

Paukenzeit: Celebrating the Solo Timpanist

Hosted by Michael Bump
Presented by the
PAS New Music/Research Committee



SESSION I

9:00 A.M. HYATT FRANKLIN ROOM

MARCH FOR TWO PAIRS OF KETTLEDRUMS (1683)

BY ANDRÉ AND JACQUES PHILIDOR

McGinnis and Marx Music Publishers

performed by **The Agee/Van Hassel Percussion Duo**

The "March for Two Pairs of Kettledrums," written by André and Jacques Philidor, was first performed in 1685 at the Versailles palace for King Louis XIV of France. This places the Philidor brothers as contemporaries of several noted composers, including Lully and Purcell, who are also known for innovative timpani writing in their orchestral scores. In 1705 the march appeared as a transcription by André in the collection "Partition de plusieurs marches," but was not actually published until 1956 in The Journal of the Galpin Society, in which it appears in an article by Caldwell Titcomb. The piece consists of a repeated motive which unifies the imitative and homorhythmic passages.

The publisher and performers have added dynamics, and the performers have chosen to improvise the solo sections during the repeats.

DUNBAR'S DELIGHT (1985)

BY ROBERT ERICKSON

Smith Publishing

performed by **Eric Hollenbeck**

"Dunbar's Delight" was written by Robert Erickson in 1985 for timpanist Dan Dunbar. The work was the result of a strong collaboration between Robert Erickson and Dunbar that revealed many new extended techniques, sounds and techniques.

"In 1983, I started working seriously on extended techniques for timpani. My desire was to develop new ways of exploiting the rich harmonic spectrum, resonance, and timbral possibilities inherent in the instrument. My early experiments led me to a way of exciting the head by rubbing it with a fingertip. The resultant sound is a high harmonic that can be sustained. Other applications of hand drumming techniques evolved from experience with conga drums.

Four-mallet keyboard technique was applied to multiple percussion playing in the early 1960's. To my knowledge, its only application to timpani has been to play three and four-note chords. I began experimenting with the technique in early 1984, applying it to fast rhythmic passages, and decided that in those situations the sounds was too articulate, too rich. I covered various drums with towels. The result I heard was that the "copperto" drums retain the warmth and richness of timpani sound while the open drums maintain strong pitch and resonance. One benefit of using open and "copperto" timpani together is the syncopation enhancement achieved through drum and sticking pattern variations.

I brought my new sounds and techniques to Bob Erickson over a year ago and he offered to write a piece. The collaboration has been a delight."

—Notes by Dan Dunbar

OPTICAL TIME (1987)

BY ISAO MATSUSHITA

Ongaku Publishing

performed by **Shiniti Ueno**

"Optical Time" for timpani solo was premiered by Shiniti Ueno in 1987. Isao Matsushita states in the program notes for the premier that he tried to represent the feeling of time and space through dynamics, tone, and the complex interplay of the timpani console. The timpani voice is intended to represent various other percussive instruments, and used in place of a multi-percussion setup. It has been considered groundbreaking in producing wide tonal range and nuances in tone and pitch, which keeps changing throughout the music; it creates a variety of sounds which had formerly been unthinkable for unaccompanied timpani solo. The player is required to have a high level of sensitivity and precision in sticking and pedaling. Performed well, the melody line reminds us of the traditional Japanese flute.

—Notes by Shinti Ueno

PRELUDE NO. 3 (FROM WEST AFRICAN RHYTHMS) (1995)

BY CHRISTOPHER DEANE

manuscript

performed by Kristopher Keeton

"Prelude No. 3 (from West African Rhythms)" was composed by Christopher Deane in 1992. It was written for John Feddersen, principal timpanist of the North Carolina Symphony, who premiered the work at the annual North Carolina Day of Percussion. Deane writes, "I am always interested in combining the varied musical interests of certain players. John was (is) very interested in West African djembe." Deane integrates West African elements into this timpani solo by utilizing "a djembe approach" on the 23" timpano as well as including a jun-jun part on kick drum, a kenkeni part on tom-tom, and a bell part.

