

FALL PERCUSSION ENSEMBLE CONCERT

THAD ANDERSON, KIRK GAY, & JEFF MOORE, DIRECTORS

Friday, November 5, 2010
8:00 p.m.
Visual Arts Auditorium

— PROGRAM —

<i>Wart Hog #3</i> (1996)	Austin Wrinkle
<i>Island Spinning</i> (2009)	Rich O'Meara
<i>Cantogo</i> (2010)*	Jonathan Kolm
<i>Threads</i> (2005)	Paul Lansky
1. Prelude (Aria I)	
3. Chorus I	
5. Recitative II	
6. Chorus II	
8. Recitative III	
10. Chorale Prelude (Aria IV)	

— INTERMISSION —

<i>Ritual Music</i> (2005)	David Skidmore
<i>Apple Blossom</i> (1972)	Peter Garland
<i>Earth Dances</i> (1991)	Frank Wiley

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

<i>Bacchanal Lady</i>	David Rudder arr. Kerns & Irvine
<i>Dusk</i>	Paul G. Ross
<i>Sunset</i>	Len "Boogsie" Sharpe, arr. Brubaker
<i>Where's My Thing</i>	Geddy Lee & Alex Lifeson, arr. Irvine

**World premiere*

— PERSONNEL —

Percussion Ensemble Personnel

Bryant Bernal
Kaylee Bonatakis
Josh Brink
Tia Harvey
Justin Iadonisi
Jacob Kight
Chris Lin
Erin Morgan
Justin Nelson
Ben Rauhala
Matt Roberts
Karen Toney
Christina Torrez
Marissa Turney
Will Vizoso

Steel Band Personnel

Kaylee Bonatakis (Tenor)
Josh Brink (Tenor)
Tia Harvey (Tenor)
Justin Iadonisi (Double Seconds)
Jorge Jiminez (Cello)
Chris Lin (Double Tenor)
Chris Peterman (Tenor)
Wendell Raulerson (Drum Set)
Marissa Turney (Cello)
Will Vizoso (Bass)

Upcoming UCF Percussion Events

Friday, November 19 @ 8:00 p.m. — Pius Cheung, guest artist recital (Rehearsal Hall)
Sunday, December 5 @ 2:00 p.m. — Tia Harvey, junior percussion recital (Rehearsal Hall)
Sunday, December 5 @ 4:00 p.m. — Chris Lin, junior percussion recital (Rehearsal Hall)

January 21-22 — COLLIDE: A workshop on composing for percussion (music.ucf.edu/collide)
Friday, April 8 — UCF Percussion Ensemble Concert (VAB Auditorium)
Saturday, April 9 — Florida Day of Percussion, hosted at UCF

www.music.ucf.edu/percussion

— PROGRAM NOTES —

Wart Hog #3 (1996) | Austin Wrinkle

Wart Hog #3 can be played on anything that can produce a high, low, open, and closed sound. “Din” is a bass sound. “Kat” is a closed sound. In Indian music, “takadimi” is the expression used to vocalize a division of the pulse into four. Indian music is not metric and does not divide the beat in patterns the way Western musicians think of it. The syllables are called boles; which means literally “word”. Boles are onomatopoetic representations of the sounds produced by drums. In the first part of the piece, four seven beat cycles are stated in unison and then layered on top of each other until we finally cycle back into the unison of the first seven beat pattern. At this event we have the first “Tihai” section. This serves as a bridge between the seven and eight beat cycles. In the solo section, the players take turns soloing over four, three, two, and finally one bar phrases. The piece goes back into unison and this time into the “reduction section.” In the moment, the duration of the rhythms get smaller and smaller until arriving at the next Tihai unison. The seven beat cycle comes back one last time and there is a “Tihai out” that serves as a coda that is repeated three times.

Austin Wrinkle is a founding member of the internationally acclaimed percussion group Hands On’Semble, a percussion group devoted to the art of hand drumming.

Island Spinning (2009) | Rich O’Meara

Rich O’Meara (b. 1957) is a percussionist that is fluent in a wide variety of musical styles. He is best known for his compositions for marimba, solo and ensemble, which are performed throughout the world and are published by Marimba Productions and Music for Percussion. He is currently a member of Kwo’em Percussion Group, which is focused on composing and performing new music for percussion. As a member of One Earth Percussion Theatre, O’Meara took part in innovative multi-media performances. He has performed with the Contemporary Music Forum, the Lenox Ensemble, and the New York based ensemble Sky Music.

Since the fall of 1999 O’Meara has been a creative partner in Silent Orchestra; a collaboration with composer/ keyboardist Carlos Garza to develop and perform new scores for classic silent films. Recent performances include the National Gallery of Art, the National Museum of Women in the Arts, the Virginia Film Festival, the Savannah Film Festival, AFI Silver Theater and the Percussive Arts Society International Convention. *Island Spinning* is dedicated to Garza, a long time friend of O’Meara’s. The piece is inspired by a silent film score the two of them worked on together. *Island Spinning* is scored for five players on three marimbas (including one 5-octave) and vibraphone. The piece is tied together with a constant, repeating 16th note figure in the marimba voice. The other voices gradually layer over top of this repeating line to create a relaxing and hypnotic state of mind.

