



Focus Day 2009

The Global Economy

Hosted by Gregory Beyer
Presented by the
PAS New Music/Research Committee

CONCERT 1

9:30 A.M. WABASH BALLROOM

DUO FOR PANDEIRO AND LAPTOP (2008)
BY FERNANDO ROCHA AND JOSEPH MALLOCH
Performed by Fernando Rocha

Availability: Contact composer
Duration: 4 minutes

The piece is an improvisation for pandeiro and laptop, based on traditional Brazilian pandeiro techniques. In this improvisation the rhythm and sounds produced by the pandeiro interact with an electronic part that is created in real time by the laptop. Using a custom Max/MSP patch, especially built for this work by Joseph Malloch, the laptop is able to listen to and recognize the sounds and rhythms produced by the performer and to respond accordingly. The piece is divided into 5 parts, and the laptop is programmed to follow the performer by detecting cues that trigger each section. During the piece, the computer plays sequences of sounds, generated by predetermined algorithms. The data used in these algorithms are extracted from the performer's sound, which is interpreted by the computer. The result is a duo improvisation between human and computer. Thus the system is able to create an interactive environment for improvisation in a very open approach to the relation between performer and computer.

IMPROVISATION FOR HYPER-KALIMBA
BY FERNANDO ROCHA
Performed by Fernando Rocha

Availability: Contact composer
Duration: 4 minutes

The Hyper-Kalimba is an acoustic/digital instrument developed by Fernando Rocha and Joseph Malloch with the support of IDMIL (the "Input Devices and Music Interaction Laboratory"), directed by Prof. Marcelo Wanderley at McGill University. It consists of a kalimba, a traditional African thumb piano, augmented by the use of sensors that control the parameters of sound processing. It has been used in concerts since October 2007, both in improvisational contexts and in written pieces (e.g., A la luna by Fernando Rocha and Ricardo Cortes). Features of the hyper-kalimba include new performance gestures, e.g., right-left tilting and front-back rotation, as well as new sound possibilities, such as pitch bend, tremolo, extended range, control of reverberation, delay, etc. In the performance of an improvisation with the hyper-kalimba, it is possible to highlight traditional characteristics of the kalimba and its repertoire: its melodic aspect and the use of ostinatos, here transformed by electronic treatments. All the sounds produced are the result of manipulation in real time of the kalimba sound.

THOSE THAT I FIGHT I DO NOT HATE
BY JORDAN MUNSON
Performed by Ryan Nestor

Publisher: Self-published
Availability: Contact Jordan Munson
Duration: 9 minutes

I have long been fascinated with the complexities of sonic material found in single instruments. The brake drum in Matthew Burtner's Broken Drum, the single tam/tam in Tenney's Having Never Written a Note for Percussion, and Lucier's amplified triangle in Silver Street Car for the Orchestra: these singular sounds, simple though they may seem on their surface, exhibit multiple layers of shimmering complexity when placed under a musical "microscope", enveloping audiences in a sea of overtones. The desire to find a similar sonic fingerprint in the bodhran (a traditional Irish frame drum) led me to approach Indianapolis based composer Jordan Munson about commissioning a new work for the instrument, the result of which was the piece "Those That I Fight I Do Not Hate."

Hinging structurally upon the unique tones and timbres present in the instrument, "Those That I Fight I Do Not Hate" is a solo composition for bodhran and tape, with live video. Immediately concerned with honoring the historical roots of the instrument, Munson researched Irish poetry, finding inspiration in the William Butler Yeats poem "An Irish Airmen Foresees His Death", from which the piece derives its title. Honoring the Irish origins of the instrument, while simultaneously pushing the sonic circumference of the bodhran in decidedly non traditional ways, the global characteristics of "Those That I Fight I Do Not Hate" are numerous and far-reaching. Munson does not compose within the traditional boundaries of western harmonic practice, but rather, a global harmony, drawing upon the diverse timbres of our world, removing the bodhran from its traditional function and exploring the instrument's diverse sounds. Anchored amongst the varied timbres of our world, Munson's musical language dissects the sounds of various cultures and subsequently forges, in the realm of a single composition, a global music.

GROUNDLOOPS: FOR PERCUSSION AND INTERNET FEEDBACK

BY PETER TRAUB

Performed by Michael Schutz

Publisher: Unpublished

Availability: Contact Peter Traub (pmt4u@virginia.edu)

Duration: 5–15 minutes, depending upon the performer's choices

Our musical landscape is now more diverse than ever, and the increasingly free transfer of ideas and recordings over the internet suggests an increase in diversity through intercultural communication that will grow exponentially throughout the twenty first century. With the advent of the internet, physical distance no longer dictates cultural isolation. Yet transmitting audio over the web requires a Faustian compromise, as sound quality must be sacrificed to reduce bandwidth for faster, interactive musical communication. Although these sacrifices are designed to generally be imperceptible, the acoustic artifacts inherent in this process become clearly audible when sounds are looped iteratively through this process,

