffitis begins with the percussionist playing with his hands and making imitative drum noises with his mouth. The piece is marked to be performed very quietly throughout. Occasionally he stops playing and stares at two drumsticks lying in front of him as if considering whether to use them or not. After each stop, there is spoken non-sense German text. Each progressive stop adds more and more text to the initial statement. Eventually the text starts to become part of the rhythms and is performed in cohesion with the drums and the voice. Building in frequency, the text finally takes over and the percussion sounds become secondary to the text.

Vinko Globokar's (b. 1934) *Toucher* (1978) is scored for solo percussionist / actor. This musician performs a theatre piece while playing percussion. Seven different percussion instruments, chosen by the performer, imitate the tone color of the indicated French vowels. Each of the seven instruments is to be used as both a main vowel sound and a secondary vowel sound produced by playing a different spot on or dampening the same instrument. In the score, the main vowel sound is notated with regular note head and the secondary vowel sound is notated with an x-shaped note head. The instruments are played with fingernails, fingers, fists, heels of the hands, or hands, but without drum sticks or other means. The French syllables are presented to the audience at the opening of the piece. The piece should be performed in such a way that, by the end of the piece, the audience should have learned this new "percussive" language. In this way, some sections of the piece are spoken softer than others or not spoken at all. The percussion instruments are allowed to do the "speaking." The compositional idea for *Toucher* comes from Indian tabla drumming, in which each drum sound corresponds to a spoken syllable.

The French text is taken from various scenes throughout the play *The Life of Galileo* (1943), by Bertolt Brecht. The scene numbers from *Toucher* do not correspond to the scene numbers from the play. Throughout the piece each character's name (Galilei, Sagredo, etc.) and the play instructions are announced with unemotional voice. When the character's lines of the play are spoken they are accompanied on the instruments, as if they were recited in a way that makes the instruments "speak." Each scene from the play is separated by a musical interlude that features different parts of the hand to play the instruments.

Translated by Desmond I. Vesey²

Synopsis:

Galileo confirms Copernicus' theories by the use of a telescope but, afraid that a rational approach to science might spread to religion, the Inquisition put Copernicus' teachings on the index. After eight years of silence, Galileo continues his research on his own theories, but the Inquisition's threat of torture frightens him into abjuring them. The Church allows him to write a treatise on Motion, but the manuscript is removed as he writes it. Galileo has, however, made two copies and the second is eventually smuggled out of Italy.

Scene 1

Sagredo: So there would be no difference between the moon and the earth?

Galilei: Evidently not.

Sagredo: Not ten years ago a man was burnt in Rome. His name was Giordano Bruno, and he alleged just that.

Galilei: He did. And now we can see it. Keep your eye at the telescope, Sagredo. What you see means that there is no difference between Heaven and Earth. Today is the tenth of January, sixteen hundred and ten. Mankind will write in its journal: Heaven abolished.

Sagredo: That is appalling.

Galilei: I have discovered yet another fact...

Sarti enters: The Curator.

Interlude 1

Scene 2

Galilei: I wish to show your Highness my dialogues on the two greatest astronomical

² Bertolt, Brecht. *The Life of Galileo*. Trans. Desmond I. Vesey. London: Methuen, 1963.

systems...

Cosmo: Aha, aha! How are your eyes?

Galilei: Not at their best, your Highness. If your Highness permits, I have the book...

Cosmo: The condition of your eyes worries me. Really, it worries me. It shows that you are perhaps using your excellent telescope a little too zealously, eh?

He walks on without accepting the book

Galilei: He didn't take my book, eh?

Interlude 2

Scene 3

Cosmo: *looks round to the court ladies* Is there something not right with my stars?

The Older Court Lady *to the Grand Duke*: Everything is all right with the stars, your Highness. The gentlemen are only asking whether they really and truly are there.

Pause.

The Younger Court Lady: One is said to be able to see every hair on the Great Bear through that instrument.

Federzoni: Yes, and all sorts of things on the Bull.

Galilei: Well, will you gentlemen now look through it, or not?

The Philosopher: Certainly, of course.

The Mathematician: Of course.

