



SCHOOL OF MUSIC

Presents

Katie Jobe, Percussion

February 24, 2023

7:00 PM

Van Cliburn Concert Hall at TCU

Program

ImPULSE (2021).....Austin Franklin
(b.1995)

Assisted by Josh Foust, Eric Goodheer, Nathan Grissett

Apocalyptic Etude (2009).....Dave Hall
(b. 1983)

Allston Memoir (2013)..... Jason Baker
(b. 1976)

currents (2017)..... Louis Raymond-Kolker
(b. 1995)

Suite for Lounge Lizard (1986/2021).....Bob Bollman
(b. 1968)

Grimoire (2017).....Caleb Pickering
(b. 1990)

for A Muse (2022).....Chad Heiny
(b. 1980)

- i. Recitative
- ii. Scherzo

jUst past the Void... (2022)*.....John David Cope
(b. 1997)

World Premiere

Assisted by Jennifer Kubenka, piano

This recital is given in partial fulfillment of the requirements for a Master's Degree in Percussion Performance. Katie Jobe is a student of Dr. Brian West, Mr. Joey Carter, and Mr. Jeff Hodge.

The use of recording equipment or taking photographs is prohibited.

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

Program Notes

Katie Jobe
MM Percussion Recital

7 pm

Van Cliburn Concert Hall, TCU

February 24, 2023

ImPULSE (2021) – Austin Franklin (b.1995)

Josh Foust, Eric Goodheer, Nathan Grissett – percussion

Josh, Eric, and Nathan are my amazing fellow percussion graduate assistants, and I could not have asked for better people to work alongside in this program. I wanted to program a quartet with them because playing percussion with your friends is one of the best parts of our jobs as musicians.

- Notes by performer

“ImPULSE for percussion quartet was written for an aleatoric set of non-pitched percussion instruments, chosen by the performers according to only a few instructions given in the score. The piece is composed in two parts, held together by a somewhat constant quarter note pulse, from which the title is derived. This pulse grows in intensity until the very end of the piece where it creates the final climax.”

- Notes by composer

Apocalyptic Etude (2009) – Dave Hall (b.1983)

7 minutes

Apocalyptic Etude has been on my list of music to play for a few years, and with this being my last recital it felt like the right time.

Apocalyptic Etude was composed and premiered in the fall of 2009 at the University of North Texas. The title is meant to reflect the predominantly dark harmonies as well as the virtuosic and technical nature of the piece. Like most music I write, this piece is inspired by a combination of composers, most notably Beethoven, Chopin, Thelonious Monk, and Wayne Shorter. Though I don't purposely try to evoke or quote a specific composer or period, I think the fusion of classical and modern soloistic idioms and harmonies is evident in the piece.

-Notes by composer

Allston Memoir (2013) – Jason Baker (b.1976)

Triangles are my favorite accessory percussion instrument, if not my favorite instrument overall. I began my collection of triangles my freshman year of college at UTA, and after the second or third triangle there were (friendly) jokes about me being a “crazy triangle lady.” Leaning into the joke, I would purchase at least one triangle at every PASIC or TMEA convention that I would attend after that, and with my most recent trip to PASIC 2022, I now have a collection of nine different triangles, ranging from 4 inches to 10 inches. During this same PASIC trip, I purchased a collection of solos written for triangles from Living Sound, where I also bought the ninth triangle in my collection. Since triangle is not an instrument that has much solo repertoire, and since I have so many of them, I thought it would be fitting to program a triangle solo. I decided to play “Allston Memoir” by Jason Baker, and this is what he had to say about the solo:

“The title is a reference Allston, Massachusetts – a section of Boston I lived in between 2000 and 2001. This year of my life holds special significance as it was the only one where I was not either in school myself or teaching at a university. I had sort of taken a year off after graduating from the New England Conservatory and was working as a substitute teacher in the city and planning what I wanted to do next. A year later I would be enrolled in the University of North Texas and had met the person I would marry. This was the last time I was really on my own and what I consider to be the end of my youth, as I would accept the position I currently have at MSU and get married during and immediately after my time at UNT, hence the music is small and intimate – like a conversation with myself, like something that you wouldn’t notice unless you tried. There’s a lot of freedom in that kind of anonymity. Also, my apartment in Allston was only one room, so if I could imagine the type of setup that would fit in that space, along with the need to stay quiet around my neighbors, a piece for triangles would probably be appropriate.”

currents (2017) – Louis Raymond-Kolker (b.1995)

My first experience with steel drums was my first semester here at TCU when I was placed on double seconds in our steel band. It is very strange to learn a completely new instrument as a master’s student, and double seconds have a learning curve as you learn not just where the notes are, but how to navigate playing two pans. As I have continued to play in steel band, I greatly enjoy playing double seconds, and wanted to include them in my recital as the newest instrument I have had to learn. I chose “currents” as it highlights the range and capabilities of double seconds, and still provides technical difficulty in maneuvering around the pans.

