



SCHOOL OF MUSIC

Presents

Allen Campoy, Percussion

Wednesday, November 4, 2020

8:30 PM

Ed Landreth Auditorium

Program

Bad Touch (2013)

Casey Cangelosi
(b. 1982)

Clair de Lune (1905)

Claude Debussy arr. Nathan Urushima
(1862 - 1918)

Selva Luminosa (2017)

Francisco Perez
(b. 1990)

Anthony Peterson, Marimba
Josh Villanueva, Marimba
Jack Beckley, Vibraphone

Four Dances (1943)

John Cage
(1912 - 1992)

I. Dance One

Anthony Peterson, Piano
Madeline Neufeld, Dance
Ashley Russell, Dance
Lyvia Baldner, Dance

NO one To kNOW one (2010)

Andy Akiho
(b. 1979)

Sophie Bougeois, Soprano
Mikayla Probst, Flute
Taylor Courtney, Clarinet/Bass Clarinet
Max Healy, Cello
Isaac Chiang, Piano
Hayden Gish, Vibraphone
Josh Villanueva, Percussion

Concerto for Marimba and String Orchestra (1999)

Eric Ewazen
(b. 1954)

III. Allegro Con Fuoco

Dr. Cecilia Lo-Chien Kao, Piano

This recital is given in partial fulfillment of the Bachelor's Degree in Music Education. Mr. Campoy is a student of Dr. Brian West, Dr. Richard Gipson, Mr. Joey Carter, and Mr. Jeff Hodge. The use of recording equipment or flash photography is prohibited. Please silence all electronic devices including watches, pagers and phones. Should you wish to make a tax-deductible contribution to enhance the School of Music and the educational opportunities of our students, please contact the Director of Development, Ellie Hahn at (817) 257-5149 or email her at e.hahn@tcu.edu

Program Notes

Bad Touch (2013) – Casey Cangelosi

A piece for solo performer and playback, Cangelosi's *Bad Touch* represents a different kind of percussion than what is traditionally performed. The piece is completely visual and relies on the performer's ability to line up their movements with the sound coming from the tape. The player must memorize the music entirely and they must also perform it in a dark space.

Bad Touch is separated into four parts: The Touched, The Antenna, The Mixed Self, and The Constellations. The audio begins in Section A (The Touched) and is accentuated visually with bursts of light that are controlled with the player's foot; otherwise, this section takes place completely in the dark. In Section B (The Antenna) the player begins to pantomime the sound of the tape by moving a stick back and forth in a cradle motion. Small accents are pantomimed with other motions. Section C (The Mixed Self) is the most active part of the piece. The player must pantomime a large number of motions set exactly to a complicated rhythmic pattern. The calming and mystifying Section D (The Constellations) finishes the piece by having the performer map out the Zodiac using handheld LED lights, set to the backdrop of Bach's C Major Prelude - a piece of music that was sent into space on the Voyager spacecraft in 1977.

Clair de Lune (1907) – Claude Debussy arr. Nathan Urushima

Published in 1905 as the third part of the larger piano work *Suite Bergamasque*, *Clair de Lune* is a classic piano work that is recognized by many. Originally named *Promenade Sentimentale*, the piece was based on and later renamed after the 1869 poem *Claire de Lune* written by Paul Verlaine. The title translates to "moonlight" and lines in the poem such as "the still moonlight, sad and lovely" are reflected in the melancholy yet beautiful mood captured throughout the piece. The first section opens with the statement of the main melody and proceeds at a slower pace with more spaced out notes to set the mood. The second section begins to generate movement as more notes are played by the performer until the first melody is restated. From that point, the audience gets one more reprise of the main melody which leads to the end of the piece.

This particular arrangement for marimba was written by TCU alumnus Nathan Urushima ('17) and features a few deviations from the original piece to suit the marimba. On occasion, some double-stopped notes have been changed to flourishes up the keyboard to show off the instrument, but for the most part, much of the original content remains the same. Given the tonal nature and recognizable melody, this piece is one that is difficult to perform on the piano and only increases in difficulty on the marimba since the performer only has 4 mallets to utilize as opposed to ten fingers. However, when executed correctly, the piece finds a way into the hearts of many, regardless of the instrument it is performed on.

