3D PERCUSSION
REFRACT

Wednesday, July 3, 2024
Hatch Recital Hall
7:30 PM
3 Do (2023) arr. YoungKyoung Lee (b. 1993)


Scratch (1991) Rolf Wallin (b. 1957)

Evanescence (2023) Austin Keck (b. 2000)

Still it Grows (2024) Matthew Curlee (b. 1976)

YoungKyoung Lee, percussion
Sammy DeAngelis, percussion
Emma Gierszal, percussion
**PROGRAM NOTES**

**3 Do** (2023)  
arr. YoungKyoung Lee

“3 Do” is a percussion trio inspired by the lively rhythms of Korean drumming, known as Samulnori. In Korean, “Do” signifies regions, each with its distinct rhythmic style. This piece, titled “3 Do,” blends rhythms from three different regions seamlessly.

Crafted as a homage to the rich heritage of Samulnori, “3 Do” embarks on a rhythmic journey celebrating Korean culture and percussion music. Despite the challenges of transcribing oral traditions into Western notation and sourcing suitable instruments, the trio invites listeners to experience the essence of Korean drumming. Through intricate rhythms and expressive performances, “3 Do” pays tribute to the legacy of this vibrant art form, offering a contemporary interpretation accessible to all.  
- YoungKyoung Lee

The lights for 3 Do are five Korean traditional colors (Black, White, Yellow, Blue, Red) selected by arranger, YoungKyoung Lee.

**Rain Tree** (1981)  
Tōru Takemitsu

It has been named the “rain tree”; for its abundant foliage continues to let fall rain drops collected from last night’s shower until well after the following midday. Its hundreds of thousands of tiny leaves – finger-like – store up moisture while other trees dry up at once. What an ingenious tree, isn’t it?

- Quoted from “Atama no ii, Ame no Ki”  
a novel by Kenzaburo Oé

For Rain Tree we selected the colors, white, yellow, and a green accent. The white and light yellow are meant to emphasize the pure and bright timbres of the vibraphone and crotales especially in moments where the texture is rather sparse and may even evoke sparkling. The green represents the “hundreds of thousands of tiny leaves” and nature in general. Perhaps the wooden natural sound of the marimbas blends well with the green Light.
**Scratch** (1991)  
Rolf Wallin

*Scratch* by Norwegian composer, Rolf Wallin, is a beautiful and horrifying exploration of several characters through the medium of amplified balloon. Because there is no written score for this work, the performer must schedule a coaching session with Wallin which I did over Zoom in 2019. While the piece was originally conceived as a solo work, the internationally acclaimed percussion ensemble, Kroumata, released a trio version in 2013. This trio version has been emulated by other ensembles including SISU Percussion Ensemble in 2021. As if amplified balloon was not interesting enough, 3D Percussion has modified the piece to include spotlights and divided the characters among the three performers for dramatic effect. Can you guess what each of the characters are?

- Emma Gierszal

*Scratch* is represented by the juxtaposition of red light and darkness. Red is not just the striking color of the balloon chosen by the composer, but it is also a color of passion, surprise, and intensity. It is a bit obnoxious at times, but could also be the color of love. This red light against the absence of light represents the shocking and sometimes silly timbres of the balloon as well as the absence of this sound.

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**Evanescence** (2023)  
Austin Keck

*Evanescence* (2023), for percussion quartet, is composed for the trio 3D Percussion in collaboration with Austin Keck. The piece follows a narrative arc that is evanescent in nature, both in its form and musical motifs. The idea of music slowly disappearing and dissipating into nothing has always fascinated me, and it is the main inspiration for this piece. Another inspiration of mine is the idea that music evokes physical imagery, whether that be an abstract or something tangible. The ideas I present are developed only to be quickly faded out of the texture before moving on to the next idea. All of these motifs presented stem from a single idea that is manipulated and morphed into something new, almost unrecognizable from its original form. As you listen to the piece, my goal is that the audience is taken on an experience that is linear in form, but memorable for the emotion and feeling it evokes rather than the thematic or motivic material. In the end, there is a return of the opening but only to
fade quickly into oblivion and be forgotten forever. My hope is that this music and quality of being fleeting or vanishing quickly is evocative and creates an image in the listener’s head, whether it be the beauty of nature, or something more ethereal and other-worldly.

