

The background of the entire page is a vertical strip of musical notation on a white background, flanked by two vertical grey bars. The notation includes various notes, rests, and articulation marks like slurs and accents. The text is centered on the white strip.

CALIFORNIA POLYTECHNIC STATE UNIVERSITY  
SAN LUIS OBISPO

*Tim Compton*  
◆ *percussion* ◆

A Senior Recital in Partial Fulfillment of the  
Requirements for a Bachelor of Arts in Music

Paul Woodring, accompanist

May 18, 2019

Saturday at 3 p.m.

Davidson Music Center

Room 218

Sponsored by Cal Poly's Music Department and College of Liberal Arts



# Program

## Senior Recital

Tim Compton, percussion

Paul Woodring, piano

Selections from *Camp Duty Update* ..... Claus Hessler  
    Another Slow Scotch (b. 1969)  
    Another Garryowen  
    Another Downfall  
    Another Yankee Doodle

*Sonata No. 1 in G Minor for Solo Violin*, BWV 1001.....Johann Sebastian Bach  
    Fugue (1685-1750)

*Nine French-American Rudimental Solos*.....Joseph Tompkins  
    Solo I (b. ca. 1970)  
    Solo V  
    Solo VII

*Rebonds B*.....Iannis Xenakis  
    (1922-2001)

— Intermission —

*War Drum Peace Drum*.....David Reeves  
    (b. 1973)

*Raspberries*.....Charles Boone  
    (b. 1939)  
    Anders Ferling, snare; Colin Bartlett, bass drum and cymbal

*Concierto para cinco timbales y orquesta* ..... Jorge Sarmientos  
    Movement I (1931-2012)

*Tambourin Chinois*, Op. 3 .....Fritz Kreisler  
    (1875-1962)

## Program Notes

### **Claus Hessler: *Camp Duty Update*—Another Slow Scotch, Another Garryowen, Another Downfall, Another Yankee Doodle**

It takes a tremendous understanding of rudiments and military drumming to be able to smoothly implement very challenging drum rhythms into simple military tunes. Claus Hessler was mentored by Jim Chapin, a jazz drummer who has written drumming books and helped Hessler refine his technique. He has also traveled to different countries, such as Switzerland, to study the history of rudiments and other musical traditions. These experiences helped him to write drumming books such as *Daily Drumset Workout* and his recent *Camp Duty Update* (2017). He is an accomplished performer as well, playing with New York Voices, Mike Stern, and other artists. Currently, he works with the group FLUX and teaches at the University for Music and Performing Arts in Frankfurt.

Hessler's training and experiences enable him to create modern versions of military tunes in his collection *Camp Duty Update* that features Swiss and French rudiments, covering their different styles and their European roots. He also includes the original versions of the pieces, as well recordings of a fife (which is a small flute often used in military bands). The recording of the fife is played for military tunes for drummers to accompany. "Slow Scotch" was used in the nineteenth century as a duty call, helping to wake up troops. Hessler's "Another Slow Scotch" adds rhythmic complexity to the snare drum part and supports the melody of the fife.

While there are ways that "Another Slow Scotch" stays true to the original piece, Hessler composed his updated version in the style of a "retraite," a type of Swiss composition that usually contains an introduction and an additional ending with complex constructions of drum rolls. The introduction and ending of the piece feature only the snare drum. While the fife part is the same as the original tune, alternating between two different melodies, the rhythmic line of the snare drum changes with each section of the piece.

As unexpected as it would be to have a traditional military tune feature many challenging rhythms, it may be even more surprising to hear this complexity in a drinking song. Hessler's "Another Garryowen" is based on the old piece "Garryowen," which was used as a drinking song by Irish regiments. According to William H. Boudreau, an Irish trooper was singing it, and General Custer liked the tune, so he adopted it as the regimental song of the 7<sup>th</sup> Cavalry Regiment soon after arriving in Fort Riley. It is said to have been the last piece played for Custer's men as they left General Terry's column at the Powder River.

“Another Garryowen” captures the spirit and upbeat mood of the original song, but the tempo for this piece is faster than many of the other pieces, making its rhythms more difficult to perform. Like “Another Slow Scotch,” the fife part alternates between two melodies, accompanied by an ever-changing drum part.

