

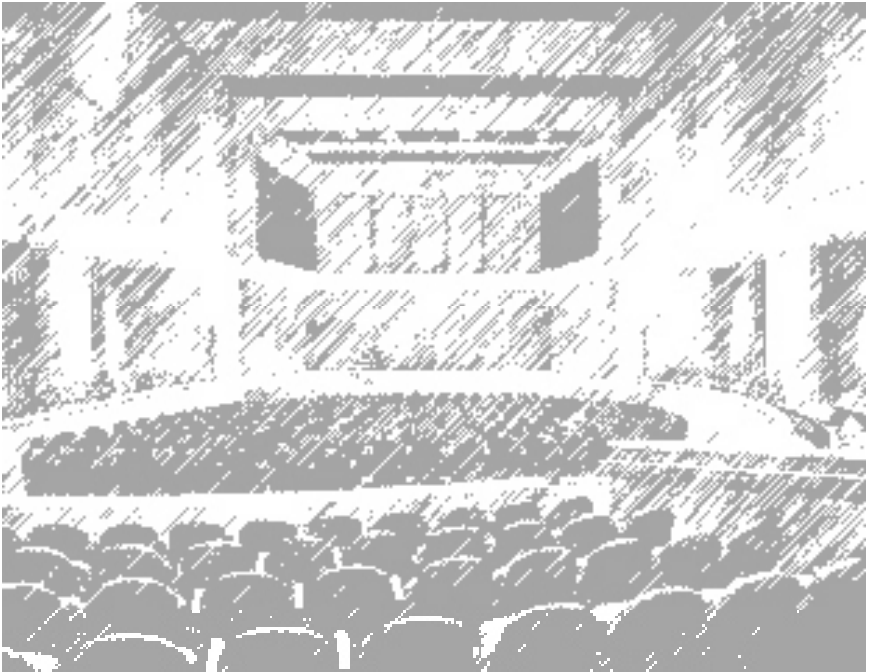
Kennesaw State University  
College of the Arts  
School of Music

presents



Senior Recital

Erik Kosman, percussion



Monday, May 5, 2014

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall  
*One Hundred Thirty-seventh Concert of the 2013-14 Concert Season*

# Program

*A note from the performer on minimalism:*

"There are three different ways I like to enjoy minimalism. The first is how most people listen to music, listen for melody, harmonies, and rhythm. As the name suggests, these elements are rather minimal, and can get dull. The second way is to analyze the structure, the repeats, and the minute differences. For some, neither of these options work, and they will just zone out, and that's great! Let the music lull you into a semi-meditative state and let your mind just wander, the clapping at the end of the piece should help wake you up if you fall asleep."

- Erik Kosman

STEVE REICH (b. 1936)

## **Electric Counterpoint**

I. Fast

II. Slow

III. Fast

JOHN PSATHAS (b. 1966)

## **One Summary**

JOHN PSATHAS

## **Planet Damnation**

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.

Mr. Kosman studies percussion with John Lawless.

# Program Notes

## **Electric Counterpoint (1987)**

STEVE REICH

*Electric Counterpoint* was originally written for jazz/rock guitarist Pat Metheny. The original instrumentation calls for guitar soloist, twelve guitars, and two bass guitars. The piece can either be played live with fifteen musicians, but is most commonly played with all fourteen tracks prerecorded by the soloist. I have transcribed the piece for marimba and vibraphone, and prerecorded all of the tracks. The three movement piece is in the standard Slow-Fast-Slow.

The first movement opens with a chorale of pulsing eights notes, alternating between E minor and Eb major. Out of the chorale comes the first melody, played by the prerecorded track. The soloist then slowly adds in the melody, although displaced by two beats, fragment by fragment, slowly building to the entire melody. As the soloist completes a melody, the melody is passed off to the prerecorded track, and the soloist begins on a harmonized version of the melody, displaced by various beats. Once the entire canon is built, we hear the chorale reenter underneath.

The slow movement is entirely in E Major. While the first movement was all in 4/4, this movement alternates between 3/4, 5/8, and 4/4. The process is similar to the second half of the first movement. A melody is introduced, and then varied by harmony and beat placement, and a chorale enters underneath.

The third movement is more dance like in comparison to the more reflective first two movements. This movement switches between G major and Eb major. The time signature is different for different performers at different sections of the music. Once all the melodies are built up, the same melodies are played with a slow three feel, and a faster 4 feel. This harkens back to Reich's training in Ghanaian drumming where there are multiple ways to "feel" the music. The coda section brings with it a more serious tone, even though the melody remains mostly constant.

## **One Summary (2005)**

JOHN PSATHAS

*One Summary* is written for marimba and electronics. The electronics are all prerecorded and vary greatly in sound and scope. The piece starts off with an eerie sound scape of just electronics, and then the marimba enters and adds to the mystery. As the piece builds, the electronics create a sharp rhythmic counterpoint to the syncopated marimba lines. While acrobatic, the marimba part must always sound fluid. The piece ends as it began with a very eerie sound scape and the marimba echoing melodies from earlier in the piece.

## **Planet Damnation (2007)**

JOHN PSATHAS

*Planet Damnation* is a concerto for timpani and orchestra. The inspiration for the piece is Robert Fisk's *The Great War for Civilization*. The piece is one of the most challenging pieces in the solo timpani repertoire requiring the timpanist to play melodies by manipulating the tuning pedals of the drums. The coordination between feet and hands is immense, and the player must balance these challenges while playing very intricate syncopated rhythms with the orchestra.

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