“Groundloops” meditates in two ways upon the costs and benefits of the musical diversity achieved through modern technology. First, by using instruments drawn from a variety of musical cultures; and second by bouncing these sounds out to three servers spread across the country (San Diego, CA; Hanover, NH; and Charlottesville, VA). In doing so, “Groundloops” both celebrates and critiques inter-cultural communication using the internet by treating both processing artifacts and network traffic as musical effects. The piece begins with a single loop, adding a second and third as the composition progresses. As the sounds circulate through the loops, they become increasingly distorted with each pass, interacting with one another to reinforce certain timbres and frequencies. Meanwhile, the percussionist gradually removes instruments from the mix until employing only a single timbre remains. In doing so, the overall structure moves from diversity toward increasing intensity and focus.

FERTILITY RITES

BY CHRISTOS HATZIS

Performed by Bev Johnston

“Fertility Rites is for solo marimba and pre-recorded audio, by Christos Hatzis. The recordings used in this piece are all field recordings Hatzis made of female Inuit throat singing while he was on location (Baffin Island in arctic Canada) for musical/documentary projects in association with CBC Radio. Hatzis explains: “Throat songs were originally a fertility ritual, a shamanistic mating call which the women performed while the men were out hunting. [In ‘Fertility Rites’] their sexual suggestiveness is enhanced by electronic processing or through juxtaposing the songs against other types of amorous music stylistically more familiar to the listener, such as the ‘French-sounding second movement or the tango-like music of the third. In the end, both inner and outer worlds merge into uninhibited abandon and celebration of sexuality and life.”

—*Hatzis*

Regarding the unusual juxtapositions of musics of different cultures in this piece, Johnston says, “It doesn’t seem at all odd that Christos, a Greek immigrant, traveled to Baffin Island in the Arctic, recorded the sound of the Inuit throat singers, and somehow magically mixed the woody sound of the marimba with the guttural sounds of the throat singers and, of course, added influences of romanticism and his own Greek heritage into the mix. I come from a city where this is almost expected.”

—*Greg Beyer*

A LA PAR

BY TANIA LEON

Performed by Dane Richeson

Publisher: Peer-Southern Concert Music

Duration: 14 minutes

“A La Par” by Tania Leon is in three movements for piano and percussionist on a multiple of instruments. She has said that “A La Par” “is my first attempt to express the dichotomy between the folk-music traditions of my native Cuba and the Classical European training I received at the Havana Conservatory.” She continues with: “Think of it (“A La Par”) as like a rails of a train. In distance they look like one. And as they come toward you, they are in sync; if they take a curve, they take it together.”

To my ear, the first movement conjures up the style of a montuno in the piano part—though in a very twisted rhythmic and harmonic fashion. This leads into the second movement, which is a dreamscape of sorts. I first met Tania at the Ravinia festival a number of years ago and received a coaching from her for a performance of “A La Par” there. She described the second movement as picturing oneself at an outdoor cafe in Havana with glasses clinking and the ocean breeze hitting your face. When all of a sudden this relaxed, dreamy moment is interrupted

by a rumba (guaguanco). After the rumba you are left back sipping your mohito! The third movement is loosely based on an Afro Cuban bembé.

Anyone who is familiar with Afro Cuban music and has spent time in Cuba will most definitely hear Tania’s Cuban roots in this exciting and very angular contemporary composition.

—*Dane Richeson*

CONCERT 2

11:00 A.M. BALLROOM 500

ANOTHER BORDER CROSSING

BY DON NICHOLS

Performed by Don Nichols

Publisher: Self-published

Availability: Direct from composer Don Nichols

Duration: 7 minutes

Television news is an important and influential lens through which many people around the world view and interpret each other and themselves—I also consider it a fertile source of musical potential. “Another Border Crossing” (“ABC”), a solo for Persian tombak and pre-recorded sound, draws its inspiration from both traditional Persian music and a contemporary Iranian newscast. In ABC, the percussionist investigates musical material informed by both the instrument’s cultural history and the speaking style cultivated by newscasters. In particular, the soloist directly “translates” the speech of the newscaster to the drum, with special attention given to the accurate rhythmic reproduction of his delivery. The speech rhythms, now stripped of any semantic meaning, create a counterpoint to the traditional Persian melodies with which it is juxtaposed. All of these diverse elements in ABC cross many borders: between unpredictable rhythms and metric regularity, contemporary television and traditional music, and the sounds of modernity and antiquity.

