



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 the unconditional love and encouragement.

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

ZAMIKI  
MUSIC FOR SOLO MARIMBA

PERFORMED BY  
BRIAN ZATOR



## **Ballades for Koto Solo: Vol. 2 “Spring” (1976/2000)**

### **I. The Young Sprout**

### **III. Skylark**

Minoru Miki (1930-2011)

arr. Brian Zator (b. 1975; Performed World Premiere)

While studying in Japan, I attended a Pro Musica Nipponia concert. This ensemble, founded by Minoru Miki, unites traditional Japanese instruments with contemporary music and one of the first pieces on their concert was a koto ensemble. This was the first time I had ever heard this instrument live and when I listened, I imagined that music being played on marimba. When I later met Minoru Miki to talk about his marimba compositions, I also asked him about his works for koto and my interest in arranging them for the marimba. He graciously approved and suggested his *Ballades for Koto Solo* compositions.

The various glisses, grace notes and embellishments are meant to emulate the unique sounds created in the original koto works. Miki heard my koto arrangements and gave his approval for their publication and performance.

- Brian Zator

## **9 Peanuts (2000)**

### **I. Clockwork**

### **II. Toy Soldiers**

### **III. African Kora**

### **IV. As Slow as Possible**

### **V. Ragtime**

### **VI. Funky**

### **VII. Bach Air**

### **VIII. Cadenza**

### **IX. P.S.**

Anders Koppel (b. 1947)

U.S. Premiere Performed by Brian Zator

I wrote *9 Peanuts* in 2000 for a student's first doctoral recital at the Copenhagen Conservatory. The title indicates that each movement is a kind of drill for a certain aspect of marimba playing – nuts for the player to crack. But hopefully, the audience only hears nine very different movements, each one in its own special mood. In my series of works for marimba, among them four marimba concertos, *9 Peanuts* is the only one for marimba solo.

- Anders Koppel

## **As She Sleeps, She Dreams (2006/09)**

Jonathan Ovalle (b. 1976)

*As She Sleeps...She Dreams* was written for, and is dedicated to, my daughter. After her birth, I found myself often watching her while she slept wondering what her young little mind might be thinking about in what was a beautiful and peaceful state of rest. The piece was born as an improvisation on marimba which was recorded and then later transcribed and notated.”

- Jonathan Ovalle

*As She Sleeps...She Dreams* was composed and premiered in 2006 with the composer as soloist.

## **Run!**

Howard Hersh

*Run!* for solo marimba was composed in 2002-2003 for Daniel Kennedy and made possible by a commissioning grant from the Bay Area Chapter of the American Composers Forum. When we started the project, Daniel suggested we keep the piece short to make it more accessible to future performers. Duration became a focal aspect of the conceptual process, and translated into a sense of compression, in which a lot of material could be fit into a handful of minutes.

The piece has no story, but it is possible to think of the soloist as someone moving through a rush of experiences, running through an entire day while the world blurs past in fast motion. Everything he sees or touches him – beauty, romance, frustration, anger – is fleeting and reduced to glances. In a sense, he's modern man, not only running, but running on a moving sidewalk in an accelerated film. Like the person he represents, the soloist has a lot of material to move through. The result is a virtuosic and heroic challenge.

- Howard Hersh

## Time for Marimba

Minoru Miki

(Brian Zator's dissertation, "A Comparative Analysis of Minoru Miki's *Time for Marimba* and *Concerto for Marimba and Orchestra*," covers this work)

I had thought for a long time that ideally a marimba composition should be written in the image of the gamelan. Although never performed, I did write a symphony for four marimbas and five wind instruments in the style of the gamelan which was about one half hour in length. After this, however, my idea of the marimba in the style of the gamelan changed as did my style of writing and I lost interest in both. My original thinking was that only the gamelan could achieve the sound colors I desired.

When Keiko Abe requested some new music for the marimba, I was uncertain about the instrument, and in addition I felt that I would have no free time to comply with her request. But after hearing her performance I was filled with inspiration and a new concept of the marimba that was quite complete. Ordinarily I take a long time in the preparation and actual writing of any composition, but this time the name of inspiration I felt from Keiko Abe allowed me to complete the new piece, *Time for Marimba*, quickly and much to my satisfaction.

