

Liberty University School of Music

presents

Student Recital Series

Junior Recital

Daniel Grady, *concert percussion*

March 3, 2026

Instrumental Classroom

MUSIC 160

7:30 PM

STUDENT RECITAL SERIES: JUNIOR RECITAL

Daniel Grady, *concert percussion*

Program

Chatterbox Chad Floyd
(b.1977)

Cajón, 2 Congas, 2 Bongos

Mirror From Another David Friedman
(b. 1944)

Vibraphone

Square One Joey Eng
(b. 2001)

Marimba

Symphonic Dances For Solo Snare Drum James Campbell
(b. 1953)

Concert Snare Drum

Hero's Journey Jarryd Elias
(b. 1993)

4 Timpani

Goodnight Noises Everywhere David Skidmore
(b. 1982)

Concert Snare Drum

Quotations Daniel Grady
(b. 2004)

Marimba

Tico Tico Zequinha de Abreu
(1880-1935)
arr. Daniel Grady

Clara Prince, *multi percussion*
Jacob Duncan, *marimba*
Jake Fischer, *marimba*

- PROGRAM NOTES -

Chatterbox

The unique setup for this piece was born out of logistical necessity. Chad Floyd originally developed this configuration for gigs where tight stage space made a full percussion rig impossible. By swapping a drum throne for a cajón, he realized he could sit on his instrument, allowing him to play bass drum patterns and backbeats with his hands while simultaneously playing the congas and bongos.

The title *Chatterbox* refers to the busy, conversational interaction between these different surfaces. The work is structured around a three-note melodic motif first stated as a call between the low bongo and the tumbadora, and followed by a response between the conga, low bongo, and tumbadora. This theme serves as a recurring anchor, appearing thirteen times throughout the piece in various states of development. With each repetition, the motif grows in complexity, incorporating new textures and pitch shifts as the performer uses their foot to alter the tension of the cajón, fingers to control dynamics and tone, and navigates metric shifts that change the feel of the motif.

Mirror From Another

Mirror From Another is the titular work from David Friedman's 1987 collection of vibraphone solos. Drawing on the single-line writing style of the Baroque era, Friedman constructs the piece to suggest complex harmonies through a minimalist texture. The "mirror" of the title refers to a static, hypnotic environment created by a repetitive ostinato – or repeating pattern – in the middle register of the instrument.

As this central pattern persists, sudden melodic fragments and harmonic shifts break through in the extreme upper and lower registers. The performer is challenged to balance this "horizontal" flow with the "vertical" harmonic suggestions, requiring exaggerated dynamic contrast to make the instrument "breathe". The result is a dual musical perspective: a steady, reflective surface constantly interrupted by flashes of melodic light.

Square One

The structural and emotional roadmap for this piece is found in a poem written by the composer:

*Have I made any progress in my journey at all?
If I look back, how far have I actually walked
Or have I always been circling
Tracing the edges and corners of square one*

This text depicts the frustration of effort that feels cyclical rather than linear. Musically, this is represented by a foundational rhythmic structure that governs the work. This motif is stated at the very beginning and recurs constantly, symbolizing the "tracing" of the starting point.

The piece eventually reaches a middle choral section that finally breaks the established rhythmic and mood structure. However, the music inevitably returns to the original rhythm and theme – this time in triumphant octaves that suggest a sense of "perfecting" the initial idea rather than just repeating it. *Square One* concludes with the exact same introductory statement it began with, serving as a final reflection on how far the journey has come, even if it ends where it started.

- PROGRAM NOTES -

Three Symphonic Dances for Solo Snare Drum

This suite transforms standard orchestral snare drum excerpts into a standalone solo performance. The material is derived from three masterworks frequently found on professional orchestra audition lists, weaving these famous "calls" into a continuous, dance-like narrative.

- I. The Birth of Kijé: The Birth of Kijé: Based on Prokofiev's *Lieutenant Kijé* Suite, this movement centers on an iconic military call—a crisp, four-beat rhythmic cell comprised of two sixteenth notes, eighth notes, and ornamentation such as drags and flams. While the original remains in a steady 4/4 march time, this reimagining utilizes odd and mixed meters to displace the theme. The movement further explores the instrument's color by utilizing tonal differences between the center, edge, and rim of the drum.
- II. Giuoco delle Coppie: Derived from the "Game of Pairs" from Bartók's *Concerto for Orchestra*, this movement reimagines the original 2/4 snare drum accompaniment through a lens of complex, asymmetrical meter changes. While the small, syncopated rhythmic figures of the source material remain audible, they are superimposed over a constantly shifting metric foundation. This version utilizes brushes to showcase a wide variety of textures and sweeping techniques, though the movement concludes with the original content stated in its traditional duple form.
- III. Scheherazade: Drawing from the third and fourth movements of Rimsky-Korsakov's *Scheherazade* Symphonic Suite, this finale typically introduces themes in their traditional orchestral form before systematically modifying the motifs by adding or clipping beats. This developmental process demands extreme dynamic contrasts, moving from delicate, quiet gestures to powerful, climactic energy.

