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## Graduate Recital

Dennis D. Griffin

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GRADUATE RECITAL

by

Dennis D. Griffin

Report of a recital performed in partial fulfillment  
of the requirements for the degree

of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY  
Logan, Utah

1969

#### ACKNOWLEDGMENTS

The writer would like to acknowledge the assistance of several persons without whose help and participation the recital, as it was presented, could not have taken place.

First, he would like to express gratitude to the members of the percussion ensemble. To the following players go his thanks for their help: Michael Bankhead, Diane Dart, Kelly Fornoff, Alan Griffin, Bob Moore, and Dorothy Perry.

Thanks are due also to the writer's wonderful wife Anne, for her support and assistance, and also to his and his wife's parents who have made it possible for him to complete the Master's program.

Finally, much appreciation is expressed to Dr. Max F. Dalby, whose dedication to music, and whose confidence in the writer as a musician, certainly made all this possible.

Dennis D. Griffin

UTAH STATE UNIVERSITY

Logan, Utah

DEPARTMENT OF MUSIC

1968-69

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GRADUATE RECITAL

D E N N I S   G R I F F I N

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Four Pieces for Timpani . . . . . John Bergamo  
  Recitative  
  Perpetual Motion  
  Elegia  
  Finale

Sonata for Marimba . . . . . G. F. Handel  
                                  Arranged by Musser, Campbell  
  Adagio  
  Allegro

Accompanist, Diane Dart

Quintet No. 2 . . . . . Dennis Griffin  
  for Percussion Ensemble

Three Dances for Solo Snare Drum . . . . . Warren Benson  
  Cretan Dance  
  Fox Trot  
  Fandango

Morris Dance . . . . . William Kraft

Quartet No. 3 . . . . . Dennis Griffin  
  for Percussion Ensemble

Recitative and Improvisation . . . . . Elliott Carter  
  for Four Kettle Drums

In partial fulfillment of the graduation requirements  
  for the Master of Music Degree in Music Education

---

Chase Fine Arts Center  
  Concert Hall  
  Thursday Evening  
  August Fifteenth  
  Eight O'Clock

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## INTRODUCTION

In pursuing the course of study leading to the Master of Music degree, the writer hoped to broaden his musical perspective in preparation for the ensuing teaching experience. In addition, the courses offered in education seemed to be indispensable as a part of the writer's background as a teacher.

In the account that follows the writer examines his preparation of the Graduate Recital, which constitutes the largest single part of the required work for the Master of Music degree. The writer feels that this written examination of his preparation and performance is a worthwhile portion of the advanced degree in that it enables the performer to more fully benefit from a recital of this kind.

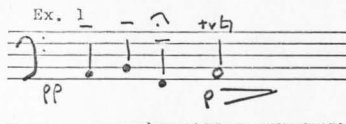
## ANALYSIS AND PREPARATION

Four Pieces for Timpani by John Bergamo

This work consists of four contrasting, creatively written pieces for timpani. The four sections have the following designations: (a) Recitative, (b) Perpetual Motion, (c) Elegia, (d) Finale.

Recitative

This section is very freely written in the style of recitative and, in fact, has no time signature and consequently no bar lines. However, the metronome setting (♩ = 58 M.M.) indicates that the quarter note is to be the pulse unit. The general form of the piece is a series of short declamatory sections for the four drums. The duration of the sections is indicated by fermatas which occur at the end of each section. These sections are fourteen in number and they vary in length from one-half of a pulse to eighteen pulses. The average number of pulse units between fermatas is about 4 1/2. It is possible to see two major divisions of the work. Each of the sections is terminated by a similar cadential figure:



At the end of the first section contrasting material is introduced which leads back to a restatement of the opening theme.

The unifying feature of the work is the recurrence of this

descending thirty-second note pattern:



This figure occurs ten times in the piece and eight of the ten times that it occurs it is to be played fortissimo. This fact indicates a certain amount of timpani-sense on the part of the composer because it would be very difficult to play this particular figure at a soft dynamic level.

This figure presents the major performance problem of the movement and it is even more difficult when it occurs in these two ways:



The problems, particularly with the latter figure, are moving the right hand across the B drum (from the A to the D) and playing the last two notes consecutively with the left hand.

Other problems in the movement include the playing of quarter note triplets against eighth notes, proper muffling of drums (drums to be muffled are indicated with an x), and correct playing of dynamics:





One other problem which becomes apparent when the piece is played by younger players is that of interpretation. Again the piece is written in a very free style and it must be played that way. One must wait for precisely the right amount of time at the fermatas and this duration is determined by the player's musical sense more than anything else.

### Perpetual Motion

The title here is quite accurate in describing what takes place during this movement. Once again there is no time signature but only the following tempo marking: (♩ = 170 M.M.). A clue to the performer is given by the words "with extreme agility" at the beginning of the movement.

