

FACULTY ARTIST SERIES

MICHAEL BURRITT,
PERCUSSION

Tuesday, September 30, 2025
Kilbourn Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Bush Taxi from *Fêfê* (2023)

Olivier Tarpaga

John Dawson, Sammy DeAngelis, Remy Thomas, percussion

Recitative cantabile from *Waking Dreams* (2000)

Michael Burritt
(b. 1962)

Lucy Chugh, Izaiah Gonzales, Aiden Hughes,
Lexi Kunz, Ben Landon, percussion

The Nightingale (2025)

Michael Burritt

Juliana Athayde, violin

INTERMISSION

Fast Forward (Chamber Concerto for Percussion) (2022) Joseph Schwantner
(b. 1943)

John Dawson, Sammy DeAngelis, Jake Kundu,
Remy Thomas, percussion
Irene Huang, piano
Lindsey Joslin, bass

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Bush Taxi from *Féfé* (2023)

Olivier Tarpaga

Féfé was commissioned for Sō Percussion by Carnegie Hall and Charles Fournier and Bonnie Litt. The World Premiere was given by Sō Percussion in Zankel Hall at Carnegie Hall, New York City on December 2, 2023. The four movements of *Féfé* each tell a story. *Bush Taxi* tells the story of the dust, the potholes, the heat, the super old green Mercedes with a hole in the bottom, the nine passengers in a four-seater vehicle.

Recitative cantabile from *Waking Dreams* (2000)

Michael Burritt

Recitative cantabile is the middle movement from a larger piece titled *Waking Dreams* commissioned by the Pittsburgh based percussion quintet, Tempus Fugit in 2001. It is a simple orchestration of solo marimba with crotales (small pitched antique cymbals) and Native American Flute. Each player in the quintet has 1 crotales that is both struck and bowed. The movement is framed with a short musical gesture in solo flute, when combined with the crotales, creates a mystical and reflective atmosphere.

The Nightingale (2025)

Michael Burritt

The Nightingale was commissioned by Virginia Tech University for Professors Annie Stevens and John Irrera. *The Nightingale* can symbolize hope, the search for truth, and inner strength. The bird's melodious song, heard at night, symbolizes a duality of beauty and sorrow, reminding us that joy and pain are often symbiotic. For me music is the embodiment of these qualities and brings the hope, strength and joy that defines my life.

Fast Forward (Chamber Concerto for Percussion) (2022) Joseph Schwantner

Fast Forward was co-commissioned by the Donald F. and Maxine B. Davison Foundation and the Howard Hanson Institute for American Music in celebration of the 100th Anniversary of the Eastman School of Music. The new work was written for percussionist and composer, Michael Burritt, Eastman's Paul J. Burgett Distinguished Professor.

"Percussion has long played a prominent role in my music. As a young composer, percussion's rich tapestry of articulations and colors opened a new soundscape to consider in my work. This penchant for embracing clear and pointed sounds with sonorous qualities first surfaced during my boyhood days while studying the classical guitar. I would often practice endlessly with one ear firmly resting on the instrument's soundboard allowing me to hear the guitar in an entirely new way. The guitar's soundboard with its strong and immediate vibrations, drew me into a seemingly vast sound space of plucked articulations and resonating

PROGRAM NOTES

overtones – all sounds not normally heard but are a part of the guitar's rich and unique timbre. Only later did I fully appreciate how those formative musical experiences had become an important part of my musical DNA.

The chamber concerto's ensemble includes a variety of pitch instruments: vibraphones, marimbas, xylophone, chimes, crotales, glockenspiel, frosted crystal singing bowls, and a series of drums that include: timbales, bongos, tom-toms and concert bass drum. Other non-pitched instruments employed are: tam-tam, gong, cymbals, cowbells, triangles, almglocken and stainless steel mixing bowls.

Framed in a single extended movement, the work opens with two introductory ideas, a forceful full-ensemble drum gesture followed by a ringing and quickly rising arpeggiated sonority played by mallet instruments and piano. The soloist takes the lead in presenting these primary elements that form the basis for much of the material developed throughout the work.

Two major sections focus on mallet instruments: (vibraphone, chimes, crotales, glockenspiel, marimba and xylophone) and drums: (tom-toms, timbales, bongos, snare drums and concert bass drum). Also employed are several instruments not normally a part of the percussionist's arsenal, frosted crystal singing bowls (played by rubbing outer edge of the crystals with a leather striker) and a set of stainless steel mixing bowls."

MEET THE ARTISTS

Having performed on 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, Indianapolis Symphony, Dallas Wind Symphony, Omaha Symphony, Chautauqua Symphony Orchestra, Nexus, The Paris Percussion Group (France), The Amadinda Percussion Group (Hungary), 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 including his work *Home Trilogy*, with the world renowned percussion group Nexus and soon to released a new recording of solo and chamber works



MEET THE ARTISTS

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. Burritt recently premiered *Fast Forward*, a new chamber concerto written expressly for him by Pulitzer Prize winning Composer Joseph Schwantner in celebration of the centennial of the Eastman School.