Because there are various traditional and regional interpretations of these masterworks, Campbell encourages the soloist to take "stylistic liberties" in this setting. This allows the performer to bridge the gap between the rigid discipline of an orchestra and the expressive freedom of a soloist.

Hero's Journey

Jarryd Elias is a professional film and television composer whose credits include projects like *Deadpool 2* and *Star Wars Outlaws*. His background in scoring for visual media is the primary driver behind this work, which functions as a cinematic soundtrack for a hero who exists only in the listener's imagination. While the piece follows the "Monomyth" – the narrative arc of the Hero's Journey found in classical mythology – it is specifically intended to convey the internal weight and emotional responsibility that a hero carries.

The composition is built around the adage, "With great power comes great responsibility". As you listen, notice how the timpani provides a heavy, dramatic pulse representing this burden. However, the journey is not purely one of conflict; the middle of the piece features a significant mood shift into a lighter, ethereal section of soft rolls. This provides a necessary moment of rest and reflection – a brief respite in the hero's path. Yet, this peace is temporary, as the hero is inevitably called upon once more to face the trials and eventual triumph that conclude the arc.

- PROGRAM NOTES -

Goodnight Noises Everywhere

The title of this work is taken from the final line of Margaret Wise Brown's classic children's book, *Goodnight Moon*: "Goodnight stars, goodnight air, goodnight noises everywhere". David Skidmore, a member of the Grammy-winning ensemble Third Coast Percussion, was inspired by reading this book to his children and imagining a lullaby written specifically for the "noises" of the night.

A central feature of the composition is the unique relationship between the live snare drum and the electronic backing track. At the beginning, the track is not a separate recording, but rather a delayed and reverbed feedback loop of the live performance. As the piece progresses, these live sounds are transformed into a rhythmic background groove. By the conclusion, the recognizable snare sounds dissolve into dark, ambient, and bubbling drones. This work challenges the traditional view of the snare drum as a rigid, military instrument, instead utilizing it as a source of color and mood to create an experience that is both driving and strangely hypnotic.

Quotations

As a film scoring major, my compositional process is often a dialogue between the traditions of percussion literature and the narrative world of cinematic music. *Quotations* is an exploration of this intersection, serving as a musical reflection on the various textures and styles that have shaped my development as a composer.

The piece opens with a rhythmic theme characterized by a driving, cyclical energy. As the work progresses, this initial idea undergoes a series of modal modulations and harmonic shifts – language often found in contemporary film scores to evoke a sense of place and atmosphere. These sections transition into ethereal soundscapes that aim to capture the feeling of a fantasy environment, utilizing the marimba's resonance to "build a world" for the listener.

Eventually, the music shifts toward a more introspective, sad, and limting theme. This section focuses on the romantic and expressive potential of the instrument, allowing the melody to breathe before the energy begins to rebuild. Despite these diverse stylistic shifts, the piece eventually returns to its roots, concluding with a triumphant restatement of the opening theme.

Tico-Tico no Fubá

Composed in 1917, *Tico-Tico no Fubá* is one of the most famous examples of *Choro*, a Brazilian instrumental genre known for its virtuosity and high speed. The title translates to "Sparrow in the Cornmeal," depicting a bird frantically pecking at food – an image mimicked by the relentless energy of the melody.

In this arrangement for percussion quartet featuring solo xylophone, I wanted to capture the festive, communal spirit of the *Choro* tradition. While the xylophone carries the bird-like "pecking" of the main theme, the other three members of the quartet provide a rich, layered foundation. This involves two performers sharing a single five-octave marimba to provide the bass lines, harmonies, and rhythmic countermelodies, while a multi-percussionist drives the groove. By distributing the original parts across these diverse textures, the arrangement highlights the rhythmic drive and technical agility essential to the genre.



Daniel Grady is a student of Professor Jay Ware.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Commercial Music: Film Scoring Concentration degree.

**We would like to thank the
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