



SCHOOL OF MUSIC

Presents

Joe Donohue, Percussion

April 7, 2025

7:00 pm

Van Cliburn Concert Hall at TCU

Program

Eight Pieces for Four Timpani (1949/1966) Elliott Carter (1908-2012)

V. Improvisation

Histoire du Tango (1986)

Astor Piazzolla (1921-1992)

Bordel 1900

Concert d'aujourd'hui

Derek Smilowski, Flute

Conversation for Two Tambourines (2010)

Bobby Lopez (b.1977)

Josh Santana, Tambourine

Suite No. 1 in G Major, BMV 1007 (c.1720)

Johann Sebastian Bach (1685-1750)

Prelude

Courante

Sarabande

Gigue

Song and Dance (2009)

Gene Kosinski (b. 1980)

II. Dance of the Drums

Logan Scott, Percussion

Northern Lights (2001)

Eric Ewazen (b. 1954)

Prelude to a Kiss (1938)

Duke Ellington (1899-1974)

Jordu (1953)

Irving "Duke" Jordan (1922-2006)

Daahoud (1954)

Clifford Brown (1930-1956)

Haley Bruns, Drum Set; Skyler Cloyd, Piano; Kenneth Ebo, Trumpet;

Ashley Tyson, Tenor Saxophone; Luke Wilson, Bass

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, Dr. Richard Gipson, 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

Eight Pieces for Four Timpani (1949/1966) by Elliott Carter (1908-2012)

The six from 1949, besides being virtuoso solos for the instrumentalist, are studies in the controlled, interrelated changes of speed now called “metric modulation,” and generated ideas carried further in [Carter’s] First String Quartet begun at the same time and completed shortly afterwards. Each piece is dedicated to a performer who showed an interest in the works in their early days.

Improvisation is dedicated to Paul Price. The opening phrase furnishes materials for numerous variations with constant changes of speed.

Histoire du Tango (1986) by Astor Piazzolla (1921-1992)

Bordel 1900: The tango was born in Buenos-Aires in 1882. It was first played on the guitar and the flute. The piano was added later, followed by the bandoneon. It is music full of charm and vivacity, that gives the impression of the good spirits and volubility of the French, Italian and Spanish women who lived in these brothels, enticing the policemen, thieves, sailors and hoodlums who visited them. The tango is cheerful. Concert d'aujourd'hui: Certain concepts join tango music with contemporary music, such as recollections by Bartók, Stravinsky and several others on a tango base. This is today's tango, the tango of the future.

Conversation for Two Tambourines (2010) by Bobby Lopez (b.1977)

A fun duet for headed tambourines that showcases techniques (both commonplace and otherwise) often found in orchestral tambourine playing. The piece is a running dialog between the two players as they execute articulated grace notes, pianissimo rolls, thumb rolls, and a variety of articulations. *Conversation* brings to the forefront the complexity, control, and variety of techniques that are required to play this instrument well.

Suite No. 1 in G Major, BWV 1007 (c.1720) by Johann Sebastian Bach (1685-1750)

Bach’s Solo Cello Suites, like his contemporaneous English Suites for Harpsichord (bww 806–11), follow the traditional form of the German instrumental suite—an elaborate prélude followed by a fixed series of dances: allemande, courante, sarabande, and gigue. Between the last two movements of the cello works are inserted additional pairs of minuets (Suites Nos. 1 and 2), bourrées (Nos. 3 and 4), or gavottes (Nos. 5 and 6).

The First Suite (G major) opens with a fantasia-like Prélude whose steady rhythmic motion and breadth of harmonic inflection generate a sweeping grandeur that culminates magnificently in the heroic gestures of the closing measures. The ensuing movements follow the old custom of pairing a slow dance with a fast one: an Allemande (here marked by wide-ranging figurations and swiftly flowing rhythms) is complemented

by a Courante, a dance type originally accompanied by jumping motions; a stately Sarabande is balanced by a pair of Minuets (the second of which, in G minor, exhibits a delicious, haunted languor) and a spirited Gigue of vibrant character.

- Dr. Richard E. Rodda

Song and Dance (2009) by Gene Kosinski (b. 1980)

Song and Dance is scored for percussion duo in two movements: I. Song of the Metals; II. Dance of the Drums. The second movement is in stark contrast [to the first movement] with very primal drumming. Interlocking groove-oriented patterns permeate the movement while a conch shell is used as a single-pitch melodic instrument. Both movements are dances, however two very different aesthetics.

Northern Lights (2001) by Eric Ewazen (b. 1954)

Northern Lights for solo marimba was written for Gordon Stout by composer Eric Ewazen. *Northern Lights'* beautiful tonalities and challenging techniques make it a must in every advanced marimbist's repertoire list. It is on almost everyone's list of the top ten greatest works for solo marimba.

Prelude to a Kiss (1938) by Duke Ellington (1899-1974)

By the late 1930s, swing was at the height of its popularity. Using his fame and artistic freedom, Ellington became more ambitious and experimental, writing "Prelude to a Kiss", which abandoned the Tin Pan Alley style hooks and dance tempo for melodic lines and harmonies found more often in classical music. He recorded this piece as an instrumental in August 1938 before returning to the studio a few weeks later to record it as a vocal number with lyrics by Irving Gordon and Irving Mills that were sung by a young and relatively unknown Mary McHugh. Popular records in 1938 were by Ellington and by Johnny Hodges and His Orchestra.

Jordu (1953) by Irving "Duke" Jordan (1922-2006)

This song was first made popular by Clifford Brown and Max Roach. It has a traditional AABA jazz form. The A section is composed of two measure patterns, the first being a non-chordal pick-up measure in which the lead player starts a phrase on the "and" of beat 1 and leads right into the second half of the two measure phrase in which the rhythm players and the lead players both hit on 1, 3, and the "and" of 4. The B section is a circle of fourths pattern built on dominant seventh chords. The ending of the song contains a vamp on the last two bars of the A section followed by an alteration of the initial pickup measure ending on a minor-major seventh chord.

Daahoud (1954) by Clifford Brown (1930-1956)

Clifford Benjamin Brown was an American jazz trumpeter, pianist and composer. He died at the age of 25 in a car crash, leaving behind four years' worth of recordings. His compositions *Sandu*, *Joy Spring*, and *Daahoud* have become jazz standards.