

Student Recital

Nathan Smith, *percussion*

Saturday, April 22, 2023

5:30 PM

Kirmser Hall (McCain 204), Kansas State University

PROGRAM

Douze Études pour Caisse-Claire (1964).....Jacques Delécluse (1933-2015)
9. ♪ = 66

Encore (2012).....Casey Cangelosi (b. 1982)

"Brazilian Landscape" from *Two Reflections* (2008)..... Ney Rosauero (b. 1952)

Lauferei (2022).....Jani Niinimäki (b. 1975)

Virginia Tate (2005).....Paul Smadbeck (b. 1956)

Deus Ex Metronome (2019).....Russell Wharton (b. 1991)

Sofrito (1976).....Mongo Santamaría (1917-2003)

Devon Autry, *maracas*
Taton Bennett, *clarinet*
Karson Griffin, *trumpet*
Chris Hovis, *trombone*
Owen Markwart, *bass*
Jacob Morgan, *vibraphone*
Will Osorio, *bass trombone*
Sara Schieferecke, *alto saxophone*
Jessi Solorzano, *bongos*
Samantha Weber, *flute*
Brandon Wells, *timbales*
Andrew Wilson, *piano*

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UNIVERSITY

School of Music,
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Program Notes

Delécluse

Jacques Delécluse was a French percussionist and composer born in Béthune. Delécluse was known as the "Master of the Percussion Étude" for his 12 Etudes for Snare Drum released in 1964. These études have become commonplace in the orchestral percussion repertoire. Jacques Delécluse brought a new dimension to percussion playing: to consider dynamics, accents, phrases, and musical expression. In short, he makes us think about "how to make music with a drum." This idea took root more than 40 years ago and is still applicable today. Jacques truly created a "school of percussion" and has deeply influenced generations of percussion players and teachers not only in France, but all over the world.

As Jacques writes himself, "These etudes are difficult only as far as the metronomic markings, the dynamics, accents, and 'connecting tissue' are strictly observed." This is why the famous "Etude #9" (based on Rimsky Korsakov's "Capriccio Espagnol") has a real interest if one plays it at the indicated tempo (mm = 66–69). Many players can play it slower, but the real pedagogical and musical interest is at the exact tempo. Each etude has its own musical character and has to be played not only with perfect technique but also with real musical expression. This is why Delécluse's etudes are requested in many exams and auditions: they make it possible to evaluate a player in a very short time.

Cangelosi

Percussionist and Composer, Casey Cangelosi is the Director of Percussion Studies at James Madison University. He is commonly hosted world-wide by educational institutions, music festivals, and educational seminars. Casey has been a visiting guest artist in Italy, Germany, Costa Rica, Mexico, Argentina, Croatia, Sweden, Taiwan, and widely across the U.S. at events including The Midwest Clinic and PASIC Showcase Concerts. Casey is a regularly commissioned composer and from the percussion community called the "Paganini of Percussion" and "The voice of a new generation".

Encore to Einherjar by Casey Cangelosi is a piece intended as a concert encore utilizing the same instrumentation as his 2009 piece, Einherjar. The piece includes three Roto Toms, Floor Tom, a Conga, and a Kick Drum. It is a fast-paced multi-percussion solo that takes you through varying rhythmic textures and themes.

Rosauro

A native of Rio de Janeiro, Brazil, Ney Rosauro is considered to be one of the most important percussion composers of the 20th century. With his unique style of writing, which combines charming melodies with catchy rhythms, Rosauro utilizes the rich elements of Brazilian folklore to create stylized compositions that are full of life and fantasy and has been enchanting audiences all over the world.

"Brazilian Landscape is a fantasy that depicts a musical journey through Brazil. Starting with a very soft lento motive, the work presents a lyrical melody in the rhythm of baião with a long development and increasing tension. After reaching its climax the theme returns to the same very soft lento motive from the beginning. This work is essentially a transcribed version of an improvisation that I commonly played on concerts for over ten years."