—Notes by Kristopher Keeton

ANIMISM FOR PREPARED TIMPANI AND TAPE (1995)

BY STEPHEN RIDLEY

C. Alan Publications

performed by Ryan C. Lewis

"Animism" is the belief that spirits do, or can, exist separately from the body. In Ridley's work, the timpani exist separate from their conservative musical oeuvre, instead inhabiting a world of popular musical trends and cross-cultural contexts. In the works' New York premiere, composer/performer Ridley stated, "this piece explores the breathing of life into lifeless objects—something which musicians do everyday. It could be argued that our instruments take on lives of their own as they help us to transcend. This piece is based on a non-pitched theme, which goes through several variations and developments. The influence of non-western musics is evident in the instrumentation and phrasings employed by the tape part. Also, the timpanist must employ non-western playing techniques (hand drumming) in association with the timpani themselves. Electronic sounds are a combination of MIDI events and "live" percussion tracks in an attempt to create a homogenous blending of sampled and synthetic sound. There is a conscious effort to give the tape part an improvisatory and reactive character, while still maintaining that homogeneity."

—Notes by Douglas Nottingham

NIGHT MUSIC (2007)

PREMIERE PERFORMANCE

BY RAYMOND HELBLE

performed by Michael Bump and the Talujon Percussion Quartet

Cavern Echoes

Scherzo: Play of Moonlight and Shadow

In the Deep Wood

Predators

"Night Music, op. 62," is a concerto in four movements for Tympanist and percussion quartet. The work was commissioned by Dr. Michael Bump for premiere at the PASIC 2007 Focus Day.

The title of the piece and the titles of the movements are not intended to conjure any specific images in the mind of the listener, nor do they tell any story. I mean the titles to communicate no more than a general feeling of night and the world that awakens in the dark. One is free to hear the music without knowing any of the titles, and the composer feels that, if he has succeeded in writing well, no harm is done to an appreciation of the work. In fact, most of the ideas were sketched before I thought up the Night Music concept.

Movement I deals with imitative writing and decaying sounds. Hence the "Cavern Echoes" title. The concerto has no cadenza per se, but there is a kind of written out, accompanied cadenza-like passage that uses intervallic and rhythmic motives previously introduced by the soloist, and attended by "echoes" from the quartet. The composer hopes that the effect is exciting and somewhat mesmerizing...but only the audience can judge the success of that hope.

Movement II is a scherzo that plays with light and dark sounds from the ensemble. The scherzo was actually an afterthought: I found that the the weight and intensity of Movement I followed by the dark and hypnotic slow movement was hard to enjoy without a psychological breather. The scherzo is, to my mind, full of fun and entertaining surprises while also being a tightly and efficiently built movement.

Movement III is special to me: I wanted to construct a movement that treated the soloist and accompaniment as seriously as, say, Beethoven treated the string quartet. I wanted some new sounds, but those to be carefully chosen to avoid staginess, or attention for their own sake. It is hoped that the listener finds this movement worthy of so beautiful – and dramatic – an instrument as the tympani. It is further hoped that the listener is fully engaged and absorbed by this movement.

Just as predators are always with us and always coming back, so is the main theme or theme group in a rondo. So, Movement IV is a rondo and it is called "Predators." A fast, nasty, aggressive opening sets the stage for much harsh back-and-forth between soloist and quartet. I believe that the audience will find this movement entertaining in a slightly more friendly way than the heavyweight movement which precedes it. Of the four movements, it is the most overtly virtuosic and flamboyant. There is plenty for everyone to do, and the piece closes with considerable excitement.

—Notes by Raymond Helble



d FOR TIMPANI AND COMPUTER (2007)

PREMIERE PERFORMANCE

BY BARRY MOON

performed by Douglas Nottingham

d is the second in a series of pieces that explore algorithmic design for semi-improvised instrumental performance with computer. In keeping with the ideal of improvisation, these pieces allow the computer at least as much control over both surface level sound and form as the performer. The timpanist is fed directions via computer graphics. These directions are based on a "tendency map" created from audio analysis of the timpani. Although the computer has a tendency to push the piece in certain directions, the performer can, at any time, disagree, and attempt to change direction. The timpanist is urged to play without using traditional techniques. Most of the sounds are to be produced through the application of piezoelectric buzzers, and other objects placed on the drumheads. Buzzers are designed for maximum variation of timbre and intensity, and several are controllable via light sensors. Activated by mercury switches, the buzzers only turn on when needed, and are shape/color coded to allow placement and timing to be depicted in the graphic score. Sounds produced are processed to highlight the aspects of timpani sound characteristics that the computer deems interesting, based on its tendency towards a sonic goal. Processes include spectral de/re-composition, fft filtering, and time/amplitude modulation.

