



SCHOOL OF MUSIC

Presents

## **Anthony Chmielewski, Percussion**

Friday, November 1, 2024

8:30 pm

Van Cliburn Concert Hall at TCU

### **Program**

Piazonore (2015) Alexej Gerassimez (b. 1987)

Kyle Cornelison, piano

Eight Pieces for Four Timpani (1949) Elliott Carter (1908-2012)  
*V. Improvisation*

Secret Love (1953, arr. 1977) Sammy Fain (1902-1989)  
arr. Tōru Takemitsu (1930-1996)

Ignis (2014) Christopher Bradford (b. 1996)  
Ashlyn Bailey, Maggie Hogan, Logan Scott, marimba

Side by Side (1989/2021) Michio Kitazume (b. 1948)

Three Moves for Marimba (1999) Paul Lansky (b. 1944)  
*III. Slide*

Deus Ex Metronome (2019) Russell Wharton (b. 1990)

Watercolor Sun (2023) Ivan Trevino (b. 1983)  
Jaden Guinto, Maggie Hogan, Adam Mackey, marimba

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education. Anthony Chmielewski is a student of Dr. Brian A. West, Jeff Hodge, Joey Carter, and Dr. Richard Gipson.

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

## Program Notes

### **Pianozore** (2015) – Alexej Gerassimez

Everybody knows the famous “Libertango” by Astor Piazzolla. I was going to make an arrangement for vibraphone and piano, because I really like this powerful combination. But during the process I moved away from the primary aim and found myself improvising and restructuring the material of this piece.

Though I drew the spirit of Piazzollas style of music with me, I escaped and stepped into a new “country.”

“Piazonore” is the result of this adventurous process and there is no longer a clear resemblance to its original form of a “tango.”

Don’t take it too seriously and have fun.

- Notes from the composer

### **Eight Pieces for Four Timpani, Improvisation** (1949) – Elliott Carter

The Canto and Adagio of this set of Eight Pieces for Four Timpani (One Player) were written in 1966, while the other six were composed in 1949. In those days, these six were found difficult, if not impossible to play effectively, but, as time passed interest in them and performing skills grew, so I decided to publish the set complete, as four of them had been widely circulated in manuscript, in 1966. At that time, they were revised with the help of the percussionist, Jan Williams, of the New York State University at Buffalo. In gratitude for his advice, the Canto and Adagio were composed for him and included the set. Unlike the other, each of which is a four-note piece based on different tunings of the drums, these two employ the possibilities of the pedal-tuned chromatic timpani.

The six from 1949, besides being virtuoso solos for the instrumentalist, are studies in the controlled, interrelated changes of speed now called “metric modulation,” and generated ideas carried further in my First String Quartet begun at the same time and completed shortly afterwards. Each piece is dedicated to a performer who showed an interest in the works in their early days:

[...]

V. Improvisation (1949/1966) – Paul Price – The opening phrase furnishes materials for numerous variations with constant changes of speed.

[...]

- Notes from the composer

**Secret Love** (1953, arr. 1977) – Sammy Fain, arr. Tōru Takemitsu

Secret Love was originally composed by Sammy Fain for the 1953 musical film *Calamity Jane*. The song immediately became popular, ranking as high as number one on several published music charts. Since its release, Secret Love has been recorded by numerous prominent pop singers and jazz musicians.

This arrangement is from *12 Songs for Guitar* by Tōru Takemitsu. All twelve songs are concert arrangements based on popular songs.

- Notes from the performer

**Ignis** (2014) – Christopher Bradford

I wrote Ignis the summer before my freshman year of my bachelor's degree at the University of Utah. Ignis is a Latin root word meaning "ignite" or "spark." The idea of this work is that the music is constantly trying to start a fire, moving between sparks, shimmering embers, and dancing fire, almost to the point of being out of control. The form in mind was ABC. The A section is a series of running sixteenth note figures accompanied by an ascending rippling motif in the first marimba. It moves through a series of phrases in perpetual motion that lead to an aggressive pounding section that is interrupted by descending split runs or sixteenth note figures. The B section provides a soft section to the piece in a chorale-esque manner, moving in and out of close dissonances. This accompanies the dancing bass motif introduced in the fourth marimba which develops into a warm and rhythmic climax. The C section is when the fire is at its peak. An evocation of rippling motif from the A section is brought back in the second marimba now descending. The first running sixteenth motif found at the beginning of the work is also recalled, now in mixed meter to bring the work full circle. The piece then shoots into a final statement of the C material, pulsing on a C Major chord with Lydian occurring in the upper voices. The work is concluded with a final split run ascending to an energetic resolution.

