

THE ODD ONE OUT— SENIOR RECITAL

At Salisbury
University



The Fulton School of Liberal Arts Department of Music presents

**A Senior Recital featuring
percussionist, pianist, composer
and arranger Aaron Hardin**

**Saturday, May 3, 2008
7:30 p.m.
Fulton Hall Room 112**

Salisbury
UNIVERSITY
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Senior Recital by Aaron Hardin**

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PROGRAM

Forecast Music by Aaron Hardin

Sonatina in G Major
(Movements 1 & 2) Music by Ludwig van Beethoven
Duet with Ted Nichols

Scherzo Music by Mitchell Peters

Duet for Snare Drum Music by Morris Goldenburg
Duet with Ted Nichols

Beat Ballet Music by Richard K. LeVan
With Ted Nichols, Dan Shuster and Matt McIver

Just Buckets Music by Brian Justison
With Philip Thomas and Dan Shuster

SHORT INTERMISSION

Somewhere Over That Rainbow Music by Harold Arlen
Arr. Aaron Hardin
Philip Thomas (dr.)

Alla Turca Music by Wolfgang Amadeus Mozart

Waltz No. 7 In C-Sharp Minor,
Op. 64, No. 2 Music by Fryderyk Chopin

Where Were You Music by Aaron Hardin
Brian Perez (sax), Dr. Jerry Tabor (bass), Philip Thomas (dr.)

Tortoise and the Hare
Music by Russell Ferrante, Jimmy Haslip and Marc Russo
(as performed by Yellowjackets on *Mint Jam*) William Kennedy
Brian Perez (sax), Rob Warren (bass) and Philip Thomas (dr.)

Program Notes

Forecast: The first thing that comes to mind when you consider a “forecast” is the weather; specifically, a weather report. I wrote the bulk of this piece two years ago in the spirit of the great fusion band Weather Report. This piece makes use of various tonalities, harmonies, rhythms and syncopations that interact in a way that is playful and challenging.

Sonatina in G Major (Movements 1 & 2): Originally short works written for piano, Sonatina in G is the most accessible, appealing and successful of Beethoven’s 3 sonatinas. Even within these short works, Beethoven exhibits harmonic and melodic motion combined with a strong structural balance.

Scherzo: Mitchell Peters, composer of this piece, is an accomplished percussionist who has always looked for interesting ways to engage his students and introduce them to new instruments. In this song, he makes use of various motives and dynamic levels that draw the listener’s attention immediately. The sticking and physical requirements of the piece also give over to the creative nature of the piece, making it fun to play and fun to watch.

Duet for Snare Drum: This is a piece that is typical of the classical snare drummer. It makes use of a number of rudimentary elements that intertwine impressively in this snare duo. The heavy use of the triplet gives over to the feel of a modulation in time signature, which is further maintained at the abrupt reintroduction of the 16th and 32nd note figures.

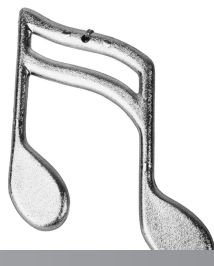
Beat Ballet: This is an up-tempo piece based on a variety of West African patterns. It requires intricate coordination between the various parts and immense concentration to unite the interlocking rhythmic patterns in a fashion that seems relaxed yet grooves.

Just Buckets: This piece is full of energy, reminiscent of street drummers who creatively used buckets as drums. There is room for improvisation, entertainment and creativity in expression. Not traditional in anyway ... and I like it like that!

Somewhere Over That Rainbow: This arrangement was actually inspired by the works presented by the professor of my African-American Literature class. Zora Neale Hurston, in *Their Eyes Were Watching God*, deals with the concept of dreams lying on the horizon, some to be achieved and others to pass away. Langston Hughes similarly presents this idea in “Harlem.” The overall concept is to get beyond the rainbow and capture those dreams that seem unattainable.

Alla Turca: This is the last movement of Mozart’s Piano Sonata No. 11 in A Major, K. 331. It is also referred to as Rondo Alla Turca. As this is one of Mozart’s better known piano pieces, it is often heard on its own. The sound imitates that of the Turkish Janissary bands, which was the popular music of that time period.

Waltz No. 7 In C-Sharp Minor, Op. 64, No. 2: This piece comes from *The Trois Valses*. At this point in Chopin’s life, his health was deteriorating, making this one of the last pieces written by Chopin. Each of the *Trois Valses* were short, making them inappropriate for ballroom dance. However, they did exist as dance-poems. Chopin’s attitude and feelings about his health pour through generously in this extremely emotional piece.