Pause. Suddenly Andrea turns and walks stiffly across the whole room. His mother catches hold of him.

Signora Sarti: What's the matter with you?

Andrea: They're stupid. *He tears himself loose and runs off.*

The Philosopher: Deplorable child.

The Chamberlain: Your Highness, gentlemen, may I remind you that the Court Ball opens in three-quarters of an hour?

Interlude 3

Scene 4

Galilei: Why haven't you eaten the apple?

Andrea: So that I could show her that it turns.

Galilei: I must say something to you, Andrea. Don't talk to other people about our ideas.

Andrea: Why not?

Galilei: The authorities have forbidden them.

Andrea: But they're the truth.

Galilei: But they forbid them. In this case there is something else as well. We physicists still cannot prove what we believe to be correct...

Interlude 4

Scene 5

The man shakes his head. A window opposite opens and a woman looks out.

The Woman *shouting*: Run! They have the plague over there!

The man runs away in terror.

Galilei: Do you know anything about my housekeeper?

The Woman: Your housekeeper collapsed down the street. She must have known it.

That's why she left. Such inconsiderateness!

She slams the window shut. Some children come down the street. They see Galilei and run away screaming. Galilei turns and two soldiers covered from head to foot in armor come running in.

Soldiers: Back into your house immediately!

With their long lances they push Galilei back into his house. Behind him they barricade the door.

Galilei *at the window*: Can you tell me what has happened to my housekeeper?

Soldiers: They are all being taken to the meadows.

The Woman *appears at her window again*: The whole of that side of the street is plagued. Why don't you close it off?

The soldiers tie a rope across the street.

The Woman: But now no one can get into our house either! There's no need to shut us off! Everyone is healthy here. Stop! Stop! Listen to me. My husband is still in the town, and he won't be able to get back to us. You brutes, you brutes!

She can be heard inside sobbing and screaming. The soldiers go off...

Interlude 5

Scene 6

Sagredo: So . . . there are only stars there! - And where then is God?

Galilei: What do you mean?

Sagredo: God! Where is God?

Galilei *angrily*: Not there! Any more than he could be found on earth, if there were beings up there and they were to seek him here!

Sagredo: Then where *is* God?

Galilei: Am I a theologian? I'm a mathematician.

Sagredo: First and foremost, you are a man. And I ask you, where is God in your universe?

Galilei: In us or nowhere.

Sagredo *shouting*: As the heretic Giordano said.

Galilei: As the heretic Giordano said.

Sagredo: That is why he was burnt! Not ten years ago!

The End

Doctor of Musical Arts Recital
 Dissertation Recital: *Theatrical Music for Solo Percussion*
 Lee Hinkle, Percussion

April 18, 2010

8:00 PM

Gildenhorn Recital Hall; University of Maryland, College Park

Teacher: Frank Anthony Ames

Six Elegies Dancing (1987)

JENNIFER E. STASACK (b. 19...)

- I. Adamantly, Vigorously
- II. Intensely
- III. Gingerly, Very Stable
- IV. Furiously
- V. With Deliberate Concentration
- VI. Elegiac

Aus Einer Sturmnacht (2010)

JOHN LEUPOLD II (b. 1982)

Titelblatt

- I.
- II.
- III.
- IV.
- V.
- VI.
- VII.
- VIII.

* World Premiere Performance, Commissioned by Lee *

Intermission

? Corporel (1985)

VINKO GLOBOKAR (b. 1934)

Of a Just Content (2010)

DANIEL ADAMS (b. 1956)

* World Premiere Performance, Commissioned by Lee *

Program Notes for Recital 3 – April 18, 2010

Jennifer Stasack's *Six Elegies Dancing for Solo Marimba* is a six-movement work that attempts to connect the natural movements needed to perform on the marimba with additional "composed" movement. Due to the sheer size of the modern five-octave concert marimba (9 feet long x 4 feet wide at its widest point), performers often have to choreograph their movements or footwork at the instrument in order to navigate musical passages. The "marimba ballet" that results has been noted by several contemporary composers, including Steven Mackey, who, in the introduction to his score for the marimba solo *See Ya Thursday* says that, "the size of the instrument means that negotiating the contours of *See Ya Thursday* requires some subtle and moderately entertaining choreography from the marimbist."³

