

I would like to thank God for the spiritual gifts He has bestowed upon me. I would also like to thank my wife and kids, Trina, Dylan, and Haley, for their unconditional love and encouragement.

Thank you to my incredible sponsors and their continued support: George Barrett, Erik Johnson, and Nick Phillips at Innovative Percussion; Jim Bailey and Don Click at Evans Drumheads; Mark Schaefer and Laurie Kumba at Dynasty/Bergerault; Nick Petrella at Sabian; and Tim Church at Black Swamp Percussion.

Also, a special thank you to the backers of my Kickstarter crowd-funding campaign – I couldn't have done this without you.



ZOO MORPHS



DREAMSCAPE.....JONATHAN OVALLE

With the Texas A&M University-Commerce Percussion Ensemble

Kaylie Hardeman, Liam Hatcher, Taylor McManaway,

Heather Meyer, & Louis Raymond-Kolker

Dreamscape for Solo Marimba and Percussion Ensemble is a through-composed work, which contains two movements performed in succession without pause. Much of the material in this piece draws its influence from short memories of my own dreams and from the format many of my dreams seem to take which is sometimes a very odd juxtaposition of events in succession, often with little coordination or without any direct connection to each other. The first movement is, at times, very delicate and is a somewhat romantic slower-moving palate of colors that seeks to feature the marimba in a very lyrical style over a bed of washy percussive sounds. The second faster movement is influenced by dreams of mine that have included fighting or a chase scene. The linear marimba writing, the very aggressive percussive interludes, the vibraphone/marimba interaction are all influenced by these events as experienced in a deep sleep cycle.

- Jonathan Ovalle

Dreamscape was given its World Premiere in September 2000 by the University of Michigan Percussion Ensemble with the composer as soloist.

FOUR POSTCARDS.....STEVEN STUCKY

With the Baylor Woodwind Quintet

Helen Ann Shanley, Flute

Richard Shanley, Clarinet

Doris Deloach, Oboe

Ann Shoemaker, Bassoon

Jeffrey Powers, French Horn

Four Postcards is a set of four movements or miniatures, music that exposes just one vivid, highly characteristic musical idea in concentrated form. From the whole range of instruments at the modern percussionist's disposal, I chose to restrict myself just to the marimba. It is a wonderful instrument, probably the most lyrical and expressive of all the percussion, capable of a wide variety of color and touch. It is ideally suited to play a whole range of roles, from accompanist to soloist, from chords to melodies to percussive highlights. I hope that the result is not merely a woodwind quintet with piquant effects added by the percussionist, but instead true chamber music for six equals."

— Steven Stucky

This piece was commissioned by the Percussive Arts Society in memory of Dr. Larry Vanlandingham (1937-2004), the Percussion Professor at Baylor University from 1963-2003.

KALEIDOSCOPE: CONCERTO FOR MARIMBA AND BAND.....G. BRADLEY BODINE

With the Texas A&M University-Commerce Wind Ensemble

Phil Clements, Director

Kaleidoscope was originally composed in 2007 as *Concerto for Marimba and Orchestra*, dedicated to the Portuguese percussionist Pedro Carneiro, and recorded by the Seattle Symphony with Pedro Carneiro. I transcribed the work especially for Dr. Brian Zator and the Texas A&M University-Commerce Wind Ensemble's performances at Carnegie Hall and the College Band Directors National Association Southwest Regional Conference in 2012.

Containing elements of minimalism and impressionism, *Kaleidoscope* begins with a driving opening theme, while the marimba adds ebullience to the lively imitative texture of the accompaniment. The music eventually builds up to a series of intensely dissonant chords resolved by the A-flat major chord that announces the arrival of the second theme. The virtuosic cadenza introduces new material and the re-entry of the ensemble is marked by the flutter articulations of the low reeds, gradually building to a recapitulation of material from the first theme of the opening movement. A series of dissonant chords announces the arrival of the first theme of the final movement played by the marimba. The section that follows is inspired by the genre of rock music, with fast repeating riffs, punctuated by power chords, after which a development section again ensues, where melodies and motives from the first and last movements are presented in varied forms. During the final section of the lengthy coda, the marimba plays a variation of the first theme of the third movement, and the woodwinds play bluesy melodies in canon while the brass and percussion punctuate the music with power chords.