FIVE ILLUSIONIST PARAPHRASES (FOR TWO PERCUSSIONISTS)

BY MARTIN SCHERZINGER

Performed by Proper Glue Duo

Publisher: Self-published

Availability: Direct from Composer

- i. Monophonic Chaka
- ii. Ambient Mozart
- iii. Schumann, Illusionist
- iv. Ladzepko, Minimalist
- v. Chopin, Timbilist

Sometimes when I dream I seem to get lucky. And then in the dream I am flying. The movement is gentle and flowing—less soaring bird of prey than dolphin in air. (The last time I saw dolphins was in Africa: it was an orange-goldglow evening when the dolphins swam by in a hilarious pod, tossing themselves up to heaven; we held our breaths; hailed their appearance with delight!) In the dream I will sink slowly like a feather, until I propel myself upward again, back into a floating flight. Sometimes I land in a scary corner of a building too high to get back down (at which point I once turned to an ancestor, my father, to help me down), but mostly I simply move into ongoing spaces and scapes. I have often wanted to be someone else; or some-creature else. I’ve wanted to be an otter—to dance in water or move like quicksilver; or become the tilted grace of a giraffe in full gallop, or the gamboling gait of a leopard. Much African music is based on the flow and the movement of various animals – hyena, buck, bird, baboon, and elephant. Sadly, we cannot become these creatures. But we can imitate that becoming.

This music is driven by a dream of becoming someone else; and then to fuse with someone else still. This is why the five movements are all illusionistic paraphrases of other musicians: Chaka Chawasarira, the great Zimbabwean chipendani and matepe player; Wolfgang Amadeus Mozart, the child prodigy; Robert Schumann, with his beautiful struggle to conquer the barline; Alfred Ladzepko, with his smooth asymmetric timeline patterning; and Chopin, the virtuoso in full chromatic flight. There are no quotations. Rather, this is imitation by uncanny invention. One might say this is the music the African drummer Alfred Ladzepko would have imagined if he were a Western minimalist composer like Steve Reich, or the music Frederic Chopin would have composed if he were an African timbilist like Venancio Mbande, and so on. This is music, therefore, of getting away, of flying and freedom, of forgetting by fusing. As an African living in the Atlantic northeast, it is also a memory of home.

JOSE/BEFORE JOHN⁵

BY AURÉL HOLLÓ

Performed by Andrew Spencer and Trio Central

We made a final decision to launch a series of pieces for percussion instruments in 1996. Our goal was to connect traditional percussion cultures to prominent twentieth century movements and to assert, save, assimilate and possibly expand certain results in this. The man of traditional cultures always thinks responsibly about the instrument, the instrumentalist and the music. The simple reason for this is that he is both the subject and the object of the world surrounding him; he is the instrumentalist and the instrument of everything: the music. These three items are tightly knit and the lack of any component produces music of no value in a cultural sense. From this perspective, the outstanding results and successful moments of the twentieth century could only derive from the connection of these aspects.

—*Aurel Hollo and Zoltim Vaczi*

This work struck me as a relevant, meaningful, and joyous contribution to the “Global Economy” theme the moment I considered it. The infusion of instruments from five continents and musical languages from varied cultures serve to create a work that combines these elements in an artistic and profound manner. The result is a deep, refreshing work whose worth is greater than the sum of its parts.

—*Andrew Spencer*

CONCERTO FOR DARRABUKKA AND PERCUSSION QUARTET (2004)

BY ANTHONY DI SANZA

Performed by Anthony Di Sanza and the University of Madison Graduate Percussion Group

Publisher: HoneyRock

Availability: www.honeyrock.net

Duration: 13 minutes

Composed in January of 2004, “Concerto for Darabukka and Percussion Quartet” explores three traditional Middle Eastern Iqa’at (rhythmic cycles); Masmudi Kabir (8/4 time signature), Jourjunah (10/8), and Karachi (2/4), as well as one original cycle set in 12/8. Structured in a modified rondo form and requiring extensive improvisation by the soloist, the work combines traditional Middle Eastern percussion instruments with instruments from Eastern Asia, South America, and the Caribbean.

In addition to the Middle Eastern musical inspiration, the work draws on monadic chant and Japanese festival drumming, as well as the lovely and exciting music of Japanese composers Akira Nishimura and Kaoru Wada. The Concerto’s opening measures are directly related to the closing section of Wada’s composition Rakuichi-Nanaza for Shinobue, Japanese percussion and Western Percussion. “Concerto for Darabukka and Percussion Quartet” is dedicated to my darabukka teacher and dear friend, Abdulhamid Alwan.

CONCERT 3

1:00 P.M. WABASH BALLROOM

CONTRAST

BY DONG WOOK PARK

Performed by Ohio University Percussion Ensemble, Roger Braun, director

Publisher: Soo Moon Dang Edition

Availability: Korean Publisher

Duration: 13 minutes, 30 seconds

“Contrast”, for percussion ensemble, composed in 1976 by Dong-Wook Park, blends contemporary percussion ensemble with traditional Korean percussion music. Consisting of three parts, it is based on two traditional Korean rhythmic cycles—collectively known as Changdan. The work both contrasts and unifies the timbres and traditions of Korean and western percussion. The instrumentation includes Korean percussion instruments—including pak, changko, jing, kaengkari, and buk—as well as Western percussion instruments—including claves, marimba, vibraphone, timpani, and bongos.

