Department of Music
College of Fine Arts

presents a

Doctoral Recital

Luke Thatcher, percussion
Jeremy Meronuck, percussion
Daniel Alameda, percussion

PROGRAM

Guy Gauthreaux II
American Suite for the
Unaccompanied Snare Drum
I
II
III

Eric Sammut
(b. 1968)

Four Rotations for Marimba

John Beck

Three Episodes for Timpani

Michael Burritt

Scirocco

Randy Sanderbeck

Homage to Max
II

Jesus Diaz

Guaramina for Percussion Trio
Michael Spiro
David Garibaldi
(b. 1949)

This recital is presented in partial fulfillment of the requirements for the degree
Doctoral of Musical Arts in Applied Music

Luke Thatcher is a student of Timothy Jones

Friday, August 20, 2010 7:00 p.m. Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Program Notes

American Suite for the Unaccompanied Snare Drum (Mvts. 1-3)- Guy Gauthreaux II

- "Is a five movement work based on a short rhythmic motive. This motive, presented in the opening four measures, is continuously manipulated throughout all five movements utilizing augmentation, diminution, fragmentation and other variation techniques. Most accents and embellishments maintain motivic integrity and should be carefully observed. Each movement offers unique challenges to the performer utilizing many aspects associated with snare drumming in America, including jazz, rudimental, ethnic, orchestral, marching, contemporary and so forth."

I chose to perform the first 3 movements because I believe as a teacher that it is important for students to practice snare drum in the orchestral, marching and jazz idioms. Many auditions require these different styles of playing.

Four Rotations- Eric Sammut

- Sammut's Four Rotations for Marimba are a collection virtuosic pieces written to demonstrate the importance of each mallet. Each piece utilizes a variety of techniques including triple-laterals, double- verticals, single-alternating, one-handed rolls, single-independents and double-lateral strokes. The jazz harmonies and flowing melodies are memorable in these beautiful short works.

Three Episodes for Timpani- John Beck

- Three Episodes for Timpani was written for 4 timpani and piano. The first movement involves keeping the sustain pedal pressed on the piano throughout and occasionally hitting cluster chords in the top and bottom registers. When the timpani are struck hard and immediately muffled one can hear the sympathetic vibrations from the strings of the piano. The second movement is performed with a swing feel and with 2 mallets in the left hand. This movement is very difficult with all of the sudden tuning changes in the melody and accompaniment. The last movement is really fast and uses timpani playing in the legato and marcato styles. There are also dead strokes and audible muffling written in the score.

Sciocco- Michael Burritt

- "Sciocco was written during the Summer of 2001 and premiered at the Leigh Howard Stevens Summer Marimba Seminar of June that year. The piece is dedicated to my dear friend and marimba virtuoso She e Wu who implored me to write something "over the top". From this characterization I drew inspiration from the virtuosic compositions of Paganini. I'm not sure if Sciocco meets Wu's challenge, but one could certain say there is a density of notes in a relatively short period of time. Sciocco means "hot desert wind" and refers to the intense swirling character of the melodic lines."

Homage to Max (Mvt. 2)- Randy Sanderbeck

- Is a collection of 5 movements for drumset that demonstrate soloing in the style of Max Roach. Max Roach was a pioneer of the bebop style who performed with Miles Davis, Duke Ellington, Charlie Parker and many others. The second movement is played with a samba bass drum ostinato. I chose this movement because of my recent trip to Brazil to research authentic samba music.

Guaramina for Percussion Trio- Jesus Diaz, David Garibaldi (b. 1949), Michael Spiro

- "This piece probably best exemplifies our concept of how rhythm and melody come together. The idea for the song came from the central theme that Jesus composed, which is actually the second half of the piece. The first half starts with a conga solo by Jesus. This is followed by a journey through a variety of rhythmic styles which serves as an extended introduction to the main theme. The grooves that make up the introduction are Arara, Pilon, Mozambique, and two different versions of the Conga. This leads directly into the main theme of Guaramina."

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