Selva Luminosa (2017) – Francisco Perez

Written in February 2017 for BlueSHIFT Percussion, *Selva Luminosa* is a mallet quartet scored for two marimbas and two vibraphones.

“*Selva Luminosa* – or “luminous jungle” – is my first work for mallet quartet in which I sought out to feature an earthy, almost tribal sound palette in the marimbas against the shimmering and brilliant sound of the vibraphone. Much of the language throughout stems from my daily exposure to a slew of Latin American genres such as merengue, cumbia, and salsa from an early age as well as my admiration for the music of Michel Camilo.”

– Dr. Francisco Perez

Dr. Perez is the professor of percussion at Lamar University in Beaumont, TX, and is an alumnus of TCU graduating with his Bachelor of Music Education in 2011.

Four Dances (1943) – John Cage

Written in 1943, *Four Dances* was composed for Hanya Holm, a prominent figure in American modern dance. The music is scored for a small chamber ensemble that consists of piano, percussion, and solo voice, which accompany dancers throughout the piece. Cage had a lot of experience composing for dance after he became a dance accompanist in 1937 at UCLA. It was through this job that he came up with some creative ideas including the prepared piano.

Dance One is scored for piano (unprepared) and percussion and opens with a jubilant theme from the piano. The piano continues to play on its own for a while and travels through a few meter changes before finally rolling chords and coming to a stop. It is at that point that the percussion enters on toms with a driving rhythm and the piano quickly comes back to join. The folksy/hoedown melody and syncopated rhythms in the piece give off a very “American” sound and most definitely lend themselves to dance. While it is one of Cage’s lesser known works, there is a good chance the tune will be stuck in your head for a while.

NO one To kNOW one (2010) – Andy Akiho

This chamber ensemble is scored for soprano, flute, clarinet/bass clarinet, cello, piano, percussion, vibraphone, and steel pan. The piece, which begins aggressively from the percussion, establishes an ostinato that the voice, flute, clarinet, and cello play on top of. The tension continues to build until the ensemble arrives at the middle section of the piece which brings about another ostinato from the pan and vibraphone. The piano then begins to play a separate rhythm over the ostinato to create a polyrhythmic effect. The section that follows is led by the percussion player who plays a drum set like part between their kick drum, snare drum, and glockenspiel over various meters. The piece then returns to the original ostinato until the tension builds once more to the end.

No
one to...
No one. One, two.
I know no one. One...two.
No one to lose my sense of direction.
I know...I know one too. I falleN TwO. I am no one too.
I am no one to give my two cents,
since I lost my sense of direction.
You know when to...know one.
No way to know one way.
No way to win when
there's no one
to lose.

C.R.A.F.T...when dreams interrupt this dark reality.

Quand les rêves interrompent cette réalité sombre...

I can sense my direction. Can you find my way?
I remember. I don't know my direction since you lost it.
Correction...I can sense your way. Lost a sense of direction.
Since I have no direction, whenever you say go...I follow.
I follow...and every time I follow you, I fall in two.
Now I've fallen too. Now I know. I know you.

Concerto for Marimba and String Orchestra (1999) – Eric Ewazen

Hailing from Cleveland, Ohio, Dr. Eric Ewazen is a composer of great renown and success whose works are played by many across the globe. He holds degrees from the Eastman School of Music as well as The Julliard School of Music, where he was taught under the direction of famous composers such as Milton Babbitt, Joseph Schwantner, and Gunther Schuller. Winner of several composition awards and prizes, Dr. Ewazen has also had many of his works premiered by notable soloists including the *Concerto for Marimba and String Orchestra*, which was premiered by She-e Wu, and the Moment Musicale Orchestra of Taipei.

The concerto itself is a staple of marimba repertoire and is one of the most popular concertos among percussionists. The piece places a lot of demand on the performer both musically and technically. The performer is asked to execute every stroke type at the highest level while simultaneously maintaining note accuracy to not obstruct the rich neo-romantic harmonies of the piece. The third movement is *Allegro con Fuoco* composed in A-B-A' form. The movement features an aggressive opening in compound meter during the A section, which is then followed by a new idea in duple during the B section. After the return of A, a callback to the opening chorale from the first movement is heard before leading into an energetic finish.