I had the pleasure of meeting Dong Wook Park at the 2008 Seoul Drum Festival. Since the 1970’s he has nearly single-handedly brought western percussion traditions to Korea. This piece reflects his passion to unite western and Korean percussion into a modern artistic expression. The results of his philosophy and leadership can now be seen throughout South Korea in many highly successful percussion programs. In recognition of his contributions to the field of percussion, Park received the Percussive Arts Society Lifetime Achievement in Education Award in 2005.

—*Roger Braun*

LADRANG KAMPUNG FOR FLUTE, JAVANESE KENDANG (DRUMS), JAVANESE GAMELAN, LIVE AUDIO AND VIDEO

COMPOSER: STEVE EVERETT

Performed by Stuart Gerber and Sarah Kruser Ambrose, flute

Publisher: Self-published

Availability: www.steveeverett.org

Duration: 9 minutes

Gamelan ensemble on video, Sonic Generator (Atlanta, Georgia USA) Jessica Sherwood, peking; Ted Gurch, slenthem; Brad Ritchie, demung; Tom Sherwood, kempul, kenong, kempyang, kethuk, gong ageng; Yayoi Everett, bonang panerus; Steve Everett, bonang barung.

This work, written in August 2000, is a traditional setting of a Javanese gamelan cyclical form, ladrang and uses a five-note Javanese scale, slendro. Flute, drums, and gamelan instruments are processed with the Kyma composition environment. Interactive processing of the instruments is drawn from a spectral analysis of the sekaten gamelan instruments at STSI Conservatory of Music in Surakarta, Java (recorded 1999). Real-time analysis-resynthesis of the instruments is performed using MaxMSP utilizing spectral parameters from the sekaten gamelan.

This work is part of a two-hour shadow play, KAM, for Javanese puppeteer, gamelan and western musicians, and interactive sound and video, based on the play Ki Ageng Mangir by Indonesian author and political dissident, Pramoedya Ananta Toer. The composer met with Toer in Jakarta on two occasions in developing the work. Shadow puppets and music interact with the use of MaxMSP, Kyma, Eyecon infrared motion capture system, and Isadora video processing program. KAM was most recently featured as concluding performance at the Society of Ethnomusicology 50th International Conference in Atlanta in 2005.

“Ladrang Kampung” was performed at ICMC2003 in Singapore and has been recorded by Gamelan Asmaradana of Singapore on their CD Fusion Gamelan, with dizi (Chinese flute) solo.

Steve Everett is professor of music at Emory University in Atlanta (www.steveeverett.org).

GONG FU (KUNG FU)

BY WEN DEQING

Performed by Li Lin

Publisher: Manuscript

Availability: www.deqingwen.com

Duration: 10 minutes

Kung fu means skill, virtuosity and technique. There are two types of kung fu in this Chinese martial art: the soft one (yin) and the hard one (yang). The most significant element of kung fu is the ts’i, which means breath, air, force, energy and concentration. The cry is a way of focusing the energy of “Kung fu.” The vocal imitation of the sounds of percussion derives from the Chinese oral tradition of learning percussion instruments. This composition is inspired by typical sonorities of China and the powerful impressions, both internal and external, of “Kung fu.” One finds the contrast of yin and yang throughout the structure, in the diversity and changes of timbre and rhythm.

DRAMA

BY GUO WENJING

Performed by Percussion Group Cincinnati

Publisher: Ricordi

Duration: 30 minutes

Nixon in China. The year is 1973, and the tom-toms and tam-tams followed soon thereafter. The collection of drums we’ve used for all of our Cage and Harrison performances ever since came directly to us from China in the mid 70’s. It took a bit longer for the new percussion music to arrive.

The first group of post-Cultural Revolution Chinese composers is known in China as “The 5th Generation”, and they are quite a famous collection of musicians. Most of them were friends, studying together in the Central Conservatory in Beijing after returning from being “sent down to countryside”, as Qu Xiao-song would always say, during the Cultural Revolution. In addition to Guo whom we brought to this country to work with us on the piece we commissioned, Xiao-song wrote a number of pieces for us during the ten years he lived in New York, and we’ve done all of Tan Dun’s various water pieces. Other successful classmates and peers of these composers include Chen Yi, Chen Qi-gong (head of music for the Beijing Olympics), and Bright Sheng.

—*PGC*

CONCERT 4

2:30 P.M. BALLROOM 500

MAD COW (1996) BY DAVID CARLISLE

Performed by David Carlisle and Adrienne Park of DivaDi

Publisher: Self-published
Availability: www.davidcarlisle.net
Duration: 8 minutes

“Mad Cow” is a percussion duet whose phrases are inspired in part by the rhythmic cadences heard in North Indian tabla drumming called tihais: an exciting tension is generated when a motive repeats three times, in this case, in the context of a regular sixteen-beat cycle. This tension releases when the last note of the repeated motive lands usually on beat one of the cycle. I hear a related tension-and-release pattern that Tony Williams and Herbie Hancock played in the 1960s Miles Davis group: they challenged the regular AABA cyclic song framework with aggressive cross rhythms. However, instead of landing on beat one of an AABA song, they released their strident cross rhythms on alternate syncopated beats, which I explore in “Mad Cow.”

