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Program
Jonathan Withem, percussion
Senior Recital

Adventures in Solo Drumming ......................... William J. Schinstine
The Other Street ....................................... (1922-1986)

Kaleidoscope ............................................ Arthur Lipner
(b. 1958)

Portraits for Timpani: 50 Studies for Timpani ........ Anthony J. Cirone (b. 1941)
No. 32

Opus for Conga 1 ....................................... George Gaber
(1916-2007)

Jay Mushinskie, electric guitar

Three Chorales for Marimba ......................... Evelyn Glennie (b. 1965)
I. A Little Prayer

— Intermission —

French Suite for Percussion Solo ................... William Kraft (b. 1923)
IV. Gigue

Eight Pieces for Four Timpani ...................... Elliott Carter
II. Moto Perpetuo ..................................... (b. 1908)

Wicca .................................................. Casey Cangelosi
(b. 1982)

University, Queens College, CUNY, Yale, MIT, Cornell, and Juilliard. His numerous awards include two Pulitzer Prizes and the Sibelius Medal.

Like William Schinstine, Elliott Carter dedicated each of the pieces in this composition to the musicians who played influential roles in its development. “Moto Perpetuo” was written in 1949 and was dedicated to Paul Price. Price taught percussion at the University of Illinois from 1949 to 1956. While there, he established the first accredited college percussion ensemble course. “Moto Perpetuo” is a timpani solo that incorporates a rapid patter of notes in which there is not much consistency within the patterns used, but the note values are all the same. The piece is to be played with special small, light drum mallets to help accentuate the different sounds produced by the work. Carter instructs the timpanist performing his composition to use both the center and normal (the area on the drumhead between exact center and the edge) playing regions as well as the rim of each timpani’s head. The mood of this piece is dictated by the machine-like rhythms used throughout. The name “Moto Perpetuo” (perpetual motion) is an appropriate name for this piece: from the very beginning all the way through to the end, there are no breaks in the music.

Wicca
Very few percussionists can say they have achieved a worldwide reputation as an instructor, performer, and composer before their thirtieth birthday. Casey Cangelosi was born January 26, 1982. He received his bachelor’s degree from Utah State University, his master’s from the Boston Conservatory, and his doctorate from Rice University. Cangelosi has appeared as a clinician at the Péta Percussion Repertoire Festival in Sweden, in Minneapolis at the Marimba Festival, and at the Zeltsman Marimba Festival in Wisconsin. He has received numerous composition awards from both the Massachusetts Percussive Arts Society and the Classical Marimba League. Cangelosi’s awards have led to further success in his compositional endeavors. He has been commissioned to write music for Utah State University, Rice University, and the Percussive Arts Society. In more recent news, Cangelosi was appointed to the faculty of Concord University in Athens, West Virginia.

If a percussionist is given the title “the Paganini of Percussion,” one can only begin to imagine how difficult his compositions would be. None of Casey Cangelosi’s works are easy to perform. Most of his pieces incorporate rigorous polyrhythms, unusual percussion instrument combinations, and complicated techniques a performer must master before being able to perform the work comfortably. Cangelosi’s Wicca (2010) illustrates most of these devices. It is a multiple percussion solo and incorporates a concert bass drum, tom-tom, conga, bongos, two miniature gongs, a triangle, and finger cymbals. This piece uses various mallet/stick combinations to produce dozens of timbral colors. Along with the plethora of sounds, there are continual changes in meter throughout the piece. The rhythms used in this work are constantly falling into different places. In fact, there is rarely a development of a consistent rhythmic structure. The name of this piece, Wicca, refers to the mystery and magical practices of Wicca, a specific Neopagan religion that incorporates the use of witchcraft and magic. Casey Cangelosi’s Wicca fully encompasses the eerie and mysterious sounds one would expect to hear in a piece with this title.
Th e other Street

Even though he had an extensive performance career, William Schinstine never forgot about the importance of educating the next generation of musicians. Schinstine was born in Easton, Pennsylvania, on December 16, 1922. He was a percussionist for the National Symphony, Pittsburgh Symphony, and the San Antonio Symphony. In an effort to give back to society for helping him create and sustain a successful career in music, Schinstine started investing in young people. He was a public school teacher for twenty-seven years and owned the S&S School of Music in Pottstown, Pennsylvania. Schinstine was also an active member of the Percussive Arts Society (PAS) and published more than thirty percussion books. Before his death in 1986, William Schinstine had composed and published over three hundred musical works.

