

Javier Garza

April 9th, 2026

7:30pm

Kirmser Hall, Kansas State University
Master's Recital

PROGRAM

Texas Hoedown (2005)David Friedman (b.1944)
Javi Garza Vibraphone
Devon Autry Drumset

Rhapsodie Chromatique (2022)Tomasz Herisz (b.2000)

Topography of Dreaming (2009)Christopher Deane (1957 - 2021)
Javi Garza Vibraphone
Mark McKinley Marimba
Devon Autry Marimba

The Apocryphal Still Life (1996)Christopher Deane (1957 - 2021)

Intermission

Chega De Saudade (1971)arr. Gary Burton (b.1943)

Chega De Saudade (1955)Antonio Carlos Jobim (1927 - 1994)
Javi Garza Vibraphone
Devon Autry Drumset
Jessi Solorzano Congas
Rawlan Cave Bass

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Sailing for Phil (2008)Eric Sammut (b.1968)

- I. 1^{er} Mouvement*
- II. 2^{eme} Mouvement*
- III. 3^{eme} Mouvement*

Javi Garza Vibraphone
Devon Autry Drumset
Jessie Solorzano Percussion
Mark McKinley Percussion
August Siefkies Piano
Rawlan Cave Bass

Program Notes

Texas Hoedown

Texas Hoedown is an infectiously driving groove piece for solo vibraphone by David Friedman with a written out solo section. David's gifted vibraphone student, Taiko Saito, premiered this piece at the 3rd World Vibe International Competition in France in October, 2005 where she won first prize.

David Friedman, internationally renowned vibraphonist, marimbist, composer and jazz educator, has his own musical message, born of fascinatingly diverse musical influences. Few jazz musicians can claim as broad a spectrum of performing and recording experience, with such varied musical personalities as Leonard Bernstein, Luciano Berio, Bobby McFerrin, Wayne Shorter and Yoko Ono. Friedman has been heard either live or on recordings with, among others, Joe Henderson, Horace Silver, Johnny Griffin, Jane Ira Bloom, Ron Carter and John Scofield. His compositions are featured on Chet Baker's award winning Enja release, *Peace*, with bassist Buster Williams and drummer Joe Chambers. Friedman is also the featured soloist on this recording.

Rhapsodie Chromatique

Rhapsodie Chromatique was first published in 2022 by Tomasz Herisz. This piece uses a wide variety of chromaticism in combination with fast syncopated gestures that help explore avenues of latin and contemporary styles. This vibraphone solo is highly influenced by contemporary marimba solos, jazz and classical music. The large cadenza section allows the performer to freely explore these same concepts with parameters regarding rhythm and harmony.

Tomasz Herisz is an up and coming percussionist and composer based out of France. His music is widely used for percussionist's recitals and competitions and is constantly pushing the limits of the percussionist's capability. His pieces demand musical malleability and dexterity of the performer while still maintaining musical genuinity.

Topography of Dreaming

Topography of Dreaming was composed by Christopher Deane for his vibraphone and composition clinic at the 2009 Percussive Arts Society International Convention. Chris premiered the piece with longtime friends and collaborators Mark Ford and Brian Zator. This piece embodies three characteristics found in many of Deane's compositions: an elegant and deeply considered compositional architecture; a propensity for extended techniques and expanding the possibilities of percussion instruments; and his use of dovetailing ideas that cycle around and over each other in an unbroken loop.

Chris liked to call this last compositional technique lyrical spherical. As the son of an amateur playwright father, Chris was fond of wordplay and often described the concept of lyrical spherical with a back and forth rhyme from the 1947 film *The Bachelor and the Bobby-Soxer*. Chris liked to tell the story of reciting the rhyme as a child with his mother as she drove him to school:

You remind me of a man
What man?
The man with the power
What power?
The power of voodoo
Who do?
You do!
Do what?
Remind me of a man...

Christopher Deane, who served as Professor of Percussion at the University of North Texas College of Music for the past 21 years, died on October 9, 2021. Deane held performance degrees from the University of North Carolina School of the Arts and the Cincinnati College-Conservatory of Music. He studied with James Massie Johnson, former principal timpanist of the St. Louis Symphony, and percussion with Allen Otte. He also studied independently with Roland Kohloff (New York Philharmonic), Eugene Espino (Cincinnati Symphony), and Leonard Schulman (New York City Opera).

