



SCHOOL OF MUSIC

Presents

Eric Goodheer, Percussion Graduate Recital

February 22, 2023

7:00 PM

Van Cliburn Concert Hall at TCU

Program

Squall (2021)

Benjamin Holmes (b. 1991)

Toccatà and Divertimento (2001)

Ney Rosauero (b. 1952)

I. Toccata

II. Divertimento

Brian McLaurin - Guitar

Sweet Dreams and Time Machines (2018)

Michael Burritt (b. 1962)

Josh Foust - Marimba

These Violent Delights (2021)

John Tadlock (b. 1993)

Josh Foust - Percussion

Ivan Mendoza - Percussion

Johnny Naw - Percussion

Samsara (2021)

Fabian Otten (b. 1993)

This recital is given in partial fulfillment of the requirements for Master's Degree in Music Performance. Eric Goodheer is a student of Dr. Brian West, Mr. Joseph Carter, and Mr. Jeff Hodge. Please silence all electronic devices including watches, pagers and phones.

Program Notes

Squall - Benjamin Holmes

“The title “Squall” is in reference to sudden localized storms that bring intense wind, rain, thunder, and hail. The snare drum is used to imitate these natural phenomenon and carry the listener through the storm. The “storm” begins suddenly and gradually changes into a peaceful rain. The performer must use rudimental, concert, brush, and extended techniques while carefully blending with the accompaniment.”

- Notes by the composer

Toccata and Divertimento - Ney Rosauo

I found this piece when searching for something to perform with my good friend, Brian. We had always loved making music together but never had an opportunity to do so in a traditional setting until now. The first movement, *Toccata*, presents the thematic material for the piece with interplay between the two instruments. As the movement progresses, the music hints at the style of the movement to follow. *Divertimento* is a much more upbeat and amusing selection. It develops on some ideas from the earlier movement in an almost improvisational style. It challenges the performer’s virtuosity of expression and requires the musicians to play both as a soloist, and also as an accompanist at times.

Sweet Dreams and Time Machines - Michael Burrirt

“*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” Burrirt 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 to 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.”

- Notes by the composer

These Violent Delights - John Tadlock

“I woke up one morning with the opening textures of the piece swirling around in my head, mixed with a dark, mysterious, and somber feeling. The emotions were similar to those I get from *Westworld*, of which the title is derived. It is a reference to Shakespeare’s *Romeo and Juliet*: “These violent delights have violent ends.” Control becomes chaos. What once made sense is now a gnarled mess.

These Violent Delights experiments with sections that start relatively simple and allow just enough time to feel the groove before becoming increasingly complex and even devolving into chaos. Suddenly, everything stops and begins again.”

- Notes by the composer

Samsara - Fabian Otten

“*Samsara* is the Buddhist word for the cycle of existence; meaning not only rebirth, but also describing the attempt of achieving happiness through materialistic goods (always aiming for more and for better circumstances). We *think*, we will be happier by serving our ego; we want to be better than others and highly regarded. These thoughts bind us to the *Samsara*.

The first part of the piece is a theme of predetermined fate which is driven by emotions; the theme is trying to hold onto something constant which does not exist.

The second part begins with a calm ostinato and a soft peaceful melody (like a meditation) - we find peace in ourselves through states of mind like love, compassion, patience, and equanimity. Respecting all living beings and contemplating the dependent origination are central aspects. The emotions are under control and for the first time, real happiness from being free of desires and temper shows up, but later loses itself again through digression. The rest of the piece plays with the contrast of the two themes and ends with reminiscences of the inner peace.”

- Notes by the composer