EASTMAN SUMMER PERCUSSION FESTIVAL FACULTY RECITAL

Michael Burritt, percussion and marimba

Monday, June 28, 2021
Hatch Recital Hall (livestream)
7:30pm
PROGRAM

The Fragile Corridor (2019)  Michael Burritt  
(b. 1982)

3 Preludes (1998)  Michael Burritt
   Scherzo  
   Ballad  
   Dance

Argoru VIII (2002)  Alvin Singleton  
(b. 1940)

We nur den lieben Gott last walten  J.S. Bach  
(1685-1750)

The Islands (2013)  Michael Burritt

Sweet Dreams and Time Machines (2017)  Michael Burritt  
Kyle Peters, marimba
The Fragile Corridor (2019)  
Michael Burritt

The Fragile Corridor is my first venture into composing with electronics. I have long been inspired by the idea of writing for acoustic instruments paired with those outside our typical sound world. I was taken by Pat Metheny’s recording project, "Orchestron," where he created a massive electronic orchestra as a platform to perform his compositions with. There was an energy in this that I had not found in most electronic mediums and it inspired me to consider something similar. Additionally, I was compelled by the idea of adding this element to my programming not as a replacement for works performed with live ensembles, but rather as another sound world to pair with the existing repertoire in an effort to expand the listener’s experience. I orchestrated the work and collaborated with my good friend and amazing musician Matt Curlee to create the sounds heard in The Fragile Corridor.

The following excerpt from Night Film by Marisha Pessl was the inspiration for the title:

“It was a covert line of attack described in Sun Tzu’s The Art of War. Your enemy expected the direct approach. He prepared for it and fiercely fought it off, resulting in severe casualties, the expenditure of major resources—and, ultimately, your own defeat. And yet, occasionally, there was another entrance, the fragile corridor. Your enemy never expected advancement via this route because it was labyrinthine and treacherous, and he often didn’t even know it was there. But if your army managed to make it through, it would deliver you not just behind your enemy’s lines but to his inner chamber, the heart of his heart.”

3 Preludes (1998)  
Michael Burritt

3 Preludes are from a set of 5 Preludes that was composed in 1998 dedicated to my students past and present. These are short character pieces written in romantic style and intended to explore the lyrical potential of the marimba.

Argoru VIII (2002)  
Alvin Singleton

Argoru VIII for snare drum is a daring, even cheeky little piece. It plays with the common notions of what snare drums are supposed to do. For example, it features absolutely deafening silences. It is also decidedly about rhythm on the one hand and about expression on the other, no less so than a popular song might be. Like some strange creature eloquent in only its own language, the snare drum gets worked up but also whispers, gripping the listener in its brutal honesty. The composer is quoted as saying of
the work, “I avoided the use of drum rolls, flams and other typical things one associates with snare drumming. Rhythm was my main concentration in the writing of this work.” ARGORU VIII was commissioned by Meet The Composer Commissioning Music/USA and was written for Peggy Benkeser.

**The Islands** (2013) Michael Burritt

The Islands was written in 2013 and is named for the Thousand Islands region of the St. Lawrence River in Up State New York. One of my favorite places on the planet! I have wonderful memories of spending summers there with my grandparents. The Islands is a reflection of the sanctuary I feel whenever I visit that magical place. This short solo work was written following a visit to the Thousand Islands in 2012 and completed in 2013. It is meant to be a peaceful and reflective

**Sweet Dreams and Time Machines** (2017) Michael Burritt

Sweet Dreams and Time Machines is dedicated to the memory of my friend, colleague and former Dean of the Eastman School of Music, Doug Lowry. There isn’t a week that goes by at Eastman when I don’t think of Doug, from the time I interviewed with him for the position at Eastman to Doug introducing me as “Buzz Saw” Burritt after a memorable performance with the Eastman Wind Ensemble in Chicago. Doug was a person who always allowed you to feel yourself in his presence through his warm demeanor and casual sense of humor.

There are no time machines, outside of science fiction novels and movies. True time machines are the memories we carry with us of people and moments shared. I find some memories so poignant that you can almost step into them, almost as though you are living that moment again. Sweet Dreams to those who have passed, touched us forever, and live eternally in our time machines.
Having performed on four continents and nearly forty states Michael Burritt is one of the World’s leading percussion soloists. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia, and Canada. Mr. Burritt has been soloist with the Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany), Amores Percussion Group (Spain), Peaux (Sweden), and the Tempus Fugit Percussion Ensemble of Pittsburgh, PA. Mr. Burritt has three solo recordings: Perpetual and Shadow Chasers, and recently released his third entitled Waking Dreams on the Resonator Records label. All the recordings are comprised of Burritt’s original compositions as well as works written expressly for him. He has been a featured artist at seven Percussive Arts Society International Conventions. In 1992 he presented his New York solo debut in Weill Hall at Carnegie Hall and in 1998 performed his London debut in the Purcell Room at Queen Elizabeth Hall.

