

**Student Recital**  
**Jessi Solorzano, *Percussion***

May 2, 2026  
1:30pm  
Kirmser Hall, 204 McCain Auditorium

**PROGRAM**

*Spider Walk* (1993).....Martha Ptaszyńska (b. 1990)

*Douze Etudes pour Caisse-Claire* (1964).....Jacques Delecluse (1933-2015)

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*Ghanaía* (1996).....Matthias Schmitt (b. 1958)

*Acalanto (Lullaby)* (1989).....Ney Rosauero (b. 1952)

*Modulations* (1996).....John H. Beck (b. 1933)

*Jessi Cooks The Goose* (2016).....Clark Hubbard (b. 1995)

*Stardust* (2023).....Clark Hubbard (b. 1995)

Javier Garza & Devon Autry, Vibraphone  
Chris Wells, Muti-Percussion

*Ti Mon Bo* (1957).....Tito Puente (1923-2000)

Rawlan Cave, *bass*  
Jessie Whelan, *congas*  
Devon Autry, *timbales*  
Jasper Vallad, *güiro*

## Program Notes

Marta Ptasyńska (b.1943). Born in Warsaw, Poland, she was appointed as a Professor of Music and the humanities at the University of Chicago in 1988. Her literature has been performed at many international festivals around the world including ISCM World Music Days, the Warsaw Autumn International Festivals, and many more. She has received commissions from major orchestras like the Chicago Symphony Orchestra, Cincinnati Symphony, the Cleveland Symphony, and the Polish Chamber Orchestra.

*Spider Walk* was written and dedicated to Stanislaw Skocynski. The initial design is constructed on the principal of the Golden Section proportions symbolized by  $\phi$ . Small rhythmic units. The piece is constructed on the sense on of how spiders build their webs, hence the complexity of the initial setup of 5 concert toms, bass drum, 4 mounted cowbells hovering over a timpano, with 4 suspended Thai gongs with wooden chimes, China cymbal, and sizzle cymbal. The different motives and rhythmic structures reflect the pattern of a spider “walking” and creating its own web.

Jaques Delécluse (1933- 2015). Delécluse is known for his extensive *Twelve Etudes for Snare Drum* that was released in 1964. It has been a common threshold for orchestral repertoire for percussion. Born in France in 1933, he was a French percussionist who studied under Felix Passerone, who was a principal timpanist of the Paris Opera and a teacher at the conservatoire he attended in Paris. He started off as a pianist who went on to receive the first prize award at the Conservatoire de Paris.

His etudes have been popular over the last 40 years because of his musical sense of the snare drum. They were written by a percussionist of complete musicianship. At the time was no such repertoire of snare drum in France, not even method books, solos, or etudes. Most of the literature being studied were was from orchestral excerpts or military drum books. He revolutionized the idea of pedagogical writing for percussion. He also created repertoire for xylophone, timpani, and vibraphone!

His *Twelve Etudes for Snare Drum* were inspired by orchestral repertoire. How it differs from other of his work, these etudes are completely musical, intelligent phrasings which are key foundations of the instrument, utilizing expressive dynamics rather than mindless technical patterns.

Matthias Schmitt (b.1958). Born in Würzburg, Germany, he was introduced to music at the age of 4. He got involved in popular music as a listener and a musician. He came into contact with the composer and percussion instructor, Siegfried Fink, which led to studies and bigger involvement with percussion instruments which led to his composition career/teaching career.

*Ghanaia* was written for marimba with deep roots in Africa, enabling Schmitt to connect with his European musical experience with new African insight. It's a piece with homage of rhythms of Ghana, and the wisdom of the people who have passed this music to new generations for centuries.

Ney Rosauero (b.1952). Born in 1952 in Rio de Janeiro, Brazil, Ney Rosauero is one of the most important composers for percussion of the 20th century. In his compositions, he adds his unique style of Brazilian folklore combining charming melodies with catchy rhythms. In 2023, he was inducted in the Hall of Fame of the Percussive Arts Society and the Yamaha legacy award in 2022 for his outstanding commitment to music education.