Where Were You: I wrote this ballad earlier this year and have had the absolute pleasure of having some players capable of interpreting the emotion and feeling that I wanted to come across in this piece. At one point in our lives or another, we are faced with the emotion filled trials of people coming and going; sometimes those closest to us, ESPECIALLY the “love protagonist” that we all come across. (Not that I have experienced some kind of tragic heartbreak recently!) It happens, though. We give all we have and are left, sort of ... empty. I was here. Where were you?

Tortoise and the Hare: Everyone should have that !!!! piece. This would be mine. This version of the piece is a reworking of a song from Yellowjackets' Grammy award-winning recording, *Politics*. Originally recorded with multiple synthesizer parts, this version was retooled to be played live, with the acoustic piano playing all the synth parts, almost like a pointillistic Chopin etude. It's one of the most complex Yellowjackets' tunes but surprisingly has also become a fan favorite. I had the wonderful opportunity to meet Russell Ferrante, composer of this song and member of the group Yellowjackets. In talking with him and the rest of the group, I was able to gain a wealth of insight. I requested this song at the gig they did at Blues Alley in Washington, D.C., and mentioned that I was interested in performing this piece for my senior recital. Russ generously offered the piece to me and has since wished me well in my works, claiming that it is one of the most demanding pieces of the group's repertoire, but also that it would be greatly beneficial for expanding my musical horizons. Later in an e-mail, I asked Russ, “What made you write something like this?” His response:

Aaron,

I don't know if I can really answer that other than to say that the more musical vocabulary you have, the more ways you'll be able to express yourself and the more options you'll have. I encourage you to study hard and really analyze what you're doing and what others have done. You might start by trying to figure out what's going on in Tortoise?? It is indeed an #\$\$%kicker! Don't feel bad, just work slowly and methodically and you're sure to get some benefit from your efforts. Feel free to write me with any observations or insights you have on the piece and I'd be happy to respond. Good luck and I look forward to hearing from you.

Russ

Thanks YJs for the challenge! (New album due out late 2008.)

Aaron Hardin Biography

With a lifetime of music playing in his ears as much as his heart, Hardin strives to rank among individuals who have set standards as producers and composers in the music industry. Beginning musical training on the piano at the age of 5, and having shown the desire years prior to that age, he went about his music with a certain tenacity that would only serve as a precursor, foreshadowing the drive that he would carry years later. In the years to follow, he would obtain training on five other instruments, of which he still pursues today. At the age of 16, Hardin began to focus his thoughts and concepts into melodic and rhythmic ideas. By the age of 20, he had ventured into territory unknown to him and emerged a success having produced his first CD ... *A Christmas Groove*, made available for sale during the 2004 Christmas season at a Florida Nordstrom location of which he was employed as a pianist and musical entertainer. Being from Maryland and traveling to Florida as an intern for Disney, having taken the personal initiative to make his talent known in a city as unfamiliar to him as he was to it and arising successfully with the respect of those encountered remains perhaps his most defining moment, and most certainly a moment of confirmation. Volumes remain spoken by this story of a foreigner amongst natives. Three years later, with a gospel chart-topping single with the independent artist company, hundreds of tracks produced, two live recordings realized, multiple albums under construction, and a musician to a host of churches and groups, Hardin continues the pursuit of mastery in his field. More recently, he has lent his skills to the production of Tim Brown's album *Hear My Cry*, alongside close friends and producers. A respected music major of Salisbury University, he seeks the knowledge behind his craft and works valiantly at polishing and personally perfecting that craft. Currently studying under the tutelage of Dr. Linda Cockey and professor Ted Nichols has led to the revisiting of classical methods, technicality and repertoire that will be greatly beneficial in years to come.

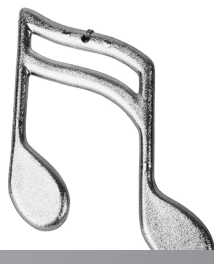
Nonetheless, as much as words can say about such an individual with dreams of leaving lasting impressions and with longevity at mind, the music of Aaron Hardin sounds for itself.

Thank You!

God is great man! Thanks to Him for letting me reach this milestone. Mom and Dad for not taking me out before now because I'm ridiculous! There are far too many family members, friends (a.k.a. family members too), musicians and people in general that I have had the chance to interact with over my years to start mentioning names. You all have places in my heart and have offered inspiration at times that you probably haven't even realized. If I had enough room I'd try to mention you all though!

