

# SCHOOL of MUSIC

Where PASSION is *heard*

## Senior Recital

Jared Cook, *percussion*

Saturday, October 24, 2020 | 4:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

This recital is presented in partial fulfillment of requirements for the degree

Bachelor of Music in Music Education.

Mr. Cook studies percussion with Prof. John Lawless.

### PROGRAM

CASEY CANGELOSI (b. 1982)

*sleight of and evil hand*

MICHAEL BURRITT (b. 1962)

*The Offering*

KEVIN VOLANS (b. 1949)

*Asanga*

ROBERT HONSTEIN (b. 1980)

*Hymning*

MARK GLENTWORTH (b. 1960)

*Blues for Gilbert*

IVAN TREVINO (b. 1983)

2 + 1

Anna Gugel, *marimba*



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## PROGRAM NOTES

### ***sleight of and evil hand*** - for solo snare drum and metronome accompaniment (Cangelosi)

Cangelosi has been regularly referred to as the “Paganini of Percussion” for his virtuosic playing and writing. He has traveled to multiple countries around the globe as a guest artist and is commonly hosted by educational institutions, music festivals, and educational seminars. He currently serves as a percussion professor at James Madison University. *Sleight of and evil hand* was written for solo snare drum and bell metronome and features the use of brushes. This unique piece of music was commissioned by Tom Sherwood for the 2013 Atlanta Symphony Orchestra Modern Snare Drum Competition. The performer and the metronome work together in this piece with the performer regularly playing on the metronome itself. This piece interestingly pushes the boundaries of modern percussion music through the use of unconventional techniques, implements, notation, and the unusual incorporation of a classic bell metronome.

### ***The Offering*** - for solo marimba (Burrirt)

Michael Burrirt is one of the leading percussionists of his generation and has performed on four continents as well as 40 U.S. states. He is currently the professor of percussion at Eastman School of Music. He is also an active performer and composer. *The Offering* is a short yet solemn work. The piece makes beautiful use of the tone color of the marimba as well as its resonance. It was written in 2001 shortly after 9/11. Burrirt wrote the piece as a reflection of his emotions following the infamous attack that befell America. The piece is dedicated to his Grandma and Grandpa Burrirt.

### ***Asanga*** - for solo percussion (Volans)

Volans was born in South Africa and currently holds Irish citizenship. His musical ideas have been uniquely shaped by an incredibly diverse range of experience. He has studied from a variety of teachers around the globe and written for many different styles of music such as classic orchestral, opera theatre, keyboard, chorus, dance, and electronic. *Asanga* is a Sanskrit word meaning “freedom from attachment”. It was written for and premiered by Robyn Schulkowsky in Stockholm. This incredibly demanding piece of multi-percussion literature was not written with any particular idea or technique in mind as to emphasize the idea of being free from attachment. Volan’s African and European influences are blended together in this piece as seen by the unconventional mix of drums.



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## **Hymning** - for solo marimba (Honstein)

Honstein is a composer based in New York and has a background in piano as well as singing. He is currently a composition professor at NYU, Steinhardt and is a founding member of the New York based composer collective Sleeping Giant. Hymning was written as a daydream-like recollection of childhood hymns. While not particularly religious, Honstein grew up singing and playing hymns. He recalls that they have always stuck with him. The piece was written not as a paraphrase of any of these hymns, but rather as an extended riff of little phrases that have lingered with him from his childhood. The piece, while mostly characteristic of a straightforward hymn, takes a few unexpected turns with wistful flourishes and tonal detours before returning to the main theme. The piece was written for Michael Burritt in 2016.

## **Blues for Gilbert** - for solo vibraphone (Glentworth)

Mark Glentworth was one of the youngest percussionists to ever study at the Royal Northern College of Music at the age of 16. After graduating, he went on to be a very successful freelance percussionist and composer in the London area. Blues for Gilbert is not a traditional blues composition. It was written after Glentworth's teacher, Gilbert Webster, passed away. Glentworth created this piece as an attempt to express his mood on learning of his teacher's death. While one of his first compositions, this piece has gone on to become a percussion standard. Much like the music of Bach or Mozart, this piece is a written down version of the composers' improvisation.

## **2 + 1** - marimba duo (Trevino)

Anna Gugel, *marimba*

Much of Trevino's music is considered standard repertoire in the field of percussion. He studied at Eastman School of Music under Michael Burritt. The two have written duets for each other with "Catching Shadows" by Trevino being one of the most popular marimba duets in existence. 2+1 was written to allow two percussionists to play a duet utilizing only one marimba since many percussionists around the world only have access to one marimba. While the piece simplifies the instrument needs, it creates a challenging new aspect for the performers who have to maneuver around the instrument without getting in each other's way. The two performers face each other while standing on opposite sides of the instrument. Trevino dedicated 2+1 to his wife Amanda. When the piece was written, the two of them had recently adopted a puppy who was the first "addition" to their family; hence the name 2+1.

