



SCHOOL OF MUSIC

Presents

**Matthew Bartley and Christian Maakestad,
Percussion**

Tuesday, March 24st, 2026

7:00 PM

Van Cliburn Concert Hall at TCU

Program

Le Tombeau de Couperin (arr. 2023)
I. Prélude

Maurice Ravel
(1875-1937)
arr. Mathias Reumert
(b. 1980)

Pulsar (2016)

Francisco Perez
(b. 1990)

Kronos-Kryptos (2020)
III. Drummers of the Apocalypse

George Crumb
(1929-2022)

Chaya Bray, Haley Bruns, Leighann Crockett, Percussion

Overjoyed (arr. 2021)

Stevie Wonder
(b. 1950)
arr. Woolee

Fast Radio Bursts (2022)

Maximilian Wolfgang Schwarz
(b. 1997)

Le Tombeau de Couperin (arr. 2023)
III. Forlane

Maurice Ravel
(1875-1937)
arr. Mathias Reumert
(b. 1980)

Umibōzu (2026)*

Christian Maakestad
(b. 2005)

Diego Llamas, Bassoon

Canaries (1949)

Elliot Carter
(1908-2012)

Glassworks (1982)
I. Opening

Philip Glass
(b. 1937)

Le Tombeau de Couperin (arr. 2023)
VI. Toccata

Maurice Ravel
(1875-1937)
arr. Mathias Reumert
(b. 1980)

*Denotes World Premiere

This recital is given in partial fulfillment of the requirements for a Bachelor's of Music Education. Matthew Bartley and Christian Maakestad are students of Mr. Joseph Carter, Mr. Joseph Donohue, Dr. Richard C. Gipson, Mr. Jeffrey S. Hodge, and Dr. Brian A. West.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Le Tombeau de Couperin (arr. 2023) - Maurice Ravel (1875-1937) arr. Mathias Reumert
(b. 1980)

I. Prélude - dedicated to First Lieutenant Jacques Charlot

III. Forlane - dedicated to First Lieutenant Gabriel Deluc

VI. Toccata - dedicated to Captain Joseph de Marliave

Maurice Ravel's *Le Tombeau de Couperin* was originally written as a keyboard suite in 1917. A *tombeau* is a musical piece that was written as a memoir. The title pays homage to the French composer and keyboardist François Couperin, who popularized the French baroque keyboard suite. Ravel's suite consists of six movements in the style of French baroque dances, which he approaches with the musical sensibilities of one of history's greatest impressionist composers. They are the prélude, fugue, forlane, rigadon, menuet, and toccata. Ravel served as a nurse's aide during World War I, and wrote this piece shortly after being discharged. Each movement is dedicated to the memory of a friend who died in the conflict.

-Program Note from performer

Pulsar (2016) - Francisco Perez (b. 1990)

Written for solo snare drum and electronic accompaniment, **Pulsar** is the fusion of many influential concepts and musical idioms I've studied in recent years. As with many other works of mine, I've yet again found astronomical inspiration, this time while watching an episode of Neil deGrasse Tyson's Cosmos reboot. As an extremely dense remnant of a long-gone massive star, a "pulsar" is a highly magnetized neutron star which can rotate between 7,000 and 40,000 times per minute. Combined with this rotation, its colossal density, and intense magnetic fields, powerful beams of electromagnetic radiation project in all directions of space to act as a sort of galactic lighthouse for distant observers. In Pulsar, I've attempted to mimic this naturally rhythmic characteristic by layering distinct voices as regularly recurring polyrhythms and motifs interacting with the soloist. While the melodic material is quite simple, much of the atmosphere and sound-world I strove to render largely stems from electronic music influence – most notably, Moderat – and its various idioms such as drum 'n' bass and breakbeat. Furthermore, the active rhythmic language found in the solo snare drum was inspired by the rudimental style of Michael McIntosh, which I absorbed while a member of the snareline of the Cavaliers Drum & Bugle Corps in 2011 and 2012. Though sections of the work may be dense, I sought to maintain a clear presentation of groove, motivic development, and flow within the interplay between the soloist and the electronic accompaniment. Pulsar was commissioned by a consortium of percussionists in the summer of 2016: Logan Ball, Nick Bolchoz, Ben Cato, Korry Friend (organizer), Eliot Johnson, Dr. Lamon Lawhorn, Joseph MacMorran, Dr. Brad Meyer, and Russell Wharton.

