

Houston Fleischmann Graduate Recital

Saturday, April 26, 2025

1:30 PM

Kirmser Hall (McCain 204), Kansas State University

PROGRAM

KÍM (2001)..... Áskell Másson (b. 1953)

Marriage of the Lamb (2001)..... Kevin Bobo (b. 1974)

A Stillness that Better Suits this Machine (2003)..... Casey Cangelosi (b. 1982)

Industry (2012)..... David Jarvis (b. 1954)

Rancho Jubilee (2009)..... Andrew Beall (b. 1980)
Devon Autry, Noah Dial, *cajon*

Raise the Roof (2003)..... Michael Daugherty (b. 1954)
August Siefkes, *piano*

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Program Notes

KÍM

KÍM explores the snare drum as a solo instrument, building upon the rhythmic and polyrhythmic structures he had previously developed in earlier works (*PRÍM* and *KONZERTSTÜCK*). The title, *KÍM*, meaning "embryo" or "germ," reflects Másson's intent to transform a simple rhythmic theme into a broad musical concept through experimentation with non-traditional techniques. With the aid of brushes, a practice pad as well as the instrument itself, one of Másson's goals was to establish rhythms in various timbres which would develop constantly new viewpoints by putting these into permutational combinations.

The piece is structured with a repeating metric pattern of 3/8, 7/8, and 11/8, which cycles 32 times, allowing for rhythmic growth and variation. Beginning with a minimalistic rhythm, introduced through offbeat patterns played with sticks and a foot stomp, symbolizing the early stages of development. This embryonic material is revisited and expanded throughout the composition, evolving into complex rhythmic structures. As the piece progresses, Másson introduces new rhythmic values, polyrhythms, and non-traditional techniques to create motivic development and contrast. These experimental techniques add layers of complexity and allow the initial rhythmic "germ" to mature into a fully realized composition. The work's structure cycles through restatements of the original rhythmic material, followed by developmental sections, reinforcing the theme of continuous growth and transformation.

Marriage of the Lamb

The Marriage of The Lamb was composed as a gift for Bobo's brother and wife on their wedding day. The piece is composed of three parts where the music reflects the story of the Marriage Feast described in the New Testament. The composition includes The Rapture, Final Battle, and a calming section symbolizing eternity in heaven.

The story begins with a prayer for the grace of the Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit to be with all (2 Corinthians 13:14). As the parable of the Sower teaches, those who hear and understand God's word, like seed sown on good soil, will produce a fruitful harvest (Matthew 13:23, Mark 4:20, Luke 8:15). In a moment of transformation, the trumpet will sound, and the dead will be raised imperishable (1 Corinthians 15:52). The celebration of the wedding of the Lamb follows in Revelation 19:7-9, where the bride—the righteous—has made herself ready, adorned in fine linen symbolizing her good works. Yet, some are unprepared, as seen in Matthew 22:11-14, where a guest without wedding clothes is cast out, and in Matthew 25:10-13, where the unprepared virgins are shut out of the banquet.

The Heavenly Warrior, Christ, returns to defeat evil, with His army following Him in victory (Revelation 19:11-21). The New Jerusalem is revealed, adorned with precious stones and twelve gates, symbolizing the unity of God's people (Revelation 21:12-14, 21:19-21). In this eternal city, the river of life flows, and the tree of life heals the nations, with no more curse or suffering (Revelation 22:1-7). Christ promises to return soon, rewarding the faithful, and offering eternal life to those who come and thirst (Revelation 22:12-14, 22:17). The invitation is clear: those who are prepared, having washed their robes in Christ's righteousness, will enter the eternal marriage feast of the Lamb.

A Stillness that Better Suits this Machine

A Stillness That Better Suits This Machine for percussion solo, commissioned by Neil Grover, features an unconventional musical accessory called The Billotti Trinome; a unique type of mechanical metronome invented by Paul Billotti in the 1960s, known for its ability to generate multiple rhythms allowing musicians to practice complex polyrhythms by playing multiple beats at once with varied tempos simultaneously through its three distinct sounds ("bell," "tick," and "tock"). This unique metronome and its mechanics are displayed throughout the piece as the rhythms and musical phrases revolve around the set "lever adjustments" throughout the piece.

