



SCHOOL
OF MUSIC

CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
SENIOR RECITAL

Christopher Harris, percussion

Pulsar (2017) Francisco Perez (b. 1990)

1 + 1 (1968) Philip Glass (b. 1937)

Opening (1998) Philip Glass

Ogoun Badagris (1976) Christopher Rouse III (1949-2019)

with Grant Johnson, Ismael Lopez,
Bee Trinh, and Eric Wombaugh, percussion

Gyro (2009) Tomer Yariv (b. 1976)

with Ismael Lopez, percussion

INTERMISSION

Tiger Tala movement 1 (2021) James Larter (b. 1994)

(re) - (2019) (U.S. premiere) Sarah Lianne Lewis (b. 1988)

Ziu (2013) Daiki Kato (b. 1987)

Saman (2018) Ólafur Arnalds (b.1986)

*This recital is presented in partial fulfillment of the
requirements for the degree of Bachelor of Music in Percussion.
Christopher Harris is a student of Jordan Shippy.*



FRIDAY, 6:00 P.M.
APRIL 1, 2022
CAPISTRANO CONCERT HALL

PROGRAM NOTES

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 his Francisco Perez 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.

1+1 is a percussion piece in which the performer plays on a tabletop with some extension of their hand. Two rhythmic units, which build the block of 1+1, are combined in regular patterns that are meant to guide the listener's journey.

Opening is a piece for piano and is named so because it is the opening piece of *Glassworks*—an album that introduces his music to a general audience. This piece does not have a clearly distinguishable melody. Instead, the melody arises from simple repetitive patterns that overlap and intertwine with each other.

Ogoun Badagris derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. Ogoun Bodagris is one of the most terrible and violent of all Voodoo loos (deities), and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement.

Gyro is short for gyroscope - a navigation device, mounted on a base so that its axis can rotate freely in different directions while maintaining its orientation. Like the gyroscope, many elements of martial arts are built on the same concept, as warriors must have both gyroscopic flexibility and stability, to enable them to move without body limitations.

Tiger Tala was created out of a fascination with Indian music and in particular James Larter's love of its complex and cross-rhythms; a completely captivating musical world filled with 'Ragas', 'Taal's', 'Talas', and 'Teenthals' emerged.

react. refine. rewrite. reimagine. recede. remain.

(re)- sets out a collection of musical cells, with which the musician interacts and chooses how to respond, building and retracting layers of sound. The initial inspiration for the piece came from palimpsests; the old technique of reusing manuscript paper, washing off old ink, to make way for new ink. Often the layers of old ink can be seen faintly through the material placed on top, and the technique, used several times develops a history that tells a unique and (re)written story.

Ziu means "blessed rain" in Japanese and can also be translated into "the rain that comes after the drought." The piece plays with and distorts the listener's experience with the use of a delayed audio effect from the marimba.

Saman is an Icelandic word that means together when translated into English. It is originally written for the piano with pedal and appeared on the album *re:member*.