Six Elegies Dancing begins as a conventional marimba solo: In movement one ("Adamantly, Vigorously"), the marimbist plays powerful sustained tones with flourishes up and down the instrument; In movement two ("Intensely"), he pounds out a disjunctive melody in a *moto-perpetuo* construction; In movement three ("Legato Sempre") explores the warmth of the lower range of the marimba, with sparse outbursts in the upper range. However, in movement four, the marimba solo begins to change shape. Proceeding at first in a quasi-normal manner, the marimbist plays a loud reoccurring theme in fifths contrasted by a disjunctive pattern in the upper range of the marimba. At the end of the fourth movement the marimbist sweeps up to the upper range of the instrument, and transitions into movement five by going through the motions of playing the previous

³ Mackey, Steven. *See Ya Thursday for solo marimba*. Milwaukee, WI: Boosey & Hawkes, 1993. Print.

material without actually making any sounds (swinging at the keys without actually striking them).

In movement five (“With Deliberate Concentration”), Stasack instructs the performer, through the careful use of a custom notation system, to move in choreographed movements. The performer sweeps up and down the instrument, sometimes ghosting notes and other times actually playing them. At end of the movement she instructs the performer to “replay” movement one in the following manner:

This rendering of the first movement should be very rapid, almost fanatic, as though fast-forwarding the music. Proceed such that at first notes are ‘unvoiced,’ but as the movement progresses notes are ‘sounded’ with increasing frequency. By the time the triplet figure is reached, all notes are ‘voiced.’ (The intent is that, by the end of this section, the listener will understand that ‘I’ has been replayed.)⁴

Movement five transitions into movement six (“Elegiac”), a soft choral that ends with the performers’ sticks lifting off the marimba and rising slowly into the air.

Jennifer Stasack is a composer and ethnomusicologist. She is currently serving as a professor of music and the chair for the Department of Music at Davidson College in Davidson, North Carolina. Dr. Stasack combines her creative and ethnomusicological interests by drawing on aesthetics and formal designs indigenous to non-western musical systems in her compositional work.

John Leupold’s *Aus Einer Sturmnacht* for solo multiple percussion was commissioned in 2009 by Lee Hinkle and receives its world premiere performance this evening. The work’s title and text are derived from the famous poem bearing the same name by the great Austrian poet Rainer Maria Rilke (1875 – 1926). Rilke is widely

⁴ Stasack, Jennifer. *Six Elegies Dancing for solo marimba*. Everett, PA: HoneyRock, 1987. Print.

known as one of the most influential poets in the German language, writing about such subjects as nature and darkness. *Aus Einer Sturmnacht* the poem is no exception to this description, exploring the depth and wonder of the night.

In his work *Aus Einer Sturmnacht*, Leupold playfully explores sounds and visual interpretations of the text. Throughout the piece the solo percussion performer speaks the lines of poetry, with the percussion sounds often serving as an accompaniment or an onomatopoeic accentuation of the sounds created by the spoken German text. The percussionist performs on a small set of percussion instruments and non-musical items that include a small concert bass drum; a drumset bass drum; a snare drum; a suspended cymbal; a brake drum; Christmas lights; a desk lamp; woodblocks; a triangle dipped in a bowl filled with water; crotales; a twig; pebbles; an electronic metronome; wind chimes; paper; and chopsticks. A few lighting effects are used throughout the piece, primarily to imitate the depth of the night described in the poem.

John Leupold is a native of Charlotte, North Carolina. He received two bachelor of music degrees from Appalachian State University, one in percussion performance and one in music theory/composition. He also received two master of music degrees from Appalachian in the same disciplines. John completed his Doctor of Musical Arts in composition from the University of Maryland in 2009. His works have been performed at many venues in the mid-Atlantic region of the U.S. and have won various competitions. He currently works as a composer, educator, and performer in the Washington, D.C. metro area.

