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## **Peter Klatzow's Six Concert Etudes for Marimba : a performer's guide**

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PETER KLATZOW'S *SIX CONCERT ETUDES FOR MARIMBA*:  
A PERFORMER'S GUIDE

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
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in

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by

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## ABSTRACT

### PETER KLATZOW'S *SIX CONCERT ETUDES FOR MARIMBA*: A PERFORMER'S GUIDE

Peter Klatzow has become one of the most prominent composers for keyboard percussion over the last thirty years. Several of his works have found their way into the standard repertoire for percussion. The primary purpose of this document is to serve as a performer's guide to his *Six Concert Etudes for Marimba*. This document is intended to help percussionists become less intimidated by Klatzow's music, and make it more approachable. By studying the technical and musical demands within the *Concert Etudes*, a percussionist will be better prepared to perform Klatzow's other keyboard percussion compositions. Both technical and musical advice is provided for each etude.

My research has included multiple performances of each etude, evaluation of techniques used, interviews with the composer, and an examination of his other works. A portion of my research has involved examining other documents that give a performer's perspective on works for keyboard percussion. These documents include Robert Van Sice's "The Marimba Music of Akira Miyoshi," Eric Hollenbeck's "Peter Klatzow's *Dances of Earth and Fire*: An Analysis," I-Jen Fang's "The 1986 National Endowment of the Arts Commission: An Introspective Analysis of Two Marimba Works, *Reflections on the Nature of Water* by Jacob Druckman, and *Velocities* by Joseph Schwantner," and Daniel Druckman's "Marimba Master Class on *Reflections on the Nature of Water*."

In addition to the performer's guide, this document includes information about the commission of the *Six Concert Etudes for Marimba*. For the musicians interested in biographical information about Peter Klatzow, a brief biography is also included. This document provides a detailed list of Klatzow's entire works for percussion to date, including significant information

about each work. The percussion catalog is separated into four categories: solo works, chamber, large ensemble works, and concertos.

## PETER KLATZOW: A BRIEF BIOGRAPHY

Peter Klatzow is one of the few South African composers to achieve international recognition.<sup>1</sup> He is an active composer who has made, and continues to make, significant contributions to the body of contemporary music. In particular, his works for percussion are consistently performed throughout the Americas, Europe, and Asia. Many of his works have been featured in clinics, lectures, and concerts at percussion conventions, and even as required pieces in international marimba competitions.

Klatzow was born in the small mining town of Springs, Transvaal, South Africa in 1945. In 1964, he moved to London to study composition with Bernard Stevens, piano with Kathleen Long, and orchestration with Gordon Jacob at the Royal College. That same year he was awarded the Southern African Music Rights Organisation (SAMRO) scholarship for composers that paid for his studies. While studying at the Royal College, Klatzow entered the Royal Philharmonic competition, which was previously only open to Commonwealth composers. Klatzow became the youngest recipient to ever win the competition with his *Variations for Orchestra*.<sup>2</sup> Following his time in London, Klatzow traveled to Italy and Paris on an Octavia Traveling Scholarship he was awarded from the Royal College. In Paris, he studied with Nadia Boulanger with whom he remained close friends until her passing in 1979.<sup>3</sup>

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<sup>1</sup> Peter Klatzow's biography, <http://www.klatzow.uct.ac.za/> (accessed April 14, 2013)

<sup>2</sup> James May, *Composers in South Africa Today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987), 132.

<sup>3</sup> Peter Klatzow's biography, <http://www.klatzow.uct.ac.za/> (accessed April 14, 2013)



As the terms of his SAMRO scholarship mandated, Klatzow returned to South Africa in 1966.<sup>4</sup> He worked at the South African Broadcasting Corporation (SABC) as a music producer from 1968 to 1973. In 1973, he was appointed to the University of Cape Town where he taught composition until his retirement in 2010. The University of Cape Town honored his achievements as a composer in 1985 by making him a Fellow of the University. He is currently Professor Emeritus at the University of Cape Town and remains in high demand as a composer throughout the world.

His major works include a full length ballet on *Hamlet* (for which he received a special Nederburg award), scores for two ballets on *Drie Diere* and *Vier Gebede*,<sup>5</sup> and concertos for various solo instruments: piano, clarinet, organ, marimba, and double concertos for flute and marimba, vibraphone and marimba, and two marimbas.<sup>6</sup> In an interview with Eric Hollenbeck, Klatzow states he is most proud of his *Incantations for Orchestra; Mass for Choir, Horn, Marimba and Strings; Prayers and Dances of Praise from Africa; String Quartet no. 3; Concerto for Piano and 8 Instruments*; and *A Branch of Dreams* for solo piano.<sup>7</sup>

While Robert Van Sice was principal timpanist with the Cape Town Symphony Orchestra he began working with Klatzow. In 1984, Van Sice requested Klatzow compose a concerto for marimba. As an exercise to become familiar with the marimba Klatzow first composed *Figures in a Landscape* (flute and marimba). Klatzow wrote this duo over the course of a single weekend. This short amount of composition time is remarkable considering that this was his first

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<sup>4</sup> Eric Hollenbeck, "Peter Klatzow: A Complete Works Catalog Peter Klatzow's, *Dances of Earth and Fire: An Analysis*" (D. Mus diss., Northwestern University, 2006), 106.

<sup>5</sup> *Drie Diere* and *Vier Gebede* are both ballets based on the works of the Afrikaans-language poet N. P. Van Wyk Louw.

<sup>6</sup> Peter Klatzow's biography, <http://www.klatzow.uct.ac.za/> (accessed April 14, 2013)

<sup>7</sup> Hollenbeck, 109.

attempt at composing for marimba. It has since become a staple in the percussion literature. Following *Figures in a Landscape*, he composed the *Concerto for Marimba and String Orchestra* in 1985 to fulfill Van Sice's original request.

This collaboration between Klatzow and Van Sice later yielded works such as *Dances of Earth and Fire* (1987) and *Concerto for Flute and Marimba* (1993). Klatzow has worked with numerous percussionists since his early collaborations with Robert Van Sice, but continuously draws from this early influence.<sup>8</sup>

Klatzow has almost completely avoided listening to works for marimba by other composers to retain his unique voice for the instrument. It was only in 2010 when he began working on the *Six Concert Etudes for Marimba* and *Sunlight Surrounds Her* that he decided to study contemporary works for marimba by other composers. After taking a seven-year hiatus from composing for marimba, he purchased several scores to study. Following an in-depth examination of these works, he came to the conclusion that his writing was completely unique.<sup>9</sup>

Klatzow holds a deep appreciation for percussion, especially the marimba. He firmly believes in the marimba's artistic potential and he is particularly fond of its ability to change timbre and articulation so drastically. His recent compositions include three chamber concertos that feature marimba (*Sunlight Surrounds Her*, *When the Moon Comes Out*, and *Lightsapes*), a vibraphone solo (*Variations on an Uncomposed Kyrie*), a work for cello and marimba (*A Sense of Place*), two double concertos (*Concerto for Vibraphone, Marimba and Strings*; and *Concerto for Two Marimbas and Orchestra*), and a work for percussion ensemble (*Ostinato, Lament, Moto Perpetuo*). He has become a prominent name in the percussion community and he recently served on the adjudicating committee for the 6<sup>th</sup> World Marimba Competition in Stuttgart.

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<sup>8</sup> Peter Klatzow, e-mail message to the author, February 10, 2010.

<sup>9</sup> Peter Klatzow, e-mail message to the author, May 19, 2010.

## THE COMMISSION OF *SIX CONCERT ETUDES FOR MARIMBA*

The *Six Concert Etudes for Marimba* began as a project proposed to Evelyn Glennie in the late 1990s. After the project was abandoned for unknown reasons, Klatzow took the single completed etude and renamed it *Song for Stephanie*. This title was a dedication to Robert Van Sice's daughter, Stephanie. It was published as a stand-alone work for solo marimba. It was originally intended to be the fifth of six etudes.

My relationship with Peter began after I decided to perform *Song for Stephanie* on my first graduate recital. I contacted him to gain some insight into this rarely performed piece.

Below is our first email conversation:

DH: Dr. Klatzow,

I am currently preparing to give my first Masters recital in March, and have programmed your work "Song For Stephanie." I was hoping you could provide me with some background information on the work, as I have been unable to find any information on it.

Thanks,

Daniel Heagney

PK: Hello Daniel,

Thanks for taking care of this piece! It's one of my favourites. I have never written any program notes for it. I can do that for you if you like. In fact, I HAVE, and they are below.

Some points: The articulation of the meter should be VERY clear. The slightest accent on each beat without destroying the legato will do it. E.G. - the first two A flat major chords should SOUND like two chords, not one long whole note chord.

Stephanie - is Stephanie van Sice, daughter of Bob and Cecile.

"Song for Stephanie" began life as a proposed set of six studies for marimba. Regrettably the other five never materialized, and the "chorale" etude was retitled as a tribute to Stephanie van Sice.

The virtuosity is not of the obvious kind, but requires nevertheless the utmost clarity in the articulation of the meter, sometimes incorporating complex groups of smaller notes. There is ample opportunity for the performer to make the piece sing and also to create a variety of colours within the harmonic ambience of the music.

Best wishes,

Peter

Peter and I did not speak for almost a year after that initial conversation. It was not until he came across the recording of the live performance on my website that we began our conversation again. We discussed the original intent of *Song for Stephanie* and the set of six studies. I proposed revisiting this project and completing the other five etudes. Peter was receptive and I assembled a consortium of ten percussionists from around the world to pay the commissioning fee for the new works. The consortium consisted of Tatiana Koleva, Svetoslav Stoyanov, John Kilkenny, Jude Traxler, Gwen Thrasher, Andrew Meyerson, Anders Kristiansen, Chris Riggs, Katie Rife, and myself. I have included the email interactions about the etudes below from the beginning discussion of the project through completion of the *Etudes*.

