

24 November 2021 | WEDNESDAY

Thanaphat Pratjaroenwanit

Percussion Recital

Programme

PROGRAMME

CASEY CANGELOSI

Ogre Ballet

CASEY CANGELOSI

The Gender of Metal

JOHN PSATHAS

One Study

DAIKI KATO

The Last Dance

About The Performer

Thanaphat Pratjaroenwanit was born in Bangkok, Thailand, in the year 1999. In 2016, he passed the audition for a pre-college program (young artist music program) in music performance at Mahidol University's College of Music. Dr. Wannapha Yannavut and Mr. Kraisit Suwanlao taught him percussion performance. He is now studying under Mario Choo, a percussionist with the Singapore Symphony Orchestra, and Joachim Lim. In addition, Dr. Jonathan Fox, principal percussionist of the Singapore Symphony Orchestra, is teaching chamber music. He was a member of the YAMP Wind Ensemble, YAMP Symphony Orchestra, Mahidol Symphony Orchestra, Mahidol Wind Orchestra(2017-2018), Thai Youth Orchestra(TYO), Princess Galyani Vadhana Institute of Music Youth Orchestra(PYO), The Integrated Percussion and YAMP Percussion Trio.

Programme Notes

CASEY CANGELOSI

Ogre Ballet

Casey Cangelosi's *Ogre Ballet* is a multi-percussion work that uses a variety of drum timbres and rhythms. It employs complicated polyrhythms to create a musical structure that necessitates thoughtful musical and technical judgments.

CASEY CANGELOSI

The Gender of Metal

Casey Cangelosi's *The Gender of Metal* is a multi-movement work for solo multi-percussion that is intricate and well-developed. This composition investigates the many colors and textures of metal instruments while exploring with how those sounds interact with a timpani head's changeable pitch.

By experimenting with how metal sounds interact with each other and with other sounds and instruments, this composition generates whirling, fascinating, and strong effects. The general texture of this composition is nearly captivating, as it incorporates a variety of bells and dings.

JOHN PSATHAS

One Study

Psathas' *One Study One Summary* is a solo percussion composition that takes advantage of the performer's collection of "junk percussion." It was written for Pedro Carneiro. It's a favorite among virtuoso solo percussionists, and it's divided into two sections. While the work features Psathas' signature 'busy' motoric sounds, reflecting, ambient textures prevail throughout. The digital audio part's electronic noises and beats provide an enticing palette for the live percussionist to work with.

DAIKI KATO*The Last Dance*

Daiki Kato's *The Last Dance* is an energetic composition for marimba and multiple percussion that allows both performers to shine throughout. To personalize their version of the composition, the percussionist is invited to adapt their set-up using various sorts of instruments.

Programme notes by Thanaphat Pratjaroenwanit.