—Notes by Barry Moon

SESSION II

11:00 A.M. HYATT UNION ROOM

SCHLAGTRIO FÜR KLAVIER UND 2X3 PAUKEN (1952/rev. 1974)

BY KARLHEINZ STOCKHAUSEN

Universal Edition

performed by the New York University Percussion Ensemble

"Schlagtrio" (originally "Schalg Quartet"), is a work for two timpanists (with bongo, triangle and antique cymbal) and piano. Serial in construction, the prime series is permuted rather than transposed, and applied to durations, dynamics and articulation ('mode of attack') as well as pitch (where the notion of transposition still applies). Since all elements of each parameter are constantly present, form must be achieved by other means, normally by 'register forms' such as the gradual move from extreme top and bottom to the balanced use of all octaves. (Courtesy of *The New Grove Dictionary of Music and Musicians*). The US premier of "Schlagtrio" was presented as part of Jonathan Haas' solo timpani recital debut at Carnegie Recital Hall along with Gordon Gottlieb, timpani and Josh Kubera, piano.

In this particular performance, the piano part is arranged for tuned gongs, bass chimes, chimes, four-octave vibraphone and glockenspiel. The notes played by the respective instruments are determined by register – with the tuned gongs playing the lowest range and glockenspiel playing the highest. The other instruments play within their own designated registers, creating a constantly changing color spectrum for the arrangement. The timpani parts were not altered for this performance.

—Notes by Matthew Donello

PARTITA FOR SOLO TIMPANI (1973)

BY CARLOS CHAVEZ

Schirmer Publishing

performed by David Collier

Praeludium

Sarabande

Allemande

Giga

STEAL THE THUNDER (1984)

BY JEAN PICHÉ

Canadian Music Centre Publishers

performed by Aiyun Huang

According to the composer Jean Piché, "Steal the Thunder" is about heroes—mythical heroes, the men and women who tame fire, move mountains and make the rain fall. It is

about strength, light and purpose. Salvador Ferreras and the Vancouver New Music Society commissioned this work. All the electronic sounds heard on tape were samples of the sounds on timpani. The tape part acts as a duo partner to the performer. Composer Jean Piché specializes in electro-acoustic music. He is a professor at the University of Montreal in Canada.

—Notes by Aiyun Huang

CONCERTO FOR TIMPANI AND FIVE PERCUSSIONS (1988)

BY AKIRA NISHIMURA

Schott Music

Base4 Percussion Quartet

Akira Nishimura's distinctive compositional style draws upon several cultures of East Asia and the Middle East, and from these he successfully creates a style of music that is not the ethnic music of any one culture, but a contemporary musical dialect all his own. His Concerto for Timpani and Five Percussionists was composed in 1988 for timpanist Shigemitsu Eiso and Percussion-Group 72. The timpani writing in this concerto exhibits the explosive soloistic gestures akin to those used in his popular percussion sextet Ketiak, written nearly a decade earlier, and the percussion writing hints at the heterophonic textures that prevail in Nishimura's later percussion literature. In fact, the composer himself claims that heterophony is a unifying trait in all of his music, including his canon of works for chamber ensembles, orchestras, and choirs.

The piece begins with an eerie, atmospheric feel, which builds in urgency and momentum until it reaches the first soloistic timpani statement. Soon, the percussionists enter into a carefully scripted, but free-sounding, dialogue with the timpanist, and the dialogue gains intensity until it exhausts itself, giving way once more to the opening mood. A rhythmic drumbeat in the timpani propels the entire ensemble into a heterophonic closing section, in which the timpani assert soloistic lines, but are eventually overcome by the frantic energy of the percussion ensemble.