The work consists primarily of continual eighth note motion at a dynamic level of piano. The eighth notes are phrased in shifting groups of two, three, four, five and six and no two adjacent eighth notes occur on the same drum. The central section of the piece offers contrast in several different ways. First of all, the dynamic level is increased to mezzo forte (and finally forte): the shifting groups of notes are played on one drum at a time instead of adjacent drums; double stops are used to accentuate the groupings; the player is required to play in the center of the drum. (This technique produces an indefinitely pitched sound similar to a bass drum.) After this section comes a reprise of the perpetual idea, which continues until the close of the movement.

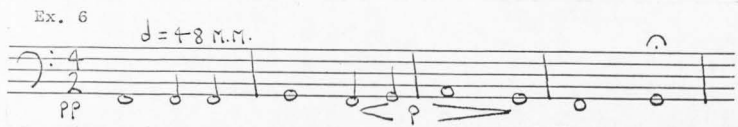
The only technical problem here is that of sticking; i.e., which stick, right or left, plays which note. Generally the right

hand will play all notes on the high drums (B and D) and the left hand will play the notes on the low drums (F and A). There are one or two exceptions, however, and these are the trouble spots. For example, in the section below it is awkward for correct phrasing to play the A's and F's solely with the left hand. Here then, the right hand must help by playing the A's as indicated:



### Elegia

This is the slow movement of the work and presents few technical problems to the performer. This movement is similar to the first in that it consists of several short sections separated by fermatas. However, here for the first time a time signature is present; the metric pattern varies and bars of  $3/2$ ,  $4/2$ ,  $2/2$ , and  $1/2$  are used. The tempo marking is  $\text{♩} = 48 \text{ M.M.}$  and the notes are to be played sempre tenuto. The composer does present an interesting variation in this movement by requiring the player to use four mallets, holding them in marimba mallet fashion. The mallets used here are softer than the ones previously used since the style is very logato. The four drums are tuned to F, G, Ab, and Cb and they are sounded together frequently throughout the piece presenting a tone cluster effect. This four bar, four note melody is played near the beginning. Notice that it ends with a half cadence:



This suspension figure is also characteristic of the movement:

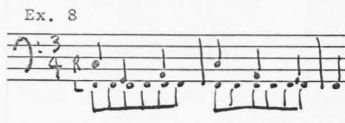


The dynamic structure is essentially the same as the previous movement; it begins quietly, moves to two dynamic high points centrally, and it ends quietly.

### Finale

The composer here includes the following instructions which indicate the mood of the piece: "As fast as possible; with barbaric ferocity". This statement, then, leaves the tempo up to the technical facility of the player. The writer finds that a tempo of  $\text{♩} = 190 \text{ M.M.}$  is about as fast as he can play the piece well.

There are certain parts of the piece which impose a limit to how fast it may be taken. For example, in these measures the piece may be played only as fast as the eighth notes can be executed with the left hand:



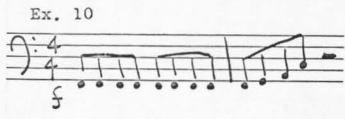
Even more restricting is this figure:



There are, as the writer sees it, two ways to play this figure, and both are very awkward. The first way is to play double strokes with each stick by flipping the stick from drum to drum with the fingers. This method is unsatisfactory because it is difficult to articulate the pattern distinctly using double strokes. The second way is to play the figure using single strokes. The problem here is skipping from the Ab to the F in the left hand, which is necessary in order to play the double stop.

This movement is similar to the third movement in that it uses the same tuning and is written using meter signatures. The metric scheme of the piece is calculated to gradually intensify the so called "barbaric" mood as the piece proceeds. The first nineteen bars are in 4/4 time. Then the pattern breaks and the following time signatures are used randomly until the conclusion: 3/4, 2/8, 3/8, 4/4, 7/8, 2/4, 6/8, 1/4.

The first two bars contain what may be called the theme or unifying element:



Repeated eighth notes on F occur throughout the piece and the figure in the second measure, either ascending or descending, is also

insistent in its appearance. F is the tonic and the other notes of course gravitate to it. This is evident in the following melodic excerpts:

Ex. 11 (a)



(b)



The latter of these figures leads to the repetition of the opening statement and this occurs midway in the movement. After this only fragments of the theme are heard. The dynamic level is consistently loud (How else could "barbaric ferocity" be maintained!) so the composer is clever in using the shifting meters (as the writer mentioned above) to heighten the intensity near the end.

In the last movement Mr. Bergamo many times writes independent parts for left and right hands:

Ex. 12



This type of writing, the writer feels, is very exciting to play and serves also to heighten the timpanist's coordination and ability to play independently with each hand. Many composers are writing parts such as this (See analysis of the second movement for Three

Dances for Snare Drum by Warren Benson.) and Mr. Bergamo has used the device to great effect, in the writer's opinion.