PK: Thanks very much Dan. I listened to your performance and thought it very beautiful. I was especially gratified, as that particular piece doesn't get played a lot.

DH: You had mentioned a while back that *Song for Stephanie* was the first of six pieces; the other five were never composed though. Have you thought of continuing on with that series at any point in the future?

PK: *Song for Stephanie* was one of the six etudes I proposed for Evelyn Glennie, but she never took up the offer.

DH: Would you be interested in writing the other 5 etudes if I could arrange a consortium to pay the commission?

PK: Your suggestion regarding the etudes is very tempting. I have been digging out my old papers to see whether I kept the sketches for the 6 Etudes - they don't seem to be found (as yet). Will keep trying.

DH: Please let me know if you do find the sketches, I would love to get that project back on track.

PK: If we proceed with the studies I would like to suggest that we collaborate in the following way.

You suggest to me certain "problems" technical issues that I should deal with and then I will focus on one in each particular study. No 5, which became *Song for Stephanie* was intended to be a choral/melodic study.

There are certain technical problems in the concerto (marimba and strings) that could be incorporated into a study. But I'd like to hear your ideas of following

this up first.

But in the first instance these should be concert studies rather than just technical exercises. I am sure lots of composers/marimbists have provided you with those. There are a few passages in the concerto, which could be extended and reworked as studies (I am thinking particularly about the octave variation of the main Rondo theme in the last movement, which no one ever plays as I conceived it, with the resulting lack of power and energy.)

- Some ideas: a “white” key study.
- A study involving fioritura (grace notes) both *pp* and *ff*.
- Fixed intervals in both hands.

For these studies to have the value I would LIKE them to have it is necessary for us to collaborate, and you should feel free to offer technical advice. Fortunately in this email/pdf world we live in, that is easy!

Everything I know about writing for marimba I learned from Bob van Sice, and since then I have had no one to consult with.

YOUR COMMENTS PLEASE.

DH: I would love to be able to collaborate and discuss the technical aspects with you.

I like the idea of working with sections from your previous works. I will brainstorm a few ideas to discuss with you as well.

PK: I am really looking forward to getting this project completed. I am sure it will (may) earn you the approval and appreciation of a few other marimbists. It is something I have been long meaning to do, but have been rather taken up with writing an opera, 24 Preludes for piano and a song cycle.

DH: I had a few more ideas of techniques we could focus on:

- dead strokes
- col legno
- one-handed rolls - not necessarily another chorale but perhaps a sustained line while the other hand plays non-tremolo parts. Just a few thoughts, let me know what you think.

PK: All sounds interesting. As I may have mentioned - there is an octave passage in the concerto which seems to have everyone foxed - it should actually be played with just two mallets, but inevitably it gets played with four, with loss of effect and energy. My idea for that passage was that two-mallet rendition would not only LOOK spectacular but would be very powerful (but it's also risky of course). That's why I saved it for the end of the movement.

Also:

Etude for different positions (black and white notes)

Etude for dead strokes (yes, but rather slow)  
The one handed rolls I like (I think I used this in D&F, maybe for the first time)  
Etude for thirds  
White keys only etude

PK: I have been pondering the octave etude. I think it should start simply, and gradually work up the leaps from *pp* too *ff*, till they become really challenging.

I could write this piece NOW I have it so clearly in mind!

And then it should be the last one in the set. It would be a showstopper! It would come just after Etude 5, which you have.

PK: I figure two uninterrupted months is about right to get it down. However, not having a regular marimbist consultant around I'd like to rely on some rapid interchange between yourself, Svet [Stoyanov] and myself for this, if you are comfortable with that. (pdf makes everything possible). It also means that your consortium has time to really consider and grow into the pieces before I hand them over to PME for publication (they are also pleased about this project). However, you need to make clear to the others that I am dealing exclusively with YOU as the main mover here. It is going to be very complicated if I hear from 10 different marimbists about the progress of this opus!

PK: I'd like to try the following ideas for studies:

- Fives against fours in different layers (it would be a rhythmic study – starting rather slowly, and increasing speed.)
- Opposing dynamics in different layers. (Fast)
- A “white key” etude.
- Different timbres using various preparation techniques, including “stick” strokes. Are there any standard methods of “muting” or altering the marimba sound? (Problem with this is that it takes preparation time – unless one uses varying mallets, which have been differently prepared – or even two spoons!)
- \*Melody in right hand with left hand tremolos (as in Dances of Earth and Fire)

Completed already: The octave study which I threatened (two mallet)

- Triads in rapid motion with sharp dynamic differences.

In progress: •textures with melodic inserts.

One more question: shall we give them real names (as with Song for Stephanie) or just leave them as Etudes?

I may extend the project beyond 6 studies, but that will not change our existing commissioning agreement. I just have quite a few ideas, which I'd like to work out.

THEN:

Variations on the Theme of Paganini for two marimbas, which includes a lot of the technical problems encountered in the etudes themselves.

I would suggest for a performance that there are always two marimbas and players on stage, and the players alternate in the performance of the etudes, and then join for the Variations. Or alternately play just the Etudes. If we go for the first option I shall go for a particular ending to the last Etude, which leads into the Variations, but another optional ending, which wraps up the set of Etudes. I think you'll agree that this is a rather original concept – I don't know anyone who has produced a structure like this!

DH: As far as preparing the marimba, towels can easily be pre-prepared and simply placed in between the accidentals and naturals to mute clusters. Aside from that preparing can take some time in the middle of the performance. If the playing isn't too busy we can mute notes with one hand while playing with the other. Different strokes can be used; either dead strokes or col legno techniques can be used. As for different mallets I tried a few things today: wrapping thin plastic grocery bags, slightly thicker Ziploc bags, and paper around the mallet heads to create distorted attack sounds. I would avoid writing for anything that could potentially damage the instrument (metal beaters of any sort) just because I would imagine very few people would want to program something that could damage the instrument. I will keep brainstorming ideas for different/prepared beaters to use. I personally like having titles for the individual pieces.

I love the idea of having the final etude with two endings! One to lead into a duet, and one to end the set of solos, that's fantastic! It opens up so many great performance possibilities.

PK: Good! I love all this enthusiasm. The structure of the final conception is entirely original - I don't know any other work that has that shape. Since the Paganini theme is really about technical skill and its development it makes a logical summation to the whole set.

Here is a pdf of some of the stuff I have done already. Your comments (any) would be welcome.

You should alert me to anything that is exceptionally tricky in the bits I am sending you.

DH: I had a chance to play through everything you have sent so far, and it all fits very well in the hands. The two-mallet piece is quick, but very much possible. Keep it coming!

PK: GOOD! Just what I needed to hear from you. Since I am so out of touch with marimbas and marimbists at the moment I am terrified of duplicating something that has already been done, maybe better. I just don't know what the Sejournés and others have done in this field (maybe a good thing) so I rely

entirely on my instincts and what I learned from Bob van Sice in the 1980s. (I must say I still use all that advice for guidance).

I am wondering what sound you get if you wrap something around a short section of the shaft of the stick (say like some band aid or Elastoplast). It will be softer than the shaft itself but not as definite as the head. I'd like an etude with 3 different sounds in it, WITHOUT putting anything on or in the keys, but just by adding something to the stick itself.

DH: Something to put on the shaft? I found some things lying around my apartment:

Duct tape - can easily be changed by the amount of layers put on. Anywhere between shaft and a regular mallet in the distance.

Band-aids - I used a larger band-aid and got a decent tone, somewhat similar to a few layers of tape, but a softer attack.

Tennis grip - at soft dynamics it creates a whisper of the note, if played a little louder the shaft cuts through, but not as bright as if it were uncovered.

Rubber bands - difficult for accuracy and consistency, but creates a nice tone.

I wish I had some moleskin here to try that; perhaps I'll stop by the store later today and get some.

PK: Etudes making good progress. 4:5 one still annoying me.

Following the tradition set by Liszt and Ligeti (and probably going earlier) I am giving each one a title. Song for Stephanie will not be part of the set. It has its own life now.

Since I am so out of touch with contemporary developments in marimba (I wish I had you guys [myself and Gerrit Nulens] or Bob [Van Sice] here – Cape Town is SO far away - but I have been having useful discussions with Pedro Carneiro) I ordered what seemed to me to be good pieces to study.

The four are:

Druckman: Reflections (best of the lot)

Hosokawa: Reminiscence (nice, but not exciting)

Sejourne: 5 pieces (volume 4) pitch-wise a little simplistic,

Schwantner: Velocities (seems too xylophonic for me – I can't see what makes it a marimba piece – although it is very tricky to memorize, and in the end I don't find it memorable.)

What pleased me is that what I have done in the Etudes and before in no way resembles any of these works – so maybe working in isolation away from any influences has encouraged me to develop a different way of writing.

I have now developed the ideas for SIX etudes plus the variations, but have not included a movement, which uses the shaft of the mallet. I like this sound, but I can't imagine it being effective in a slowish, atmospheric piece.



The opening of this Etude (it is number 6 at the moment) starts with rolls in the left hand, and a melody in the RH. Then it shifts to tremolos in the middle, with a double line melody (soprano and bass) and then finally, a RH tremolo in the middle with a LH creating an interesting bass line.

But this should probably NOT be the 6th Etude. I shall stick with titles rather than numbers.

All in all it seems that not going for a definite order will be best, except that I would like to create an ending for the last etude that will lead into the Variations (must get back to that) - but if I do that I will create an optional ending for the last etude so that the set of etudes stand on their own.

The Etude of 5:4 is pretty tricky and I'd like to get some comments on it. My particular favourite is the last where the tremolos start in the left hand, go through the middle and come out on top.

DH: I had a chance to read through all of the etudes, and I'm very excited to get to work on them. "Metronomics" [now title "Dazzle"] actually felt fine in the hands, there are a few tricky spots where the left hand crosses the right, but I believe it is doable. The real difficulty will just be getting it up to tempo, the 5:4 aspect is not too challenging since you didn't syncopate either of the lines too much.