SIX JAPANESE GARDENS (1994)

BY KAIJA SAARIAHO

Chester Ltd. Novello & Company Ltd.

performed by Aiyun Huang

Tenju-an Garden of Nanzen-ji Temple

Many Pleasures (Garden of the Kinkaku-ji)

Dry Mountain Stream

Rock Garden of Ryoan-ji

Moss Garden of the Saiho-ji

Stone Bridges

"Six Japanese Gardens" is a collection of impressions of the gardens I saw in Kyoto during my stay in Japan in the summer of 1993 and my reflections on rhythm at that time. As the title indicates, the piece is divided into six parts. All these parts give a specific look at a rhythmic material, starting from the simplistic first part, in which the main instrumentation is introduced, going to complex polyrhythmic or ostinato figures, or alteration of rhythmic and purely coloristic materials. The selection of instruments played by the percussionist is voluntarily reduced to give space for the perception of rhythmic evolutions. Also, the reduced colors are extended with the electronic part, in which we hear nature's sounds, ritual singing, and percussion instruments recorded in the Kunitachi College of Music with Shinito Ueno. The ready-mixed selections are triggered by the percussionist during the piece from a Macintosh computer. All the work for processing and mixing the prerecorded material was done with a Macintosh computer in my home studio. Some transformations are made with the resonant filters in the CHANT program, and with the SVP Phaser Vocoder. This work was made with Jean-Baptiste Barriere. The final mixing was made with the Protocols program with the assistance of Hanspeter Stubbe Teglbjaerg. The piece is commissioned by the Kunitachi College of Music and written for Shinito Ueno.

—Notes by Kaija Saariaho

IN SEARCH OF THREE GODDESSES (2007)

PREMIERE PERFORMANCE

BY HALIM EL-DABH

performed by Blake Tyson

Isis

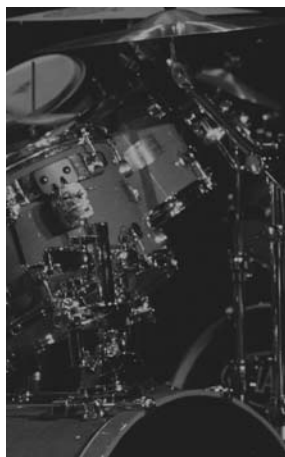
Ma-a-yat

Oshun

When I heard that the PASIC 2007 Focus Day would celebrate the solo timpani, I called my friend Halim El-Dabh and asked him if he would compose a new work to be premiered at the convention. He was excited about the possibility. The idea of composing a timpani solo immediately reminded him of his mother's wedding procession in 1890's Egypt.

When Halim was a child, his mother told him the story of the celebration. She was in a small, tent-like structure on camelback and was surrounded by three attendants. The procession also included musicians playing many instruments, including naqurat (the clay ancestors of modern timpani). Two men riding on camelback played the drums.

Halim was inspired by the idea of the attendants as protectors, and envisioned them as three goddesses. The first as Isis, the goddess



of compassion, love and motherhood, the second as Ma-a-yat, the goddess of balance and truth, and the third as Oshun. Oshun is actually a Yoruba goddess who represents fresh sweet water, the source of life.

The drums of the procession coupled with the idea of three goddesses who are both caretakers as well as symbols of motherhood and life, led Halim to compose Searching for Three Goddess for solo timpani.

—Notes by Halim El-Dabh

SESSION III

12:30 P.M. HYATT FRANKLIN ROOM

PLAGAL ALTERNATIONS (1979)

BY MARSHALL GRIFFITH

Theodore Presser Company

performed by duo Anime

CONVERSATIONS (1979/rev. 1986)

BY JOHN SERRY JR.

Studio 4 Publishing

performed by Jonathan Haas and Matthew Donello

"Conversations" is a 10 minute tour de force for two mature timpanists. Each performer has four timpani tuned a half step from the other e.g.: F Bb Eb F -- E A D E. There are examples of pedal glissandi, extensive bowl playing, and a great deal of ensemble. For the majority of the work, pitches remain the same throughout the composition and glissandi are used as either effects or to move to a new pitch. The tempo is constant throughout except for a short section marked Maestoso. One must be adept at playing on bowls with accuracy as there is an extended complex section in 32nd notes. The piece, written in 1979, is dedicated to Gordon Gottlieb.

