

THE SET LIST

(clap after everything!)

Multiple Perc.

Rebonds B **Iannis Xenakis**

Marimba

#12 from “Style Studies” **John Bergamo**

Arabesque #1 Arr. Naoko Takada **Claude Debussy**

C Major Cello Prelude **J.S. Bach**

Recording

Movie Trailer Music **Aiden McKee**
feat. Esther Cynn, cello

Timpani

VII. Canaries **Elliot Carter**

Nitrates (text: Karl Smith) **Ittai Rosenbaum**

Recording

Primordial **Aiden McKee**
feat. Abby Creager, violin; Terre Lee, violin; Sarah Lindmark, cello; Laura Rowe, piano; Sebastian Shader, violin.

Trio

Trio Interlink **Toshi Ichiyanagi**
feat. Zack Meyers, piano; Rebecca Wishnia, violin.

COMMENTS FROM THE PEANUT GALLERY

Rebonds B: This piece is a war horse. Lots of interesting patterns all nicely placed in a 4/4 meter. The left hand plays the same sequence of drums (though in different rhythms) without fail until the first woodblock break, at which point things get even more cray!

#12: This piece (also in 4/4) has a harmony functioning around the major 7th and minor 9th, with some deviation. Lots of angular rhythms, but also lots of groove underneath it all. Pay attention to the dramatic contrast in dynamics, as they are as equally jumpy as the melody itself.

Arabesque: Almost a note-for-note transcription of the piano piece, this marimba solo is ridiculously beautiful in its transparency and unique sound on the marimba. Many subtle gestures and colors are asked for, and I’ll just say it’s dang hard playing a piece written for 10 fingers with only 4 mallets.

Cello Prelude: I love the cello, its timbre and repertoire. Simple as that. Tis particular prelude is wonderful with its flowing arpeggiated chord progressions that I think transcend the moment and make one want to exist in its glory for a long while.

Canaries: Perhaps the most famous of the Carter timpani pieces, Canaries sweeps though metric modulation after metric modulation, with a written -out accelerando for the right hand smack dab in the middle. A highly expressive piece with every bar packing a punch.

Nitrates: Ittai wrote this piece for me last year, knowing I enjoy singing and in a folk kind of style. This piece features things I like: extended techniques of placing things (quarters, bowed crotale) on the timpani, metric modulations, and some crooning from yours truly.

Interlink: This piece has a distinct 7-note motive that morphs and trades between the instruments. In one section, we play 3 against 4 against 5 against 6, and the last section consists of various patterns, the only stipulation being that the 16th note pulse is maintained by all players.

A' THANK YA VERY MUCH

- Thanks to Mom and Dad, firstly, of course, for being THERE. For supporting me (both financially, and emotionally...And fairly often medically), for loving me, and generally being way too great. I appreciate all the positive reinforcement you've given me in my endeavors, never doubting me (hahah, or in some cases, probably keeping your doubts to yourself for my more earnest yet ludicrous endeavors), and loving me. I love you.
- Thanks for Laurel, Kevin, and Jordan for being supportive siblings and keeping me laughing in your company and honestly, shaping me in my formative years of life. Who else would I look up to if not you guys? Love, your little brother.
- Thanks to the plethora of friends I've made over the years for being the best derps a derp could derp with.
- Thanks for Dave for trusting me that I'm going to eventually buy him the best dozen donuts of his life in return for helping me out with all this crazy recital stuff.
- Thanks to Rylee for not crying though my whole recital (This one may or may not be void)
- Thanks to Rebecca and Zack for putting the time, rehearsal, and hard work in to play that trio with me! Really fun working with both of you.
- And thanks to Willie Winant for sticking with me these four years as an instructor and mentor. I honestly had no idea what I was getting into studying percussion with you, but with your unique combination of ass-kicking and positive re-enforcement, I gotta say that I really, truly, sincerely appreciate the time and effort you put into my progress and that I wouldn't be the musician I am today without your guidance.

AIDEN MCKEE

PERCUSSION RECITAL

boom, crack, pow, zing!

PLEASE PARDON ALL GRAMMATICAL ERRORS