-G. Bradley Bodine

Kaleidoscope's World Premiere took place at Carnegie Hall in 2012 with the Texas A&M University-Commerce Wind Ensemble.

ZOOMORPHS..... ARMAND RUSSELL

Daniel Kelly, Trumpet

Jimmy Clark, Trombone

Armand Russell composed this work as an homage to Wassily Kandinsky (1866-1944). While Kandinsky went through various artistic styles, he is most known for his abstract art composed between 1922-1944. Rose-Carol Washton Long wrote an essay included in *Kandinsky: Parisian Period 1934-1994* that "points out Kandinsky had written about the relationship between zoomorphs and elements connected with the beginning of life in 1926 but evidence of his exploring these ideas visually did not appear until 1935." (See *Variegated Black*) Zoomorphs are a way of depicting animals in unique or odd shapes. Long further states, "that Kandinsky sought to create tension on his canvases through the use of spatial ambiguities, dislocated forms, color transparencies, and weight reversals. *Dominant Violet* is one of the first of the large scale paintings to exploit these intricate devices."

-Brian Zator

GET UP AND MOVE..... DAVID DAVIES

Julie Walker, Flute

David Davies, Piano

Get Up and Move was commissioned by the Society for New Music's 2014 "Vision of Sound" Concert Series. The annual series connects composers with choreographers, who then collaborate on the creation of original work. This particular piece is primarily built upon three elements; an extended melodic line, a single collection of chord clusters, and two different (but similar) chord progressions, each of which is expanded and developed at various points throughout. Due to the nature of the commission, a chief concern was to create a sonic experience which

could appropriately support the contribution of the choreographer and dancers, but would also be interesting in its own right. To this end I chose to focus on the shared abstraction possible between music and dance, rather than take a programmatic approach. Accordingly, the work is structured primarily around periods of repose and activity, of rest and rhythmic-groove. The title of the work, *Get Up and Move*, is a double entendre. While referring most obviously to the fact that this is music for dance, it also references a major relocation that occurring during the period in which it was composed. I believe I can hear that event being “worked through” musically in various parts of this piece, though that’s something which didn’t really occur to me until later in the process.

-David Davies



DR. BRIAN ZATOR is the Director of Percussion at Texas A&M University-Commerce, having joined the faculty in 2001, and holds degrees from Baylor University, the University of Michigan and the University of North Texas. He is also a student of world-renowned marimba artist, Keiko Abe, having performed and studied with her in Japan. Dr. Zator has performed at seven Percussive Arts Society International Conventions (PASIC), conventions, festivals, high schools, and universities across the United States, at Carnegie Hall, and abroad in Japan, Brazil, Australia, Switzerland, and Luxembourg.

Dr. Zator and the A&M-Commerce Percussion Ensemble were one of the three winners of the prestigious 2010 PAS International Percussion Ensemble Competition and performed a showcase concert at PASIC 2010. The ensemble also presented a concert at PASIC 2006, featuring works of Minoru Miki, and has released two CD's since 2007.

Providing instructional videos for marimba, Dr. Zator is the primary keyboard artist for the Smartphone app and iBook publications, Pocket Percussion Teacher. He was a member of The Cavaliers Drum and Bugle Corps from 1994-1996 and taught the University of Michigan drumline. Active within the Percussive Arts Society (PAS), he currently serves as the Executive Committee President-Elect. He has also served as Secretary, on the Board of Directors, the Keyboard and Percussion Ensemble Committees, written reviews for Percussive Notes, and has adjudicated the PAS International Percussion Ensemble and Composition Competitions. Dr. Zator is a performing artist and clinician for Innovative Percussion, Evans, Dynasty/Bergerault, Sabian, and Black Swamp Percussion.

For more information, visit his website at **www.BrianZator.com**

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Executive Producer: Brian Zator

Executive Producer and Sound Engineer: Bruce Richardson

Associate Producers: Randy and Merry Zator, Teddy and Ann Reel, Andy Eldridge, and David and Donna Kelley

CD Design: Adrian Valderrama

Artwork: *Dominant Violet* by Wassily Kandinsky

Recording Assistants: Kaylie Hardeman, Chris McWilliams, Kevin Luken, and Louis Raymond-Kolker