

FACULTY ARTIST SERIES

MICHAEL BURRITT, PERCUSSION

With Guests:

Matt Curlee, Clay Jenkins, Mark Kellogg, Chris Azzara,
Bob Sneider, Jeff Campbell, Kyle Peters,
and members of the Eastman Percussion Ensemble

Friday, September 17, 2021

Kilbourn Hall

7:30 PM

The Faculty Artist Series is generously supported by Patricia Ward-Baker.



UNIVERSITY OF ROCHESTER

Eastman
School of Music

100 YEARS | 1921-2021

PROGRAM

Something's Hiding in the Light (2021) Matt Curlee
(b. 1976)
World Premiere
Matt Curlee, piano
Austin Keck, Eric He, Cooper Johnson,
Ethan Hall, percussion

Tabula Rasa (2013) Joe W. Moore III

The Islands (2013) Michael Burritt
(b. 1962)

Mudra (1990) Bob Becker
(b. 1947)
Kana Funayama, Sammy DeAngelis,
Will Newton, Miles Kim, percussion

INTERMISSION

Koolish Zein (2019) Ioannis (John) Psathas
(b. 1966)
Her Alchemy
London Busking 2149
Trimetrical Hub
World Premiere
Justin Lamb, Andrew Bockman,
Emma Gierszal, YoungKyoung Lee, percussion

Footprints (1967) Wayne Shorter
(b. 1933)

Shofukan (2014) Michael League
(b. 1984)
Clay Jenkins, trumpet
Mark Kellogg, trombone
Chris Azzara, piano
Bob Sneider, guitar
Jeff Campbell, bass
Kyle Peters, percussion
Michael Burritt, drums

PROGRAM NOTES

Something's Hiding in the Light (2021)

Matt Curlee

In memory of Chick Corea (1941-2021)

Although I could have learned this lesson as a younger musician had I been paying attention, it was my discovery 20-odd years ago (and subsequent heavy rotation on the car stereo) of Chick Corea and Gary Burton's duo records which truly brought home to me this notion: that the magic happens not only in the text, but in the ephemeral space between two musicians. Much as a photograph could be less about the subject and more about the mysterious play of light and lens, the essence often hides in subtle places. It just so happened that, during the season when we lost Chick Corea, many of the opportunities for live, real-time interface that we previously took for granted – musical and otherwise – also went away. Inspired by the generous creativity of the Corea-Burton partnership, *Hiding in the Light* is a shameless celebration of the elusive, momentary interactions that happen when musicians (or humans, for that matter) share space.

—Matt Curlee

Tabula Rasa (2013)

Joe W. Moore III

Tabula Rasa by Joe W. Moore III for solo kalimba was written during Project Create 2013. The score is written as rhythm only, allowing for the performer to improvise the pitch content on any kalimba. This piece was written for and dedicated to my friend Cameron Warner.

—Joe W. Moore III

The Islands (2013)

Michael Burritt

The Islands is a work that continues to develop in its structure in the years since it was written as a result of its improvisational foundation. It is named for the Thousand Islands region of the St. Lawrence River in Up State New York. The St. Lawrence River connects the Great Lakes and the Atlantic Ocean and is one of my favorite places on the planet! I have wonderful memories of spending summers there with my grandparents as a child. *The Islands* is a musical 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 introspective work exploring various textures at the marimba moving in and out of rhythmic and metric cohesion.

—Michael Burritt

Mudra (1990)

Bob Becker

Mudra is a single movement work composed for percussion quintet and dancers. It has since become a staple in the chamber percussion idiom. *Mudra* is scored for solo “muted” tenor drum simulating the sound of an ethnic instrument, in this particular case the Indian Tabla Drum. The ensemble is comprised of vibraphone, marimba, glockenspiel, songbells and crotales (or antique cymbals). The rhythmic material is based on the Indian Raga cycle and creates a unique synthesis of world drumming and the traditional American rudimental style.

—Michael Burritt

PROGRAM NOTES

Koolish Zein (2019)

For solo percussion, percussion quartet, and digital audio

Ionnis (John) Psathas

for Michael Burritt

“Mu zein!” The Preacher said, waving his right hand in a cutting gesture.

This is no good!

“Koolish Zein,” Leto said, voice soft.

This is all the good we may ever have.

- from Frank Herbert's *Dune series*

Koolish Zein is an orchestra-less concerto. In place of the symphony orchestra is a percussion quartet and a track of richly layered audio. The soloist is the storyteller from start to finish, navigating an ever-changing terrain of dynamic textures and grooves.

