

FALL PERCUSSION ENSEMBLE CONCERT

THAD ANDERSON, KIRK GAY, & JEFF MOORE, DIRECTORS

Friday, November 6, 2009
8:00 p.m.
Visual Arts Auditorium

-PROGRAM-

<i>Dance Music for Elfrid Ide (1940)</i> <i>I. Fast</i>	<i>Chamber Ensemble</i>	<i>John Cage</i>
<i>Music for the Amadinda</i>	<i>World Ensemble</i>	<i>Traditional</i>
<i>Concerto Pour Batterie Et Petit Orchestre (1930)</i>	<i>Symphonic Ensemble</i> <i>Melinda Leoce, soloist</i>	<i>Darius Milhaud</i> arr. T. Anderson

INTERMISSION

<i>Pieces of Eight (2002)</i>	<i>Mallet Ensemble</i>	<i>David Reeves</i>
<i>Trioafro (2008)</i>	<i>Chamber Ensemble</i>	<i>Jorge Falcón</i>
<i>A Ceiling Full of Stars (2009)</i>	<i>Mallet Ensemble</i>	<i>Blake Tyson</i>
<i>Third Construction (1941)</i>	<i>Chamber Ensemble</i>	<i>John Cage</i>

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Please join us in the lobby for Black Steel, UCF's steel drum ensemble

<i>Dauntless</i>		<i>Paul G. Ross</i>
<i>I'm Yours</i>		<i>Jason Mraz</i> arr. <i>Jeff Moore</i>
<i>Toucan Summer</i>		<i>Kirk J. Gay</i>

— PERSONNEL —

Percussion Ensemble Personnel

Kaylee Bonatakis
Josh Brink
Jordan Christenot
Corey Geiger
Tia Harvey
Justin Iadonisi
Jorge Jimenez
Melinda Leoce
Chris Lin
Erin Morgan
Justin Nelson
Sheri Poskanzer
Ben Rauhala
Matt Roberts
Marissa Turney
Will Vizoso
Ben Yancey

Steel Band Personnel

Kaylee Bonatakis (Tenor)
Kaylee Bonatakis (Tenor)
Corey Geiger (Double Tenor)
Tia Harvey (Double Second)
Melinda Leoce (Drum Set)
Chris Lin (Cello)
Matt Roberts (Tenor)
Will Vizoso (Bass)
Ben Yancey (Cello)

Upcoming UCF Percussion Events

Tuesday, November 10 @ 8:00 p.m. — Matt Roberts, junior percussion recital
Friday, November 20 @ 6:00 p.m. — Ben Yancey, senior percussion recital
Sunday, November 22 @ 12:00 p.m. — Kaylee Bonatakis, junior percussion recital
Sunday, November 22 @ 2:00 p.m. — Melinda Leoce, senior percussion recital
Friday, December 4 @ 7:00 p.m. — Nick Guiliano, senior percussion recital

Also, plan ahead to join us next semester on Friday, April 2
for our spring Percussion Ensemble concert

www.music.ucf.edu/percussion

— PROGRAM NOTES —

Dance Music for Elfrid Ide (1940) | John Cage

John Cage's compositions for percussion in the years from 1939 to 1942 are now staples within the twentieth-century body of percussion repertoire. That said, one is astonished to know that the *Dance Music for Elfrid Ide* of 1940 has remained unknown, even to Cage scholars, until its recent accidental discovery in the Mills College Archives.

The compositional background of this work remains somewhat cloudy. While serving on the Dance Faculty at Mills, Cage wrote the music to accompany the graduation thesis of the talented graduate student and dance instructor Elfrid Ide. The dance received its first and likely only performance at Mills College on May 20, 1941 as part of Ide's Thesis Dance Concert. Since it was not composed for Cage's own percussion ensemble, which toured the West Coast extensively, the music of Elfrid Ide's dance seems to have been stored away and eventually forgotten, even by the composer.

There is a direct connection between this first movement of *Dance Music for Elfrid Ide* and Cage's *Third Construction*, the last work on our program. The two works were originally conceived within a year of one another and this first movement of *Dance Music for Elfrid Ide* is an obvious predecessor to *Third Construction* from a compositional standpoint. In addition to similar instrumentation (claves, high and low drums, log drum, etc...), both works make extensive use of Cage's "rhythmic cadences," which are common rhythmic groupings found at the ends of phrases.

Music for the Amadinda | Traditional

The Amadinda is one of the principal musical instruments used by the Baganda tribe of southern Uganda in both musical concerts and important social gatherings within each village. The Amadinda is thought to be one of the origination points for modern keyboard percussion instruments common in Western cultures. Because of this, many contemporary musicians and percussionists often refer to this instrument as a primitive xylophone.

Amadinda music requires three musicians to play on different areas of the instrument at the same time. The musician who begins a piece and sits with the larger bars on his right is called the Omunazi, while opposite from him, with the larger bars on his left, sits the Omwawuzi. These musicians play the entire range of the instrument with exception of the two highest pitches, which are played by the Omukonezi, who sits to the right of the Omwawuzi.