According to UNT School of Music Coordinator of Percussion Mark Ford, "Since his cancer diagnosis over four years ago, Chris has been incredible, performing often on campus and with the Dallas Symphony Orchestra, composing new works, and teaching our wonderful students at the University of North Texas. His warm, caring personality and love for his family, friends, and percussion never faded as he fought this illness. Christopher was an amazing musician, a visionary composer, and an inspiring teacher."

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The Apocryphal Still Life

The Apocryphal Still Life was written by Christopher Deane upon the request of the Percussive Arts Society to be performed by contestants for the 1996 Vibraphone Competition to be held at the PASIC Convention '96. The work is dedicated to the virtuoso vibist and Deane's good friend, Jon Metzger. In addition to the use of one hand harmonics, a very simple preparation is called for which is to have the lowest "D" and "E" pitches of the instrument raised so that they remain unaffected by the damper system throughout the piece. The piece is composed entirely in cycles consisting of two measures of 6/4 followed by a measure of 4/4 although it is not the desire of the composer to have this fact immediately perceived by the listener.

Chega De Saudade

Originally written by Antônio Carlos Jobim in 1956, Gary Burton's take on this jazz standard is considered one of the best vibraphone performances ever recorded in history. Throughout the piece, you are able to hear the melody of the original tune being soared across many of his reharmonizations and dense rhythmic interpretations. This piece scratches an itch in the performer's brain, but once taken at a desirable tempo, the melody takes on a whole new story.

Gary Burton is widely known for his contributions to the classical and jazz realm of vibraphone. He is best known for his ability to arrange and play the vibraphone in a very *pianistic* style. Through his musical innovation, he was able to break traditional boundaries that the vibraphone once lived in and has given it more real-estate to occupy in the musical world. This arrangement is one of the most prime examples of his artistry. Burton finds a way to fill up the harmonic and rhythmic space so that the audience is given a platter of options to listen to. In other words, you can listen to this arrangement multiple times, and always find something interesting to discover.

Through all the complex rhythmic passages, Burton finds a way to stay true to the form of the original tune as well as keeping the memorable shift from D natural minor to D major. These shifts in tonality come with their own distinct character change without disrupting Burton's style. The tune ends in a major key after the continuous alternations from minor to major and gives the listener a sense of hope. The true song captures the feeling of "Saudade", a deep sense of longing and melancholy.

At first glance of the arrangement, the distinction between melody and accompaniment is not immediately clear. The music doesn't give the performer all the answers right away, however I believe this allows the performer to create musical interpretations as Burton did when arranging this tune. In a true Gary Burton fashion, this piece challenges the performer to create brevity in density.

Sailing for Phil

Sailing for Phil, a concerto for Solo Vibraphone, is Eric Sammut's newest composition! Commissioned by vibraphonist Philippe Limoge, the premiere took place on 14 February 2008 in Montpellier. The work is dedicated to Sammut's son Valentin. Originally scored for vibraphone and string orchestra, the version you will hear today primarily resembles a small jazz ensemble with an amplified bass, piano, and percussion rhythm section. This piece explores different avenues of jazz vibraphone and concerto form occupying styles such as up-tempo swing, medium swing, and latin jazz.

Eric Sammut began his musical education studying piano, and later attended percussion classes with Michel Ventula at the National Regional Conservatory (NRC) in Toulouse. In 1989, the same year that he received a unanimous First Prize as a student of Francois Dupin and Georges Van Gucht, Eric Sammut became principal percussionist with the Orchestre de l'Opéra National de Lyon.

In 1995, after receiving the First National Marimba Prize of New York, he undertook a recital tour and gave masterclasses in the United States, Europe and Asia. He began teaching marimba in Toulouse in 1995, as well as at the NRC in Paris and the Royal Academy of Music in London and Glasgow, in addition to being principal percussionist with the Orchestre de Paris. Since 1994, he has composed a number of pieces for marimba solo and ensembles published in France, the United States, Norway and Japan.