### Third Handel Sonata by G. F. Handel

This sonata is a prime example of the pre-classical or Baroque sonata. It may be further classified as a solo sonata (as contrasted with the trio sonata) and may also be called a church sonata or sonata da chiesa (as contrasted with a chamber sonata or sonata da camera). This sonata was written undoubtedly as a result of the Italian influence, particularly of Corelli, whose sonatas are the archetypes for such compositions.

The work consists of four movements marked adagio, allegro, lento, and allegro. This is typical of the slow-fast-slow-fast schema of the Corelli sonata. All four of the movements are in the same key, that of F major. Since only the first two of these sections were performed, the writer's analysis will be limited to a discussion of only the adagio and allegro sections.

#### Adagio

The first movement begins with this four bar theme:



This is the only theme. There are no secondary themes, and the movement consists of a continuous expansion of the single theme. The theme recurs twice in ornamentation, once near the middle and

finally near the end of the movement. The remainder of the piece consists of motives and sequences which, together with certain other ornamental material, weave in and out of several closely related keys. The piece begins in F major but modulates quickly and briefly to the dominant in the beginning segment. Then, after a return to the theme in F, again the dominant key becomes prevalent and together with the relative minor, makes up much of the middle portion of the piece. Brief excursions into the subdominant key and its relative minor precede the final return to the home key and the final presentation of the theme.

The major problem in this and the following movement was the writer's unfamiliarity with the instrument. The writer was never certain that the mallets were going to strike the proper keys. An additional worry here was that the writer did not choose to memorize this movement and consequently had the problem of looking at the music as well as the keys.

### Allegro

The second movement begins with this two measure theme:



Once again the structure is monothematic and variety is brought about through the use of modulation, motives, sequences, and ornamentation. After the two bar theme a modulation to the dominant ensues for the next four bars. The first eight bars are repeated. Subsequent modulations throughout the movement are to the dominant (again),

the relative minor, the relative minor to the dominant, the relative minor to the subdominant, and the parallel minor.

The theme is stated once again at the onset of the final division and then it is restated in the parallel minor. An interesting and fascinating feature of this type of composition is the melodic movement from one tonality to the next. Handel makes use of all of the related keys and his movement melodically from one key to another is phenomenal.

Memorizing this movement was all that made it possible for the writer to perform it. Once memorized, the movement was a delight to play, although inexperience on the instrument led to the playing of a wrong note occasionally.

#### Quintet No. 2 by Dennis Griffin

Of the two original ensembles performed, this quintet was the first to be composed. It was begun in 1964 and finished in the summer of 1968. This was its first performance.

In composing this quintet, the composer really had no preconception of what he was going to do. He merely established a framework and began to develop his ideas within that framework. The basic makeup was the following: the piece would be for five players, each with differently pitched drums or membranophones. The instrumentation was then set up as follows: player one, snare drum; player two, timbales; player three, low-pitched tom-tom; player four, bass drum; player five, three timpani.

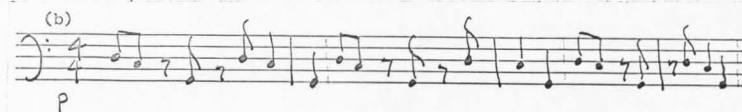
After a five measure introduction, the timpani presents the



following rhythmic theme:



This theme is written in 4/4 time, but the recurrence of the pattern every fifth beat gives it the feeling of 5/4 time:

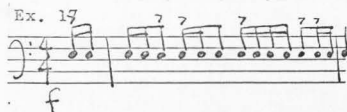


This pattern is maintained throughout nearly all of the piece until the end. That is to say, almost all of the rhythmic ideas consist of five pulses, while the meter is always 4/4.

The theme is treated contrapuntally to begin with. It occurs in the timbales after its third repetition but a half beat behind its counterpart in the timpani. The snare drum and the low tom-tom together present the third entrance of the theme, this time a full beat behind the timpani. Then the instruments drop out in reverse order of their entrance, leaving the bass drum which divides the five beat rhythmic unit in half:



The instruments enter again softly but build quickly to the first climactic point in the piece. Here may be observed the arrival of the second theme, which is treated contrapuntally:



The theme is then heard in double augmentation in the low drums (bass drum and timpani), while fragments of the theme in augmentation and its original form are passed among the higher drums. Finally, material from the beginning of the piece is added as a coda which terminates the composition.

This work proved to be the easier of the two ensembles to perform. While composing it, the composer desired to present to the players simple and recognizable musical materials, at the same time striving to combine them in a way that would manifest a more complex sound to the listener. Consequently there were no real problems in preparing the performance. The major obstacle that was encountered was inexperience on the part of two of the players in the group. Their unfamiliarity with this type of ensemble made it difficult for them to play precisely on or off the beat with the other players in the group. The writer believes, however, that this problem was overcome before the final performance.

