



CANYON
BRIAN BALDAUFF

CANYON

FOR SOLO MARIMBA
BY KEVIN PUTS

The symmetrical form of this suite, a central movement flanked by toccatas and "cadences", as well as the suite's symmetrical key-scheme, reminded me of calling into a great chasm and waiting for the echo to come back. In order to create slowly evolving harmonic progressions (a favorite musical device of mine) it was necessary to write intricate patterns for the marimbist to play on this virtually non-sustaining instrument. These patterns are like tiny details on the face of enormous geological formations, and for the most part each movement features only one such pattern. This likens the suite to a set of preludes similar to those of Bach and Chopin.

I attempted to create as much contrast as possible by juxtaposing quiet, introspective movements (nos. 2 and 4) with loud, extroverted movements. The performer's choice of mallets enhances this contrast. Furthermore, I made use of extreme contrasts in register by intentionally avoiding certain areas of the marimba during one entire movement, then exploiting these areas in the next. This technique is most obvious between Toccata 1 (generally high and loud) and Cadence 1 (low and soft). -KEVIN PUTS

(CYCLES) AMERICA

BY KOJIRO UMEZAKI

Antonín Dvořák arrives in New York City in 1892, the year "The Death Bed Edition" of Leaves of Grass by one of the city's most iconic citizens, Walt Whitman, is published. In it appears a work titled, "America," of which there exists an Edison gramophone recording of Whitman purportedly reading the work himself. Electronically-enhanced sounds of incoming, crashing and receding waves from the American oceans frame the vibraphone part alongside Whitman's recitation over a retrograde and re-imagined arrangement of one of the world's most recognized symphonic works—the Largo movement from Dvořák's From the New World Symphony, speaking possibly to how the optimism and uniqueness in the America observed and embraced by both Whitman and Dvořák ebbs and flows over time. -KOJIRO UMEZAKI

The title comes from the epic poem of the same name by Edwin Arlington Robinson chronicling the tale of King Arthur and the destruction of his court. Thomas provides two quotes from the poem to set the tone of the two movements:

(FIRST MOVEMENT)

GAWAINE, GAWAINE, what look ye for to see,
So far beyond the faint edge of the world?
D'yè look to see the lady Vivian,
Pursued by divers ominous vile demöns
That have another king more fierce than ours?
Or think ye that if ye look far enough
And hard enough into the feathery west
Ye'll have a glimmer of the Grail itself?
And if ye look for neither Grail nor lady,
What look ye for to see, Gawaine, Gawaine?

(SECOND MOVEMENT)

....Time's way with you and me
Is our way, in that we are out of Time
And out of tune with Time.

URBAN SKY GLOW
BY JONAH ELROD

The use of too much artificial light causes us to miss out on the many stars of our night sky. Urban Sky Glow explores how our celestial friends go missing from our lives as city lights become brighter. It acts as an interpretation of the levels of the starlight magnitude in one particular area of the night sky. The marimba musically represents the stars that are visible in the different magnitudes. After the first minute of the piece, four stars have been revealed: Sirius, Rigel, Betelgeuse, and Haydes. As we move through the levels of magnitude, city light is reduced, more stars are revealed, and previously visible stars become brighter. The live electronics create both a contrasting artificial light as well as extensions of the marimba's starlight. As we travel through the magnitudes we also engage in two Dreams which are variations on the starlight material. -JONAH ELROD

FOR ZERO
BY KOJIRO UMEZAKI

What seems most central to this piece is that it follows a process of accumulation and its subsequent reversal. The opening descending dyads followed by a repeating bass line over which the melody eventually enters all feed into an electronically sustained accumulation of sound. Then, a pivot. The process reverses in a slightly different context, each new note subtracting itself from the amassed sonic material until none remains. Alongside working on this piece, I was reading Charles Seife's captivating Zero: The Biography of a Dangerous Idea in which embracing zero as its own entity and as an equal partner to infinity was among many other intriguing and thought-provoking ideas guiding reflections while developing and writing this work. -KOJIRO UMEZAKI

RUMBLE STRIPS
BY GORDON STOUT

The title refers to the warning bumps or grooves that are often encountered on our roadways, which produce a sudden and unexpected rumbling when driven over. These rumble strips are depicted musically throughout the composition. -GORDON STOUT

ENGINEERING, MIXING, EDITING, AND MASTERING BY

Garnet House Productions, LLC.

ENGINEER

John W. Parks IV

ASSISTANT ENGINEER

Justin Alexander

PRODUCERS

John W. Parks IV, Justin Alexander, and Brian Baldauff

TECHNICAL SPECS

RECORDING CHAIN

DPA 4006-TL pair set A/B stereo > Presonus 192 > Adobe Audition CC 2018

MASTERED IN

Samplitude Pro X2 Suite with Altiverb 7.

INSTRUMENTS

Marimba One 5.0 Octave marimba with enhanced keyboard and Basso Bravo resonators, Malletech Omega vibraphone

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Dr. Brian Baldauff serves as Assistant Professor of Percussion at the University of Wisconsin-Stevens Point where he directs the UWSP Percussion Ensemble, teaches applied lessons, and other courses within the Department of Music. Find out more at brianbaldauff.com.

CANYON
FOR SOLO MARIMBA
BY KEVIN PUTS

- 01 TOCCATA
- 02 CADENCE
- 03 CANYON
- 04 CADENCE
- 05 TOCCATA

MERLIN
FOR SOLO MARIMBA
BY ANDREW THOMAS

- 06 (CYCLES)AMERICA *BY KOJIRO UMEZAKI*

- 07 SO FAR BEYOND THE FAINT EDGE
OF THE WORLD
- 08 ...TIME'S WAY

- 09 URBAN SKY GLOW *BY JONAH ELROD*

- 10 FOR ZERO *BY KOJIRO UMEZAKI*

RUMBLE STRIPS
BY GORDON STOUT

- 11 MODERATELY
- 12 FAST AND METRONOMIC