- Notes from the composer

### **Side by Side** (1989/2021) – Michio Kitazume

Side by Side was originally composed for solo multi-percussion and orchestra in 1987. In this piece, there are clear indications of the number of desired repetitions of each bar. However, the performers are allowed to repeat the times they want as long as they feel the rhythm and keep the tempo. The extreme and rapid-changed dynamics contrast, polyrhythm, and difficulty in coordinating both hands and feet are the reasons why this piece is so challenging.

- Notes from the composer

### **Three Moves for Marimba, Slide** (1999) – Paul Lansky

Three Moves, written for, and dedicated to Nancy Zeltsman, has a curious origin. In the early 1990's I wrote a piece called Hop for Nancy's violin-marimba duo, Marimolin, with Sharan Leventhal. Hop ends with a 'groove' section and a few years later Nancy suggested the I write a whole solo marimba piece based on that. I did so and called it Hop(2). The piece sounded lonely so I added two movements Turn and Slide and Three Moves was born. Over the years I've been delighted with how many players have performed these pieces. They are fiendishly difficult and each new generation of players seem to play them better and better.

- Notes from the composer

### **Deus Ex Metronome** (2019) – Russell Wharton

The BOSS DB-90 Dr. Beat Metronome has been with me almost my entire musical life. I owe it a great debt of gratitude, as I have learned as much (or more) from it as I have from any teacher. Though the Doctor has helped me build my skills as a musician, we have not yet gotten the chance to perform together, so I decided that it would be fun if Dr. Beat and I got to play a little tune together. Written for solo snare drum with audio accompaniment, *Deus Ex Metronome* is the result.

In the audio track, one hundred percent of the samples were recorded into Logic Pro X from the DB-90. I then used the EXS24 mkII to create several different synths from those samples, including some synths that only consist of a single sample pitched across an entire keyboard. All of the high "clicks" or "blips" are simply the DB-90 metronome sounds pitch-bent up several octaves. In order to "fill out" the sound the sound and maximize clarity, the tracks were then produced using EQ, automation, cutoff filters, compression, reverb, and other effects. My good friend and colleague Matthew Kilby was a major help in the production of the audio track.

For the solo part, I wanted to create something that would appeal to the consortium who commissioned the work (and the general audience of "people who enjoy snare drum solos

with audio”) while using a compositional vocabulary that sounded fresh and engaging to any listener. I knew that in order for this piece to be engaging, it needed to be centered around rhythmic interest rather than rudimentary vocabulary.

Around the time I began this piece, I found myself engrossed in Kendrick Lamar’s album *DAMN*. Kendrick’s talent as a rapper is well known, but I found myself particularly drawn to the rhythmic structure of his verses and, in particular, his use of odd groupings. A particularly interesting way to listen to Kendrick is to do so while following along with the lyrics. Quite often he moves between lines or rhymes in a way that is in contrast to the beat. To put it more academically, Lamar’s rhyme and verse structure contain a certain “harmonic rhythm” that he often uses in juxtaposition with the established meter. I found this technique to be intellectually stimulating and very enjoyable to listen to, so I attempted to incorporate it into this piece. For any excellent example of this, listen to the song *FEEL*.

*Deus Ex Metronome* also owes a great deal to Tigran Hamasyan, Phronesis, and Mark Guiliana.

- Notes from the composer

### **Watercolor Sun (2023) – Ivan Trevino**

*Watercolor Sun (2023)* was commissioned by the Grammy Award winning ensemble, Third Coast Percussion. It was written for the quartet to perform on one single 4.3 octave marimba. I’ve been friends with the members of Third Coast for many years, and have watched them from afar with much admiration. It brings me great joy to write music for them.

There are moments in life that create a feeling I can’t quite describe. Like waking up in a sunlight room, or sharing a meal with old friends, or going on a road trip with someone you love. There’s a jovial, euphoric feeling to it. I feel it when I catch the sunrise with my family, and I feel it when I play music too. Maybe it is gratitude, or peace, or something in between. Whatever this feeling is, it is at the heart of *Watercolor Sun*.

- Notes from the composer