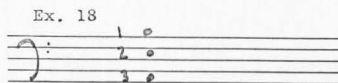
#### Three Dances for Solo Snare Drum by Warren Benson

This composition by Warren Benson for solo snare drum is one of the most exciting works that has been produced for snare drum or, for that matter, any solo percussion instrument. It calls forth out of this simple rhythmic instrument resources that one would not believe

possible. It is very modern in its conception and contrasts markedly with the hundreds of uninspiring rudimental solos that have been written. The dances are (a) Cretan Dance, (b) Fox Trot, (c) Fandango.

### Cretan Dance

This dance represents a type of dance that one would witness on the isle of Crete. The tempo is marked as spirited  $\text{♩} = 132$  ( $\text{♩} = 264$ ). The dance is predominantly in 5/4 with this accentual pattern:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ . An occasional bar of 3/4 or 3/2 occurs for variety. These are three different sounds or relative pitches used and they are indicated as follows:



- (a) Hold left stick at chest height over drum, and strike with right stick.
- (b) Play near the edge of the drum head.
- (c) Play near the center of the drum head.

Already, then, Mr. Benson broadens the perspective of the piece from that of a single timbre to three different types of sound that are to be produced. This fact also adds to the difficulty of the piece, first, because the player must read from three different spaces on the staff; second, because of the difficulties involved in changing from the center of the head to the edge, to the sticks. The performer must be very precise and agile in his movements. This requirement may be evidenced in the passage below:

Ex. 19



The piece begins with the statement of the six measure theme:

Ex. 20



This theme is recurrent and the over-all form of the movement is suggestive of the Rondo (A B A C A D A B A).

Mr. Benson is very precise in his notation. He indicates the use of double strokes to facilitate the execution in some instances and to more accurately produce the type of articulation that is desired. He is meticulous in his use of dynamics and accents and never requires the player to guess at the effect that should be produced.

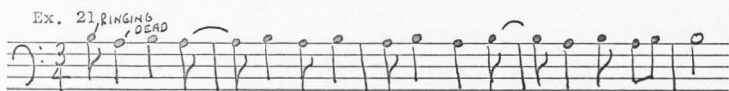
### Fox Trot

This movement offers contrast to the first movement in several interesting ways. The mood and style of the piece are much different than before. The composer indicates that the piece is in cut time (♩) and the dance is to be played "loosely" at a tempo of ♩ = 60 M.M. This time the snares are on, and the hands play two separate lines independent of one another. The right hand plays with a stick on the rim of the drum; the left hand plays with a brush on the head of the drum (two sounds that were not used in the first dance). The movement

is a strict rhythmic canon in two voices with the exception of the last eight measures. The left hand imitates everything that is played by the right hand four measures later. The theme is heard in the first four bars then becomes lost in the counterpoint. Recognizable fragments of the theme are heard centrally in the movement, but it does not appear in its entirety until its final statement near the end of the piece. Dynamics are not used here to the extent that they were in the first dance. The first half of the dance is played at a constant level of mezzo forte and from this point on dynamic contrast is evident to the end.

#### Fandango

The fandango is a Spanish dance in 3/4 time usually accompanied by the guitar and castanets. Mr. Benson has fashioned this last movement into an exciting version of the fandango. Here at last he uses the drum with snares on and two sticks in the usual manner. He also uses a device found in the first movement, that of striking the sticks together. This time, though, he refines the technique by requiring the player to hold the left stick (which is being struck) loosely for a ringing tone then tightly for a dead tone:



Midway in the dance he uses another device which adds greatly to the excitement of the piece. These are his instructions for playing this so-called stick tap: "Place left stick on head as in closed roll hand position. Allow stick to rebound freely as right stick tip hits left

stick on shoulder (about three to five inches from tip). Adjust to achieve two to one ratio." This he notates in the following manner:

Ex. 22



In this movement as in the first much use is made of accents and dynamic contrasts. This is one of the aspects of the piece which make it difficult to play well. It requires very controlled playing.

The dance is fairly simple in its structure, which the writer would describe as A B C A with a coda at the end using material from the B-C sections. The A sections are sixteen bars long and are made up of four, four-bar sections. Each of these four bar phrases is identical in the first two bars but the accents vary in the third and fourth bars of each phrase:

Ex. 23



The B section consists of the stick tap as described previously and the C section calls for much striking of the sticks together.

#### Morris Dance by William Kraft

A Morris Dance is a medieval sword dance. William Kraft has used this framework to write an exciting piece for percussion solo. Snare drum, field drum, and bass drum are used and the player is required to use a snare drum stick in his right hand and a double headed beater in his left hand. This double headed beater has a snare drum stick

on one end and a felt timpani ball on the other. The felt beater is used on the bass drum at designated spots throughout the piece.

