

# Noah Dial Senior Recital

Saturday, May 3, 2025

1:00 PM

Kirmser Hall (McCain 204), Kansas State University

## PROGRAM

*Cross Corners* (1924)..... George Hamilton Green (1893-1970)  
Arr. Bob Becker

Grey Fluke, Jessi Solorzano, Jake Wall, Jessie Whelan, *marimba*

*Four Pieces for Timpani* (1961)..... John Bergamo (1940-2013)  
II. Perpetual Motion  
IV. Finale

*Restless Little Star* (2018)..... Louis Raymond-Kolker (b. 1995)

*ChatterBox* (2014)..... Chad Floyd (b. 1977)

*Kpi Kpala*..... Trad. West African  
Devon Autry, *kuor*  
Grey Fluke, *gyl*

**KANSAS STATE**  
UNIVERSITY

School of Music,  
Theatre, and Dance

## Program Notes

### Cross Corners

*Cross Corners* was originally written in 1924 by George Hamilton Green as a xylophone solo with piano accompaniment. This piece is one of a series of six novelty foxtrots under the title *George Hamilton Green's Jazz Classics for the Xylophone*. Green was a xylophonist, composer, and cartoonist, and some of his other notable compositions include: *Chromatic Fox-Trot*, *Ragtime Robin*, *Rainbow Ripples*, and *The Whistler*. *Cross Corners* was later arranged by Bob Becker, an American percussionist and composer. He wrote the arrangement for the percussion ensemble group Nexus, which he founded.

The form of *Cross Corners* can be broken down into the following sections: Intro, Theme A, Theme B, Theme B', Theme A, & Trio. This cut timepiece is predominantly made up of eighth notes, within these continuous eighth note runs double stops make up the majority creating some very cool harmonies. Beyond phrasing, I had to work a lot on consistency and note accuracy within the piece because of its tonal and chromatic nature. You will hear several instances of chromatic run up and down the keyboard, especially in the Trio section.

### Four Pieces for Timpani

*Four Pieces for Timpani* was written in 1961 by percussionist and composer John Bergamo. He attended the Manhattan School of Music in 1957, earning his Bachelor's and Master's in percussion. He also attended the Lenox School of Jazz in Massachusetts. He led two well known percussion groups; Repercussion Unit and Hands On'Semble. He served on the Percussive Arts Society board, was featured in 18 Hollywood soundtracks, and worked with other well known musicians including John Cage. Some of his other compositions include: *Five Short Pieces for Marimba*, *On the Edge*, and *Three Pieces for the Winter Solstice*.

Movement 2: "Perpetual Motion" is a short and fast piece that is made up almost entirely of eighth notes. Because the rhythmic value of the notes never change, there are no bar lines, which divide a piece based on how many beats there are in a measure. Due to this, there are only three moments where the music stops to dampen. Beyond these moments, the piece is continuous, hence the name "Perpetual Motion".

Movement 3: "Finale" is also short in length and is to be played as fast as possible with "barbaric ferocity". Because of these descriptors indicated in the music, the piece itself is loud and in your face. There are many moments where double stops are used to create some really cool harmonic color. Between meter changes every few measures and shifting eighth note triplet rhythms, this piece ends the four movement piece quite nicely.

### Restless Little Star

*Restless Little Star* is a solo vibraphone piece written in 2018 by Louis Raymond-Kolker. Originally from Austin, Texas, he received his Bachelor's degree in Percussion Performance from Texas A&M University and his Master's from the University of Nebraska. He is an active member of the Inside Out Steelband, Larkspur Percussion Duo, and the Trace Chamber Society. He currently teaches percussion, composition, and music theory at High Point University. Some of his other compositions include: *Sunrise, on canvas* for solo marimba, *Obsidian, White Tea & Ginger* for steelpan quartet, and *Simple Objects* for percussion ensemble.

*Restless Little Star* is about a sleepless night being kept awake with anxiety. This becomes very apparent once you've heard the entire piece. The piece starts out in a soft, flowy dream state with moments of fast moving repetitive figures, only to revert back to the dream state. The piece transitions into cut-time and a groove emerges, slowly gaining in intensity and dynamics. Finally, we reach the end section where we begin to drift back to that dream state, ending on a sustained chord until it drifts into silence.

### ChatterBox

*ChatterBox* was written by Chad Floyd, a percussion performer, composer, clinician, and educator. He currently teaches drumline, applied percussion, percussion ensemble, and steel band at Campbellsville University in Kentucky. He received his Bachelor's at Campbellsville University, received two Master's degrees at Eastern Kentucky University and Belmont University, and his Doctorate at the University of Kentucky. He has performed with the Stoik Oak band, members of Sojourn Fare, and the Brazilian based group Almeida Duo.

*ChatterBox* is a hand percussion multi piece, featuring the bongos, conga, tumba, and cajon. This piece came about from the experiences Floyd had in hand drums. The piece is groove-heavy, with a revolving melody in the bongos, conga, and tumba. Its use of accents, inflection, and ghost notes make the melody more present in a group of non-melodic instruments. The piece also calls for unique cajon techniques with the foot, including pressing the foot into the cajon, moving it up and down as the performer plays, and using the foot as a bass on the head of the cajon. The piece lives up to its name "*ChatterBox*" as it has little to no stops, making page turns difficult, so I made a poster-board for my music, eliminating this obstacle. Its use of meter changes makes this piece especially groovy and makes you wanna get up and move!

### Kpi Kpala

*Kpi Kpala* is traditional funeral music from West Africa, Ghana. It is the music of the Birifor culture of Northwestern Ghana. It is a duet on the traditional west African instrument the gyil and can be accompanied with a drum. The music consists of several songs which the people would choose based on who the deceased person was and did. As well as what part of the musical ceremony they are in. With some parts intended for just music while others are music and dance. The song is led by the soloist playing the melody and they decide the length of each song and when the next song begins. While the second player provides the accompaniment called the Kparo. They maintain a hocketing pattern using the back end of their stick on the lowest bar placing them on the "on" beats, while the left hand imitates the melody on the "off" beats.