

A Portrait of a Musical Life: A Senior Recital

by

Ethan Maier

A thesis submitted in partial fulfillment of the requirements
for graduation with Honors in Music.

Whitman College
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Certificate of Approval

This is to certify that the accompanying thesis Ethan C. Miller has been accepted in partial fulfillment of the requirements for graduation with Honors in Music.

Doug Scarborough

Whitman College
May 9, 2013



WHITMAN COLLEGE

Department of Music presents

Senior Recital
Ethan Maier, piano

Nathan Radakovich, bass

Robby Seager, drums

Saturday

April 13, 2013
Chism Recital Hall

7:30 p.m.

Piano Sonatina No. 2

Oberek
Melodie

Grażyna Bacewicz
1909-1969

Etude in A-flat "Aeolian Harp", Op. 25, No. 1

Frédéric Chopin
1810-1849

Reflections

Chick-Bird Scramble
Yo Fui a Las Montañas Hoy
Ahmad's Tune
Looking Left
The Sea: In Memoriam ES
Turmeric Bread
Epilogue

Ethan Maier

Please remember to turn off your cell phone. If you must leave before the end of the concert, please do so only during applause.

This recital is presented in partial fulfillment of the requirements of the Bachelor of Arts degree in Music. Mr. Maier is majoring in Music, Jazz Performance Emphasis, and in Biology. He is a Higley Music Scholar and a piano student of Jackie Wood.

Program Notes by the Composer

In writing these compositions I have attempted to explore the essence of several of my greatest musical influences. These pieces can be thought of as musical portraits of the artists who have been instrumental to my development.

Chick-Bird Scramble: I sat down to write a bop tune, and I came up with a musical scramble inspired by the sensibilities of Chick Corea and Charlie Parker. The harmonic backbone of this tune is a modified Parker blues. The melody combines bebop sonorities with Corea's harmonic language, attempting to meld two eras into sprightly cohesion. Finally, this piece is in the key of D major, an uncommon key for any blues. The bright, focused sound of this key contributes importantly to the mood of this tightly knit smorgasbord.

Yo Fui a Las Montañas Hoy (I went to the mountains today): Known for lush harmony and frighteningly sharp rhythms, Astor Piazzolla stands among the great 20th century musical figures. I took inspiration from his Second Quintet (1978-88), with Pablo Ziegler on piano, which codified the genre of Nuevo Tango. In this quintet Piazzolla mixed jazz, classical, and Argentinian elements to create a new sound which varies from peaceful and reflective to harsh and violent. Hopefully we can represent these feelings here, under a title referring to a place of ever-changing emotion, but omnipresent inspiration.

Ahmad's Tune: Arguably the most symphonic jazz trio of the mid-20th century was Ahmad Jamal's trio of the late 50s with bassist Israel Crosby and drummer Vernel Fournier. With its 1958 album *But Not For Me: Live at the Pershing*, Jamal's trio introduced a new sound based on vamps and minimalism that was highly influential, functioning as inspiration for Miles Davis' *Kind of Blue* released the following year. Fifty-five years later, I too take inspiration from Jamal's style.

Looking Left: Being left-handed has always given me a subtle feeling of alienation; right-handed desks, scissors, even the layout of the piano keyboard (upper voices to the right) are designed for a different brain setup. Thus, it was to my delight that I learned Bill Evans, my greatest jazz influence, was left-handed. During his career Evans pioneered a completely new sound based on impressionistic harmonies and deliberate melodic improvisation, while teaching others to discover their art for themselves. This piece is written in honor of Evans and his philosophy of self-realization. He tended from the audience when he performed, presumably to limit extramusical stimulation. This in-the-moment dedication to his music inspired the title to this piece.

The Sea: in memoriam ES: The Esbjörn Svensson Trio, known as EST, was a Swedish jazz piano trio led by pianist Esbjörn Svensson from 1993 until his death in 2008 while scuba diving. The trio's sound seamlessly melded classical, rock, and jazz elements into sublimely captivating works. This piece is a postlude to Svensson's beautifully rich and creative life.

Turmeric Bread: Tasty, crispy and beautifully colored, turmeric bread is what a baker might place behind a busy street-side window to attract attention. The young Armenian jazz pianist Tigran Hamasyan, undoubtedly familiar with this kind of bread, plays music that is equally colorful and stimulating: intentional, rhythmic, beautifully constructed, and full of that Eastern European melancholy that somehow never ceases to enchant. With this music fresh in my ear, I present my own take on Eastern European music. Take it like you would a slice of bright yellow and aromatic bread... hopefully with gusto.