Both the overriding ritualistic aesthetic and the instrumentation were influenced in part by video footage of ceremonial instrumental music of the Batak people from Northern Sumatra. I originally composed the first percussion part using taganing drums from this region, but because they are rare, I later substituted rototoms, octabans and an orchestral bass drum. The second percussionist plays a “prepared” bebop drumset. A large Chinese cymbal, piggybacked with a thin top cymbal, replaces the ride cymbal. A djembe replaces the snare drum. A Chinese opera gong replaces the high tom. Three Chinese rice bowls replace the tom sitting to the left of the hi-hat, which is draped with African shells. Six copper pipes replace the floor tom. Five suspended Chinese opera crash cymbals replace regular crash cymbals. Only the tiny bebop bass drum remains. In “Mad Cow,” as with my other works, I fuse drumset conventions with multi-percussion writing.

Percussionist and composer David Carlisle has a Bachelor of Music and Performer’s Certificate from the Eastman School of Music, where he studied with John Beck. He has a Master of Music from the University of Toronto, where he studied with Russell Hartenberger and Robin Engelman. Carlisle has studied tabla with Pandit Sharda Sahai and Bob Becker. He currently studies with Percussion Group Cincinnati and drummer John von Ohlen at the College-Conservatory of Music toward a D.M.A. degree. He has taught percussion at the University of California at both Berkeley and Davis, and is on faculty at the University of Mississippi.

PRIME ORDINALS BY JIM CASELLA

Performed by Alex Harmon

Publisher: Tapspace Publications
Availability: www.tapspace.com
Duration: 6 minutes

“Prime Ordinals” is my first venture into the world of writing for a soloist with digital audio accompaniment. It is written specifically for the djembe, a drum of African origin, which is capable of producing a wide range of timbres. This piece is formed from an ordered sequence of prime numbers (1, 3, 5, 7, 11), in which the ordinals occur as grouping of notes, time signatures, phrasings, or the amount of semi-tones spanned by the portamento in the audio accompaniment. Also used by the performer is a Himalayan singing bowl which marks certain points of the ordinal sequence at the start, middle, and end of the piece. This instrument appears prior to occurrences of phrases based on the number 3, which is thought by some to possess cosmic powers that connect our universe in intangible ways.

The djembe calls for a “delay”—a digital effect causing the acoustic sound of the drum to be repeated at a pre-defined number of milliseconds. In the case of “Prime Ordinals,” the delay is to be set at a rate of 333.33 milliseconds, which will repeat the performed sounds back in the timeframe relational to eight notes when the quarter note tempo equals 90 beats per minute. As such, the delay effect plays a critical role in forming the overall rhythmic outcome when combined with the sounds originated by the soloist. The resulting whole should represent a new composite where the interplay can be very deliberate, sometimes chaotic, but always greater than the sum of its parts.

HARD-BOILED CAPITALISM AND THE DAY MR. FRIEDMAN NOTICED GOOGLE IS A VERB (2008) BY BEN WAHLUND

Performed by Michael Truesdell

Publisher: Self-published by Composer
Availability: Ben Wahlund (bwahlund@hotmail.com)
Duration: 9 minutes

“Hard-Boiled Capitalism and the Day Mr. Friedman Noticed Google is a Verb” is the title for my most recent composition—a vibraphone solo for the esteemed young multiple percussionist, Mike Truesdell. This work will receive its premiere performance at the Zeltsman Marimba Festival 2009, and takes its title from a quirky observation I noticed in the summer of 2006.

At the time I had been reading Milton Friedman’s book, *Capitalism and Freedom*, when I also finished Thomas Friedman’s new masterpiece, *The World is Flat*. In Thomas Friedman’s book he observes that www.google.com has empowered the world with so much information and leveled the playing field of intellectual property so much that he considered the launch date of www.google.com one of the ten most significant days in the world in the last 20 years. Milton Friedman, on the other hand, was considered to be a grandfather of the “neo-con” movement with his ideas on capitalism—both new and old—and I am tickled to think of him reading Thomas Friedman’s book. I wonder what he thought would happen to capitalism when the playing field of intellectual property had been so leveled by what we now call “googling”. Surely this old economist would have bristled to have a hallowed number quickly stolen and relegated to a flippant verb. “Hard Boiled Capitalism” . . .while timely, given our country’s state of financial affairs, was actually conceived before the popular notion of our country’s current recession.