—Notes by Matt Donello

DOMINO III (1990)

BY PHILIPPE BOIVIN

Edition Salabert

performed by Eric Willie

Philippe Boivin belongs to a generation of composers for whom the act of creation is not a restricted field of experience. His entire production can be qualified by one adjective: rigor. This can be noted both in the precision of his style as well as in the painstakingly elaborated forms into which he pours his music. This quality, however, does not prevent the instruments from expressing lyrical, dramatic and even theatrical attitudes. "Domino III" is the final composition of Boivin's triptych for percussion: "Big-Bug," "Chaconne" and "Domino III." Throughout these compositions, Boivin employs the concept of cyclic form by transferring musical material from one composition to the next.

—Notes by Eric Willie

REFLEXOS (1990)

BY SILVIA DELUCCA

manuscript

performed by Fernando Hashimoto

"Reflexos" was written in 1990 by Brazilian composer Silvia DeLucca, and received the first prize award in the Zurich International Composition Competition in the same year. The work has a non-traditional notation for the instrument including a system with three staves that, according to the composer, clarify the counterpoint structure of the piece. The composer employed four mallet technique and an extensive use of the pedal, as well as glissandos, harmonics, different kinds of rolls, finger and nail strokes. "Reflexos" is recognized as a landmark in the Brazilian repertoire for timpani.

—Notes by Fernando Hashimoto

RHYTHM GRADATION (1993)

BY TOSHI ICHIYANAGI

Schott Publishing

performed by Christopher Deane

This piece is composed of various kinds of gradations based on rhythm, the attenuation

and proliferation of rhythm, melting rhythm using reverberations and the shift from something clear to unclear, etc. The definite sense of intervals gradually becomes indefinite throughout music. These changes, which, though gradual, include contradicting elements, absurdity and dissimulation, sometimes stagnate and sometimes are forced to collapse, then they are regenerated before long and music proceeds. At the last portion, only the direction is marked while it is impossible to get technically decided intervals and indefiniteness necessarily controls music. Rhythm Gradation was commissioned by Atsushi Sugahara. The first performance was given by Mr. Sugahara on April 22, 1993 at Asahi Seimei Hall in Tokyo.

—Notes by Toshi Ichiyonagi

SESSION IV

2:00 P.M. CONVENTION CENTER ROOM C111

ELLIOT CARTER: EIGHT PIECES FOR FOUR TIMPANI (1949–1966)

Associated Music Publishing

Lecture/Presentation by Stuart Marrs and Jan Williams

SESSION V: SHOWCASE CONCERT I

3:15 P.M. HYATT FRANKLIN ROOM

MULTIPLE TIMPANI WORKS FROM THE 18TH AND EARLY 19TH CENTURIES: AN INTRODUCTION

Dr. Harrison Powley, presenter

SYMPHONIE MIT ACHT OBLIGATEN PAUKEN (ca. 1786)

BY JOHANN CARL CHRISTIAN FISCHER

Powley, ed.

performed by David Collier with the Westerville Symphony Orchestra

Moderato

Adagio

Allegretto

SESSION V: SHOWCASE CONCERT II

4:00 P.M. HYATT UNION ROOM

STUDIE II: EPTHYIC (rev. 2005)

BY MICHAEL BUMP

Media Press Publishing

performed by Michael Bump and the Talujon Percussion Quartet

“Studie II: Epthyic” for solo timpanist and percussion quartet is the second in a series of pieces that attempt to explore atypical sonic characteristics existing within timpani. “Studie I,” for solo timpanist with extended percussion, was written in 1985. For “Studie II,” I was interested in the concept of acoustical contradictions, or producing the opposite of what is typically expected. Specifically, I wanted to present the dichotomy of secco versus resonant—the latter being acoustically fundamental to the character of timpani. The use of shrouds on many of the instruments within the ensemble, as well as the use of thin dowel sticks and dead-stroke technique, helps to enhance the dry brittleness of the introduction. Among four principal sub-arches within an overall arch form, the resonant character of the timpani is gradually introduced during the development of the middle sections, culminating in a bravura-like cadenza which, in effect, announces the arrival of the entire timpani console in traditional voice. In support, the quartet also experiences a similar metamorphosis, the shifting dry/wet colors between vibraphones and marimba being one significant representation. Silence in the beginning and final of the music is used as a reflective and questioning contradiction to many of the inherently resonant qualities found among the instruments used. Throughout, there are several subtle references to this dichotomy. To be sure, a quite subtle historical reflection into the evolution of timpani tone quality was an ever-present ghost during the process of this composition.

