



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
SENIOR RECITAL

Bee Trinh, percussion

Nalu (2014) Francisco Perez (b. 1999)
with Jason Cruz, Grant Johnson,
and Jessica Suase, marimbas

Spur (2018) Ivan Trevino (b. 1983)

Ogoun Badagris (1976) Christopher Rouse III (1949-2019)
with Christopher Harris, Grant Johnson,
Ismael Lopez, and Eric Wombaugh, percussion

Merlin (1985) Andrew Thomas (b. 1939)
I. Beyond the Faint Edge of the World
II. Time's Way

INTERMISSION

Valse Brillante (1936) George Hamilton Green (1893-1970)
arr. Bob Becker (b. 1947)
with Melissa Isaac, piano

"Canaries" from *Eight Pieces for Four Timpani* (1949) Elliot Carter (1908-2012)

Clair de Lune (1905) (dedicated to Anais Lazaro) Claude Debussy (1862-1918)
arr. Nick Baron (b. 1984)

Kaleidoscope (2007) Chin Cheng Lin (b. 1984)
I. Pray for a Wish
II. Café Without Sugar
III. Fresh Expectations

*This recital is presented in partial fulfillment of the
requirements for the degree of Bachelor of Music in Percussion.
Bee Trinh a student of Jordan Shippy.*



THURSDAY, 7:00 P.M.
APRIL 28, 2022
CAPISTRANO CONCERT HALL

PROGRAM NOTES

In the Hawaiian language, the word "nalu" stands for "wave", in reference to those in the waters surrounding the islands of Hawaii. Through the use of counterpoint, syncopation, hocket, and hints of minimalist techniques, *Nalu* emulates the varying moods and textures of these ever-changing waves in the Pacific.

Spur is scored for solo snare drum with audio tape accompaniment, and was written with Jacques Delecluse in mind. His snare drum etudes are some of Trevino's favorite pieces ever written. Thoughtful and nuanced; Trevino wanted to compose a piece through a similar lens while simultaneously blending his own compositional language.

Ogoun Badagris derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in their work with various aspects of Voodoo ritual. Ogoun Badagris is one of the most terrible and violent of all Voodoo loos (deities), and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement.

Merlin was inspired by Edwin Arlington Robinson's poem of the same name. The first movement entitled "Beyond the Faint Edge of the World" is about when Sir Gawain is approaching Camelot and looking for his first glimpse of the battle at the castle. The mysterious mood of the music reflects the anxiousness of the poem. Movement two entitled "Time's Way" is much more chaotic and frantic, depicting a scene of the poem about the downfall of man's concept of order.

Valse Brillant is a slow rag written in waltz time with a lot of room for rubato. This rag is particularly tricky in terms of timing, the beginning and end of nearly every musical phrase involving some sort of ritardando or accelerando, with lots of space in between.

Eight Pieces for Four Timpani is a collection of short pieces for solo timpani. Carter wrote the pieces as studies in tempo modulation and the use of four-note chords. The pieces make heavy use of extended techniques, including playing with the back end of the timpani sticks, varying the beating spot on the drumhead, glissandos, and sympathetic vibration. "Canaries" is a reference to the French Baroque dance, based on different contrapuntal dance rhythms played at different speeds.

The third and most famous movement of *Suite Bergamasque* is *Clair de lune*. Its name comes from Verlaine's poem *Clair de lune*, "moonlight" in French. The piece is written in 9/8 meter, marked *andante très expressif*, and to be played mostly pianissimo. Musically, Debussy's *Clair de lune* is a product of French Impressionism.

Kaleidoscope is a marimba solo in three movements. "Pray For A Wish" is based on an energetic flow of eight notes. "Café Without Sugar" for six mallets describes bitter taste in mouth caused by difficulties in everyday realities of life. "Fresh Expectations" depicts a brand-new star born in the sky attracting to fly towards it.