- Minoru Miki

## Fernando's Waltz (2010)

Paul Smadbeck (b. 1955)

Fernando Meza first floated the idea of me writing a new piece for his marimba festival when I met him at PASIC in 2007. When I saw him again in the fall of 2009, he charmingly persisted, and the result, an eight and a half minute marimba solo in 3/4 time which I wrote between December of 2009 and February of 2010, pretty much named itself. I will always be most grateful to Fernando for getting my creative juices flowing again.

*Fernando's Waltz* is in a loosely constructed sonata form which, after a brief introduction, presents two themes in G and F major respectively. The first theme is a lilting, eighth-note melody in slow waltz time with a simple one-note accompaniment in the left hand. This theme hints of the motion to come in the second theme in F. The "exposition" is followed by a development section based on the thematic material, leading to a short cadenza, and a finale using the second of the two themes, now in G, with a final flourish from the first. As with most of my music, the genesis of much of the material was a sticking pattern I came up with which is really fun to play and has the effect of creating a lot of rhythmic and melodic interplay between the mallets.

-Paul Smadbeck

\* This recording is based on the manuscript version of the solo, not the slightly adjusted published copy. Thank you to Paul Smadbeck for sending me a preliminary copy of the work soon after the premiere.

## Fantasie in A (2006)

Dwayne Rice (b. 1974)

Inspired by the M.C. Esher drawing *Metamorphosis II*, *Fantasie in A* by Dwayne Rice is the metamorphosis of one musical idea into a series of other musical ideas, connected in much the same way elements of the Esher drawing are connected. One idea slowly changes into another, becomes a different part of another, or pivots around a single note, eventually leading us back to the beginning material. A "fantasie," in musical terms, is a composition with a free form and improvisatory style.

- Dwayne Rice



**DR. BRIAN ZATOR** is an Associate Professor of Music and the Director of Percussion at Texas A&M University-Commerce, having joined the faculty in 2001. His responsibilities include the classical and marching percussion ensembles, the "Panimation" Steel Drum Band, "Samba Leão" Brazilian Ensemble, undergraduate and graduate applied lessons, and the percussion methods and literature courses. He earned his Bachelor of Music Education degree from Baylor University, Master of Music Performance degree from the University of Michigan, and his Doctor of Musical Arts degree from 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.

As a marimba/percussion soloist or ensemble director, Dr. Zator has performed at the Percussive Arts Society International Convention (PASIC), the Texas Music Educators Association Convention, the Texas Bandmasters Association Convention, the College Band Directors National Association Convention, the North Texas Marimba Workshop/Keyboard Percussion Symposium, as well as abroad in Brazil, Japan Australia, Switzerland, and Luxembourg. He has been a soloist with groups such as the Lone Star Wind Orchestra, the University of North Texas Wind Symphony, the Baylor Woodwind Quintet, the A&M-Commerce Wind Bands, the Conroe and The Woodlands Symphonies, and with college and high school percussion ensembles around the country. He made his Carnegie Hall debut with the A&M-Commerce Wind Ensemble in the spring of 2012.

Dr. Zator and the A&M-Commerce percussion ensemble were one of the three winners of the 2010 PAS International Percussion Ensemble Competition and performed a showcase concert at PASIC 2010. In 2012 they released *Epic Proportions*, featuring music from the showcase concert. The ensemble also presented a concert at PASIC 2006 featuring works of Minoru Miki and in 2007, released a CD entitled *Sohmon III: New and Unknown Percussion Works of Minoru Miki*.

Dr. Zator is the primary keyboard artist for the Smartphone app, "Pocket Percussion Teacher," providing instructional videos for marimba. He is also the author and performer on several iBook publications providing detailed video instructions and full-length performances for popular marimba solos including *Yellow After the Rain*, *Rain Dance*, *Sea Refractions*, and *The Tempest*. He was a member of The Cavaliers Drum and Bugle Corps and taught the University of Michigan drumline. Active within the Percussive Arts Society, he currently serves as the Executive Committee President-Elect. He has also served on the PAS 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 proud to be a performing artist and clinician for Dynasty/Bergerault, Innovative Percussion, Sabian, Evans, and Black Swamp.

For more information, visit his website at [www.BrianZator.com](http://www.BrianZator.com)

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