“Another Downfall” is based on “The Downfall of Paris,” a piece for which the composer and instrumentation is unknown. It may have been used to help rally troops against the French army, as well as for other military purposes. “The Downfall of Paris” is sometimes confused with “Ça Ira,” a tune sung by French revolutionaries, as the two pieces start with similar melodies.

In contrast to the other pieces in *Camp Duty Update*, “Another Downfall” is less repetitive. The fife part has multiple different melodic lines, instead of just alternating between two, creating a multi-thematic pattern also known as “march” form. Again, the snare drum enhances each of these melodies by means of complex rhythms and rudiments.

“Yankee Doodle,” written by Dr. Richard Shuckburgh, was originally used by the British to mock American soldiers, even though Americans eventually ended up taking ownership of it and seeing it as a source of pride. Not only are there numerous vocal versions with different lyrics, but the piece has been arranged for many different media. Hessler included a more rhythmically complex version of “Yankee Doodle” in his *Camp Duty Update*.

In “Another Yankee Doodle,” the fife alternates between the tune’s two well-known melodies. The fife emphasizes some parts of the melody with longer notes, particularly where “Yankee” and “Dandy” would be sung. The snare drum enhances the fife’s rhythm, adding rudiments as well.

### **Joseph Tompkins: *Nine French-American Rudimental Solos—Solos I, V, and VII***

Not only has Joseph Tompkins performed with the renowned Metropolitan Opera Orchestra, but he is also capable of writing snare drum solos that drummers enjoy playing. He graduated from the Eastman and Manhattan Schools of Music, and has also performed in Broadway productions such as *The King and I* and *The Light in the Piazza*. He can be heard on soundtracks for films such as *The Manchurian Candidate* and *Casanova*, and is currently a member of the percussion trio Timetable, a group that commissions and performs new works for percussion.

Tompkins wrote *Nine French-American Rudimental Solos* after exploring the French rudiments in Guy Lefèvre’s *Le Tambour - Technique Supérieure*. Tompkins asked himself: “Why not combine French and American rudiments in one setting?” In his subsequent set of solos, many French rudiments have been used in their entirety, though some have been modified. He recorded

demonstrations of a few of the solos, which can be heard online at *Bachovich Music Publications*.

The rhythms in Solo I constantly change, to the point that the phrases are short and sound very different from each other. This solo makes use of dynamics to create different moods; some sections are light and others are more heavy and aggressive. There are also accented notes that are not on the main beat, which is one of the French rudiments explored in the piece.

Solo V has more structure to it than the first solo, as it contains a rhythm that returns multiple times, serving as a type of refrain. This rhythm features triplets (a pattern of three notes per beat), with accents on some of the notes. The tempo of this solo is quite fast, giving it an urgent mood. A wide volume range also helps make the piece sound intense.

Solo VII resembles Solo I in that the phrases don't really repeat; each of its three sections has distinct rhythms. The mood of this piece, however, is fairly upbeat, as the fast rhythms make the tempo seem quicker than it actually is (100 beats per minute). Solo VII makes heavy use of quintuplets (patterns with five notes per beat) as well as accented notes that are not on the main beat, creating rhythms that are challenging for the performer.

### **David Reeves: *War Drum Peace Drum***

Some drummers are self-taught, while others undergo serious training, which can pay off in other ways. David Reeves's university background and his experiences with high-level marching bands helped develop his compositional abilities. He earned a Bachelor of Music in percussion performance from the University of Washington and studied composition at Indiana University. Some of his teachers included Don Freund and Tim Salzman. Reeves performed with Drum Corps International World Champion Star of Indiana from 1991 to 1993, helping to elevate his performing abilities. He has instructed the Santa Clara Vanguard and the Cavaliers, and arranged for the Seattle Cascades.

