

Imaginary Landscape No. 2 (March No. 1) | John Cage

Imaginary Landscape No. 2 can be a frightening experience, chaotic and violent. There is an almost palpable tension in the seemingly non-synchronous percussion parts (though these are actually plotted along mathematical lines). The trumpeting conch horn and rhythmic urgency suggests the ritual frenzy of *Le Sacre du Printemps*, though the huge bomb-like explosions take this to a higher, more horrific level of sacrifice.

-Art Lange

Fine Tune | David Bennett Thomas

Fine Tune was written during the summer of 2012 as a collaboration with bass clarinetist Calvin Falwell. I have become something of a fan of the bass clarinet in recent years, having written many pieces that include it (often in duet combination with various instruments). I've loved the instrument ever since hearing Bennie Maupin play it on Herbie Hancock albums from the 1970's. Calvin suggested a piece using percussion ensemble, and I was intrigued by the idea, because I hadn't written a piece featuring percussion at that point. I quickly found myself in love with the percussion world and, like a kid in a candy store, became unstoppable, using pretty much everything I could imagine in the piece. As I explored I loved the many colors and variations that were possible, the feeling of vastness that can be achieved, and the ease with which one can set up ostinatos, grooves, and rhythmic devices. I'd rather not bore you with details about the number of sections in the piece, etc. I always felt that that sort of thing gives you too much of a preconceived idea of what to expect and spoils any surprises that are built into the piece. I'd rather you just listen, and hopefully enjoy the ride.

-David Bennet Thomas

A Garden of Weeds | Clif Walker

Inspired by a quote from Hans Christian Anderson's *Thumbelina*: "The witch smiled and returned to her garden of weeds", the piece is an attempt to reconcile and contrast the imagery of the pleasant and not so pleasant and explore the challenge of something "ugly" being framed as beautiful.

The piece is a programmatic attempt at a "reverse chronological soundtrack" as to what the Garden of Eden may look like if stumbled across today: a garden of weeds.

Starting with the listener in the present, we find the neglected and forgotten ruins, with brief moments that hint to its former state and then slip backwards. We visit a garden beginning to be overran with thorns, weeds, occasional serpents, and then travel all the way back to the pre-fall paradise. The piece then moves forward with the temptation, his and her apple bites, unsuccessful hiding, and the inevitable consequence followed by the famous eviction with the gates slamming shut on the resolve of the final impact.

-Clif Walker

UCF Percussion Ensembles

Monday/Wednesday

Bryant Bernal
 Angel Briseno
 Anthony Grande
 Will Huth
 Joe Jones
 Jacob Kight
 Mandy Quinn
 Nick Stange
 Wes Strasser
 Karen Toney
 Marissa Turney

Tuesday/Thursday

Jay Beard
 Angel Briseno
 John Gavin
 Mitchell Gribbroek
 Griffin Harvey
 Erin Morgan
 Mandy Quinn
 Nick Stange
 Marissa Turney

Steel Band

Nathan Colbert
 Angel Briseno
 Michael Gonzalez
 Anthony Grande
 Mitchell Gribbroek
 Brandon Miller
 Mandy Quinn
 Wesley Strasser
 Karen Toney
 Marissa Turney

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Steinway is the official piano of the UCF Music Department.

Please turn off all cell phones. No flash photography.

University of Central Florida Percussion Ensemble

Thad Anderson, Kirk Gay, & Jeff Moore, directors

Friday, October 26, 2012

8:00 PM

Visual Arts Building Auditorium



FLORIDA'S 1ST
ALL-STEINWAY SCHOOL

music.ucf.edu

Program

Quick Blood Adam Silverman
(b. 1973)

4BY4 John Psathas
(b. 1966)

Chess Pieces John Cage
(1912-1992)
arr. Brian Nozny

Concerto for Violin with Percussion Orchestra Lou Harrison
(1917-2003)
I. Allegro maestoso, Allegro vivace
II. Largo cantabile
III. Allegro vigoroso, Poco presto
Katie McCoy, violin

~ INTERMISSION ~

Imaginary Landscape No. 2 (March No. 1) John Cage
(1912-1992)

Fine Tune David Bennett Thomas
(b. 1969)
Dr. Keith Koons, bass clarinet

A Garden of Weeds Clif Walker
(b. 1972)