The bass drum and tenor drum are on the player's left and the snare drum is to the right. The two low pitched drums are used primarily to set the rhythmic scheme and maintain the pulse, while the snare drum plays most often a solo line above them.

The rhythmic feeling in the first section is very ambiguous, at least to those who are hearing the piece. As the piece begins one would say that it sounds as if it were in two:

Ex. 24 TENOR DRUM



Base DRUM

PPP

Then in the seventh bar the following theme is presented which gives the polyrhythmic feeling of three against four:

Ex. 25 (a)

SNARE DRUM

In the last two measures above, the listener's rhythmic memory and the continued duple pulse in the left hand give the impression of a four beat measure. Mr. Kraft is aware of this and in a presentation of a modified version of the theme later in the first trio, he actually writes a four-beat measure:

(b)

Handwritten musical notation for exercise (b). It consists of a single staff with a treble clef and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The melody then continues with a quarter note B4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line.

As soon as the feeling of three begins to take hold, the left hand plays with the right hand to give the definite feeling of compound meter (6/8). These are the kinds of rhythmic subtleties of which Mr. Kraft is capable, and they are very effectively presented throughout the piece.

The first trio is novel in that the first half of it is played with the fingernails. After this contrast the original theme is heard once again.

The second trio is much longer than the first and goes into compound meter types. Again rhythmic ambiguity is present, sometimes very definitely a compound metrical feeling, sometimes a distinctly simple metrical feeling. In this trio the felt beater is used on the bass drum and, together with rim shots on the snare drum in the right hand, presents a very explosive demonstration. The theme (slightly modified) is then presented once again in this faster tempo and continues with many exciting alterations to the end where more bombastics using the snare drum and bass drum close the piece.

The composition is really not very difficult to play. This is due possibly to the writer's familiarity with the idea of independent stick usage, and also to the clear manner in which the piece is written. There is only one passage that gives the writer trouble, and this is the fault of the double headed left stick, which is unbalanced and difficult to bounce:





Mr. Kraft certainly deserves much credit for writing such a delightful, playable, and musical work as this.

Quartet No. 3 by Dennis Griffin

The composer originally intended to compose this piece as a show-piece for four of his best students. When he learned however, that one of them would not be able to participate, it became necessary for him to simplify the ensemble somewhat. Even so, it does represent probably the most difficult ensemble the composer has composed and did present the challenge that he intended for the players involved.

In the introductory statement, the composer attempts to use some unusual percussive sounds that contrast with the central section where only drums are used. These sounds include: dampened gong and suspended cymbal struck with a wooden beater; gourd played with a scraper; and tambourine struck on the shell with a wooden beater. Other unusual sounds are provided by the marimba in its lowest register and by raising the pitch of a tom-tom while it is being played. This is done by depressing the head of the drum with a snare drum stick. The introduction also provides thematic material for the end of the piece. The closing and opening sections are slow; the middle section is quite fast.

The motivating idea behind the central section is the shift in meter from 2/2 to 6/8. This part of the composition begins in 2/2 then after six measures the metric scheme becomes alternately 2/2 and 6/8. The following patterns are played by each of the players, first separately, then together:

Ex. 27 (a) (b)

TIMPANI SNARE DRUM AND TOM-TOM

(c) (d)

THREE TOM-TOMS SUSPENDED CYMBAL ON BELL

The next section presents the following theme which begins definitely in 2/2 but in the last measures carries the accentual pattern of 6/8. The theme is played on each of the instruments and gradually the feeling of 6/8 becomes predominant until the meter changes to 6/8 and the composition reaches its climax:

Ex. 28

*f*

The final part is in slow 5/4 time and restates the ideas found in the introduction. An added variation here is the use of polyrhythm to add a final aura of tension. The 5/4 measure is divided successively by two, three, and four to present the following polyrhythmic set up:

Ex. 29

The work ends pianissimo with a four bar coda.

The biggest difficulty in preparing the performance was the change from 2/2 to 6/8. Although the final result was very effective, it took the players a few rehearsals to assimilate the metrical change. Another problem arose in playing the syncopated figures necessary to create the feeling of 6/8 in 2/2 meter:



The level of musicianship of the players was such that putting together the rest of the piece was fairly easy.

#### Recitative and Improvisation by Elliott Carter

This work for timpani by Elliott Carter, a well known and respected composer, is a very exciting and rewarding piece for the timpanist. It is an extremely well written work which requires, in performance, the concentration of all of the player's resources. Among the compositions played by the writer, this work required by far the most preparation and posed many more rhythmic and technical problems than were present in the other pieces.

