



SCHOOL OF MUSIC

Presents

Zach Lewis and Josh Villanueva, percussion

Wednesday, April 7, 2021

7:00 PM

MSC Orchestra Hall

Program

Percolating (2021)*

Bruce Broughton
(b. 1945)

World Premiere

Assisted by Bradley Baird and Jack Beckley, *percussion*

Stop Speaking (2011)

Andy Akiho
(b. 1979)

Glamour (2012)

Casey Cangelosi
(b. 1982)

Insomnia (2018)

Cody Holmes
(b. 1995)

Three Moves (1998)

II. *Turn*
III. *Slide*

Paul Lansky
(b. 1944)

Music for a Video Game (2017)

VI. *The face of Evil*
IV. *Riding on Wind, Soaring over Mountains*

Marco Schirripa
(b. 1989)

Funk No. II (1990)

Todd A. Ukena
(b. 1956)

Percolating—Bruce Broughton

Percolating is a piece for four percussion players, primarily two marimba players and two vibraphone players. Additionally, one marimbist plays snare drum and claves and one vibe player plays concert toms. The title comes from the nature of the piece: It's perky.

—Bruce Broughton

Bruce Broughton is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg's *Tiny Toon Adventures* and *Dinosaurs*. His scores for television range from mini-series like *Texas Rising* and *The Blue and Gray* to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O* and *How the West Was Won*.

With 24 nominations, Broughton has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world, and his score for *Heart of Darkness* was the first recorded orchestral score for a video game. In the spring of 2016, he arranged a commercial album of songs from motion pictures and Broadway for the multi-talented Seth MacFarlane.

Many of Broughton's concert works have been performed by the Cleveland Orchestra; the Chicago, Seattle and National Symphonies; the Los Angeles Chamber Orchestra; the Sinfonia of London; and the Hollywood Bowl. These have included *Fanfare for 16 Horns*, a joint commission by the Los Angeles Philharmonic and the International Horn Society premiered at the Hollywood Bowl; *Modular Music*, composed for the Los Angeles Chamber Orchestra; the children's fantasy *The Magic Horn*; *In the World of Spirits* and *A Celebration Overture* are among his commissioned works for symphonic winds; and *Fanfares*, *Marches*, *Hymns and Finale* and *Masters of Space and Time* are among his works for brass. Broughton has also had numerous works for chamber ensembles performed and recorded throughout the world, including his *Five Pieces for Piano*, recorded by pianist Gloria Cheng; *Excursions* for trumpet and band, recorded by trumpet virtuoso Philip Smith; and his string quartet *Fancies*, recorded and commissioned by the Lyris Quartet. Broughton's *Heroes* has been chosen as the 2020 Championship Section Final for The National Brass Band Championships of Great Britain.

Broughton is currently a board member of ASCAP, a former governor of the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a past president and founding member of The Society of Composers and Lyricists. He has taught composition and orchestration at USC's Department of Screen Scoring in the Thornton School of Music, and at the UCLA Herb Alpert School of Music. He is composer-in-residence for 2020–2021 at the University of North Texas College of Music.

This piece will be premiered by members of the TCU Percussion Ensemble under the direction of Dr. Brian West.

Stop Speaking—Andy Akiho

Stop Speaking is an avant-garde solo for snare drum and digital playback. The composer combines two seemingly monotone voices to bring a nonsensical conversation to life. The performer utilizes extended techniques on the drum such as finger flicks, thumb rolls, and a spiral stick. The listener should pay close attention to the text as it provides insight on how one should interpret Vicki—the electronic voice.

HELLO! HELL OH HELLO? HELLO? HELLO?

OH! MY NAME IS VICKI

I WILL PROVIDE THA DIGITAL PLAYBACK! FOR THIS COMPOSITION
FOR SOLO SNARE DRUM AND ELECTRONICS
THE THE THE THE THE THE THE THE THE THE THISSSSS
EYE MEAN MY VOICE WAS ONLY CREATED
YOU SING A MACBOOK PRO AND A
MY CROW SOFT WORD DOCUMENT
AND MY PART WAS TYPED OUT WORD FOR WORD
MY MY M M M M M MY MY MY MY
PART WAS TYPED OUT WORD FOR WORD THEN,
SPEECH!! WAS ENABLED TO ALLOW ME TO LIV

