

### **Noriyoune**

"This is a pleasant work composed in 2011 for two marimbists who are friends of the composer. The title of this work appears to be a conflation of the friends' forenames: Noriko and Mi-Youne. The work is grounded firmly in A-major and has a duration of 5:22 minutes, although 2:29 of the total is generated by a gratuitously verbatim repetition of a major portion of the work.

The composer utilizes utmost economy in motivic material yet avoids redundancy through continuous and subtle variation. Also, frequent meter changes, from 5/8 to 17/8, are integral in the work's development. The meter changes also function effectively in varying the work's nearly constant eighth-note rhythmic flow that is only elaborated occasionally by brief additions of sixteenth and sixteenth-note triplets.

The work is highly idiomatic for the marimba, no doubt because the composer is a marimbist, and although this inevitably results in the appearance of clichéd gestures, the work transcends these familiarities to create a fresh and enjoyable experience for the performer."

—*Percussive Notes, Ron Coulter*

### **Flyscape**

With the popularity of marimba duos and the increase in duo competitions, this work is sure to find a home on many music stands. This original piece will find a nice place between the intense, aggressive duos and the orchestral transcriptions that are currently in the literature.

—*Percussive Notes, Julia Gaines*

### **Flying**

"Flying" is a solo for five-octave marimba commissioned and premiered by Ludwig Albert, and it is featured on Albert's double CD Global Marimba. This six-minute work is written in three large sections, the first of which features a soaring melody in the right hand rhythmically interlocking with the left-hand figures. The single notes in the melody are gradually built upon and harmonized in thirds, fifths and sixths. This section leads to a rolled chorale that is so beautiful it could almost stand alone as its own composition. The final section revisits ideas from the opening section with some rhythmic and pitch variations. The work closes with a gentle ascending figure capped off by a C-major chord played with the mallet shafts. "Flying" would be a wonderful addition to a recital and is sure to be a crowd pleaser.

— *Percussive Notes, Scott Herring*

### **Childhood Memory**

"Childhood Memory," is an emotional work for solo marimba using a quasi theme-and-variations structure. The piece lasts six minutes and requires a five-octave marimba.

Following statements of the two primary melodies, the piece weaves its way through changing left-hand accompaniment patterns, additional right-hand harmonies and improvisatory embellishments. Throughout most of the variations, the right hand is responsible for the continuous melody line, while the left hand usually outlines the chords. Challenges include controlling parallel and contrary motions with both hands and large leaps with various stroke types. The composition is set in 6/8, creating a sweet and lyrical dance.

"Childhood Memory" is a tonal work that will please any audience aurally and visually. Although there is a lack of written dynamics, skilled performers will be able to make this piece sing on any concert.

—*Percussive Notes, Brian Zator*

### **April Sky**

This attractive, seven-minute marimba solo is dedicated to Ludwig Albert and is written for a five-octave marimba. The foundation of "April Sky" is a descending bass line as the right hand opens with melodic motives that are gradually developed into a flowing melody. The opening harmony of E-major is clear and straightforward as the left hand bass line moves into arpeggiated patterns that propel the music forward. The work progresses through several keys before a delicate conclusion in C-major. Incorporating a small amount of optional improvisation (repeated eight measures), Lin allows the performer some freedom of expression and mood in this pleasant four-mallet solo.

"April Sky" would be a fine choice for most student recitals, and the technical demands are suitable for an intermediate to advanced performer. It could also be a nice encore selection.

—*Percussive Notes, Mark Ford*

**Reflections on the voice of Mountains**

this programmatic 130-measure composition lasts about eight minutes and would be very challenging for the mature four-mallet marimba performer. Starting at the extreme lowest register of a five-octave (low-C) marimba, Lin's composition utilizes all registers of the marimba with a delightfully tonal, rhapsodic presentation of contrasting tonalities—primarily A major and A minor. This solo composition would be appropriate for the graduate-level percussion solo recital or for the professional marimba recitalist.

—*Percussive Notes, Jim Lambert*