French Suite for Percussion Solo, IV. Gigue

Any percussionist who has had to perform or present a work by William Kraft is very grateful that he Americanized his last name – it would take significant work to untangle a tongue after saying William Kashareftsky! Kraft was born in Chicago on September 6, 1923. He studied percussion privately with Morris Goldenberg and Saul Goodman at the Juilliard School of Music. Kraft was a percussionist with the Los Angeles Philharmonic from 1955 to 1961 and its principal timpanist from 1962 to 1981. He was inducted into the Percussive Arts Society’s Hall of Fame in November of 1990.

In the same year he was elected principal timpanist of the Los Angeles Philharmonic, William Kraft wrote a piece that centers around four drums, which resemble the standard formation for four timpani. The 1962 piece was titled French Suite for Percussion Solo, and was premiered by Robert Winslow in Los Angeles, California. It has successfully retained its popularity for almost half a century and can be heard every year in percussion recitals around the globe. French Suite for Percussion Solo is an example of a collection of dances with four separate movements. The first, “Allemande,” is a moderately paced dance in a duple meter that traditionally opened a suite in the Baroque period of music history. The second movement, “Courante,” can be described as a brisk dance in a triple meter. The third piece, “Sarabande,” is of Latin American origin and is a stately dance in a triple meter with an emphasis on the second beat. The movement to be played today, “Gigue,” incorporates a tenor drum, field drum, snare drum (low), snare drum (high), and bongos. This last movement is called “Gigue” because of its triplet patterns played over the six drums, which outline a melody that is bouncy and moves about in a more scattered way than in the previous three movements.

Eight Pieces for Four Timpani, II. Moto Perpetuo

Many percussionists who have performed a work by Elliott Carter in their lifetime are perplexed by both the difficulty of the music and the unlikely fact that Carter was not primarily a percussionist. Furthermore, they cannot believe that they are being stumped by a man who is one hundred and two years old! Elliott Carter was born on December 11, 1908. He studied basic musicianship, piano, and oboe at the Longy School. Carter went on to receive his master’s in music from Harvard in 1932. This led to his position as musical director of Ballet Caravan from 1935 to 1940. From 1946 to 1984, Carter held teaching positions at the Peabody Conservatory, Columbia

Kaleidoscope

Before discovering his life’s path was “rooted” in keyboard percussion instruments, Arthur Lipner studied for several years as a Plant Science major at the University of Delaware. Lipner was born in 1958 and started piano lessons at age six. By age eleven he was studying jazz piano with John Mehegan and started taking xylophone lessons from Howard Zwicker. Lipner has had a very successful career as a vibraphone clinician and soloist. In May of 2007, he returned from his eighth tour to Brazil, where he had performed as a soloist with his own jazz ensemble and other performing groups in Salvador, Rio de Janeiro, and with an orchestra in São Paolo. Lipner has also just completed serving four terms on the Percussive Arts Society’s Board of Directors.
Due to his early introduction to jazz piano and his love for mallet percussion, Arthur Lipner combined his affection for both and began composing jazz music to accompany a vibraphone soloist. *Kaleidoscope* is a transcription of one of Lipner’s live performances. It sounds improvisatory, like a solo in jazz music, and makes room for performers to alter the music so that each performance is unique to a specific player. This particular vibraphone solo was written in 1994. It is in non-standard form, which means that it is composed of many differing sections and does not adhere to a formal composition structure. In this vibraphone solo, the performer accompanies himself by playing sixteenth-notes in the left-three mallets to outline the structure of each chord while the fourth mallet plays the melody. There are many differing musical moments that help shape and mold this composition. These sections are shaped by tempo changes, altering tonal centers, and returning motifs for transitions in the music. The name *Kaleidoscope* suits this piece, since kaleidoscopes are comprised of many different structural parts and colors.

