



SCHOOL OF MUSIC

Presents

**Johnny Naw & Ivan Mendoza
Junior Percussion Recital**

Wednesday, April 20th, 2022

8:30 PM CST

TCU Music Center room 124

Program

Push (2019)

Christopher Butler
(b. 1987)

Johnny Naw & Josh Foust, vibraphone
Ivan Mendoza & Eric Goodheer, marimba

Modular 2* (2022)

Ethan Hight
(b. 1999)

Johnny Naw, snare drum

First Impressions (2016)

Andrew Patzig
(b. 1992)

Ivan Mendoza, marimba

Poda* (2022)

Johnny Naw
(b. 2001)
Ivan Mendoza
(b. 2001)

Johnny Naw & Ivan Mendoza, multi-percussion

Memento (2004)

Ivan Trevino
(b. 1983)

Johnny Naw, marimba

Complexus (2018)

Paul Rennick
(b. 1964)

Ivan Mendoza, snare drum

Palpitations (2021)

Cody Holmes
(b. 1995)

Johnny Naw & Ivan Mendoza, marimba

Adelant* (2022)

Ivan Mendoza
(b. 2001)

Johnny Naw & Ivan Mendoza, marimba
Andrea Phillips & Pauline Napier, vibraphone
Gabriel Sanchez, percussion
Alex Rodzewich, piano

***Indicates a world premiere**

This recital is given in partial fulfillment of the requirements for a Bachelor in Music Education. Ivan Mendoza and Johnny Naw are students of Dr. Brian A. West, Mr. Jeff Hodge, and Mr. Joey Carter. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

PROGRAM NOTES

Push – Christopher Butler

Written for BlueSHIFT Percussion, Push (2019) is a high-energy work for mallet quartet featuring a vibrant bass marimba groove combined with changing patterns and harmonies found in all other voices. Harmonic expansion is explored when small, crunchy intervals expand as new voices are added. In addition, melodic patterns lengthen through an additive process in which groupings of notes grow longer. Overall, this work seeks to push these musical boundaries in both a vertical (harmonic) and horizontal (rhythm) motion to create an expansion of true musical space.

— Chris Butler

Modular 2 – Ethan Hight

"Modular II" is the second of a three-piece collection of snare drum solos that I composed with an electronic accompaniment track. As the title suggests, each of the soundscapes in the electronic backing tracks were created by modular synthesizers. This piece, in contrast with the other two solos in the series, is very aggressive and fast-paced. The different synthesized elements are very abrasive in character, and the player is encouraged to match this intensity with rhythmic precision. Like the other two solos in this series, Modular II features many rhythmic modulations in both the accompaniment and solo that make distinct transitions between sections. The second section provides a moment of contrast that feels slower and more controlled, only to return to a faster rudimental passage that ties the piece back to its introduction in a new rhythmic frame."

First Impressions – Andrew Patzig

First Impressions is a musical illustration of the lasting effects of a first impression by introducing an initial thematic motive, then having it recur throughout the work. In this piece, Andrew Patzig has created a great vehicle for the intermediate marimba artist to highlight their expressive musical capabilities while refining their 4-mallet technique. This solo will be equally at home in lesson studios, concert halls, or liturgical settings, providing a satisfying experience for both performers and listeners alike.

Poda – Johnny Naw / Ivan Mendoza

Poda is an intermediate-level work suitable for young players looking for a percussive challenge. It consists of primarily duple-based rhythms that are used to create a recurring theme. This theme is bridged using only a few rhythmic ideas that are varied in orchestration to create drive, interest, and build. It gives students the opportunity to showcase their technical abilities and develop their rudimental skills within a concert setting.

Memento – Ivan Trevino

Memento is an idiomatic marimba solo with a pop sensibility and set the groundwork for my compositional style moving forward. The piece has gone on to win a PAS composition contest and today is recommended repertoire for collegiate auditions and competitions.

Complexus – Paul Rennick

In architectural design, a complex is a grouping of buildings within one overall plan, using similar materials and forms, but showing varied and differing views depending on your perspective as you move through the space.

Complexus Takes its name from this architectural context: the rhythmic motive is the building material arranged to provide different vantage points, displayed appropriately for each varying part of the structure. Time and form, in music, can be analogous to space in the world, and traveling between each area creates a changing experience of the motive, within a unified complex.

Palpitations – Cody Holmes

Palpitations is a challenging marimba duet comprised of sweeping arpeggio passages, groove-centered melodies, and echoing rhythms that work together to create a bigger picture to the listener. I landed on the title Palpitations when writing the beginning section of the piece. Although the music remains in a simple meter, the pulse is felt differently throughout, and the echo effect between the marimbas creates an unsteady feeling that constantly builds and releases tension. The following section of the duet begins much more stable and develops a groovy bassline and melody. As soon as the pulse stabilizes, it is thrown off into odd-meter licks that give the feeling of an entirely new tempo. In the third section of the piece the two players begin to create their own “echo chamber” that develops and expands throughout. When writing this section, I imagined falling asleep listening to a heart monitor, where the imagination would take a single tone and expand on it until it became something different entirely. With moments of stability and instability, Palpitations has the opportunity to create a thrilling listening experience to the audience.

– C.H.

Adelant – Ivan Mendoza

Adelant is composed for percussion sextet consisting of two marimbas, two vibraphones, percussion and piano. It is a small-scale work that aims to sonically emulate the sound of a full percussion orchestra using only a few players and limited instrumentation. The term is derived from the Spanish word, “adelante” meaning “forward” which underlies the compositional intent to create a cinematic and immersive listening experience for both the audience and performers.

– Ivan M.