



SCHOOL OF MUSIC

Presents

**Anthony Peterson, Percussion**

October 11, 2021

7:00 PM

Van Cliburn Concert Hall

**Program**

**Fascination for Four Players**

Anthony Peterson  
(b. 1998)

Marimba: Tanner Moseley, Johnny Naw, Ivan Mendoza

**Variations on Lost Love**

*Part I.*  
*Part II.*

David Maslanka  
(1943-2017)

**Discordant Psyche**

*I. Repressed Anxieties*  
*II. Hypnosis*  
*III. Libido*

Brad Gregory  
(b. 1963)

**Fantaisie-Impromptu**

Frédéric Chopin  
(1810-1849)  
arr. Alex Stopa

Alex Rodzewich, Marimba

## **Program Notes**

### **Fascination for Four Players**

This was written at a time where I was very interested and inspired by very close dissonances. As I wrote this, I was listening to lots of IDM composers such like Tim Hecker, Aphex Twin and Jon Hopkins, who influenced the movement of the passages and chord progressions. This is the first quartet I've written, so composing and rehearsing this was a big learning experience. This piece begins with a motif, which develops into many dense melodic passages before ending the piece the same way it started.

### **Variations on Lost Love**

Primarily known for romantic tonal language, present in his many works for wind band and percussion, David Maslanka's "Variations on Lost Love" was his first attempt at a composition for marimba. This piece was written to accommodate Leigh Howard Stevens and his technique, as he was the recipient artist to perform the piece. It is seen as a groundbreaking work of marimba literature for its required technical prowess and stylistic diversity.

The poem is based upon English poet Robert Graves poem *Lost Love*, which reads:

His eyes are quickened so with grief,  
He can watch a grass or leaf  
Every instant grow; he can  
Clearly through a flint wall see  
Or watch the startled spirit flee  
From the throat of a dead man. Across two counties he can hear  
And catch your words before you speak. The woodlouse of the maggot's weak Clamour  
rings in his sad ear,  
And noise so slight it would surpass Credence—drinking sound of grass, Worm talk,  
clashing jaws of moth Chumbling holes in cloth;  
The groan of ants who undertake Gigantic loads for honour's sake (Their sinews creak,  
their breath comes thin); Whir of spiders when they spin,  
And minute whispering, mumbling, sighs Of idle grubs and flies.  
This man is so quickened with grief,  
He wanders god-like or like thief Inside and out, below, above, Without relief seeking  
lost love.

## **Discordant Psyche**

This multi-percussion piece consists of three movements, each representing a facet or concept that aligns with the human psyche. The first movement, “Repressed Anxieties,” is very quick, and almost sounds like a racing mind. It moves from rhythmic idea to idea without skipping a beat, blending the duple and triple feels seamlessly. The second movement, “Hypnosis,” seemingly puts you in a trance, with a repeating cymbal ostinato, highlighted by melodic ideas played on the drums. The third movement “Libido,” has more of a provocative nature, emphasizing the swing feel, more bombastic figures and heavily contrasting dynamics.

## **Fantaisie-Impromptu**

This beautiful, technical piece was written by Frédéric Chopin in 1834. This piece was published posthumously by a close friend of Chopin’s in 1955, Julian Fontana. It was Chopin’s wish for this piece to remain unpublished, as he may of been hesitant due to its tonal similarities to Beethoven’s *Moonlight Sonata*. Today, this piece is one of Chopin’s most performed compositions, with its exciting technical passages that bookend the piece. The middle section is beautiful and serene.

This performance is an arrangement by Alex Stopa, and while originally written for one marimba and vibraphone, this performance uses two marimbas to allow both players to show off their technical proficiency in the allegro parts of the piece, which creates a sort of “dueling marimbas” effect.

## **Rhapsody in Blue**

Completing this piece in only three weeks, George Gershwin’s “Rhapsody in Blue” is a brilliant composition that consists of themes said to represent the vast melting pot of America, and its “metropolitan madness.” The story of how the piece came to be is almost as interesting as the music itself. This piece was premiered with Paul Whiteman’s orchestra in a concert titled “An Experiment in Modern Music,” which was quite the name to live up to. Gershwin originally turned down Whiteman’s commission, then came an article that curiously concluded with the announcement: “George Gershwin is at work on a jazz concerto.” When Gershwin called Whiteman to refute the article, he was eventually convinced to move forward with the piece.

This piece integrates jazz influence with classical style seamlessly, resulting in an abundance of unique, colorful melodies and ideas. This piece went on to become a defining piece of the Jazz age.

This recital is given in partial fulfillment of the requirements for a Degree in Major. Student Name is a student of Primary Professor.

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