- Ney Rosauro

Niinimäki

Jani Niinimäki is a Finnish born percussionist. He serves as the Principal Percussionist at Finnish Radio Symphony Orchestra, is a prolific composer of percussion solos, and a current member of Music Finland. Lauferei is a vibrant, multi-faceted timpani solo that showcases not only proficiency on the instrument, but also great technical proficiency.

Smadbeck

Paul Smadbeck was born New York City where he studied drum set and percussion throughout his early school years before beginning his formal music training at Ithaca College where he received both the Bachelor and Master of Music degrees in percussion performance. Inspired by the marimba playing of Leigh Howard Stevens and Gordon Stout, Paul emerged in the late 1970' s as a leading classical marimba soloist in his own right, performing recitals throughout the country. He began writing for the instrument and his collection of etudes and other works quickly became performance favorites and have earned a permanent place in the percussion repertoire worldwide.

"In the summer of 1995 I received a call from Dr. J.C Combs, professor of percussion at Wichita State University, inviting me to come out and perform as a guest artist with the WSU Percussion Ensemble. I was delighted for the opportunity to play marimba in public once again, and in preparing for this visit I was inspired to return to composing after a long hiatus. The result was an early version of a one movement work for solo marimba which I subsequently completed and named in memory of my wife Lois' mother, Virginia Tate, who passed away tragically in 1986 at the age of 52."

- Paul Smadbeck

Wharton

Russell Wharton is a percussion educator, performer, composer, and arranger from the Chicago area. Throughout his career, Russell has pursued a multifaceted approach to percussion, allowing him to possess a wide variety of musical influences. With a wide range of experiences and influences, Russell brings a well-rounded approach to every musical scenario. He is a Battery Coordinator for The Cavaliers Drum & Bugle Corps, and is on the percussion faculty at Middle Tennessee State University. Russell graduated from the Indiana University Jacobs School of Music in spring of 2018 with a Master's degree in Music Performance and an Outside Area in Composition, and is now an Associate Instructor in the Percussion Department at Indiana University.

"The BOSS DB-90 Dr. Beat Metronome has been with me almost my entire musical life. I owe it a great debt of gratitude, as I have learned as much (or more) from it as I have from any teacher. Though the Doctor has helped me build my skills as a musician, we have not yet gotten the chance to perform together, so I decided that it would be fun if Dr. Beat and I got to play a little tune together. Written for solo snare drum with audio accompaniment, Deus Ex Metronome is the result."

- Russell Wharton

Santamaría

Ramón "Mongo" Santamaría Rodríguez was a Cuban percussionist and bandleader who spent most of his career in the United States. Primarily a conga drummer, Santamaría was a leading figure in the Pachanga and Boogaloo dance crazes of the 1960s. In 1937 Santamaria got his first big job as a musician when he joined the group Septeto Boloña. By the early 1940s Mongo Santamaria played congas with Orquesta Cubaney on regular radio broadcasts in Havana. In the late 1940s Santamaria moved to Mexico to perform with dancer Pablito Duarte and his wife Lilón. There, while working in nightclubs and dance halls dedicated to Cuban music, Santamaria perfected his craft as his international reputation grew. After making several tours to the United States, he emigrated permanently to New York City, New York in 1950. In New York, Mongo Santamaria worked with leading Latin bands including Perez Prado, Tito Puente, and Cal Tjader. With his arrival in New York in 1950 Mongo Santamaria introduced Afro-Cuban street music to the United States. He later fused the music of his native Cuba with R&B and jazz to create a distinct sound that would be popular with audiences around the world. Mongo Santamaria died February 1, 2003, in Miami, Florida.

[So-fri-to]

Noun

"A Caribbean and Latin American sauce of tomatoes, onions, peppers, garlic, and herbs." First released in 1976, the album Sofrito combines jazz with Afro-Cuban grooves, funk, and soul. From the simmering blues of "Spring Song" to the devastating bass line of "O Mi Shango" to the rousing groove of the title track "Sofrito", this set exemplifies the heady ambition of '70s Afro-fusion at its most soulful.

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