Presents Emily Magee, Percussion Masters Recital

Wednesday, March 24th, 2021


                      Assisted by Karolina Rimskytė – Piano

Three Congations (2012)                                      Brad Dutz

Sweet Dreams and Time Machines (2018)                              Michael J. Burritt (b.1962)
                      Assisted by Bradley Baird – Marimba/Crotales

Alter Ego (2014)                                          Pat Jacobs

Russian Marimba Concerto (2016)                               Sergei Golovko
                      Assisted by Karolina Rimskyté - Piano

This recital is given in partial fulfillment of the requirements for Master’s Degree in Music Performance. Emily Magee is a student of Dr. Brian West,
Dr. Richard Gipson, Mr. Joseph Carter, and Mr. Jeff Hodge. Please silence all electronic devices including watches, pagers and phones.
Rhythmic Journey No. 3: Post Minimal – B. Michael Williams

Rhythmic Journey No. 3: Post-Minimal by B. Michael Williams was inspired by the motoric rhythms of such composers as David Lang, Paul Lansky, and John Luther Adams. Williams had been interested in writing a work for Egyptian riq that would explore the sounds of the so-called "post-minimalist" composers. This piece was written immediately following the composer's first time seeing a performance of Steve Reich's mallet quartet. Written for solo riq frame drum.

Dr. Williams spent much of his life learning and mastering different world instruments such as the riq, pandeiro, Moroccan tar, Zimbabwean mbira, and more. It all began from John Cage’s integration of world instruments in some of his early works for percussion ensemble. Dr. Williams composed pieces for each of the instruments he studied, in hope it would begin to popularize within modern percussion schools. His piece Rhythmic Journey is a multi-movement work for riq, pandeiro, and solo tar.

The riq is a type of tambourine/frame drum from Egypt. It is mostly used in Arabic music as a folk and classical instrument. Like other frame drums, the riq is predominately played with finger technique either in "soft position" or "cabaret position". Soft position, named for its lower dynamic, is played with both hands mirroring in their grip of the riq, whereas cabaret is played with one hand supporting the instrument and the other producing the tones.

Piazonore - Alexej Gerassimez

Gerassimez draws much inspiration from Piazzolla and his compositions. Since finishing school Gerassimez has aimed to enlarge the solo and chamber music repertoire for percussion. His final instructions to the piece are to “not take it too seriously and have fun”. The piece is in an ABA format with a surprise coda at the end. Here is what he writes to introduce the piece:

“Everybody knows the famous "Libertango" by Astor Piazzolla. I was going to make an arrangement for vibraphone and piano, because I really like this powerful combination. But during the process I moved away from the primary aim and found myself improvising and restructuring the material of this piece. Though I drew the spirit of piazzollas style of music with me, I escaped and stepped into a new "country".  

-Alexej Gerassimez

"Piazonore" is the result of this adventurous process and there is no longer a clear resemblance to it's original form of a "tango".

Three Congations - Brad Dutz

Three Congations by Brad Dutz is a percussion solo scored for three congas. This solo involves realizing different "melodies" or fragments of melodies, which are juxtaposed over recurring ostinato patterns. It employs a variety of hand techniques to achieve the subtle nuances required, while keeping the prominent groove moving. The left hand represents the ostinato groove and the right hand has a more soloistic and improvisatory nature. The piece incorporates standard conga techniques, as well as incorporating techniques from other world instruments such as Indian clay pots.

Brad Dutz is a pioneer for incorporating world percussion instruments into studies and recital material. He has many compositions all written for a variety of instruments for solo and chamber performance. Three Congations has two other pieces related to it using two or four drums, rather than three. Dutz has recorded over 34 of his own percussion CDs and several instructional videos on DVD.
Sweet Dreams and Time Machines – Michael J. Burritt

Sweet Dreams and Time Machines is dedicated to the memory of my friend, colleague and former Dean of the Eastman School of Music, Doug Lowry. There isn’t a week that goes by at Eastman when I don't think of Doug. From the time I interviewed with him for the position at Eastman to Doug introducing me as “Buzz Saw” Burritt after a memorable performance with the Eastman Wind Ensemble in Chicago. (One of my most cherished memories with him.). Doug was a person who always allowed you feel yourself in his presence through his warm demeanor and casual sense of humor. Being Dean seemed to resonate with him and he just seemed to enjoy being part of the special community at Eastman.