-Program Note from composer

Kronos-Kryptos (2020) - George Crumb (1929-2022)

Kronos-Kryptos is George Crumb's first work for percussion ensemble. Jointly commissioned by the Chamber Music Society and by the Library of Congress, the piece is dedicated to the Lincoln Center Chamber Players and received its world premiere at the Chamber Music Society of Lincoln Center in April 2019.

- Program Note from publisher

Overjoyed (arr. 2021) - Stevie Wonder (b. 1950) arr. Woolee

Originally released in 1985 on Stevie Wonder's album *In Square Circle*, *Overjoyed* is a harmonically-rich pop ballad. While pop by nature, the piece incorporates complex jazz language through harmony, melodic ornamentation, and rhythmic syncopation. The lyrics of this piece use the quiet joys of life as symbolism to show what it means to be overjoyed and filled with gratitude. Woolee, an accomplished percussionist, leans into the jazz elements of this piece to create a complex jazz ballad filled with lush harmonies and complex textures. This piece is meant to serve as a tribute to Stevie Wonder and his influential music.

-Program Note from performer

Fast Radio Bursts (2022) - Maximilian Wolfgang Schwarz (b. 1997)

A Fast Radio Burst (FRB) is a radio-astronomical phenomenon of yet unknown origin. In some high-energy astrophysical process, a transient radio pulse lasting between a fraction of a millisecond up to three seconds emerges, releasing as much energy in a millisecond as the sun puts out in three days. Several FRBs have been recorded including some repeating in seemingly irregular ways, some as singular events. So far, only FRB 180916 has been detected pulsing every 16.35 days, while FRB 20191221A was the first observed signal that was periodic itself, forming a train of consecutive peaks separated by remarkably precise intervals of 0.2 seconds. It is indicated that FRBs are emitted from a source with an extremely powerful magnetic field, most of those extragalactic. Theories about their origin range from rapidly rotating neutron stars, magnetars, black holes and compact-object mergers to extraterrestrial intelligence.

-Program Note from composer

Umibōzu (2026) - Christian Maakestad (b. 2005)

Yōkai are supernatural entities and spirits in Japanese folklore. They range from ghosts and demons to shapeshifters and tricksters, from helpful to mischievous to sinister. The umibōzu is a sea-spirit that takes the form of a giant black humanoid figure. It appears on calm night seas, quickly turning them tumultuous. In the traditional folktale, the umibōzu will appear near a ship and demand a ladle from the sailors. It will then use the gifted ladle to fill the ship with ocean water, drowning everyone on board. The only way to escape the umibōzu is by providing a ladle with a hole in the bottom and then quickly sailing away while the spirit is confused.

-Program Note from composer

Canaries (1949) - Elliot Carter (1908-2012)

The Canto and Adagio of this set of Eight Pieces for Four Timpani (One Player) were written in 1966, while the other six were composed in 1949. In those days, these six were found difficult, if not impossible to play effectively, but, as time passed interest in them and performing skills grew, so I decided to publish the set complete, as four of them had been widely circulated in manuscript, in 1966. At that time, they were revised with the help of the percussionist, Jan Williams, of the New York State University at Buffalo. In gratitude for his advice, the Canto and Adagio were composed for him and included the set. Unlike the other, each of which is a four-note piece based on different tunings of the drums, these two employ the possibilities of the pedal-tuned chromatic timpani. The six from 1949, besides being virtuoso solos for the instrumentalist, are studies in the controlled, interrelated changes of speed now called “metric modulation,” and generated ideas carried further in my First String Quartet begun at the same time and completed shortly afterwards. Each piece is dedicated to a performer who showed an interest in the works in their early days:

VII. Canaries (1949/1966) – Raymond DesRoches – A dance of the XVI and XVII centuries, ancestor of the gigue, supposedly imported from the “wild men” of the Canary Islands; in 6/8 time with dotted rhythms-here fragmented and developed.

-Program Note from composer

Glassworks (1982) - Philip Glass (b. 1937)

Glassworks is a six-movement chamber work written by Philip Glass. Compared to his previous ambitious large-scale works like *Einstein on the Beach* and *Satyagraha*, *Glassworks* features a more popular-music-oriented approach to his compositional style. Glass condensed his use of expanded forms and slow, methodical developments into pieces of three to five minutes each while maintaining his distinct “Glass” sound. About the album, Philip Glass has stated,

“Glassworks was intended to introduce my music to a more general audience than had been familiar with it up to then.” For this purpose, the LP was designed and mixed specifically for the Walkman cassette player. The first movement, *Opening*, was written for solo piano, but here it will be performed on the vibraphone.

-Program Note from performer