



SCHOOL OF MUSIC

Presents

**Anthony Chmielewski, Percussion**  
**Joshua Santana, Percussion**

Monday, April 15, 2024

7:00 pm

Van Cliburn Concert Hall at TCU

**Program**

Flight of the Bumblebee

Nikolai Rimsky-Korsakov (1844-1908)  
arr. Max Leth (1921-2014)

Raga No.1

William Cahn (b. 1946)

Liebesträum No.3

Franz Liszt (1811-1886)  
trans. Lorenzo Manquillet

Pillar I

Andy Akiho (b. 1976)  
*Joe Donohue, Nathan Grissett, Percussion*

Melandie

Johannes Steinbaur (b. 1973)

Sculpture in Wood

Rüdiger Pawassar (b. 1964)  
*Hezan Daroona, Reynaldo Miranda, Marimba*

Some Things

Eric Willie

*Movement 1*

*Movement 2*

*Movement 3*

Persistence

Brian Blume (b. 1985)

*Maggie Hogan, Pauline Napier, Nick Travis, Percussion*

Bedawi

James Larter (b. 1994)

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education. Anthony Chmielewski and Joshua Santana 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

### **Flight of the Bumblebee** (1900, arr. 1991) – Nikolai Rimsky-Korakov, arr. Max Leth

Flight of the Bumblebee by Rimsky-Korsakoff arranged and adapted by Max Leth. This exciting adaptation is sure to be an audience favorite. Arranged for two players on one marimba, this lively arrangement expertly joins virtuosic skill with theatrical showmanship.

- Notes from the composer

### **Raga No. 1** (1968) – William Cahn

*Raga No. 1* was originally written for a senior percussion recital at the Eastman School of Music in 1968. The inspiration for the music came from hearing North Indian classical music for tabla (the traditional pair of single-head, closed-shell) for the first time. I had just been exposed to a recording of North Indian classical music featuring Chatur Lal playing tabla and I was inspired by the rhythmic complexity and energy in the music.

There were only a few solo timpani pieces available in 1968 – and most of those were included at the back of timpani method books – so a decision was made to compose an original solo piece. I had no formal study in Indian classical music, so rather than attempting to copy the musical structures, I simply focused on the rhythmic energy in the music. While rhythmic intricacy provided the primary focus, there is also a sense of ‘rag’ (‘raga’) or mode created by the half-tone interval of Bb-Cb, sandwiched in-between the low and high G-natural pitches. Glissandos on the low timpano also added a sense of vocal quality that can be heard in hand strokes on the low tabla drum (bayan). Finger rolls on the high timpano were a way of acknowledging the complex finger techniques used on the tabla by imitating them, although in a very simple way.

- Notes from the composer

**Liebstraum No. 3** (1850, trans. 2021) – Franz Liszt, arr. Lorenzo Manquillet

*Liebstraum* (German for “Dreams of Love”) No. 3 is a piece originally written for solo piano. It is the last in a collection of three works by Franz Liszt published in 1850. Alongside the solo piano versions, the three *Liebstraums* were also published as a set of lieder (“songs” – typically a duet between voice and piano). Each of the three pieces are based on an early 19th-century love poem. No. 3 adapts Ferdinand Freiligrath’s “O lieb, so lang du lieben kannst” (“Oh love as long as you can”), which explores unconditional love, even beyond death. Liszt imbues this theme into *Liebstraum* no. 3 through a variety of compositional elements – the most notable being his repetition of a single melody across distant tonal centers, conveying the perpetual clash between love and loss.

- Notes from the performer

**Pillar I** (2021) – Andy Akiho

Seven Pillars by Andy Akiho explores the free spaces created within an organized structure. This evening-length work, comprising seven quartets and four solos, began with its central movement, Pillar IV. Originally commissioned as a stand-alone work, this piece contained a rigorous structure and motivic content that Akiho felt compelled to expand beyond its 10-minute capsule. Pillar IV became the nucleus for “Seven Pillars,” containing the DNA from which the other six quartets are built. The macro-structure of “Seven Pillars” is made up of two simultaneous processes. The first is an additive process where each movement introduces a new instrument that is then incorporated into the subsequent pillars. To balance this expansion, there is a symmetrical structure on either side of the central movement, Pillar IV. The reflecting movements—Pillars I & VII, Pillars II & VI, Pillars III & V—share formal elements, motives, pitch sets, and other musical elements, but Akiho is the first to say that this is not the point of “Seven Pillars.” Rather, this structure creates space that can be populated with emotion and imagination. Even the reflecting movements are occupied by wildly different aesthetics despite sharing an underlying logic. While still observing the macrostructure, these free spaces are first seen in the solo movements. The solos have a more improvisatory form, elaborating on the pillars, going off on tangents, or transporting us to somewhere else entirely. They are the skin to the pillars’ bones, but, as we zoom in further, this soft tissue permeates every moment of this meticulously crafted work.

Pillar I unapologetically throws us into the world of “Seven Pillars.” The building blocks of the piece are flying around like shrapnel, colliding and combining with each other to eventually congeal into a cohesive whole. The timbral color of this movement is equally elemental, offering the starkest palate of unpitched, articulate and raw sounds.

- Notes from the composer

**Melandie** (2020) – Johannes Steinbaur

*Melandie* (melancholy melody) is a piece for solo vibraphone, encompassing various styles and variations.

- Notes from the composer

**Sculpture in Wood** (1995) – Rüdiger Pawassar

*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 Friburg 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.

- Notes from the composer

**Some Things** (2016) – Eric Willie

*Some Things* was written in the Fall of 2013 for Allison Graham's senior percussion recital at Tennessee Tech University. Efficient and compact, the solo is composed in three contrasting movements and is modeled after Warren Benson's *Three Dances for Solo Snare Drum*.

- Notes from the composer

**Persistence** (2016) – Brian Blume

*Persistence* is scored for five percussionists playing a mixture of pitched and non-pitched instruments through ever-changing time signatures (mostly 7/8 and 3/4 alternating). Players often share instruments, with as many as four players on two marimbas at one time. The title emerged from the persistent 16th-note rhythm played on the metal pipe throughout much of the piece. Even while meters and accents change, the pipe is persistently moving the music forward. Inspired in part by the sounds and rhythms of Trent Reznor, *Persistence* provides performers and listeners an opportunity to explore the blending of sounds and colors while experiencing different ways of feeling and interpreting rhythmic grooves.

*Persistence* was composed in the spring of 2015 for the Southeastern University Percussion Ensemble (Lakeland, FL) and premiered at the McCormick Marimba Festival at the University of South Florida in Tampa on January 30, 2016.

- Notes from the composer

**Bedawi** (2021) – James Larter

“When you sleep in a house your thoughts are as high as the ceiling. When you sleep outside they are as high as the stars.”

“Bedawi” is another word for “Bedouin,” the nomadic tribes that inhabit the desert regions of North Africa and the Arabic Peninsula. They encapsulate a fierce sense of freedom and honesty with their surroundings; an enhanced spirituality with the stars.

When writing this piece[,] I was inspired by images of the migration of these numerous tribes. They travel with their livestock and clothes and supplies on their backs for miles across the dunes.

*Bedawi* is rhythmically and harmonically inspired by Arabic music with various sections imitating the “Doubek” and “Riq.” Featured within the piece is a “Call to Prayer” or “Adhaan” sung by Ahmad Al-Nafees.

Duo version commissioned by Side by Side Percussion Duo in 2021.

- Notes from the composer