



SCHOOL OF MUSIC

Presents

Luke Hammond, percussion
Andrea Phillips, percussion
Gabe Sanchez, percussion

Tuesday, April 11, 2023

8:30 pm

Van Cliburn Concert Hall at TCU

Program

Wildlings	Ivan Trevino (b. 1983)
March	Elliott Carter (1908-2012)
Rhythmic Caprice	Leigh Howard Stevens (b. 1953)
Kingdoms	Russell Wharton (b. 1990)
Rhapsody	Michael Taylor (b. 1987)
Suite for Lounge Lizard	Bob Bollman (b. 1968)
Indifference	Joseph Colombo (1923-1978) arr. by Eric Sammut (b. 1968)
Waltz for Debby	Bill Evans (1929-1980) arr. by Leonhard Waltersdorfer (b. 1993)

Catching Shadows

Ivan Trevino
(b. 1983)

Etude in E Minor

Casey Cangelosi
(b. 1982)

The Feeling of Coming Home

Victor LaBozzetta III
(b. 1997)

Ivan Mendoza, song bells
Reynaldo Miranda, vibraphone
Austin Probst, marimba
Angela Lara, marimba
Chloe Strain, percussion

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education. Luke Hammond, Andrea Phillips, and Gabe Sanchez are students of Dr. Brian West.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Wildlings – Ivan Trevino

Wildlings is a percussion duo written for Michael Burritt, Professor of Percussion at Eastman School of Music. He asked me to compose a drum piece that we could perform together, something that would compliment the mallet pieces in our duo repertoire. Michael and I both began learning music on drums (as opposed to mallet instruments), and I wanted to write a piece that reflected this; something groovy, fun and something we could let loose on. The piece features solo and improvisational sections that create a wild, energetic and sometimes chaotic environment.

— Ivan Trevino

March – Elliott Carter

This piece is derived from *Eight Pieces for Four Timpani*, a compilation of solo timpani works written by Elliott Carter. *March* is perhaps the most played etude out of the eight and features two march-like lines superimposed over top of each other. One line uses the felt of the mallet while the other line plays with the butt of the mallet at a different speed.

Rhythmic Caprice – Leigh Howard Stevens

Perhaps this is the ultimate virtuosic show piece for a solo marimbist. Seven minutes of rhythmic momentum, colored with three “col legno” (with wood) effects: 1) The birch handle is used on the edge of the bar; 2) The mallet head and the handle are used simultaneously (dubbed a “marimshot” by his students); 3) Clusters with the whole length of both handles (dubbed a “Stevens splash” by his students). The very limited melodic and harmonic materials of the piece evolve rhythmically from simple, to complex to polyrhythmic, to driving, to spasmodic, ultimately returning to a simple rhythm in the six measure codetta.

Kingdoms – Russell Wharton

I have always found a great deal of inspiration in film and television. Frequently when I am writing, I find myself envisioning a movie in my head and simply attempting to write the soundtrack to that movie. I’ve often wished that I could show my imagined movie to the audience while the piece is being played.

After witnessing a performance of Garth Neustadter’s *Seaborne*, an incredible piece for percussion ensemble with video, it became clear that this was a real possibility. Around the same time, I became obsessed with Qasim Naqvi’s synthesizer album *Teenages*, and also around the same time, Andrew Lynge approached me to write a snare drum solo. Thus, *Kingdoms* was born.

In the Austin Kleon-inspired spirit of “nothing is original,” here are the musicians, movies, and video games that influenced this piece: Garth Neustadter, Bon Iver, Hans

Zimmer, Qasim Naqvi, *Stranger Things*, Holly Herndon, *Blade Runner 2049*, Mitch Murder, Hollow Knight, Bill Wurtz, *Interstellar*, and Square Peg Round Hole.

I must also give credit to my students for first imagining that we might someday live in a world full of bugs.

— Russell Wharton

Rhapsody – Michael Taylor

Rhapsody for Vibraphone and Marimba was originally conceived as a duet for marimba and cello. In the initial stages, I was inspired by styles of music common to both instruments, styles that I felt highlighted their passionate nature. When I decided to re-score it for the Quey Percussion Duo Composition Contest 2012, much of the original inspiration such as the form, style, and musical ideas, remained intact.

With Rhapsody, I wanted to focus on simple themes that develop and become intertwined as the piece progresses. My goal was to show the ease in which a particular style or mood of music could transform into another, sometimes gracefully, and at other times quite violently. Influenced heavily by classical, tango, heavy metal, and funk music, Rhapsody for Vibraphone and Marimba is sure to have a little something for everyone.

— Michael Taylor

Suite for Lounge Lizard – Bob Bollman

Originally written in 1986, Suite for Lounge Lizard by Bob Bollman is an impressive tour-de-force for the advanced timpanist. This piece went on to win Bollman the 1986 and 1987 DCI Solo Competition, as well as the 1989 PASIC Solo Competition. Ever since, it's been performed on many recitals as an unpublished work, and we're now happy to be presenting it in fully-published form! The suite contains three "acts" of varying character. Act 1 is a catchy, swing-influenced groove loaded with syncopation. Act 2 is a slower, dramatic movement built on a stately 6/8 ostinato. Act 3 is a sprint to the finish line, featuring blazing-fast licks and incorporating the added colors of a cowbell and a China cymbal.

Indifference – arr. by Eric Sammut

Indifference was originally written by Tony Muréna and Joseph Colombo in 1942 for solo accordion. Over time, this Musette waltz has been adapted to fit many ensembles — including that of the traditional tango orchestra — and other solo instruments. This piece was arranged by Eric Sammut for solo marimba in an attempt to capture an accordion-like quality through a percussive medium.

Waltz for Debby – arr. by Leonhard Waltersdorfer

Waltz for Debby is a famous jazz standard written by legendary jazz pianist Bill Evans who wrote the piece for his niece. This arrangement for vibraphone was written by Leonhard Waltersdorfer.

Catching Shadows – Ivan Trevino

Catching Shadows by Ivan Trevino is a marimba duo commissioned by Michael Burritt, professor of percussion at Eastman School of Music in Rochester, NY. This piece was inspired by a playlist of Burritt's that he and Trevino listened to once on a road trip.

Etude in E Minor – Casey Cangelosi

Etude in E Minor is a marimba solo written in the neoromantic style. Cangelosi was inspired by the virtuosic compositions of Romantic composers such as Paganini, Liszt, and Chopin, and he wanted to recreate this style on the marimba. This solo contributes to this niche in the marimba repertoire.

The Feeling of Coming Home – Victor LaBozzetta III

The Feeling of Coming Home is a percussion octet (also written as a sextet) written in the summer of 2017. The piece can be described as the harmonic equivalent of dipping one's fingers into cans of paint and smearing all of the colors onto an empty easel. By setting this color palette with a metric grid that slowly becomes transparent over several repetitions of an eight-bar melody, the piece intends to match the feeling one may find upon a long-awaited return to the place they call home.

— Victor LaBozzetta III