ACKNOWLEDGMENTS

Sean and Ethan wish to express their deepest appreciation to everyone who attended today's recital, and to the individuals whose immense time, guidance, and dedication made this program possible:

- **Marcus Schluter, Julian Schluter, & Jennifer Wilsey:** Our exceptional guest percussionists and accompanists, whose collaborative spirit brought the ensemble works to life.
- **Jennifer Wilsey:** For serving as an extraordinary studio instructor and mentor, guiding us to become articulate and knowledgeable musicians.
- **Dr. Brian S. Wilson:** Faculty advisor and program director, for his crucial leadership and academic oversight.
- **Brooke Tester:** Administrative Coordinator for the Department of Music, for managing the logistical foundations behind the scenes.
- **John Palmer:** For being an inspiring teacher and advisor, instilling a deep love for music and its cultural shape.
- **Yavé Guzman & The Stage Tech Crew:** For their expert support in managing the staging and acoustic technical demands of this recital.
- **Our Families and Friends:** For your boundless patience, sacrifices, and love that continue to shape our paths.

SONOMA STATE UNIVERSITY, DEPARTMENT OF MUSIC

R-DAY

ETHAN DIERAUF
PERCUSSION

SEAN DURRANT
PERCUSSION

FROM THE STUDIO OF JENNIFER WILSEY

SENIOR PROJECT, JUNIOR RECITAL

NOVEMBER 13, 2026 | 7:30 PM

JULIAN SCULLARD, JENNIFER WILSEY, MARCUS SCHLUTER AS ACCOMPANIST

PRESENTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE BACHELOR OF M

PROGRAM

I. SEAN DURRANT, PERCUSSION SOLO

Intermediate Snare Drum Studies — Mitchell Peters (1935–2017)
Etude No. 5
Etude No. 19

Fry — Mark Ford (b. 1958)

Oakland — Mark Ford

Fundamental Method for Timpani — Mitchell Peters
Etude No. 22 • Etude No. 46
Etude No. 55 • Etude No. 57

Portraits in Rhythm — Anthony J. Cirone (b. 1941)
Etude No. 1
Etude No. 2

A Mighty Fortress is Our God — J. S. Bach (1685–1750), *arr. James L. Moore*

II. ENSEMBLE PIECES

Watercolor Sun — Ivan Trevino (b. 1983)

Ethan Dierauf, Sean Durrant, Julian Schluter, Marcus Schluter

Dill Pickles — Charles L. Johnson (1876–1950)

arr. Bob Becker

Sean Durrant (*Soloist*)
Ethan Dierauf, Julian Schluter, Marcus Schluter, Jennifer Wilsey (*Accompanists*)

Clapping Music — Steve Reich (b. 1936)

Ethan Dierauf, Sean Durrant

Log Cabin Blues — George Hamilton Green (1893–1970)

Ethan Dierauf (*Soloist*)
Julian Schluter, Jennifer Wilsey (*Accompanists*)

III. ETHAN DIERAUF, PERCUSSION SOLO

Danses de travers — Erik Satie (1866–1925)

En y regardant à deux fois
Passer
Encore

French Suite — William Kraft (1923–2022)

Allemande • Courante
Sarabande • Gigue

Chimera — Matthew Curley (b. 1991)

Swerve — Gene Koshinski (b. 1980)

PROGRAM NOTES

ABOUT THE PROGRAM: “R-DAY”

The title of this program, **R-Day** (Recital Day), is a playful nod to the iconic video game *Gears of War: E-Day*. Just as the game’s characters unite in a major battle, this title reflects our own shared musical "emergence" as a duo. It celebrates the explosive energy, precision, and collaborative teamwork required to bring this percussion recital to life.

INTERMEDIATE SNARE DRUM STUDIES — Mitchell Peters

Composed by the former Principal Timpanist of the Los Angeles Philharmonic, Mitchell Peters’ celebrated collection of snare drum books stands as an industry-standard cornerstone of collegiate percussion education. Written to bridge the gap between mechanical technique and mature, expressive artistry, these etudes challenge the performer far beyond raw speed or rudimental flash. The main feature in Etude No. 5 is an Allegretto character, while Etude No. 19 operates as a stylized march.

FRY AND OAKLAND — Mark Ford

Mark Ford is an internationally recognized marimbist, composer, and percussion educator. Both pieces were composed in 2005 as part of his collection *Marimba: Technique Through Music*. These works challenge the performer to develop coordination, accuracy, independence, and four-mallet control while maintaining deep musical phrasing and nuance.

FUNDAMENTAL METHOD FOR TIMPANI — Mitchell Peters

Solo timpani is typically performed on a standard set of four drums (32, 29, 26, and 23 inches). The player utilizes precise mallet selections, alternating between hard and soft varieties depending on the desired articulation. Maintaining absolute clarity in complex rhythmic passages like triplets is key, alongside the heavy use of the pedal mechanisms for rapid, precise pitch adjustments mid-performance.