Cantogo (2010) | Jonathan Kolm

Cantogo is an anagram of the word “octagon” as there are eight stations for the players arranged as such. Since the piece is structured around movement between the stations, it seems fitting the title of the piece is a rearranging of the letters of octagon. Incidentally, it also shares the same root as the Latin word cantus, “to sing” which was on my mind often as I was embracing the challenge of writing solely for un-pitched instruments. The piece is in three parts. Part one is played on instruments commonly found around the house- tin cans, glass bottles and plastic bottles. A metric modulation leads into the second part that has two of the players move from station to station. The transition to the last part has all of the players move and features another metric modulation. The last part brings back material from the first part at a faster tempo as it builds towards an accelerated climax.

A rising composer of American music, Jonathan Kolm’s works have been heard around the country and abroad. His music combines emotional intensity and rich harmonic colors and has been recognized with many awards and prizes in national competitions.

He is the 2009 recipient of the 2009 Janet and Craig Swan Prize in Composition awarded by the University of Minnesota and the American Composers Forum. He participated in the 2008 Vocal Essence/American Composers

Forum workshop for new choral music working with critically acclaimed conductor Philip Brunelle and the ensemble he founded, Vocal Essence. 2007 saw the premiere of a new choral work commissioned by the Young New Yorker Chorus in June 2007 in New York City as well as winning first place in the Austin Peay State Composition Competition for *A Dream within a Dream*, written for soprano, cello and piano.

After moving to Austin, Texas to pursue a DMA in composition at the University of Texas, his choral work *Winter Heavens* was premiered in October 2005 in New York City by the New York Virtuoso Singers under Harold Rosenbaum and he was a Symposium Fellow at MUSIC05 in Cincinnati where his piece for three percussionists on one vibraphone *Warrior from the Deep* was premiered. *Crystal Fantasy*, for violin, cello, flute, and clarinet was performed at the Dallas Museum of Art where it won second place in the 2005 Voices of Change Composition Contest. In 2006 a large-scale cantata for choir and orchestra was commissioned and premiered in April, 2006 in Austin, Texas, as well as set of pieces for violin and piano that were commissioned by the Austin Eurhythmy Ensemble and premiered in St. Paul, Minnesota on May 26th, 2006 with many subsequent later performances. His work for SATB chorus *Cedo Maiori* was premiered in October 2006 in New York City by the New York Virtuoso Singers at Columbia University.

This is the world premiere performance of Jonthan Kolm's *Cantogo*.

***Threads* (2005) | Paul Lansky**

Threads, written for So Percussion in 2005, is a half-hour-long “cantata” for percussion quartet in ten short movements. There are three “threads” that are interwoven in the piece: Arias and Preludes that focus on the metallic pitched sounds of vibraphones, glockenspiel and metallic pipes; Choruses in which drumming predominates; and Recitatives made largely from Cage-like “noise” instruments, bottles, flowerpots, crotales, etc... The aims of the different threads are to highlight the wide range of qualities that percussion instruments are capable of, from lyrical and tender to forceful and aggressive, and weave them into one continuous texture. The movements are performed without interruption.

From his pioneering work in computer music through his fresh and engaging instrumental music of the past decade, Paul Lansky has become a leading voice in contemporary American music. Born in New York City in 1944, Lansky attended Queens College, studying composition with George Perle and Hugo Weisgall and at Princeton University, where he worked with Milton Babbitt and Earl Kim. Paul Lansky has been on the faculty at Princeton since 1969, where he is now William Shubael Conant Professor of Music. Until the mid-1990s, the bulk of Lansky's work was in computer music, for which he was honored in 2002 with a lifetime achievement award by SEAMUS (the Society for Electroacoustic Music in the United States). Lansky's recent instrumental music eschews attempts to “break new ground,” relying instead on a fresh approach toward tonality and harmony that references musical traditions of various kinds, from Machaut to Stravinsky. Lansky is currently Composer-in-Residence for the Alabama Symphony Orchestra. Paul Lansky has received awards from the National Endowment for the Arts, the Guggenheim, Koussevitsky and Fromm Foundations, Lila Wallace/Reader's Digest, ASCAP and the American Academy of Arts and Letters. In 2000 he was the subject of a documentary film “My Cinema for the Ears”.

***Ritual Music* (2002) | David Skidmore**

David Skidmore, one of the founders of Third Coast Percussion, wrote *Ritual Music* for the Chicago Dance Company. The work is subtitled “variations on the numbers 2 and 4,” and the composer has provided the following program note:

“I used the numbers two and four to bring order to the primeval timbres and violent counterpoint of the piece. The pitches in the marimba, the rhythmic motifs, and the structure of the phrases were all determined numerically. As such, a friction is created between the mechanical simplicity of the structural elements and the abandon with which the instruments shout, shriek, groan, and wail. The ritual is tightly controlled with respect to its numeric functions, yet it is also an incantation of things far more frantic and powerful. Thus the piece can act as a sort of ‘overture’ for percussion.”

