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SUNDAY,  
MARCH 4, 1973

*for mixed percussion and electronics*

JACOB BERANEK

## PROGRAM NOTES

Digging through old boxes one day, my grandmother found a cassette tape dated “March 4, 1973.” Knowing my interest in family history, she gifted me this once-trendy-now-ancient audio device and explained that in the days of long-distance calls, it used to be cheaper to communicate with her in-laws (my great-grandparents) by sending an hourlong recorded “voice letter” on tape than to pay to call from Wisconsin to Colorado. Only having met my great-grandfather a handful of times and never having met my great-grandmother, I was amazed and touched to hear their real, live voices coming through the speakers once I played the cassette.

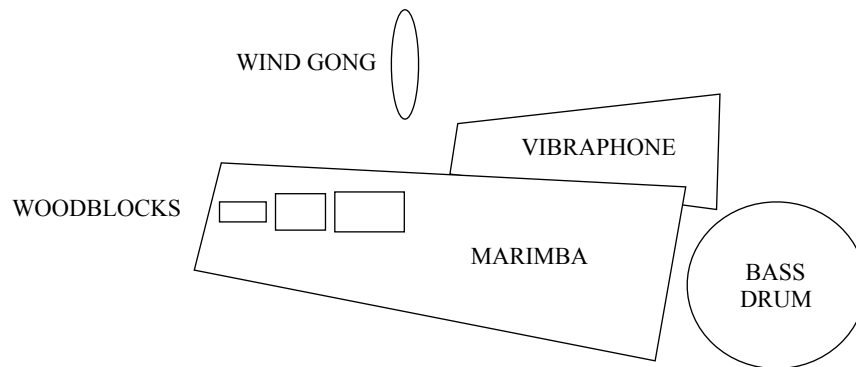
Years later, during my sophomore year at Vanderbilt University, my friend percussion major Josh Weinfeld and I were paired up in a composition department initiative called “Percussipalooza,” in which composition majors wrote a piece for percussion majors. I remembered the cassette tape my grandma gifted me, and after hours of editing and excerpting, I fashioned the imported audio files into a five-minute conversation between my great-grandparents. The music I subsequently composed, more than underscoring the tape, directly corresponds to the structure of the conversation and the voices speaking (Great-Grandpa’s theme quotes his favorite piece of classical music, and Great-Grandma’s theme harmonizes her laugh). The interplay between the two moves between serious and comical, until confusion sets in as the voices begin interrupting each other. Out of the chaos, Great-Grandma rings clear: “One of these days we’ll come back to sensible styles again.” After the dust settles, a hymn-like restatement of Great-Grandma’s theme leads into a reminiscing reprise of Great-Grandpa’s theme as he reminds us that it is only “goodbye for now.”

—Jacob Beranek

## PERFORMANCE NOTES

The text of the tape is provided for the instrumentalist to align the music. When arrows appear between the text and the notes, they denote a precise timing or a “hit point.” When an arrow is aligned with a specific word, this word functions as the hit point. When aligned with an edge of the text box, the beginning or end of the clip will function as the hit point, as specified.

## SUGGESTED SET-UP



### FIRST PERFORMANCE

February 12, 2019, Blair School of Music,  
Vanderbilt University, Nashville, TN  
Joshua Weinfeld, percussion

duration: 5' 07"

for Joshua Weinfeld,  
in memory of my great-grandparents, Schuyler and Irene Carpenter

# SUNDAY, MARCH 4, 1973

Jacob Beranek

Tape "Sunday, March 4, 1973."  $\frac{4}{4}$

**Subdued, mysterious** ( $\text{♩} = \text{c. } 126$ )

MARIMBA

Percussion

BASS DRUM

*mp*

4

(MBA.)

"Well, it's about time I got around to makin' up a tape and..."

(B.D.)

8

"...sendin' it to ya."

(MBA.)

(B.D.) to VIBES

VIBRAPHONE

*mf*

12

(MBA.)

(VB.)

to B.D.

*f*

16

"I sure hope this tape finds you all in good health."

(MBA.)

(to B.D.)

BASS DRUM to VIBES

VIBRAPHONE

*mp* *mf*

20

"Sunday, March 4th, . . ."

(MBA.)

(VB.)

*f* *sub. p*

23

"... Nineteen Seventy - Three."

(laughter)

in time with laughter

(MBA.)

(VB.)

*f* *mp*

slowly depress pedal

27

"Grandma will take over from here."

(laughter)

"But maybe it's just as well!"

(MBA.)

(VB.)

*f* *mp*

(sim.)