This traditional music is composed of two main melodies played by the Omunazi and Omwawuzi, and a third resultant pattern played by the Omukonezi. The principal melodies are a series of evenly spaced notes repeated again and again at a very rapid pace. The Omunazi begins a piece with his melody, which is called Okunaga. These initial melodies often range from twelve to thirty-five notes in length. At a prescribed period of time after the Omunazi begins the piece, the Omwawuzi joins in with his part, called Okwawula. This part is also a series of evenly spaced notes and is usually a contrasting melody of the same character and length of the Okunaga. The combination of these two parts is one of the essential and unique elements of Amadinda music.

— Robert Chappell

Concerto Pour Batterie Et Petit Orchestre (1930) | Darius Milhaud, arr. T. Anderson

Completed in Paris in 1930, Darius Milhaud's *Concerto Pour Batterie Et Petit Orchestre (Concerto for Percussion and Small Orchestra)* is "a most important work to the modern percussionist." This concerto marks a significant moment in the increasing importance of the percussive arts in twentieth century music. This is the first concerto of its kind to utilize "multi-percussion" and in this case, Milhaud orchestrated for no less than twenty wood, metal, and membranophonic instruments to be performed by one player. This "one-man-band" style set-up was undoubtedly influenced by the evolving drumset during this time period. James Blades once explained that "this work necessitates no small amount of athleticism."

The concerto is set up into two distinct parts which make up its form. The first part is marked "harsh and dramatic" while the second section is very lyrical in contrast with the opening. A basic element used throughout the opening section is the bitonality harmony found in the accompaniment. This is a characteristic used in much of Milhaud's composing, and in the case of this work, it assists in lending to the percussive entity of concerto. This work "serves as an effective display for the percussive capabilities ranging from musical brutality or harshness to sonorous lyricism, as well as the various graduations in between."

The arrangement for Percussion Ensemble was done over the summer of 2003 by Thad Anderson. It is orchestrated for 5 marimbas, 2 vibraphones, xylophone, bells, chimes, and crotales. Many unique instrument combinations and colors are used to emphasize specific melodic or harmonic content.

Pieces of Eight (2002) | David Reeves

Pieces of Eight is a minimalist work for a group of seven keyboard percussionists and timpani. The composition is largely based on "unmetered" sections which are unconduted and consist of specific performers choosing the length of various tasks. The work cannot proceed until these tasks are performed so there is an element of chance in each realization. This loose concept is juxtaposed with "metered" sections which are often unison and clearly drawn out. The combination of both compositional techniques ensures a different experience with each performance.

Trioafro (2008) | Jorge Falcón

As the title suggests, *Trioafro* is a newer work composed for a percussion trio using Afro-Peruvian and Latin influenced instruments. It is predominately centered around a set of Cajóns, which is a kind of box drum that is played by striking the wooden face using the performers hands. Additional instruments include cowbell, claves, bongos, whip, rain stick, wind chimes, and a small wooden box. The entire work is set in a 12/8 time signature and is full of rhythmic hockets between the three voices.

***A Ceiling Full of Stars* (2009) | Blake Tyson**

When I was young, my dad and I found something incredible at the toy store. We took home a small planetarium made of yellow and black plastic and suddenly I could power an entire universe with just a couple of batteries. Moon landings were a recent memory and the space shuttle was just around the corner. Star Wars was in theaters and shows like Battlestar Gallactica and Space:1999 were on TV. It was impossible to avoid an obsession with outer space. Looking back, it is hard to believe that those shows were so short lived and that I probably saw Star Wars only once. With my planetarium creating a ceiling full of stars above me I was able to live out my own adventures every night, flying my spaceships through the galaxy, exploring new worlds, and getting into some pretty serious battles with stormtroopers and Cylon warriors.

A Ceiling Full of Stars is a journey through space as seen through the eyes of a child. There is a sense of wonder and amazement. There are struggles to break free of unseen forces and there are moments of weightlessness. A sense of speed simmers beneath a slowly moving surface, depicting the awe-inspiring infinity of space.

A Ceiling Full of Stars is dedicated to my parents who fostered my imagination, inspired my curiosity, and made everything possible.

— Blake Tyson

***Third Construction* (1941) | John Cage**

Third Construction is a percussion quartet that was composed and premiered in 1941. The piece was dedicated to Cage's wife, Xenia, who was a performer in the ensemble at the time of the premier. One of the more intriguing aspects about this piece is how it revolves around the number 24. There are 24 large sections throughout the work. Within each of these 24 larger sections are 24 measures. In each part, the phrase structure follows different a proportion series for each player based on the same numbers. For example if player one's structure is 8+2+4+5+3+2 then player two's might be 2+8+2+4+5+3, and so on.

John Cage, as an artist and composer, earned a reputation for pushing the envelope of traditional music. This approach to art music was well suited for percussion ensemble exploration in a time period where it was uncommon. While his pieces are not the first percussion ensemble pieces ever written, they are among the oldest major works for percussion and have therefore played a role in the development of percussion ensemble music as we know it today. *Third Construction* is often considered one of the most difficult and influential chamber percussion works in our literature.