

University of Missouri School of Music
Graduate Recital

Jeremiah Ingram, Percussion

March 18, 2022 • 7 PM

Sheryl Crow Hall

Prelude and Fugue No. 21 in Bb Major, BWV 865 **J.S. Bach**
(1685-1750)

Rebonds B..... **Iannis Xenakis**
(1922-2001)

*Ear plugs recommended

Over the Rainbow **Harold Arlen**
(1905-1986)
Robert Oetomo

As One **Gene Koshinski**
(b. 1980)

with Jordan Nielsen, percussion

Complexus **Paul Rennick**

*Ear plugs recommended

Spitfire **Nathan Daughtrey**
(b. 1975)

with Alex Thomas, euphonium

Eight on 3 and Nine on 2 **Robert Marino**

*Ear plugs recommended

with Stephen Landy, percussion

Jeremiah Ingram is a student of Dr. Megan Arns. This recital is given in partial fulfillment of the requirements for the Master of Music degree in Percussion Performance.

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.

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Program Notes

No. 21: Prelude and Fugue in Bb Major BWV 865 – J.S. Bach

Johann Sebastian Bach has become synonymous with Baroque music. *The Well-Tempered Clavier, BWV 846-893*, is a collection of 48 preludes and fugue and is regarded as one of the most influential works for solo keyboard written during the Baroque era. It is comprised of two books that are both comprised of a prelude and fugue written in all major and minor keys.

Rebonds B – Iannis Xenakis

Rebonds, by Greek Composer Iannis Xenakis, has become a staple in the world of percussion literature. It is written in two parts marked *Rebonds A* and *Rebonds B*. Many of his works combine both of his loves, engineering and music. Xenakis's interest in architecture can be seen in the construction of *Rebonds*. The work presents an assorted list of challenges to the performer. Some of these include polyrhythmic accuracy, hand independence, and musical interpretation. The work also requires the performer to push the boundaries of the instrument while challenging their playing abilities.

Over the Rainbow – Harold Arlen(arr. Robert Oetomo)

This arrangement is Robert Oetomo's interpretation of the Harold Arlen's classic, *Over the Rainbow*, made famous by Judy Garland's performance of it in "The Wizard of Oz." Oetomo uses jazz influences like common chord extensions and utilizes ornaments and flourishes that are idiomatic of the marimba. He creates a thicker, more rich harmonic setting while not detracting from the iconic melody.

As One – Gene Koshinski

As One is arguably one of Koshinski's most popular early works. It involves two performers with identical multi-percussion setups and a shared 5-octave marimba. It requires two performers each playing half of the percussion material and half of the marimba material creating an interesting musical symbiotic relationship.

Complexus – Paul Rennick

In architectural design, a complex is a grouping of buildings within one overall plan, using similar materials and forms, but showing varied and differing views depending on your perspective as you move through the space. *Complexus* takes its name from this architectural context: the rhythmic motive is the building material arranged to provide different vantage points, display appropriately for each varying part of the structure. Time and form, in music, can be analogous to space in the world, and traveling between each area creates a changing experience of the motive, within a unified complex.

-note by composer

***Spitfire* – Nathan Daughtrey**

Spitfire was inspired by the British fighter planes of the same name used by the Royal Air Force and several other countries during World War II. Designed as a short-range, high-performance interceptor aircraft, the Supermarine Spitfire was one of the fastest planes in service during the war. The quick moto perpetuo nature of the composition was an attempt to capture the speed and excitement of this historic plane. The word spitfire is also used to describe a quick-tempered or highly excitable person, which is also appropriate.

Spitfire was written for Dr. Brian Meixner for performance at the Southeast and Northeast Regional Tuba and Euphonium Conferences (SERTEC & NERTEC). Dr. Meixner and the composer performed the world premiere of the work on March 15, 2013 at the University of North Florida in Jacksonville, FL as part of SERTEC. A commercial recording may be found on Brian and Nathan's CD "Praxis" (available from Potenza Music).

-note by composer

***Eight on 3 and Nine on 2* – Robert Marino**

Eight on 3 and Nine on 2 by Robert Marino is a multi-percussion duet like no other. Written for eight pitched tom toms, 2 rototoms, 2 bongos, and a bass drum, this piece tests percussionists' abilities to split rhythms. Two players perform the piece facing each other, sharing instruments just as they share in playing almost every rhythm in the piece. The listener is engaged aurally and visually as both performers sound like one in an exciting and captivating percussive showcase.

Written in 2007 for George Clements's senior recital at the Eastman School of Music, the piece's unique name comes from unique experience. Robert Marino played 3rd bass drum for the Cadets Drum and Bugle Corps' eighth DCI World Championship in 2000, and George played 2nd bass drum in the Cadets for their ninth DCI World Championship in 2005. The piece was written with the goal of combining drum corps elements into a formal recital piece that would challenge any percussionist, regardless of his or her level of experience.

-note by composer