Sometimes it is just as valuable to enter a competition as it is to win it, which is the case for *War Drum Peace Drum*. Reeves wrote the piece in 2013 in response to a "call-for-scores" for the annual Atlanta Symphony Orchestra Snare Drum Competition. While his work did not win, Reeves said, in an email communication, "I enjoyed the fact that it pushed me to write something with a backing track," since *War Drum Peace Drum* was his first piece to do so. The recorded accompaniment of this snare solo features unusual instruments, such as taiko drum and squeeze drum. The resulting combination works well, and Susan Martin Tariq of *Percussive Notes* calls *War Drum Peace Drum* a "nice addition" to the repertoire of pieces for snare and audio.

Reeves uses various techniques to create two drastically different moods for the piece's two sections. The first half conveys what Reeves called "a fragile peace," and features a fairly simple pattern that repeats over and over. The

volume in this section doesn't vary much, and the instruments in the audio track perform rhythms similar to the snare drum. The snares of the snare drum (the wires held under tension against the bottom drum head to produce a sharp sound) are turned off for the entirety of the "peace" section. The next portion of the piece depicts "war" (although Reeves said he was thinking of a jungle scene and a pursuit). It features very challenging rhythms, sudden and drastic volume changes, and phrases where the snares of the snare drum are turned on. The instruments in the audio track also diverge rhythmically at several points. These aspects give the "war" section an intense mood, reaching—in Reeves's words—"a final boiling point."

### **Charles Boone: *Raspberries***

Charles Boone, a world traveler, has worked in many different musical fields, helping him to expand his ability to compose for different types of ensembles. Boone studied at the Academy of Music in Vienna, earned his Bachelor of Music at University of Southern California, and earned his Master of Arts at San Francisco State College. He also worked as a music critic, a coordinator for music groups, and associate professor. Boone has visited many countries, such as Egypt, Ireland, Japan and Belgium.

Despite the simplicity of *Raspberries* (1973) as a title, there are a couple of different meanings behind it. In an interview with Charles Amirkhania of *Morning Concert*, Boone said that one of the reasons for the piece's name is simply that he likes raspberries. However, he also called the piece *Raspberries* because his father would use the phrase "give 'em the raspberries," referring to the derisive sound also known as a Bronx cheer. Boone thus described the piece as a "musical raspberry."

While *Raspberries* isn't very challenging in terms of rhythm, its difficulty lies in requiring the three performers to stay perfectly synchronized. The rhythms of the two snare drums are frequently identical, but slightly different at other times. Sounds from one drum often fill the other's silences, making the combination sound like one continuous rhythmic line. In other words, the two snare drum parts sound like only one performer. There are also moments where there are long periods of rest for all players, so it is essential that the performers keep time mentally and come back in together simultaneously.

### **Iannis Xenakis: *Rebonds B***

Iannis Xenakis developed a distinct musical style thanks to a variety of influences, ranging from well-known composers to architecture. Two composers with whom he worked are Nadia Boulanger and Olivier Messiaen—although Messiaen told Xenakis he didn't need traditional music classes; he should just listen to music and compose. Xenakis also earned an engineering

diploma from the Athens Polytechnic and performed architectural work for Le Corbusier. During this time, he noticed a link between architecture and music, and implemented structural concepts in some of his pieces.

*Rebonds* has earned praise ever since its premiere. *Rebonds B* (along with *Rebonds A*, the other movement of the piece) was first performed at the Villa Medici in Rome in 1988. Jacques Lonchamp, a French music critic, described the piece as “an immense abstract ritual, a suite of movements and of hammerings without any folkloristic ‘contamination,’ pure music full of marvelously efflorescent rhythms, going beyond drama and tempest.” *Rebonds* has become a well-known work for solo percussion, commonly performed for recitals.

Xenakis makes *Rebonds B* sound as if it is being played by more than one percussionist, not only with the usage of five different drums and woodblocks, but with certain compositional techniques. The right hand often plays a repeated rhythm on the top bongo, while the left hand usually plays the primary rhythmic line on the other four drums (lower bongo, conga, tom, and bass drum). The main rhythmic line is repeated many times, but on different counts and with the spacing of the notes changing slightly. Moreover, *Rebonds B* implements accented notes, volume changes, and different rhythmic lines occurring simultaneously across the different instruments. It is very challenging for the performer!