PORTRAITS IN RHYTHM — Anthony J. Cirone

Published in 1966, *Portraits in Rhythm* consists of 50 snare drum etudes that have become a standard benchmark of advanced technical study, introducing rhythmic variety, precise articulation thresholds, and wide dynamic ranges.

A MIGHTY FORTRESS IS OUR GOD — J. S. Bach / arr. Moore

The foundation of this piece dates back to the late 1520s, when Martin Luther penned its text and melody based on Psalm 46. Bach later elevated this tune into monumentally complex Baroque masterpieces infused with intricate counterpoint and rich, dense four-part polyphony *(Source: California Bach Society)*. This arrangement from Dr. James L. Moore's *Bach for Marimba* demands rigorous four-mallet independence and precise dynamic voicing to balance the interwoven lines.

WATERCOLOR SUN — Ivan Trevino

Commissioned in 2023 and premiered by Third Coast Percussion, this song was originally scored for four percussionists sharing a single 4.3-octave marimba. Written to capture the euphoric, inherently joyful human feeling of waking up in a sunlit room or watching a sunrise with family, the work weaves driving indie-pop-infused rhythms with lush acoustic textures.

DILL PICKLES — Charles L. Johnson / arr. Becker

Published in 1906 for piano, *Dill Pickles* is celebrated for its lively syncopation, energetic rhythms, and playful character. More than a century later, legendary percussionist Bob Becker brought this rag into the modern percussion repertoire with an arrangement for solo xylophone and ensemble that showcases brilliant mallet speed and rhythmic virtuosity.

CLAPPING MUSIC — Steve Reich

Written in 1972, *Clapping Music* is a seminal minimalist work designed to explore the concept of "phasing" using only the human body. One player claps a fixed, repeating rhythm throughout the entire piece, while the second player shifts the same pattern forward by one eighth-note at designated intervals until the two patterns lock back into unison.

LOG CABIN BLUES — George Hamilton Green

Composed in 1924 as part of his *Jazz Classics for the Xylophone* series, *Log Cabin Blues* bridges the upbeat, syncopated energy of 1920s vaudeville ragtime with the smooth phrasing of early American blues. The piece showcases the dazzling agility, crisp articulation, and playful melodic twists of the solo xylophone.

DANSES DE TRAVERS — Erik Satie

Originally composed for piano, Erik Satie's 1912 *Danses de travers* ("Crooked Dances") reject traditional narrative for a shifting, minimalist soundscape built on atmospheric repetition without bar lines. Reimagining the movements demands strict split-hand independence: the left hand maintains a continuous, rolling arpeggio using a soft, heavy mallet to mimic a sustained piano pedal, while the right hand delivers a floating melody using a medium-hard mallet for clear, bell-like articulation. Satie infuses avant-garde irony, embedding bizarre cues like "out of the corner of your hand" that mock classical seriousness.

FRENCH SUITE — William Kraft

William Kraft's 1962 *French Suite* reimagines the elegance of Baroque dance structures within a modern multi-percussion framework for solo marimba. Meticulous split-hand independence preserves complex multi-instrument counterpoint: the left hand utilizes a soft mallet to evoke a deep field drum tone, while the right hand wields a medium-hard mallet for crisp snare and tenor drum drives. Moving between the keys' resonant centers and dry nodes creates subtle timbral shading.

CHIMERA — Matthew Curley

Composed on October 16, 2017, *Chimera* is a dramatic work inspired by the terrifying creature of Greek mythology. Built across a clear sequence marked from Letter A through G, the piece pushes the boundaries of concert timpani with rapid key adjustments and pitch glides (*glissandi*). The climax requires a mid-performance gear swap where one hand maintains a driving rhythm while the other switches to a bundled stick for striking texturally distinct rim accents.

SWERVE — Gene Koshinski

Written in 2016, *Swerve* is an episodic, adrenaline-fueled ride organized around a central "Groovin'" theme hijacked by sudden musical "swerves." The player wields a traditional concert drumstick in one hand and a modified "Swerve Stick" (featuring a 3-inch flexible spring doorstop screwed into the end) in the other, dragging a knitting needle across the drumhead to manipulate friction rolls, pitch, and multi-surface choreography on the fly.

PERFORMERS

PERCUSSION SOLOISTS

Ethan Dierauf Union City, CA
Sean Durrant Brentwood, CA

ENSEMBLE PLAYERS & ACCOMPANISTS

Julian Schluter Livermore, CA
Marcus Schluter Sebastopol, CA
Jennifer Wilsey Santa Rosa, CA