



COLLEGE OF MUSIC

University of North Texas
College of Music

Guest Artist Recital | Friday, November 3, 2023 | 8:00 pm | MEIT (M1001)

Gregory Beyer, percussion

Die Sternklare (2006) Joseph Klein (b. 1962)
vibraphone and percussion

Last Train Home (2003).....Pat Metheny (b. 1954)
arr. Gregory Beyer
marimba

Bahian Counterpoint (2002)Gregory Beyer (b. 1973)
berimbau and prerecorded audio/video

Dois Gestos (2020)André Mehmari (b. 1977)
I-Jen Fang, vibraphone • Gregory Beyer, marimba

Almost Perpetual Torque (2012)Christopher Deane (1957–2021)
I-Jen Fang, vibraphone • Dave Hall, marimba
Gregory Beyer, xylophone

Fios e linhas (2020).....Gregory Beyer
Patrick Overturf, glockenspiel, ganzá
Tzu-Ling Hung, vibraphone
Bryce Turner and Isaac Morgan, marimbas
Gregory Beyer, berimbau

PROGRAM NOTES

written by Gregory Beyer unless otherwise specified

Die Sternklare (The Starry Woman) was composed for percussionist Christopher Deane, who first performed the work at the University of North Texas on February 20, 2007. It is the ninth in a series of short works for solo instrument based upon characters from *Earwitness: Fifty Characters* written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905–1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. In Canetti's depiction of *The Starry Woman*, "she shuns the crude light of the sun, sighing in relief when the sun is gone and wishing it would never come again...." - Joseph Klein

The music of Pat Metheny has long been a soundtrack to my own musical journey. This version of Pat Metheny's **Last Train Home** is my note-for-note transcription for marimba as performed on solo baritone guitar on the 2003 album *One Quiet Night*.

Although Steve Reich has written incredible percussion works, I first became aware of his music through Metheny's recording of Reich's *Electric Counterpoint*. Obsessed with this piece, I became aware that it was part of a series of counterpoint works that Reich had been writing for instrumental soloist and a choir of pre-recorded versions of that same musician playing instruments in the same family. This series became the inspirational basis for **Bahian Counterpoint**.

Dois Gestos (Portuguese, "two gestures") is a duo for marimba and vibraphone in two movements, commissioned by the Brazilian percussion duo, Desvio. According to the Kennedy Center, "André Mehmaris is considered one of Brazil's most talented musicians, recognized in both the realms of popular and classical music." Mehmaris's musical multivalence is readily apparent in *Dois Gestos*, calling upon Bach-like preludes, punctuated and jazz-inspired harmonies and melodic gestures, and set to distinctly Brazilian dance rhythms that groove and undulate throughout.

Almost Perpetual Torque was composed for Dr. Susan Powell who premiered the work at PASIC in 2012. The composition is similar to a variation form featuring character studies for the xylophone, accompanied by marimba and vibes, with intertwined patterns that seems to constantly spiral up or down as if in a constant state of tension or "torque." - Christopher Deane

Fios e linhas (Portuguese, "wires and lines") places the Afro-Brazilian berimbau as an inner voice within a percussion ensemble. I am deeply grateful to I-Jen Fang for requesting this new piece of music for the University of Virginia Percussion Ensemble.

ACKNOWLEDGEMENTS

Thank you, Joe Klein, and the UNT composition program for the invitation to present this evening's program here at the UNT College of Music! Equal thanks to Dave Hall and Mark Ford and the UNT percussion program for their support of my multiple visits this semester. You've all helped make my sabbatical semester a very special and joyous one!

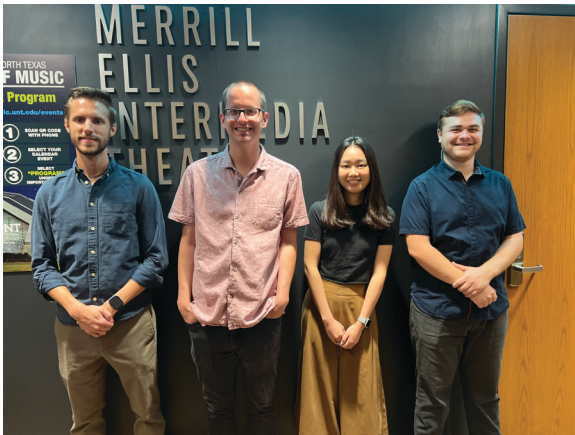
Thanks to CEMI's Panayiotis Kokoras and CEMI TAs Connor Scroggins and Reagan Maginn for all of the logistical support leading up to tonight's performance.

I'd also like to express gratitude to Drew Schnurr for organizing my time with the Music NOW series this past Monday, and to both Dave Hall and Mark Ford for their support of tonight's program as well as my upcoming session with the percussion area on Friday, November 17.

I am honored to be collaborating with the talented musicians performing tonight who have made space in their lives to be part of this program. I-Jen, Dave, Patrick, Tzu-Ling, Bryce and Isaac, thank you all so much for your time and dedication to this music!

I would like to mention Christopher Deane, who touched so many of us with his indelibly warm-hearted character and whose musical spirit runs through tonight's program.

And one final, very important thank you to my wife, Daphne Gerling. You are deeply sincere, and loving in everything you do, and I am humbled and honored to share my life with you.



Left to right: Bryce Turner, Patrick Overturf, Tzu-Ling Hung, Isaac Morgan

about our guest artist

Gregory Beyer is a Fulbright Scholar, the Director of Percussion Studies at Northern Illinois University, and the Artistic Director of Arcomusical, an organization dedicated to the Afro-Brazilian berimbau. Arcomusical has released four albums, *MeiaMeia* (2016, Innova Recordings), *Spinning the Wheel* (2019, National Sawdust Tracks), *Semente* (2021, Selo Grão Discos), and *Emigre and Exile* (2022, New Focus Recordings), and has been featured on PBS's "Now Hear This" and NPR's Weekend Edition. Beyer is a member of the Grossman Ensemble at the University of Chicago's Center for Contemporary Composition. As a composer, educator, and performer, his singular artistic voice tastefully blends classical, jazz, and world music sensibilities. He proudly plays Pearl and Adams percussion instruments and Arcomusical berimbaus. He earned his degrees at Lawrence University (BM, 1995) and Manhattan School of Music (MM, 1998 and DMA, 2004). Visit www.gregbeyer.com.



**Gregory Beyer, I-Jen Fang,
Dave Hall**



Two hundred twenty-first program of the 2023–2024 season
Photography and videography are prohibited