



SCHOOL OF MUSIC

Presents

## Bradley Baird, Percussion

September 27<sup>th</sup>, 7:00 pm, YouTube Premiere

Suite 5 for Violincello in C Minor; BWV 1011 (c1717-1723)

J.S. Bach (1685-1750)

- I. Prelude
- II. Allemande

Ordering-instincts (2014)

Robert Dillon (b.1980)

Assisted by: Emily Magee, Darrien Spicak, and Orion Wysocki, percussion

Reflections on the Nature of Water (1986)

Jacob Druckman (1928-1996)

- I. Crystalline
- II. Fleet
- III. Tranquil
- IV. Gently Swelling
- V. Profound
- VI. Relentless

Three Paintings for Marimba and Snare Drum (2020)

Matt Moore (b. 1985)

- I. Acrylic
- II. Watercolor
- III. Digital

World Premiere

Aaron Mincey, *marimba*

Karnataka (2020)

Emmanuel Séjourné (b.1961)

Texas Premiere

This recital is given in partial fulfillment of the requirements for the Master of Music degree with an emphasis in Percussion Performance  
Bradley Baird is a student of Dr. Brian A. West, Dr. Richard C. Gipson, Mr. Joseph Carter, and Mr. Jeff Hodge.

Please silence all electronic devices including watches, pagers and phones.

# Program Notes:

## **Suite 5 for Violincello in C Minor; BWV 1011 (c1717-1723); J.S. Bach (1685-1750)**

### **Duration: 12'00"**

Bach's Cello Suite 5 for Violincello in C Minor is one of six he composed from 1717-1723. In 1717 Bach left Weimar Germany to accept a job with a new patron, Prince Leopold. During this time, Bach would compose many new instrumental works as he would not have the commitment to compose primarily for the church or for the organ.

Since the popularity of the marimba has risen over the last fifty years, percussionists have often performed many of Bach's compositions; the most popular being his Suites for Violincello and the Sonata's and Partitas for Solo Violin. Since the transformation of the 4.6- octave marimba to the 5-octave marimba in 1987, percussionists have been able to perform the Cello Suites in the original range of the cello. Bach's Suites for Violincello have become widely popular for percussionists to perform for auditions/recitals and to also study music from the Baroque era.

## **Ordering-instincts (2014); Robert Dillon: (b.1980)**

### **Duration: 8'00"**

Robert Dillon is an award-winning percussionist and an ensemble member of the Grammy Award winning percussion group, Third Coast Percussion. Robert has studied with world renowned educators and performers such as Michael Burritt, Will Hudgins, and James Ross. Additionally, Robert has performed as a substitute percussionist with the Chicago, Boston, and San Diego Symphony Orchestras, and served as principal percussionist in the Madison Symphony Orchestra.

"Ordering-instincts draws a big sound from a very compact setup of instruments. The four percussionists share eight wooden planks, an octave of loose crotales and two tom-toms, from which they create a variety of different sonic colors in tightly interwoven rhythms. All musical content arises from the composite of all the players together; no one player's part forms a complete voice by itself. Ordering-instincts is dedicated to the DeBartolo Performing Arts Center at the University of Notre Dame, on the occasion of its 10th anniversary."

Program Notes by Robert Dillon

## **Reflections on the Nature of Water (1986); Jacob Druckman (1928-1996)**

### **Duration: 16'00"**

"Reflections on the Nature of Water is a small payment towards a very large debt. There were primarily two composers, Debussy and Stravinsky, whose music affected me so profoundly during my tender, formative years that I have no choice but to become a composer. It is to Debussy that I doff my hat with these reflections on his magical Preludes"

- Jacob Druckman

Pulitzer prize winning composer Jacob Druckman was a world renown composer and teacher. His accolades include a composer-in-residence with the New York Philharmonic, faculty at The Julliard School, The Aspen Music Festival, and The Tanglewood Music Center, among many others.

“Reflections on the Nature of Water is essentially a set of six etudes that explore the sonic, timbral, and expressive possibilities of the marimba in a unique way. And while many formal and intervallic similarities between Reflections and the Debussy Preludes can be discerned, I think the most compelling relationship is this: that both pieces transcend the form, and invest these exquisite “miniatures” with an emotional depth and beauty that belie their brevity”

- Daniel Druckman

Son of Jacob Druckman, Daniel Druckman currently serves as Associate Principal Percussionist with the New York Philharmonic and is the Percussion Department Chairman of The Julliard School. He is an active soloist and orchestral musician having toured many parts of the world and performed with numerous ensembles.

### **Three Paintings for Marimba and Snare Drum (2020); Matt Moore (b. 1985)**

#### **Duration: 7'00”**

Commissioned by Bradley Baird, “Three Paintings” for marimba and snare drum duet is written for advanced percussionists. Each “painting” is intended to evoke a unique imagery:

Acrylic - Striking reds and blacks swirl and dance

Watercolor - A smoky sunset by an impressionist master

Digital - The clean lines of vector graphics

- Matt Moore

The first movement, Acrylic, is a high energy and rhythmic introduction to the piece. It features many complex rhythms from the snare drum while incorporating groove and style. Although the snare drum plays more of a soloistic role in this movement, both instruments find balance and synthesis between each other for many moments throughout the movement.

Watercolor is much more atmospheric in nature and features new timbres from both instruments. Additionally, this movement features new musical qualities and experiences for both performers. The Marimbist is very calm but active throughout this movement by creating the brush strokes of a painting through their musical lines, while the snare drum compliments this style with wide/simple rhythms.

The final movement, Digital, is brisk in nature with mellow feelings that compliment it. Digital features more space at a quick tempo that the performers must navigate together. Much like Acrylic, groove is created by both instruments and is evident throughout the movement.

**Karnataka (2020); Emmanuel Séjourné (b.1961)**

**Duration: 8'40"**

Following Séjourné's composition Attraction, Karnataka follows a similar instrumentation as it is his second composition for solo marimba and tape. Karnataka is a state in the south western region of India and through this piece, Séjourné infuses many styles of Southwestern Indian music while also synthesizing many rhythms and styles from composers such as Alejandro Viñao and John Psathas. Séjourné is currently a high in demand composer and you will find many of his compositions on recitals and competitions.

Karnataka was made possible by a consortium of seventy-two members led by Cameron Leach. This performance is noted as the "Texas Premiere".