

Student Recital

G. Fluke, Percussion

Tuesday, April 16, 2024

8:30 PM

Kirmser Hall (McCain 204), Kansas State University

PROGRAM

Kingdoms (2021).....Russell Wharton (b. 1990)

G. Fluke, *snare drum*

The World Turned Upside Down, from *Hamilton* (2015)..... Lin-Mauel Miranda (b. 1980)

G. Fluke, *vibraphone*

Cinematic Aspirations For Wind Band (2023).....G. Fluke (b. 2001)

MIDI Recording

Let's Hit That Electric Boogie (2024).....G. Fluke (b. 2001)

MIDI Recording

Storytime (2023).....G. Fluke (b. 2001)

G. Fluke, *piano*

More Than Anything, from *Hazbin Hotel* (2024)..... Sam Haft (b. 1990)

Arr. G. Fluke (b. 2001)

Noah Dial, *percussion*

August Siefkes, *marimba*

G. Fluke, Jessie Whelan, *vibraphone*

Capuchino Lovely (2012).....Lin Chin Cheng (b. 1984)

I. Choco

G. Fluke, *marimba*

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Program Notes

Kingdoms, Wharton

Kingdoms is a snare drum solo accompanied by electronic media and film. When writing Kingdoms, Russell Wharton found inspiration in video media, stating, "I find myself envisioning a movie in my head, and simply attempting to write the soundtrack to that movie." Some of the biggest inspirations Wharton has taken away from include composers Hans Zimmer, Garth Neustadter, and Qasim Naqvi. Kingdoms is a colorful, personality-filled portrayal of the insect life on our planet. Each movement is representative of different groups of insects. In addition to the audio soundtrack, a video accompaniment shows these small creatures playing their many roles in nature. This piece provides a great opportunity for performers to showcase a wide range of musical character, and proficiency in a variety of implements.

The World Turned Upside Down, Miranda

The World Turned Upside Down or also known as Yorktown is a song from the hit Broadway musical, Hamilton. The musical is overall about the American Revolution and gaining independence from British rule. This song describes within the lyrics the plans that the character Alexander Hamilton creates to defeat the British troops. The overall concept of this piece is to provide improvisation in accompaniment with The World Turned Upside Down. Although it could be improvised on any instrument, I decided to use the vibraphone since it provides a variety of texture changes that other percussion instruments usually cannot provide. While playing alongside the soundtrack, the song provides a variety of styles in the short span of about four minutes. This provides the performer with the opportunity to improve in different styles within the span of the song.

Cinematic Aspirations, Fluke

Cinematic Aspirations is a piece composed for the standard Wind Band. Although, it is far from a standard wind band piece. This was my first ever "big" piece written. The story behind it is that of the dream of composing for film and big groups like wind ensembles and full orchestras. A lot of my inspiration comes from other film and modern composers including Hans Zimmer, Micheal Giacchino, John Powell, Jeremy Zuckerman, Rossano Galante and several others. Cinematic Aspirations is unique in the sense that it is more theatrical in nature. Although it has not yet been played live, I am hoping to premier the piece with the Manhattan Municipal Band over the summer of 2024.

Let's Hit That Electric Boogie, Fluke

Let's Hit That Electric Boogie (LHTEB) is an EDM-esque composition. Initially, this was supposed to be a commission by my colleague, Fanny Fang for her new podcast. It is a simple and repetitive melody because initially it is supposed to only be approximately 30 seconds for the podcast. LHTEB was inspired by Fanny as well. As I have gotten to know her over the years not only as my boss at Mama Fang's Asian Market but as a human being. I am honored to consider her one of my friends. With this piece, I hoped to capture her high energy and her personality. I chose to go a more EDM route because Fanny usually plays her hype songs to me and they remind me more like hip-hop or EDM. The melody is representative of how Fanny always seems to be thinking five steps ahead, and I hoped to emulate that by making the piece busier as it grows. I am grateful for this opportunity to premier this piece tonight.

Storytime, Fluke

Storytime is less of a piece and more like a concept. It is a purely improvisational piece with more added elements. It is a versatile concept seeing as it is very open-ended and unpredictable. It can be played on any instrument, and tonight it will be on piano. I first got this inspiration from experiencing the Kansas State University Wind Ensemble perform Games by Jim Stephenson. The gist was that there was an added element of randomness to the piece, and it was determined by various means such as a bingo cage, cards, and numbers. Storytime also is inspired by musical comedians such as Daniel Thrasher and Bo Burnham. The concept of Storytime is that a random number between 1-12 is selected at random whether it be by the hand of a 12-sided die, number generator, or the draw of a hat. That determines the key in which you then perform your story. For tonight's performance, several randomly selected Mad Libs will be read, in addition to my own personal stories in honor of my Grandma.

More Than Anything, Haft

More Than Anything is a song written by Sam Haft and is from the show Hazbin Hotel. The song is about the main protagonist extending a plea for help to her father who is in need of convincing to aid her cause. Then, in the show, the two sing this lovely duet and bond over the span of the song. When I first heard this song, it lived in my head rent free for several weeks. It did not take long before I decided I would compose an arrangement of the song. The arrangement is for two vibraphones, marimba and a cajon "drum set" like set up that includes a ride cymbal and piccolo snare. The vibes emulate the two characters' voices, playing the melodic material back and forth while the other provides chordal structure. The marimba resembles the acoustic guitar, having a constant rhythmic ostinato that goes through the chord progressions. Lastly, the cajon drum set is the backbeat, like any other song. Tonight is also the premiere of this arrangement, and I am excited to share such a piece.

Cappuccino Lovely, Movement I: Choco, Cheng

Choco is a lovely marimba solo. It uses Rubato often throughout the piece as it is very melodic and flows all along the whole span of the board. The piece opens with a cadenza-like run before it goes into its first melody which is more rhythmic and structured. Choco also includes a section where there are arpeggiated runs with a two versus three going on between the mallets which showcases polyrhythmic accuracy and note accuracy as well. By the time it goes back to a melody, it is a quicker tempo, and this is where the whole marimba is in use. The solo overall is very interpretive and not one single musician plays it the same. There are many opportunities to make it one's own and showcase their proficiency of the instrument. Which is why this is such a beautiful piece to be played.