One thing about the second etude, Play of Triads, the tempo is extremely quick. That's about as fast as my hand can move on a snare drum, take away bounce you get from a drum and ask me to move around to hit notes it sits much better at 80-90. [Peter ended up changing the tempo from Dotted quarter note =120 bpm to 92 bpm]

And please keep me posted on the Variations.

PK: I'll take all these things into account.

The overall structure of the set (which I am sure you must have noticed) is that the musically lightweight pieces are in book 1 [Etudes 1-3], and then develop in stature and (I think) musical depth in book 2 [Etudes 4-6], leading to towards the variations. This argues against playing them individually, just as the titles imply their individual self-sufficiency.

[In regards to my comment on Play of Triads]: OK, but you can AIM at my tempo!

DH: I've had more time to really immerse myself in the etudes and I found a few things I hadn't noticed at first glance that I thought I would ask you about. Oddly enough, they all involve the even numbered movements.

In the second etude, Play of Triads, there is one lonely four note chord on the downbeat of measure 121, should that just be the 3 upper voices as it is restated in the second half of that measure?

In the fourth etude, Incantation, in measure 36 the ostinatos in both hands change slightly at the end of the diminuendo, unlike the preceding times, is that what you want, or was an accidental slightly misplaced? Also in this etude there are a few times where the notation of an ostinato changes over a bar line (such as the left hand going from measure 12 to 13), which I think, would be easier on the eyes if you kept them the same.

And in the sixth, Whisper of Cypressess, Play of Water, in measure 146 do you want the inner voice to be played on the downbeat as printed or omitted as it is throughout the rest of this section? And in measure 147 when the first outer notes are played the inner pattern is inverted. Throughout the rest of this section the inner voice are left out during the outer but continue as if that note had occurred, this time is the only exception.

PK: [In regards to my comment on Play of Triads] Yes, the real problem there was voice leading, because I didn't want to lose the C root in that triad. So I have fixed at as CEC.

[In regards to my comment on Incantation] Misplaced, fixed. Done. Used E n & E f

[In regards to my comment on Whisper of Cypressess, Play of Water] FIXED.

## PERFORMER'S GUIDE

### I. *JUGGLER*

The first etude is designed to be an expansion on a passage from the third movement of Klatzow's *Concerto for Marimba & String Orchestra*. He intended this passage to be performed with two mallets, rather than the four mallets that are typically used. This presents the challenge of rapid broken octave jumps without the aid of four mallets. Klatzow emphasizes the power from the use of only two mallets as well as the visual excitement of a performer moving frantically around the instrument at a breakneck speed. However, the only way to accurately perform *Juggler* with two mallets is to slow the tempo to a point that would no longer be exciting.

While the initial objective is to challenge the performer with only two mallets, *Juggler* also provides numerous tasks for a performer using four mallets. The broken octaves across the instrument require the performer to have stellar control of large intervals. Playing over four octaves within the course of one half note (half note = 100) places a portion of the notes out of their peripheral vision. There are unique challenges presented in this etude when performed with two or four mallets. I recommend learning *Juggler* both as a two-mallet and a four-mallet etude.

The title displays Klatzow's idea of a performer taking great risks and attempting very difficult maneuvers. This analogy strongly suggests the use of two mallets. In contrast, marimba virtuoso and technical innovator Leigh Howard Stevens, had the following to say about playing music with four mallets when it is possible to play with two mallets.

It is hard to even list all the advantages, but holding four mallets (rather than two) is the only way to approach this as a complete musician. I am not only addressing the technical aspects of getting to and striking the correct notes, but also shading, phrasing, polyphonic dynamics and rhythmic suppleness.

The following is true statement: “Just because one *can* play a piece with four mallets, doesn’t mean it *should* be played, or *must* be played with four mallets.” On the other hand, the following statement is even *more* true: “Just because something *can* be played with two mallets, doesn’t mean it should be.” Having said that, there are pieces composed for marimba and xylophone by virtuoso two-mallet players that are quite awkward to play when holding four mallets. The A-flat Etude by Clair Omar Musser comes to mind, as does his G-Major Prelude. Of course there are a few wonderful xylophonists who can make a lot of music with 2 mallets, but the literature they play is carefully chosen, predominantly linear, or ragtime music that was composed or arranged for two mallets.

The mere fact of holding four mallets leads us to think in different, more sophisticated musical ways. In addition to the musical reasons for holding four mallets, there are many technical reasons to hold four. Imagine reducing the number of fingers playing a keyboard instrument by half, or worse, playing even simple lines on the piano, organ or harpsichord with one finger of each hand. It is exactly as silly as playing two-mallet marimba – except that the distances are SOoo much greater on the marimba!

Using four mallets can reduce the necessary arm motions by more than half. Having to move the arms around the instrument is often the main reason for awkwardness and a lack of subtlety and fine musical control. A four-mallet, finger-controlled approach reduces both horizontal and vertical motion, and is therefore more fluid and potentially more musical.<sup>10</sup>

Regardless of the number of mallets being used, this etude requires articulation and clarity throughout the entire range of the marimba. It is important to find mallets that speak clearly at a low volume in the upper register without risking damage to the bass notes at a very loud dynamic level. It is also important to keep in mind the need for quick timbre and dynamic changes when selecting mallets. It is possible to use either multi-tonal mallets<sup>11</sup> or mono-tonal

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<sup>10</sup> Leigh Howard Stevens, “Marimbists’ Guide to Performing Bach” (Keyboard Percussion Publications), 22.

<sup>11</sup> Multi-tonal mallets refer to mallets whose timbre is affected by volume. The construction of multi-tonal mallets consists of a synthetic core, one or more layers of latex, and wrapped in a yarn or cord.

mallets.<sup>12</sup> When using four mallets, I recommend using a slightly softer mallet in the bass position for a more even timbre throughout the range of the marimba.

The tempo marking for this etude, half note = 100 bpm, makes accuracy the most difficult aspect. As Daniel Druckman said of Jacob Druckman's *Reflections on the Nature of Water*, "There are no secrets here, just perhaps a willingness to give up a little speed for accurate pitches."<sup>13</sup> This advice is applicable to much of Klatzow's music as well. Robert Van Sice has said about Klatzow's *Dances of Earth and Fire* "I believe [the marked tempo of the first movement] to be too fast. I take a slower tempo. I also believe that the second movement is a bit fast, but it depends on the performer. It may be as the level of playing continues to progress these tempo indications may be slow."<sup>14</sup> Klatzow understands this concept of an increasing level of playing, and his reply to the comment of his fast tempos is, "OK, but you can AIM at my tempo!"<sup>15</sup>

The dynamic markings are sparse throughout this movement, however it is important to phrase with the overall movement of the line. I recommend phrasing with crescendos as the notes ascend, and decrescendos as the notes descend. It is a useful exercise to remove the octave doublings and play the reduced melodic content alone to establish a clear concept of phrasing (see Figure 1.1).

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<sup>12</sup> Mono-tonal mallets refer to mallets whose timbre is not affected by volume. The construction of mono-tonal mallets consists of a natural rubber core and wrapped in a yarn or cord.

<sup>13</sup> Daniel Druckman, "Marimba Masterclass on *Reflections on the Nature of Water* by Jacob Druckman" (Meredith Music Publications), 6.

<sup>14</sup> Hollenbeck, 114.

<sup>15</sup> Peter Klatzow, e-mail message to author, June 12, 2010.



Figure 1.1 Illustrates the suggested phrasing in measures 15-21 with and without the octave doublings.

In measure 40, I slightly broaden the tempo to aid in accuracy for the nearly four-octave leap between measures 43 and 44, add a *ritardando* in measures 46 through 48. The *slightly slower* needs to be immediately recognized as broader than the previous section so I play this under the marked tempo. It will also add more impact to the *accelerando* by taking this slower than the marked half note = 88. I also reserve starting the *gradually increasing speed to the end* until measure 53 to first establish this slower tempo.

It is important to distinguish the different voices between the musical material in measures 49-52 and the material in measure 53. These are different musical voices and should be separated not only by a dynamic change but an articulation and timbre change as well. To achieve the desired *piano* effect, strike the bar halfway between the center and edge with a slightly angled mallet to play with more of the yarn bank. This will create a less articulate

sound. For a contrast in the *forte* passages, play in the center of the bars with no angle for a more articulate sound (see Figure 1.2). Repeat this same technique in measures 54-58.

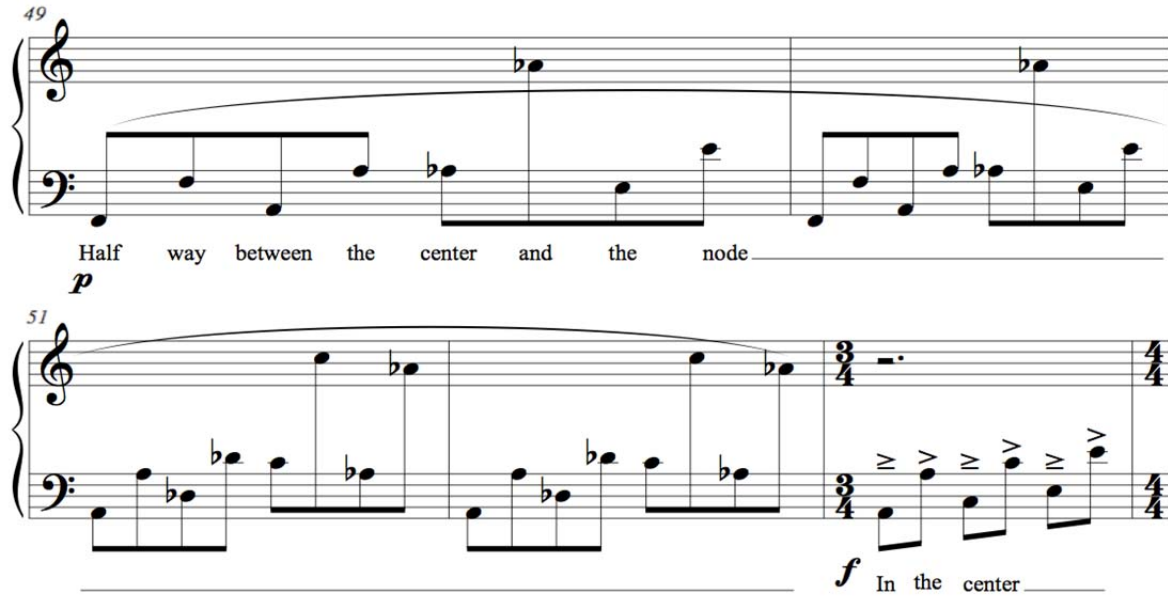


Figure 1.2 Measures 49-53 with articulation.

