



SCHOOL OF MUSIC

Presents

Josh Foust, Percussion Masters Recital

Thursday, April 6, 2023

7:00 p.m.

Van Cliburn Concert Hall at TCU

Piazonore (2014)

Alexej Gerassimez

(b.1987)

Karolina Rimskyte, Piano

Raga No. 1 (1968)

William L. Cahn

(b.1946)

Encore (2012)

Casey Cangelosi

(b. 1982)

Sweet Dreams and Time Machines (2018)

Michael Burritt

(b. 1962)

Eric Goodheer, Marimba/Crotales

Phylogenesis (2016)

Russell Wharton

(b. 1990)

Niflheim (2010)

Csaba Zoltán Marján

(b. 1983)

Girlfriends Medley (1987)

arr. Bob Becker

(b. 1947)

John Cope, Angela Maria Lara, Joshua Santana, Anthony Chmielewski

Program Notes

Piazone - 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 Piazzolla’s style of music with me, I escaped and stepped into a new “country”.

- Alexej Gerassimez

"Piazone" is the result of this adventurous process and there is no longer a clear resemblance to its original form of a “tango”.

Raga No. 1 - William L. Cahn

Raga No. 1 was composed in 1968 , and was performed by the composer, William Cahn, at the Eastman School of Music in Rochester, N.Y. The idea for the piece was inspired by hearings of the music of North India, and especially by the rhythm and techniques used on the tabla, the traditional drums of North Indian classical music.

Bill Cahn has been a member of the NEXUS percussion group since 1971, and was principal percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. Born in Philadelphia in 1946, Bill has performed with conductors, composers, ensembles, and artists representing diverse musical styles - Chet Atkins, John Cage, Aaron Copland, Chuck Mangione, Mitch Miller, Seiji Ozawa, Steve Reich, Doc Severinsen, Leopold Stokowski, Igor Stravinsky, and Paul Winter. He has conducted programs with symphony orchestras, and his compositions for solo percussion, percussion ensemble and percussion with orchestra/band are widely performed. His fourth book, "Creative Music Making," on freeform improvisation was published by Routledge Books in 2005.

Encore - Cangelosi

Encore was written as a postlude or encore to *Einherjar* by Casey Cangelosi. *Encore* is fierce work for solo multi-percussion. In Norse mythology, worthy human soldiers who have died in battle are hand picked by the Valkyries to ascend to Valhalla. In Valhalla these soldiers will train for the Ragnarok (the final battle which will end all existence for humans and gods). When Ragnarok comes, the soldiers will return as the Einherjar to fight at Odin's side.

Sweet Dreams and Time Machines - Michael 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.

I thought I saw you down the hall

There is a door closed with a light behind it

But it could not be you, friend

A door, closed

It has been so long since I have seen you

A light

I remember you so completely

The door is large and dark

That I could almost lay my hand on you again

Behind it, light

Should I see you

At the end of the hall

I imagine you refreshed, as though

A great door

Had opened, pouring

Light

Upon your face

Phylogenesis - Russell Wharton

Phylogenesis is a work for a solo percussionist using two snare drums and audio. The title refers to the evolutionary history and development of an organism, and the musical development within the piece loosely mirrors that concept.

Russell Wharton creates a mesmerizing array of timbres and effects through use of a rasping (scraper) stick, a muted drum, and a numerous other playing techniques. Strong command of rudimental language is necessary, but musical sensitivity and a good feel for odd metered ostinato is equally, if not more important.

The accompanying audio track is initiated by the performer about one-third of the way into the piece and it provides clever use of acoustic imitation, creating a duo of sorts between soloist and audio.

Niflheim - Csaba Zoltán Marján

Niflheim by Csaba Zoltán Marján contains several virtuosic, fast and furious sections which require technical facility and stamina from the performer. On the other hand, it consists of numerous passages in which the musical skills of the performer can be expressed. The key of the piece is to find the right characters and the right tempos which are in constant change. The articulation of the phrases is also very important. Even if the piece, apart from a few passages, moves in a perpetual motion of sixteenth notes that flow continuously from the beginning to the end, there are different tempos and atmospheres to be shown.

The title Niflheim is a place of eternal cold, darkness and fog in the Norse Mythology located in the underworld. According to extant sources, it was one of the two primordial realms, the other one was Muspelheim, the realm of fire. Between these two realms of cold and heat, creation began.

- Csaba Zoltán Marján

Girlfriends Medley - Bob Becker

Bob Becker is a Pennsylvania-born percussionist who received both his Bachelor's and Master's degree from the Eastman School of Music in New York. He is a founding member of the percussion group "NEXUS," who perform his arrangement of *Girlfriends Medley* on their 2003 album *Drumtalker*. Currently Becker performs frequently with NEXUS while also performing as a soloist and is called upon to be a clinician for various events throughout the world. He is considered "one of the world's premier virtuosos on xylophone and marimba" and his arrangements and compositions are being played worldwide to this day.

Created in 1987, *Girlfriends Medley* is an arrangement of three 1920s hit songs, *Margie*, *Jean*, and *Dinah*. Becker wrote this piece as an homage to Sammy Herman. Herman was a virtuoso xylophone player who performed during the "Golden Age" of both xylophone and radio. Becker names Herman as "one of the greatest virtuosos of this [1920s] era."

Girlfriend Medley is a powerful piece meant to be played for its virtuosic flair and easy audience appeal. Performing this piece not only shows off the skills of the performer, it gives the audience a toe tapping piece to listen too. Some audience members may even know the words of the different melodies and sing along bringing a greater experience to the performance.