Aus einer Sturmnacht
Acht Blätter mit einem Titelblatt
Rainer Maria Rilke (1875 – 1926)

Titelblatt

Die Nacht, vom wachsenden Sturme bewegt,
wie wird sie auf einmal weit - ,
als bliebe sie sonst zusammengelegt
in die kleinlichen Falten der Zeit.
Wo die Sterne ihr wehren, dort endet sie nicht
und beginnt nicht mitten im Wald
und nicht an meinem Angesicht
und nicht mit deiner Gestalt.
Die Lampen stammeln und wissen nicht:
lügen wir Licht?
Ist die Nacht die einzige Wirklichkeit
seit Jahrtausenden...

I.

In solchen Nächten kannst du in den Gassen
Zukünftigen begegnen, schmalen blassen
Gesichtern, die dich nicht erkennen
und dich schweigend vorüberlassen.
Aber wenn sie zu reden begännen,
wärest du ein Langeverganger
wie du da stehst,
langeverwest.
Doch sie bleiben im Schweigen wie Tote,
obwohl sie die Kommenden sind.
Zukunft beginnt noch nicht.
Sie halten nur ihr Gesicht in die Zeit
und können, wie unter Wasser, nicht schauen;
und ertragen sie's doch eine Weile,
sehn sie wie unter den Wellen: die Eile
von Fischen und das Tauchen von Tauen.

II.

In solchen Nächten gehn die Gefängnisse auf.
Und durch die bösen Träume der Wächter
gehn mit leisem Gelächter die Verächter ihrer
Gewalt.

From a Stormy Night
Eight Leaves with a Title Leaf
Rainer Maria Rilke (1875 – 1926)

Title Leaf

The night, stirred by burgeoning storms,
how it grew suddenly vast—,
as if it remains otherwise folded up
in the tiniest faults of time.
Where the stars try to stop it, it doesn't
end there
and doesn't begin in the forest's depths
and not at my countenance
and not with your form.
The lamps stammer and can't be sure:
are we *lying* light?
Has night been the one reality
for thousands of years...

I.

Nights like these, you can meet in the
streets
future people, thin pale
visages which don't recognize you
and silently let you pass.
Yet if they were to start talking,
you would be one of the long-forgotten
ones,
as you stand there limply,
long-decomposed.
But they remain in the silence like the
dead,
although they are the ones coming.
Future doesn't begin yet.
They hold only their faces into time
and can, as under water, not really gaze;
and if they manage to bear it a while,
they see as if under the waves: the hurry
of fishes and the driving of hawsers.

II.

Nights like these, the prison doors swing
open.
And through the bad dreams of the
turnkeys

Wald! Sie kommen zu dir, um in dir zu
schlafen,
mit ihren langen Strafen behangen.
Wald!

III.

In solchen Nächten ist auf einmal
Feuer in einer Oper. Wie ein Ungeheuer
beginnt der Riesenraum mit seinen Rängen
Tausende, die sich in ihm drängen,
zu kauen.
Männer und Frauen
stauen sich in den Gängen,
und wie sich alle aneinander hängen,
bricht das Gemäuer, und es reißt sie mit.
Und niemand weiß mehr wer ganz unten litt;
während ihm einer schon das Herz zertritt,
sind seine Ohren noch ganz voll von Klängen,
die dazu hingehn...

IV.

In solchen Nächten, wie vor vielen Tagen,
fangen die *Herzen* in den Sarkophagen
vergangner Fürsten wieder an zu gehn;
und so gewaltig drängt ihr Wiederschlagen
gegen die Kapseln, welche widerstehn,
daß sie die goldnen Schalen weitertragen
durch Dunkel und Damaste, die zerfallen.
Schwarz schwankt der Dom mit allen seinen
Hallen.

Die Glocken, die sich in die Türme krallen,
hängen wie Vögel, bebend stehn die Türen,
und an den Trägern zittert jedes Glied:
als trügen seinen gründenden Granit
blinde Schildkröten, die sich rühren.

file with softest laughter the scorers of
their force.

Woods! They come to you, to sleep in
you,
hung with their long punishments.

Woods!

III.

