Sonoma State University

Department of Music

presents

R-DAY

SEAN DURRANT and ETHAN DIERAUF, percussion

JULIAN SCULLARD, MARCUS SCHLUTER, JENNIFER WILSEY, percussion

Friday, November 13, 2026

7:30pm

Schroeder Hall

Sean Durrant and Ethan Dierauf are from the studio of Jennifer Wilsey

This recital is presented in partial fulfillment of the requirements for the degree of

Bachelor of Arts, and Bachelor of Music in Instrumental Performance

Program

Sean Durrant

Intermediate Snare Drum Studies — **Mitchell Peters (1935–2017)**

I. Etude No. 5

II. Etude No. 19

Fry — **Mark Ford (b. 1958)**

Oakland

Fundamental Method for Timpani — **Mitchell Peters**

I. Etude No. 22

II. Etude No. 46

III. Etude No. 55

IV. Etude No. 57

Portraits in Rhythm — **Anthony J. Cirone (b. 1941)**

I. Etude No. 1

II. Etude No. 2

A Mighty Forest is Our God — **Johann Sebastian Bach (1685–1750)**

Arranged by James L. Moore

Ensemble Pieces

Watercolor Sun	**Ethan Dierauf** **Sean Durrant** **Julian Scullard** **Marcus Schluter**	**Ivan Trevino (b. 1983)**
Dill Pickles	**Sean Durrant (Soloist)** **Ethan Dierauf (accompanist)** **Julian Scullard (accompanist)** **Marcus Schluter** **(accompanist)** **Jennifer Wilsey (accompanist**	**Charles L. Johnson** **(1876–1950)** *Arranged by Bob Becker*
Clapping Music	**Ethan Dierauf** **Sean Durrant**	**Steve Reich (b. 1936)**
Log Cabin Blues	**Ethan Dierauf (soloist)** **Julian Scullard (accompanist)** **Jennifer Wilsey (accompanist)**	**George Hamilton Green (1893–1970)**

Ethan Dierauf

Danses de travers

(translated as **“Crooked Dances”)**

Erik Satie (1866–1925)

I. **En y regardant à deux fois (**translated as **“Give it a good look”)**
II. **Passer (**translated as **“Go on”)**
III. **Encore (**translated as **“Again”)**

French Suite

William Kraft (1923–2022)

I. **Allemande**
II. **Courante**
III. **Sarabande**
IV. **Gigue**

Chimera

Matthew Curley (b. 1991)

Swerve

Gene Koshinski (b. 1980)

Performers

Percussion Soloists

Ethan Dierauf
Union City, CA.

Sean Durrant
Brentwood, CA.

Percussion Ensemble Players/Accompanists

Julian Schluter
Livermore, CA.

Marcus Schluter
Sebastopol, CA.

Jennifer Wilsey
Santa Rosa, CA.

The title of this program, *R-Day*, stands for *Recital Day.*

PROGRAM NOTES

About the Program: “R-Day”

Our program title, “R-Day” (Recital Day), is a playful nod to the iconic video game Gears of War: E-Day. Just as the game’s characters unite in a major battle, this title reflects our own shared musical "emergence" as a duo. It celebrates the explosive energy, precision, and collaborative teamwork required to bring this percussion recital to life.

NOTES OF THE PERFORMED PIECES

Intermediate Snare Drum Studies

Mitchell Peters (1935–2017)

Composed by the former Principal Timpanist of the Los Angeles Philharmonic, Mitchell Peters’ celebrated collection of snare drum books, stands as an industry-standard cornerstone of collegiate percussion education. Written to bridge the gap between mechanical technique and mature, expressive artistry, these etudes challenge the performer far beyond raw speed or rudimental flash. The main feature in Etude No. 5 is Allegretto. The main feature in Etude No. 19 is a march.

Oakland and Fry

Mark Ford (b. 1958)

Mark Ford is an internationally recognized marimbist, composer, and percussion educator. His compositions focus on combining the technical demands of four-mallet marimba playing with musical expression.

Both *Fry* and *Oakland* were composed in 2005 and are part of Ford's collection *Marimba: Technique Through Music*. These works challenge the performer to develop coordination, accuracy, independence, and control while maintaining musical phrasing and expression.

Fry and *Oakland* demonstrate Ford's approach of turning technical exercises into engaging musical performances. Through rhythm, articulation, dynamics, and four-mallet techniques, the pieces encourage the performer to make technical precision serve the music.

Fundamental Method For Timpani

Mitchell Peters

Solo timpani is typically performed on a standard set of four timpani. Drum sizes are 32, 29, 26 and 23 inches. The player uses a pair of timpani mallets, with the choice depending on the desired articulation and tone choosing hard or soft mallets. The mallets need to maintain clarity in rhythmic passages like triplets. A key component is the use of the pedal timpani, which allows the user to change pitch quickly during a piece. These pedal mechanisms are essential for executing the frequent tuning changes required throughout the etudes.

