• **Anders Koppel – Concerto No. 1 for Marimba and Orchestra** (1995)
  Publisher: Norsk Musikforlag AS (www.musikkforlagene.no/en)

  Anders Koppel's Concerto No. 1, was written for the final round of the Luxembourg International Percussion Competition (1995). The work is now regarded as a standard amongst young talented solo percussionists and has received over 300 performances worldwide. A diverse work in its entirety, the dramatic first movement shows the marimba frolicking like a playful child with close inter-play from the orchestra. A dream-like second movement offers rich opportunities to demonstrate the marimbas large pallet of sonorities. An amazing final movement teases the audience with its rhythmical theme, which culminates in a grande cadenza, allowing the performer to showcase their virtuosity.

  *Side note: This concerto is also arranged for marimba and string orchestra.*

  Publisher: Edition Wilhelm Hansen / Music Sales Group (www.musicsales.com)

  Koppels lesser known Concerto (No.3 'Linzer') for Marimba and Orchestra is also worth a mention. Written for marimba virtuoso Martin Grubinger, the work received its first performance by the Bruckner Orchestra in Linz. The Concerto deploys a large Late-Romantic-style orchestra where Brass play a pivotal role. In the first cadenza, the soloist is launched like some brooding philosopher reflecting on the end of all things. Other passages showcase a technical tour-de-force with tension maintained throughout. The Soloist and Orchestra unite their forces in a triumphant joint ending!

• **Igor Kuljerić – Concerto for Ivana** (2001)

  A beautiful marimba concerto written for Ivana Bilić by her father and famous composer, Igor Kuljerić. The piece received its premiere on March 22, 2001 by Ivana Bilic and the Croatian RadioTV Orchestra, conducted by her father. Ivana and her father collaborated very closely on this concerto, in which Igor allows the Orchestra to emphasise the marimbas characteristic colours. The structure of the concerto is a traditional fast-slow-faster idea, played in one take, and the transitions between musical situations are fast and driven by musical associations.
• **Marcin Błażewicz – 2nd Concerto for Marimba and Orchestra** (2005)

  Marcin Błażewicz is another favorite composer of mine. Błażewicz’s music is generally characterized by beautiful and colorful orchestration and with a sense of darkness and surpassing strength (which I personally think relates to the difficult life challenges in Poland and strength of survival). This concerto is no exception. It is highly energetic and virtuosic with a traditional fast-slow-fast contrasting structure. As Adam Blackstock wrote in his review (Percussive Notes July 2012): “Błażewicz’s “2nd Concerto” is a beautiful dark representation of the anxiety that can exist in any situation. It isn’t for everyone, but will have its place among the most popular marimba concerti”!

  Side note: the concerto is also available with piano reduction.

• **Niels Thybo – Rosewood Concert** (2005)

  Niels Thybo is a Danish award winning jazz pianist and composer. His compositions and musical style is somewhere between classical and ‘modern jazz’. The ‘Rosewood Concert’ was written for my final graduation recital in 2005 and is written for solo marimba, vibraphone and a few unpitched percussion instruments (pedal bass drum, woodblocks, two toms and a daiko-drum) and string orchestra. The musical themes are built upon intervals of a 2nd and therefore, the piece is more suitable for marimbists playing with the Steven’s technique. It is probably also worth mentioning that the string section are also technically challenged due to the high tempo.