#### Recitative

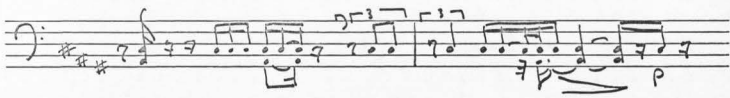
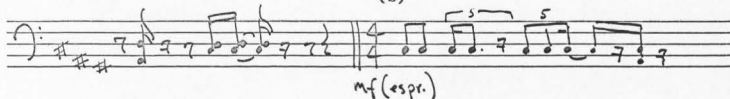
This section of the piece is marked adagio drammatico (♩ = 49 M.M.). It appears to be in three main parts with some transitory material separating the second and third parts. The first two parts are very similar in their make-up and the third part consists of fragments of the other two. The recitative or dramatic statement idea

is introduced in both the first and second segments with a thirty-second note trill. Then the statement is pronounced on a single drum; the D drum in the first section and the C# drum in the second section. In the third part it is played as a double stop on the A# and D drums. Each time it is played the rhythm varies slightly but it is always recognizable:

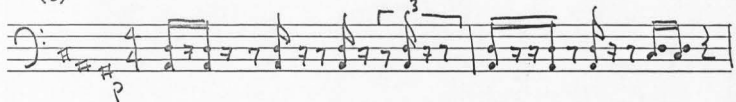
Ex. 31 (a)



(b)



(c)



In discussing the technical problems posed by the movement one finds that they fall into two general categories: those that have to

do with rhythm and those that have to do with execution. Rather than go into laborious detail describing precisely the many examples that may be found, let the writer present here several excerpts which he hopes will illustrate the type of problem to be found.

First of all, those problems that are principally rhythmic:

Ex. 32 (a)



(b)

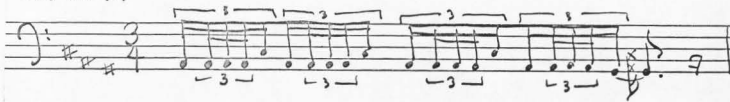


(c)



Then problems that involve execution:

Ex. 33 (a)



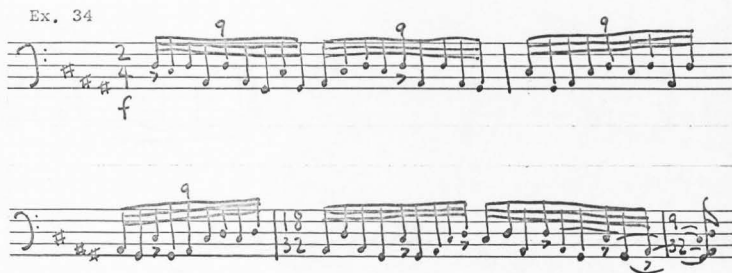
(b)





The dynamic marking of mezzo piano is what makes these last two examples so difficult.

This figure, which is part of the transition section between the second and third sections, represents both types of problems and is the most difficult section of the Recitative:



### Improvisation

This movement has very little repetition and does not seem to fit any structural pattern. The only repeated fragment that can be found occurs about two-thirds of the way through the movement, where the rhythms found in the opening bars are heard once again. The composer does use an interesting device that tends to formalize the piece, however. This practice is called rhythmic modulation and Mr. Carter has used it in some of his other compositions, notably the

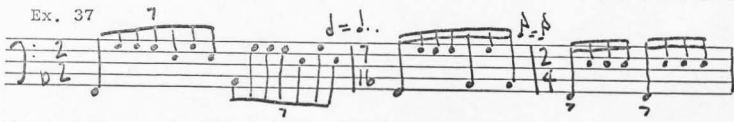
piano sonata. Rhythmic modulation, as it is used here, serves to effect smooth tempo and meter changes. There are several ways in which this can be done. Here the change in tempo is made by setting up the accentual pattern of the 4/4 bar in the 3/4 bar:



Near the end of the movement when an accelerated tempo is desired he uses the following sequence of rhythmic modulations: (Some intervening measures have been excluded here.)



Here the device is used to produce a change in meter:



These modulations are spaced in a way that would seem to divide the composition into three parts. (It is at the beginning of the third section that the repeated material is found.) Within each of the three sections a similarity of material is found that too would

indicate a clear division of the movement. For example, in the first and third portions meters that use the quarter note as the pulse unit are predominant; in the second or central section meters using the half note and eighth note as pulse units predominate.

This movement generally is easier to play than the Recitative. There are very few rhythmic problems that compare with those in the first movement and the only real problem in execution comes in the final four bars of the piece. This passage involves many difficult cross hammerings, including a double cross hammer in the third to the last measure. This type of sticking is very difficult to play, especially at the rapid tempo that is assigned here:

Ex. 38





## BIOGRAPHICAL SKETCHES OF COMPOSERS

John Bergamo

The writer was unable to find any background material on John Bergamo. The only information he has regarding him is that he has studied privately with Locus Foss.