Grateful appreciation is given to the Margaret Fairbank Jory Grant Program of the American Music Center for their assistance in preparing this work.

—Notes by Michael Bump

FOFORO TWENE (“NEW DRUM”) (2007)

PREMIERE PERFORMANCE

BY ZUMBUMBA PERCUSSION TRIO

performed by the Zumbumba Percussion Trio

“Foforo Twene” (New Drum) combines contemporary, melodic timpani writing within the context of a Ghanaian master drummer. Keeping with the complex polyrhythmic nature of African music, the solo timpanist is responsible for the direction of the supporting ensemble through auditory cues and rhythmic variation. The piece is composed in three major sections, each accompanied by traditional instruments, and corresponding to the musical languages of the Ewe, Dagara-Birifor, and the Dagomba people. The first section opens with the recitation

of the proverb, “Avalu koe le ko nami” adopted from the Ewe war dance, Adzogbo. The timpanist then utilizes the drum syllables and the hand-and-stick technique of the Ewe master drum, the atsimivu, to speak traditional proverbs. The second section features the timpanist in a melodic setting referencing the funeral songs of the Dagara-Birifor. Here, the drums have been prepared to match the inherent buzzing of the Dagara-Birifor gyil (xylophone). Following a brief cadenza, the timpanist combines the language of both the lead brekete and luna (talking drum) in the Dagomba social dance, Bamaya.

EVENING CONCERT

8:00 P.M. CONVENTION CENTER BALLROOM

CONCERTO NO. 2 FOR TIMPANI AND ORCHESTRA “XIII/THE GRAND ENCOUNTER” (2004/rev. 2006)

BY WILLIAM KRAFT

Theodore Presser Company

performed by David Herbert with the University of Akron Symphony Orchestra

The new concerto occupied Kraft through much of 2004. He completed the composition in early December and in February 2005 sent a complete score to Herbert for final technical editing. Its subtitle—“XIII / The Grand Encounter”—is a quintessentially Kraftian reference. Since 1975, the composer has produced a series of pieces titled Encounters that typically highlight the interaction of percussion (soloist or ensembles) with another instrument or small grouping. The title ‘The Grand Encounter’ refers to the more substantial scale of this thirteenth entry in the Encounters series.

Kraft’s “Timpani Concerto No. 2” is a full-scaled piece of about a half hour’s duration, cast in four parts though without any substantial break between them. The chromatic array of higher-pitched kettledrums allows for a great deal of lyric writing. The percussion section of four musicians plays an especially prominent role in the orchestral texture, and the harp might also be singled out for its active contributions. Kraft’s First Timpani Concerto had already included passages in which various instruments of the orchestra doubled or mirrored the timpani to reinforce, enrich, or otherwise shade the color of the solo line. The composer continues this method in the Second Concerto. A good example comes in Part One, when the string section, divided into thirteen parts, echoes the glissandi that have just been enunciated by the timpani. The transition to Part Two is achieved through a mysterious passage that fades almost into inaudibility, after which the orchestra (again with much-divided strings) gently launches the second half. This soon leads to a notated, wide-ranging cadenza, first for timpani solo but then underscored with repeated rhythmic patterns from the orchestra. Following this extended cadenza, the composer develops his musical material through a brilliantly scored sonic landscape until the concerto reaches its very decisive end.

“A great timpani concerto,” says David Herbert, “would be one that uses the instrument for what it is normally used, which is for drama and for color. And then it would explore the instrument’s possibilities for drama and color in imaginative ways and work them out well in a musical sense, but without trying to ask more of the timpani than they really can do. Kraft’s First Timpani Concerto is so successful because, even with all the notes, the solo part is beautifully integrated with the orchestra, with a sense of give and take that goes to the heart of the concerto style.” And what about Kraft’s Concerto No. 2? “Mind-expanding,” he replies. “And a joy to play.”

—Notes by James M. Keller

CONCERTO FANTASY FOR TWO TIMPANISTS AND ORCHESTRA (2000)

BY PHILIP GLASS

Schirmer Publishing

performed by Jonathan Hass and Doug Howard with the University of Akron Symphony Orchestra

Mvmt. I

Mvmt. II

Cadenza

Mvmt. III

Grateful appreciation is given to Ludwig-Selmer, Pearl/Adams, and Yamaha Corporation for providing timpani for today’s performances.