*Portraits for Timpani: 50 Studies for Timpani, No. 32*

If anyone could eliminate the negative stigma that accuses percussionists of lacking intelligence, it would be Anthony Cirone. Cirone was born in Jersey City, New Jersey, on November 8, 1941. Even though no one in his family was musically inclined, Cirone’s mother encouraged his study of music. After discovering his passion was in percussion, young Anthony began taking snare drum lessons from Jimmy Jerome. Anthony Cirone went on to become a percussionist with the San Francisco Symphony from 1965 to 2001. Cirone was also a faculty member and conductor for the percussion ensembles at San José State University, Stanford University, and San Francisco State University, and he was the Chairman of the Percussion Department in the Jacobs School of Music at Indiana University. Moreover, he has also published over one hundred works. Of these published works, there are three symphonies for percussion, four sonatas, a string quartet, orchestral pieces, a music dictionary, and textbooks.

When thinking of the timpani, people typically envision a satirical “brute-like” character banging on two big metal drums behind an orchestra or in an uncommon place like an elevator. Even though timpani may at times be used for comic purposes, significant skill is required to play even the simplest of passages. In 1976, Tony Cirone wrote *Portraits for Timpani*, consisting of fifty études for timpani that demonstrate proficiency in many difficult timpani techniques. (An étude is a composition that functions as an exercise designed to improve a performer’s technique.) The rhythmic combinations found in *Portraits for Timpani* were first used in Cirone’s *Portraits in Rhythm for Snare Drum*. The only difference is that in the collection of études for timpani, the notes change between four drums, while the snare drum études stay on one pitch throughout. The musical highlight of “No. 32” occurs in the last two measures. In this final section, there are thirty-second-note runs that sweep across the drums and act as dynamic “triumphant flourishes,” with crescendos from piano to fortissimo.

*Opus for Conga 1*

Even though he may be remembered primarily for his abilities as an educator, George Gaber has performed virtually every style of music including symphonic, jazz, ballet, opera, TV, and film. In fact, before reaching his mid-forties, he was performing more than teaching. Gaber was born February 24, 1916. He took snare drum lessons with David Gusikoff, studied timpani with Karl Glassman, and learned about keyboard instruments from Joe Castka. He was a percussionist with the Pittsburgh Symphony Orchestra, NBC, ABC, and CBS Orchestras, Ballet Russe de Monte Carlo Orchestra, Israel Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, and Baltimore Symphony. In 1960, George Gaber went to Indiana University, where he invested twenty-six years to build up the Percussion Department. Those who worked with him regarded Gaber as a life-long learner. His attitude towards education was that it should challenge himself and his students; he commented, “The music that students studied at school didn’t reflect what I was performing as a professional. I wanted to include Baroque music, Renaissance music, pop music, jazz, ethnic percussion, and drumset. In 1960 these instruments and styles of music were not played by college percussionists.”

Due to his many performances with T.V. orchestras, it makes sense that Gaber knew how to write music suitable for television. When thinking of television shows such as *I Love Lucy*, it is easy to remember Ricky Ricardo playing his conga drum; the bongos carrying the pulse of the music. Due to his early introduction to jazz piano and his love for mallet percussion, originally composed for the conga drum, but in today’s recital it is being performed on an African drum called a djembe. This work is a hand drum solo that incorporates *Kaleidoscope* suits this piece, since kaleidoscopes are comprised of many different structural parts and colors.

*Three Chorales for Marimba, I. A Little Prayer*

Of all the composers represented today, Evelyn Glennie is the only one who has been unable to hear her piece performed. Evelyn Elizabeth Ann Glennie was born July 19, 1965, and has been profoundly deaf since childhood. At age twelve she began studying percussion and was able to obtain a degree with honors in three years from London’s Royal Academy of Music. Glennie studied with James Blades and spent a year learning marimba techniques in Japan. Among other honors, she won a Grammy Award for her version of Béla Bartók’s *Sonata for Two Pianos and Percussion*. Evelyn Glennie is the first person in music history to create and sustain a full-time career as a solo percussionist.

There are few things in this world that resemble greater purity than the prayers of a child. When listening to “A Little Prayer” from Evelyn Glennie’s *Three Chorales for*