The upper and lower octave jumps will stand out in measures 61-68, but it is essential that the written accents be given a stronger emphasis. In measures 64-65, I add a tenuto to the descending A $\flat$ 4 - F $\sharp$ 4 and A $\sharp$ 4 - G $\flat$ 4 by playing these notes with a slightly heavier stroke, but not accented (see Example 1.3). Finally, the hexatonic scale in measures 78-81 should begin with a *subito pianissimo* and *crescendo* until the release in measure 82 (see Example 1.4). The performer must pay attention to the pitch content of this hexatonic scale as it will return at the end of the fifth etude, *Dazzle*.



Figure 1.3 Measures 64-65 shows an instance where the octave jumps will have a natural emphasis, but the notated accents are more important. The descending octaves in the second half of each measure should be played with an emphasis on the lower octaves.

Figure 1.4 Shows the hexatonic scale that occurs in measures 78-83. Play this passage with a *subito piano* and *crescendo* to the final measure.

## II. PLAY OF TRIADS

*Play of Triads* is a short etude that is based on constant triads in triple meters for three mallets. This etude never has more than three simultaneous pitches, although the speed and transitions are far more easily achieved with the use of a fourth mallet. Klatzow states this is an etude for three mallets however, an early version of this etude included one four-note chord.



*Play of Triads* does not have the large intervals that may immediately suggest using an extra mallet. It does, however, contain extremely quick chord changes that are significantly easier to execute with a fourth mallet. The advantage of using a fourth mallet also aids in the consistency of tone, by having the same technique in both hands.

[illegible]

25

Right Hand

Left Hand

The image shows a musical score for 'The Rose Tree'. It consists of two staves, 'Right Hand' and 'Left Hand', both in treble clef. The key signature has one flat (B-flat). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score is divided into two systems by a double bar line. The first system starts at measure 25. The second system begins with a key signature change to two flats (B-flat and E-flat) at measure 30. The piece ends with a double bar line at measure 32.

27



4 4 4 4 3 4 4 4 4 4 3 4 4 4 4 4 3 4 4 4 4 4 3 4  
3 3 3 3 2 3 3 3 3 3 2 3 3 3 3 3 2 3 3 3 3 3 2 3  
2 2 2 2 1 2 2 2 2 2 1 2 2 2 2 2 1 2 2 2 2 2 1 2

Figure 2.3 Measures 27-28 with a suggested sticking that would make use of a fourth mallet.<sup>16</sup>

An initial reading of *Play of Triads* may give the percussionist the inclination to choose multi-tonal mallets to exaggerate the dynamic contrast between the moving *forte* chords and the static *piano* chords (see Figure 2.4). However, the constant articulation of eighth notes must be clearly audible in all dynamics. The use of a multi-tonal mallet would hinder the articulation in the *piano* portions of this etude. For this reason, I recommend that the percussionist use a medium-hard, mono-tonal set of mallets.



Figure 2.4 Measures 1-2 shows the extreme dynamic contrasts. It is essential that the *piano* notes be clearly articulated. This is why multi-tonal mallets are discouraged.

The phrasing leads to a dotted-quarter note pulse creating a light-hearted dancing style. In order to avoid becoming too bombastic in the closing statements of each half of this etude (mm. 18-24 and 35-41), I recommend adding in several dynamic changes. These two statements are notated at a constant *fortissimo*, which if performed as such would detract from the impact of the final chords of each section. Figures 2.5 and 2.6 show, these two phrases with recommended dynamics.

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<sup>16</sup> Throughout this document, mallets are numbered from 1 to 4, left to right.



Figure 2.5 Measures 18-24 with added dynamics.



Figure 2.6 Measures 35-41 with added dynamics.

*Play of Triads* must always remain lively as the title suggests. The tempo marking is dotted quarter note = 92. In the first draft, Klatzow has the tempo marking at dotted quarter note

= 120. Both were preceded by *Vivace e Leggiero*.<sup>17</sup> This drastic switch in tempo was due to a comment from myself about the speed impeding accuracy. In a conversation with Canadian percussionist Katie Rife, Klatzow also noted concern that the harmonic progressions may move too quickly for an audience to hear them in its intended context. “I had some qualms about the *Play of Triads*. The different tempi offer different aspects - the slower tempo enables you to make and project the harmonic connections more easily (and I was very fussy about constructing those particular progressions - it took some time) but the faster tempo has greater dazzle, and I like that too. In the end you have to choose the tempo which makes the piece work best for you!”<sup>18</sup>

### III. MELODIC MIRAGE

The third etude is a study of *fioritura*,<sup>19</sup> varied articulations, and contrasting timbres. This etude provides challenges in playing *fioritura* and grace notes without disturbing the flow of the slow melody. Additional challenges arise in providing a full sound from single note rolls in the upper half of the instrument without sounding brittle. The *fioritura* and grace note figures in this etude are reminiscent of Klatzow’s earlier works for marimba.

The proper mallet selection is imperative in order to attain the desired clarity and *pianissimo* in the upper register while still producing full legato tones in the lowest register of the marimba. I recommend using multi-tonal mallets: a medium-soft mallet in the bass, two medium mallets in the middle voices, and a medium-hard mallet in the soprano. The acoustic properties of the performance space should dictate the mallets used for each performance.

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<sup>17</sup> *Vivace e Leggiero* is Italian for “lively and lightweight”

<sup>18</sup> Peter Klatzow, e-mail message to Katie Rife, August 7, 2010.

<sup>19</sup> *Fioritura* – flowery, embellished musical lines.

*Melodic Mirage*, despite its brevity, explores the many timbral possibilities of the marimba. In order to maintain the integrity of the different voices, it is necessary to find a way to differentiate between the rolled melody, arpeggiated chords, *fioritura*, and grace notes. This is especially true when the composer incorporates so much variation in rhythm to the *fioritura*. Had the *fioritura* all been simple rhythms, the grace notes could have been distinguished by rhythmic variance. However, Klatzow has tuplet groupings of 5, 6, 7, & 8 and includes *ritardandos* within the *fioritura* (see Figure 3.1).



Figure 3.1 Measures 9-12 display rolls, metered and non-metered grace notes.

In order to provide clear distinctions, the performer must find various timbres to differentiate between the *fioritura* and the grace notes, and eventually the arpeggiated chords. As I have witnessed in his master classes, Robert Van Sice talks about the dilemma of distinguishing the many articulations within the first movement of Klatzow's *Dances of Earth and Fire*. As a demonstration, Van Sice will play the same chord in three different areas of the marimba bars, and follow with the question "which way sounded best?" The correct answer is that no single playing area is superior; they are all just different from one another. In order to make an educated decision about where to play on the bar, it is important to first understand how each playing area is different from the others.

Brian Zator states, “Sound quality is one of the most important aspects of playing any instrument. In regards to the marimba, several salient aspects include playing areas, mallet selection, and technique.”<sup>20</sup> For the context of this document, each marimba bar will be limited to three playing areas: center, the halfway point, and near the node. The center of each marimba bar will produce the strongest fundamental and the weakest overtones. The halfway position will produce a slightly weaker fundamental with stronger overtones, but the fundamental will still be the prominent pitch. Playing near the node will produce a very weak fundamental with a prominence of overtones.

I prefer that the primary melody (rolls and releases of rolls) be played in the center of the bar, the *fioritura* played off center, and the grace notes played near the edge to provide three separate timbres. The strong presence of the fundamental in the center of the bar will draw the audience’s attention to this melodic material throughout the etude. Figure 3.2 shows how this system applies to an excerpt of this etude.

Figure 3.2 shows musical notation for measures 9-12. Measure 9 is in 3/4 time and contains a half note (E), a quarter note (C), a quarter rest, a half note (H), a quarter note (C), and a quarter rest. Measure 10 contains a half note (H) and a half note (C). Measure 11 contains a half note (E), a quarter note (C), a quarter rest, a half note (E), a quarter note (C), a quarter rest, a half note (E), a quarter note (C), a quarter rest, and a half note (H). Measure 12 contains a half note (H) and a half note (C). The notation includes a 'rit.' marking above measure 12.

Figure 3.2 Measures 9-12 with notes about bar placement. C= Center of the bar, E = Edge (close to the node), H = Halfway between the center and the edge.

The exception to this rule is the descending eighth-note quadruplets in measures 9-10. These should not be considered part of the *fioritura* passages, but rather the main melodic

<sup>20</sup> Brian Zator, “A Learning Approach to Marimba Performance” *Percussive Notes* 49, no. 2 (March 2011) 32.

material. These groupings should be played in the center of the bars and slightly accented with a heavier stroke than the rolled notes. The arpeggiated chords in the closing measures of the etude always lead to a note that is part of the primary melodic line, for this reason I play these in the center of the bar as well.

Druckman states “The speed of the grace notes should really be dictated by the room you are performing in, i.e., a more resonant room may require a slower grace note speed. With that in mind, allow some flexibility with the speed of the grace notes to accommodate the specific acoustics of the performance space.”<sup>21</sup> While Daniel Druckman is referring to *Reflections on the Nature of Water* in this quote, I believe it is true for most, if not all, marimba repertoire. This etude in particular is dependent upon the natural resonance of the environment in which it is performed.