- Austin Keck

The colors for *Evanescence*, shades of blue and purple, are taken directly from the score art created by the composer, Austin Keck. These colors that can, in a way, blend into each other match the aesthetic of *Evanescence* which features motives that blend into each other.

Still it Grows (2024) Matthew Curlee

Most of my music for the last decade has been somehow inspired by natural processes, whether in fundamental physics or cosmology, in the corporeal world around us, or in the ways that we interface with that natural world. I’m always trying (with some sense of futility) to capture a feeling of organic development, like a tree growing or a rain cloud materializing. Sometimes I’m attempting to musically model some of the physical reasons that those things happen the way that they do. However, I’ve been searching for that effect for so long that it shows up – to whatever degree I’m able to achieve it – even when I’m not thinking about it. *Still It Grows* was mostly done, without a title, and I asked my partner what it sounded like to her. She said it reminded her of the first-tentative, eventually exuberant arrival of Spring, so it acquired this Spring-like title. But Spring can also be a metaphor for a lot of things that develop in messy, chaotic, but beautiful ways. For me, it also represents the growth that goes on behind the scenes for all of us, maybe especially when we’re not really thinking about it…intuitive acquisition is a process that, in some ways, looks a lot like any other system in nature: evolving through time guided by simple, local principles, but producing highly structured, even creative results.

- Matthew Curlee

For *Still it Grows*, we have selected shades of green, yellow, and blue, vibrant colors to represent the season of spring and the general idea of growth. These shades are bright and organic and encompass both earth and water.
YoungKyoung Lee, Sammy DeAngelis, and Emma Gierszal met at the Eastman School of Music but became 3D Percussion over a common vision of learning from our audiences, collaborators, and each other and enriching lives with our resulting music. The mission of 3D Percussion is to connect with our ever-growing community by commissioning new works, curating creative concerts, and contributing resources to the percussion community.

3D Percussion aims to develop creative artistic experiences with a wide range of composers. In the summer of 2023, the ensemble led a consortium for Austin Keck’s *Evanescence* and recorded the first video playing alongside the composer. 3D is also performing alongside students at Ball State University and Furman University on a commission by Matt Curlee for trio and sextet. In June of 2024, 3D debuted their show Refract in Chicago, alongside pax duo.

Ultimately, 3D Percussion aims to explore every aspect of percussion performance and share it with audiences and students. With repertoire ranging from Korean drumming to theater percussion to the cutting edge of contemporary percussion chamber music, there are just as likely to be

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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 SUMMER@EASTMAN CONCERTS

All summer performances are free unless otherwise noted.

SUMMER@EASTMAN
Keyboard Explorations I Participant Concert
Hatch Recital Hall
Saturday, July 6, 2024 at 3:30 PM

SUMMER@EASTMAN
Viola Institute Participant Concert
Kilbourn Hall
Saturday, July 6, 2024 at 7:30 PM

SUMMER@EASTMAN
RPL Young Artist Audition Winners Concert
Kilbourn Hall
Sunday, July 7, 2024 at 7:30 PM

SUMMER@EASTMAN
Keyboard Explorations II Faculty Concert
Hatch Recital Hall
Sunday, July 7, 2024 at 5:30 PM

SUMMER@EASTMAN
Summer Organ Academy Faculty Concert
Christ Church
Monday, July 8, 2024 at 7:30 PM

SUMMER@EASTMAN
Rich Thompson, jazz drums
Kilbourn Hall
Monday, July 8, 2024 at 7:30 PM

SUMMER@EASTMAN
Summer Organ Academy Faculty Concert
Third Presbyterian Church
Tuesday, July 9, 2024 at 7:30 PM
For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.