Epilogue, a reflection on it all...: This is just me.

CHICK-BIRD SCRAMBLE

E. C. M.

(A) $D\Delta$ $C\sharp\flat$ $F\sharp7$ $B-$ $E7$ $A7$ $A\flat7$

5 $G7$ $Csus7$ $F\sharp-$ $B7$ $F\Delta (B\flat7\sharp11)$

9 $E-$ $A7$ $F\sharp-$ $B7$ $E-$ $A7$ $E-$ $A7$ $G-$ $C7$

(B) $F\Delta$ $F-$ $B\flat7$ $E\flat\Delta$ $A\flat-$ $D\flat7$

15 $G\flat\Delta7$ $G-$ $C7$ $F\Delta$ $E-$ $A7ALT$

(C) $D\Delta$ $C\sharp\flat$ $F\sharp7$ $B-$ $E7$ $A7$ $A\flat7$

23 $G7$ $Csus7$ $F\sharp-$ $B7$ $F\Delta (B\flat7\sharp11)$

27 $E-$ $A7$ $F\sharp-$ $B7$ $E-$ $A7$

Calles de los Ongos (Fin a Las Montañas Hoy) Ethan Maier

The musical score is written for piano and bass in 4/4 time, with a key signature of two flats (B-flat and E-flat). It consists of several systems of staves:

- System 1 (Measures 1-6):** Features a melodic line in the right hand with grace notes and a steady bass line in the left hand. Performance instructions include *sim.* (sforzando) and *arco* (arco). A section starting at measure 5 is marked with a double bar line and a repeat sign.
- System 2 (Measures 7-10):** Continues the melodic and bass lines. Performance instructions include *sim.* and *arco*. A section starting at measure 7 is marked with a double bar line and a repeat sign.
- System 3 (Measures 11-14):** Features a melodic line with triplets and a bass line. Performance instructions include *sim.* and *arco*. A section starting at measure 11 is marked with a double bar line and a repeat sign.
- System 4 (Measures 15-18):** Continues the melodic and bass lines. Performance instructions include *sim.* and *arco*. A section starting at measure 15 is marked with a double bar line and a repeat sign.
- System 5 (Measures 19-23):** Features a melodic line with a first and second ending. Performance instructions include *sim.* and *arco*. A section starting at measure 19 is marked with a double bar line and a repeat sign. Chords are indicated: A° , D^7alt , G° , and C^7alt .
- System 6 (Measures 24-27):** Features a melodic line with triplets and a bass line. Performance instructions include *Emotionally*, $\text{♩} = 50$, and *pizz.* (pizzicato). A section starting at measure 24 is marked with a double bar line and a repeat sign. Chords are indicated: F° , Bb^7 , A^7 , and $Ab^7\#11$.

2
30

3 3 3 3 (pizz.)

36

D.S. al Coda

arco port. pizz. arco port.

42

Ab7#11 3 3 3 3 3 3

AMHAD'S TUNE

E. MAIER

Chord progression: Eb^Δ D^bΔ B^Δ D^bΔ 3x Eb^Δ D^bΔ B^b7

(A) Eb D^b7 C7 F[#]7

1. F- B^b7 F- B^b7 1. Eb^Δ C7 F- B^b7

2. Eb^Δ B7 B^b-7 A7[#]11

(B) F- B^b7 F-7 B^b7 G^ø C7 G^ø C7

F7+ B7 B^b7 BASS WALKING FILL

(C) Eb^Δ D^bΔ B^Δ D^bΔ 3x Eb^Δ D^bΔ B^b7

SOLOS AAB
PLAY AAB OUT
AND THEN CODA

Eb[#]11 D^b#11 Eb[#]11

LOOKING LEFT

ETHAN

The musical score is written in 4/4 time and consists of several staves of music. The key signature has two flats (Bb and Eb). The score includes various guitar chords and melodic lines with fingerings and slurs.

Staff 1: Chords: Eb Δ , E/Eb, Eb Δ , EbPHRYG, Gb/Eb, Eb Δ 5, Ab Δ /Eb, Bb7/Eb. Measure 5 is marked.

Staff 2: Chords: Eb Δ , Ab/Eb, Eb, F+/Eb, Ab/Eb, B7, E Δ , Bb7. Measure 9 is marked.

Section A (Staff 3-5): Chords: Eb Δ , A7, Ab Δ , Ab13, G-, F#7, B Δ , Bb7. Measure 13 is marked.

Staff 6: Chords: C Δ , F Δ 11, Bb Δ , Eb Δ 11/G, Ab Δ , B7, E Δ , Bb7. Measure 17 is marked.