The piece includes a wide range of abstract percussion instruments with a minimal setup. Including three suspended triangles of varying sizes, two different pitched wood blocks, a desk bell, and the Billotti Trinome. The trinome is not only used throughout the piece as a metric clock, but also as a percussive instrument. Cangelosi instructs the performer to "flick the top part of the trinome with finger to produce a 'thunk' sound" at the beginning section of the music followed by "lightly strike the top of trinome with triangle beater." The end of the piece features the trinome by itself as the performer adjusts the levers to start/stop a new series of closely related polyrhythms; starting with a "1 against 7 against 8" pattern then slowly progressing towards a "1 against 2 against 3" pattern; fully displaying the polyrhythmic range of the trinome.

Industry

Industry was inspired by the concept of "concrete sounds," a notion famously explored by composer John Cage. In a quote that Jarvis found both humorous and thought-provoking, Cage asked, "Which is more musical, a truck passing by a factory or a truck passing by a music school?" This work serves as a "musical simulation" of the sounds one might hear on an assembly line, capturing the rhythm and noise of industrial life. Commissioned by Professor Daniel Bukvich for his studio at the University of Idaho, *Industry* premiered on February 7, 2013, blending the ordinary with the extraordinary and reflecting on the nature of sound and music.

The performance of *Industry* requires careful attention to the instruments and their delivery. A heavy "rock-style" stick should be used to produce a full, resonant sound, with an overall explosive and bombastic delivery. The snare drum passages, while soft, should carry an intensity that contrasts with the louder, more forceful phrases on the concert toms, bass drums, and cymbal stacks. A small, light hammer (such as a ball peen) is recommended for certain passages. A large "Z Bell" or "Ice Bell" enhances the industrial atmosphere, and the cymbal stacks—composed of thin, broken, or cracked cymbals—should produce a "trashier" sound, amplifying the intensity of the piece.

Rancho Jubilee

Rancho Jubilee was the first piece ever written for cajon trio. The cajón, a box-shaped percussion instrument originating in Peru, features a distinct sound due to wire strings that create snare and bass-like tones. Inspired by the vibrant atmosphere of Rancho Jubilee, a Dominican restaurant on his corner in Washington Heights filled with fun decor and lively atmosphere mixed with Latin and Caribbean influences provided what he believed to be an appropriate setting for a cajon trio. In this work, Beall spreads key rhythmic motives across various contexts and incorporates rudiments like paradiddles and double paradiddles, juxtaposed in syncopated rhythms. His exploration of the instrument includes extended techniques such as knocking on the cajón's side with knuckles, kicking the side with the heel of the foot, brushing the surface with fingers and nails, and pounding the fist in the center of the instrument.

The trio was commissioned by Drew W. Johnson and premiered at the University of South Carolina. *Rancho Jubilee* serves as a tribute to the inspiration Beall found in the restaurant's atmosphere, a creative sanctuary where he composed and orchestrated the piece. Through this work, Beall continues to push the boundaries of percussion music, offering an evocative blend of rhythm, timbre, and cultural influence.

Raise the Roof

Raise the Roof is inspired by grand architectural landmarks like the Notre Dame Cathedral in Paris, and the Empire State Building in New York City; aiming to create a monumental acoustic structure. The timpani is placed at the forefront, with the timpanist given the opportunity to perform long, expressive melodies and a challenging cadenza. The composition features a variety of unique timpani techniques across six drums, including foot pedal tuning, glissandi rolls with an upside-down cymbal, and striking the drums with different mallets and even bare hands.

Written in two versions for solo Timpani and orchestra, as well as solo Timpani and symphonic band. Both versions were commissioned to celebrate important musical milestones. The orchestral version was commissioned by the Detroit Symphony Orchestra for the opening of the Max Fisher Music Center and premiered in 2003. The symphonic band version was commissioned by the University of Michigan Symphony Band and premiered in 2007. Both versions highlight the timpani in unique ways, showcasing the instrument through various performance techniques and placing it in the forefront of the music.

The piece follows a double variation form, with two main themes. The first theme, introduced by the tuba, appears in different timbral and rhythmic forms such as "guaguanco," while the second theme, initially heard in the flutes and later in the timpani, evokes a medieval plain chant. These themes are passed around the ensemble in canons, fugues, and other variations, creating intricate patterns reminiscent of gothic architecture. The work builds toward a powerful climax of urban polyrhythms and dynamic contrasts, culminating in a grand sonic construction with the timpani and the ensemble.