

# Bard College Conservatory of Music

*presents*

**A Degree Recital:**

**Juliana Maitenaz, *percussion***

**Friday, April 23, 2021, at 7:00 PM  
Outdoors on the Blum/Avery Patio**

*Hexyl* for solo drum set

**Chad Floyd  
(b. 1977)**

*Caméléon* for solo marimba

**Eric Sammut  
(b. 1968)**

*Breath Contained* for solo bubble wrap & live electronics

**Tonia Ko  
(b. 1988)**

*Projections of What Might* for solo drum set

**Glenn Kotche  
(b. 1970)**

*~Intermission~*

*Faded Lines* for multiple percussion duo

**Andrea Venet  
(b. 1983)**

**Arnav Shirodkar, *percussion***

*Blues for Gilbert* for solo vibraphone

**Mark Glentworth  
(b. 1960)**

*Montagues Foundry* for multiple cymbals

**James Campbell  
(b. 1946)**

*The Drum Also Waltzes* for solo drum set

**Max Roach  
(1924-2007)**

## Program Notes

The first half of the degree recital features four pieces that aim to demonstrate the versatility of the percussion family. Hexyl and Projections of What Might, while both drumset solos, are vastly different in their sound and execution. The complex melodic lines and harmonies of marimba solo Caméléon are contrasted with the intricate sonic texture of bubble wrap and electronics in Tonia Ko's Breath Contained.

The pieces on the second half of the recital directly engage with themes and ideas found in Juliana's Global International Studies senior thesis, which analyzes the evolution of percussion as military hard power (cymbals and drums on a battlefield) to a tool of soft power (Cold War jazz diplomacy) and the implications that the transition holds in the fields of international relations and foreign policy. In her senior project, Juliana discusses the impact of (specifically Zildjian) cymbals in Ottoman Empire and Janissary warfare, hence the selection of the solo for multiple cymbals. Faded Lines, duo for snare drum, side drum and bass drum, was chosen as she later discusses the use of snare and side drums on the battlefield during the American Civil War as a means of strategic communication amongst soldiers. As the thesis progresses, Juliana examines the importance of jazz as a tool of American soft power projection in the 20th century, and therefore chose vibraphone solo Blues for Gilbert and Max Roach's The Drum Also Waltzes to complete the second half of her recital.

## Artist Biographies

**Juliana Maitenaz** is a fourth year percussionist from Brooklyn, studying with Sō Percussion and Jason Haaheim in the Conservatory. She holds the John Cage Trust Scholarship. Her second major is global international studies. In spring 2020, she attended the Bard Globalization International Affairs Program, and interned at Nonviolence International New York as a Lingual Analyst during the summer. She is currently writing her senior thesis on US foreign policy and the evolution of music as a tool of soft power.

**Arnav Shirodkar** is a sophomore percussionist from Singapore, currently studying in the Bard Conservatory percussion studio with Sō Percussion and Jason Haaheim. He has been a long-time member of the Singapore Wind Symphony Percussion Ensemble, performing Ney Rosauero's Marimba Concerto No.1 as a soloist during the 2018 Singapore Percussion Ensemble Festival and also joining the ensemble for a performance at the Konzerthaus in Berlin. Arnav is also a Computer Science major at Bard, with a keen interest in music technology. He spent the last summer working as an intern at Musiio, Southeast Asia's first VC-funded music-technology startup.