Klatzow notates only two dynamics in this *Melodic Mirage*, the opening *mp* and the *ff* in measure 21. It is important that the diminuendo in measure 22 returns to *mp* in order to highlight the recapitulation in measure 24. This leaves the majority of the work in the *mp* dynamic range, and the shaping of the melodic lines must be done through the shifts in timbre.

#### IV. INCANTATION

*Incantation* contains the most diverse set of challenges within a single etude. This is a study of extreme contrasts in timbre. The performer is repeatedly required to play octaves in both hands putting the outermost notes out of their peripheral vision. In contrast to the octave statements, there are passages that are based on a two-against-three polyrhythm, which consists of non-aligning ostinatos in each hand.

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<sup>21</sup> Druckman, 5.

When selecting the appropriate mallets for this etude there are several factors that the percussionist must keep in mind. This etude uses nearly the entire range of a five-octave marimba. The performer must shift effortlessly between dynamic extremes, but also be able to crescendo evenly from *mezzo-piano* to *fortissimo*. It is important to be able to hear the separate voices while the non-aligning ostinatos are occurring. The octaves in both hands must project evenly throughout the range of the instrument. For these reasons, I recommend using a set of graduated of mono-tonal mallets. I recommend using a medium-soft mallet in the bass, a matched pair of medium mallets in the middle, and a medium-hard mallet in the soprano.

Throughout the hemiola portions of *Incantation* each hand plays a separate ostinato. In the opening measures, these ostinatos align with each other. This convenience ends very quickly and Klatzow begins using simultaneous ostinatos that begin and end independently of one another (see Figure 4.1). This is a very demanding musical issue because each hand must phrase separately.



Figure 4.1 Measures 7-8 show the non-aligning ostinatos.

While two hands playing different dynamics is not groundbreaking, the concept of two opposing phrases is something that will provide a new challenge to most marimbists. As the etude progresses, the ostinatos become more complicated (see Figure 4.2). Additionally, Klatzow begins to displace notes by an octave. Sometimes this is simple (see Figure 4.3), but in



one instance it involves cross voicing and requires the performer to switch hands between the two ostinatos. Thankfully, this is a rare instance where the ostinatos align (see Figure 4.4 and 4.5).



Figure 4.2 Measures 1-2 shows the simple and aligning ostinatos, whereas measures 20-21 shows more complex and non-aligning ostinatos.



Figure 4.3 Measures 40-42 shows the simple octave displacement within the left hand ostinato.



Figure 4.4 Measures 22-23 shows octave displacement with cross voicing. The arrows point to the displaced notes.

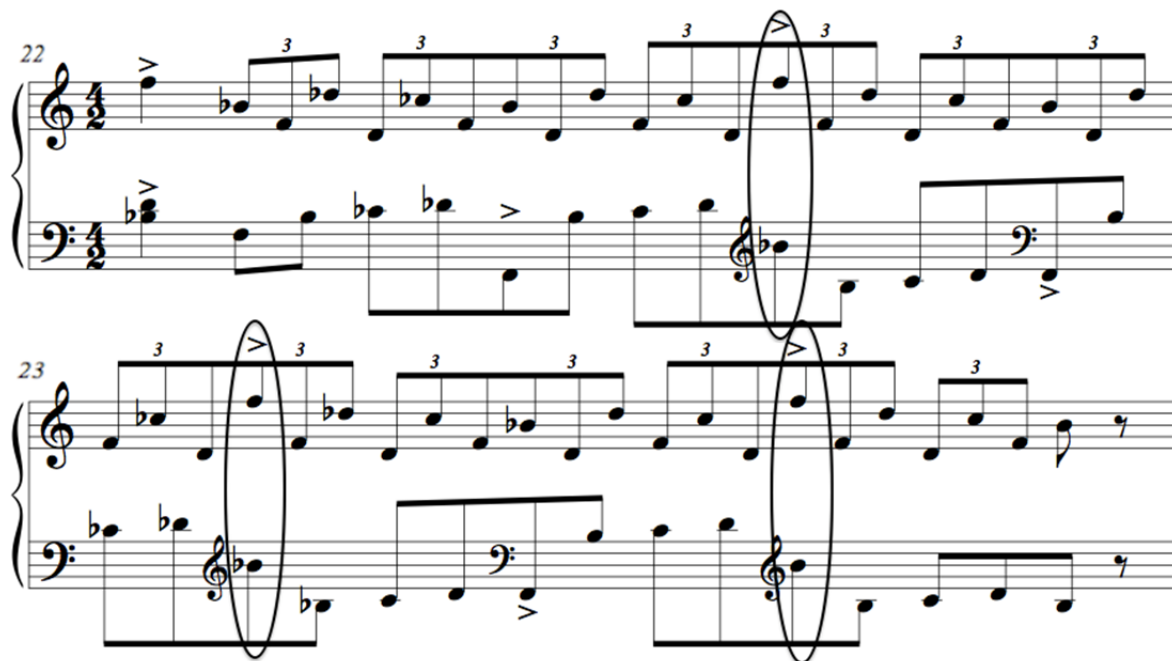


Figure 4.5 Measures 22-23 with the cross voicing issue addressed. By switching the upper F and Bb pitches the hands will avoid crossing each other.

The final example of ostinato displacement within the hemiola is a constant ascending pattern in each hand (see Figure 4.6). While each ascends one octave per ostinato repetition, the ostinatos once again do not align, requiring the right hand to repeat the top octave. This leads to a series of uninterrupted ostinatos that lead directly into each other (see Figure 4.7). In these measures, the right hand is operating as a measured tremolo between two notes and the left hand should be emphasized.



Figure 4.6 Measure 28 features the two ostinatos that rise an octave each repetition.



Figure 4.7 The left hand should be emphasized during measures 29-30 as the right hand acts as a measured tremolo.

Another technical challenge is the use of octaves in both hands simultaneously. From the very first measure Klatzow establishes the contrast of the loud octaves and the quiet hemiolas. It is tempting to play the octaves as loud as possible to exaggerate this contrast, however with that energy often comes inaccuracy. Even if the octaves are not extremely loud, the impact of the same note played in four octaves simultaneously will provide enough of a timbral shift against the harmonic content of the hemiola patterns. Accuracy must take precedence to volume in this etude.

Performing consistent octaves in any scenario is a challenge. Klatzow has increased the difficulty by requiring the performer to play octaves in both hands simultaneously and separating the hands by an octave. This causes the performer to navigate an extremely wide interval. This will put at least one note out of the performer's peripheral vision. For this reason, it is essential to become familiar with the physical feeling of these passages and rely on muscle memory of the

octave interval. This is especially true in measure 17 where the interval between the two hands becomes two octaves rather than one (see Figure 4.8).



Figure 4.8 Measures 17-18 Klatzow expands the range between the performer's hands to a two-octave interval.

### V. *DAZZLE*

While the title was published as *Dazzle* in the final version, this etude was originally titled *Metronomics*. These two titles are important for understanding how to interpret and perform this music. The original title expresses the importance of accuracy throughout rhythmic intricacy: as Klatzow states, "I have a fascination with fractal art."<sup>22</sup> The new title, *Dazzle*, shows the importance of the brisk tempo, strong accents, and showmanship. *Dazzle* is also the title of a recent piano solo commissioned by SAMRO for the UNISA (University of South Africa) international piano competition; it is also based on fractal art.<sup>23</sup>

To find mallets that will embrace the rhythmic intricacy in all dynamics look for the most articulate mallets possible that will not damage the rosewood bars in the lower register at the end of the etude. The final three measures could be performed on the edges of the bars (the thickest point) to prevent potentially damaging them. I use a hard wound mono-tonal mallet, however an unwound mallet could also be used. I would not recommend graduating mallets in this etude due

<sup>22</sup> Peter Klatzow, e-mail message to author, September 25, 2012.

<sup>23</sup> Fractal art is a form of algorithmic art created by calculating fractal objects.

to the small ranges used in each passage. A graduated set of mallets would limit the performer's sticking options in order to maintain a consistent tone in each musical line.

The primary technical challenge is establishing the five-against-four polyrhythm that is present throughout the etude. The five-against-four polyrhythm is more challenging than the three against two in the previous etude, but can be understood through a simple exercise. This is notated Example 5.1. Unlike *Incantation*, the polyrhythm is not always complete. Klatzow begins syncopating each rhythm to create variation while still maintaining the two separate pulses (see Figures 5.2 and 5.3).

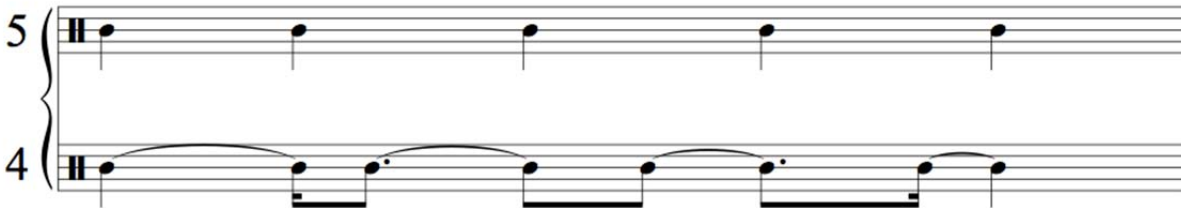


Figure 5.1 This is how five-against-four polyrhythm can be easily understood. The top staff is five evenly spaced notes, and the lower staff is four notes evenly spaced in the same duration. Initially, practice this rhythm out of context.



Figure 5.2 Measures 16-18 is an example of the syncopated five-against-four polyrhythm.



Figure 5.3 Another instance of the syncopated five-against-four polyrhythm in measures 30-31.

