



SCHOOL OF MUSIC

Presents

Austin Probst, Percussion

November 13, 2023

7:00 PM

Van Cliburn Concert Hall at TCU

Program

Distractions (2023)	Jensen L. Thomassie (b. 1999)
Africa Hocket (2012)	Lane Harder (b. 1976)
<i>Gabe Sanchez, Joe Donohue, Nathan Grissett, Marimba</i>	
Asanga (1997)	Kevin Volans (b. 1949)
Pigeon Pair (2020)	Patrick Vu (b. 1999)
<i>Mikayla Probst, Flute</i>	
Eight Pieces for Four Timpani (1949) VIII. March	Elliott Carter (1908 - 2012)
Velocities (1990)	Joseph Schwantner (b. 1943)
Grebfruit (2005)	Benny Greb (b. 1980)
Saudade Fantasia (2023) *	Joey Eng (b. 2001)
<i>Henry Haas and Alexia Wixom, Violin Lyndsey Walker, Viola Emily Torkelson, Cello</i>	

* U.S. premiere

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education. Austin Probst is a student of Joey Carter, Jeff Hodge, and Brian A. West. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Distractions

Jensen L. Thomassie

“*Distractions* for solo snare drum and electronics centers around the impact that modern technology has had on social norms and development in the world. The piece takes samples from computers, phones, and a variety of apps to create a sonic environment that encapsulates the distracted state we find ourselves in within our lives due to the abundance of social media and other technological advances.” – Jensen L. Thomassie

Africa Hocket

Lane Harder

Lane Harder’s *Africa Hocket* is a quartet for four marimbas and four flowerpots. The piece takes different types of hockets and modes from African music and applies them to a Classical-style marimba quartet. The types of hockets that are heard throughout the piece range from simple call-and-response to offset melodies in multiple marimbas to sixteenth note splits across all four marimbas. The rhythmic content of some sections of this piece contains a duple-based melody and triple-based harmonic content, sometimes with each marimba playing both at the same time. The full-sounding, fast-paced melodic and harmonic content of this piece could make the listener think they are listening to an octet. The TCU Percussion Ensemble just returned from performing *Africa Hocket* at the PAS Concert Chamber Percussion Ensemble Competition.

Asanga

Kevin Volans

Asanga, a solo multi-percussion work by Kevin Volans, is a swirl of notes around six drums. The Sanskrit title *Asanga* means 'freedom from attachment'. This piece goes from calm and pensive to blisteringly fast-paced in a moment’s notice, great for captivating an audience for its entire 8-minute duration. As stated by the composer, the piece was written with “no conscious techniques or concept”, resulting in a flurry of rhythmic motifs echoed throughout the piece.

Pigeon Pair

Patrick Vu

Pigeon Pair was composed by my great friend and TCU Alum, Patrick Vu. After being accepted into the TCU Percussion Studio, my sister contacted Patrick asking him to compose a duet for us to play on her Senior recital. Patrick began on the project later that spring, and after one facetime and a couple calls thereafter, *Pidgeon Pair* was composed.

A “Pigeon Pair” is a nickname for when a family has only two children that are a boy and a girl, either as twins or singles. This stems from a folk tale that pigeons sit on two eggs at a time, always a boy and girl pair. We chose to name the piece “Pigeon Pair” since Mikayla is my only sibling, which makes us our family’s “pigeon pair.”

Working on this piece with my sister has been very special to me, and I am so appreciative towards Patrick for writing this beautiful piece for our family. Performing with my sister, both on her and my own senior recital, is a memory I will cherish for a lifetime. That said, we would like to dedicate this performance to our parents for providing us their endless love and support in our pursuance of music.

VIII. March

Elliott Carter

March is derived from Carter’s “Eight Pieces for Four Timpani”. Carter’s Eight Pieces is a collection of short pieces by Elliott Carter for solo timpani – four drums played by one musician. Six of the pieces were composed in 1949. Two new pieces were added in 1966, including March, and the rest were revised in collaboration with percussionist Jan Williams. Carter wrote the pieces as studies in tempo modulation and the use of four-note chords. They are a collection rather than a suite, as Carter suggested no more than four be performed at once. The pieces make heavy use of extended techniques, including playing with the back end of the timpani sticks, varying the beating spot on the drumhead, glissandos, and sympathetic vibration.

Velocities

Joseph Schwantner

Written for marimbist Leigh Howard Stevens, *Velocities* is characterized by a continuously unfolding texture of rapid gestures within a framework of continually shifting meters. The first major division opens with a series of aggressive articulations of a repeating harmonic idea followed by wave-like ostinati figures presented in seven-eight meter. The second principal section continues with ever-persistent sixteenth notes framed in triple meter. The last major section re-engages the primary musical elements presented and developed earlier and leads to a forceful and spirited conclusion.

Grebfruit

Benny Greb

Grebfruit is a play along track composed of layered vocal tracks sung by Benny himself. The piece begins with an old ragtime-y feel, jumping right into a funk groove. Towards the end of the piece there is an extended solo, where the performer will have a moment to show off their expertise, closing with the main theme.

Saudade Fantasia

Joey Eng

“Saudade is a Portuguese word that very loosely means 'the love that remains.' It is a term that is used to denote the melancholic feeling of missing someone or something; a bittersweet emotion, as it is both a feeling of sadness due to their absence and a feeling of nostalgic joy from their memory. This piece is my attempt at painting this feeling in music”. – Joey Eng

I am so appreciative of my friends– Henry, Alexia, Lyndsey, and Emily, who helped make this piece come to life. For a while, I struggled with where this piece belonged on the program. However, in playing for others and hearing some feedback, there was no better place than the closer. Though my time at TCU has come to an end, I will forever have a love for my studio family that remains very close to my heart, and am appreciative of their impact on my life.