Nights like these, there is suddenly
fire in an opera house. Like some huge
monster
the cavernous space with its circles of
thousands, who crowd inside it,
starts to chew.
Women and men
jam the passageways,
and as they all cling together,
the masonry bursts, and takes them with
it.
And the one farthest down hasn't a
chance:
while someone's already stamped out his
heart,
his ears are still full of music,
which plays as he fades...

IV.

Nights like these, as in days long past,
the *hearts* in the sarcophagi of
departed princes again start to work;
and their beating pounds with such force
against the husks, which won't open,
that they carry the golden dishes onward
through darkness and damask, which
turn to dust.
The cathedral sways blackly with all its
vaults.

The bells, which claw themselves into
the towers,
hang like birds, the doors stand
trembling,
and each strut of the buttresses shakes:
as if its great slabs of granite were borne
by blind tortoises, which begin to stir.

V.

In solchen Nächten wissen die Unheilbaren:
wir waren...

Und sie denken unter den Kranken
einen einfachen guten Gedanken
weiter, dort, wo er abbrach.

Doch von den Söhnen, die sie gelassen,
geht der Jüngste vielleicht in den einsamsten
Gassen;

denn gerade diese Nächte
sind ihm als ob er zum ersten Mal dächte:
lange lag es über ihm bleiern,
aber jetzt wird sich alles entschleiern -,
und: daß er das feiern wird,
fühlt er...

VI.

In solchen Nächten sind alle die Städte gleich,
alle beflaggt.

Und an den Fahnen vom Sturm gepackt
und wie an Haaren hinausgerissen
in irgend ein Land mit ungewissen
Umrissen und Flüssen.

In allen Gärten ist dann ein Teich,
an jedem Teiche dasselbe Haus,
in jedem Hause dasselbe Licht;
und alle Menschen sehn ähnlich aus
und halten die Hände vorm Gesicht.

VII.

In solchen Nächten werden die Sterbenden
klar,

greifen sich leise ins wachsende Haar,
dessen Halme aus ihres Schädels Schwäche
in diesen langen Tagen *treiben*,
als wollten sie über der Oberfläche
des Todes bleiben.

Ihre Gebärde geht durch das Haus
als wenn überall Spiegel hingen;
und sie geben - mit diesem Graben
in ihren Haaren - Kräfte aus,
die sie in Jahren gesammelt haben,
welche *vergingen*.

V.

Nights like these, the unhealable know:
we were...

And among the ailing they take up
some simple good though
again, there, where it broke off.

Yet of the sons, whom they have left,
perhaps the youngest walks down the
loneliest streets;

for such nights are to him
as if for the first time he had though:
it has long covered him leadenly,
but now everything will be unveiled-,
and: so he will celebrate that,
he feels...

VI.

Nights like these, all the cities are the
same,

all decked with flags.

And by the flags seized by the storm
and as if by hair torn away
into some country with uncertain
contours and rivers.

In all gardens then there's a pond,
by every pond the same house,
inside every house the same light;
and all the people look alike
and hold their hands in front of their
faces.

VII.

Nights like these, the dying see clearly,
reach down lightly into the growing hair
whose stalks out of their skulls'
weakness

in those long hopeless days *sprout*,
as if they wanted to remain
above death's surface.

Their gesture goes through the house
as if mirrors hung everywhere;
and they give off-with this digging
into their hair-powers,
which they have gathered throughout
years

that are *gone*.

<p>VIII. In solchen Nächten wächst mein Schwesterlein, das vor mir war und vor mir starb, ganz klein. Viel solche Nächte waren schon seither: Sie muß schon schön sein. Bald wird irgendwer sie frein.</p>	<p>VIII. Nights like these, my little sister grow, who was here and died before me, so small. Many such nights have passed since then. She must be beautiful by now. Soon someone will wed her.⁵</p>
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Vinko Globokar's ? *Corporel* was composed in 1985 for French musician and conductor Gaston Sylvestre and is an extreme example of putting the music second to drama in the performance of a contemporary music solo piece. The name of the piece itself explains its central theme, *corporel* being the French word for "of the body." In this piece, Globokar strips the percussionist of his instruments entirely, leaving only the human body itself as both the instrument and performer.