I AM ALIVE!!!! AND I AM HAPPY TO PROVIDE
THE TEXT TO THIS COMPOSITION!! THERE ARE MANY OF US IN THE
SPEECH
SPEECH PREFERENCES THE APPLE.... SPEECH PREFERENCES
AND I AM GLAD TO BE THE CHOSEN THE CHOSEN THE CHOSEN VOICE I
AM VICKI
AND I AM THE CHOSEN VOICE!! INSTEAD, OF PICKING, ALEX, BRUCE, FRED,
JUNIOR,
RALPH, AGNES, KATHY, PRINCESS, OR VICTORIA
I WAS CHOSEN!! THANK YOU! THANK YOU! THANK YOU YOU YOU YOU!!!
THANK THANK THANK THANK YOU U U U U U U U U THANK YOU!!!
UNFORTUNATELY! WHEN THE PIECE COMES TO AN END....
I WILL! WILL I? I WILL STOP SPEAKING? STOP, SPEAKING!
STOP SPEAKING STOP SPEAKING??
I WILL, STOP SPEAKING!!

Andy Akiho is a composer of new music based in New York City. He has been recognized with many prestigious awards and organizations including the Rome Prize, Lili Boulanger Memorial Prize, Harvard University Fromm Commission, Barlow Endowment, New Music USA, and Chamber Music America. Additionally, his compositions have been featured on PBS's "News Hour with Jim Lehrer" and by

organizations such as Bang on a Can, American Composers Forum, The Intimacy of Creativity in Hong Kong, and the Heidelberg Festival.

Akiho is also an active steel pannist and performs his compositions with various ensembles worldwide. He has performed his works with the Charlotte Symphony, South Carolina Philharmonic, Grand Rapids Symphony, Nu Decco Ensemble, LA Philharmonic's Green Umbrella Series, the Berlin Philharmonic's Scharoun Ensemble, Miyamoto is Black Enough, the International Drum Festival in Taiwan, and has had four concerts featuring his compositions at the Kennedy Center in Washington, DC. Akiho's recordings No One To Know One (innova Recordings) and The War Below (National Sawdust Tracks) features brilliantly crafted compositions that pose intricate rhythms and exotic timbres inspired by his primary instrument, the steel pan.

Glamour—Casey Cangelosi

Glamour is a multi-percussion work which features a traditional metronome set in a 6-beat cycle. The main theme of the work, which is voiced across various wood, glass and metallic timbres, is constantly shifting in relationship to “beat one”. The metronome bell and the player work together to create a unique “4-dimensional clock,” as the groove is constantly moving and evolving while the metronome never wavers.

Percussionist and Composer, Casey Cangelosi is the Director of Percussion Studies at James Madison University. He is commonly hosted world-wide by educational institutions, music festivals, and educational seminars. Casey has been a visiting guest artist in Italy, Germany, Costa Rica, Mexico, Argentina, Croatia, Sweden, Taiwan, and widely across the U.S. at events including the The Midwest Clinic and PASIC Showcase Concerts. Casey is a regularly commissioned composer and from the percussion community called the "Paganini of Percussion" and "The voice of a new generation.”

Insomnia—Cody Holmes

Insomnia is a challenging duet consisting of colorful harmonies meant to portray the free and flowing nature of the human spirit. The challenge in performing the piece lies in lining up fast permutations and phrasing a rubato melody that at times is played in tandem with the fast permutations. When executing these musical ideas at a high level, an enjoyable experience is created for the performers and audience. Insomnia was written in dedication to Cody's late father, Ben Holmes.

—Cody Holmes

Cody Holmes grew up in Lubbock, Texas and earned a B.M. in Music Education degree at Texas Tech University. While at Texas Tech, he was a member of the Percussion Ensemble, Symphonic Wind Ensemble, Symphony Orchestra, the Goin' Band From Raiderland, and Steel Band. Cody studied percussion under Dr. Lisa Rogers and Alan Shinn. He currently teaches percussion at Shadow Creek High School.

Three Moves—Paul Lansky

Three Moves was commissioned and performed by Nancy Zeltsman in 1998. This recording Unlike other advanced marimba pieces where the musical style is unfamiliar to audiences, the blues-inspired tonality makes this piece less forgiving for the performer. This performance features the second and third movements: *Turn* and *Slide*.

Lansky, in his first draft, marked this piece, “Like a Union song.” Zeltsman envisions a group of working men singing their company song, feeling prideful yet self-conscious about their enjoyment. While this piece sounds sentimental, it should also have a sense of aloofness. The listener should keep this paradox in mind as it is bound to “turn” some heads.

The third movement is *moto perpetuo*, which refers to an instrumental piece comprised of equal-length notes. Lansky indicates to “project the meters.” In other words, listeners should expect a slight emphasis on certain notes as it changes the groove and feel of this movement. While there are many complex themes, one should pay close attention to the opening theme as it repeats throughout. The blistering stream of rhythms and jazzy harmonies are sure to make everyone in the room "slide."

