

CHAMBER PERCUSSION ENSEMBLE

Tuesday, November 21, 2023
Kilbourn Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

The Hero from *Archetypes* (2021)

Clarice Assad
(b. 1978)
arr. Robert Dillon

Lexi Kunz, Lucy Chugh, Izaiah Gonzalez,
Aiden Hughes & Ben Landon
Sean McWilliams, coach

Suite for Percussion (1940)

Lou Harrison
(1917-2003)

Liz Morad, Kai Gray, Ryan Cozzolino, Grace Qian,
& Izaiah Gonzalez
Andrew Lauler, coach

An Absolute Inefficiency of Electricity (2017)

Jane Rogers
(b. 1963)

Liz Morad, Kai Gray, Ryan Cozzolino and Grace Qian
John Dawson, coach

Sculpture in Wood (1995)

Rudiger Pawassar
(b. 1964)

Liz Morad, Kai Gray, Ryan Cozzolino and Grace Qian
Anders Wong, coach

INTERMISSION

PROGRAM

Away without Leave (2002)

Bob Becker
(b. 1947)

Lexi Kunz, Lucy Chugh, Izaiah Gonzales,
Aiden Hughes & Ben Landon
Sean McWilliams, coach

Patter (2009)

Robert Honstein
(b. 1980)

Aiden Hughes, Izaiah Gonzales and Kai Gray
John Dawson, coach

Sisu (1976)

Torbjörn Iwan Lundquist
(1920-2000)

Lexi Kunz, Lucy Chugh, Izaiah Gonzales, Aiden Hughes,
Ben Landon & Kai Gray
Sammy DeAngelis, coach

Three Transcriptions

A Song of Circles and
Triangles (1994; arr. 2002)
Sakura (1994; arr. 2002)
Handmade Proverbs (1987; arr. 2002)

Tōru Takemitsu
arr. Robin Engelman

Lexi Kunz, Lucy Chugh, Izaiah Gonzales,
Aiden Hughes & Ben Landon
Brandon Berlanga and Michael Lee-Smith, coaches

PERSONNEL

CHAMBER PERCUSSION ENSEMBLE

Michael Burritt, director

Lucy Chugh
Ryan Cozzolino
Izaiah Gonzalez
Kai Gray
Aiden Hughes
Lexi Kunz
Ben Landon
Liz Morad
Grace Qian

Coaches

Brandon Berlanga
John Dawson
Sammy DeAngelis
Andrew Lauler
Michael Lee-Smith
Sean McWilliams
Anders Wong

PROGRAM NOTES

The Hero (2021)

Clarice Assad

Grammy Award Winning Percussion Quartet Third Coast Percussion has worked together with the legendary father and daughter team Sérgio and Clarice Assad to develop the Archetypes project, which premiered in early 2020.

The twelve movements of this suite are each inspired by a universal character concept that appears in stories and myths across cultures, such as the jester, the ruler, the creator, or the hero. Each of the performers chose certain archetypes that sparked their imaginations, with Clarice and Sérgio each composing four of the movements, and each member of Third Coast Percussion composing one. The vast color palette available to a percussion quartet, combined with Clarice's versatile musicianship as a multi-instrumentalist and vocalist (including work with electronic processing of her voice), and Sérgio's unparalleled mastery of the guitar, allowed opportunities to paint vivid pictures inspired by each of these archetypes.

The Hero, one of the movements from the *Archetypes* suite is arranged by Third Coast Percussion Member Robert Dillon.

— *Third Coast Percussion* (ed. Sean McWilliams)

Suite for Percussion (1940)

Lou Harrison

Lou Harrison was a prominent 20th century composer whose teachers included Henry Cowell and Arnold Schoenberg. Both Harrison and John Cage, who also studied with Cowell, became fascinated with interesting sounds and sonorities such as brake drums, glass bowls, tuned gongs, and plumbing pipes. *Suite For Percussion* (1940) is a work of his time in San Francisco which features many of these interesting sounds in a multi-movement suite format.

— *Andrew Lauler*

PROGRAM NOTES

An Absolute Inefficiency of Electricity (2017)

Jane Rogers

This piece takes its name from a particularly evocative chapter title in Haruki Murakami's novel *The WindUp Bird Chronicle*. In this chapter, the reader observes a married man and an engaged woman share a single night together in a hotel room, never more than embracing, but forced in their embrace to confront the "absolute insufficiency of electricity" they both so distinctly feel in their lives. The material for the piece came from a series of improvisations performed in February of 2017, a time in my life spent caught between emotional volatility and lethargy. While it doesn't respond to the chapter's events with any specificity, I feel the roots of both works lay in the same ideas of need and expression. The inarticulable certainty of physical longing, how personal emotional needs are both focused and blurred within the feelings of others, and how the spiritual cohesion of humanity can sometimes only be expressed in the struggle to grasp such a cohesion.

— *Jane Rogers*

Sculpture in Wood (1995)

Rudiger Pawassar

Sculpture in Wood features a marimba quartet performing a variety of jazz harmonies, rhythms, and melodies. The work had its 1995 world premiere in Freiburg, Germany, and was later recorded by the Marimba Art Ensemble of Basel Switzerland. During the composition of *Sculpture in Wood*, Pawassar made many cuts, drafts, and edits, which reminded him of an artist sculpting wooden objects.

