

CHAMBER PERCUSSION ENSEMBLE

Tuesday, March 24, 2026
Kilbourn Hall
7:30 PM



Eastman School of Music

PROGRAM

Agnosthesia (2024)

Michael Calamas
(b. 1998)

Black Sheep Effect (2024)

Brett Dietz
(b. 1972)

to wALk Or ruN in wEst harlem (2008)

Andy Akiho
(b. 1979)

Living Room Music (1940)

To Begin
Story
Melody
End

John Cage
(1912-1992)

INTERMISSION

Gardens (2024)

Ivan Trevino
(b. 1983)

Revelations (2025)

Myah Tokajer
(b. 2006)

Cloud Folk (2017)

John Psathas
(b. 1966)

Ben Landon, piano

PERSONNEL

CHAMBER PERCUSSION ENSEMBLE

Michael Burritt, director

John Dawson, Sammy DeAngelis, Jake Kundu, Andrew Lauler,
Michael Lee-Smith, Makena Mailer, Remy Thomas, graduate coaches

Percussion

Aidan Chase

Jin Dai

Anais Griffith-Oh

Eli Kim

Caleb McCree

Chance Park

Seven Swinford

Myah Tokajer

Hudson Toler

PROGRAM NOTES

Agnothesia (2024)

Michael Calamas

Originally envisioned as a solo work with electronic track, this percussion chamber piece orchestrates fascinating electronic timbres into marimbas, vibraphones, and multi-percussion parts. The composition is centered around an augmented chord which passes around the ensemble throughout. From *The Dictionary of Obscure Sorrows*, the word *Agnothesia* is defined as “the state of not knowing how you really feel about something.”

— *Michael Calamas*

Black Sheep Effect (2024)

Brett Dietz

The term “black sheep” is an idiom that describes a member of a group who is different from the rest and has typically been given negative implications, implying waywardness. The term stems from sheep whose fleece is colored black rather than the more common white; these sheep stand out in the flock and their wool is worth less as it will not dye. In psychology, ‘*black sheep effect*’ refers to the tendency of a group members to judge likeable ingroup members more positively and deviant ingroup members more negatively than comparable outgroup members.

I’ve always had the feeling of being a black sheep, initially in my family, but also when placed in group settings amongst my peers and other institutions. I’ve always had trouble “fitting in.” As a result, I would tend to mimic others around me so that I could gain approval. I suppose that music was a good path for me because copying seemed to be the initial stages of learning the craft. As a composer, I initially copied my teachers and other writers whose music I found inspiring. Perhaps, I still do. In any case, as I began to find the music I was extremely interested in and finding some originality in my writing, it didn’t seem to fit what people expected of me. I would tend to go through several styles to see if I could find a path that was both beneficial to me as a writer and pleasing to the people that were interested in hearing my music.

I’m also very interested in and have followed what has been dubbed the “truth” movement. People have even called this movement a “sub-culture” which I find fascinating. As a result, I was given the opportunity to write the movie score to “*Shoot the Moon*” (Jason Lindgren, Director) which is a documentary about the telescope work of Crow777 who is one of the true pioneers of this movement. While this was a great opportunity for me, it really didn’t help me to “blend in” whatsoever. In fact, the result was quite the opposite!

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Black Sheep Effect is written for Michael Burritt and the Eastman Percussion Ensemble. When Michael asked me to write a new piece for his students, I was completely thrilled and honored. His music was a big inspiration to me when I was a younger percussionist and, in fact, he was one of the people that I initially copied to blend in with my first compositions. I wanted to write something that mirrored Michael's personality – very fast, high energy, and exciting! The end of the piece is a tribute to Michael's first solo marimba piece, *October Night*, which is a piece I learned as a sophomore in college.

— Brett Dietz

to wAlk Or ruN in wEst harlem (2008)

Andy Akiho

Originally written for flute, clarinet/bass clarinet, violin, cello, piano, vibraphone, and drum set; arranged for seven percussionists and piano. Commissioned by Dave Hall and the University of Nebraska Percussion Ensemble for PASIC 2016.

Living Room Music (1940)

John Cage

The first and last movements of this piece are to be played on household objects, such as magazines, a table, books, or the floor, or using household architectural “objects,” such as window frames. The optional third movement is a melody performed by one player on “any suitable instrument”. The text of the popular second movement, *The World is Round*, is by Gertrude Stein.

— John Cage

Gardens (2024)

Ivan Trevino

Gardens was commissioned by Baylor Percussion Group in celebration of Todd Meehan's 20th year of teaching at Baylor University. The piece is scored for six percussionists who perform on piano, two vibraphones, one 5.0 octave marimba, and glockenspiel. I received a message during the summer of 2023 from students of Todd Meehan, who asked if I would write a piece dedicated to Todd with a detailed plan to commission the work with their fellow classmates, alumni, and friends. I was touched by this gesture. It speaks volumes about who Todd is as a person and teacher.

It is an honor to call Todd a friend. He has been a role model for me and so many others. Whether it's teaching, creative projects, or just a general way of being, he is centered and balanced. He is full of quiet wisdom, a

PROGRAM NOTES

devoted family man, and enjoys growing and making his own things. He seeks out slow escapes and lives his life like a gardener; creative, patient, and with care.

To garden is to enjoy the small details, the slow growth, and to be grateful in it. I wrote *Gardens* to capture this feeling, and to explore patience, texture, and growth through music.

Thank you, my friend, for being who you are.

— *Ivan Trevino*

Cloud Folk (2017)

John Psathas

Cloud Folk was written at the invitation of Michael Burritt for the Eastman Percussion Ensemble. It was the recipient of the 2017 John Beck Composition Prize with the generous support of Ann Carol and Paul S. Goldberg, The Eastman School of Music Percussion Department, Michael Burritt, Kathleen Holt and Stephen Lurie, Ruth and Bill Cahn.

The *Cloud Folk* are (imaginary) visitors to earth, invisibly parked in our upper atmosphere, observing 21st century human behavior. I'd imagined an arrival driven by optimism, intense curiosity, and excitement; followed quickly by incomprehension, shock, and the hastiest possible departure (back into a wondrous universe teeming with life). With no contact made, in fact avoided at all costs, we were never aware we'd been visited. The music loosely follows this narrative.

— *John Psathas*

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 whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

EASTMAN PRESENTS – KILBOURN CONCERT SERIES

SO Percussion

Wednesday, March 25, 2026 at 7:30 PM

Kilbourn Hall

EASTMAN PRESENTS – KODAK HALL SERIES

The Silkroad Ensemble with Rhiannon Giddens

Thursday, March 26, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

Yo-Yo Ma conceived Silkroad in 1998 as a reminder that even as rapid globalization resulted in division, it brought extraordinary possibilities for working together. Seeking to understand this dynamic, he recognized the historical Silk Road as a model for cultural collaboration – for the exchange of ideas, tradition, and innovation across borders.

Today, under the leadership of Artistic Director Rhiannon Giddens, Silkroad creates music that engages difference, sparking radical cultural collaboration, and passion-driven learning for a more hopeful and inclusive world, materializing on their program: Sanctuary – The Power and Resonance of Ritual.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Trombone Choir

Thursday, March 26, 2026 at 7:30 PM

Kilbourn Hall

Composers Concert

Monday, March 30, 2026 at 7:30 PM

Hatch Recital Hall

Chamber Jazz Ensemble

Tuesday, March 31, 2026 at 7:30 PM

Hatch Recital Hall



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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