G. F. Handel

G. F. Handel was born in 1685, and died in 1759. He was a typical international composer of the eighteenth century. As a boy in his native town of Halle, he became an accomplished organist and harpsichordist, studied violin and oboe, received a thorough grounding in counterpoint, and became familiar with the music of contemporary German and Italian composers by the usual and effective method of copying their scores. After a year at the University he went to Hamberg, where his first opera, Almira, was performed in 1705. From some time in 1706 until the middle of 1710 Handel was in Italy, where he was soon recognized as one of the coming young composers and where he associated with the leading patrons and musicians of Rome, Florence, Naples, and Venice. In 1710 he was appointed Music Director at the Electoral Court of Hanover but almost immediately obtained a leave of absence for a visit to England. In 1712 he returned to London. While he was there his master, the Elector of Hanover, was proclaimed King George I of England. Enjoying the patronage of the royal family, the Duke of Chandos, and other influential personages,

Handel settled down to a long and prosperous career in London, becoming a naturalized British subject in 1726.

His major works include these compositions:

Choral Music:	Messiah Israel in Egypt Ode for St. Cecilia's Day Judas Maccabaeus
Orchestral Music:	12 concerti grossi, Op. 6
	Water Music Fireworks Music
Others:	Concertos for organ Concertos for various instruments and orchestra Sonatas for violin, viola, oboe String trios Suites, chaconnes, fugues, for piano

#### Warren Benson

Warren Benson is a composer, educator, arranger, and timpanist. He was born in Detroit, Michigan, on January 26, 1924. He received the Bachelor of Music and Master of Music degrees from the University of Michigan and also studied privately there. Mr. Benson is the timpanist in the Detroit Symphony, the Ford Sunday Evening Hour Orchestra, and the Brevard Festival Orchestra. He has taught at the Transylvania Music Camp, in North Carolina, and Anatolia College in Greece on a Fullbright teaching grant and is presently an associate professor of music at Ithaca College.

His works include the following:

A Delphic Serenade  
Polyphonies for Percussion  
Trio for Percussion  
Elegiac Overture  
Concertino for Alto Saxophone (band)  
Something of the Sea  
Oboe Quintet  
Invocation and Dance

Night Song  
 Three Songs  
 Variations on a Handmade Theme  
 The Leaves Are Falling

William Kraft

William Kraft is a percussionist, composer, and teacher. He was born in Chicago, Illinois, on September 6, 1923. Mr. Kraft received the Bachelor's and Master's degrees from Columbia University and is the recipient of a Seidl fellowship. He has studied with Otto Luening, Vladimir Ussachevsky, Jack Beeson, Henry Cowell, and Boris Orr, of Cambridge University. Mr. Kraft is the organizer and director of the Los Angeles Percussion Ensemble and is the timpani soloist and head of the percussion section of the Los Angeles Philharmonic. He is on the faculty of the University of Southern California. During the summer of 1968, he was in Europe on a Guggenheim fellowship.

His works include these compositions:

Silent Boughs  
 Concerto Grosso  
 Concerto for Four Percussion Soloists  
 (orchestra)  
 Suite for Percussion  
 Nonet for Brass, Percussion  
 Riots-1960--premiered by the Los  
 Angeles Philharmonic in 1968.

Elliott Carter

Elliott Carter is in all likelihood the most significant American composer to emerge in the post-World War II era. He was born in New York on December 11, 1908. In 1930 he graduated from Harvard University with a Bachelor of Arts Degree in English liter-

ature. He stayed on as a graduate student to study with Edward Burlingame Hill, A. T. Davison, Gustave Holst, and Walter Piston. In 1932 he received the Master of Arts degree. He then went to Paris and studied with Nadia Boulanger. After returning to the United States, Carter settled in New York City and in 1940 was appointed to the faculty at St. John's College at Annapolis, Maryland. He was for a time a music consultant for the Office of War Information. From 1944 to 1948 he taught theory and composition at the Peabody Conservatory, and in 1958 Mr. Carter returned to New York and taught for two years at Columbia University. In 1955 he taught for a year at Queens College.

Mr. Carter has been the recipient of many awards and honors. Among these are the following: Guggenheim fellowships in 1945 and 1950; Juilliard Publication Award in 1941; citation from the Music Library Association in 1948; two commissions from the Harvard Glee Club; a commission from the Ballet Caravan for the dance score "Pocahontas" in 1939; Pulitzer Prize and the New York Critics Circle Award for his Second String Quartet; special grant from the Institute of Arts and Letters in 1950 and election to membership in the Institute in 1956.