I aim to reflect the fervor so many Americans felt at the height of indulgence and the clean newness that a purging of outdated ideas has to offer the next generation of Americans. I chose the medium of vibraphone, partly at Mr. Truesdell’s request, but also because I feel that the simplicity of graduated metal bars is so often overlooked, much like the fundamental concept of living within one’s means—a lesson long overdue for much of America

—Ben Wahlund

THE ICE BOX TARANTELLA BY ROLAND KNIESE

Performed by Heather Sloan

Publisher: Not yet published
Availability: www.chimaeratone.com
Duration: ca. 8 minutes

“The Ice Box Tarantella” is one of a series of new works for marimbula commissioned by Heather Sloan. The goal of the overall project is to generate new, non-traditional music for the marimbula, a Caribbean instrument whose traditional function is to provide the bass line. The new works are intended to explore the marimbula’s potential as a percussion instrument.

Composer Roland Kniese has spent his career studying traditions with strong “plaintive” characteristics—among them Portuguese fado, Greek rembetiku, Argentine tango, and Spanish flamenco. He notes, “while there are no literal applications from the aforementioned traditions, after years of digestion essential elements emerge filtered through the compositional process.” He cites Led Zeppelin’s song “In The Light,” which was also an attempt to blend Western and non-Western styles, as an inspiration for the use of Phrygian mode in “The Ice Box Tarantella” as well as for the overall ambience of the work’s introduction.

NANA AND VICTORIO BY PETER GARLAND

Performed by John Lane

Publisher: Distributed by Frog Peak
Duration: 12 minutes

“Nana and Victorio” was commissioned by the Center for Contemporary Arts in Santa Fe in 1991. Garland became increasingly outraged during the politically motivated invasions of Granada and Panama by the U.S. Government in the late 1950s. “Nana and Victorio” was spawned by a period of intense, research and interest in the Americas during this time. Garland says, “I came up with this idea of a theater piece where Billy the kid, Pancho Villa, and Geronimo all came back. . .to clean up the landscape. . .” That particular work did not come to fruition, but Nana and Victorio was born of this idea.

Each movement of the work is inspired by poems from Edward Dorn's Recollection of Gran Apacheria. The poems will be read aloud in the performance. Dorn's text present a situational analysis of the Apache during the last decades of the 19th century. "Nana and Victorio" were two Apache chiefs living during this time, who fought against the U.S. government for their land and very way of life. Garland takes Dorn's figurative language and sculpts musical phrases to reflect the words.

REPERCUSSIO ALEXANDRE LUNSQUI

Performed by NIU Berimbau Group

Publisher: Acromusical

Availability: www.acromusical.com

Duration: 7 minutes

When I first arrived at Northern Illinois University, I knew I wanted to start an ensemble of berimbaus. The problem, of course, was that no repertoire existed for such a group. With the contemporary percussion group model in mind (Kroumata, Les Percussions de Strasbourg, Red Fish Blue Fish, etc.) I decided a sextet would be an appropriate size group. This number also happens to be the number of strings on a standard guitar, another model that provides a natural analog for the possible sound world of a berimbau sextet.

"Repercussio" was the first truly successful piece written for the NIU Berimbau Group. It went through three versions prior to its current state (the original was at a slower tempo and was longer... sections were removed for the sake of streamlining the overall form). Alexandre Lunsqui, a native Brazilian from Sao Paulo, knows the berimbau intimately. Prior to "Repercussio", he and I collaborated to create "Iris" (2000) for solo berimbau, and "p-Orbital" (2004) for berimbau and chamber ensemble.

In this work, Lunsqui explores a highly kaleidoscopic array of timbres and colors, both pitches and unpitched, and weaves these sounds through a rhythmic language that is tight knit and highly charged. Rhythmic figures and timbral colors collide, overlap and crossfade...large clouds and blocks of sound move at various rates of speed through the ensemble, passing frequently from one performer to the next, often in rapid succession. The result is a tightly choreographed performance for six musicians, each dancing and moving to the rhythms and sounds s/he coaxes out from the berimbau in hand.

—Greg Beyer

CONCERT 5

SUPER MARIMBA BY PAYTON MACDONALD

Performed by Payton MacDonald

Publisher: Kaida Publishing

Availability: Not for Sale

Duration: 20 minutes

"Super Marimba" is the nexus point of all of my artistic activities. Here I combine my study of tabla drumming, Western classical composition, and Jazz improvisation. All of my Super Marimba compositions are notated, but the pieces include improvisation. Sometimes the improvisation is free and spontaneous, but more often it is of a unique sort that I have developed over the past couple years, based on the kaida/palta theme and variation processes used in tabla drumming.

These are especially interesting because they allow me to develop an endless melodic stream that never repeats and recontextualizes into multiple rhythmic layers, effectively presenting several different rhythmic cycles simultaneously. These improvisational processes are quite structured, but if handled well are never predictable and can result in the most curious and fresh harmonies when played on a Western instrument like marimba.

