



COLLEGE OF MUSIC

University of North Texas
College of Music

Chamber Music Recital | Monday, April 3, 2023 | 8:00 pm | Recital Hall

Chamber Music Concert
featuring
Faculty, Students, Guest Artists, and Alumni

Sound Fame, *Dioclesian* (1690)..... Henry Purcell (1659–1695)
Sound the Trumpet, *Come Ye Sons of Art* (1694)

Daniel Bubeck, countertenor • Adam Gordon, baroque trumpet
Shawna Hamilton, cello • Brad Bennight, harpsichord

Preghiera (Prayer), Opus 35 (1899) Johannes Snoer (1868–1936)
arr. Christine Mazza, Mikylah Myers,
John Weigand

Chloé Kiffer, violin • Phillip O. Paglialonga, clarinet
Jaymee Haefner, harp

Tabla Solo in Jhaptaal Pt. Suresh Talwalkar (b. 1948)

Vivek Virani, tabla (soloist) • Prajan Divakar, violin (lehrā)

from *Trio for Brass* (2012) Lauren Bernofsky (b. 1967)
II. Berceuse
III. Vivo

Raquel Samayoa, trumpet • Stacie Mickens, horn
Natalie Mannix, trombone

Piano Quintet in E-flat Major,

Opus 44 (1842) Robert Schumann (1810–1846)
I. Allegro brillante
II. In modo d'una marcia - Un poco largamente
III. Scherzo (Molto vivace)
IV. Allegro ma non troppo

Chloé Kiffer, violin • Fedor Malykhin, violin • Susan Dubois, viola
Horacio Contreras, cello • Pamela Mia Paul, piano

Performance Notes for the Tabla Solo:

In a traditional tabla solo, the percussion soloist presents a variety of compositions with a single rhythmic cycle or tāla. This performance is set in the 10-beat cycle of Jhaptaal. The structure of the cycle (2 + 3 + 2 + 3) is outlined musically by a recurring pattern called lehrā, which will be played on violin. Tabla solo repertoire primarily comprises “expandable” compositions of a pre-written theme and improvised variations. This performance includes the following types of expandable compositions:

- Peshkār: The introductory piece with the greatest scope for improvisation. While improvising, the artist is expected to gradually incorporate new tonal and rhythmic material, including metrical shifts.
 - Kaidā: The most common form of tabla composition. While improvising, the artist is only allowed to use notes and phrases from the original theme to construct new variations.
 - Relā: This form is characterized by rapid or “rolling” strokes.
 - Chalan: A groove or rhythmic pattern that shifts the audience perception of time in relation to the underlying tāla. A chalan will usually be presented with variations before transitioning into a kaidā or relā.
- The solo will end with a series of non-expandable compositions that are performed without improvised variations. The soloist will recite these verbally before playing them. All compositions are composed by or based on material composed by Pt. Suresh Talwalkar.