• **Pius Cheung – Princess Chang Ping** (2012, rev. 2015)
  Publisher: Self published. Contact: Pius Cheung – Email: cheungpius@hotmail.com

  This concerto is definitely worth mentioning as well, as it is not necessarily stereotypical of Pius’ other works. It sounds like Pius has connected with his roots and created this very ‘Chinesesounding’ concerto. Princess Chang Ping is based on a duet from a famous Cantonese opera of the same name in Hong Kong. The story is the usual romantic tragedy in any culture. (Princess meets boy, they fall in love, war breaks out, they get separated and are then reunited by the new king to please the people. They end up killing themselves at their wedding). Apart from the style and colors of the concerto, it contains Pius’ fast and slow/romantic passages that we know from many of his other compositions.
• **Robert Oetomo – Soar** (2012)

  A pleasant and very tonal ‘pop-ish’ intermediate concerto for solo marimba and string orchestra. Besides being a beautiful concerto, ‘Soar’ provides a wonderful platform for young musicians to experience concerto playing with a wide standard of Orchestra (High School, University, Professional) and allows the artist to fully develop their chamber music skills. No crazy technical facilities required here, just incredible music for a general audience!

  *Side note: the concerto is also available with piano reduction.*

• **Tobias Broström – Samsara** (2011)
  Publisher: Gehrmans Musikförlag (www.gehrmans.se/en)

  Swedish born Tobias Broström is an amazing, intelligent and skilled composer who has written many of my favorite pieces for percussion. This concerto is a double concerto for marimba and violin, where the violinist could be the concertmaster of the orchestra, making it an interesting alternative for orchestras. Samsara literally means “continuous flow” and represents the cycle of birth, life, death and rebirth embraced by Indian religions. This understanding of nature’s cyclical patterns is reflected in Indian classical music by the recurring rhythmic pattern of beats called the tala (literally “a clap”), which in turn forms the rhythmical bedrock of any given composition.

• **Tobias Broström – Theatron** (2014/2015)
  Publisher: Gehrmans Musikförlag (www.gehrmans.se/en)

  Tobias’ latest concerto is a brand new double concerto commissioned by four orchestras lead by the A orchestra, Dresdner Philharmonie in Germany. The concerto is an independent sequel to his first percussion concerto named ‘Arena’ (also worth checking out!). As most of Tobias’ music, this concerto also requires high technical skills – including the musical communication and contact between the two duo performers. It’s written for two marimbas, vibraphone and a few other instruments such as dobaci, crotales, gongs and waterphone.

  *Side note: The concerto is available in two versions:
  - 2222, 4331, 1, 2, pno, solo perc. I & II, strings
  - 3323, 4331, 1, 2, pno, solo perc. I & II, strings (extended version, premiered by Dresdner Philharmonie)*
Concerto for Ivana
version for marimba, piano and percussion (2007)

Marimba and percussion parts edited by Ivana Bilić
Piano part edited by Vanja Kuljerić

Con moto \( \approx \text{cca. 108} \)

Marimba

Piano

Percussion I

Percussion II

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Marcin Błażewicz
Composer and teacher. Born in Warsaw in 1953. He began to study music when he was 13 years old, first at the Oskar Kolberg primary Music School then at the F. Chopin Secondary Music School (double bass). Upon passing his secondary school leaving examination (matura) he studied natural philosophy at the Academy of Catholic Theology for one year (1975/76). Upon graduating from secondary music school in 1977 he began to study at the Department of Composition, Conducting and Theory of Music at the Fryderyk Chopin Academy of Music in Warsaw in Professor Marian Borkowski’s class of composition which he finished with honours (1977-1982). He attended composer courses led by François Bernard Mâche (Pécs, Hungary 1980) and Yannis Xenakis (Salzburg, Delft 1985), obtained a SACEM scholarship from Sociéte des Compositeurs et Editeurs de Musique (France) and, as holder of an Acanthes scholarship, he attended a course in composition led by Olivier Messiaen in Avignon (France) in 1987.

Professor Marcin Błażewicz has been a member of the faculty of the AMFC in Warsaw since 1985, first as assistant then tutor (1996-2003) and finally as associate professor at the Chair of Composition. He teaches the following subjects: score reading and introduction to composition and instrumentation (his main interest). He has supervised many master’s theses. He was deputy dean of FCUM Department I in 1999-2002 and 2005-2008. In 2008 he was elected dean of the Department of Composition, Conducting and Theory of Music for term 2008-2012.