For more information please see www.paytonmacdonald.com

—Payton MacDonald

TINTAL DRUMSET SOLO BY WEISS/TRADITIONAL Performed by Dan Weiss

Since I have been studying tabla for the past twelve years, I have made an effort to incorporate the rhythms of Hindustani music into my drumset playing. As time and time goes on and my relationship to drums and tabla gets deeper, I find myself trying to bridge a musical as well as cultural gap. I strongly believe that I have a duty to be the best musician I can be in order to be the best person I can be. I practice very intensely to transform my being and in turn transform others. That is the best I can hope to do in this lifetime.

I will be performing tabla repertoire that has been handed down from my guru, pandit samir chatterjee, on the drumset. The solo will be presented in the traditional classical manner. I have adapted the compositions to the drumset to the best of my ability, in order to bring out the essence of the tabla. In turn, a new language (one that works for my needs) has been born. I truly hope you enjoy.

CONCERTO FOR PREPARED PIANO AND PERCUSSION (IN 6 MOVEMENTS) BY ERIK GRISWOLD

Performed by Clocked Out Duo with Ba Da Boom

Publisher: erikgriswold.org

Availability: Through composer

Duration: 20 minutes

Premiere: OCGU50 celebrations, Conservatorium Theatre, Brisbane 2007

Commissioned by: Bruce and Jocelyn Wolfe

Clocked Out Duo (Vanessa Tomlinson and Erik Griswold) and Ba Da Boom (Queensland Conservatorium students Rebecca Lloyd-Jones, Cameron Kennedy and Stephanie Mudford) present Erik Griswold's "Concerto for Prepared Piano and Percussion." The 'Concerto' mingles sounds and objects from everyday life with techniques and ideas spanning from John Cage's early prepared piano experiments to Ross Bolleter's 'Ruined Pianos' of outback Australia," he says. "A fairly compact percussion quartet—comprised of glockenspiel, xylophone, vibraphone, drums, and cymbals—is augmented by natural and found objects such as stones, ceramic bowls, and suspension springs, as well as toy instruments. This combines with the prepared and 'retuned' piano to create an unreal hybrid, folk-like sound. "Rhythms from everyday life found their way into the composition—for example, the heavy breathing and pounding footsteps of a run through the mangroves, or the quirky syncopation of a car door falling shut. Other sounds that surface from my past include hypnotic, trancelike ocean waves, the mechanical tinkling.

EVENING CONCERT

8:00 P.M. BALLROOM 500

MUSIC FROM DIALECTS & FILM EXCERPT FROM SONG OF THE BIRD KING

Performed by Electric Kulintang featuring Susie Ibarra and Roberto Rodriguez

Publisher: Susie Ibarra ASCAP, El Vedado Music ASCAP

Availability: Dialects, Electric Kulintang on Plastic Records (www.electrickulintang.com)

Duration: 30 minutes

Susie Ibarra and Roberto Rodriguez perform duet compositions from their CD, *Dialects* (Plastic Records). The program begins with an excerpt from their upcoming film, Song of the Bird King. The film captures the endangered cultural heritage of indigenous music in the Philippines overlapping with the disappearing national bird, Philippine Eagle known as The Bird King.

Electric Kulintang presents contemporary folklore in its musical blend of traditional gongs and sonontes with electronics and translike rhythms.

CHOIRS OF ANGELS

Performed by Julie Spencer

Publisher: Norsk Musikforlag A/S in Oslo Norway

Availability: As CD recording, on "Out of the Stillness"

Duration: 6 minutes

"Choirs of Angels" in its American premiere, for bowed glass marimba, voice, and CD, is part of a larger commission from the city of Bingen, Germany, to foster new music based on the writings of the medieval visionary, Hildegard von Bingen. The title of the piece is taken from a

text in which Hildegard described seeing a gathering of angels singing together serenely in rows of concentric circles around a center filled with deep blues, radiant yellow, and warm red colors, the wings of angels, which she called “Chöre der Engel.” The reference to 20th C. blues phrasing from gospel music was in response to the meditative atmosphere of medieval chant evoked by the lush sound of the bowed glass. Words in superimposed layers of multiple languages from a biblical text echo the thoughts of angels. Hildegard, best known in America as the first identifiable female composer of western music, wrote hundreds of intriguing compositions for church chanting that were widely performed, as well as in the abbey she founded as a highly regarded and politically influential figure of the 12th century. “Choirs of Angels” can be heard on the CD recording, “Out of the Stillness.”

