

University of Missouri School of Music
(Non-Degree) Recital • 2020-2021 Series
Stephen Landy, Percussion

April 10 • 7pm • SMC 132

Program

Hero's Journey **Jarryd Elias**
(b. 1993)

Variations on Japanese Children's Songs **Keiko Abe**
(b. 1937)

Chromeo **Andrea Venet**
(b. 1983)

Intermission

Pulsar **Francisco Perez**
(b. 1990)

Blue Ridge **Michael Burritt**
(b. 1962)

Ihvustú **Finola Merivale**
(b. 1987)

Program Notes

Hero's Journey-

This is my first composition using electronic music and percussion. In the process of composing this piece, many superhero films were being featured in theaters, and this composition is mainly inspired by the concept of these heroes' journeys. The piece, at times, sounds like the soundtrack for one of these movies, and the idea in the piece is to be able to convey the emotional weight that these characters carry. 'With great power, comes great responsibility.'

–Jarryd Elias

Variations on Japanese Children's Songs-

Written in a similar style to Dream of the Cherry Blossoms, Variations is an exciting piece full of dark, intense colors with an incessant ostinato throughout. Featuring extended techniques such as dead strokes, 'bouncing' alternating double laterals, although Abe writes for portions of the music to be played at grave, the music still moves quickly, with the quarter note marked at 126. Cadenza's included also include differing notation, with interior grace notes being notated without stems, and for one-handed rolls to have lines dictating how long the roll should last. Abe also uses tails of stems connecting notes to dictate the speed of how quickly the notes should be performed, tails spread out means slower, with tails closer together meaning faster. Abe teases at the original theme toward the end before notating an a tempo section with chords moving more open into rolls before finally giving a grand finale of the mixed meter left, right, right theme from before. The composer Keiko Abe can be heard playing this piece on her CD entitled: Marimba Fantasy. This piece is published in a collection titled: Keiko Abe: Works for Marimba, and is published by the Yamaha Music Foundation-Schott.

Chromeo-

The opening groove in the song Frequent Flier by the band Chromeo is something that immediately caught my attention, and became the motive that starts this percussion duo. This rhythm, melodic in quality when voiced out on multiple drums, is prevalent throughout the piece. It is traded between players individually, in addition to being realized as a composite theme when broken up and hocketed between parts. A new voice is introduced at the end with desk bells, which to me, gives it a bright, glowing character in the fade-out, as if you are riding into the sunset of the Great Plains.

–Andrea Venet

Pulsar-

Named after the rhythmically static astronomical entity, *Pulsar* is the result of my exploitation of a reoccurring rhythmic and melodic motif. Sonically mimicking the massive density of the neutron star, the active interplay between the live performer and playback is notably inspired by the electronic music of Moderat and the rudimental style of Mike McIntosh.

Pulsar was commissioned by a consortium of percussionists in the summer of 2016: Logan Ball, Nick Bolchoz, Ben Cato, Korry Friend (organizer), Eliot Johnson, Dr. Lamon Lawhorn, Joseph MacMorran, Dr. Bradley Meyer, & Russell Wharton.

–Francisco Perez

Blue Ridge-

Blue Ridge by Michael Burritt is a duet scored for two 5-octave marimbas. This piece was commissioned by the James Madison University Percussion Studio with Michael Overman as the project coordinator. The duo brings together the styles of folk music, jazz and pop with a tip of the hat to Phillip glass in the coda. Can they all work together? You decide! The title of the piece is a homage to the stunning Blue Ridge Mountains that surround the JMU campus in Harrisonburg, VA.

–Michael Burritt

Ihvustú-

Ihvustú I is a percussion quartet for pitched and unpitched percussion, and it is the first part of a longer cycle. It was composed between November 2020 and January 2021. The title is taken from the Irish phrase “i bhfostú” which means “stuck”. *Ihvustú I* reflects on the newest wave of the pandemic: the superspreading new strain, the exploding numbers, new lockdowns, and therefore being stuck in one place.

I have dedicated *Ihvustú I* to Chris Lesapo, an old friend and talented musician from South Africa, who passed away on January 8th, just days before I finished the piece. We spent six weeks making music together in Boston in 2009. Chris was always so dedicated to music and education. I think he would have liked *Ihvustú I*, and everything that the Everybody Hits Consortium stands for.

I am very grateful to Adam Groh for organizing this wonderful consortium, and to all of the generous commissioners involved.

–Finola Merivale

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield Music Center, 573-884-1604, at least seven days in advance of the event.

Events are subject to change. For up-to-date information, please visit our web site:
www.music.missouri.edu

Please consider visiting our partner organizations:

University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org

*Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org
CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org*