Foreword
The 2nd Concerto for Marimba and Orchestra consists of three contrasting movements, whose pattern (fast-slow-fast) follows the traditional model of the genre.

The first movement opens with a powerful orchestral tutti, after which the timpani punctuate regular rhythm, soon giving way to a solo marimba. The musical material develops, with a gradual rise in tension. Numerous solo displays of the marimba play the important role in this movement. Pervasive motorism and mobility are the main features of Błażewicz’s music. The solo instrumental part is treated here on a par with the orchestra, even though it differs greatly. In some respects the first movement is reminiscent of a sonata allegro with the solo cadenza of the marimba at the climax and a reprise of the opening motif towards the end. The overall mood is of gloom and anxiety.

The second movement opens with a dialogue between a subtle marimba solo and the timpani, which now and then interrupt the narration of the marimba. It is only after some time that the orchestra takes over the narrative thread. Sections marked by a nostalgic mood are followed by fragments of dramatic expression. The second movement is contrasted in terms of expression, rhythm, and timbre. References to the opening motif of the first movement contribute to the thematic integration of the whole composition. Further on, the middle movement takes on a dramatic expression, with the percussion and brass assigned special importance. Dark, gloomy and funereal sounds can be heard and the overall mood is one of anxiety.

The spectacular third movement is more diversified in terms of texture and timbre than the preceding movements, but has an equally strong nervous energy. Continuous pulsation and sharp interventions by the orchestral tutti, cutting across the marimba part, are the dominant features. The composer uses the idiom of Polish mountain folk music, although no quotation from the folklore can be found. It’s rather folklore abstracted and created by the composer. All in all, the Concerto offers fine opportunities for a virtuoso display from the soloist and demonstrates the composer’s orchestral skill.

Also Available from Edition Svitzer
The 2nd Concerto for Marimba and Orchestra - Piano Reduction
(arranged by Jerzy Wołosiuk)
Concerto for Brass Instruments and Orchestra
Concerto for Flute and String Orchestra
Sonata for Marimba
Marimba

senza rubato, pressante

accel.

Tempo I

rit. . .

$\frac{3}{4}$ = 96, rubato
Marimba

Tempo I, \( \text{\textit{molto}} \text{ ff} \) = 132

(engraving by Jerzy Wołosiak)
Robert Oetomo

Indonesian-born Australian percussionist and composer Robert Oetomo (b. 1988) studied his Master of Music (Künstlerische Ausbildung) degree in performance at the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim, where he received highest distinction for his final graduation recital in 2014. He completed his Bachelor of Music (Performance) Honours Class I at the Sydney Conservatorium of Music, Australia in 2010. His previous teachers include Professor Dennis Kuhn, Jasmin Kolberg, Claire Edwardes, Daryl Pratt, Richard Miller and Gary Wain. He has accumulated many national and international awards including third prize in the Vibraphone category of the 9th Percussive Arts Society Italy International Percussion Competition in 2011, the 'Just Percussion Marimba Prize' at the Australian Percussion Gathering (APG) 2010, first prize in both the Open Marimba and Open Vibraphone categories of the 2010 Australian Percussion Eisteddfod and second prize at the 2008 Melbourne Symphony Orchestra Snare Drum Award. He also won the 2010 Sydney Conservatorium Percussion Concerto Competition, and was finalist in the 2012 Yamaha Music Foundation Europe Scholarship Competition.

A versatile percussionist, Robert has performed with different orchestras and ensembles including the Australian Opera and Ballet Orchestra, the Württembergisches Kammerorchester Heilbronn, the Kurpfälzischen Kammerorchester Mannheim, the Australian Youth Orchestra, Synergy Percussion and Mannheimer Schlagwerk. He presented his paper, ‘The Transcription of J. S. Bach’s Unaccompanied Cello Suites for the Modern Marimba,’ at APG 2010 Symposium ‘Moving Ground – The Changing Face of Percussion’. Robert was invited to perform his work, The Legend of the Golden Snail, at the Gala Concert of APG 2010, performing with highly acclaimed percussionists including Steve Schick, Sylvio Gualda and Kuniko Kato.

