

**Isaac Pyatt**  
percussion

*assisted by:*

**Robin McLaughlin, piano**

Junior Recital

Saturday, March 4, 2017  
3:30 pm  
Recital Hall, School of Music



**UNCG**  
School of Music

*Program*

**Rebonds A** (1988)

**Iannis Xenakis**  
(1922 - 2001)

**Prelude in Eb Minor, BWV 853** (1722)

**J.S. Bach**  
(1685 - 1750)  
arr. Isaac Pyatt

**Prism Rhapsody** (1995)

**Keiko Abe**  
(b. 1937)

Robin McLaughlin, piano

*Intermission*

**The Whimsical Nature of Small Particle Physics** (2006)

**Ben Wahlund**  
(b. 1977)

**One Study, One Summary** (2005)

Etude  
Summary

**John Psathas**  
(b. 1966)

**Breaking the News** (2016)

**Isaac Pyatt**  
(b. 1996)

Isaac Pyatt is a student of Dr. Eric Willie

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In partial fulfillment of the degree requirements for the  
Bachelor of Music in Performance

**Rebonds** is one of Xenakis' later compositions, written for percussionist Sylvio Gualda. The piece is written in two movements, A and B, which may be performed in any order. Unlike many of Xenakis' earlier compositions which feature massive and intricate large-scale architectures involve masses of sound, Rebonds A is constructed through a "slow burn" of very similar musical materials, formally structured only through slight variations of repeated elements between sections. - Isaac Pyatt

The **Prelude in Eb Minor** is from Bach's first book of the Well-Tempered Clavier, a set of 24 preludes and fugues in the 12 major and 12 minor keys, for solo keyboard. While not as rhythmically active as many of the other preludes, this work allows one to focus on the strong counterpoint and development of melodic motives. This arrangement for solo vibraphone is transposed to the key of F# Minor to better suit the 3-octave range of the vibraphone. In arranging this work, much of the harmonic material had to be condensed to accommodate playing with four mallets on a smaller range instrument, but the counterpoint and voice leading is the same as the perfection in the original score. - Isaac Pyatt

**Prism Rhapsody** is Keiko Abe's first marimba concerto, which like many of her longer works, is based on a shorter, earlier piece - in this case Prism. The work is constructed as a series of episodes based on elements from Prism, whether they be directly copied from the earlier work, developed from simple rhythmic motives, or improvisations like that which opens the original piece. - Isaac Pyatt

**The Whimsical Nature of Small Particle Physics** - In the fall of 2006 a dear family friend gave me a tour of his workplace - the Fermi National Accelerator Laboratory (Fermilab). This is the home to an atomic particle accelerator where atoms are violently slammed into each other at indescribable speeds and a collision detection center takes "pictures" of the results. Among the many results recorded at Fermilab are a type of subatomic particle known as "quarks" and scientists refer to them as one of six "flavors" - top, bottom, up, down, strange, and charm. This helps the scientists at this facility and others understand the nature of matter, anti-matter, space in general, and even the most fundamental components of time itself. I was moved at this visit by how their work was so reverent in one way, but playful in another. With names like "strange", "charm", and the term "flavors" I was reminded of the musical giants I have come to revere who also walked this fine line between playing God and being a child.

This work is presented as a suite of the six flavors of quark, with a seventh dance entitled "collision". Accompanying the snare drum is a recording entirely made of sounds I recorded some time after that in the Collision Detection Center at Fermilab expressly for a soundscape in this work. There are no other sounds involved, though a significant amount of liberties have been taken to present this as a technically and intellectually challenging experience, while at the same time visceral, playful and organic. -Not much unlike the work of Fermilab's scientists themselves.

Musically this work is inspired by the contributions of Masson and Delecluse, while at the same time humbly trying to give respect to the likes of Pratt and Wilcoxon. - Ben Wahlund

After writing many larger-scale works, John Psathas returned to the composition of extended works for smaller instrumental forces. **One Study, One**

**Summary** is a work for solo percussionist and tape, and having been composed for Pedro Carneiro, takes advantage of the performer's collection of junk percussion.

As the title suggest, it is cast in two movements, and while the work exhibits the "busy" motoric textures for which Psathas is well-known, reflective, atmospheric textures predominate throughout. - John Psathas

**Breaking the News** was inspired by the incredible political and social events that took place in America during 2016. Things like terrorist threats, the Black Lives Matter movement, the 2016 Presidential Campaign, and everything related, led to an intense time of social unrest. Whenever a new story hit the news, initial reactions were wild and impulsive. People jumped to conclusions and acted on their immediate emotions. This piece began just like that, as an intense flow of emotion fueled by what I was hearing on the news in Spring 2016. As I wrote the piece throughout the summer, I noticed how the music reflected the feelings I had toward the same ideas which initially sparked the piece. It is easy to feel anger and emotion, but as one dwells on these ideas, one's true nature begins to show, as it takes in new information and comes to refined conclusions, in stark contrast to the initial flow of emotion. - Isaac Pyatt