There are no real Time Machines, outside of science fiction novels and movies. True time machines are the memories we carry with us of people and moments shared. I found some memories so poignant that you can almost step into them as though you are living that moment again. Sweet Dreams to those who have passed, touched us forever, and live eternally in our Time Machines.

- Michael J. Burritt

The piece is inspired from the poem, (Sweet Dreams and) Time Machines, by Kelsey Peterson.

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\begin{align*}
I & \text{ thought I saw you down the hall} & \text{There is a door closed with a light behind it} \\
But & \text{ it could not be you, friend} & \text{A door, closed} \\
It & \text{ has been so long since I have seen you} & \text{A light} \\
I & \text{ remember you so completely} & \text{The door is large and dark} \\
That & \text{ I could almost lay my hand on you again} & \text{Behind it, light} \\
Should & \text{ I see you} & \text{At the end of the hall} \\
I & \text{ imagine you refreshed, as though} & \text{A great door} \\
\text{Had} & \text{ opened, pouring} & \text{Light} \\
Upon & \text{ your face} & \\
\end{align*}
\]

Alter Ego – Pat Jacobs

Alter Ego by Pat Jacobs for solo snare drum with audio soundscape. Stretched, warped, distorted, de-tuned, and mangled. Such was the fate of the recordings composer Pat Jacobs made using only a snare drum in order to create the fresh and energetic soundscape that complements the solo snare drum in this unique piece. Listeners will surely enjoy the high-energy result of the interplay between the soloist and soundscape’s echoing, mocking, and battling alter ego. Medium-advanced in level, this powerful showpiece won first place in the Percussive Arts Society 40th Annual Composition Contest.

Jacobs is a self-taught composer who launched his own freelance music composition service after teaching in schools. Most of his compositions have a concentration on “found sounds”, just as the unique snare-gut sounds in Alter Ego. Alter Ego is a highly motivic and complimentary rhythmic piece. The first snare lines to
appear in the track are mimicked by the performer and present throughout the piece. The “alter ego” snare in the track is constantly filling the space and complimenting the performing snare. This creates a unique over soundscape and insistent rhythmic energy.

**Russian Marimba Concerto - Sergei Golovko**

Russian Marimba Concerto consists of three movements: Untold Legends (Allegro resoluto, ma non tanto), Stories of Old (Lento) and The Fair "Maslenitsa" (Allegramente di bravura). Legends and tales are a part of culture, traditions, customs and history of people. Growing up like many generations of children, I was brought up with glorious and magnificent Russian and Ukrainian folk tales. Migrating to Australia in 1996 and finding a new home in the beautiful country that Australia is, I still feel a strong Russian influence on my playing and composition style. Like any other composer/performer who uses traditional melodies of their native country in their pieces, I often play Russian melodies and find myself improvising on them. This is how I came up with idea of writing The Russian Marimba Concerto. By composing this concerto, I would like show my enormous love and appreciation to Russia and the Russian people, respect to my friends and colleagues in the past, and to pay tribute to my teachers. The first movement displays a contrast between the Russian history associated with many wars and legends about Russian warriors from fairytales (like the famous Illia of Murom for instance). The middle section in this movement depicts how Russians very much appreciate peace. The second movement is very dramatic. It starts with a famous Russian folk song, which was sung by slaves. There is a lot of emotional pain and also protest, believing for peace and happiness in the future. In contrast to the second movement, the third movement is about the celebration of the rite of spring. People are saying goodbye to winter, and inviting the new season, spring. The music is full of smiles, jokes and hope for a better life. In the middle section of this movement you can hear a melody of the famous Russian folk dance "Barynya" used by many Russian composers in the past.

- Sergei Golovko

Golovko is a Ukraine-born Australian marimbist, educator, and performer. Golovko attended the Moscow State Tchaikovsky Conservatory in conducting and percussion performance. Upon moving to Australia Golovko founded the Australian Marimba Competition, which has world renown judges such as Ludwig Albert, Emmanuel Séjourné, Michael Burritt, and She-e Wu. He endorses malletech Marimbas and mallets.