



SCHOOL OF MUSIC

Presents

Reynaldo Miranda, Percussion

Thursday, March 21, 2024

8:30 pm

Van Cliburn Concert Hall at TCU

Program

Lux Aurumque

Eric Whitacre
(b. 1970)

Ashlyn Bailey, percussion
Maggie Hogan, percussion
Pauline Napier, percussion

Preludes

Michael Burritt
(b. 1962)

Prelude 1
Prelude 3 "Ballad"

Eight Pieces for Four Timpani

Elliot Carter
(1908-2012)

VIII. Saeta

Sculpture in Wood

Rüdiger Pawassar
(b. 1964)

Anthony Chmielewski, percussion
Hezan Daroona, percussion
Joshua Santana, percussion

Restless

Reynaldo Miranda
(b. 2001)

Misty

Erroll Garner
(1921-1977)

Emma Cave, vocals
Holt Lee, bass
Mr. Joey Carter, piano

Prelude no. 1

Emmanuel Sejourne
(b. 1961)

Glimmer

Ivan Trevino
(b. 1983)

Hezan Daroona, piano
Ashlyn Bailey, percussion
Alexander Jaime, cello

This recital is given in partial fulfillment of the requirements for a Bachelors
in Music Education. Reynaldo Miranda is a student of Dr. Brian West, Mr. Joey Carter, and Mr. Jeffrey
Hodge.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Lux Aurumque

Eric Whitacre

From the composer,

After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow.

Text from poem

*Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
modo natum.*

*Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.*

Lux Aurumque was commissioned by the Master Chorale of Tampa Bay, and is dedicated with love to my great friend Dr. Jo Michael Scheibe.

Preludes

Michael Burritt

These short pieces were a part of my introduction to marimba literature while beginning my studies at Blinn College. The book contains five amazing short solos and these two were my favorite. Both of these short pieces are special to me because they remind me of just beginning college and being a naive musician during the Spring 2020 semester which most know as the COVID-19 outbreak semester. Since beginning my percussion career in college, Michael Burritt has become one of my favorite marimba composers as well as musicians and has shaped how I enjoy and perform percussion literature.

Saeta

Elliott Carter

From composer's website,

I. Saeta (1949/1966) – Al Howard – An Andalusian song of improvisatory character sung during an outdoor religious procession, usually at Easter; said to be the descendent of a rain ceremony during which an arrow (saeta) was shot into the clouds to release the rain

Sculpture in Wood

Rüdiger Pawassar

From the composer,

Sculpture in Wood was written in 1995 for the Marimba Art Ensemble Basel/Switzerland. The quartet played the world premiere at a percussion festival in Frieburg in 1995 and later recorded it on the CD Japan Tournee 97. Since then, the piece has been performed all over Europe and most recently has become a hit in the United States with Universities and professional marimba ensembles.

The work is written in an A-B-C-A form. The piece is almost a classical sounding work, but resembles many harmonic structures found in 70's and 80's jazz. The composer comments that when writing this work it resembled to him the making of a wood sculpture where in his drafts, many parts were cut off, added again, shifted, and intertwined with one another. Not to mention the semicircular formation of the marimbas quartet is a sculpture of wood in and of itself.

Restless

Reynaldo Miranda

Restless is a marching snare drum solo that is a showcase of technical ability but is also a metaphor for being a busy musician, or percussionist in my case, trying to find the perfect balance of practice, study, sleep, and personal time which can almost seem unattainable. The heartbeat motif in the introduction continues throughout the piece and builds as anxiety and stress build or decrease with the flow of life as a student.

The piece begins with a buzz roll opening that symbolizes deciding what path one might take for a career, the numerous and sporadic figures symbolize different paths. Finally, music is chosen with the military-esque introduction that depicts following a regiment and structure from the anticipation of university/college being very difficult. Drumming is something that I am extremely passionate about but as this solo will depict, that activity can become stressful and sometimes even a chore with life's ups and downs. During these moments of stress, I always found myself listening to music that I enjoy such as piano solos, jazz music, or ambient music that would help me stay grounded.

The solo ends with finding peace and coming to reality that no matter how hard life gets, and it will be at points, there is always a way to find peace within yourself to continue to strive towards your inner goals.

Misty

Erroll Garner

Erroll Garner has intrigued me since finding out about him through his tune Misty. Erroll never learned how to read music but by watching and listening to him, I would have never known because of how much he has perfected his craft. The story behind this tune is that Erroll was on a plane one night and, while missing his wife, looks out of the window to where he could not see anything but clouds in a thunderstorm, so everything was foggy, or "misty." The words were not a part of the tune originally and were added later by Johnny Burke. This tune was one of my first introductions to jazz as a college musician and for that reason will remain special and dear to my heart.

Prelude no. 1

Emmanuel Sejourne

Emmanuel Séjourné was born in 1961 in Limoges, France, and began his musical training on violin and piano at the Conservatoire de Strasbourg. At age fifteen he enrolled in a percussion course to learn keyboard percussion but the instructor, Jean Batigne, insisted he begins with drums. The youthful Séjourné challenged his professor, so Batigne gave him a score to play. Having won awards in piano, of course, he could read a score, so Batigne declared, "You will study drums because I believe it is necessary; do what you want with the keyboard instruments." Batigne introduced Séjourné to contemporary music and the art of improvisation—a technique he uses when composing. He remained in Batigne's studio for several years stating, "Later, the best lessons I had with Batigne happened at the café...between technical classes, he taught me about music, about musical life." As a teacher himself, Séjourné stresses versatility, encouraging students to explore multiple instruments and styles of music. He states his teaching philosophy in pragmatic terms. "As a teacher, from the moment I have students...my goal is for them to eat. That they have fun doing what they do, of course, but they also must eat."

Prelude no. 1 was written for the International Marimba Competition in Salzburg and dedicated to Bogdan Bacanu.

Glimmer

Ivan Trevino

From the composer,

Glimmer (2012) was commissioned by Kathleen Kemp, a cellist in the Rochester Philharmonic Orchestra and a dear friend of mine. The piece is scored for cello, piano, and two percussionists. She asked me to compose a piece to perform with friends and family, including her son Michael Kemp, a professional orchestral percussionist. The piece was premiered in January 2012 in Kilbourn Hall at Eastman School of Music, performed by Kathleen, Michael, along with percussionists Em Feeney and Damon Martinez.

Sometimes, life gets crazy, especially as a full time musician. In between the hustle and bustle of touring, teaching, and bigger life events like getting married and buying a home, I needed an outlet to take a breath and relax. Glimmer speaks to the meditative part of life that we sometimes need to visit.