



SCHOOL OF MUSIC

Presents

Lester Rushin, Percussion

November 3rd, 7:00 pm, PepsiCo Recital Hall

Sculpture 3 (1995)

Rüdiger Pawassar (b. 1964)

Assisted by: Alex Rodzewich, Hayden Gish, Marimba

Mourning Dove Sonnet (1983)

Christopher Deane (b. 1957)

Czárdás (1904)

Vittorio Monti (1868 –1922)

Assisted by: Bekah Walker, Flute

Birds of Coolidge (2020)
World Premiere

Lester Rushin (b. 1999)

Chatterbox (2014)

Chad Floyd (b. 1977)

...Just the Light We See (2020)

Lauren Teel (b. 1990)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music Education degree with an emphasis in Percussion. Lester Rushin 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.

Sculptures 3 (1995); Rüdiger Pawassar (b. 1964)

Duration: 7'00"

Born 1964 in Lübeck, Germany and since 1990 percussionist at the Staatsorchester Kassel. Studied percussion at the Musikhochschulen in Lübeck and Freiburg and took also education in piano and score reading. Through his work as musician, Pawassar met composers like Luigi Nono, Iannis Xenakis and Mauricio Kagel. Marimba became an instrument which Pawassar learnt to cherish and in 1982 he attended a master course with Leigh Howard Stevens. Pawassar is also member of the ensemble 'Triomotion' (flute, vibraphone and marimba). His compositions for marimba quartet 'Sculpture in wood' as well as the trio version 'Sculpture 3' are two of the most performed chamber works for marimba.

Rüdiger Pawassar

Sculpture 3 takes the listener on an exploratory journey through a forest where a sculpture made of wood is found. It seems to be intentionally placed, yet also naturally made at the same time. The music is the perfect soundtrack for walking through a forest and observing every fleeting detail one can observe.

Mourning Dove Sonnet (1983); Christopher Deane (b. 1957)

Duration: 11'30"

Christopher Deane is a professor of percussion at the University of North Texas College of Music teaching orchestral timpani, mallets, and directing the UNT Percussion Players. He holds performance degrees from the University of North Carolina School of the Arts and the Cincinnati College-Conservatory of Music. He studied with James Massie Johnson, former principal timpanist of the St. Louis Symphony and percussion with Allen Otte. He has also studied independently with Roland Kohloff, N.Y. Philharmonic, Eugene Espino, Cincinnati Symphony and Leonard Schulman, N.Y. City Opera.

Christopher Deane

Mourning Dove Sonnet is not only completely idiomatic for vibraphone but is also one of the most difficult vibraphone works in the repertoire. Approximately 8 1/2 minutes long, the piece calls for two bows to be held during the A sections. The left hand inside mallet is a standard vibraphone mallet, while the right hand inside mallet is a pitch bending mallet. Obviously, the difficulty arises in the mechanics of these combinations. It should be noted that the combinations of sounds that are consequently produced are numerous, pleasing, interesting, and excellently presented within their contexts. In addition to bowing and bending pitches, the performer is required to create harmonics on various pitches and play on a muffled portion of the vibraphone. Parts of the melodic material are taken from an actual mourning dove song (hence the title), and the harmonies are typically pleasing with little unresolved dissonance.

Rich Holly Percussive Notes, October 1985

Czárdás (1904); Vittorio Monti (1868 –1922)

Duration: 6'00"

Vittorio Monti was an Italian composer, violinist, mandolinist, and conductor. He was born in Naples, Italy where he studied violin and composition at the Conservatorio di San Pietro a Majella. He was the conductor for the Lamoureux Orchestra in Paris for a time where he composed several operettas and ballets. He wrote a method study for mandolin with his own compositions as well as others. Czardas is his most known composition.

Czárdás is a Hungarian dance with a slow introduction and a fast, wild finish. *Czárdás* translates into the old Hungarian term for roadside tavern and restaurant. Just as there are Jigs and Reels in Irish culture *Czárdás* is Hungarian. Composed in 1904, this rhapsodical piece was originally composed for violin, mandolin, or piano. The score has been transcribed for a number of solo instruments with orchestral accompaniment and piano as well. Lastly, Lady Gaga used parts of *Czárdás* as an intro for her song “Alejandro” for her 2009 album “The Fame Monster.”

