

# Angel Cole & Eric Nguyen, percussion

## Undergraduate Honors Recital

Friday, May 27, 2022 - 5:00pm

Conrad Prebys Music Center, Experimental Theater

*Velocities* (1990)

Joseph Schwantner (b. 1943)

*Eruption of Sakurajima* (2008)

Jessica Muñoz-Collado (b. 1986)

*An Economy of Means* (2016)

Robert Honstein (b. 1980)

I. Filigree

II. Chorale

III. Fast Notes, Long Tones

*Canned Heat* (2002)

Eckhard Kopetzki (b. 1956)

### Intermission

*An Economy of Means* (2016)

Robert Honstein (b. 1980)

IV. Cross Fit

V. Broken Chords

VI. Bow Lines

*Iterations* (2021)

Rebecca Lloyd-Jones (b. 1989)

*Water Music* (2004)

Tan Dun (b. 1957)

with Michael Jones and Mitchell Carlstrom

***Velocities (1990) - Joseph Schwantner***

Written for marimbist Leigh Howard Stevens, *Velocities* is characterized by a continuously unfolding texture of rapid gestures within a framework of continually shifting meters. The first major division opens with a series of aggressive articulations of a repeating harmonic idea followed by wave-like ostinati figures presented in seven-eight meter. The second principal section continues with ever-persistent sixteenth notes framed in triple meter. The last major section re-engages the primary musical elements presented and developed earlier and leads to a forceful and spirited conclusion.

***Eruption of Sakurajima (2008) - Jessica Muñiz-Collado***

"Before my trip to Japan with the FROST Percussion Sextet, my colleagues and I were asked to perform solo pieces for the Consulate General of Japan. I decided to write an original composition based on the volcano *Sakurajima*. I had a chance to see *Sakurajima* while I was in Japan and it was absolutely amazing. Although the history of *Sakurajima* is one full of disaster, the volcano itself is breathtaking. I tried to combine these impressions in this piece."

—Jessica Muñiz-Collado

***An Economy of Means (2016) - Robert Honstein***

"*An Economy of Means* is a kind of companion piece to my trio *An Index of Possibility*. In *Index* I used a wide range of materials—glass, metal, wood, ceramic, drums, toys, found objects—to create a large form that moved between distinctive worlds within a broad sonic palette. With *An Economy of Means* I've done the opposite, deliberately using one instrument, the vibraphone, and forcing myself to make the most out of limited resources. With a few simple preparations—tin foil, a manilla folder—and judicious usage of the vibraphone's natural properties, I tried to build something vast and varied, as broad and ambitious as the trio but in a narrower, more focused context. Set in six movements, the nearly thirty minute piece doesn't have a specific narrative. Even so, I think there is always a sense of motion, of drifting from space to space, with little dramas unfolding along the way."

—Robert Honstein

***Canned Heat (2002) - Eckhard Kopetzki***

*Canned Heat* is a multi-percussion solo that won the 2002 Percussive Arts Society Composition Contest. This piece features various metal sounds such as cowbell, tambourine, and tin can, which gives the piece its name. *Canned Heat* challenges the performer as the pitched melodies created by multiple bongos and toms are juxtaposed upon the sharp cutting sound of the can all the while navigating odd meter changes.

***Iterations (2021) - Rebecca Lloyd-Jones***

"Iterations is a multi-movement work that invites the performer to reimagine the relationship and understanding to one's instruments and objects through fragments of sonic possibilities and form. The performer plays a vital role in bringing to life the micro and macro sounds that are sketched on the page. Although precise, the score acts as a guide, it offers potential sonic paths for the performer to take. Engaging with how to make the tools we use dynamic agents in the practice of performance, each path taken by the performer requires extreme care, finesse, and delicacy to the sounds being produced."

—Rebecca Lloyd-Jones

***Water Music (2004) - Tan Dun***

*Water Music* is an excerpt from Tan Dun's *Water Concerto for Water Percussion and Orchestra*, presented as a percussion quartet. Inspired by organic sounds of traditional Taoist rituals from the Chinese province of Hunan where Tan Dun grew up, *Water Music* seeks to orient the listener in the limitless soundscape of water, using implements such as waterphones, cups, gongs, and even a strainer. To Tan Dun, water is a metaphor for the unity of the ephemeral and the eternal, the physical and the spiritual—as well as a symbol of baptism, renewal, recreation and resurrection.

"What I want to present... is music that is for listening to in a visual way, and watching in an audio way. I want it to be intoxicating. And I hope some people will listen and rediscover the life things, things that are around us but we don't notice."

—Tan Dun