

12-2-2023

Timothy Elliott, Senior Percussion Recital

Timothy Elliott

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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS THE

**SENIOR PERCUSSION RECITAL
OF
TIMOTHY ELLIOTT**

**SATURDAY, DECEMBER 2, 2023
11 A.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

- Triplets*..... George Hamilton Green (1893–1970)
Chatterbox..... Chad Floyd (b. 1977)
The Offering Michael Burritt (b. 1962)
Ghanaia Matthias Schmitt (b. 1958)
Autumn Leaves Joseph Kosma (1905–1969)

Assisted by Samuel Mosher, piano, and Graci Kelley, bass

INTERMISSION

- Coffee Break* Mark Ford (b. 1958)
Ewelina Bernacka Ford (b. 1983)

Assisted by Stephen Cressman, Abigail Karn,
and Karenn Schick, coffee cups

- Sweet Child o' Mine*..... Axl Rose (b. 1962)
arr. Timothy Elliott (b. 2001)

Assisted by Abigail Motter, Matthew Burgess, Olivia Peter, Corinne Turner,
Thomas Bell, Ashley Armstrong, Samuel Mosher, and Isaac Burke on
boomwhackers and RJ Morris on cajon

- Swerve* Gene Koshinski (b. 1980)
Ghost Garden Adam Hopper (b. 1985)

Timothy is a student of Jerry Noble.

This recital is presented in partial fulfillment
of the Bachelor of Music Education degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Triplets is a lively xylophone composition by the American composer and performer George Hamilton Green. Born in 1893 in Omaha, Nebraska, Green was a prominent figure in the world of early twentieth-century percussion music. He is celebrated not only for his compositions but also for his work in advancing the xylophone as a solo instrument. Although I have studied and played several Green xylophone solos, *Triplets* is my favorite, as this piece showcases a wide melodic range on the instrument and requires a lot of speed and agility.

In setups with multiple percussion instruments, performers are often required to use non-traditional setup patterns in order to correctly play all of their notes. A situation like this was what inspired Chad Floyd to write **Chatterbox**. This piece uses a setup of two bongos and two congas, while the performer sits on a cajon. This piece uses a three-note melody, incorporating it into 4/4, 3/4, and 7/8 time to create a lively mixed percussion piece.

I had the pleasure of meeting Mike Burritt, composer of **The Offering**, at the Ohio Music Educator's Conference in February 2023. Burritt is a renowned composer and percussionist, leading workshops throughout the United States. According to some sources, he composed *The Offering* as a response to someone who could not differentiate between rolls and struck sixteenth notes on marimba. There is not a single roll in this piece; instead, virtually every note is a struck sixteenth note. *The Offering* fluctuates between the major and minor modes, inviting the listener to experience a wide range of emotions and moods. This is a thoughtful piece that showcases the beauty of the marimba as a solo instrument while making use of its wide tonal range.

Ghanaia is an exhilarating and rhythmically vibrant marimba solo composed by Matthias Schmitt, a contemporary German percussionist and composer. Born in 1958, Schmitt has made significant contributions to the world of percussion music, and *Ghanaia* is a prime example of his creative approach to composition. The name "Ghanaia" is a reflection of the piece's strong African influence, taking inspiration from the rhythms of the Ghanaian music tradition. Schmitt masterfully integrates complex African polyrhythms, syncopation, and melodies into this composition, creating a musical work that is both technically demanding and culturally rich.

Autumn Leaves is a timeless jazz chart that has become a staple in the repertoire. The song's roots can be traced back to the French song *Les feuilles mortes*, which directly translates to "dead leaves." This original composition was one of loss and regret. The jazz realm borrowed this melodic theme, yet explored it in a more wistful manner. Throughout its history, *Autumn Leaves* has been performed by jazz legends like Miles Davis, Chet Baker, and Bill Evans, further solidifying its status as a jazz classic.

The definition of a percussion instrument is "any instrument whose sound is created by striking two objects together." As such, the percussion family is very broad and can include a lot of non-traditional instruments. **Coffee Break** is a piece that uses four disposable coffee cups and lids to create an enjoyable percussion ensemble piece for four performers. Composer Mark Ford was inspired to write this piece after improvising several times with various cups at his local coffee shop. As busy college students, we felt a deep connection to a piece dedicated to coffee, and we had a lot of fun preparing this piece for you! Merriam-Webster.com. 2023. <https://www.merriamwebster.com/dictionary/percussion%20instruments>

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The next piece is one that I have aspired to perform for several years. During my junior year of high school, I was introduced to the Harvard THUD via their YouTube channel. The Harvard THUD is an ensemble at Harvard University that plays pop medleys using boomwhackers, which are colorful tuned percussion tubes. After hearing their arrangements for the first time, I knew I wanted to perform a piece similar to this in the future. I chose to arrange the song **Sweet Child o' Mine** for this ensemble for several reasons, but mostly because I thought the electric guitar solo in the introduction would translate well to this unique ensemble. The original song *Sweet Child o' Mine* was written and performed by Guns N' Roses for their debut album. Since its release in 1987, it has become a staple of rock music due to its emotional intensity and catchy melody. We have really enjoyed preparing this piece!

Swerve was composed by Gene Koshinski for the 2017 Modern Snare Drum Competition. Koshinski is one of my favorite modern percussion composers, because he enjoys exploring the wide range of sounds that can be created by common percussion instruments. In *Swerve*, Koshinski uses a door stop and a knitting needle, along with a regular drumstick, to create a vibrant spectrum of sounds on the snare drum. The piece is written in a sort of rondo form, with a recurring main theme juxtaposed with various other musical thoughts.

The last piece on my recital is one that I have grown to appreciate more for the longer that I have played it. Have you ever visited a large city that has many abandoned areas? I'm from Michigan, so I think of Detroit. In these areas, there tend to be little bits of plant life that grow up through the cracks in the pavement. This visual is what inspired Adam Hopper to write **Ghost Garden**. In this piece, Hopper explores the idea of new life coming out of something which was dead. As I was playing a rolled chorale section near the end of this piece, I saw that the melody was the same as the church hymn *Nothing but the Blood*. I emailed Adam Hopper and learned that this was not unintentional. As a result of his church background, he indicated that he likes to incorporate bits of hymns into his compositions. The themes in *Nothing but the Blood* tie in well to the theme of life coming out of death that shows up in *Ghost Garden*. The words to this hymn are as follows:

What can wash away my sin?
Nothing but the blood of Jesus.
What can make me whole again?
Nothing but the blood of Jesus.
O! Precious is the flow!
That makes me white as snow!
No other fount I know,
Nothing but the blood of Jesus.

As I play this piece, I would ask that you consider the sacrifice of Christ and the gift of grace that his death makes available to us. God has promised that those who admit their sins, believe in the sacrifice of Christ, and confess him as their Lord will receive new life out of their spiritual death!

For it is by grace you have been saved through faith. And this is not your own doing; it is the gift of God, not a result of works, so that no one may boast.
Ephesians 2:8-9