

## UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 19 • 5:00pm *Jazz Dispatch*, Outside Schmucker

April 22, 23 • 8:00pm *Opera Workshop with Symphony Orchestra Performance*,  
Majestic Theater

April 24 • 2:30pm *Sr. Recital: Christopher Peterson, piano*, Paul Recital Hall

April 25 • 5:00pm *Wind Symphony Student Conductor Concert*, Majestic Theater

April 29 • 4:30pm *Gamelan Gita Semara Concert*, Musselman Library Steps

April 29 • 7:30pm *Conservatory Chamber Music Showcase*, Paul Recital Hall



For Information 717.337.6815

[www.gettysburg.edu/sunderman](http://www.gettysburg.edu/sunderman) or [www.gettysburgmajestic.org](http://www.gettysburgmajestic.org)

## THE SUNDERMAN CONSERVATORY OF MUSIC AT GETTYSBURG COLLEGE

*presents a*

# SENIOR RECITAL

KAI SAUNDERS,  
*Percussion*

*featuring* ETHAN TESSIER, *trumpet*,  
DAVID GRANT, *saxophone*,  
CHRIS PETERSON, *piano*,  
*and* DYLAN HEWETT, *bass*



SUNDAY, APRIL 17, 2022 • 2:30PM  
PAUL RECITAL HALL  
SCHMUCKER MEMORIAL HALL  
GETTYSBURG COLLEGE

## PROGRAM

Variations on Japanese Children Songs..... Keiko Abe  
(b. 1937)

Eight Pieces for Four Timpani..... Elliot Carter  
(1908 - 2012)

I - Saëta  
V - Improvisation  
VII - Canaries  
VIII - March

Almost Blue..... David Friedman  
(b 1944)

Take the “A” Train ..... Duke Ellington  
(1899 - 1974)

Ethan Tessier - *trumpet*  
David Grant - *saxophone*  
Chris Peterson - *piano*  
Dylan Hewett - *bass*

Caravan..... Art Blakey  
(1919 - 1990)

Ethan Tessier - *trumpet*  
David Grant - *saxophone*  
Chris Peterson - *piano*  
Dylan Hewett - *bass*



*This recital is in partial fulfillment of the requirements  
for the Bachelor of Arts in Music. Kai is a student of Professor Paul Fadoul.*



Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

**Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.**

*Thank you for attending a Sunderman Conservatory of Music event.  
We hope you return again and again to support Gettysburg College students,  
Conservatory faculty, and visiting professional artists.*

I dedicate this piece to my final year in college. This was the time where I pushed myself to my absolute limit to know how far I can go. I had no idea whether or not I'd make it, I sometimes thought the challenge and risk of failing wasn't worth the reward of seeing my work all the way through. But a part of me needed to prove to myself that I am the musician my friends tell me I am, the musician my mom tells me I am, the musician that I don't often tell myself I am. Caravan is my way of accepting the challenge.

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## PROGRAM NOTES

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### **Variations on Japanese Children Songs – Keiko Abe**

Keiko Abe (b. 1937) is a percussionist from Tokyo, Japan. She began playing in elementary school and got her first recognition at the age of 13 when she performed live on the radio. Having over 20 albums put out with both solo and group work, her own television and radio show, and a master's in music education, Abe rose to such high recognition that she produced her own marimba with the Yamaha corporation and changed the range of marimbas for solo work from four to five octaves.

Variations on Japanese Children Songs is based on two particular warabe uta (nursery rhymes): Tōryanse and Teru Teru Bōzu (meaning “you may go in/enter/pass through” and “shine shine monk” respectively). Tōryanse is a tune about going through the woods to provide an offering to a shrine and celebrate the birthday of a child. This tune is used at crosswalks to signal when it is safe to go across. Teru Teru Bōzu is a tradition based on making small paper dolls and hanging them from windows when it rains to wish for better weather. The tune itself mentions “Make tomorrow a sunny day like the sky in a dream sometimes...”.

I dedicate this first piece to my first year in college. I was thrown into a new world with the difficult task of learning how to play four-mallet marimba, wishing for bright and sunny days after bloody fingers and blisters.

### **Eight Pieces for Four Timpani – Elliot Carter**

Elliott Carter (1908 - 2012) was an American composer well known for combining European and American modernism into a distinct style with rhythms and harmonies. At an early age, Carter was interested in music but couldn't get his family's support for the art so instead received funding and knowledge from notable figures like Charles Ives and Gustav Holst. Carter has written works for solo performers, concertos, orchestras, ballets, string quartets; it's said that he would write music every morning until the day he died.