His works include the following:

Orchestral Music:

Prelude, Fanfare and Polka  
Suite from the ballet "Pocahontas"  
Symphony No. 1  
Elegy for Strings  
Holiday Overture  
Suite from the ballet "The Minotaur"  
Variations for Orchestra  
Double Concerto for Harpsichord  
and Piano with Two Chamber  
Orchestras

## Chamber Music:

Canonic Suite for Quartet of Alto

Saxophones

Pastoral for Viola and Piano

Elegy for Viola and Piano

Woodwind Quintet

Sonata for Cello and Piano

Eight Etudes and a Fantasy

Two Pieces for Four Kettle-  
drums

String Quartet

Sonata for Flute, Oboe, Cello and

Harpsichord

String Quartet No. 2

## SUMMARY

The writer's goal in preparing this recital was three-fold: first, he wanted to play representative solos from the best composers in the percussion idiom; second, he desired to display a measure of the ability of his students; third, he wished to show his own ability to compose for percussion instruments.

As the biographical section of this paper illustrates, the writer believes he accomplished the first goal. The composers represented are among the foremost not only in percussion but in any of the idioms in which they have written. The compositions played, in the writer's regard, typify the highest achievement in works written for solo and small ensemble percussion.

This was a challenge to the writer as a performer, because certainly these works are among the most difficult to play. His aim was to attain and maintain a high level of proficiency in his performance of these compositions. This was a new and exciting experience for the writer. Never in previous playing experience had he been required to learn such a large amount of difficult music, and never had he been so well rewarded for his efforts. This exultation is due probably to the fact that percussion instruments are generally not treated as solo instruments, and as a percussionist the writer has not been accustomed to the limelight that accrues to those who play more soloistic instruments. He was accorded a glimpse of the musical satisfaction that comes about as a result of individual performance.

The writer was not able to achieve his second goal as fully as the first. This was due to the fact that one of the students on whom he had counted to play was not available. This made it necessary for the writer to choose players who were not his personal students. He can say, however, that this objective was at least partially attained, because, certainly those of his students who did perform did so most proficiently. The writer must mention here that the players who had not studied with him did creditably well also.

In considering the third of his goals, the writer believes he was for the most part, successful, although he realizes now that there are some parts of the quintet which could have been more soundly composed. The ending, for example, is weak and possibly inconclusive, and the overall dynamic contour of the piece is not as carefully calculated as it should have been. Disregarding these errors though, the writer would say that both of the pieces are effective in conveying the rhythmic and emotional intent of the composer. Particularly regarding the quartet, the writer was successful in creating a piece that develops logically and coherently to a well evolved climax. He would also say that originality is evident in the quartet more than in his other compositions.

The pieces were not performed as well as the writer hopes someday they will be. This is not to say that the performance was bad, but only that the rhythmic ideas did not fit together as well as he would have liked. The writer dreams someday of having an ensemble that can play as precisely and with as much musicianship as one may demand.

The most valuable contribution of this recital experience to the

writer's status as a musician is the enhancement of his faculties in the performance and appreciation of twentieth century music. He previously considered himself quite well versed in this idiom, but the concentrated effort that he put forth on this occasion seems to have solidified and stabilized his abilities, particularly as a performer of twentieth century music. Concepts such as shifting meters and accents, polyrhythms, assymetric note groupings, and rhythmic modulation would be included in an enumeration of specific areas in which the writer's abilities have increased. He has also improved his coordination and ability to play independently with each hand, as well as certainly his ability to perform competently on several drums at a time.

An appreciation and regard for the melodic gift of Handel was also gained in the performance of the Handel Sonata. This was the most challenging work for the writer on the recital, but in learning it he increased significantly his ability to play the keyboard instruments.

All in all the writer is left with a very positive feeling about the success of his recital and the accomplishment of his goals in its preparation. Its overall musical effect on him was much more than he had anticipated, and the intrinsic rewards gained in mastering the compositions that were played were certainly more than worth the effort.



## VITA

Dennis D. Griffin

Candidate for the Degree of

Master of Music

Report: Graduate Recital

Major Field: Music Education

## Biographical Information:

Personal Data: Born at Ogden, Utah, September 6, 1943, son of Donald S. and Madge F. Griffin; married Anne Bauman August 25, 1966; two children--Barbara Anne and Edward Dennis.

Education: Attended elementary school and junior high school in Ogden, Utah; graduated from Ogden High School in 1961; attended Utah State University 1961-1963, and 1966-1968; received the Bachelor of Music degree from Utah State University in 1968; completed requirements for the Master of Music degree, majoring in music education, at Utah State University in 1969.

Professional Experience: 1968, Graduate Assistant in the Music Department at Utah State University; 1963 and 1967, Percussion Clinician at Utah State University Summer Music Clinic; 1967, Percussion Clinician at Ricks College Summer Music Clinic.