



Herb Alpert School of Music

Junior Capstone Recital

Peter Ye, *percussion*

Connor Ridley, *soprano*

Justin Cole, *alto*

Jaz Stringfellow, *tenor*

Alice Townsend, *violin I*

Celeste Pena, *violin II*

Angela Zheng, *viola*

Calvin Kung, *cello*

Daniel Gledhill, *piano*

Saturday, June 5, 2021

1:45pm

via Zoom

This recital is presented in partial fulfillment of a
Bachelor of Arts in Music Education

From the studio of Theresa Dimond and Gregory Goodall

Program

For Gioachino (2013)

Ted Atkatz

From *Partita No. 1* in B minor (1720)

Sarabande

Bourrée

J. S. Bach
(1685-1750)

Geographical Fugue (1930)

Ernst Toch
(1887-1964)

Connor Ridley, *soprano*

Justin Cole, *alto*

Jaz Stringfellow, *tenor*

Peter Ye, *bass*

San Giusto (2019)

Saverio Tasca
(b. 1963)

Alice Townsend, *violin I*

Celeste Pena, *violin II*

Angela Zheng, *viola*

Calvin Kung, *cello*

SyNc (2018)

Gene Koshinski
(b. 1980)

Danny Boy (1956)

Traditional
arr. Victor Feldman
(1934-1987)

The Ragtime Robin (1924)

George Hamilton Green
(1893-1970)

Daniel Gledhill, *piano*

Program Notes

For Gioachino by Ted Atkatz

A renowned percussionist and composer, **Ted Atkatz** is Director of Percussion Studies at California State University, Long Beach. He also serves on the faculties of The Colburn School in Los Angeles and Lynn University in Florida. Formerly, he was the principal percussionist for the Chicago Symphony Orchestra, and he currently leads the alternative rock group NYCO.

For Gioachino is a snare drum piece based on Gioachino Rossini's "La Gazza Ladra" ("The Thieving Magpie"). Atkatz cleverly incorporates rhythms and melodies from the overture into a traditional piece for solo snare drum.

Partita No. 1 in B minor by J. S. Bach

Johann Sebastian Bach was one of the most influential and prolific composers of the Baroque era. Bach was primarily an organist, and he wrote many works for the Lutheran church. His mastery of counterpoint, improvisation, and composition led a turning point in Western classical music, and his works continue to inspire musicians and composers today.

The **Partita No. 1 in B minor** was composed in 1720, and it was published as a part of a set of six partitas and sonatas for solo violin in 1802. The piece consists of four dance movements: Allemanda, Corrente, Sarabande, and Bourrée, with each followed by a variation (double). While each movement varies in tempo and texture, there is a strong feeling of dance and motion throughout the work.

Geographical Fugue by Ernst Toch

Ernst Toch was a contemporary Austrian composer who sought to push musical boundaries. Toch was born into a Jewish family, and, after working in Europe for much of his life, he fled to the United States after Hitler seized power. Eventually, he died in Santa Monica, California, and was interred in the Westwood Village Cemetery.

Geographical Fugue, a spoken word piece for SATB choir, is Toch's most performed work. The piece follows a fugue form, with staggered entrances and different subjects interacting with each other. The words consist of various cities, states, and countries. Originally written in German, the text was later translated to English by John Cage and Henry Cowell.

San Giusto by Saverio Tasca

Saverio Tasca is an Italian composer and performer who specializes in percussion. He has performed and taught in Italy and the United States, and he often appears in classical, jazz, and contemporary ensembles.

San Giusto is a moving, melodic piece that begins in a rhapsodic style with rich harmonies and transitions to a Latin rhythmic section in the middle. Tasca uses a combination of diatonic, chromatic, and harmonic motions to create a beautiful fusion of classical and contemporary musical elements. The piece was inspired by Mark Glentworth's "Blues for Gilbert."

SyNc by Gene Koshinski

Known throughout the world, **Gene Koshinski** is a percussionist, educator, and composer. His works have been performed in more than 40 countries.

Led by Tracy Wiggins, **SyNc** was commissioned by 42 percussionists. According to the publisher, "SyNc" has a dual meaning - as in the synchronization of multiple musical ideas (and multiple instruments/implements) and a play on the Spanish word "cinco" meaning "five." The significance of "five" permeates the piece as nearly all of the musical ideas found in **SyNc** are rooted in this number. This piece "syncs" the wonderful timbral possibilities of the snare drum with sounds that come to life when interacting with it.

Danny Boy, Traditional, arr. Victor Feldman

Danny Boy is a ballad with lyrics written by English songwriter Frederic Weatherly in 1913 and music from the traditional Irish song “Londonderry Air.” The piece has been worked into multiple arrangements, including Percy Grainger’s arrangement for concert band and Johnny Cash’s country-western rendition of the tune. The piece is a song of departure and farewell, as expressed in the lyrics below.

Victor Feldman’s arrangement for solo vibraphone uses jazz harmonies and accompaniments to create a somber and elegant interpretation of the original melody.

Oh, Danny Boy, the pipes, the pipes are calling
From glen to glen, and down the mountainside,
The summer’s gone, and all the roses falling,
It’s you, it’s you must go and I must bide.
But come ye back when summer’s in the meadow,
Or when the valley’s hushed and white with snow,
For I’ll be here in sunlight or in shadow,
Oh, Danny Boy, oh Danny Boy, I love you so!

But when ye come, and all the flowers are dying,
If I am dead, as dead I well may be,
Ye’ll come and find the place where I am lying,
And kneel and say an Ave there for me;
And I shall hear, though soft you tread above me,
And all my grave will warmer, sweeter be,
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me!
And I shall sleep in peace until you come to me!
Come to me!

The Ragtime Robin by George Hamilton Green

George Hamilton Green, Jr. was a xylophonist, composer, and cartoonist born in Omaha, Nebraska. He was a popular recording artist starting in 1917 with the Edison Company, and he was employed along with his two brothers, Joe and Lew Green, as the original percussionists for Walt Disney’s first three cartoons, which included *Steamboat Willy*.

Green was an important ragtime composer who authored many pieces that remain standards for the xylophone. **The Ragtime Robin** was published by Green as a xylophone solo with piano accompaniment in 1924, and in 1984, it was republished as one in a series of six fox-trots grouped under the title “George Hamilton Green’s Jazz Classics for the Xylophone.”