He has been a featured artist at ten Percussive Arts Society International Conventions. Mr Burritt has performed solo concerts in some of the worlds most prestigious concert halls including Weill Hall at Carnegie Hall, The Purcell Room at Queen Elizabeth Hall in London and National Performing Arts Center in Beijing and The Kennedy Center. He has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony 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 Paris Percussion Group. Zildjian recently commissioned Burritt to compose a work in celebration of the company's 400th Anniversary in 2023 to be premiered by Third Coast Percussion at PASIC 23. 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 Mallettech, where he has developed his own line of marimba mallets and the MJB Signature Marimba. He is an artist/educational clinician with Zildjian, Evans, and Yamaha Drums. Mr. Burritt was the President of Percussive Arts Society from 2021-22, a member of the Board of Directors from 1996 - 2008, a contributing editor for Percussive Notes Magazine from 1991 - 2006 and chair of the Keyboard Committee from 2004 – 2010.

Burritt is the first person to hold the Paul J. Burgett Distinguished Professorship and is Professor of Percussion 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

Appointed concertmaster of the Rochester Philharmonic Orchestra in 2005 at the age of 24, **Juliana Athayde** became the youngest person and first female to hold the position since the orchestra's founding in 1922. She has appeared as guest concertmaster with the Houston, San Diego, Kansas City, and Santa Barbara symphonies, as well as the National Arts Center Orchestra in Ottawa, Ontario. She has also performed with The Cleveland Orchestra in the United States and Europe.



A native of the San Francisco Bay Area, Ms. Athayde made her solo debut at the age of 16 performing with the San Francisco Symphony and has been praised by critics for her “power and precision,” “melting lyricism,” and “larger than life” performances. Athayde’s numerous solo appearances with the RPO have covered a wide range of composers and include multiple world premieres: Allen Shawn’s violin concerto (2010), Jeff Tyzik’s Jazz Concerto for Violin (2016), and the 2022 premiere of Roberto Sierra’s violin concerto, all commissioned by the RPO and written specifically for her. Athayde has also performed as a soloist with orchestras throughout the country and is in demand as a chamber musician. Notable collaborations include Jean-Yves Thibaudet, Vadim Gluzman, Michael Tilson Thomas, Paul Neubauer, Anton Nel, Orion Weiss, Shai Wosner, Joseph Silverstein, Jon Nakamatsu, William Preucil, Jon Kimura Parker and Anthony McGill. Together with her husband, RPO principal oboist Erik Behr, Ms. Athayde is Artistic Director of the Society for Chamber Music in Rochester.

A dynamic teacher, Ms. Athayde is Associate Professor of Violin at the Eastman School of Music and serves on the faculty at music festivals throughout the U.S. including Carnegie Hall’s National Youth Orchestra and yearly appearances at the National Orchestral Institute + Festival with Music Director Marin Alsop. She has held visiting faculty positions at both the Cleveland Institute of Music and Cornell University, and has guest taught at Rice University’s Shepherd School of Music. Ms. Athayde holds a B.M. from the University of Michigan where she studied with Paul Kantor, and both M.M. and A.D. degrees from the Cleveland Institute of Music, studying with former Cleveland Orchestra Concertmaster, William Preucil, where she was the first graduate of CIM’s Concertmaster Academy. A fellow at the Aspen Music Festival and School for six years, Ms. Athayde was awarded the prestigious Dorothy DeLay fellowship in 2005 and was subsequently invited to return in 2010 to deliver the festival’s convocation speech.

Summer festival residencies include San Diego’s Mainly Mozart Festival and the Sun Valley Music Festival in Idaho where Ms. Athayde is a frequently featured soloist and chamber musician. She can be heard on multiple RPO recordings for the Harmonia Mundi label and is also featured with the Eastman Virtuosi for a recording of Stravinsky’s L’Histoire du Soldat. Ms. Athayde performs on a J.B. Vuillaume violin and a Jean Dominique Adam bow.

UPCOMING EASTMAN PRESENTS CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

EASTMAN PRESENTS - KILBOURN CONCERT SERIES

Terri Lyne Carrington

Kilbourn Hall

Friday, October 3, 2025 at 7:30 PM

One of the seminal works of jazz as protest, "*We Insist!* Max Roach's Freedom Now Suite," was first released in 1961 by Max Roach in collaboration with Abbey Lincoln and lyricist Oscar Brown, Jr. on Candid Records. In honor of Roach's centennial, GRAMMY-Award Winning drummer-producer Terri Lyne Carrington has recorded the "Freedom Now Suite," paying homage to Roach and Lincoln's legacy by sonically reimagining the suite, while being steadfast with the still poignant social justice message - *We Insist!* Continuing her work honoring jazz traditions, Carrington acknowledges Roach's legacy and its continued relevance to today's fight for freedom in order to bring forth a new story of jazz's future.

EASTMAN PRESENTS - RAY CONNIFF JAZZ SERIES

Eastman New Jazz Ensemble

Wednesday, October 8, 2025 at 7:30 PM

Kilbourn Hall

*Free, tickets not required

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Chorale

Thursday, October 2, 2025 at 7:30 PM

Kilbourn Hall

Eastman Jazz Ensemble

Monday, October 6, 2025 at 7:30 PM

Kilbourn Hall

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 whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.



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