ECSTATIC SUNLIGHT ON THE MOUNTAIN SNOW FOR MARIMBA SOLOIST AND PERCUSSION QUARTET

Performed by Julie Spencer with the Lawrence University Percussion Ensemble

Publisher: Norsk Musikforlag A/S in Oslo Norway
Availability: Published; and CD of solo marimba version on Ecstatic Sunlight
Duration: 10 minutes

“Ecstatic Sunlight on the Mountain Snow,” a one movement concerto for solo marimba and percussion quartet, to be premiered at PASIC 2009, was commissioned by Yuya Misoo of bluemallet in Tokyo, Japan. The piece reflects foundational experiences and meaningful interactions with many musical cultures, which continue to shape my life, world view, social conscience, and music. To quote Italian filmmaker Roberto Benigni, with a green horse, a sense of humor, a gentle heart, and a little imagination, “La vite e bella—Life is beautiful.” Think of the brilliant energy of high altitude sunlight reflected vividly in prismatic colors by ice crystals on a mountain peak transforming into visible sound. “Ecstatic Sunlight” is also arranged for solo marimba and was recorded on the “Ecstatic Sunlight” CD. This evening’s performance includes special guest Dane Richeson.

ALMOST 5 A.M.

Performed by Julie Spencer

Publisher: Norsk Musikforlag A/S in Oslo Norway
Availability: Published
Duration: 6 minutes

“Almost 5 A.M.” is a composed module for varying improvisatory realizations. Recorded on the “Ecstatic Sunlight” CD with extensive improvisation that was then transcribed for the publication of the score, its performance is always an adventure in freedom of movement, melody, and interlocking rhythms between two mallets. I heard the sound of many birds outside the balcony in Paris in the peaceful dark before dawn. The air was still and cool, and the music they made was repetitive and melodious.

WATERFALLS FOR SOLO MARIMBA

Performed by Julie Spencer

Publisher: Norsk Musikforlag A/S in Oslo Norway
Availability: Published; and recording on Ecstatic Sunlight
Duration: 11 minutes

“Waterfalls” for solo marimba was originally commissioned by the Japan Percussion Society and was premiered as a concerto for marimba and six percussionists in Tokyo and Osaka Japan in the 2004 Japan Percussion Society Festival Concerts. Other arrangements of the piece include concerto for marimba and orchestra, premiered in Warsaw Poland in 2006, and a duet for piano and marimba, as well as the solo marimba version recorded on the “Ecstatic Sunlight” CD. Imagine the motion, sound, and feel of emerald green and white cascading water. We are all made of water. Water binds us together as living things on the planet.

NEW MUSIC FOR TRIOS

Performed by Julie Spencer, Gernot Blume, and Dane Richeson

Publisher: Norsk Musikforlag A/S in Oslo Norway
Availability: To be published
Duration: 10 minutes

The “New Music for Trios” premiered by Gernot Blume, Julie Spencer, and Dane Richeson at PASIC 2009 feature the South American Tarka flute, amplified vibraphone, ocarina, nyckelharpa, drum, voice, prepared marimba, electronically altered music box, and CD as well as percussion. It explores the confluence of disparate cultural references in the context of composition and improvisation. An expression of the soul mediated through a language of the intellect, made possible by an openness of heart—music is a perpetual process of redefinition.

SOULHOUSE SPEAK FOR MARIMBA SOLOIST AND PERCUSSION QUARTET

Performed by Julie Spencer with the Lawrence University Percussion Ensemble

Publisher: Norsk Musikforlag A/S in Oslo Norway
Availability: Published
Duration: 8 minutes

“Soulhouse” was made possible by a grant from the National Endowment for the Arts. The PASIC 2009 premiere of “Soulhouse Speak for Solo Marimba and Percussion Quartet” features an arrangement of one of the movements of the original “Soulhouse” series. The music is dedicated to the inner voice that urges us to articulate our existence with creative gestures of individuality. “Soulhouse” is who we are. We contain within our soul’s house the truth that Antoine de St. Exupery expressed in his story about the Little Prince: “What is essential is invisible to the eye.”

For the PASIC 2009 premiere performances of “Ecstatic Sunlight on the Mountain Snow” and “Soulhouse Speak” Spencer is accompanied by members of LUPE, the Lawrence University Percussion Ensemble from the Lawrence Conservatory of Music, directed by Dane Maxim Richeson. LUPE has also premiered and recorded “Soulhouse Weep,” from the “Soulhouse” percussion quintet series.

SPILL (2007)

BY ERIK GRISWOLD

Performed by Vanessa Tomlinson

Publisher: erikgriswold.org
Duration: 12 minutes
World Premiere: Bigwest Festival, Melbourne Australia

“Spill”, by Erik Griswold, merges music and kinetic sculpture. A large cone-shaped pendulum swings through the performance space, slowly spilling our 20 kilos of rice grains. The solo performer humbly offers bowls, temple bells, rice paper, and other sounding materials in a play of textures and unexpected rhythms. In a simple and elegant gesture the percussionist does not strike the instruments, but puts forward objects to be sounded, synthesizing diverse historical and cultural influences including Dada (Marcel Duchamp’s kinetic sculptures and Anemic Cinema), Sichuan culture, the Cage school, and minimalism (Reich’s ‘Pendulum Music’).