



SCHOOL OF MUSIC

Presents

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

Monday, April 15, 2024

8:30 pm

Van Cliburn Concert Hall at TCU

### **Program**

The Hero

Clarice Assad  
(b. 1978)

arr. Third Coast Percussion

Reynaldo Miranda, marimba

Boom Bap

Nick Werth

Adam Mackey, percussion  
Ashlyn Bailey, percussion  
Anthony Chmielewski, percussion  
Reynaldo Miranda, percussion

Cappuccino Lovely

Lin Chin Cheng  
(b. 1984)

*No. 1. Choco*  
*No. 3. Vanilla Cream*

Triptych Boom

Chad Floyd  
(b. 1977)

All of Me

Jon Schmidt  
(b. 1966)  
arr. Hezan Daroona  
(b. 2004)

Hezan Daroona, vibraphone

Libertango

Astor Piazzolla  
(1921-1992)  
arr. Lee Woo

Diego Llamas, bassoon  
Nick Travis, marimba  
Pauline Napier, marimba  
Joshua Santana, cajon

Space Time

Heng Liu  
(b. 1954)

*II. Escape from Gravity*

Lux Aurumque

Eric Whitacre  
(b. 1970)

Reynaldo Miranda, marimba  
Ashlyn Bailey, marimba

Break

David Skidmore  
(b. 1982)

Persistence

Brian Blume  
(b. 1985)

Anthony Chmielewski, percussion  
Joshua Santana, percussion

This recital is given in partial fulfillment of the requirements for a Bachelor's  
in Music Education. Ms. Hogan, Ms. Napier, and Mr. Travis 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

### **The Hero** (2021) – Clarice Assad arr. Third Coast Percussion

Grammy Award-winning Third Coast Percussion celebrated Brazilian guitarist Sérgio Assad, and his daughter, the vibrant vocalist, composer, and multi-instrumentalist Clarice Assad, “a veritable musical dynamo” (San Francisco Classical Voice), join forces for a collaboratively written program conjuring a dozen universal archetypes — timeless characters shared by cultures around the globe.

Figures such as the Rebel, Lover, Magician, Jester, Hero, and Explorer come to life in 12 short works melding imaginative chamber music with Latin jazz rhythms. The adventurous percussion ensemble’s vast color palette, Sérgio Assad’s unparalleled guitar mastery, and Clarice Assad’s diverse artistic contributions create striking musical portraits. Boston Classical Review proclaimed “each piece cast a vivid impression of its respective theme.... The performers played with verve, revealing the music’s power to convey the traits underlying ancient, eternal ideas.”

– Notes from the composer

### **Boom Bap** (2017) – Nick Werth

In hip hop culture, *Boom Bap* refers to an onomatopoeia for the prominent percussive sounds in the style – kick (“boom”) and snare (“bap”). From the golden era of the ‘80s and ‘90s to modern trap music, this groove-based drum sextet pays homage to the evolution of hip hop.

– Notes from the composer

### **Cappuccino Lovely** (2010) – Chin Cheng Lin

*Cappuccino Lovely* is a three-movement work for solo marimba. The title of each movement correlates with different aspects of coffee, such as milk, cream, and syrup. This original work draws inspiration from classical melodies and features delightful harmonies in keeping with Lin’s compositions.

– Notes from the performer

### **Triptych Boom** (2014) – Chad Floyd

*Triptych Boom* was built primarily around the concept of utilizing groupings of three. The snare drum soloist presents this concept throughout the work by performing rhythmic patterns in groups of three successively and also by performing at multiple places on the drum (oftentimes being three different areas, such as the center, edge, and rim).

The inspiration of the piece stems from the composer’s exploration of the different ways in which the snare drum can be performed while conforming to a motivic device that identifies the work.

– Notes from the composer

### **All of Me** (2023) – Jon Schmidt arr. Hezan Daroona

Jon Schmidt (b. 1966) first premiered *All of Me* as a piano solo in 1991. Over the past three decades, this has grown to become one of Schmidt's most popular piano solos garnering widespread interest in performance and arrangements over the years.

I first performed *All of Me*, the piano solo, at age fourteen. This piece drew my attention through its captivating melody, strong rhythmic syncopation, and extended techniques (including using the full arm on the piano). The piece offers contrast both harmonically and rhythmically leading towards what feels like a celebration of life. *All of Me* is intended to showcase the sensation of joy and bliss throughout life. Each and every moment blossoming into something new; the foundation of life never lost.

I chose to arrange *All of Me* as a means of expanding this celebration. Combining my experiences both as a pianist and percussionist, I found myself taking great liberties in my arrangement in order to convey these joyful sensations; however, I always ensured to maintain the greater emotion to the piece. The greatest change compared to the original is the ending in which I sought to find a bigger build and finish in order to offer a feeling of content and finality to the piece.

– Notes from the arranger

### **Libertango** (2020) – Astor Piazzolla arr. Lee Woo

This arrangement of *Libertango*, originally by Astor Piazzolla, is inspired by one of Gary Burton's performances of the piece at a "Piazzolla Reunion Live" concert. The concert, which took place in Buenos Aires, Argentina in May of 2009, brought Gary Burton together with a number of musicians from Piazzolla's original bands, including Pablo Ziegler on piano, Héctor Console on bass, Fernando Suárez Paz on violín, Ricardo Lew on guitar, and Marcelo Nisinman on bandoneón.

This reunion concert sought to recreate the style of Gary Burton and Astor Piazzolla's collaborative 1987 album *The New Tango*, which brought together the improvisatory strains of traditional jazz and the melancholic overtones of the traditional tango.

– Notes from the performer

### **Space Time** (2021) – Heng Liu

The piece is from the idea of the movie *Interstellar*. There are two movements for this solo and tape piece describing the Dimension and Gravity by one Snare Drum and Cymbal. This piece is dedicated to my teacher, Professor Li Biao.

– Notes from the composer

**Lux Aurumque** (2010) – Eric Whitacre

*Lux Aurumque*, meaning “Light and Gold”, is originally a choral composition by Eric Whitacre. It is based on a Latin poem by Edward Esch.

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.

Edward Esch

"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."

– Eric Whitacre

– Notes from the performer

**Break** (2011) – David Skidmore

*Break* is written for drumset duo and junk metal objects. It was commissioned by the Evolution Percussion Duo (Maria Finkelmeier and Jacob Remington).

– 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