As in the previous etude, Klatzow uses non-aligning ostinatos (see Figure 5.4). Unlike *Incantation*, the ostinatos change without stopping as shown in Figure 5.5. Thankfully, the ostinatos in *Dazzle* never have the octave displacements that occur in the previous etude. In addition, the instances of cross-voicing is composed in such a way that it never requires the performer's hands to switch voices.



Figure 5.4 Measures 9-10 demonstrate the non-aligning ostinatos.



Figure 5.5 Measures 23-27 demonstrate the continuous flow of changing. The arrows indicate the beginning of a new ostinato.

The sixteenth note run in measures 48-50 should receive special attention. Klatzow states in the score it should be “played as powerful as possible.” With that power in mind, I recommend that it be played with the inner two mallets only. Upon first glance it is rather tempting to stick this 3-4-2-1 in the four note groupings. With this pattern, the rotation of the wrist would result in a lack of power. Additionally, note that the hexatonic scale used in the ascending portion of the sixteenth note run contains the same pitches used in the hexatonic scale at the end of *Juggler*. If only a few movements are programmed, these two could be strategically placed with this linking material in mind.

Klatzow was sparse with marked dynamics in *Dazzle*. This allows the performer to make their own musical decisions. Table 5.1 shows the dynamic and tempo markings that I perform.



Table 5.1

Measure	Description
16-18	Add a crescendo from <i>p</i> to <i>f</i>
19	Change dynamic to <i>f</i>
23	Add a <i>subito p</i>
32	Add a <i>subito mf</i>
35	Change dynamic to <i>mf</i>
36	Change dynamic to <i>mp</i>
37	Change dynamic to <i>p</i>
51-56	Add a <i>crescendo</i> from <i>p</i> to <i>ff</i>
54-56	Add a <i>rallentando</i>
57	Add an <i>a tempo</i>

## VI. WHISPER OF CYPRESSES, PLAY OF WATER

The focus for *Whisper of Cypresses, Play of Water* is measured tremolos. This etude highlights Klatzow's preference for a tremolo that consists of a clear rhythm. This preference is important to be aware of when learning any of his works for marimba, as tremolos are quite common. When I suggested an etude based on independent rolls, Klatzow began discussing performances of *Dances of Earth and Fire* and how he preferred those in which the tremolos were precisely measured.

The opening measure presents a quasi tremolo in the left hand that continues through the first third of the work (see Figure 6.1). The ending puts the tremolo in the right hand, while the middle portion of this work has the tremolo in the middle two mallets. While Klatzow continuously reserves two mallets for the tremolos the remaining two mallets are playing the melodic lines. This final etude presents several technical and musical challenges for the performer.



Figure 6.1 Measures 1-5 shows the establishment of the measured tremolo in the left hand.

The musical material is drawn from the same inspiration as his marimba and vibraphone duet, *Ambient Resonances*. Both *Ambient Resonances* and *Whisper of Cypresses, Play of Water* should be considered homages to Franz Liszt; in particular his works for solo piano. Before I discuss *Whisper of Cypresses, Play of Water* I must take a step back and discuss Klatzow's inspiration for this work. I have taken the following information from an email between Peter and myself:

The last *Whisper of Cypresses, Play of Water* is a musical postcard from the Villa d'Este at Tivoli, just outside Rome (my previous marimba and vibraphone piece *Ambient Resonances* also derives from my visits there).

On the two occasions that I have stayed in Rome I took the trip out of the city to the Villa d'Este where Liszt used to go very often. The place is very little changed since he lived there, so it is full of his presence. It is in every sense an ambient resonance of times past. The fountains, which he celebrated in his music still play, the cypresses still tower in the sky.

Where he sat, I sat!

Liszt is a great hero of mine (except for the more bombastic pieces like the 2nd Hungarian Rhapsody) but my piece is not about pianos, it is about presence and mood. The only sounds at the Villa these days are church bells from the valley below and also from the little church next to the Villa where Liszt used to attend

Mass very early every morning (taking his blanket with him!) So I wrote the piece, and the poem.

AMBIENT RESONANCES (Liszt at the Villa d'Este)

The cypresses are old. Guardians at a dying cemetery,  
Immovable but still lamenting. They are not silent in the  
Passing breeze. He heard them too, and sang their lonely song.  
The fountains, too, spurt upwards, creating graceful arcs.  
Liquid cathedrals, resisting gravity, slowly falling back.  
He saw them too, and played their harmonious rippling.

And now I sit where he sat, on the same cold stone seat.  
I listen and look, nibble a sandwich, sip on some juice.  
There is no distant piano and a lesson in progress,  
No probing fingers searching for the harmonies of evening.

Too much history has passed through here. Where music  
Once sounded, there is silence, tangible and deep.

But here I hear the past. It deafens me, infinite and vast.<sup>24</sup>

There are several factors to keep in mind when selecting the appropriate mallets for *Whisper of Cypresses*, *Play of Water*. This etude uses the entire range of a five-octave marimba, a large contrast of dynamics, and a wide span of articulations. The performer needs to be able to project articulately in the top register while still being able to produce lush and legato tone in the bass register. For these reasons, I highly recommend using a set of graduated multi-tonal mallets. Depending on the acoustics of the performance venue, I recommend using a medium-soft mallet in the bass, a matched pair of medium mallets in the middle, and a medium-hard mallet in the soprano. When executing the tremolos I suggest angling the mallet to have less of the core making contact with the bar to create a less articulate sound.

The primary technical challenge in this etude is the measured tremolos throughout. To develop this technique, I recommend a simple measured accelerando of alternating strokes

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<sup>24</sup> Peter Klatzow, e-mail message to the author, February 4, 2010.

between mallets 1 and 2 and mallets 3 and 4. There are numerous articles that discuss practicing independent rolls published in the *Percussive Notes* journal published by the Percussive Arts Society.<sup>25</sup>

Despite the indication to perform these tremolos in a measured fashion, do not be afraid of taking the liberty to push and pull the tempo slightly as the musical line allows. It is important that if the melodic line is treated with *rubato* that the tremolo pulse accommodates it; that is to say make sure both hands push and pull together. The tremolo is made up of a set and defined number of 32<sup>nd</sup> notes.

The exception to the above is when the tremolo hand must shift positions, thus requiring a break from the constant 32<sup>nd</sup> notes. This occurs when shifting between the natural and accidental manuals, or simply when making large leaps between adjacent chords. In these situations, I recommend cutting the ending of a chord short and performing the entrance of the second chord. This requires lifting on the eighth note pulse preceding the change as seen in Figure 6.2. It is important not to accent the resurgence of the tremolo so as not to draw unnecessary attention to the separation.

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<sup>25</sup> For one-handed roll exercises refer to Percussive Notes articles “Developing a One-Handed Roll” by Jeff Moore in Volume 36 Number 2 (April 1998), and “Building a Strong One-Handed Roll” by Janis Potter in Volume 42 Number 3 (June 2004).



Figure 6.2 Measures 18-21 with the added breaks in the tremolo to allow for manageable transitions.

Similar to the example above I recommend lifting while switching between chords in measures 12-14. This will provide separation between musical statements (see Figure 6.3). This is also the only portion of the etude where Klatzow writes for quadruplets. These could have alternatively been notated as dotted 16<sup>th</sup> notes. In other words each partial of the quadruplet is the equivalent of three 32<sup>nd</sup> notes. Following the lift at the end of measure 13, to begin the left hand tremolo and soprano voice simultaneously it is recommended that the grace note be performed with mallet three.



Figure 6.3 Measures 12-13 with the added breaks in the tremolo to aid in transitions and highlight the quadruplet rhythm.

Any percussionist who has worked on a piece of music with lengthy independent rolls has surely experienced the uncomfortable fatigue from the continuous rotation. To prevent this fatigue, I suggest finding moments when the non-tremolo hand has the opportunity to interrupt this motion and switch to a traditional alternating stroke roll (see Figure 6.4). I also recommend refraining from using two simultaneous independent rolls until the final chord of the etude. Reserve this unique texture for the ending, and whenever there is a sustained four-note chord prior to this use the traditional alternating double vertical stroke roll.



Figure 6.4 Measures 5-6 with the recommended sticking. By using the hand-to-hand roll in measure 5 the performer can avoid fatigue. And using the hand-to-hand roll in measure 6 will reserve the simultaneous one-handed rolls for the final chord of the etude.

The middle portion of the etude is a technical exercise that contrasts with the beginning and ending. While this etude is an independent roll study, the middle portion shifts the tremolo to the center two mallets with the moving lines in the outer mallets (see Figure 6.5). This concept is not unique to this etude, it has been used in notable marimba works such as *Crystalline*, from Jacob Druckman's *Reflections on the Nature of Water*, and Christopher Deane's *Etude for a Quiet Hall*. Klatzow treats this technique only slightly differently than these previous works by precisely notating the rate of the tremolo.



Figure 6.5 Beginning in measure 24 the tremolo is placed in the middle two mallets.

It is important to use a relaxed stroke in the inner mallets (2 and 3) to retain the legato quality of sound while the outer mallets be somewhat accented. This contrast between the two mallets in each hand can become quite difficult as the outer mallets become more involved. In this portion of the etude the right hand often executes rapid paced triple lateral strokes in which the middle note must be less articulate than the outer two.

The final portion of the work puts the independent roll into the right hand while the moving line shifts to the left hand (see Figure 6.6). I have found that a tremolo speed that works well for the beginning of the etude in the bass register of the marimba is often too slow for the upper register. If the performance space is not as resonant for the upper register as it was for the lower register, I recommend playing measures 39-45 slightly faster. In measure 46, the percussionist should switch to a traditional double vertical roll and *rallentando* into the ascending 32<sup>nd</sup> note run that follows.





Figure 6.6 In measure 39 the measured tremolo is placed in the right hand.

