EASTMAN SCHOOL OF MUSIC

PERCUSSION ENSEMBLE

Michael Burritt, director

Thursday, October 28, 2021
Kodak Hall at Eastman Theatre
7:30 PM
Halo (1986)  Joe W. Moore III

This We Have Now (2020)  Jennifer Bellor  (b. 1983)

Musique de Tables (1987)  Thierry De Mey  (b. 1956)

Ionisation (1931)  Edgar Varese  (1883-1965)

INTERMISSION

Third Construction (1941)  John Cage  (1912-1992)

MAG 7: Rhapsody No. 1 (2017)  Michael Burritt  (b. 1962)

EASTMAN PERCUSSION ENSEMBLE
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**PERSONNEL**

**EASTMAN PERCUSSION ENSEMBLE**

Ben Blaesing  
Andrew Bockman  
Sammy DeAngelis  
David Dong  
Kana Funayama  
Emma Gierszal  
Ethan Hall  
Eric He  
Cooper Johnson  
Austin Keck  
Justin Lamb  
YoungKyoung Lee  
Liam McManus  
Will Newton  
Rachel Richards  
Remy Thomas  
David Wang

**PROGRAM NOTES**

**Halo** (1986)  
Joe W. Moore III

_Halo_ is written for percussion trio and is one of the first pieces I composed while beginning my compositional studies at LSU under Dinos Constantinides and Brett Dietz. The term “halo” refers to the optical phenomena that occur when the light from the sun or moon is reflected or refracted by ice particles in the atmosphere causing a ring of colored light to appear around the celestial body. This serves as inspiration for the piece and is portrayed throughout the piece from the instrumentation to the compositional processes.

—Joe W. Moore III

**This We Have Now** (2020)  
Jennifer Bellor

_This We Have Now_ was commissioned by Clocks in Motion percussion quartet for release on their album Oneira (2021) featuring all percussion music by Jennifer Bellor written for them as their Clock Shop Composer.

The title is from a Rumi quote:

"This We have Now is not imagination. This is not grief or joy. Not a judging state, or an elation, or sadness. Those come and go. This is the presence that doesn't." — Rumi

—Jennifer Bellor
**Musique de Tables** (1987)  
Thierry De Mey

The central element in De Mey’s compositions is movement. *Musique de Tables* (1987) is a representative example of this sense of movement. The composition is for six hands on three tables. The three percussionists have only the table as an instrument and perform various movements with both hands, from simple actions such as “le plat” (striking the table with the palm), “le revers” (touching the surface of the table with the back of the hand), “le trenchant” (a sort of karate chop), “la dactylo” (parallel rubbing motions of the wrists over the table) and “les essuie-glaces” (wiping motions with the underside of the arms) to circular movements and more pianistic techniques such as “arpèges” and “les one-finger-Pianist” (pretending to strike the keys of a piano with a finger, but then in different places on the table). De Mey characterizes each action with a name and a symbol, adding the complete repertoire of symbols to the score as a kind of legend. The intended variation in sounds is notated by De Mey in the score in which a “staff” is provided for each hand, similar to a piano score. The positions of the hands and the moving figures are a sort of formal language that can be compared with a dance choreography, with the difference that the visual aspect is directly related to the musical and vice versa. With this composition, De Mey explores the boundaries between music and the movement that this music produces and makes audible.

— *Cathérine Raes and Anna Vermeulen*

**Ionisation** (1931)  
Edgar Varese

*Ionisation* was premiered in Carnegie Hall on March 6, 1933, conducted by Nicolas Slonimsky, to whom the work is dedicated. It is credited as being the first work written for and performed by an ensemble of entirely percussion instruments and still stands as one of the great masterpieces of the percussion repertoire.

Ionisation calls for 13 performers playing 39 instruments. Varese avoided standard instruments, always looking for new and unusual sounds chosen for their ability to create both long and short sounds. There is no emphasis on melodic or harmonic elements but rather on timbre as the central compositional foundation. High and low sirens, anvil, sleigh bells, lion's roar, guiro and slap stick were all considered innovative for the time. In addition, *Ionisation* includes extremely detailed performance instructions indicating specific sizes of instruments, choice of sticks, mallets and performance techniques. All of the percussionists are required to play more than one instrument, which was also innovative for the period.
It is impossible to determine the tremendous impact Ionisation has had on the chamber percussion idiom. It has influenced composers the likes of John Cage, Lou Harrison, Henry Cowell, Carlos Chavez and Frank Zappa and stands today as one the handful of works written for percussion that carries historical significance across all musical genres.

— Michael J. Burritt

**Third Construction** (1941)  
John Cage

John Cage's venerable work *Third Construction* is the final and most rhythmically complex series of his "constructions" written for percussion between 1939 and 1941 and stands and a seminal work in the the percussion canon. The work employs Cage's signature "square root theory" of composition. Third Construction is divided into 24 sections, each of which is 24 measures in length.

Within a constant eighth note pulse Cage utilizes polyrhythm as well as asymmetrical rhythm motives in groups of quintuplets, septuplets and nonets, all within a simple duple meter. Each player has small groups of rhythmic sets within the eighth note grid of the piece in sets 3 to 7 notes, that create both a dance like quality and the implied sense of mixed meter. Often these motives are beamed across the bar lines, played in dialogue, or divided between players, making ensemble unity challenging throughout.

The instruments implemented in this work combine traditional, ethnic, and found percussion instruments. Notable to Cage's works, and influential in the percussion ensemble repertoire, are the sounds produced by tin cans, lion's roar, cricket callers, and a conch shell.

— Michael J. Burritt

**MAG 7: Rhapsody No. 1** (2017)  
Michael Burritt

*MAG 7* was written in the summer of 2017 and premiered at the Percussive Arts Society International Convention in November of the same year. It is dedicated to the seven graduate students (The Magnificent Seven) who so brilliantly brought my new opus to life. The piece opens with a solo “riff” on marimba that serves as the seed for entire work. The rhythmic and metric development manipulate the quintuplet, first introduced in the opening section as a tool for polyrhythmic hemiola and metric modulation which is fully realized in the center of the work as the entire ensemble is playing varying layers in multiples of 5 tethered to a 5/4 meter. Like most of my music MAG 7 is a melting pot of genres and artistic influences coalescing in a pseudo rhapsodic form.

— Michael J. Burritt
UPCOMING EVENTS AT EASTMAN

Sunday, October 31, 2021
FACULTY ARTIST SERIES
Tony Caramia, piano
“From the Dawn of Eastman: Music composed or published in 1921”
Hatch Recital Hall, 3:00 PM
Free admission

Monday, November 1, 2021
Eastman Wind Ensemble
Kodak Hall at Eastman Theater, 7:30 PM
Free admission

Wednesday, November 3, 2021
Eastman Wind Orchestra
Kodak Hall at Eastman Theater, 7:30 PM
Free admission

November 4, 5, 6, 2021 at 7:30 PM | November 7 at 2:00 PM
EASTMAN OPERA THEATER
Here Be Sirens (Suite) & Proving Up
Kilbourn Hall
Tickets required

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people on whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

Information about upcoming Eastman concerts and events can be found at:
www.rochester.edu/Eastman/calendar
www.facebook.com/ConcertsAtEastman

Hatch Recital Hall fire exits are located at the right and left rear of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Restrooms are located in the Wolk Atrium near the rear doors of Hatch Recital Hall. Fully-accessible restrooms are available on the first floor of the Eastman School. Our ushers will be happy to direct you to them.

Supporting the Eastman School of Music:
For Information on Eastman’s Centennial events and campaign, please visit