

Camden Briggs

percussion

Recital in partial fulfillment of the
Bachelor of Music degree, 2026
Student of Mathew McKay and Daniel Bauch

with
Anna Park, piano

Sunday, October 26, 2025
12:00 noon
Brown Hall

PROGRAM

Pablo Rieppi
(b. 1969)

from *12 Modern Timpani Solos*
6. Barocco (4')

Jacob Druckman
(1928–1996)

from *Reflections on the Nature of Water* (12')
I. Crystalline
II. Fleet
V. Profound
VI. Relentless

Avner Dorman
(b. 1975)

Frozen in Time: Percussion Concerto (25')
Indoafrika
Eurasia
The Americas

Anna Park, piano

Samuel Kerr '26 GD

of high glaciers and icy skies, op. 24 (7' 30")
American premiere

*Special thanks to Matthew McKay, Daniel Bauch,
Timothy K. Adams Jr., Kimberly Toscano Adams,
and Kim Lloyd for their mentorship.*

Druckman *Reflections on the Nature of Water*

Reflections on the Nature of Water is a small payment toward a very large debt. There were primarily two composers, Debussy and Stravinsky, whose music affected me so profoundly during my tender formative years that I had no choice but to become a composer. It is to Debussy that I doff my hat with these reflections of his magical preludes. *Reflections on the Nature of Water* is composed of several short movements, each with a contrasting character. It was written for William Moersch, and with his counsel, for which I am indebted.

– *Jacob Druckman*

Dorman *Frozen in Time*

The title *Frozen in Time* refers to imaginary snapshots of the Earth's geological development from prehistoric times to the present day. Although we cannot be sure what the Earth looked like millions of years ago, most scientists agree that the separate continents used to be one mega-continent (as most agree that mankind descended from one prehistoric womb). Each movement imagines the music of a large prehistoric continent at a certain point in time:

I. Indoafrika: The piece opens with a grand gesture, like an avalanche, that is followed by a "time freeze." The main theme of the first movement is based on South Indian rhythm cycles (Tālas) and scales. The range of the theme is gradually expanded like a spiral, as it would in classical Indian improvisation. The second theme is based on the inner rhythm of the Tāla, which is also found in some traditions of West-African music. As the solo percussionist starts playing the theme on the Marimba and the Cencerros (a keyboard of cowbells), it becomes more similar to Gamelan music of Southeast Asia. The soloist then returns to the drum-set and takes the music back to its African origins building the movement up to an ecstatic culmination. At this point, the opening avalanche returns as a burst of emotions rather than a natural phenomenon. After a short cadenza, the movement wraps up with a fugue that recaps the themes of the opening section.

II. Eurasia: The second movement is an exploration of the darker sides of the mega-continent of Eurasia where emotions run deep but are kept quiet (the movement mainly deals with the traditions of central Europe and central and eastern Asia). The opening bass drum rhythm (which is borrowed from the Siciliana) and the long high notes in the strings separate this movement from the outer ones in terms of geography and climate. Also, the fact that the soloist only uses metal instruments in this movement makes it colder and more northern in character. The melodic materials of this movement are inspired by Mozart's Sicilianas which appear in some of his most intimate and moving movements (Piano Concerto K.488, Sonata K.280, Rondo K.511 and the aria "Ach, ich Fühl's"). One can hear that war is brewing under the surface throughout the movement although it only erupts briefly in the form of central Asian bells and modes that invade the introspective mood of the Siciliana. The movement ends with a long meditation on the opening theme — with many moments frozen in time.

III. The Americas: The final movement is a snapshot of the present (The Americas are, in fact, still one continent). Moreover, the mixture of cultures is a staple of

modern America. The final movement is constructed as a rondo. The refrain represents mainstream American styles (Broadway at first, American Symphonic style in its second repeat, Mellow Jazz in the third, and Grunge Music—Seattle Style Rock—in its final repeat). The episodic sections explore other sounds of the Americas: the Tango, AfroCuban Jazz, Swing, and Minimalism. As American music is by nature inclusive, the movement includes a recapitulation of African, European and Asian music, tying the piece together.

– Avner Dorman

Kerr *of high glaciers and icy skies*

of high glaciers and icy skies takes inspiration from the wide-open vistas and grand mountains of my home province, Alberta. Much of my childhood and later formative years were spent in this wild crucible, exploring and falling in love with one of, I submit, the most beautiful natural areas in the world. Consciously—and often subconsciously—these sceneries of my childhood have strongly affected my work as a composer. A true joy of the last few years has been investigating and exploring this inspiration—this piece is an attempt to understand and crystallize these (particularly winter) scenes and their lasting impact. Inclusive in this exploration is the contrast of the towering mountains to the rolling prairies, the warm sun to the swirling blizzard, the frigid winter day to the radiating chinook. Some juxtapositions are sharp and angular, while others barely register, existing as mere shades of colour in the vast and icy sky. More than anything, the piece indulges in the sublime resonance unique to the vibraphone, invoking the almost impossible splendor of the Albertan landscape and sublime inner calm it imposes on those who tread within.

– Samuel Kerr

Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.
Latecomers will be seated at the discretion of management.

Stay connected



necmusic.edu/tonight