As a composer, Robert passionately advocates the development of percussion music. He has composed numerous works for percussion which have been performed all over the world. His first symphonic work, Spirit of The Dreaming with solo didgeridoo, was premiered at the 2008 Aurora Music Festival in Sydney, Australia. Later that year, it was performed again with renowned didgeridoo soloist, William Barton. Robert was selected for the 2010 Ku-Ring-Gai Philharmonic Orchestra Composers’ Workshop program during which he composed his new orchestral work, Reflections on an Island’s Landscape, under the mentorship of composer Nigel Butterley and John Peterson. His works are published by Edition Svitzer and Tapspace Publications. Robert is an Encore Mallets, Inc. endorser.

Biography current to July, 2014.
For more information, visit www.robertoetomo.com.

Soar

It is common amongst most classical percussionists to find that their musical training and background started with piano or drum kit. My musical background was both as a pianist and a drummer, and in composing this marimba concerto, I wanted to fuse together these contrasting backgrounds. Soar is the collaboration of both western classical music and rock ‘n’ roll. For inspiration whilst composing this concerto, I drew upon the music of Bach, Mozart, Beethoven, Rachmaninoff, Dvořák and Stravinsky, along with the musical aspects of rock ‘n’ roll.

Soar is a standard three-movement concerto (fast, slow, fast) with a marimba cadenza linking the first movement to the second. Movements one and three contain the rhythmically driving elements of rock ‘n’ roll, whilst the second movement favours more towards components of western classical music. However, all movements contain elements of both genres.

The first movement is based around the ‘Sonata’ form. Stravinsky’s The Rite of Spring played a prominent role in influencing the driving quaver figures that use accent displacement to create syncopation. It can be heard in the opening and closing of this movement played by the marimba and lower strings. Harmonically, these figures were inspired by rock ‘n’ roll. A concise yet virtuosic cadenza presents various technical and musical challenges and demands linking the first two movements together.

The second movement is a lament expressing one’s sorrow over the sudden and unexpected passing away of a dear auntie. The subtitle of this movement, Rainbow’s Lament, derives from the name of my auntie’s café in Indonesia (Depot Pelangi, which is Indonesian for Rainbow Café).

The lyrical nature of this movement was inspired by the second movement of Dvořák’s Symphony No. 9 in e minor “From the New World”, Op. 95, B. 178. The movement is primarily a dialogue (call-and-response) between the soloist and the string orchestra. The solo marimba part is written in a chorale style (using the ‘rolling’ technique to depict the sound, colour and texture of a choir). The shape of the movement is based on an arch, symbolising a complete semicircle of a rainbow.

The third and final movement combines all the technical and musical challenges found in the previous movements and the cadenza, and also presents new technical and musical challenges. The opening of the third movement (quasi cadenza) was inspired by the opening of Beethoven’s Piano Concerto No. 4 in G, Op. 58. Other works by Beethoven and Rachmaninoff were also inspirations for this final movement.

Soar: Concerto No. 1 for Marimba and String Orchestra received its world premiere performance on 01 December 2013 by the composer himself as soloist with Improanta – Ensemble für Neue Musik at St. Josef Kirche, Mannheim-Lindenhof, Germany.
SOAR
Solo Marimba
Concerto No. 1 for Marimba and String Orchestra

I.
Robert Oetomo (2012)

Con energia (\( \text{\textcopyright} \ = 128 \))

Scorrevole ed espressivo

Starts

\(*\) Soloist may choose to slightly pulse quaver figures by emphasising beats 2 and 4 (left hand: mp) (same in figures 'E' and 'K').

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Ends

C Scorrevole

D
Scorrevole con moto (\(\text{\#} = \text{ca. 64}\))

\(\text{\#} = \text{\#} \text{ legato ed espressivo}\)