Mr. Burritt has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony, The Rembrandt Players, and the The Penninsula Music Festival Orchestra.

Mr. Burritt is also active as a composer, with two concertos to his credit, numerous solo and chamber works for marimba and percussion as well as two books of etudes. His works for solo marimba have become standard repertoire for the instrument and are frequently required repertoire on international competitions. He has been commissioned by The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Third Coast Percussion Quartet, Exit 9 Percussion, Louisiana State University, The Northshore Concert Band, and the Tempus Fugit Percussion Ensemble. Mr. Burritt is published with Ludwig Music, C. Allen and Keyboard Percussion Publications. Burritt is also an artist/clinician and product design/consultant for Malletech, where he has developed his own line of signature marimba mallets, and an artist/educational clinician with the Zildjian Company. Mr. Burritt is a member of the Percussive Arts Society Board of Directors, a contributing editor for Percussive Notes magazine and the chairman of the PAS Keyboard Committee.

Michael Burritt is currently Professor of Percussion and head of the department at the Eastman School of Music in Rochester, New York. Prior to his appointment at Eastman, Mr. Burritt was Professor of Percussion at Northwestern University from 1995-2008 where he developed a program of international distinction. Mr. Burritt received his Bachelor and Master of Music Degrees, as well as the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York. His teachers have included John Beck, Gordon Stout, Paul Yancich, and Herbert Flower.
Kyle Peters is the percussion instructor at the Eastman Community Music School, Adjunct Percussion Professor at Roberts Wesleyan College, and member of the Rochester Philharmonic Orchestra. He received his Master’s of Music in Performance and Literature, as well as the prestigious Performer’s Certificate, from the Eastman School of Music and his Bachelor’s of Music in Music Education from the Crane School of Music, SUNY Potsdam. Kyle was recently a featured performer in Beijing, China at the National Centre for the Performing Arts for a sold out performance playing alongside Professor Michael Burritt.

At the Eastman Community Music School, Kyle runs a studio averaging 30 students each year. He is the director of three percussion ensembles, and coach of the New Horizons percussion section. He is the percussion instructor at the Summer Classical Studies at Eastman, and a featured artist for their Summer Percussion Program. Other education credits include teaching at undergraduate and graduate level at SUNY Potsdam and director of percussion at Crane Youth Music.

Kyle has been a featured clinician at both the NYSSMA conference and New York State Band Directors Association symposium and presented masterclasses at the Eastman School of Music and the Crane School of Music at SUNY Potsdam, and many schools in the Rochester area.

As a composer, Kyle has released a book of 18 Marimba Etudes titled Soundscapes: Concert Etudes for Marimba, which he uses as part of his curriculum at Eastman, and is used in conservatories and music preparatory schools around the US and worldwide. Other compositions have been premiered at the Brevard Summer Music Festival, SUNY Geneseo, SUNY Potsdam, and the Eastman School of Music.

His principal teachers have been Michael Burritt, James Ross, Chip Ross, Jim Petercsak, Sean Ritenauer, Ross Karre, Catherine Meunier and Ed Reifel.

Kyle is a Malletech/Sabian Performing Artist.
PROGRAM NOTES

Tuesday, June 29, 2021
The Mike Kaupa Jazz Quartet
Kilbourn Hall, 7:30 PM

Wednesday, June 30, 2021
Rich Thompson, jazz drums
Kilbourn Hall, 7:30 PM

Thursday, July 1, 2021
Clay Jenkins, jazz trumpet
Kilbourn Hall, 7:30 PM

TICKETS
ONLINE: www.EastmanTheatre.org
PHONE: (585) 274-3000
IN PERSON: 433 East Main Street
Rochester, NY 14604

Information about upcoming Eastman concerts and events can be found at:
www.esm.rochester.edu/concerts
www.facebook.com/ConcertsAtEastman

Kilbourn Hall fire exits are located along the right and left sides, and at the back of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Restrooms are located on the main floor of Kilbourn Hall. Fully-accessible restrooms are available on the first floor of the Eastman School. Our ushers will be happy to direct you to them.

Supporting the Eastman School of Music: We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman’s commitment to excellence. For more information on making a gift, please visit www.esm.rochester.edu/advancement or contact the Advancement Office by calling (585) 274-1040. Thank you!