At the beginning of the score, the percussionist is instructed to perform the piece "in canvas trousers, bare-chested, barefoot. Seated on the ground, facing the audience. Stage lighting. Amplification." The performer makes sounds with his mouth, avoiding all vowel sounds; breathing, kissing, tongue clucking, and consonant sounds are all employed. The performer's hands are used to make both caressing and percussive sounds and gestures on various parts of the body. Each of the performer's movements is carefully laid out in the score. The piece ends violently with the performer striking the pit of his stomach, doubling him up with eyes bulging.

Vinko Globokar (b. 1934) is a Slovene composer and trombonist who studied in France and Germany. His excellent trombone technique led many influential composers

⁵ Rilke, Rainer Maria. *The Book of Images*. Trans. Edward Snow. New York: North Point Press, 1991, 214-231.

to write for him, including Karlheinz Stockhausen, Luciano Berio, and Mauricio Kagel. Niall O'Loughlin says, "Globokar's cosmopolitan approach, his prodigious technique and his riotous imagination, his early interest in jazz and his theatrical sense of humour have all combined to produce a series of original works."⁶ In 2002, Globokar was bestowed with the Prešeren Award for his lifelong work in music.

Daniel Adams's work *Of a Just Content* (2010) was commissioned by Lee Hinkle in 2009 and receives its world premiere performance this evening. Scored for one percussionist, the performer plays a vibraphone; three metal bowl gongs; metal wind chimes; a bell plate; three suspended cymbals; and a small gong. He also speaks and sings text. Adams provides us with the following program notes:

The texts for the two verses of Thoreau's Flute come from a poem written in memory of Thoreau by Louisa May Alcott and published in Atlantic magazine in the summer of 1863 and a notable quote from Henry David Thoreau's *Walden*, published in 1854. The piece is based on Thoreau's descriptions of his sonic environment as described in *Walden*, his journal of life on the banks of Walden Pond from 1845 to 1847. In a chapter of *Walden* entitled "Sounds" Thoreau admonishes the reader not to depend too much on the written word, but to attain transcendence through the perception of one's surroundings. However, references to his sonic environment pervade the entire book and include regularly recurring sounds heard at different times of the day. Thoreau described sounds of nature, human voices in the distance, and mechanical sounds such as a train whistle, which he considered intrusive. In particular, he mentioned the melodious sounds of birds the thundering sounds of ice breaking on the pond, rain falling against his cabin, church bells the bleating of calves and sheep, and onomatopoeic (and anthropomorphic) descriptions for owl and bullfrog sounds. Also notable in Thoreau's descriptions is the ABSENCE of some familiar sounds such as those of children and domestic life. The title originates from the sixth line in the second verse of the poem; a line that summarizes Thoreau's sense of inner peace.

⁶ O'Loughlin, Niall. "Globokar, Vinko." *Grove Music Online. Oxford Music Online*. 8 Apr. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/11283>>.

Thoreau's Flute

(spoken) We sighing said, 'Our Pan is dead;
 His pipe hangs mute beside the river
 Around it wistful sunbeams quiver,
 But Music's airy voice is dead.
 (sung) Spring came to us in guise forlorn;
 The bluebird chants a requiem;
 The willow-blossom waits for him;
 The Genius of the wood is gone.'

(sung) Then from the flute, untouched by hands,
 There came a low, harmonious breath:
 'For such as he there is no death;
 His life the eternal life commands;
 (spoken) Above man's aims his nature rose.
 The wisdom of a just content
 Made one small spot a continent
 And tuned to poetry life's prose.'

Although Thoreau was known to have carried a wooden flute which he often played during his long walks, the poem itself speaks symbolically of the interconnectedness of the sonic world and the insight, sensitivity, and reflective wisdom for which Thoreau is remembered. His vivid written descriptions of all perceptual dimensions of his world including sound the internal rhyme scheme of the poem articulates an A B B A pattern modified to an A B B' A' structure that serves a basis for the overall form of the piece, as the sections following the poetic recitation are substantially modified versions of those which precede it including the designation of the lines to be spoken and those to be sung, only the first the two verses of the poem are included and each eight-line verse is split into two four-line the interludes between each four line group are also based on an A B B A structure. The overlapping sonorities of the definitely-pitched vibraphone and indefinitely-pitched metallic instruments represent the variety and occasional ambiguity of the sounds described by Thoreau.