Please join us in the lobby for a performance by Black Steel, UCF's Steel Band

I Can See Clearly Now Johnny Nash
arr. Jeff Moore

Pan Rising Len "Boogsie" Sharpe
arr. Ken "Professor" Philmore

Toucan Summer Kirk Gay

Program Notes

Quick Blood | Adam Silverman

Quick Blood was composed in 2001 for Battery Four Percussion. It is scored for mallet-based instruments (marimbas, vibraphones, xylophone) often in the "four hands" method of having two people simultaneously share an instrument. Melodies are passed note-by-note back and forth from one marimba to the other, creating a special kind of stereo sound that works very well on their recording of the music. The music is "tonal," meaning that it uses the sorts of diatonic harmonies that are common to much older classical music. It is rhythmically very vigorous, with a feeling of perpetual motion. There is also a very dramatic use of the large orchestral bass drum. The title *Quick Blood* comes from Silverman's orchestra piece "Her Quick Blood Runs Dancing," of which this percussion quartet is a slightly expanded and embellished re-orchestration of the middle movement. The original, longer title is itself taken from a poem written in 1640 by Thomas Carew, a contemporary of Shakespeare. It's a love-poem sung by chorus in the orchestral work, that Silverman chose to continue a series of works that address historical conflicts between religion and science.

-Ted Wilks

4BY4 | John Psathas

4BY4 is a strictly written piece but with the sense of multiple improvisational trap drummers. Its compelling rhythms drive through constant ostinatos in each player's bass drum. The piece begins with a pulse of four beats per measure in the bass drums but later switches to a pulse of three beats and then intermixes both feels between the ensemble as well as the individual players. Sustained repetitive textures of minimalism are apparent as influences in this work that give the possibilities of solo or lead voices passed around from player to player. There are three major sections: the first is the introduction of the thematic materials that is present throughout the rest of the piece, the development section arrives after a hi-hat impact, and the recapitulation of the introduction arrives after unison triplets to energize the final push. Psathas intermingles many rhythms and voices to give *4BY4* a unique and exciting sound.

-Angel Briseno

Chess Pieces | John Cage, arr. Brian Nozny

The original Chess Pieces is a unique work on many levels. In addition to being a piece of music, it also was a piece of visual art that was created by Cage in 1944 for an exhibition entitled The Images of Chess. Strictly looked at as a musical work, it is somewhat of a skeleton piece. There is no tempo indication, no dynamics, no indications of phrasing, and no actual indication of what the instrumentation is. My goal in arranging this for percussion ensemble was to stay completely true to the materials that Cage had provided, and merely expand upon them. None of the original material was changed in any way.

- Brian Nozny

Concerto for Violin with Percussion Orchestra | Lou Harrison

The Concerto for Violin was premiered on November 19, in 1959 at Carnegie Recital Hall by Anahid Ajemian and the New York Percussion Ensemble, conducted by Paul Price. It is the only concerto that Harrison wrote for violin. Harrison began work on the Concerto after hearing Alban Berg's violin concerto in 1940. He set to work combining influences of world music, modern dance technique of the 1930s, and instrumental experimentation. Having set it aside for almost two decades, he did not complete it until 1959. The only reason it was finally completed is that a well-known female violinist at the time (Anahid Ajemian) asked Harrison to compose a work for violin, and, instead of starting anew, he simply tied up the loose strings of this concerto. Harrison said that the work "finds its solid groundwork and foundation in world music"

This concerto was composed using Western formal (structural) procedures and non-traditional accompaniment. The piece maintains the classical three-movement scheme, fast-slow-fast, but the solo violin is accompanied by a percussion orchestra, which includes symphonic percussion instruments as well as several unusual homemade or found instruments. Harrison was searching for a new world of sound by experimenting and by fusing new and familiar concepts. The percussion orchestra consists of five percussionists playing a variety of twenty different instruments. In the process of composition, he wrote the solo violin part first and added the accompaniment later. The first movement begins with an introduction which presents the theme in augmented form. Three main sections, distinguished by tempo and character changes, follow. The main theme returns in the first and third of these sections. The violin then has a cadenza, which is in its conventional place at the end of the first movement. All that follows the cadenza is another restatement of the theme. The second movement begins with a very thin texture. The maracas maintain a light ticking while the violin sustains soft notes. The movement builds to the dense five-voice canon in the recapitulation. The third movement is in rondo form. The main theme, heard by the violin at the beginning, will return between each varying section, much like the chorus-verse relationship in a song. The percussion parts for this movement are gradually layered, creating a thicker texture. They also gradually ascend until the violin ends the piece with its lowest available octave.

-Katie McCoy