I play the tremolo starting in measure 49 completely unmeasured, and allow the lower voice to broaden independently from the right hand. As the left hand plays its final 8<sup>th</sup> notes in measure 52, diminuendo the right hand tremolo and enter from *niente* with the final chord. This should be the only use of two simultaneous independent rolls in the entire etude.

## CONCLUSION

Peter Klatzow is a significant South African composer of contemporary music. The *Concert Etudes for Marimba* began as a set of six studies proposed to Evelyn Glennie. After the project was abandoned the single completed study was published as an independent work and retitled *Song for Stephanie*. Klatzow revisited the concept of a series of etudes for marimba at my request. I assembled a consortium of ten percussionists to commission the new set of etudes.

The *Concert Etudes for Marimba* present numerous technical and musical challenges to the performer. These challenges include broken and unison octaves, articulation control, contrasting timbres, odd rhythms, *fioritura*, polyrhythms, non-aligning ostinatos, measured tremolos, one-handed rolls, complex harmonies, and multiple voices. All of these challenges can be found in his previous works for marimba.

Klatzow's early works for marimba (1984-1987) are his most harmonically complex and chromatic works. They often feature excessively complex rhythms. In reflection, the composer has published a revised and rhythmically simplified version of *Dances of Earth and Fire*. In regards to the overly complex nature of his early works Klatzow said "there are still a few bars in the marimba concerto, which I would like to kill."<sup>26</sup> *Figures in a Landscape* features ostinatos, grace note figures, and one-handed rolls. *Concerto for Marimba & String Orchestra* has non-aligning ostinatos, odd rhythms, unison octaves and broken octaves. *Dances of Earth and Fire* contains octaves, grace notes, articulation, odd rhythms, large reaches, complex harmonies, and one-handed rolls as the main challenges.

His more recent works feature a stronger emphasis on tonality while harmonic structures are more defined in terms of the overtone series. This is not meant to imply that these works are

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<sup>26</sup> Hollenbeck, 108.

not as challenging, however. *Ambient Resonances* challenges both performers with articulation, octaves, multiple voices, difficult rhythms, and grace notes. *Song for Stephanie* has quick flourishes similar to *Melodic Mirage* and challenging harmonic progressions similar to *Play of Triads*. *Inyanga* features octaves, varying articulations, complex harmonies, octaves, and *fioritura*.

Peter Klatzow has made a large contribution to the percussion repertoire. These *Etudes* are a small sample of his contribution to percussion repertoire. They provide insight into his compositional styles through six short pieces. The *Etudes* are the first pieces Klatzow composed for marimba since 2003, and they began a resurgence in his output of percussion compositions. By studying the technical and musical demands within the *Concert Etudes*, a percussionist will be better prepared to perform Klatzow's other keyboard percussion compositions. Modeled after the piano etudes of Franz Liszt and György Ligeti, Klatzow intended these to address technical challenges in contemporary percussion literature and to serve as concert pieces.

## LIST OF WORKS FOR PERCUSSION

### SOLO WORKS

#### Dances of Earth and Fire (1987)

Instrumentation: Solo Marimba (C2 – C7)

Duration: 15'00"

Publisher: Percussion Music Europe

Manuscript: Robert Van Sice

Notes: Commissioned by Robert Van Sice. Premiered by Robert Van Sice, October 20, 1989 in Concertgebouw, Amsterdam, Netherlands.

Program Notes:

Dances of Earth and Fire is a virtuoso work for solo marimba. The first dance ("Earth Dance") is somewhat muted but demands a very sensitive use of stick color. The second dance ("Fire Dance") is an exuberant and rhythmically complex piece of writing designed to end a recital.

Peter Klatzow

#### Inyanga (1996)

Instrumentation: Solo Marimba (C2 – C7)

Duration: 3'00"

Publisher: Percussion Music Europe

Manuscript: SAMRO

Notes: Commissioned by SAMRO for UNISA Transnet as a test piece.

#### Song for Stephanie (1999)

Instrumentation: Solo Marimba (C2 – C7)

Duration: 5'00"

Publisher: Percussion Music Europe

Manuscript: Daniel Heagney

Program Notes:

Originally intended to be the fifth etude of a proposed six for Scottish percussion virtuoso Evelyn Glennie. When the project was abandoned it was retitled for Stephanie Van Sice (Daughter of Robert Van Sice) – “an absolutely angel child when I knew her (now probably an elegant young lady) – she had great spiritual qualities even when very young (a fact that both her parents noted).”

Peter Klatzow

Etudes for Marimba (2010)

Instrumentation: Solo Marimba (C2 – C7)

Duration: 17’00”

Publisher: Peter Klatzow

Notes: Commissioned by a consortium organized by Daniel Heagney. Consortium included Daniel Heagney, Tatiana Koleva, Svetoslav Stoyanov, John Kilkenny, Jude Traxler, Gwen Thrasher, Andrew Meyerson, Anders Kristiansen, Christopher Riggs, and Katie Rife.

Program Notes:

The emergence of the marimba as a viable solo instrument has been the result of the dedication and enthusiasm of a number of players who were not content with a body of transcriptions, but wanted an original repertoire developed embodying the specific characteristics and nature of the contemporary concert marimba.

Having explored the instrument both in a soloistic capacity (two concertos, *Dances of Earth and Fire*, *Song for Stephanie*, *Inyanga* and others) I felt ready to create a set of pieces which would be suitable both for concert performance, but would also each address specific technical problems for the player. I suggested this project to one of our leading Scottish marimbists, but she did not express any interest. I had already written one of the pieces, which became *Song for Stephanie*, but there the project floundered. It was only recently that Daniel Heagney discovered my abandoned intention, and persuaded me to complete the set. He put together a consortium of ten international marimbists, and jointly they commissioned these *Etudes*. I am deeply grateful to them for rescuing the project.

Most of the *Etudes* require a deft four-mallet technique. The first should be played with two mallets only – it stems from a passage in my first concerto which would only really work well if the player sacrificed the facility of playing broken octaves with

four mallets by playing with two. The performance of this piece requires the highest degree of agility and precision. *Play of Triads* is an ear-tickling but at the same time challenging etude using two mallets in the right hand, and one in the left. *Melodic Mirage* tests the player's ability to create a cantabile but decorated melodic line. The etudes in the second half (4-6) are more substantial as concert pieces. *Incantation* is a play of contrasting dynamics and textures. *Dazzle* is essentially a rhythmic study involving the synchronization of ordinary fourths and quintuplets. The last *Whisper of Cypresses*, *Play of Water* is a musical postcard from the Villa d'Este at Tivoli, just outside Rome (my previous marimba and vibraphone piece *Ambient Resonances* also derives from my visits there) but from a purely technical point of view the player needs to make an even transfer of the tremoli through the whole instrument, beginning in the lowest register, and then rising through the middle to the top.

Peter Klatzow

Variations on an Uncomposed Kyrie (2013)

Instrumentation: Solo Vibraphone

Publisher: Peter Klatzow

Notes: Commissioned by Nuno Aroso

CHAMBER WORKS

Interactions I (1972)

Instrumentation: Piano, Percussion, and Chamber Orchestra

Manuscript: UCT

Notes: First performance: Recorded on SABC transcription recordings, Pieter de Villiers (piano), Anton Hartman (conductor), April 1973

Three Haiku, Two Interludes and a Conclusion (1973)

Instrumentation: Mezzo-soprano, Flute, Xylophone, Vibraphone, Piano

Manuscript: Wolfe Harris

First Performance: Rashi Grové (mezzo-soprano) and members of the Society of Contemporary Music, South African College of Music, October 1973

Garden of Memories and Discoveries (1975)

Instrumentation: 2 Voices, 2 Pianos, 2 Guitars, Harpsichord, Electronic Organ, 2

Percussionists, and Electronic Tape

Manuscript: SABC

First Performance: May 19, 1976

Notes: Commissioned by the SABC for the Prix Italia, 1975.

Contours and Transformations (1977, revised 1982)

Instrumentation: Guitar, Flute, Clarinet, Percussion, Harp, Electric Organ

Manuscript: UCT

First Performance: June 24, 1978; Revised version: September 22, 1982

Chamber Concerto for 7 (1979)

Instrumentation: Flute, Clarinet, Horn, Organ, Piano, Guitar, Percussion

Duration: 19' 30"

First Performance: Baxter Concert Hall, October 20, 1979.

Notes: Commissioned by Norman Nossel for Rio Ethicals

Figures in a Landscape (1984)

Instrumentation: Flute, Marimba (A2 – C7)

Duration: 11'00"

Publisher: Musications

Manuscript: UCT

Notes: Commissioned by Robert Van Sice. Premiered by Robert Van Sice (marimba) and

Beat Wagner (flute) Baxter Concert Hall, Cape Town, South Africa, May 25, 1985.

Program Notes:

*“Figures in a Landscape: The ‘landscape’ is created by the evanescent tones of the marimba whilst the ‘figures’ which inhabit it stand out in relief on the flute. This simple ‘foreground-background’ relationship gives way to episodes of greater complexity in which the interplay of the two instruments becomes indeterminate and both instruments have a degree of independence.”*

Peter Klatzow

Ambient Resonances (Echoes of Time and Place) (1994)

Instrumentation: Vibraphone, Marimba (C2 – C7)

Duration: 12’00”

Publisher: Percussion Music Europe

Manuscript: Re:Percussion

Notes: Commissioned by Re:Percussions, Belgium.

Program Notes:

“On the two occasions that I have stayed in Rome I took the trip out of the city to the Villa d’Este where Liszt used to go very often. The place is very little changed since he lived there, so it is full of his presence. It is in every sense an ambient resonance of times past. The fountains, which he celebrated in his music, still play. The Cypresses still tower in the sky. Where he sat, I sat! Liszt is a great hero of mine (except for the more bombastic pieces like the 2nd Hungarian Rhapsody) but my piece is not about pianos, it is about presence and mood. The only sounds at the Villa these days are church bells from the valley below and also from the little church next to the Villa where Liszt used to attend Mass very early every morning (taking his blanket with him!)