Toward the conclusion of the piece, the performer speaks the following excerpt from Walden, accompanied only by the tinkling of wind chimes: 'If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.'

Following a final rapid flourish of indefinitely-pitched sounds, the piece concludes with a 'flute-like' coda played using a bow on the vibraphone.⁷

⁷ Adams, Daniel. "text discrepancy." Message to the composer. 6 Apr. 2010. Email.

Daniel Adams was born in Miami, Florida in 1956 and is currently a Professor of Music at Texas Southern University. Previously, he held teaching positions at the University of Miami and Miami-Dade Community College. He holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music (1981) from the University of Miami, and a Bachelor of Music (1978) from Louisiana State University. Adams is the author of several articles and reviews on 20th century percussion music, music pedagogy, and the music of Texas and is also the author of *The Solo Snare Drum: A Critical Analysis of Contemporary Compositional Techniques* (2000).

Dr. Adams's music has been performed throughout the United States, Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. He currently serves on the Board of Directors for NACUSA and the Houston Composers Alliance. He has received awards and honors from ASCAP, the American Symphony Orchestra League, the Percussive Arts Society, and the Greater Miami Youth Symphony. His music is recorded on Capstone Records and Summit Records.

Recital 1 CD – Track Listings

1. The Authors (2006).....28:49
STUART SAUNDERS SMITH (b. 1948)
 - I. Whitman
 - II. Kerouac
 - III. Dickinson
 - IV. Salinger
 - V. Bowles
 - VI. Miller
 - VII. Stein
 - VIII. Chute
 - IX. Black Elk
 - X. Sylvia Plath, Edna St. Vincent Millay
 - XI. Bly

Sylvia Smith, Narrator
* World Premiere Performance *
2. Tunnels (1988).....9:54
STUART SAUNDERS SMITH (b. 1948)
3. Le Corps à Corps (1978).....9:39
GEORGES APERGHIS (b. 1945)
 - IV. Overture
 - V. The Story
 - VI. The Struggle

Recorded April 8, 2009 in Fine Arts Hall,
University of Maryland Baltimore County, Baltimore, MD
Recorded and mastered by Lisa Cella
cella@umbc.edu

Recital 2 CD – Track Listings

- 1-3 ...And Points North (1990)
STUART SAUNDERS SMITH (b. 1948)
1. Scene I.....6:36
2. Scene II.....7:22
3. Scene III.....5:01
4. Graffitis (1980).....19:56
GEORGE APERGHIS (b. 1945)
5. Toucher for Speaking Percussionist (1973).....8:14
VINKO GLOBOKAR (b. 1934)

Recorded November 9, 2009 in Gildenhorn Recital Hall,
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions
Opusrite@aol.com

Recital 3 CD – Track Listings

1-6	Six Elegies Dancing (1987) JENNIFER E. STASACK (b. 19...)	
1.	I. Adamantly, Vigorously.....	1:16
2.	II. Intensely.....	1:03
3.	III. Gingerly, Very Stable.....	1:27
4.	IV. Furiously.....	1:17
5.	V. With Deliberate Concentration.....	3:22
6.	VI. Elegiac.....	2:15
7-15	Aus Einer Sturmnacht (2010) JOHN LEUPOLD II (b. 1982)	
7.	Titelblatt.....	2:12
8.	I.....	2:41
9.	II.....	0:52
10.	III.....	1:55
11.	IV.....	2:05
12.	V.....	1:31
13.	VI.....	2:07
14.	VII.....	2:13
15.	VIII.....	2:05

* World Premiere Performance, Commissioned by Lee *

Intermission

16.	? Corporel (1985)..... VINKO GLOBOKAR (b. 1934)	6:52
17.	Of a Just Content (2010)..... DANIEL ADAMS (b. 1956)	12:42

* World Premiere Performance, Commissioned by Lee *

Recorded April 18, 2010 in Gildenhorn Recital Hall,
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions
Opusrite@aol.com

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