Portraits In Rhythm

Anthony J. Cirone (b. 1941)

Anthony J. Cirone is a respected percussionist, educator, and composer. His *Portraits in Rhythm*, published in 1966, is a collection of 50 snare drum etudes that have become a standard part of percussion study. Etudes No. 1 and No. 2 introduce rhythmic variety, articulation, dynamics, and coordination while encouraging the performer to approach technical challenges with musicality and expression.

Johann Sebastian Bach (1685–1750)

A Mighty Fortress Is Our God (1520s)
Arranged by James L. Moore

The foundation of *A Mighty Fortress Is Our God* dates back to the late 1520s, when Martin Luther penned both its text and melody as a powerful declaration of spiritual resilience based on Psalm 46. Nearly two centuries later, Johann Sebastian Bach elevated Luther's foundational tune into several monumentally complex Baroque masterworks, most notably his *Cantata BWV 80* and various chorale preludes. Bach infused the robust hymn melody with his signature intricate counterpoint and rich, dense four-part polyphony, permanently bridging the gap between congregational worship and sophisticated art music. Cite source - California Bach Society.

This performance features a celebrated adaptation from James L. Moore's seminal collection, *Bach for Marimba*. As a pioneer in modern percussion education, Dr. Moore transcribed Bach's keyboard and vocal music to expand the melodic repertoire and technical standards of the instrument. This arrangement demands rigorous four-mallet independence and precise dynamic balance from the solo percussionist, who must clearly voice Bach's interwoven moving lines while sustaining the majestic weight of the original chorale.

Watercolor Sun

Ivan Trevino (b. 1983) and Third Coast Percussion (formed in 2005)

Commissioned in 2023, the Grammy-winning ensemble, Third Coast Percussion, premiered **"**Watercolor Sun.**"** This song was originally scored as a unique chamber work for four percussionists sharing a single 4.3-octave marimba. Mexican-American composer Ivan Trevino wrote the piece to capture an elusive, inherently joyful human feeling. The euphoric emotion of waking up in a sunlit room, sharing a road trip with a loved one, or watching a sunrise with family.

Characterized by the rich, singing lyricism that defines Trevino's contemporary percussion catalog, the work weaves driving indie-pop-infused rhythms with lush acoustic textures.

Charles L. Johnson (1876–1950)

Dill Pickles (1906)
Arranged by Bob Becker

Charles L. Johnson was an American composer and pianist who became one of the most prolific composers of the ragtime era. Born in Kansas City, Kansas, he wrote hundreds of songs and instrumental works, but *Dill Pickles* remains his best-known composition.

Published in 1906 for piano, *Dill Pickles* quickly became a popular success and is celebrated for its lively syncopation, energetic rhythms, and playful character. The unusual title reportedly came from a carton of dill pickles that Johnson saw while working at the Carl Hoffman Music Company. The perfect name!

More than a century later, percussionist and composer, Bob Becker, brought Johnson's rag into the modern percussion repertoire with his arrangement for xylophone. Becker, a longtime member of the internationally acclaimed percussion ensemble Nexus, is known for his work exploring and expanding the possibilities of percussion performance. Becker's arrangement preserves the infectious spirit of Johnson's original while showcasing the xylophone's brilliant sound and the performer's rhythmic precision and virtuosity.

Dill Pickles is a delightful meeting of two musical eras: the exuberance of early American ragtime and the artistry of modern concert percussion.

Clapping Music

Steve Reich (b. 1936)

Written in 1972 by pioneer of American minimalism Steve Reich, **"**Clapping Music**"** serves as a brilliant, high-energy curtain-raiser that strips away all melody and harmony to focus entirely on the architecture of rhythm. The work is a live, acoustic evolution of Reich's signature "phasing**"** technique, which he initially developed using mechanical tape loops in the 1960s.

The piece is built around a single, driving 12-beat rhythmic pattern. Performer 1 acts as the rhythmic anchor, repeating this pattern completely unchanged from start to finish. Performer 2 starts in perfect unison but, every few bars, abruptly shifts the entire pattern forward by exactly one eighth-note. This step-by-step shifting continually alters how the two parts interlock, creating entirely new acoustic sub-rhythms with every move. After cycling through all twelve possible variations, the two performers seamlessly lock back into absolute, explosive unison to close the piece. Quoted by Steve Reigh.

Log Cabin Blues (1924)

George Hamilton Green (1893–1970)

Composed in 1924 by master xylophonist George Hamilton Green as part of his Jazz Classics for the Xylophone series, *Log Cabin Blues* (subtitled a "Blue Fox Trot") bridges the upbeat, syncopated energy of 1920s vaudeville ragtime with the smooth, soulful phrasing of early American blues. Whether heard in its classic novelty format or vibrant modern mallet/band settings, the piece showcases the dazzling agility, crisp articulation, and playful melodic twists of

the solo xylophone, inviting the listener on a nostalgic trip back to the golden age of American percussion.