So I wrote the piece, and the poem:

The cypresses are old. Guardians at a dying cemetery,  
Immovable but still lamenting. They are not silent in the  
Passing breeze. He heard them too, and sang their lonely song.  
The fountains, too, spurt upwards, creating graceful arcs.  
Liquid cathedrals, resisting gravity, slowly falling back.  
He saw them too, and played their harmonious rippling.

And now I sit where he sat, on the same cold stone seat.  
I listen and look, nibble a sandwich, sip on some juice.  
There is no distant piano and a lesson in progress,  
No probing fingers searching for the harmonies of evening.



Too much history has passed through here. Where music  
Once sounded, there is silence, tangible and deep.

But here I hear the past. It deafens me, infinite and vast.”

Peter Klatzow

Return of the Moon (1997)

Instrumentation: 6 Male Voices, Marimba (C2 – C7)

Duration: 15’ 00”

Publisher: Percussion Music Europe

Manuscript: Peter Klatzow

First Performance: King’s Singers and Evelyn Glennie (marimba), May 1998.

Text: Stephen Watson.

Notes: Commissioned by the King’s Singers.

Program Notes:

Poet Stephen Watson’s volume of Version from the /Xam are crystallizations of the a folk-lore which has now passed into history. It seems important to ask how a people who had harmonized so perfectly with their surroundings for thousands of years should suddenly be virtually annihilated by newcomers to their territory. Little enough remains, but the poems provide an insight into their relationship to natural phenomena such as rain, the moon, stars, animals and fire.

What the poet calls the temptations towards elegy is perhaps inevitable and finds muted expression in the last song in the cycle *Song of the Broken String*, but the opening song *In a Far Off Place* also conveys nostalgia for a time when the tribe fully identified with the surrounding animal life.

In a Far Off Place

This poem reveals the strong /Xam (bushman) identification with nature. The sorcerers, falling into a trance, believed that they became birds, and the tribe, sharing in this experience, followed them in this belief.

Prayer to the New Moon

The Moon is also a powerful force in /Xam mythology, and the second poem is a Prayer to the New Moon, which visibly goes through the process of death and rebirth. This invocation is a longing to share in this experience, and escape death.

Blue Mist Like Smoke

In this poem, the grey veldhare is identified with the blue mist, which would be found hovering over the veld in the early mornings. In fact, the hare is the bringer of the mist, clouding the sun in smoke.

#### Rainmaking with a Bowstring

The bowstring is a one-string instrument capable of a great variety of nuances, and generally played by twanging a metallic or wooden stick against the string while the mouth is used to change the overtones produced. Kaunu, the rainbringer of the tribe, sits playing his bowstring and conjures up dense cloud, so that the tribe wakes to find itself in a rainstorm which would last to the next sunset.

#### Song of the Broken String

In the final song, this same bowstring has been broken, and all the magical qualities lost. With this catastrophe, the tribe loses its identity. The earth is no longer a home, and the earth lies empty and dead.

Stephen Watson

Prayers and Dances of Praise from Africa version for marimba duet (Revised 200), with three new dances (2002)

Instrumentation: 2 Marimbas (C2 – C7)

Notes: Original work for SATB Choir and Brass Quintet (1996). Commissioned by SAMRO.

Sonata for Violin and Marimba (2001)

Instrumentation: Violin, Marimba (C2 – C7)

Notes: Commissioned by Kunhiko Komori

First Performance: Tokyo, December 20, 2002.

Variations on a Theme Paganini for Two Marimbas (2010)

Instrumentation: Two Marimbas (C2 – C7)

Duration: 6'30"

Publisher: Peter Klatzow

Notes: Originally intended to be performed immediately following the *Six Concert Etudes*. Klatzow's intent was to have one performer play the odd numbered etudes, and another play the even numbered etudes, and then the two perform the duet.

Sunlight Surrounds Her (2010)

Instrumentation: Flute, Bassoon, Marimba (C2 – C7),, Violin, Cello

Publisher: Peter Klatzow

Notes: Commissioned by Marta Klimasara

When the Moon Comes Out (2011)

Instrumentation: Flute, Bassoon, Marimba (C2 – C7), Violin, Cello

Publisher: Peter Klatzow

First Performance: September 29, 2011

Notes: Commissioned by Kunihiro Komori

Ostinato, Lament, Moto Perpetuo (2011)

Instrumentation: Percussion Ensemble (9 Players). Two Vibraphones, Two Marimbas (C2-C7), Xylophone, Glockenspiel, Timpani, Chimes, Non-pitched Percussion.

Duration: 11' 00"

Publisher: Peter Klatzow

Notes: Commissioned by Brett William Dietz and Hamiruge: The Louisiana State University Percussion Group.

First Performance: September 25, 2011

Lightscares (2012)

Instrumentation: Flute, Bassoon, Horn, Marimba (C2 – C7), Violin, Cello

Publisher: Peter Klatzow

A Sense of Place (2013)

Instrumentation: Marimba (C2 – C7), Cello

Notes: Based on artworks by Cecil Skotnes. Composed for Magda de Vries (marimba) and Heleen Du Plessis (cello).

LARGE ENSEMBLE WORKS

States of Light (1987)

Instrumentation: Chamber Orchestra: Solo Winds, Piano, Marimba, Vibes, Strings

Duration: 15' 00"

Manuscript: Peter Klatzow

Notes: Commissioned by Walter Mony for the TOTAL collection.

Mass (1988, revised and completed 2000)

Instrumentation: SATB Choir, Horn, Marimba, Strings

Duration: 18' 00"

Manuscript: Peter Klatzow

First Performance: St. George's Cathedral, Easter Day, 1989.

Recording: St. George's Singers, Barry Smith (conductor), GSE Claremont Records, GSE 1524, 1993

Notes: Written for St. George's Cathedral, Cape Town.

Anthem: God Bless Africa (1989)

Instrumentation: SATB Choir, Horn, Marimba, Strings

Manuscript: Peter Klatzow

Text: Father Trevor Huddleston

First Performance: Easter Day, St. George's Cathedral, 1989.

Double Concerto (1993)

Instrumentation: Flute, Marimba (C2 – C7), Strings

Notes: Commissioned by the Foundation for the Creative Arts. Premiered by Robert Van Sice, Leslie Shiells and the Cape Town Orchestra.

A Mass for Africa (1994, revised 2004)

Instrumentation: Solo Counter Tenor, Baritone, Double Chorus (SSAATTBB), Horn, Flute, 2 Marimbas (4 players), Strings, Synthesizer

Manuscript: SAMRO

Text: Traditional; sung in Xhosa, Greek, Latin, English

First Performance: St. George's Cathedral, Sunday before South African Elections, April 24, 1994.

Notes: Commissioned by SAMRO

Te Deum (2001)

Instrumentation: SATB Choir, Organ, 2 Marimbas (C2 – C7), Trumpets, Strings

Manuscript: Peter Klatzow

First Performance: St. George's Cathedral, Cape Town: August 26, 2001.

Notes: Commissioned for the centenary of St. George's Cathedral, Cape Town.

The Spiritual Canticle of St. John of the Cross (2002)

Instrumentation: Mezzo-soprano, Baritone, SATB Choir, Vibraphone, Marimba (C2 – C7), Synthesizer, Strings

Duration: 40' 00"

Manuscript: Peter Klatzow

Notes: Text is taken from St. John of the Cross, translated by Kieran Kavanaugh and Otilio Rodriguez.

Towards the Light (2003)

Instrumentation: Double Choir, Marimba (C2 – C7), Organ

Duration: 10' 00"

Manuscript: Peter Klatzow

Notes: Wordless. Commissioned by Sondra Proctor for the opening of the new concert hall at Peabody Conservatory, Baltimore, Maryland, USA.

CONCERTOS

Concerto for Marimba and String Orchestra (1985)

Instrumentation: Marimba (F2 – C7)

Duration: 18'00"

Publisher: Percussion Music Europe

Manuscript: Peter Klatzow

Notes: Commissioned by Robert Van Sice and the Cape Town Symphony Orchestra

Development committee.

First performance by CTSO, Robert Van Sice (marimba)

Program Notes: "*Concerto for Marimba and String Orchestra* is in the traditional three movements and is tonal throughout. The first movement, somber in color is gently elegiac. It is based on a single theme, which becomes the source for many transformations. The second movement is in the nature of a soliloquy for the soloist, whilst the third is a rhythmic and earthy toccata which recalls the African and South African American roots of the instrument."

Peter Klatzow

Concerto for Flute, Marimba and Strings (1993)

Instrumentation: Flute, Marimba and Strings

Manuscript: Peter Klatzow

Notes: Commissioned by the Foundation for the Creative Arts, Cape Town.

First performance: CTSO, Robert Van Sice (marimba), Leslie Shields (flute).

Concerto for Piano and Eight Instruments (1995)

Instrumentation: Piano, Flute/Piccolo, Horn, Trombone, Synthesizer, Marimba, Violin,  
String Bass.

Duration: 25' 00"

Publisher: Peter Klatzow

Manuscript: Peter Klatzow

Concerto for Vibraphone, Marimba and Strings (2013)

Instrumentation: Vibraphone, Marimba (C2-C7) and Strings

Notes: Commissioned by Frank Mallows and Magda de Vries

Concerto for Two Marimbas (2013)

Instrumentation: Two Marimbas (C2-C7) and Full Orchestra

Notes: Commissioned by SAMRO

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## VITA

Daniel Heagney is a Washington D.C. native. He completed his undergraduate work at George Mason University, where he received a Bachelor of Music in Percussion Performance. He recently graduated with a Masters of Music degree from Louisiana State University, and is currently continuing his studies at LSU in pursuit of a Doctorate of Musical Arts with a minor in Experimental Music and Digital Media. He has studied percussion with Brett Dietz, Jim Atwood, Troy Davis, John Kilkenny, and Ken Harbison.