Saëta is based on an improved Andalusian song performed for an outdoor religious procession, possibly being a rain ceremony where a saëta (arrow) is shot into the sky to break the clouds. The muted drums are contrasted by the long tones of the D and A, representing the bells of the church ringing out. Although the main pulse doesn't change, an acceleration is felt by the constant change in rhythmic division. Saëta is dedicated to Al Howard.

Improvisation is another feature for Elliott Carter's use of metric modulation. Starting with quarter notes to set the main pulse, it is quickly dashed aside to bring a new feeling of spaciousness with a long section of muted, dead notes with rests in between, which repeats the same pulse with more embellishments later in the piece. Improvisation returns to its original pulse with a triplet section leading to a downward finale along all four drums.

Canaries is based on a dance from the 16<sup>th</sup> and 17<sup>th</sup> centuries, rumored to be brought from the "wild men" of the Canary Islands. The rhythm is primarily based on the dotted quarter 6/8 time, but fragments and developed into rhythms commonly found with duple times.

March is composed by combining two marches of different speeds and putting them on top of each other. One march is played with the butt of the sticks and the other is played with the heads. These ideas are explored and are highlighted about halfway through the piece.

I dedicate these pieces to my second year, still trying to gain my footing in a new life but things felt like they were speeding too fast for me to control and keep up, and yet I marched on and found myself moving forward as easy as I used to.

### **Almost Blue – David Friedman**

David Friedman (b 1944) is one of the most influential vibraphonists in the instrument's history. Friedman began playing drums in the 50s and transitioned to mallet instruments in the 60s, and has had a very established history while working with big names like Wayne Shorter, Horace Silver, Chet Baker, and Leonard Bernstein. Friedman's influence doesn't end at performing, as he continues to be a renowned educator and created "Vibraphone Technique" which is widely seen as one of the most important books for mallet instruction.

Almost Blue is created based on an F ostinato as the bass in the left hand. It was first performed by Friedman in the 1970s and was originally called "In F", and because of the support of Sammy Cahn, Friedman continued to develop the piece. Although the piece is now in print and has plenty of recordings from the composer, Friedman admits "...when I perform 'Almost Blue' live, it's different with every performance."

I dedicate this piece to my third year, when things were getting out of control in both my life and in the world. I made mistakes and have regrets that I'll never forgive myself for, but it was also the one where I grew the most and realized that sometimes the best thing to do is to improv like the great jazz musicians before me.

### **Take the "A" Train – Duke Ellington**

Edward Kennedy "Duke" Ellington (1899 - 1974) was and is probably one of the most recognizable names in the world of music. One of the greatest composers, bandleaders, and pianists of his time, Ellington led for over 50 years, composed thousands of pieces, and created one of the best big bands the world has ever seen. Ellington first played in 1923 in New York City, moved there, and got his residency at the infamous Cotton Club and really brought his band to its peak.

Take the "A" Train was seen as the bands "theme song" and a sort of anthem for New York. It's based on the A line of New York's train, and it ran from Brooklyn to Harlem. The lyrics, which will be played by the horns, are as follows:

You must take the A Train  
To go to Sugar Hill way up in Harlem  
If you miss the A Train  
You'll find you've missed the quickest way to Harlem  
Hurry, get on, now, it's coming  
Listen to those rails a-thrumming (All Aboard!)  
Get on the A Train  
Soon you will be on Sugar Hill in Harlem

I dedicate Take the "A" Train to my friends here on stage, to my friends in the audience, and to all the seniors. We are all about to head out and take our own paths in life, and I hope you find the quickest way to reach your destination.

### **Caravan – Art Blakey**

Art Blakey (1919 - 1990) was one of the greatest jazz drummers history has ever seen. Blakey started his career with Fletcher Henderson and later worked with Thelonious Monk, Charlie Parker, and Dizzy Gillespie. Together with Horace Silver the Jazz Messengers were formed, a group that Blakey led for 35 years. Blakey has been inducted into the Down Beat Jazz Hall of Fame (1981), Modern Drummer Hall of Fame (1991), Grammy Hall of Fame (1998 and 2001), and was awarded with the Grammy Lifetime Achievement Award in 2005.

Caravan is a jazz standard that was also composed by Duke Ellington and first performed in 1936. Blakey made this one of the most well-known works and one of the biggest challenges for drummers by trying to perfect his groove, speed, energy, and freeness in the recording. This piece and challenge is most notably seen in 2014's Whiplash.