

## **Program Notes:**

### *Iktuarpok* by Casey Cangelosi

“Iktuarpok” is an Inuit word describing the feeling of anticipation when waiting for an expected guest while continually checking for their arrival out your front door or window. The piece gives a sense of calm and anticipation, at the same time, through the use of wind chimes and the steady pulse of the metronome. As the piece develops the player’s station almost becomes a set of wind chimes itself.

### *Branches* by Timothy K. Adams, Jr.

“Branches” captures a pointillistic mood. Coming from the sound of wind chimes we continue our journey walking through a forest and hearing the leaves crinkle under your feet freshly fallen from the season of fall. I like to think of running through the forest feeling the balmy weather, tree branches snag on my body and twigs snapping under my feet.

### *Like Water* by Timothy K. Adams, Jr.

As we go through the forest we see water. There are no jagged edges in “Like Water” much like the idea of a body of water. Water also never has jagged points when it moves around things. There is a majestic quality to seeing a body of water roll over rocks and navigate the current of the sea bed or river bed.

### *Indifference* by Eric Sammut

Originally composed by Tony Muréna and Joseph Columbo in 1942, “Indifference”, was then adapted to the Marimba by Eric Sammut. Muréna and Columbo, Italian immigrants, arrived in Paris in time to enjoy the explosion of ballet musette venues called “guinguettes”. “L’indifference” was written to play on their Bandoneon (type of accordion) in their tango orchestras. This quick paced waltz has been adapted for many things but I believe that Sammut captured the essence of the accordion through this arrangement. It has sense of fluid improvisation throughout the piece while still maintaining a fun, dance-like pulse.

### *Statement* by Timothy K. Adams, Jr.

“Statement” is meant to be an announcement of any kind. Adams believes the idea should be pertinent to the performer. For myself I look at statement as a bold announcement of myself as a unique artist. I’ve chosen to play this as a punctuation to “Indifference” because I originally made a mark as an artist through the vessel of marimba. However, I believe that my studies in total percussion have informed my marimba playing and have developed who I am today as an artist as a total percussionist.

### *Arch* by Timothy K. Adams, Jr.

“Arch” is a piece that captures a grandiose sense of something. I like to think of mountain ranges. For me, growing up in a mountain town, I’ve always felt a sense of wonder and awe looking up at our beautiful mountains. This piece really captures the sense of beauty and majesty we encounter in the world.

*Deus ex Metronome* by Russell Wharton

Russell Wharton was inspired to compose “Deus Ex Metronome” by a device ubiquitous and invaluable to the journey of many musicians – the BOSS DB-90 Dr. Beat Metronome. This solo incorporates an audio accompaniment created solely from samples recorded (and liberally manipulated) from the DB-90. “Deus Ex Metronome” is an eccentric combination of musical influences, including artists like Tigran Hamasyan, Mark Guiliana, and Kendrick Lamar. It is a unique snare drum solo that is challenging, incorporates advanced techniques, brushwork, a lot of syncopation and metric modulation. I’ve programmed this after “Arch” because I think of snare drum and metronomic time as a percussionists foundation. My grandiose idea and statement is that a percussionist is, first and foremost, a timekeeper in the back of the band.

*Elegy* by Timothy K. Adams, Jr.

“Elegy” is sorrowful. It is the memory of a loved one or event. It also describes a place or a resting point of life. It is difficult to find words in sorrow or tragedy. Peace and understanding can come through the sound of music.

*Partita no. 2 in D minor: Chaconne* by Johanne Sebastian Bach

“Chaconne” (Italian: “Ciaccona”) is a solo instrumental piece that forms the fifth and final movement of the *Partita No. 2 in D Minor*, BWV 1004, by Johann Sebastian Bach. Written for solo violin, the *Chaconne* is one of the longest and most challenging entirely solo pieces ever composed for that instrument.

Bach’s string compositions, including a half dozen partitas and sonatas for solo violin, were composed in the late 1710s and early 1720s, while Bach was employed at the court in Köthen, Germany. It was a period of great freedom and creativity for the composer.

The *Chaconne* forms the longest movement of the piece by far, making up roughly half of the entire partita. It draws upon the Baroque dance form known as a chaconne, in which a basic theme stated at the opening is then restated in several variations. In Bach’s *Chaconne*, the basic theme is four measures long, short and simple enough to allow for 64 variations. From a stern and commanding mood at the beginning, Bach gradually increases the complexity of his theme, mixing in various compositional effects. Some twists upon the theme are spacious and grand; others flow nimbly. Fast runs and large interval skips are frequent, requiring much dexterity from the performer. Bach also calls forth changes in emotional intensity, as some variations are dominated by long notes and others by many, more urgent short notes. Bach builds up his work over 256 measures, finally restating the theme at the end with new, even stronger harmonies.

“The Chaconne is for me one of the most wonderful, incomprehensible pieces of music. On a single staff, for a small instrument, the man writes a whole world of the deepest thoughts and the most powerful feelings. If I were to imagine how I might have made, conceived the piece, I know for certain that the overwhelming excitement and awe would have driven me mad.”

-Johannes Brahms in a letter to Clara Schumann