PROGRAM NOTES

Away without Leave (2002)

Bob Becker

Away without Leave is a drum medley dedicated to Steve Gadd, a friend and inspiration since we were in music school together in the 1960s. The centerpiece is Steve's "lullaby" for his son Duke, which I learned while working with him on a show for the Tokyo Music Joy festival in 1988. Duke's Lullaby alternates between a traditional samba rhythm (here played on melodic concert tom toms and timbales rather than drum kit) and a generic military-style drum beating with a highly syncopated bass drum accompaniment.

The Army 2/4 is an old and famous marching cadence. Traditionally used for military parading, it is also performed by many jazz drummers, including Elvin Jones. A sharply syncopated variation on this drum beating, called Crazy Army, was written by the late Connecticut drummer Ed Lemley. This piece is still performed by Army drum corps and has been used often by Steve Gadd on songs that require a military/samba groove.

— *Bob Becker*

Patter (2009)

Robert Honstein

A quick succession of light soft tapping sounds: the patter of rain on the rooftops. To move with light, softly audible steps: the patter of little feet around the house. A conversation heard faintly, through the door or the floor: the patter of sisters, friends or neighbors speaking quietly.

Originally a commission from my friend Leanne Zacharias, this piece was written for a tour of West Texas featuring Leanne, violinist Cristina Zacharias and percussionist Ed Reifel. In the winter of 2010 we all joined forces with Christine Fellows and John K. Samson to form the Correction Line Ensemble, presenting a series of concerts in Winnipeg and Brandon, Manitoba. For these shows I revised *Patter*, and finally I revised it once more for a show at LPR in April 2010.

— *Robert Honstein*

PROGRAM NOTES

Sisu (1976)

Torbjörn Iwan Lundquist

In 1976, Torbjörn Iwan Lundquist composed a piece, *Sisu*, for the six musicians in the Stockholm percussion ensemble. A few years later, the ensemble was transformed and took the name Kroumata. *Sisu* became one of the regular works in the ensemble's repertoire. They also recorded it. Lundquist then got the idea to compose a larger work for orchestra where he would include the Kroumata ensemble. The result was the eighth symphony, which he began in 1989 and completed in 1992. In Finnish, Sisu means "tough persistence, power of endurance."

— *Curt Carlsson and Torbjörn Iwan Lundquist*

Three Transcriptions

Tōru Takemitsu

A Song of Circles and Triangles reminded me of Doo Wop, and commercial rhythm and blues vocal style that flourished in the 1940's and 1950s. The name Doo Wop was probably inspired by the nonsense syllables used by back up vocalists to accompany the lead singer. Takemitsu uses the word 'wa' in this fashion at one point in his work. In this arrangement, I have kept Takemitsu's melodies, but the rest is my personal fantasy on Doo Wop.

— *Robin Engleman*

PROGRAM NOTES

Maru to Sankaku no Uta

Words by Tōru Takemitsu

The earth is round, I tell you.
The apple is red, I tell you.
The desert is big, I tell you.
I'm telling you, the pyramid is a triangle.

The Sky is blue
The ocean is deep
The earth is round
I'm telling you, it's a little star!

The earth is round, I tell you.
The apple is red, I tell you.
Russia is huge, I tell you.
I'm telling you, the balalaika is a triangle!

Sakura (Cherry Blossoms) is one of the world's beautiful melodies and a most provocative poem. The image of cherry blossoms as portrayed in the poem *Sakura*, reminded me of the delicate, resonant, floating sounds from metallic percussion instruments.

— *Robin Engleman*

Sakura (Cherry Blossoms)

Traditional

Cherry Blossoms, cherry blossoms
The spring sky stretching
As far as the eye can see
Is it mist or is it clouds
Scenting the air
Oh, come! Let us go
And be among them!

PROGRAM NOTES

Handmade Proverbs - four pop songs - for six male voices - is a work commissioned by and dedicated to the King's singers who premiered it in Tokyo in January of 1987. It was based on the following four proverbs taken from the poem of the same title by Shuzo Takiguchi.

— *Tōru Takemitsu*

Your Eyes

Your eyes, your hands, your breasts...
You are twins in yourself

Three bonzes

Three bonzes, three years facing with a wall and living on air.
Three beggars ask them for their leftovers.

Cinderella's misfortune

Listen to a little girl singing in the ant lion's pit:
The echo distorts some phrases - Cinderella's misfortune.

A farewell gift

A farewell gift, a drop of dew fallen in the palm of your hand:
The hour is a second.

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

KILBOURN CONCERT SERIES

Third Coast Percussion

Kilbourn Hall

Thursday, November 30, 2023 at 7:30 PM

A Grammy winning Quartet of classically trained percussionists founded in 2005, Third Coast Percussion has performed hundreds of concerts across the country, presents an annual concert season at home in Chicago, teaches musicians of all ages and experience levels, and has commissioned dozens of new works by composers including Glenn Kotche, Chris Cerrone, Donnacha Dennehy, Timo Andres, David T. Little, Ted Hearne, and Augusta Read Thomas.

FACULTY ARTIST SERIES

Alexander Kobrin, piano

Hatch Recital Hall

Friday, December 1, 2023 at 7:30 PM

Over the course of eight concerts, Professor Kobrin will present all 32 of Beethoven's piano sonatas throughout the 2023-24 academic year. Kobrin will perform on a Shigeru Kawai piano, generously on loan to Eastman for this concert series.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

OSSIA

Kilbourn Hall

Monday, November 27, 2023 at 7:30 PM

Trombone Choir

Kilbourn Hall

Wednesday, November 29, 2023 at 7:30 PM

Mbira Ensemble

Ray Wright Room

Sunday, December 3, 2023 at 2:30 PM



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