



SCHOOL OF MUSIC

Presents

Ivan Mendoza, percussion

April 16th, 2023

8:30 p.m.

Van Cliburn Concert Hall at TCU

Program

These Violent Delights (2019)

John Tadlock
(b. 1983)

Josh Foust - percussion
Eric Goodheer - percussion
Johnny Naw - percussion

Lauferei (2017)

Jani Niinimäki
(b. 1975)

Nocturne No. 20 in C Sharp Minor (1830)

Frédéric Chopin
(1810-1849)
arr. Kana Omori
(b. 1982)

They Said (2022)

Kaylie Brooke
(b. 1990)
Matt Penland
(b. 1989)

Hayden Gish - tenor drums

The Fairview Hymns (2018)

Brian Mueller
(b. 1983)

The Spirit of Life (2016)

Csaba Zoltán Marjan
(b. 1983)

Svetlana Eminova - piano

Brass Band Combo
arr. Youngblood Brass Band

Crescent City (1998)

Nat McIntosh
(b. 1978)

Killing me Softly (1972)

Charles Fox
(b. 1940)

Molly Leonard - alto saxophone
Jeff Kean - tenor saxophone
Hannah Baer - trumpet
Ford Harris - trumpet
Nathan Musso - trumpet
Lucas King - trombone
Axel Bevenssee - trombone
Tyler Moseley - sousaphone

This recital is given in partial fulfillment of the requirements for a Bachelor in Music Education. Ivan Mendoza is a student of Dr. Brian 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

These Violent Delights - John Tadlock

I woke up one morning with the opening textures of the piece swirling around in my head, mixed with a dark, mysterious, and somber feeling. The emotions were similar to those I get from *Westworld*, from which the title is derived. It is a reference to Shakespeare's *Romeo and Juliet*: "These violent delights have violent ends." Control becomes chaos.

What once made sense is now a gnarled mess.

These Violent Delights experiments with sections start relatively simple and give just enough time to feel the groove before becoming increasingly complex and even devolving into chaos. Suddenly, everything stops and begins again.

Lauferei - Jani Niinimäki

Lauferei by Jani Niinimäki is an advanced solo for four timpani. It comprises three main sections, each with its own sense of pace and drive and musical and technical challenges. The intro section provides a strong sense of tonality that is then developed rhythmically, leading to a soft, ballad-like passage. When working on this piece, my aim was always to maintain melodic clarity amidst the fast rhythms which I found to be particularly challenging when layered with the dense rhythms and tuning

changes. “Lauferer” was a fun piece to put together and it has certainly helped develop my touch and technique on the instrument.

-I.M.

Nocturne No. 20 in C Sharp Minor - Frédéric Chopin

Chopin’s Nocturne No. 20 in C Sharp Minor arranged for marimba by Kana Omori. Taken from Omori’s “Masterpieces of Classical Music for Marimba vol 1.”

My first year at TCU was the first time I heard the original version of Chopin’s, “Nocturne No. 20 in C sharp Minor”. I became fascinated with the piece and knew I wanted to perform it on marimba sometime during my undergrad. It is a challenging piece that has expanded my knowledge and capabilities on marimba and is a piece I would highly recommend to anyone looking for demanding literature that is sure to test their musical and technical abilities.

-I.M.

They Said - Kaylie Brooke & Matt Penland

This piece started as a "pandemic project" in 2020. Matt and I wanted to write a duet for marching tenors and concert snare, so we traded phrases back and forth and eventually had the opportunity to record it in Austin, Texas together.

-K.B.

What immediately stuck out to me when I first listened to this piece was the instrumentation as you hardly ever see a concert and marching instrument in the same performance setting. The writing itself reminded me a lot of the French-American style of drumming which I have studied and worked on during my time here at TCU. This piece was put together with the help of my colleague, Hayden Gish, and was a great learning experience that has broadened the spectrum of percussion composition and performance.

-I.M.

The Fairview Hymns - Brian Mueller

The Fairview Hymns is **Brian Mueller**’s arrangement of two traditional English hymnal melodies for solo marimba. The two melodies differ in character, but with Mueller’s clever abilities as a performer and arranger, they cohere into one brilliant musical experience.

The piece begins with Gustav Holst’s slow and melodious treatment of In the Bleak Midwinter. Mueller adds dissonant harmonies and slight blues inflections to make the piece more soloistic and idiomatic for the marimba. The piece ends with Ralph Vaughan William’s treatment of Come Down O Love Divine, a much more rustic and dance-like piece that functions as a great closer to this intricate marimba solo.

The Spirit of Life - Csaba Zoltán Marjan

This piece was originally composed at the request of the American percussionist David Graham Dickens, who performed it together with all of my compositions at his final Lec-

ture-Recital entitled “The Music of Csaba Zoltán Marján” at Harris Concert Hall at the University of Memphis in April 2016. The Lecture-Recital and his dissertation were the final project for his Doctor of Musical Arts.

The vibraphone/piano genre has become very popular through Gary Burton and his collaborations with such celebrated musicians as Chick Corea and Makoto Ozone. Despite these musicians creating a huge repertoire for this instrumentation, my notated repertoire for this combination remains underdeveloped. Although *The Spirit of Life* contains jazz elements, my intention was not to create a work solely influenced by jazz. The piece contains a host of influences including those of Ravel, Debussy, Musorgsky, and even Piazzolla.

The structure of the piece is relatively simple. A slow short introduction leads directly to a hectic rhythmic section (owing to the numerous meter changes, the articulation of the musical phrases and accents should be clearly audible). After this fast section, the character gradually morphs into a slow meditative atmosphere. Here the vibraphone player has a simple melody to be expressed freely above a gentle pendulum effect in the piano. After a brief transition, the material of the initial fast section then returns in a modified form.

Crescent City / Killing me Softly - Nat McIntosh / Charles Fox (arr. Youngblood Brass Band)

“Crescent City” is a composition for a brass band that was released in 1998 by The Youngblood Brass Band. It is a fun and catchy tune that includes the vocals of Nat McIntosh connected by unison and solo passages throughout the chart. This particular arrangement omits the vocal line and is replaced with two trombone solos performed by Lucas King and Alex Bevensee while maintaining the form of the piece. The chart concludes with a tenor saxophone solo that is used to transition into the next piece, “Killing Me Softly.”

This piece is an arrangement of the original song that was released by Charles Fox in 1972. It starts with a slow ballad-like intro that quickly speeds up and intensifies all the way to the end of the piece with the original theme heard throughout on different instruments. The pairing of these two pieces will engage audiences and performers alike while presenting two notable charts for a brass band as one cumulative work.

-I.M.