- Notes by performer

“*currents*, for solo double seconds, is based on a single body of water, constantly turning over, collapsing over itself with each new surge. The performer’s hands each stay in their respective pan - never crossing over - which adds a dimension of physicality to the musical layers at play.”

- Notes by composer

Suite for Lounge Lizard (1986/2021) – Bob Bollman (b.1968)

Suite for Lounge Lizard was originally written and performed by Bob Bollman as part of the Drum Corps International Individual and Ensemble competition in 1986, where he won the category for timpani. Bob used the solo again 1987 and 1989 for the same competition and was the winner both times. While it has been played many times since then in contests and recitals, it was only recently transcribed and published. It is a barrage of notes and tuning changes, making the four minutes of playing time seem to fly by as fast as the performer is having to move around the drums. The three movements each have distinct characters: the first a fast swing with a moving bass line, the second a slower three-over-two groove, and the third a bombastic finale combining a Latin groove with a cowbell, a china cymbal for impact, and rapid flurries of notes on the drums that lead to a climactic finish. It is worth noting that in his original performance Bollman performed the solo standing up, which only further highlights his skill and why he was able to win the I&E contest three times.

Grimoire (2017) – Caleb Pickering (b.1990)

Caleb Pickering is one of my favorite composers (sorry Professor Nadeau), and since I wanted to include a vibraphone solo on my recital, when I found Grimoire in my collection of music that I've bought over the years I read through it and loved the eerie and sinister vibes (pun intended) of the piece, and I felt it thematically worked well with my marimba solo Apocalyptic Etude that is at the end of my recital. The piece is chaotic, balancing on the edge of falling into madness as if consumed by rage, with an ending that provides no resolution or conclusion, just a fading distortion of *Dies Irae*.

- Notes by performer

Grimoire is a work for solo vibraphone based around the book of the occult. Being a Wiccan book of magic, a Grimoire typically includes instruction on creating magic objects, pages of chants and spells, and instructions on invoking the power of supernatural beings such as angels, spirits, and demons. Each Grimoire is personalized to the owner through ritual practice and experimentation with the occult. How each person's Grimoire is used is completely up to the intent of the owner. Based on harmonic material from my marimba trio *Bloodworks*, this piece traces the atmosphere of a Wiccan chant of invocation, leaning toward a use of ill intent. This work was commissioned by percussionist Dr. Andrew Veit.

- Notes by composer

For A Muse (2021) – Chad Heiny (b.1980)

- i. *Recitative*
- ii. *Scherzo*

Originally from the solo collection “Nocturnes,” *for A Muse* is a dynamic concert snare solo with two movements, the first an open and thoughtful recitative with large spaces between motives as if waiting for an answer, the second an energetic scherzo that drives its energy forward as if driving off the edge of a cliff. The composer has this to say about the whole collection:

“*Nocturnes, Book 1*, is a collection of concert works for advanced performers. Written during a challenging time, these solos were both a daily distraction and a voice for the composer's fears, frustrations, and anxieties at that time. Some of the solos are simple in instrumentation, while others combine colors that are less prominent in percussion literature. All of the solos require a good deal of virtuosity and emotional commitment from the performer.”

jUst past the Void... (2023) – World Premiere – John David Cope (b.1997)

Jennifer Kubenka – piano

On every recital I have planned I have wanted to play a duet with my aunt, Jennifer Kubenka, as she is the only other person in my family to have majored in music, and I enjoy getting to rehearse and perform with her. I was able to play a marimba and piano duet with her on my junior recital at UTA, but my senior recital and first graduate recital we were not able to play together due to the 2020 lockdown and scheduling conflicts, respectively. Given that this is my last graduate recital, I wanted to perform with her again. Something that has been instilled in me both here and at UTA is the need to bring more music into percussion through composition and/or commission, and I chose to commission a duet for us to do just that. I met John Cope working as graduate assistants for the marching band at TCU, and asked if he would be willing to write this duet for us. Since Aunt Jen and I are both very into science fiction, fantasy, science, and general nerdery, I asked John to convey those themes in the piece. I'm very excited to help generate new music, and I hope that audiences and future performers will enjoy this piece as much as we have.

- Notes by performer

“Commissioned by my dear friend Katie Jobe, *jUst past the Void* is my attempt to depict space travel through music. Katie tasked me with writing a piece that is reminiscent of science fiction films and space travel, so the music depicts a group of people drifting through the never-ending void of space. I imagined a ship just floating away slowly into the deep and dark galaxy. As you perform this work, try to imagine a ship drifting off into the beautiful void that is space.”

- Notes by composer