



Michael Burritt, Percussionist

Friday, April 21, 2023 - 7:30 pm

Van Dyke Performance Space

Scirocco, by Michael Burritt (b. 1962 -)

Run time, approx. 7 minutes

Scirocco, meaning “hot desert winds”, was written for She-e Wu. She-e asked Burritt to write a piece for percussion that was “over the top”, and this piece fits that bill. It was written during the summer of 2001 and premiered at the LHS Summer Marimba Seminar. This piece definitely lives up to its name. The piece is full of runs of notes that evoke an imagery of swirly hot winds. She-e Wu has also no stranger to MGS! She performed a recital in April of 2018!



[Check out this recording of *Scirocco*.](#)

Wildlings, by Ivan Trevino (b. 1983 -)

Run time, approx. 6 minutes

Performers: Michael Burritt & Lamon Lawhorn



Ivan Trevino (born 1983) is a Mexican-American Composer, percussionist, writer, and arts advocate. His music has been performed in over 25 countries. Trevino is also the drummer for Break of Reality, a cello rock quartet! He currently serves as Professor of Practice in Percussion at University of Texas at Austin.

About *Wildlings*.

“Michael [Burritt] and I both began learning music on drums (as opposed to mallet instruments), and I wanted to write a piece that reflected this; something groovy, fun and something we could let loose on. The piece features solo and improvisational sections that create a wild, energetic and sometimes chaotic environment.”

- Ivan Trevino

[For a recording of *Wildlings*,
performed by Trevino and Burritt,
\[click here!\]\(#\)](#)

Sonata No. 1 in g minor, BWV 1001, by J.S. Bach (1685-1750)

Adagio

Run time, approx 5 minutes

Johann Sebastian Bach was born on March 21, 1685, in what is now modern-day Germany.

Celebrated in his day as an accomplished harpsichordist and organist, Bach is now considered

by many to be one of the greatest composers in

history. Bach's early music education was

primarily on keyboard instruments. He also

became known as a successful violinist, serving as

concertmaster for several orchestras throughout

his career. During his life, he wrote over 1,000

pieces for nearly every genre of Baroque music,

except opera. Apparently, he wasn't a fan. (Just

kidding, he actually enjoyed opera.)



The Sonata No. 1 in G Minor is the first of a collection of six sonatas and partitas (collections of multi-movement pieces) for the violin. It is believed that Bach began work on the Sonatas and Partitas around 1703, while he was living in Weimar, Germany. The *Adagio* is a slower and more introspective movement. It is in ABA form – the beginning (the A section) is performed, followed by section of contrasting music (the B section). After a bit, the A section returns, but Bach plays with the character and ornamentation during this return. Listen to hear the similarities and differences between the first and last sections. It is certainly not unusual for Bach to be played on marimba. Because the marimba allows for some sustained notes, this can bring out the natural harmonic progressions that can be a bit more challenging to hear on the violin. As She-e Wu said, “I think if Bach really could have heard the marimba, he might have written for nothing else.”

Sweet Dreams and Time Machines, by Michael Burritt

Run time, approx. 10 minutes

Performers: Michael Burritt & Eric Willie

This piece has a very ethereal sound, almost from a dream. It is an incredibly virtuosic piece, requiring thorough musical and technical skill on the instrument. The beginning of the piece is full of fast runs, but the middle section finds time to slow down and allow the listener to breathe for a moment and reflect. The ending returns to the fast-moving passages, similar to what you hear at the beginning. It is a gorgeous piece to sit back and allow yourself to be wrapped up, like a blanket of sound.

“There are no real Time Machines, outside of science fiction novels and movies. True time machines are the memories we carry with us of people and moments shared. I found some memories so poignant that you can almost step into them as though you are living that moment again. Sweet Dreams to those who have passed, touched us forever, and live eternally in our Time Machines.”

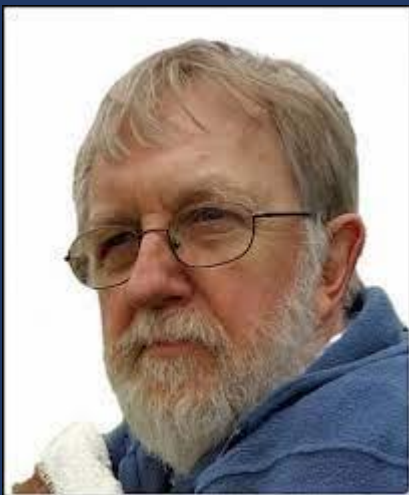
- Michael Burritt

[Click here for a performance of this piece by
Burritt and Trevino.](#)

Fast Forward, by Joseph Schwantner, b. (b. 1943 -)

Run time, approx. 22 minutes

Michael Burritt - solo, Eric Willie, Issac Pyatt, Lamon Lawhorn, &
McKayla Phillips - percussion quartet, Inara Zandmane - piano,
Rebecca Marland - bass



Joseph Schwantner is one of the most prominent American composers of the day. His music has been performed around the US and world, including the London Symphony, the Chicago Symphony, Sydney Symphony, and the Orchestra de Paris. He has received several Grammy nominations, as well as the Pulitzer Prize in 1979 for his composition *Aftertones of Infinity*.

Fast Forward is in one extended movement but consists of two main sections that include mallet percussion - vibraphone, chimes, crotales, glockenspiel, marimba, and xylophone, and drums - tom-toms, timbales, bongos, snare drums, and bass drum. The piece also includes crystal singing bowls and stainless-steel mixing bowls... very unusual for a percussion ensemble! Listen for interjections from the piano while the percussion ensemble performs. This piece is an absolute blast to listen to!

[For more information, check out this interview
of Schwantner by Burritt himself!](#)

Matt Wilson, Program Notes

Matt Wilson, the author of the program notes that you hopefully found illuminating and inspiring, is currently a violinist and violist from South Carolina. He received a Bachelor's in Music Education from Appalachian State University in Boone, NC, before teaching in the public schools for several years. He received a Master's in Music Education from UNC Greensboro and is now pursuing a PhD in Music Education from the University of Kansas (KU) in Lawrence, KS. Rock Chalk! He is an active researcher and presenter at the state and national levels, focusing his research on ways to best serve disadvantaged student populations. He has served as guest conducting clinician across the state of North Carolina, most recently as clinician for the NC Western Region Orchestra Repertory Orchestra in Greensboro, NC.

Matt has served in several leadership roles in the NC Music Educators Assoc. Orchestra Section in the past. He is a member of the National Association for Music Education and the American String Teachers Association (ASTA). He is currently a student representative for ASTA's national student advisory committee. He is also currently a Diversity, Equity, Inclusion, and Belonging Fellow at KU.