The three parts of *Koolish Zein* each look to evoke resonances of an imagined future. *Her Alchemy* emerges from women's voices transformed digitally within the software Alchemy.

London Busking 2149 imagines what it might be like busking at Trafalgar Square some 125 years from now, evoked with the sound of flying vehicles coming and going, the loose quality of the music, and a duet with a passing robotic improviser.

The up-tempo *Trimetrical Hub* (an anagram of “Michael Burritt”) begins in a Macedonian dance rhythm of 17/8 (4+6+7) and eventually transforms into a high-spirited groove inspired by a 6/8 Moroccan wedding dance.

—John Psathas

Koolish Zein was commissioned by:

Michael Burritt – Eastman School of Music (lead commissioner)

James Campbell – University of Kentucky

Omar Carmenates – Furman University

Scott Herring – University of South Carolina

Thad Anderson – University of Central Florida

Eric Willie – University of North Carolina Greensboro

Andrew Bliss – University of Tennessee

Footprints (1967)

Wayne Shorter

Footprints composed by saxophonist Wayne Shorter and first recorded on the 1967 Miles Davis album *Miles Smiles* and later for his 1967 album *Adam's Apple* and has become an undeniable jazz standard. Saxophonist Wayne Shorter has had a long and storied career in jazz. He played hard bop with Art Blakey, explored new styles with Miles Davis and pioneered fusion with his group Weather Report.

—Michael Burritt

PROGRAM NOTES

Shofukan (2014)

Michael League

Shofukan is the first product of a tactic that I now try to employ regularly in my life- a writing vacation. It was nearing the end of 2012 and I was sick of playing *Binky* and *Whitecap* 5 times per week with the band... and I'm sure that they were sick of it as well.

We've found great friends in the Netherlands, and the Van Nispens are no exception. I met Joris, the patriarch of the Van Nispens clan, during an unassuming interview he conducted for the Dutch bass magazine *De Bassist*. We ended up chatting for several hours more than were required on account of it being a really nice conversation about music, life, relationships... and pre-CBS-era Fender Precision basses. From then on, he became a friend of ours and a reliable ally whilst in Dutchie-land.

I mentioned to him in passing that I wanted to spend my Christmas vacation away from my country, my cell phone, and civilization in general so that I could actually devote some time to composition. [Considering that composition is the heart of Snarky Puppy, it's a bit ironic that I actually spend less time writing music than doing any single thing for the band.] Joris kindly offered up his place to me for a week while his family was to be on holiday in Scandinavia.

Now normally, when someone "offers up their place," they mean their apartment/flat/modest home/couch. In this bizarre case, the Van Nispens own, curate, and live in a place called the Shofukan Japanese Cultural Center of Rotterdam. It's exactly as it sounds- a cozy, bamboo-fence encircled structure complete with a tea room, sushi bar, library, dojo, garden, and a full-size, fully-functional outdoor Japanese tea hut. Other non-Japanese features include a crazy back garden, a trampoline, an outdoor sauna, 2 cats named Juul and Stuck, and a fat black chicken named Zwartje. Joris and his family live on the second floor of the building, which is nestled in a quiet alley near the beautiful, quaint Charloisse Kerk (old-school Dutch church).

My only responsibility while staying at the Shofukan was to make sure that the cats- and the fat-ass chicken- got fed. The thing is, I have a really, really terrible memory. It was no problem feeding the cats, because they're very good about letting humans know when they need something. Poor Zwartje, on the other hand, basically got ignored for 4 days while I tried to cut through writer's block upstairs and sustained myself on oliebolle, stroopwafels, and Turkish pizzas. I only had three days left on my little trip, and I hadn't come close to finishing a single tune. It was at this moment that I realized that the chicken was probably dead, so I ran downstairs to find and feed her. As I had feared, I couldn't find her. The only thing I could think to do while I paced the gigantic backyard of the Shofukan searching for Zwartje was to sing to her. She lives in a Japanese cultural center, so I figured that singing something relatively Eastern-sounding might pull her from her hiding place. It made sense at the time anyway. So I started to make something up on the spot.