Ney Rosauero offers free samples of his music called *Ney Rosauero Song Book* for vibraphone. It contains short pieces and etudes based on themes from his main concertos and other works. Although it is written for solo vibraphone, its works may also be performed on a marimba or piano. The pieces also come with chord symbols to make it easier to understand the harmonic concepts and chord quality.

John H. Beck (b.1933). Born in 1933, Beck was a member of the Eastman School of Music faculty from 1959 up until his retirement in 2008. He received his bachelor's and master's degrees from Eastman. Beck's career as a performer and teacher includes as a percussionist, timpanist, and marimba soloist with the United States Marine Band (1955-59), principal percussionist with the Rochester Philharmonic (1959-62), and timpanist for the Rochester Philharmonic (1962-2002). He is a world renowned percussionist in the community who brought knowledge and depth to percussion pedagogy.

Dedicated to Michael Burrit, *Modulations* can be described as its title—modulations of tempo and time (metric modulations). Famous for his works on timpani, John Beck composed a timpani solo that adds a bit of a spice to what a classical timpani solo repertoire would look and sound like, with the added effect of tempo/time changes.

Clark Hubbard (b.1995). \_\_\_\_\_ *Cooks The Goose* is a piece Clark Hubbard wrote in 2016 after a conversation with his friend Liam Underwood. This piece is written to be played by any melodic instrument and rainstick. This piece is sight-read during the performance. Whenever the performer makes a mistake they must stop playing their instrument, pick up a rainstick, and say the word "Shiiiiiiiiiiiiiiiiiiiiit" for the duration of the rainstick's sounding. While originally written as a solo, this piece has also been performed as a duo by Liam Glendening and Thomas Faulkner (Glendening performing on trombone and Faulkner on rainstick).

The phrase “cooks the goose” means to interfere with, disrupt, or to ruin something. The “\_\_\_\_” in the title is intended for the performer to insert their own name (i.e. if Liam Underwood performed the piece, it would be called “Liam Cooks The Goose”).

Originally from Ohio, Clark Hubbard is an American percussionist, composer, artist, and educator whose works come from the backbone of classical, contemporary, jazz, minimalist, rock, and art-pop music. He is an advocate for new music. He has been involved in a dozens of new works and premieres across the globe from Columbia to Denmark. His works are for chamber groups, soloists, large ensembles and a handful of albums based on electronic music. He is a member of the Lancaster Festival Orchestra’s percussion section and was selected as their 2024 chess fellow. He is also an artist and designs logos, concert posters, album covers, social media graphics, presentations, and videos for ensembles and organizations.

*Stardust* is a percussion quartet for two vibraphones and two multi-percussionists commissioned by the Vanderbilt Percussion Group. Musically, it’s a blend of rock, metal, funk, and contemporary classical music draws influence from the work for Tool, Metallica, Ghost-Note, Todd Terje, Steve Reich, and David Lang.

Tito Puente (1923- 2000). “El Rey Del Timbal” is what a lot of people know Tito Puente to be. Born and raised in New York in 1923, he was an American musician, timbalero, and a record producer. His compositions involved heavy on the Latin jazz style music. In his early career, he picked up drum set and drew ideas off from his idol Gene Krupa. Then came the big band music of Benny Goodman, Artie Shaw, Duke Ellington, Count Basie, and Chick Webb. From his Afro-Cuban heritage, he picked up music the music from Machito, Noro Morales, and Arsenio Rodriguez. He eventually combined the two styles of music together while adding the big band instrumentation to create his discography of Latin jazz.

*Ti Mon Bo* is the reduction of the names Tito Puente, Mongo Santamaria, and Willie Bobo, the timbalero, conguero, and bongosero on the 1957 landmark album, *Top Percussion*. It’s one of many pieces from his album “Puente in Percussion”. He assembled a percussion ensemble with them while having Bobby Rodriguez on bass. One thing that stands out on this album is the percussion heavy grooves in it. More often than not, the polyrhythms on the album are energetic and upbeat grooves. The important thing to note about this album is that each track has a unique diverse sound and feel to it. Tito composed all of it himself and played other instruments like congas or bongos. He was a diverse percussionist in the world of Latin jazz.