Danses de travers (1912)

Erik Satie (1866–1925)

Originally composed for piano, Erik Satie's *Danses de travers ("Crooked Dances")* reject traditional narrative for a shifting, minimalist soundscape built on atmospheric repetition without bar lines. Reimagining the three interconnected movements—*En y regardant à deux fois ("Look at it twice"), Passer ("Go on"),* and *Encore ("Again")*—demands strict split-hand independence. The left hand maintains a continuous, rolling arpeggio using a soft, heavy mallet to mimic a sustained piano pedal, while the right hand delivers a floating melody using a medium-hard mallet for clear, bell-like articulation.

Satie infuses this structure with avant-garde irony, embedding bizarre cues like *"out of the corner of your hand"* and *"a little cooked"* that mock classical seriousness. The marimbist physically realizes these instructions by shifting the striking zone toward the edge of the bars to thin the tone color, and by using a relaxed, uneven hand-to-hand ripple roll rather than a rigid cadence. This combination of hypnotic minimalist layers and witty cues transforms the transcription into a compelling exercise in atmospheric parody.

French Suite (1962)

William Kraft (1923–2022)

William Kraft's *French Suite* reimagines the elegance of Baroque dance structures within a modern multi-percussion framework, creating a highly rhythmic vehicle for solo marimba. Performing the four movements—Allemande, Courante, Sarabande, and Gigue—requires

meticulous split-hand independence to preserve Kraft's complex multi-instrument counterpoint. To capture the distinct instrumental voices of the original score, the left hand utilizes a soft, heavy mallet to evoke the deep, resonant tone of a field drum in the lower register. Meanwhile, the right hand wields a medium-hard mallet, providing the crisp, articulate drive originally scored for snare and tenor drums.

Because the piece thrives on subtle timbral shading rather than lyrical melodies, it presents a unique technical test for the marimbist. To emulate Kraft's detailed sticking indications and varied drumhead striking zones, the performer can shift their mallets between the resonant center of the keys and the dry, muted nodes to alter the acoustic density. Furthermore, implementing a precise, tightly controlled hand-to-hand ripple roll mimics the sustained friction of a drum roll, breathing fluid motion into the strict dance meters. This approach reframes a foundational percussion piece into a rich, texturally diverse melodic showcase.

Chimera (2017)

Matthew Curley (b. 1991)

Composed on October 16, 2017, Chimera is a high-energy, dramatic work inspired by the terrifying, fire-breathing beast of Greek mythology. The piece is built across a clear, multi-measure sequence broken down into distinct musical segments marked from Letter A through G. Each segment represents a different structural fragment of the creature, pushing the expressive boundaries of the concert timpani. The composition focuses heavily on sudden thematic shifts, constantly weaving between aggressive, thunderous grooves and quiet, eerie suspense. Rather than keeping the four giant kettledrums at fixed pitches, the composer weaves rapid, fluid key adjustments directly into the melodies, making the drums sound less like simple rhythm instruments and more like a living, breathing creature.

To pull off this musical illusion, the performer undergoes an athletic display of precision. Striking the drums with specialized hard-felt mallets for a staccato punch, the player simultaneously pumps the tuning pedals to execute seamless pitch glides (glissandi) across complex rhythms. The physical climax requires a mid-performance gear swap: while one hand maintains a driving rhythm, the other switches a mallet for a bundled stick to strike texturally distinct, haunting accents on the rim and drumhead.

Swerve (2016)

Gene Koshinski (b. 1980)

Written in 2016 and commissioned for the 2017 Modern Snare Drum Competition, Swerve is an episodic, adrenaline-fueled ride that constantly wrenches the listener in unexpected directions. True to its title, the sequence is structurally organized around a central, driving "Groovin'" theme that is repeatedly hijacked by wild, jarring diversions and sudden musical "swerves" before the primary material returns. The composer treats the snare drum not just as a drum, but as an entire self-contained ecosystem of rhythm and texture, mixing complex mathematical meters with explosive accents to keep the audience permanently on the edge of their seats.

Watching this piece performed is as much a theatrical experience as it is a musical one. The player wields a highly unusual, modified arsenal: in one hand, they hold a traditional concert drumstick, while the other hand controls a bizarre "Swerve Stick"—a drumstick with a 3-inch flexible, spring-style metal doorstop screwed directly into the end of it! By dragging a long knitting needle across the drumhead to introduce friction rolls or violently scraping and flexing the doorstop spring against the metal rim, the performer manipulates pitch and texture on the fly. The audience will witness a dizzying display of technique, from sweeping hand-to-rim pitch bends to frantic, multi-surface choreography that completely redefines what it means to play the snare drum.

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John Palmer (for being an instrumental advisor and impactful teacher in making sure we enjoyed learning about music and how music is shaped in the world)

Yavé Guzman and the Stage Tech Crew Members

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