



SCHOOL OF MUSIC

Presents

Joe Donohue, Percussion

April 11, 2024

7:00 pm

Van Cliburn Concert Hall at TCU

Program

Departures (2006)

Rey Miranda, Marimba

Emmanuel Séjourné (b.1961)

Allez! (2003)

Heath Bain, F Horn

Nathan Daughtrey (b.1975)

Hymning (2016)

Robert Honstein (b.1980)

Tantrum (2011)

Kevin Bobo (b.1974)

Seven Pillars (2021)

Pillar I

Anthony Chmielewski, Nathan Grissett, and Josh Santana, Percussion

Andy Akiho (b.1979)

Koolish Zein (2019)

Her Alchemy

London Busking 2149

Trimetrical Hub

John Psathas (b.1966)

This recital is given in partial fulfillment of the requirements for a Master's of Music in Percussion Performance. Joe Donohue 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

Departures by Emmanuel Séjourné

This marimba duet is written in two distinct sections: a sad, lush chorale highlighting the medium-to-low range of the instruments, followed by a sizzling Latin dance full of dramatic flourishes and engaging rhythms. Séjourné's style of writing combines modular improvisation with jazz harmonies and clever rhythmic content, satisfying the musical needs of talented performers while entertaining a wide audience.

Allez! by Nathan Daughtrey

Commissioned by Laura Lynch (horn) and Jason Kihle (vibraphone) from the University of Jamestown (Fargo, ND), *Allez!* Was written to be a dynamic opener or closer for a program that features the instruments equally. From the opening notes, the piece just "goes" and never lets up.

Hymning by Robert Honstein

I grew up singing and playing hymns. I'm not particularly religious, but somehow they stuck with me. I love them for that. I love how they've always been there. How they never fail to reach me, to draw out some long forgotten feeling. They're like an old friend: we don't keep in touch so well, but every time we see each other we pick up right where we left off. My piece *Hymning* is like a daydream, a quiet stroll through hazy recollections of these tunes. I don't think I quote anything specifically, rather it's a sort of fantasy, an extended riff on little phrases that feel similar to probably hundreds of different tunes. After a long, meandering first section the music finds it's way back to the beginning. On second look the tune takes a few unexpected turns. Digressions lead to wistful flourishes and unexpected tonal detours before returning once again to the opening idea. The piece ends, but I think there's a sense it might still be going, quietly, barely heard, somewhere off in the distance. I can pick up this thread any time. It's always there.

Hymning was commissioned by Michael Burritt and premiered 11.11.16 at PASIC 2016, Indianapolis, IN

Tantrum by Kevin Bobo

Tantrum is an experimental composition for solo snare drum. Containing four main sections, the piece explores a wide range of tone colors through the use of specified playing zones, special techniques, and the extreme use of dynamics. Almost like a child throwing a temper tantrum, sudden outbursts pop out of quiet, intricate playing, utilizing more surfaces than just the drum head.

Seven Pillars, Pillar I by Andy Akiho

Seven Pillars by Andy Akiho explores the free spaces created within an organized structure. This evening-length work, comprising seven quartets and four solos, began with its central movement, Pillar IV. Originally commissioned as a stand-alone work, this piece contained a rigorous structure and motivic content that Akiho felt compelled to expand beyond its 10-minute capsule. Pillar IV became the nucleus for “Seven Pillars,” containing the DNA from which the other six quartets are built. The macro-structure of “Seven Pillars” is made up of two simultaneous processes. The first is an additive process where each movement introduces a new instrument that is then incorporated into the subsequent pillars. To balance this expansion, there is a symmetrical structure on either side of the central movement, Pillar IV. The reflecting movements—Pillars I & VII, Pillars II & VI, Pillars III & V—share formal elements, motives, pitch sets, and other musical elements, but Akiho is the first to say that this is not the point of “Seven Pillars.” Rather, this structure creates space that can be populated with emotion and imagination. Even the reflecting movements are occupied by wildly different aesthetics despite sharing an underlying logic. While still observing the macrostructure, these free spaces are first seen in the solo movements. The solos have a more improvisatory form, elaborating on the pillars, going off on tangents, or transporting us to somewhere else entirely. They are the skin to the pillars’ bones, but, as we zoom in further, this soft tissue permeates every moment of this meticulously crafted work.

Pillar I unapologetically throws us into the world of “Seven Pillars.” The building blocks of the piece are flying around like shrapnel, colliding and combining with each other to eventually congeal into a cohesive whole. The timbral color of this movement is equally elemental, offering the starkest palate of unpitched, articulate and raw sounds.

Koolish Zein by John Psathas

Koolish Zein is an orchestra-less concerto written for Michael Burritt. In place of the symphony orchestra is a percussion quartet and a track of richly layered audio. The soloist is the storyteller from start to finish, navigating an ever-changing terrain of dynamic textures and grooves. The three parts of *Koolish Zein* each look to evoke resonances of an imagined future. Her Alchemy emerges from women’s voices transformed digitally within the software Alchemy. London Busking 2149 imagines what it might be like busking at Trafalgar Square some 125 years from now, evoked with the sound of flying vehicles coming and going, the loose quality of the music, and a duet with a passing robotic improviser. The up-tempo Trimetrical Hub (an anagram of Michael Burritt) begins in a Macedonian dance rhythm of 17/8 (4+6+7) and eventually transforms into a high-spirited groove inspired by a 6/8 Moroccan wedding dance.