

AN EVENING WITH MARC FERNANDEZ (AND FRIENDS) At Salisbury University



The Fulton School of Liberal Arts Department of Music presents

A Senior Recital featuring Percussionist Marc Fernandez

**Saturday, April 26, 2008
4:30 p.m.
Fulton Hall Room 112**

Salisbury
UNIVERSITY
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PROGRAM

An Exploration in Rhythm and Sound
(Original Improvisation on Multiple Percussion)

Facets (Movements 1-4)

Music by Armand Russell

Teardrops

Music by Mitchell Peters

(Short Intermission)

Part V – Reel (from Five Bagatelles)
With Scott Bunting on Clarinet

Music by Philip Parker

Solo Piece for Tympani
With Korey Cunningham Accompanying

Music by Mervin Britton

Balance Of Power
With Ted Nichols

Music by Daniel McCarthy

YYZ
(as performed by Rush on *Exit ... Stage Left*)
With Lee Braverman on Electric Bass and Zachary Caceras
on Electric Guitar

Music by

Geddy Lee and Neil Peart

PROGRAM NOTES

An Exploration in Rhythm and Sound: A major aspect in playing percussion is the ability to improvise around given patterns and rhythms while adhering to various parameters and limitations. When a percussionist is freed of these limits, his/her abilities can be expressed to a greater extent through open improvisation.

Facets (Movements 1-4): This four-movement piece involves a small set of multiple percussion instruments and runs the gamut of classical percussion techniques and styles, from free-meter to a 2/4-styled march. The use of multiple meters and complex two-hand patterns creates an interesting soundscape that challenges the meaning of traditional percussive music.

Teardrops: In this three-mallet piece, the changes in meter reflect the changes in mood as Peters develops theme and progression in the opening sections before moving to a faster B-section, which continues in 4/4.

Part V – Reel (from Five Bagatelles): Philip Parker’s five-piece suite for mallets and clarinet is an exploration in various styles through the use of various mallet percussion instruments including xylophone, marimba and vibraphone. Excerpted here is Part V – Reel, which beings in a lively two-beat pattern set by four-hand mallets. This piece involves an unusual 7/8 pattern in the mallets while the clarinet carries the melody over top.

Balance Of Power: This duet for tympani and multiple-percussion involves multiple-meter changes and familiar rhythmic patterns through the piece. These “motifs” and “themes” that recur give the piece a multi-movement feel but was written as one whole work without any written breaks. The tympani employs pedal changes while the multi-percussionist handles an array of tasks from concert-tom passages to African-style hand-drum patterns.

YYZ: One of eight instrumentals recorded by the Canadian rock trio Rush, YYZ has become a standard-test for many drummers who enjoy progressive rock/classic rock music with a challenge. The version recorded for their second live album, *Exit ... Stage Left*, includes Neil Peart’s drum solo in the middle. While an instrumental, this song still has recognizable verse/chorus/bridge sections, with variations in the drum fills that make performing this song enjoyable and challenging.



MARC FERNANDEZ BIOGRAPHY

Fernandez's love for music began in grade school when, after picking up keyboard from his father, he started to learn mallet percussion. In marching band, his experience in the pit percussion with the James M. Bennett Marching Clipper Band opened his eyes to a wider world of percussive possibilities. Through his four years of high school, he developed drum set and snare drum technique. Moving down the road, his learning continued at Salisbury University under the tutelage of Chris Reavis, giving him a solid foundation in the classical percussion instruments—snare, mallets and tympani. Fernandez has performed with various groups at Salisbury including the Wind Ensemble, Youth Symphony Orchestra, University Chorale and Musical Theater Workshop (including 2007's *Little Shop of Horrors*). While his plans beyond 2008 remain unknown, he hopes to keep on performing, at home and possibly abroad.

Thank You from Marc Fernandez

I thank the following:

My fellow performers for lending their time and skill to give a bit more life to my recital; My friends for believing in me even when I couldn't; My father for giving me the chance to learn about music and for all the help and understanding he has given me in my musical pursuits; and my teachers past and present, Chris for giving me a kick-start in college-level percussion and Ted for giving me a few good challenges.

PERFORMERS' BIOGRAPHIES

SCOTT A. BUNTING

Bunting was born in Orlando, FL, and moved to California and Hawaii before settling in Maryland. He has been studying clarinet for over a decade. While at James M. Bennett High School, Bunting broadened his musical skills to include a multitude of band instruments performing in the Marching/Symphonic Band as well as local ska band Toaster in Tub. At Salisbury University, Bunting continues learning, hoping to master many instruments as a teacher and composer.

LEE BRAVERMAN

Braverman was born and raised in Baltimore County. He's entering his senior year at Salisbury University as a music major. Braverman has been playing bass since the age of 13 in local bands and small groups. He started playing ensemble music his senior year of high school when he joined the jazz ensemble. Currently, Braverman performs with several local bands as well as the Salisbury University Jazz Ensemble and Symphony Orchestra.



KOREY CUNNINGHAM

Born in Horseheads, NY, Cunningham relocated to Salisbury in 2003 with his family. He is a junior music education major with an emphasis on piano. Cunningham is the music director of Squawkappella, the only student-run, contemporary a cappella group on campus (performing 2 p.m. Sunday, April 27, in the Great Hall, Holloway Hall), and a choir member of SU's recent production of *Dido and Aeneas*. He also is a volunteer every fall as the Wicomico High School pit instructor, teaching mallet and accessory percussion. Music is what makes the world go round!

ZACHARY CACERES

Caceres began playing the guitar at age 14, taking private lessons from a local folk singer. Though at first dabbling in everything from the Beatles to bluegrass to Hawaiian slack key guitar, he quickly found himself intrigued by the sounds of jazz. The intrigue rapidly birthed obsession and by his 16th birthday he was a member of the Salisbury University Jazz Ensemble. During his high school years he studied privately with Dr. Jerry Tabor and traveled to surrounding areas to receive lessons from jazz greats like the Philadelphia guitarist Jimmy Bruno and New York-based Mike Moreno. As part of his studying, he helped Jimmy Bruno establish his entirely online virtual guitar school, which now is used to teach hundreds of jazz guitarists worldwide. In fall 2007, Caceres entered SU and began to study classical guitar with Dr. Danielle Cumming—whose approach to the guitar has forever changed his own artistic values. Caceres looks forward to continuing his studies and prides himself on maintaining the same engaged and musically open attitude that he had in his early years of playing.

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.



Acknowledgements

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