Paul Lansky has become a leading voice in contemporary American music. Born in New York City in 1944, Lansky attended Queens College, studying composition with George Perle and Hugo Weisgall and at Princeton University, where he worked with Milton Babbitt and Earl Kim. Paul Lansky has been on the faculty at Princeton since 1969, where he is now William Shubael Conant Professor of Music. Until the mid-1990s, the bulk of Lansky’s work was in computer music, for which he was honored in 2002 with a lifetime achievement award by SEAMUS (the Society for Electroacoustic Music in the United States). Lansky’s recent instrumental music eschews attempts to “break new ground,” relying instead on a fresh approach toward tonality and harmony that references musical traditions of various kinds, from Machaut to Stravinsky. Lansky is currently Composer-in-Residence for the Alabama Symphony Orchestra. Paul Lansky has received awards from the National Endowment for the Arts, the Guggenheim, Koussevitsky and Fromm Foundations, Lila Wallace/Reader’s Digest, ASCAP and the American Academy of Arts and Letters. In 2000 he was the subject of a documentary film “My Cinema for the Ears”. His music is well represented on recording including a dozen CDs on the Bridge label (www.BridgeRecords.com), and his music is performed and broadcast widely.

Music for a Video Game—Marco Schirripa

A 7-movement suite consisting of various styles and moods, Music for a Video Game is meant to represent possible scenarios or “levels” one might experience in a video game. Since last March, many of our lives have felt like a scene straight from another reality. As such I have chosen two movements which I think best express the course of our lives over the past year.

The Face of Evil represents an epic boss battle with clashing chords, driving rhythms, and ominous motifs that help to create a sense of foreboding. It goes without saying that COVID-19 has proven a formidable foe; we spent months isolated, and we lost our ability to connect and make music with our friends and colleagues. This movement represents all of the struggles which we have faced during this pandemic.

Riding on Wind, Soaring over Mountains is a depiction of a light-hearted, carefree video game level in which the character finds themselves soaring over the landscape. To me, this movement represents the happiness, relief, and excitement that I have felt after being able to come back together and make music again with my friends. The bouncy, playful rhythms indicate the joyous nature of reunions with friends and family, while the occasional and unexpected dissonances represent the still present but slowly fading fear and sadness we have all felt as a result of the pandemic.

Marco Schirripa holds Bachelor's degrees in Percussion Performance and Music Theory from Ithaca College, as well as a Master's degree and doctorate in Percussion from Indiana University, where he was awarded the prestigious Performer's Certificate. Dr. Schirripa currently serves as Assistant Professor of Percussion at The University of Texas Rio Grande Valley.

Marco has performed on international stages, including the U.S. Navy Band Saxophone Symposium, the International Tuba and Euphonium Conference, Zeltsman Marimba Festival, and several Percussive Arts Society International Conventions. He was named a finalist in the 2012 Percussive Arts Society International Marimba Competition, and took first place in both the 2013 Great Plains and 2014 Southern California International Marimba Competitions. He has also been active in the commissioning and premiering of works by composers as diverse as Masahiro Ishijima, Gordon Stout, Matthew Recio, Leroy Osmon, and Joshua Oxford. His playing appears on albums featuring the music of Gordon Stout, Dominick DiOrio, Leroy Osmon, and Amaury Leon Sosa. Marco's compositions have been performed around the world and his work is available through C. Alan Publications and Keyboard Percussion Publications.

Funk No. II—Todd A. Ukena

Funk No. II, or No. II Funk, is a solo written for timpani or drum set in which two performers can play both parts together as a duet. Unlike other percussion works that can easily discourage young students, these two pieces are perfect for developing coordination skills and keeping consistent time. The timpanist encounters stepwise tuning changes and quick sixteenth-note passages across the drums. The drummer lies a foundational, funk groove that highlights the melodic timpani part.

Todd A. Ukena is a percussion composer and arranger based in North Texas. He earned a B.M.E degree from Phillips University, studying under Mr. Eddie Lockhart. He later received a M.M. Degree in Percussion Performance from the University of Oklahoma under the direction of Dr. Richard Gipson. Since 1982, he worked as an assistant band director in Weatherford ISD, then later as the Director of Music at Mary Martin Elementary School. From 2008 to 2010, he was Adjunct Professor of Percussion at Texas

Wesleyan University in Fort Worth, Texas. He also developed the “Integrated Music and P.E.” program that many Texas schools and districts use today. As a composer, he has many publications with Southern Music Company, RBC Music Company, PEL Music Company, and Ukena Music—his own publishing company.