



SCHOOL OF MUSIC

Presents

Reynaldo Miranda, Percussion
Austin Probst, Percussion

Tuesday, April 4th, 2023

7:00 pm

Van Cliburn Concert Hall at TCU

Program

Colors of the Wind

Alan Menken Steven Schwartz
arr. Brandon Cummings
(b. 1995)

Threshold

Sungazer
trans. Shawn Crowder
(b. 1988)

Just a Matter of Time

Jameison Carr
(b. 1987)

Fragment

John Psathas
(b. 1966)

Alex Rodzewich, piano

Stop Speaking

Andy Akiho
(b. 1976)

Nocturne in F Major

Pius Cheung
(b. 1982)

The Feeling of Coming Home

Victor LaBozzetta III
(b.1997)

Ivan Mendoza, song bells
Andrea Phillips, marimba
Luke Hammond, marimba
Angela Lara, marimba, percussion
Gabe Sanchez, percussion
Chloe Strain, percussion

Ida/Some of These Days

Eddie Munson, Eddie Leonard, Shelton Brooks
Arr. Jonathan Singer
(b. 1982)

Hezan Daroona, piano

Kaleidoscope

- I. *Pray For A Wish*
- II. *Café Without Sugar*
- III. *Fresh Expectations*

Chin-Cheng Lin
(b.1984)

Kaminari to Kaze no

Austin Probst
(b.2002)

World Premiere

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education. Reynaldo Miranda and Austin Probst 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

Colors of The Wind

Brandon Cummings

This arrangement for solo marimba (5 octave or low F) takes the popular Disney melody. It adds sweeping arpeggios and challenging rhythmic changes to engage the listener and entertain advanced players. Brandon Cummings is a TCU Percussion Alumni and the director of percussion for Waxahachie ISD in Waxahachie, TX. He spent two summers participating in Drum Corps International as a member of the Santa Clara Vanguard in 2015 and 2016, earning the Fred Sanford High Percussion Award. In 2014, he marched with the Blue Knights. Brandon is also an active composer and arranger for marching bands and indoor ensembles in Texas and Arizona and an avid supporter of the TCU Percussion Studio.

Threshold

Sungazer

Sungazer is a progressive rock and jazz duo made up of bassist Adam Neeley and drummer Shawn Crowder. The two got into recording and playing music by Shawn going into the studio to record himself playing drums and improvising on click tracks and Adam would then write music to whatever Shawn recorded.

A threshold is the lowest point at which a particular stimulus will cause a response in an organism. Threshold is a song in 4/4 at 33 beats per minute, the slowest tempo humans can perceive and feel as music. Because of the slow tempo, each quarter note is filled in with 19 sixteenth notes, subdivided into groups of 6-6-7. The groupings themselves feel like the song is in 19/16 at around 160 beats per minute but the overall feel is still 4/4 at 33 beats per minute.

Just a Matter of Time

Jamieson Carr

“Just a Matter of Time came about after much frustration of seeing ‘tom-tom’ solos played on timpani. My professor throughout college always directed me towards timpani solos that utilized the pedals, and this work attempts to show the melodic possibilities of the timpani. Divided into four main sections, each part has its own challenge in terms of pedaling, technical, and musical demands. There are also some different techniques used, such as playing with the butts of the mallet, playing on the rim of the drum, and hitting one stick while the other rests on the head. Just a Matter of Time is an accessible solo for anyone looking to explore the musical possibilities of the timpani.” – Jamieson Carr

Fragment

John Psathas

This work was originally composed as a piano duet to commemorate the occasion of the retirement of the composer’s first piano teacher and appropriately is one of the few of Psathas’s works suitable for performance by young players. It is a simple and tranquil meditation in which gently pulsing chords provide hushed support to a delicate melody.

At the time of its composition, Psathas was engaged in writing his double concerto for percussion, piano and orchestra, *View from Olympus* (PE073), and in mood and musical material, *Fragment* is related to the second movement of that work.

Stop Speaking

Andy Akiho

Stop Speaking is an avant-garde solo for snare drum and digital playback. Commissioned for the 2011 Modern Snare Drum Competition hosted by The Atlanta Symphony Orchestra, 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 into how to 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 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.