Staff 7: Chords: Eb Δ , A7#11, Ab Δ , Ab7, Bbsus, B7, E Δ , C7#11, Db Δ . Measure 21 is marked.

Staff 8: Chords: C Δ , F Δ , Bb Δ , Eb Δ /G, Ab Δ , B Δ , Gb Δ , E Δ . Measure 25 is marked.

Section B (Staff 9-10): Chords: A Δ , D Δ , G Δ , C Δ . Measure 29 is marked.

Staff 11: Chords: F Δ , Bb Δ , Eb Δ , Ab/Eb. Measure 33 is marked.

Staff 12: Chords: Eb, F7+/Eb, Ab/Eb, B7. Measure 37 is marked.

Staff 13: Chords: E Δ , Bb7. Measure 37 is marked.

The Sea

in memoriam: EST

ECM

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a continuous eighth-note accompaniment pattern, while the left hand provides a simple harmonic accompaniment.

Musical notation for measures 4-7. This section includes a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the piece, while the second ending concludes the section. The right hand continues with the eighth-note pattern, and the left hand has more active accompaniment.

Musical notation for measures 8-11. The word "fine" is written above the first measure. The right hand continues with the eighth-note pattern, and the left hand has more active accompaniment.

Musical notation for measures 12-20. This section features a series of chords in the right hand. Above the staff, the following chords are indicated: C-, D-/C, F-6/C, C-, Bbsus, Ab^A, 1. F/A, G/B, F/A. The right hand plays a simple melody, and the left hand provides a harmonic accompaniment.

Musical notation for measures 21-27. This section features a series of chords in the right hand. Above the staff, the following chords are indicated: D^7alt, G-, E^7alt. The right hand plays a simple melody, and the left hand provides a harmonic accompaniment.

Musical notation for measures 28-35. This section features a series of chords in the right hand. Above the staff, the following chords are indicated: D^7/Ab, G^7, C-, D-/C, F-6/C, C-, Bbsus, Ab^A. The right hand plays a simple melody, and the left hand provides a harmonic accompaniment.

36

open solo fast C-

41

F7 Ab4 Bb6 G7 G7 D.C. al Fine

TURMERIC BREAD

BOY

INTRO

The musical score is written in 3/4 time and consists of ten staves of music. The melody is primarily composed of eighth and quarter notes. Chords are indicated by letters above the staff, often with slash notation for slash chords. The score includes two circled section markers, (A) and (B). Measure numbers 5, 9, 13, 18, 22, 26, 30, 34, 38, and 42 are placed at the beginning of their respective staves. A first ending bracket is present in measure 13, and a triplet is marked in measure 14. The key signature has one flat (Bb).

Chords: D, A, D, Bb, D, A, Bb (Ab), B (G), F (C), G (B), G# (E), A, D, G-, G-/F#, F6, G-, A7, D-, D-/E, D-/F, D7/F#, G-, A7, Bb4, G-, Eb, Bb7, Bb/A, A7, D, G-, G-/F#, F6, G-, A7, D.

G- Bb7#11 A7 Ab7#11

G- Bb7 A7 A7/F G- A7 LAST TIME TO CODA

C

G-/Bb F/C 4x

D

D PEDAL 8x

ONCE MORE THROUGH B, THEN TO D SOLOS ON A B C B

D A D Bb

D A D Ab

G C B E

A Bb0 C#0

Bb6/D E0 F#7#5 G-7

A7b9sus A7 END ON B

Epilogue

Ethan M.

Musical notation for measures 1-6. The piece is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a series of chords, each with a grace note on the first eighth note. The left hand provides a simple accompaniment of quarter notes.

Musical notation for measures 7-13. The right hand continues with the chordal pattern from the first system. The left hand accompaniment remains consistent.

Musical notation for measures 14-21. Measure 14 is marked with a fermata and the instruction "Perhaps in time". Measures 15-17 feature a triplet of eighth notes in the right hand. Measures 18-21 return to the chordal pattern.

Musical notation for measures 22-28. Measures 22-24 feature a triplet of eighth notes in the right hand. Measures 25-28 return to the chordal pattern.

Musical notation for measures 29-37. Measures 29-37 continue with the chordal pattern. A text box is overlaid on the right side of the system.

Play again but just repeat first part with increasingly dissonant flourishes final time, hit a loud cluster low in piano, hold pedal down and keep held throughout the chord progression.
Release pedal on final Db.
Play through once more, and end with this chord:

Musical notation for measures 38-44. The right hand is mostly empty, with only a few notes in the final measure. The left hand continues with the accompaniment.