Apple Blossom (1972) | Peter Garland

The composer writes:

“For 3 or more marimbas played by 4 or more musicians. One continuous rolling. With notes added, taken away, brought back. The density increasing, decreasing (i.e. a crescendo of volume; but volume as density, not loudness). Quietly. Time length: 8-12 minutes. A gradual procession. Durations of chords free. No repetition, going back.”

The following poem is also found in the score:

Behind you
Casting its last dark flames between your legs
The ground of paradise lost
Ice of darkness mirror of love
And lower down towards your arms that open wide
To the proof of spring
Of AFTERWARDS
And the non-existence of evil
All the apple blossom of the sea

Peter Garland was born in 1952 in Maine. He studied with Harold Budd and James Tenney at Cal Arts and has had long student-mentor friendships with Lou Harrison, Conlon Nancarrow, Paul Bowles and the late Dane Rudhyar. He edited and published *Soundings Press* for twenty years, and has written two books of essays on American music and culture. He has been a lifelong student of Native American musics, and has lived in New Mexico, California, Maine, Michoacan, Oaxaca and Puebla.

Garland's musical works after 1971 were marked by a return to a radical consonance and a simplification of formal structure influenced by Cage, Harrison, early minimalism and an interest in world musics. He has written pieces for pianists Aki Takahashi and Herbert Henck, percussionists William Winant and Chris Shultis, accordionist Guy Klucesvek, the Abel-Steinberg-Winant Trio and the Kronos Quartet.

Garland has also worked as a musician in shadow puppet theater, especially in his *The Conquest of Mexico* (1977-80), performed at the 1985 New Music America Festival in Los Angeles. In 1991, Essential Music in New York City presented a twenty year retrospective of Garland's work. Garland has worked with William Winant since 1972, and has had a long and close musical association with Aki Takahashi. Both were involved in performing his work at Other Minds Festival VI.

Apple Blossom is dedicated to Victoria Brown.

Earth Dances (1991) | Frank Wiley

Earth Dances, for percussion quintet, was composed for the percussion section of the Kentuckiana Brass and Percussion Ensemble, who recorded the piece. The premiere live performance was presented by the Kent State University Percussion Ensemble, directed by Michael Burritt, in 1991.

The piece begins with a slow introduction, marked *misterioso*. Ostinato fragments gradually emerge from a coloristic background of rolls and ringing metal percussion. The introduction leads to a fast and intensely rhythmic section, built over ostinatos played on the marimba, driving to a large climax. As the climax approaches, the timpani gradually take over the driving ostinato role from the marimba. Following the climax the music becomes increasingly calm, as the pitch material disappears and non-pitch ostinatos become more and more fragmented, eventually returning to the mood of the opening of the piece. This prepares the way for a contrasting section, very tranquil in nature. Although this section is also based on ostinatos, here they are calm and peaceful, having none of the driving force of the previous section. Each of the individual percussionists plays at an independent tempo, and there is no meter in this section. A transition moves toward another rhythmic section, this one derived from African rhythms. A new ostinato appears, consisting of a measure in 12/8 meter followed by a measure of 15/8 meter. This section builds to a huge climax at a sudden proportional tempo change, which results in a very fast tempo. The

motivic material is similar to that of the first fast section, but here the tempo is faster. This relatively brief but intensely rhythmic section leads to a proportional tempo change and a return to the 12/8 plus 15/8 material. This material, functioning as a coda, closes the piece.

Frank Wiley is a member of the faculty of the Hugh A. Glauser School of Music, Kent State University, where he teaches composition and conducting and serves as Director of the Kent State University New Music Ensemble. Prior to his arrival in Kent he taught at the University of North Carolina at Wilmington.

His principal teachers of composition were Donald Erb and Roger Hannay. He received his Bachelor of Music degree in organ performance and Master of Music degree in composition from the University of North Carolina and his Doctor of Musical Arts degree in composition from the Cleveland Institute of Music and Case Western Reserve University. His compositions include a broad range of solo, chamber, orchestral, vocal, choral, multi-media, and electronic music. He has received grants and awards from the National Endowment for the Arts, the Ohio Arts Council, the Kent State University Research Council, the American Society of Composers, Authors, and Publishers (ASCAP), and the American Music Center. In 1986 he was awarded the Cleveland Arts Prize for music composition. His music has been performed throughout the United States and in Europe, Australia, and the Far East by numerous soloists and ensembles, including Cleveland Orchestra Principal Tubist Ronald Bishop, Cleveland Orchestra Principal Flutist Joshua Smith, organist Karel Paukert, clarinetist Dennis Nygren, percussionist Michael Burritt, the Cleveland Chamber Symphony, the Coventry Chamber Players, the Peabody Conservatory of Music Orchestra, the North Carolina Symphony Orchestra, and the Cleveland Orchestra.