



SCHOOL OF MUSIC

Presents

## Gabe Sanchez, percussion

Monday, November 27, 2023

7:00 pm

Van Cliburn Concert Hall at TCU

### Program

Concerto pour vibraphone et orchestre à cordes (1999)  
1° Mouvement

Emmanuel Séjourné  
(b. 1961)

Synchronize\* (2023)

Anthony Chmielewski  
(b. 2002)

*Luke Hammond, Austin Probst, Reynaldo Miranda, Marimba*

Buyan (2017)

John Psathas  
(b. 1966)

Strum\* (2023)

Ivan Mendoza  
(b. 2001)

*Anthony Chmielewski, Marimba*

Khan Variations (2001)

Alejandro Viñao  
(b. 1951)

If I Were a Bell (1950)

Frank Loesser  
(1910-1969)

*Victor Sanchez, Flugelhorn  
Joey Carter, Piano  
Holt Lee, Bass*

Big Hair Air Guitar (2020)

Casey Cangelosi  
(b. 1982)

\* = *World Premiere*

This recital is given in partial fulfillment of the requirements for a Degree  
in Music Education. Gabe Sanchez is a student of Joey Carter, Jeffrey S. 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

### **Concerto pour vibraphone et orchestre à cordes - Emmanuel Séjourné**

Emmanuel Sejourne's *Concerto pour vibraphone et orchestre à cordes* was created in 1999 by the Orchestre d'Auvergne as part of the International Vibe Competition. The piece was originally performed by this group with the composer himself as the soloist. Sejourne is as well-known as a composer as he is a performer, often creating works (such as this) from improvisations.

### **Synchronize - Anthony Chmielewski (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.

### **Buyan - John Psathas**

*Buyan* is a rewarding workout, testing the timpanist's proficiency in various techniques. Across its six minutes, the player must navigate syncopated grooves in compound time, simmering roll and glissandi techniques, and playing with fingers. Most challenging of all, though, is the extensive pedaling required to articulate the melodic material. *Buyan* moves briskly, its timpani line often skipping across the surface of the accompanying backing track's dark and cinematic electronica. Indeed, the backing track evokes the mystery, intrigue and exoticism of the fabled island that names the work, rising and falling in intensity like the tides that are so integral to the island's magic. The variety of playing techniques in *Buyan* demonstrate the subtleties offered-yet often overlooked-by the timpani.

*The composer writes:*

In Slavic mythology, Buyan is described as a mysterious island in the ocean with the ability to appear and disappear using tides. Three brothers-Northern, Western, and Eastern Winds-live there, and also the Zoryas solar goddesses who are daughters of the solar god Dazhbog. Koshcei the Deathless keeps his soul hidden there, secreted inside a needle placed inside an egg buried in a mystical tree. Legends call the island the source of all weather, created there and sent forth into the world by the god Perun.

*Buyan* was commissioned by Diana Loomer as part of her Doctoral studies to explore and expand the repertoire of melodic writing for timpani through *The Melodic Timpani Project*. The premiere performance was given by Diana Loomer at the Bates Recital Hall, Austin, Texas USA, on 10 March 2018.

**Strum - Ivan Mendoza** (*Program notes by the Composer*)

*Strum* is a marimba and vibraphone duet influenced by the works of Michael Giacchino and Manuel Medrano. It combines different elements of jazz, flamenco, and latin pop music to create a piece that features the technical and musical abilities of both players with an underlying groove that is present throughout the song. This piece was written for and premiered by Gabe Sanchez (vibe) and Anthony Chmielewski (marimba).

**Khan Variations - Alejandro Viñao** (*Program notes by the Composer*)

*Khan Variations* is a set of 8 rhythmic variations based on a traditional theme from Qawwali music as sang by Ali Kahn. I developed each of the 8 variations -which are played as a continuous piece- exploring a different rhythmic and melodic aspect of the original theme. From the harmonic point of view the piece is rather static, respecting the lack of harmony -in the western sense- of the original traditional theme.

The player may recognize a range of influences from Conlon Nancarrow, tango music, and my own previous pieces for marimba. All these influences have one thing in common: the articulation of pulse, or multiple simultaneous pulses to create a dramatic musical discourse.

**If I Were a Bell - Frank Loesser**

*If I Were a Bell* is a song composed by Frank Loesser for his 1950 musical *Guys and Dolls*. It has become a jazz standard after it was featured by trumpeter Miles Davis, on the 1958 Prestige album *Relaxin' with The Miles Davis Quintet*. The song became a Miles Davis specialty and it appears on several live session recordings and compilations in different versions. The tune was taken up and performed by countless jazz musicians including jazz drummer Buddy Rich.

My father has had a huge impact on my musical career. Being a band director, he would constantly play jazz, wind ensemble music, and movie soundtracks in the car. Every morning, as he drove me to school, I would constantly be entranced by the sounds of Davis, Coltrane, Zimmer, along with many others, and I knew that one day I wanted to produce sounds just as exciting as theirs. He brought home my first pair of drumsticks before I had turned five, and yet despite all of this, I have never had the opportunity to perform with him until now. Thanks for everything Dad.

**Big Hair Air Guitar - Casey Cangelosi**

*Big Hair Air Guitar* is a solo written for two hi-hats and audio playback. It features an amalgamation of musical styles (such as jazz, funk, and rock/metal) yet combines them in a comical and playful fashion.

*The composer writes:*

This piece is not a joke, but it is not to be taken too seriously either...