



SCHOOL OF MUSIC

Presents

**Maggie Hogan, percussion**

November 4, 2024

8:30 pm

Van Cliburn Concert Hall at TCU

**Program**

Ignis (2014)

Christopher Bradford (b. 1996)

Anthony Chmielewski, marimba

Logan Scott, marimba

Ashlyn Bailey, marimba

Motion (1986)

Lynn Glassock (b. 1946)

Canaries (1949)

Elliott Carter (1908-2012)

Etude in E minor (2006)

Pius Cheung (b. 1982)

Triptan (2015)

David Skidmore (b. 1982)

Ashlyn Bailey, vibraphone

Adam Mackey, marimba

Anthony Chmielewski, percussion

Aquatic (2021)

Russell Wharton (b. 1990)

Watercolor Sun (2023)

Ivan Trevino (b. 1983)

Anthony Chmielewski, marimba

Adam Mackey, marimba

Jaden Guinto, marimba

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education. Maggie Hogan 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

### **Ignis** (2014) – Christopher Bradford

Ignis is a high energy marimba quartet about igniting a flame. 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 pulsing rhythms, running sixteenth notes, and split runs have proven to make the work a crowd favorite.

– Notes from the composer

### **Motion** (1986) – Lynn Glassock

Passages of driving sixteenth notes on a single low drum with accents dispersed among the higher drums create the foundation for this high-energy piece. The timbres are filled out by the full use of two suspended cymbals and a concert bass drum.

– Notes from the composer

### **Canaries** (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:

[...]

VII. Canaries (1949/1966) – Raymond DesRoches – A dance of the XVI and XVII centuries, ancestor of the gigue, supposedly imported from the “wild men” of the Canary Islands; in 6/8 time with dotted rhythms-here fragmented and developed.

– Notes from the composer

### **Etude in E minor** (2006) – Pius Cheung

“Etude in e minor” (for solo marimba) is dedicated to Edward Aldwell, my theory/Bach teacher while I was at the Curtis Institute of Music. He was a man of few words, but all of them were important. His teachings were always witty, but extremely intelligent. During one of our discussions about music, and knowing that I have always had self-doubt about my own compositions, he told me, “Don’t be afraid of how other people judge your music. Just write whatever comes to your heart.” That, coming from

one of my most respected musicians in the world, all of a sudden sparked something in my mind, and I just sat down and wrote this etude. Compositionally, this piece is very simple, but it is one of my most honest works.

Edward Aldwell passed away in 2006.

– Notes from the composer

**Triptan** (2015) – David Skidmore

“Triptan” is part of a series of pieces entitled “Aliens with Extraordinary Abilities”, a cycle of works exploring a common idea: that the same piece of music can move at several different speeds at the same time. Each piece in the series takes its names from a memorable Third Coast Percussion touring experience or inside joke.

– Notes from the composer

**Aquatic** (2021) – Russell Wharton

When one considers oceanic life, it is like considering the whole of the world: massively interconnected ecosystems, staggering biodiversity, and a frightening degree of fragility, all still largely shrouded in mystery. The beings that live in the ocean can be friendly, terrifying, alien, majestic, enormous, and microscopic.

*Aquatic* was inspired not only by the life under the sea, but also by the media that raises awareness about that life, including *Blue Planet*, *Planet Earth*, *Our Planet*, *My Octopus Teacher*, and *Subnautica*. The piece uses pleasant harmonies mixed with undulating and uneven rhythms to create a sense of unfamiliarity mixed with hopefulness. A great deal of the soundtrack for this piece was written using Spitfire Audio’s Orchestral Swarm, which was featured in *Blue Planet II*.

– 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 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