Nocturne in F Major

Pius Cheung

From the composer,

Nocturne in F Major was written while I was living in New York. In a city that never sleeps, I find myself constantly surrounded by sound, whether it is subway noises or the polyphony of loud music on the streets. While some people thrive on life's intense and busy tempo in New York, it did not quite fit my personality. Therefore, this nocturne (night music) is, in a way, a reflection of my need to find inner peace.

The Feeling of Coming Home

**Victor
LaBozzetta III**

The Feeling of Coming Home is a percussion octet written in the summer of 2017 for the Eastman Percussion Ensemble. Premiered at PASIC 2017 in Indianapolis, IN, the piece can be described as the harmonic equivalent of dipping one's fingers into cans of paint and smearing all 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.

This piece will be played in memory of Dr. Robert E Parks, Jr., who passed away on Sunday, June 12, 2022, after a three-month battle with aggressive metastatic melanoma (cancer). He was 44 years old. Born October 5, 1977, Dr. Parks held a Bachelor of Science degree in music from Austin Peay State University, a Master's, and a Doctorate of Music from the University of Kentucky.

Dr. Parks taught Austin Probst at Lebanon Trail High School in Frisco, Texas, and quickly became an influential figure in his life. While having remained very close after graduation, Austin was asked to play in The Feeling of Coming Home at his funeral service this past summer. Though he highly anticipated having Dr. Parks at his undergraduate recitals, performing this piece tonight is Austin's way of feeling like Dr. Parks is in attendance.

Ida/Some of These Days

Jonathan Singer

One of three existing known recordings of Billy Gladstone is a performance of a medley, Eddie Munson and Eddie Leonard's "Ida! Sweet as Apple Cider" and Shelton Brooks' "Some of These Days," with the Capitol Theatre Orchestra. While there is no exact date on this Major Bowes radio broadcast, it most likely falls between 1927 and 1931, the

years Gladstone and Major Bowes, the famed Capitol theater manager, were working at the Capitol Theater and broadcasting on the WEAf network in New York City.

Kaleidoscope

Chin-Cheng Lin

Dedicated to Mr. Igor Lesnik, this five-octave marimba work was composed for the IPEW (International Percussion Ensemble Week) festival and premiered by the composer on 07 January 2008 in Bjelovar, Croatia. The soloist may choose any order in connecting the three movements or perform any separately. The first movement, "Pray for a Wish", is based on an energetic flow of eight notes. "Café Without Sugar" for six mallets describes a bitter taste in the mouth caused by difficulties in the everyday realities of life. "Fresh Expectations" depicts a brand-new star born in the sky, attracting one to fly towards it.

Kaminari to Kaze no

Austin Probst

Translated to "Of Thunder and Wind," Kaminari to Kaze no is based on the Japanese brothers and deities of thunder and wind, Ryujin and Fujin. "I've always thought pieces that tell a story are interesting because they entice the audience to pay more attention to certain motifs. With that said, Rey and I have always been fascinated by Japanese culture and therefore landed upon Japanese deities." Throughout the piece, the audience will hear loud crashes that elicit thunder and lightning strikes caused by Ryujin. Similarly, brushes and buzz rolls, along with echo chimes, depict the wind erupted by Fujin. Despite their rivalry for control of the sky, Raijin and Fujin are often represented together in Japanese traditional arts.

RAIJIN (Performed Reynaldo Miranda)

Raijin, also known as Kaminari-sama and Raiden-sama, is the Japanese god of thunder, light, and storms. This is one of the most feared deities of Japanese culture. Like the Norse god Thor, he's armed with hammers with which he knocks on drums to create the sound of thunder. In dry seasons, the most faithful farmers pray to Raijin for rain and lightning. The custom says that a field that has been struck by lightning will offer a good harvest, which is depicted throughout the piece.

FUJIN (Performed by Austin Probst)

Fujin, also named Futen, is the Japanese god of the wind. Fujin is a reinterpretation of Boreas, the Greek god of the North wind. Fujin is always seen with his windbag in which he releases strong gusts of wind that will demolish anything in its path. More often than not, Fujin will never arrive unannounced, as a strong gust of wind will precede him. While he may be depicted as a threatening god, Fujin is also often seen as a savior by the Japanese people.