### **Johann Sebastian Bach: Fugue from Sonata No. 1 in G Minor for Solo Violin, BWV 1001**

Bach was already a talented musician at a young age, but his many musical experiences helped him become one of the most famous composers of all time. He came from a family of remarkable musicians, and even received lessons from his older brother Johann Christoph Bach. Johann Sebastian Bach sang in the choir at the Michaelisschule, a school in Lüneburg with an impressive musical tradition. He was an organ virtuoso, and he served as organist in Lüneburg, Weimar, Arnstadt, Mühlhausen, and other cities. Bach also worked as Capellmeister (chapel master) in Köthen. He generated a large output of compositions in a wide range of genres, such as masses, chamber music, and keyboard works.

Bach's fugue is a wonderful piece on its own, but it is part of a larger work, in which all of the movements are successful enough to be performed today. This fugue is from *Sonata No. 1* of Bach's *Sonatas and Partitas*. *Sonata No. 1*, as is true for the rest of the sonatas, has four movements: a prelude, a fugue as the central movement, a tension-reliever, and a finale. The second movement was later reworked for organ, lute, and marimba, which shows how much it was appreciated.



Bach's "Fugue" from *Sonata No. 1* demonstrates typical characteristics of a fugue while creating beautiful harmonies. A fugue is a piece that opens with a short melody or phrase (known as the "subject") that is then imitated by different parts or voices. In the case of the marimba adaptation, the different "voices" are played with four mallets. The subject in Bach's fugue is often presented with different pitches, creating a variety of harmonies. Differences in volume are also incorporated to create contrasting sections.

### **Jorge Sarmientos: *Concierto para cinco Timbales y orquesta, Movement I***

Not only was Jorge Sarmientos a marimba prodigy when he was young, but he further advanced his abilities through studying other aspects of music and by conducting. He studied piano in Guatemala, conducting in Paris, and composition in Argentina. One of Sarmientos's teachers was Iannis Xenakis, and he was also influenced by Henry Cowell. He conducted orchestras in Guatemala, Costa Rica, and Brazil.

Even though Sarmientos's son Igor was born around the time he was writing this concerto for five timpani (1962), he still found time to work on it and turn it into a successful piece. The concerto was premiered in 1965 by Fred Begun, principal timpanist with the National Symphony Orchestra in Washington, D.C. It was also performed at the third Inter-American Music Festival.

Although the concerto was originally composed for a timpani soloist and orchestra, the piano reduction still retains many of the aspects of the original. The first movement features classical elements, such as its range of volume. Its structure is classical as well, consisting of a phrase that keeps returning (a refrain) and sections between the refrain that present different material. The mood of the first movement is mostly mysterious, but there are some more intense moments that are portrayed by differences in volume. Some modern elements of the piece include tone clusters (which are groups of slightly jarring pitches that are close together, unlike traditional chords) and glissandos on the timpani (rises or drops that slide in pitch by using the pedals of the drums).

### **Fritz Kreisler: *Tambourin Chinois***

Despite some setbacks in his career, Fritz Kreisler became a virtuosic violinist. He showed talent on the violin when he was just four years old. He attended Musikverein Konservatorium, the Music Association Conservatory in Vienna, where he put on his first performance and won a gold medal. Kreisler toured the United States in 1888, but only achieved moderate success, so he abandoned music for some time. He studied medicine and art and even served in the Austrian army. He later returned to music and toured the U.S. a second time. This tour was much more successful, and Kreisler even performed in Carnegie Hall.

With a title meaning “Chinese tambourine,” it is unsurprising that *Tambourin Chinois* was influenced by Chinese music. Kreisler visited the Chinese theater in San Francisco, which inspired him to write a free fantasy in a Chinese manner. The opening notes in the piano imitate the sound of a tambourine, and the pentatonic scale (a five-note group that is common in Chinese music) is featured throughout.

Originally written for violin and piano in 1910, *Tambourin Chinois* was also arranged for xylophone, and many elements of the piece make both versions difficult. There are two contrasting sections, one of which is quite fast with some challenging rhythms. The other is slower, but there is a phrase in which the performer *ad libs*, setting the pace for an upcoming series of rapid running notes. There are also upward leaps in pitch, rolls, and double stops (hitting two notes at once) that are difficult to perform at a fast tempo.



