

Pacific Lutheran University  
School of Arts and Communication / Department of Music present

SENIOR RECITAL

**Joshua Hansel, *percussion***

Sunday, April 25, 2021 at 12pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

**Program**

**Three Episodes for Timpani.....John H. Beck (b. 1933)**

**Cello Suite No. 1 in G Major, BWV 1007.....J. S. Bach (1685-1750)**

- I. Prelude*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Minuet I/II*
- VI. Gigue*

**War Drum Peace Drum.....David Reeves (b. 1973)**

**Topf Tanz.....Eckhard Kopetzki (b. 1956)**

**Snake River Suite.....Joshua D. Hansel (b. 1999)**

- I. headwaters*
- II. idaho*
- III. hells canyon*
- IV. pacific*

**Program Notes**

*Three Episodes for Timpani* by John H. Beck is exactly what it sounds like: an unaccompanied solo work for timpani containing three episodes. *Episode I* opens not with timpani, yet piano playing cluster chords in the low register. This ominous sound sets the mood for the rest of the episode, moving slowly from low energy to high energy. *Episode II* employs two different techniques: striking three drums at the same time and playing melodies requiring pitch changes on the kettles. The melody of this episode is blues influenced, creating a completely different feel compared to *Episode I*. *Episode III* opens with short burst of a theme at a quick tempo. This theme is played several times, yet with new rhythms and articulations. The movement concludes with a *fff* roll on the highest drum, leaving no one in doubt about when it will end.

Johann Sebastian Bach did not write any music for solo percussion. However, his cello suites sound quite natural played in the rich low register of the marimba. Out of the six cello suites he wrote between 1717-23, his first, *Cello Suite No. 1 in G Major, BWV 1007*, is by far the best known by musician and non-musician alike. It begins with a *Prelude*, exploring the key of G major with famous and alluring arpeggios. After G major is introduced to us, each of the subsequent movements is in the style of a Baroque dance.

David Reeves writes, “*War Drum Peace Drum* was written in six weeks between January and February 2013, and first recorded in early March. I had seen a posting in the American Composers Forum ‘Call for scores’ for the annual Atlanta Symphony Orchestra Snare Drum Competition, directed by Tom Sherwood. I had never written a ‘serious’ concert snare drum solo before, nor had I ever written a concert piece using an accompanimental audio track, so that combination (along with a March 1<sup>st</sup> submission deadline) served as the motivation to give it a try!

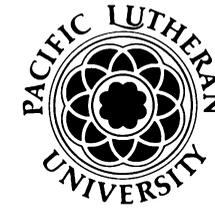
The piece is a fairly straightforward ABA form. Except for the single flam passages and single stroke rolls, the actual drumming vocabulary is void of any rudiments. The technical difficulty lies in the dynamic range and control and obviously coordinating with the backing track. The sounds in the backing track were all generated from the Virtual Drumline and Kontakt sample libraries.”

*Topf Tanz*, “pot dance” in German, was written by German composer Eckhard Kopetzki in the late ‘90s. Physically, it is a demanding multi-percussion solo that requires limb independence and extraordinary amounts of energy to perform. Musically, it is rife with contrasting ideas. Loud vs. soft, dissonant vs. consonant, rhythmic vs. lyrical. The piece begins with a call and response between a purely rhythmic phrase and a melodic phrase over an ostinato. From here, ostinatos in one meter are contrasted by melodies in another, all at the same time. The piece continues in this fashion, call and response followed by sections of rhythmic tension, until the end.

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*This recital is presented by Mr. Hansel in partial fulfillment of the requirements for the degree of Bachelor of Music in Percussion Performance. Mr. Hansel is a student of Dr. Miho Takekawa.*

*Snake River Suite* was written during November and December of 2020 as the final assignment for a composition course here at PLU. Each movement captures the landscape of its title, as well as the feelings associated with those places. *headwaters* uses toms to portray the turbulent waters found from the origin of the Snake River in Yellowstone to its temporary resting place in Palisades Reservoir. *idaho* uses the marimba to send us into a land of mystery and potential misery. *hells canyon* is a beautiful gorge on the border of Idaho and Oregon that is deeper than the Grand Canyon. *hells canyon* the movement is meant to portray hell itself, or a hell on earth. While the Snake River ends near the Tri-Cities where it flows into the Columbia, its water continues to the Pacific. *pacific* is the ultimate tranquility. This piece is dedicated to my grandmother, who passed away on April 25, 2020.



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