To every fellow student and performer, be the odd one out. Find yourself and polish what is personal to you! Love life. Live Love.

—Aaron



Ted Nichols

Nichols has been a private instructor for 35 years and has performed with groups throughout the United States. His experience includes musical styles from classical to rock. Nichols also has recorded and toured with contemporary Christian artist Paul Lewis. He has performed in the Easton Choral Society, Salisbury Community Players, Salisbury Symphony and the Mid-Atlantic Symphony.

Philip Thomas

Born in Wilmington, DE, by way of Cleveland Ohio and recently Baltimore, MD. Thomas was first exposed to music in the church. As he recalled, “hearing the choir sing and seeing the drums work together with organ and bass” he knew that the drums were his calling. Like fish in water he took to it with comfort. Learning to read music in the school system, he applied those things he was learning in school to his playing style at church. Thomas attends the University of Maryland Eastern Shore where he is studying in the field of music education. Since his arrival he has been blessed to play with such exceptionally musicians like Steve Turre, Dr. Donald Byrd, Bilal, Onaje Allen Gumbs, Wycliffe Gordon and Wynton Marsalis.

Tim Shuster

Shuster is currently a junior at Stephen Decatur High School. He is a member of the drumline in the marching band and also a member of the Symphonic Band. Shuster has been a member of the All-Shore Honors Band for four years, the Towson University and West Virginia University Honor Bands, local All-County Bands, and solo and ensemble competitions. Shuster is a member of the Salisbury Percussion Ensemble and will join the Salisbury Community Band this summer. He plans on majoring in music in percussion performance when in college. He is also involved in local rock bands around the Ocean City area.

Matt McIver

McIver is a freshman at Salisbury University and has been playing drums for six years. He graduated from Parkside High School in Salisbury, Maryland, and performed in Parkside's Marching, Symphonic and Jazz bands. McIver also played in the Maryland Band Directors Association All-Shore Band for two years. He is currently involved in Salisbury University's Jazz ensemble and several local rock bands. After this semester, McIver is planning on transferring to Berklee College of Music in Boston to pursue his studies in drum set and music production and engineering.

Dr. Jerry Tabor

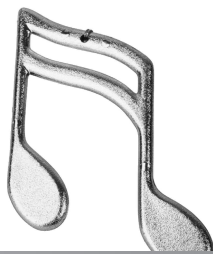
Tabor is a well-known composer of acoustic and electroacoustic music. He has been teaching at Salisbury University for 10 years and continuously conducts research in composition-related areas of music. Tabor's compositions and music research have been presented throughout the United States at major conferences and he has also been a guest composer and lecturer at several institutions.

Brian Perez

Perez earned his Bachelor of Music in jazz studies in 2002 from the University of Minnesota, Duluth. During his Duluth years he developed a passion for playing all the woodwind instruments in both jazz and classical idioms. Perez received his Master of Music in jazz pedagogy from the University of Miami in Coral Gables, FL, in 2006. Perez began his higher education teaching career at Miami Dade College in 2006. There he was in charge of teaching music theory and jazz history. He is now entering his third year as full-time lecturer at the University of Maryland Eastern Shore. His responsibilities at the university include teaching the woodwind studio, music history and music theory classes, and directing the pep band. Since his appointment at UMES, he has enjoyed creating small ensemble groups including saxophone quartet, woodwind quintet and a jazz combo. Perez has also enjoyed a prosperous musical career that brought him to Barcelona, Spain, where he took classes at the L'Aula Conservatory Del Liceu and performed professionally. He has also performed in a national tour of the musical 'Singin' in the Rain' and Oklahoma! and has performed on Princess cruise lines to Alaska and the Caribbean. His professional playing career has also led him to be able to perform with great musicians such as Tom Harrell, Conrad Herwig, Byron Stripling, Ernie Watts, Claudio Roditi, Greg Abate and Joseph Couriali. In addition to all of this, Perez has always maintained his own groups as an outlet for his compositions and artistic vision.

Rob Warren (as penned by Aaron Hardin)

Warren is a quiet guy who speaks loudly with his bass. That being the case, he did not want to present a biography, as he did not want to be in the spotlight. I decline that thought though! He is a wonderful musician of many years and numerous groups. There is not much more that you could ask of a bass player. He is skilled, tasteful and intelligent in his approach to music. Of everything else I could say about him, I'll let his playing speak for him, as he obviously wanted in the first place.



Acknowledgements

Mrs. Martha N. and the late Charles R. Fulton

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