Birds of Coolidge (2020); Lester Rushin (b. 1999)

Duration: 7'00"

Lester Rushin is a percussionist at Texas Christian University in his 4th year of study. “Birds of Coolidge” is his first solo ever written to completion. *Birds of Coolidge* was inspired by the birds that would wake him up every morning during the 2020 pandemic and quarantine. The title is influenced by the street Lester lives on “Coolidge” and by the bird calls represent in the music

Birds of Coolidge is a subtle 5 octave marimba solo meant to show an average day of life during a pandemic portraying the ups and downs and surrealness of reality. Bird chirps and calls are scatter throughout the entire piece serving as a mental check that life goes on regardless of if you are ready or not. Imagine sun rays coming through the blinds of your living room, and birds calling their friends in your backyard echoing to each other, never to meet, and repeat their same habits again the next day.

The piece begins with the bird calls intertwined with melody one as they slowly separate into their own ideas. Melody one is light and airy but still terrestrially grounded. Melody two is a complete change of mood as it encompasses the emotional turmoil of cabin fever brought on by the pandemic. Melody two ends with a reluctant compromise between the emotional turmoil and acceptance of the will of life. Melody three intentionally starts with a swift ostinato a half step higher than melody two. Melody three is luminescent and feathery imitating the fleetingness of life’s sweetest moments. Finally, Melody one is reintroduced with the entanglement of bird calls but more intense. Just as anxiety makes one rush to the end of challenges, similar to waking up just hitting the ground in a dream, the pieces ends.

Lester Rushin

This performance is noted as the world premiere.

Chatterbox (2014); Chad Floyd (b. 1977)
Duration: 3'30"

Dr. Chad Floyd is a percussion artist, educator, and composer. Chad currently serves as Associate Professor of Percussion at Campbellsville University where he instructs applied percussion and directs the percussion ensemble, steel band, and drumline. He also serves as Director of Steel Appeal, a steel drum academy based in Campbellsville, Kentucky comprised of over 100 students from the surrounding area. In addition, Chad also serves as President for the Kentucky Chapter of the Percussive Arts Society and as a member of the PAS Education Committee.

Inspired by the "creative seating solution" composer Chad Floyd used when performing on hand drums in tight spaces, *Chatterbox* is aptly named and does a lot with a little. Utilizing a cajon, a set of bongos, and a set of congas, this medium-advanced solo is packed with a ton of musical interest. Just as the listener settles in with one tasty groove, an accent here or a melodic phrase there spins it off in an entirely different direction. Effectively and delightfully, this solo walks the line between what audiences expect from a concert solo and what they expect from a hand drum performance.

Chad Floyd

...Just the Light We See (2020); Lauren Teel (b. 1990)
Duration: 6'00"

Lauren Teel is the Percussion Caption Head for the DCI World Class Troopers Drum & Bugle Corps, an ensemble member of the Heartland Marimba Ensemble, and Director of Percussion for Mililani High School in Mililani, Hawaii on the island of Oahu, and adjunct professor of percussion at A&M commerce. She is a recognized Innovative Percussion Educational Artist, Marimba One Educational Artist, Zildjian Marching Artist and Remo Educational Artist. She is actively involved in the percussive arts community as both performer and educator, serving on the PAS marching committee and acting as an adjudicator for several PAS international competitions, including the 2018 Percussive Arts Society International Chamber Ensemble Competition and the 2019 Percussive Arts Society International Solo Marimba Competition.

During the 2018/2019 academic year, Lauren served as the Interim Instructor of Percussion for The University of Alabama, and Adjunct Instructor for the Million Dollar Band Front Ensemble. Prior to this appointment, she was an Adjunct Instructor of Percussion at several universities, including The University of North Alabama, The University of Alabama- Birmingham, and The University of Montevallo. In addition, Lauren was a member of the percussion educational team "Double Stop Percussion" based out of Birmingham, AL.

Lauren earned her M.M. in Percussion Performance at Indiana University in 2016 and a B.M. in Percussion Performance from the University of North Texas 2012. Her studies have allowed her to train with renowned percussionists including Kevin Bobo, Steve Houghton, Michael Spiro,

Paul Rennick, John Tafoya, Mark Ford, Christopher Deane, She-E Wu, Robert Schietroma and Ed Smith.

“The main melodic theme has been with me for some years, changing and growing over time. At various points, it’s held different meanings for me, but I think the cinematic nature of it lends itself to paint whatever picture it is that the performer or audience needs, leaving the interpretation more of a self-reflection.”

Lauren Teel

...*Just the Light We See* represents how light shines through water when it is just beneath the surface of the ocean. The push and pull of the melody and the more technically challenging passages exemplifies waves flowing where the water meets the beach.