



Kathryn Edom, composition

Static Flow (2018)

Eva Ruiz, prepared marimba

Kathryn Edom

Tradewinds (2017)

- I. The Dreaming Tree*
- II. Dragon Dance*
- III. Shaanti (Peace)
- IV. Sea Songs*
- V. Kokopelli's Flute

Kristen Hogan, flute/piccolo/alto flute

Room 113 (2018)

Ismael Lopez, marimba; Eva Ruiz, vibraphone; Kathryn Edom, hand drums
Eric Wombaugh, drum set; Jordyn Boyd, timpani

INTERMISSION

No Stix (2018)

Samantha Fordis, riq/tamburello/bendir; Eva Ruiz, djembe/doumbek
Kathryn Edom, cajon/frame drum

Hush (2017)

Emily Mader, harp; Marcos Torres, vibraphone

Recheat* (2018)

- I. Call
- II. Memoriam
- III. Hunt

Corinne Edom and Natasha Buckman, French horn

Willamette Jubilee* (2018)

Matt Barcus, Janna Bassett, Mike Crain, Jason Cruz, Jeffrey Edom, Kathryn Edom,
Samantha Fordis, Nancy Hamaker, Ismael Lopez, Josie Olson, Morgan Resendes,
Eva Ruiz, Sophie Sumpo, Jonah Wagner, Eric Wombaugh

** world premiere*

*This recital is presented in partial fulfillment of the requirements
for the degree of Bachelor of Music in Theory & Composition.
Kathryn Edom is a student of Dr. Stephen Blumberg and Dr. Scott Perkins.*



TUESDAY, 7:00 P.M.
MAY 7, 2019
CAPISTRANO CONCERT HALL

PROGRAM NOTES

Static Flow

It has been my experience that the majority of new solo pieces published for marimba have been written for five-octave marimba, as opposed to any of its smaller siblings. Given how wonderful the rich lower end can sound, this is no surprise, but many non-professional percussionists have limited or no access to a five-octave, making their repertoire choices limited. I kept this in mind when writing *Static Flow* and intended from the very beginning to write it specifically for a 4.3-octave marimba, partly in celebration of the purchase of my own instrument. The foil and parchment paper attached to the resonators gave me different timbres I could add to the marimba sound, contributing to the "static" part of *Static Flow*. The second half of the title comes from the mellower middle section, which has less of the rough foil and parchment paper, creating a smoother sound.

Tradewinds

The idea for *Tradewinds* came soon after completing what is now the last movement, "Kokopelli's Flute." Originally, it was intended to be just a short stand-alone solo for unaccompanied flute, until I had the idea to turn it into a suite. I decided to write multiple movements, each exploring music and culture from different parts of the world. The first movement, "The Dreaming Tree," was inspired by a Brazilian folktale by the same name, about a boy named Uaica, who was approached by Sinaa, the son of the jaguar, while he slept under the Dreaming Tree. "Dragon Dance," the second movement, was inspired by Chinese dragon dances, often seen on Chinese New Year and other celebrations. "Shaanti" was inspired by Hindustani music, and the title comes from the Hindi word for peace. The fourth movement, "Seas Songs," was an attempt to incorporate some splashes of European culture. And finally, "Kokopelli's Flute" was inspired by the Native American deity of fertility, music and dance, Kokopelli, depicted as a humpbacked flute player and known for making mischief.

Room 113

I wrote *Room 113* at the request of my friend, Eva, who asked me to write a piece for us to play with three of our other friends. The five of us met at San Joaquin Delta College, a community college in Stockton, California. The title refers to the number of the band room, where one could frequently find percussionists practicing. Because there was little practice space available for the percussionists, it was not uncommon to find multiple percussionists practicing in the band room at the same time. This is where I got my inspiration for the beginning of the piece, which eventually devolves into utter chaos. *Room 113* was premiered on April 7th, 2019, at the annual Northwest Percussion Festival in Twin Falls, Idaho. It is written for Ismael Lopez, Eva Ruiz, Eric Wombaugh, and Jordyn Boyd, and is dedicated to Brian Kendrick, our percussion instructor at Delta.

No Stix

No Stix was commissioned by my two friends and fellow Chix w/ Stix Percussion Trio members, Samantha Fordis and Eva Ruiz, who asked me to write a hand drum trio for us to play. Our trio was formed in Fall 2016, when we were asked to play a marimba trio for Sacramento State's annual School of Music Mosaic Concert. So far, that is the only piece our trio has performed that requires sticks or mallets of any kind. This was the inspiration for the title of the piece, which is a play on our trio name and the fact that, more often than not, we end up playing pieces for hand drums or other instruments that do not require sticks. The piece is also heavily influenced by John Bergamo's *Piru Bole*, which we have played multiple times and is a standard in hand drum repertoire. *No Stix* is dedicated to Samantha Fordis and Eva Ruiz.

Hush

Hush was written for Dr. Jennifer R. Ellis, a guest artist at the 40th annual Festival of New American Music, and Ben Prima, the percussionist of the new music ensemble, Citywater. The piece was commissioned by

Dr. Ellis in an attempt to create more solo and chamber ensemble repertoire for harp. My idea was to create a very lyrical piece, taking advantage of the sustained quality of both the harp and vibraphone. The silence is just as important as the sound, creating an openness that was the foundation of the development of the piece. It is also very free, in my hopes to create an organic interaction between the two players.

Recheat

I wrote *Recheat* first and foremost for my sister, Corinne, who is currently pursuing her doctorate in French horn performance at Ball State University, in Muncie, Indiana. The two of us have always been very close, and these last few years of living so far apart have been difficult, so this piece means a great deal to me. My initial idea was to write a longer single-movement work based on ideas from hunting horn calls. The hunting horn elements remained, but the result was very different from what I had initially imagined, becoming a three-movement work for two French horns. When searching for a title I came across the word "recheat," which Merriam-Webster defines as "a hunting call sounded on a horn to assemble the hounds," a fitting title for a piece inspired by hunting horn calls. *Recheat* was written for Corinne Edom and is dedicated to the memory of her friend, Andres Rayos.

Willamette Jubilee

I wrote *Willamette Jubilee* while attending the 2018 Oregon Bach Festival Composers Symposium held in Eugene, Oregon, at the University of Oregon. The workshops they held on playing and writing for gamelan inspired me to write a piece for Sacramento State's own angklung gamelan ensemble, and the piece came together surprisingly quickly. I decided to call it *Willamette Jubilee* after the Willamette Valley, in which Eugene is located. *Willamette Jubilee* is dedicated to our newly retired percussion instructor at Sacramento State, Dr. Daniel Kennedy, without whom the Sacramento State Gamelan Ensemble would not exist.