



COLLEGE *of*
FINE ARTS

School of Music

Presents

Matthew Bartley, Percussion

October 25, 2026

7:00 PM

VCCH @ TCU

Program

Pillar III (2020)
from *Seven Pillars*

Andy Akiho
(b. 1979)

Brandon Davidson, percussion
Ahmad Elijah, percussion
Jackson Perez, percussion

Cascarones (2026)

Matthew Hroch
(b. 2004)

Brandon Davidson, percussion
Ahmad Elijah, percussion
Jaden Guinto, percussion

Khan Variations (2001)

Alejandro Viñao
(b. 1951)

Water, Wine, Brandy, Brine (2015)

Viet Cuong
(b.1990)

Chaya Bray, percussion
Haley Bruns, percussion
Leighann Crockett, percussion

Wildflowers (2025)

Paul Millette
(b.1992)

Autumn Bell, flute

Prím (1984)

Askell Másson
(b.1992)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education.
Matthew Bartley is a student of Dr. Brian West, Mr. Joey Carter, Mr. Jeff Hodge, and Mr. Joe Donohue
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

***Seven Pillars* by Andy Akiho** explores the free spaces created within an organized structure. This evening-length work, comprising seven quartets and four solos, began with its central movement, Pillar IV. Originally commissioned as a stand-alone work, this piece contained a rigorous structure and motivic content that Akiho felt compelled to expand beyond its 10-minute capsule. Pillar IV became the nucleus for *Seven Pillars*, containing the DNA from which the other six quartets are built.

Pillar III from *Seven Pillars* by Andy Akiho brings us back to earth with its firm rhythmic underpinning. Interlocking figures dance around each other and then snap into unison. We are treated to Akiho's version of a backbeat—in 13 beats rather than in 4 — which is layered with complex variations that culminate into a fire-alarm of sound. As with *Amethyst*, this irreconcilable tumult collapses into a sedated coda, recuperating from the previous blows.

-Excerpt of notes from the commissioner, *Jonny Allen*

Cascarones by Matthew Hroch is an energetic marimba quartet inspired by other Latin percussion ensembles like *Losa* by Emmanuel Séjourné and *¡Higuita!* By Stephen Whibley. Cascarones (or confetti eggs) are brightly colored, hollowed-out eggshells filled with confetti, usually made for Easter celebrations. People take these eggs and crack them over the heads of their friends and family to shower them with confetti, all in good fun and celebration. I have many fond memories of Easter Sundays with my family playing with these, always being one of the highlights of the day. This fast-paced piece aims to capture those chaotic moments and the colorful mess that is made with quick runs, interweaving lines, and lots of chromaticism scattered throughout the piece.

-Notes from the Composer

About Khan Variations by Alejandro Viñao: "For some years I have listened to the Pakistani singer Nusrat Fateh Ali Khan. He was perhaps the greatest exponent of Qawwali, the music of the Sufi mystics. This music in general, and Ali Khan's singing in particular, are characterized by remarkable rhythmic and melismatic subtlety.

The Kahn variations are a set of 8 rhythmic variations based on a traditional theme from Qawwali music as sang by Ali Kahn. The basic pulse and 'feel' of the music has lingered in my mind ever since I first heard the recording in the early 90's. I developed each of the 8 variations - which are played as a continuous piece- exploring a different rhythmic and melodic aspect of the original theme. However, from the harmonic point of view the piece is rather static, respecting the lack of harmony -in the western sense- of the original traditional theme.

As I look at the score now, I can recognize a range of influences from Conlon Nancarrow, tango music, and my own previous pieces for marimba. All these influences have one thing in common: the articulation of pulse, or multiple simultaneous pulses to create a dramatic musical discourse."

Khan Variations was jointly commissioned by Bogdan Bacanu, Michael Burritt, Ricardo Gallardo, Eduardo Leandro, Nanae Mimura, William Moersch, Peter Prommel, Gordon Stout,

Jack Van Geem, Robert Van Sice, Nancy Zeltsman and Alan Zimmerman, with the assistance of New Music Marimba. Nancy Zeltsman was the "Project Organizer"

-Notes from the Composer

About Water, Wine, Brandy, Brine by Viet Cuong: In 1641 a Jesuit scholar and priest named Athanasius Kircher published *Magnes (Magnets)*, a work that discussed various forms of attraction and, unsurprisingly, magnetism. One chapter, titled "the magnetism of music," details an experiment in which he fills four wine glasses with liquids of various densities: aqua vitae (later referred to as brandy by Benjamin Franklin's time), wine, pure water, and a coarse liquid such as saltwater or oil. Kircher observed that each solution reacted differently when played, and conclusively associated each with one of the four Greco-Roman humors. *Water, Wine, Brandy, Brine* explores the various sounds that can be produced from playing crystal glasses as musical instruments, from the bell-like sounds of "toasting" the glasses, to the theremin-like singing produced when the rims are played.

This work was composed for Sō Percussion and premiered at Princeton University on May 18, 2015. Heartfelt thanks to the guys of Sō:

Jason Treuting
Eric Cha-Beach
Josh Quillen
Adam Sliwinski

-Notes from the Composer

Wildflowers by Paul Millette is an advanced duet for flute and 5-octave marimba. Written as a series of short vignettes, the piece draws inspiration from the diverse wildflowers of Texas as well as the personalities of the two performers for whom it was composed. Each movement highlights a distinct character, giving both players opportunities for expressive phrasing and chamber interplay.

The marimba writing requires proficient four-mallet technique, wide interval control, and comfort across the full 5-octave range. The flute part is lyrical and agile, requiring strong control of tone color, dynamics, and phrasing. The two lines move fluidly between foreground and accompaniment, creating a balanced chamber texture that rewards attentive ensemble playing.

-Notes from the Composer

Prím by Askill Másson "With *Prím* (Prime) I continued my attention to the possibilities of the snare drum as a solo instrument, having earlier written a Concert Piece (*Konzertstück*) for snare drum and orchestra. *Prím* is based on a rhythmic pattern which the first fifteen of the prime numbers (1,2,3,5,7,11,13,17,19,23,29,31,37,41,43) give, when one uses 32nd-part notes as a basic unit. Evelyn Glennie has now played this piece in most parts of the world, but it was commissioned by the Danish percussionist Gert Mortensen, and written in 1984.

-Notes from the Composer