

Faculty Recital
Ken Broadway, Percussion
Laura Ellis, Organ

Tuesday, January 22, 2013
University Auditorium
7:30 p.m.

PROGRAM

Landscapes of Patmos

- I. Landscape with Eagle
- II. Landscape with the Elders
- III. Landscape with Temple
- IV. Landscape with Rainbow
- V. Landscape with Horses

Petr Eben
(1929-2007)

Concertino for Marimba and Orchestra, op. 21
II. Meditation

Paul Creston
(1906-1985)
arr. by the composer

Five

1. Diffraction
2. Diaphone
3. Diagram
4. Digression
5. Dialogue

Myron J. Roberts
(1912-2004)

brief pause

Constellations

- 1 – Caput serpentis (The Serpent Head)
- 2 – Cygnus (The Swan)
- 3 – Pegasus (The Winged Horse)
- 4 – Cauda serpentis (The Serpent Tail)

Dan Locklair
(b. 1949)

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PROGRAM NOTES

From the composer of *Landscapes of Patmos*:

“On imagining the sound effect of this combination (of instruments), an atmosphere both festive and dramatic came to mind. This in turn led me to the Book of Revelations, but I

soon became aware of the difficulties of expressing all the richness of its contents in a few movements for two players. Therefore, I narrowed my horizon to some single images from the Apocalypse—hence the title ‘Landscapes’.

These events and symbols which are inspired by the abstract and expressed pictorially are diffused by the music into an analogical representation rather than pictorial.

The main solemn movement, The Temple, is placed centrally—the third of five movements. Two shorter movements frame it, both sharing the same thematic material and having as their subjects symbols that are close to the throne i.e. the Elders and the Rainbow. The outer ‘animal’ movements—the Eagle and the Horses—provide the dramatic elements to the work. Only in the last movement have I used two plainsong quotations: the fateful Horses are characterized by the descending *Dies Irae* motif which eventually gives way to the redeeming *Victimae Paschali* at the end of the Finale, which with its ascending melody appears almost as an inversion of the falling *Dies Irae* melody.”

For those not acquainted with the final book of the New Testament, the following excerpts may provide context for Eben’s composition:

John 1:9 (RSV)

I John, your brother, who share with you in Jesus the tribulation and the kingdom and the patient endurance, was on the island called Patmos on account of the word of God and the testimony of Jesus.

John 8:13

Then I looked, and I heard an eagle crying with a loud voice; as it flew in midheaven, “Woe, woe, woe to those who dwell on the earth, at the blasts of the other trumpets which the three angels are about to blow!”

John 4:4

Round the throne were twenty-four thrones, and seated on the thrones were twenty-four elders, clad in white garments, with golden crowns upon their heads.

John 15:5-6

And after this I looked, and the temple of the tent of witness in heaven was opened, and out of the temple came the seven angels with the seven plagues, robed in pure bright linen, and their breasts girded with golden girdles.

John 10:1

Then I saw another mighty angel coming down from heaven, wrapped in a cloud, with a rainbow over his head, and his face was like the sun, and his legs like pillars of fire.

John 6:2, 4, 5b, 8

And I saw, and behold, a white horse, and its rider had a bow; and a crown was given to him, and he went out conquering and to conquer . . . And out came another horse, bright

red; its rider was permitted to take peace from the earth, so that men should slay one another; and he was given a great sword . . . And I saw, and behold, a black horse, and its rider had a balance in his hand . . . And I saw, and behold, a pale horse, and its rider's name was Death, and Hades followed him; and they were given power over a fourth of the earth, to kill with sword and with famine and with pestilence and by wild beasts of the earth.

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ABOUT THE PERFORMERS

Dr. **Kenneth Broadway** serves as Professor (Percussion Studies) at the University of Florida, where he teaches Applied Percussion and directs the Percussion Ensemble and Steel Drum Bands. Ensembles under his direction have performed at the Percussive Arts Society International Convention (1998, 2003) and numerous "Day of Percussion" state meetings. His compact disc with the LYNX Duo (*Music for Saxophone and Percussion*) is available on the Mark Custom Recording label, and he is featured on other recordings on the Mark and Capstone labels. Dr. Broadway is active in the Percussive Arts Society, the College Music Society, NACWPI, and MENC. He currently serves as President of the National Association of College Wind and Percussion Instructors, and is the Past President of the Florida Chapter (2005-08) and Past President of the South Dakota Chapter (1994-97) of the Percussive Arts Society. He is a Performing Artist for the Yamaha Corporation of America, and educational endorser for Remo Drumheads, Sabian Cymbals and Promark Mallets. Dr. Broadway received the BM, MM, and DMA degrees from the University of Georgia.

Laura Ellis serves the University of Florida as associate professor in the School of Music. Dr. Ellis teaches undergraduate and graduate organ, harpsichord, and carillon. In addition to applied lessons, Ellis teaches courses in the Sacred Music area. Ellis is a graduate of Luther College (Decorah, Iowa) and holds a Master of Music degree in church music and a Doctor of Musical Arts degree in organ performance from the University of Kansas. Her major organ teachers have been James Higdon and William Kuhlman. Active in the American Guild of Organists (AGO), Ellis was recently re-elected as Region IV Councillor for the Southeast. She serves as director of the Music and Publications Committee for the Guild of Carillonneurs in North America (GCNA) and serves on the organization's Board of Directors. □ □ A former winner of the Gruenstein Memorial Organ Competition, Ellis is active as a recitalist and clinician. Her CD entitled "Legacy: Laura Ellis Plays the Organ Works of Jeanne Demessieux," was released under the Pro Organo label.

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