Matt Hoskins
percussion

with

Drew Quintana
drum set

Friday, March 30, 2018
7:30 pm
Martha-Ellen Tye Recital Hall
Program

Tiento

Nils Rohwer began to play the drums at the age of thirteen. He completed a performance diploma in percussion at the Academy of Music in Detmold, Germany, before subsequently concentrating on mallets and drum kit. In 1993, he founded the “Drums Unlimited” percussion school. His students have gone on to win numerous competitions and he has composed numerous works for percussion, chamber ensemble, orchestra and film. For over 20 years he has been the “vibes” in the renowned duo “Piano meets Vibes.” This short movement is based on a Spanish keyboard genre of the 16th century known as Tiento.

Inspirations Diabolique

Rick Tagawa
(b. 1965)

I. Introduction
IV. Cadenza
V. Perpetual Motion

Inspirations Diabolique has become a standard selection in the multi-percussion solo repertoire. It uses a number of different striking utensils, including triangle beaters, yarn mallets, snare drum sticks and brushes. The piece is in five movements, although I am performing only three of the movements. Tagawa’s use of dance forms suggests a backward looking approach to composition while using the new writing style and instrumentation for percussion. Suggested implements and techniques are indicated throughout to achieve wide varieties in timbre and color.
Suite III

Johann Sebastian Bach
(1685-1750)

Prelude

Bach composed the cello suites sometime around 1720, which is at
the same time (and most likely before) he wrote the six partitas and
sonatas for solo violin. From 1717-1723, Bach was employed as
the Kapellmeister to Prince Leopold in the court of Anhalt-Köthen
(Cöthen). Prince Leopold was a music lover who also retained a
talented group of orchestral and chamber musicians suitable for
Bach's finest inspirations. Unusually free from the demands for
religious music typical of his other employers, Bach composed
some of his finest secular instrumental music, including the
Brandenburg Concertos, the first book of the Well-Tempered Clavier,
and, of course, the Cello and Violin Suites.

No. II Funk

Todd Ukena
(b. 1956)

Drew Quintana, drum set

Todd Ukena is a composer and arranger of percussion literature
and has been playing percussion since 1970. He received a Bachelor
in Music Education degree from Phillips University in Enid,
Oklahoma, in 1980 studying under Eddie Lockhart. Later, he
completed a Master of Music degree in Percussion Performance
from the University of Oklahoma in 1988 where he studied with
studying with Dr. Richard Gipson. Other post graduate work was
done at the University of North Texas, studying under Ron Fink
and Dr. Robert Schietroma. Funk 2 is two separate compositions
(one for timpani and one for drums) that may be played together as
a duet. Unlike many other performances, this is not an improvised
drumset part, this is the original part. This is actually written by
the composer.
Douze Etudes pour Caisse-Claire  
Jacques Delecluse  
(1933-2015)

Delecluse began his studies at the Paris Conservatory, where he won first prize as a solo pianist in 1950. He also won second prize as a percussionist that same year. The following year Delecluse won first prize in percussion, and from that point on he concentrated on percussion. One of his greatest compositional achievements is his collection of snare etudes for the orchestral snare player. With no French literature for the concert snare drum, Delecluse took it upon himself to write for the instrument, eventually creating Douze Etudes pour Caisse-Claire in 1964. These French-styled etudes have become a standard study for the serious percussionist.

The Green Road  
Mark Ford  
(b. 1958)

This advanced, unaccompanied four-mallet solo is an introspective composition that captivates both the performer and the listener through its compelling sonic honesty and harmonic/melodic transparency. It was commissioned by and dedicated to Akiko Iino-Goto (one of Ford's graduate percussion students at the University of North Texas). The title refers to a childhood memory of Ford's in his native Virginia of a country road that led to a special relative's house which was lined with green foliage and trees in the summertime. Although The Green Road has more of a reverence in its overall eight-minute ambience, the piece requires complete dexterity of four-mallet technique.

This recital is given in partial fulfillment of a Bachelor of Music degree in Music Education. Matt is a student of Professor Jonathan Sharp.