The brain is a funny thing... if you spend hours listening to a chord progression, then take a break without listening to anything else, then just hum whatever pops into your head, odds are good that the melody will fit the chords (or at least the vibe of the song). In this case, I lucked up and stumbled upon the guitar interlude (before the trumpet solo) while trying to serenade my fat chicken friend. On my way to the oliebolle truck later that evening, I accidentally sang the outro melody (which we sing in the recording) after two hours of futility trying to write it in the house. The overarching good news is that I finished the song that night, and the chicken wasn't dead. [Sadly, I was informed last week (February of 2014) that Zwartje has recently ascended to the next plane of poultry existence.] The thing that I learned most from writing this song is that the melody is always out there- sometimes you have to just free your mind a bit to find it. Kyle MacLaughlin has a line about that same concept in *Twin Peaks*, as does Josh Brolin in *Men in Black 3*. It makes sense! The subconscious always knows best.

—Michael League

MEET THE ARTISTS

Having performed in four continents and more than forty states, **Michael Burritt** is one of his generation's most accomplished percussionists. 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 United States Air Force Band, Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Richmond Symphony Orchestra, Nexus, Third Coast Percussion, Ju Percussion Group (Taiwan), Percussion Art Quartet (Germany) and the Amores Percussion Group (Spain). Mr. Burritt has three solo as well as numerous chamber recordings. In 2018 he recorded his *Home Trilogy* with the world renown percussion group Nexus and is soon to release a new recording of solo and chamber works by Alejandro Viñao with the Grammy Award-winning Third Coast Percussion. In 2006 he recorded the Joseph Schwantner Percussion Concerto with the Calgary Wind Ensemble on the Albany label.

He has been a featured artist at nine 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, Nexus, Third Coast Percussion and The Peninsula Music Festival Orchestra.

Mr. Burritt is also active as a composer, with three concertos to his credit as well as numerous solo and chamber works for marimba and percussion. His works for solo marimba have become standard repertoire for the instrument and are frequently required repertoire on international competitions. Commissions include The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Nexus and the Paris Percussion Group. Mr. Burritt is published with Keyboard Percussion Publications, C. Alan, Masters Music and Innovative Percussion. Burritt is also an artist/clinician and product design/consultant for Malletech, where he has developed his own line of marimba mallets and the MJB Signature Marimba. He is an artist/educational clinician with the Zildjian Company and Evans Drum Heads and Yamaha Drums. Mr. Burritt is currently the President of Percussive Arts Society, was a member of the Board of Directors from 1996 - 2008, was a contributing editor for *Percussive Notes* magazine from 1991 - 2006 and was chairman of the PAS Keyboard Committee from 2004 - 2010.

Michael Burritt is currently the Paul J. Burgett Distinguished Professor of Percussion and head of the department at The Eastman School of Music where he is only the third person in the history of the school to hold this position. 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.

MEET THE ARTISTS

Matt Curlee

Assistant Professor of Music Theory

Piano



Clay Jenkins

ECMS Collegiate Instructor in Trumpet

Trumpet



Mark Kellogg

Professor of Euphonium, Trombone, and
Brass Chamber Music

Affiliate in Music Teaching and Learning
Chair, Woodwinds, Brass & Percussion

Trombone



Chris Azzara

Professor of Music Teaching and Learning

Affiliate in Jazz Studies and Contemporary Media

Piano



Bob Sneider

ECMS Senior Instructor of Jazz Guitar

Guitar



Jeff Campbell

Chair, Jazz Studies and Contemporary Media

Bass



Kyle Peters

ECMS Percussion Instructor and RPO Percussionist

Percussion



UPCOMING EVENTS AT EASTMAN

Monday, September 20, 2021
**Eastman School Symphony Orchestra
and Eastman Philharmonia**
Kodak Hall at Eastman Theatre, 7:30 PM
Free admission

Saturday, September 25, 2021
FACULTY ARTIST SERIES
Eastman Virtuosi
Kilbourn Hall, 7:30 PM

Wednesday, September 29, 2021
FACULTY ARTIST SERIES
JCM Faculty
Kilbourn Hall, 7:30 PM

Friday, October 1, 2021
Collaborative Celebration:
Eastman School of Music & Garth Fagan Dance
Kodak Hall at Eastman Theatre, 7:30 PM
Free admission

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people on whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

Information about upcoming Eastman concerts and events can be found at:

www.rochester.edu/Eastman/calendar

 www.facebook.com/ConcertsAtEastman

Hatch Recital Hall fire exits are located at the right and left rear 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 in the Wolk Atrium near the rear doors of Hatch Recital 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:

For Information on Eastman’s Centennial events and campaign, please visit www.esm.rochester.edu/100