



SCHOOL OF MUSIC

Presents

Luke Hammond, Percussion

October 19, 2023

8:30 PM

Van Cliburn Concert Hall at TCU

Program

Snarexcentriques Luke Hammond
(b. 2002)

Tango-Études Astor Piazzolla
(1921-1992)
No. 3 arr. Luke Hammond

Demitri Halasa, Clarinet
Einherjar Casey Cangelosi
(b. 1982)

innerludes Dave Hall
(b. 1983)
I. res(pi)t
Hezan Daroona, Reynaldo Miranda, Austin Probst, Gabriel Sanchez, Vibraphone
Anthony Chmielewski, Joshua Santana, Melodica

Drachten-Elisabeth John Mark Reilly
(b. 1978)

Merlin Andrew Thomas
(b. 1939)
I. Beyond the faint edge of the world
II. Time's Way

Encore to Einherjar Casey Cangelosi
(b. 1982)

Synchronize Anthony Chmielewski
(b. 2002)

Reynaldo Miranda, Austin Probst, Gabriel Sanchez, Marimba

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

Program notes

Snarexcentriques (*Program notes by the composer*)

Snarexcentriques is a marching snare drum piece that is written to cuts from a track of Florent Schmitt's *Dionysiaques*. Inspired by works of a similar nature by Jesse Sieff, the composer uses various rhythms, melodic contours, ostinatos, and other elements from Schmitt's work as rudimental themes and motifs on the marching snare drum. The composer fuses the spirit of the original work with the excitement and virtuosity of the marching snare drum both musically and visually in this brand new composition.

The **Tango-Études** were originally written for flute or violin in 1987. The collection of six short etudes explores varying facets of the tango in the style of *nuevo tango* that Piazzolla pioneered. The third etude is untitled other than its tempo indication of *Molto marcato e energico* and is a florid virtuoso piece with quickly shifting textures. This version is being performed by clarinet, and the addition and arrangement of the marimba accompaniment is by Luke Hammond.

Einherjar (*Program notes partially by the composer*)

In Norse mythology, worthy human soldiers who have died in battle are hand picked by the Valkyries to ascend to Valhalla. In Valhalla these soldiers will train for the Ragnarok (the final battle which will end all existence for humans and gods). When Ragnarok comes, the soldiers will return as the Einherjar to fight at Odin's side. This solo features the use of three sticks (one in the left and two in the right) and explores many possibilities within this setup, including single alternating, single independent, and double vertical strokes, as well as metered one handed rolls. There are many ostinatos throughout the piece, with layered polyrhythms and agile fills that maintain excitement to the end.

innerludes (*Program notes by the composer*)

Innerludes is a set of five short pieces for struck and bowed vibraphones and melodic. There are three unifying elements found throughout all movements: First, I was inspired by (and attempted to recreate with acoustic instruments) the lush, granular sound of electronic vocoders and other synthesized effects, exemplified especially by artists like Bon Iver, Jacob Collier, and Imogen Heap. Second, each movement draws on a concept from mathematics or symbolic logic for its musical construction and/or programmatic evocations. Finally, each movement is made from a deeply personal connection or nostalgic memory of mine, hence the title "Innerludes."

res(pi)t is a short and simple interlude for vibraphone soloist, bowed vibraphones, and melodicas. The title is a combination of "respite" (I used the old Middle English spelling), "rest," and "pi" (π). After consulting with my mathematician wife, I interpreted π to derive the relationship between the struck vibraphone chords and the sustained swells of the melodicas and bowed vibraphones. The sound travels in a circle, another reference to pi. Much like this interlude, moments of repose for me are usually fleeting and far too short, but beautiful nonetheless. res(pi)t is dedicated to my wife Elizabeth, who I love with all my mind and heart.

Dracten-Elisabeth (*Program notes by the composer*)

The title of this piece was inspired by my first trip to Holland. It is named after the *Hotel Drachten* (where I stayed throughout most of my trip) and a beautiful houseboat named *Elisabeth*, which on the last evening settled in one of the canals in Leeuwarden, Friesland (the northern region of the Netherlands we called home).

I was unfamiliar with the concept of traditional Dutch rudimental drumming but soon fell in love with its creative blend of tradition and contemporary elements. The solo was written for Peter Vulperhorst who started off as my host for this exciting series of clinics and workshops but who quickly became a great friend.

Merlin was commissioned by William Moersch and premiered in 1987. This marimba solo is composed in two movements and inspired by Merlin, the poem by Edwin Arlington Robinson which describes King Arthur's court and its destruction. The first movement is a slow chorale-like work that depicts the knight Gawaine "looking from the battlements of Arthur's castle towards the horizon, sensing the terrible events to come." As expected the music creates an eerie atmosphere of an unsettled calm. The second movement "is concerned with time and the dissolution of order during time's passage. Here the perceived downbeat of the music constantly shifts, creating a flickering texture with no resting point." It is a fast virtuosic work that is full of musical and technical challenges, depicting a scene of the poem about the downfall of man's concept of order.

Encore to Einherjar (*Program notes partially by the composer*)

This piece is intended as a concert encore utilizing the same instrumentation as [the] 2009 solo, Einherjar.

While it features the same setup, only two sticks are used and the core of the piece is virtuosic and agile playing. With quick singles and nonstop action, audience members will be watching with hardly any room for a breath in between!

Synchronize (*Program notes by the composer*)

Synchronize is a high-energy marimba quartet that is centered around the opening bass marimba riff. As the piece progresses, the players continuously add a variety of layers to the main ostinato, contributing to the music's intensity. Additionally, *Synchronize* heavily utilizes syncopation and interlocking rhythms, making for a challenging but fun performing and listening experience.