

Program Notes

Six - Ivan Trevino received a BM and MM from Eastman School of Music. He is a multi-award winning recipient of the Percussive Arts Society's International Composition contest and has composed over 30 works for percussion. In addition he is an avid performer and educator. *Six* is a mallet sextet commissioned and premiered by the Eastman School of Music Percussion Ensemble in October 2012. It is scored for two five-octave marimbas, two vibraphones, and two glockenspiels. Musically, *Six* is inspired by Sigur Ros, and Icelandic rock band known for writing beautiful simple songs.

Michael Colgrass's very first composition, ***Three Brothers*** is essentially a four-minute jazz drum solo based on ideas and drum "licks" he had been developing for several years as a jazz drummer and soloist. The fact that the work is still performed regularly in leading schools and universities over 60 years later is a true testament to the genius and raw talent he had as a young drummer. This work offers technical displays by three performers (bongos, snare drum, timpani), while all other instrumentalists are in supportive roles. The composer writes: "This is an attempt to show that definite aesthetic projection is possible by use of implied harmonies and melodic lines, through use of colorations with graduated sounds". Mr. Colgrass composed *Three Brothers* in Urbana, Illinois, where it received its first performance by the University of Illinois Percussion Ensemble in 1951. The composer studied composition with Darius Milhaud and Eugene Weigel. In addition, Mr. Colgrass won the Pulitzer Prize in 1978 for his composition *Déjà Vu* for percussion quartet and orchestra. Colgrass passed away on July 2, 2019 and tonight's performance is dedicated to his great contribution to the world of percussion.

Fanfare: Beijing, 1989 - In the summer of 1989, the Tienemen Square incident added another page to China's history books. Thousands of citizens, standing for their beliefs, were injured or killed in confrontation with China's armed forces. *Fanfare: Beijing, 1989* attempts to capture the courage and the fear of the people. The harmonic language of the work is based on three major chords (B, C, Eb), which are used in bichordal or polychordal fashion. In the slow section of the work, an old Chinese folk song (*Song of the Land*) is stated first by the orchestra bells, and then joined by the marimba. The folk song blends with the bichordal harmonies to create tension and unrest. The striking of kitchen utensils represent an incident which occurred when students from the university marched in protest, banging pots and pans together while chanting; the percussionists are also instructed to shout the words "chi lai", a phrase from an old Chinese National Anthem meaning "arise" or "revolt". At the climax of the piece, *The Song of the Land* reprises on a recording prepared before the performance. It is heard as a chant over a bombastic march being played by the ensemble. [David Jarvis]

I wrote ***African Sketches*** in January 1964 as the final project for a course in African Music with Prof. Alan P. Merriam of Indiana University-Bloomington. Ideas for the piece came from listening to recordings of West African drumming at IU's Archives of Folk and Traditional Music. The IU Percussion Ensemble under the direction of Prof. George Gaber premiered the piece in January 1964. It was first published Per-Mus Publishing Company in Columbus, Ohio and has been performed quite widely throughout the years. [J. Kent Williams]

The Graceful Ghost - William Bolcom was born in Seattle, Washington in 1938. He is a composer, pianist, and author. He began composition studies with John Verall at an early age and continued with Darius Milhaud at Mills College, and with Milhaud and Olivier Messiaen in Paris. After a period of work with Leland Smith at Stanford University, he taught at the University of Washington and Queens College, CUNY. While in New York, Bolcom developed the technique and style of playing ragtime that, through concerts and recordings, placed him in the forefront of the ragtime revival; he has also composed original rags, among them *The Graceful Ghost*, which was used by Twyla Tharp in *The Raggedy Dances*. According to the composer, *The Graceful Ghost* was "a reminiscence of my father." From 1968 to 1970, Bolcom was composer-in-residence at the Yale University Drama School and the New York University School of the Arts.

The *Sounds of Silence* explores the liminal spaces between sound, resonance, and silence, which are sculpted into non-hierarchical structures. Transitions occur between timbral states, where phrases continuously emerge and fade into one another. Negative space is explored sonically and represented visually in the score, which provides a degree of interpretation by performers. The piece was written for the International Percussion Institute Sound Lab at the University of Aberdeen in August 2019. Tonight's performance is the U.S. premier. [Kevin Leomo]

Dance of the Drums is the second movement from *Song and Dance* for percussion duo. The movement is in stark contrast to the first with very primal drumming. Interlocking groove-oriented patterns permeate the movement while a conch shell is used as a single-pitch melodic instrument.

Luminescence - The Aurora Borealis (Northern Lights) and Aurora Australis (Southern Lights) – the ethereal display of colored lights shimmering across the night sky – are the result of electrons colliding with the upper reaches of Earth's atmosphere. *Luminescence* is my musical interpretation of this beautiful natural phenomenon. [Nathan Daughtrey]