

chamber music, Sheronick specializes in percussion instruments from around the globe. Distinguished collaborators have included Yo-Yo Ma, Branford Marsalis, Pandit Samir Chatterjee, Marcel Khalife, Sonny Fortune, Pacifica String Quartet, David Krakauer, John LaBarbara, Steve Gorn, and Alessandra Belloni. Festival appearances include the JVC Jazz Festival, Newport Jazz Festival, Spoleto Festival USA, Lincoln Center "Out Of Doors", Jazztel (Madrid), Salisbury Festival (England), Territorios Urbanos (Seville, Spain), Renaissance Festival (Rethymno, Greece) and Early Music Festival (Regensburg, Germany). Sheronick has performed live on NPR's "Performance Today" and John Shaffer's "New Sounds." He is an active clinician giving master classes and facilitating drum circles around the U. S. and Australia. He has worked in film, commercials, and appears on Ellipsis Arts, Koch International, PGM, Newport Classics and Interworld Music record labels. Sheronick holds degrees from Yale University and the University of Iowa, and serves on the faculty of Concordia Conservatory.

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Marimba ba Suite was commissioned by the Jerome Foundation Emerging Composers Commissioning Fund for the Ethos Percussion Group.

Used Car Salesman was commissioned by Hancher Auditorium, The University of Iowa for the Ethos Percussion Group. Funding provided by the Hancher Auditorium Millennium Festival Fund through the University of Iowa Foundation and the National Endowment for the Arts. First performance by the Ethos Percussion Group at Hancher Auditorium, Iowa City, April 18th 2000.

Visit Ethos on the World-wide Web: www.ethospercussiongroup.com

Ethos would like to give special thanks to associate members John Hadfield and Jack Mansager. Ethos thanks the generous support of Innovative Percussion, Yamaha Percussion & Remo.

Ethos is a member of Chamber Music America and a sustaining member of the Percussive Arts Society. Ethos Percussion Group is represented by:

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104th Season, 91st program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Thursday evening
April 15, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

CHAMBER MUSIC SERIES &

THE HULT CENTER FOR THE PERFORMING ARTS

present

MUSIC OF THE AMERICAS

featuring

ETHOS PERCUSSION GROUP

Michael Sgouros

Eric Phinney

Trey Files

Yousif Sheronick

PROGRAM (subject to change)

Marim ba ba' Suite (2001) John La Barbera
I. Misterioso/Maculele
II. Espressivo
III. Tempo di Baiao

Piru Bole (1986) John Bergamo

Apple Blossom (1972) Peter Garland
(b. 1952)

Drumming (1971) Steve Reich

INTERMISSION

Whole Fish Dancing (2002) Stefon Harris

New Work (preview performance) Gaby Kerpel

Used Car Salesman (2000) Michael Daugherty

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PROGRAM NOTES

Marim ba ba' Suite

John La Barbera

Inspired by traditional rhythms of the Northeast of Brazil, the *Marim ba ba' Suite* draws upon Maculele and Baiao. Common in the states of Ceará, Maranhao, and Bahia, these rhythms found in ceremonial folk dances have emerged as independent musical styles. The Maculele comes from the Jorge de Bastoes (stick dance), while the Baiao is derived from the Bemba-Meu-Bol (Dance of the Ox).

~ John La Barbera

Apple Blossom

Peter Garland

American Peter Garland composed *Apple Blossom* in Vancouver, British Columbia, in 1972. The title comes from Andre Breton's poem, "on me dit que-le-bas." The work is for one marimba with four players, and delves into the structure, growth, depth and movement of a single 13-note chord. Peter Garland was born in 1952 in Maine.

David Soldier/MCO/Kurt Vonnegut, *Ice Nine Ballads*; Marimba Yajalón, *Huapango*; and the soundtrack to the motion picture *Evelyn*. Files is the music supervisor/singer for the off-Broadway show *De La Guarda*, and director of the percussion program at New York City's La Guardia High School for the Performing Arts. Files earned performance degrees from Stephen F. Austin State University and Manhattan School of Music.

Eric Phinney has performed with the Berkshire Opera Orchestra, St. Cecilia Orchestra, New World Symphony, Music from China, Pulse Percussion Ensemble, and the New Music Consort. Phinney holds both a bachelor's and master's degree from Manhattan School of Music, where he studied with Duncan Patton, James Preiss, and Chris Lamb. In addition to classical studies, he has a strong interest in world music. After graduation, he began North Indian tabla studies with Indian tabla masters Pandit Sharda Sahai of Benares and Pandit Samir Chatterjee of Calcutta. He recently became a disciple of Pdt. Chatterjee and is a member of Chhandayan, an Indian musical organization based in Calcutta. In addition to Hindustani studies, he is currently a student of West African (Ghanaian) drumming with Robert Levin and Abraham K. Adzenyah and *gyil* (West African xylophone) with Valerie Naranjo, Bernard Woma, and Kakraba Lobi.

Michael Sgouros founded the Ethos Percussion Group in 1990 after graduating with a Bachelor of Music degree from The Juilliard School. He has performed with the American Symphony, Philharmonia Virtuosi, Long Island Masterworks Chorus Orchestra, and the Broadway productions of *The Secret Garden*, *Falsettos*, *The Goodbye Girl*, *Sunset Boulevard*, *Miss Saigon*, and *Phantom of the Opera*. He has toured nationally with *A Chorus Line* and has traveled to Singapore with the touring production of *Anything Goes*. Sgouros has worked professionally as drummer/ percussionist with Eartha Kitt, Mandy Patinkin, Michael Rupert, Bernadette Peters, Martin Short, Danny Aiello, Michael Kamen, Allison Janney, and Richard Thomas. He has been honored by the National Foundation of the Arts and is a winner of the National Music Week Concerto Competition. Sgouros has been a panel speaker for Chamber Music America and the Percussive Arts Society.

World music specialist **Yousif Sheronick** appears internationally as soloist, chamber musician, and collaborative artist with world-renowned groups and artists such as Philip Glass, Glen Velez and Handance, Foday Musa Suso, Simon Shaheen and Qantara, Paul Winter Consort, New York City Ballet, Battery Dance Company, and Music from China. He has performed in such prestigious venues as Carnegie Hall, Lincoln Center's Alice Tully Hall, Royal Festival Hall (London), Wigmore Hall (London) and New York's Town Hall. Encompassing a wide range of styles including ethnic, jazz, rock, and

Harrison's eightieth birthday celebration), Carnegie's Weill Recital Hall, the Philadelphia Museum of Art, the U.S. Military Academy, the American Museum of Natural History and Carnegie Hall. The ensemble is in great demand for residencies and clinics, and has conducted workshops for many universities, as well as The Juilliard School and the Berklee College of Music. In 1998, the ensemble performed their international debut at Wigmore Hall. In 1999, Ethos inaugurated a new annual series dedicated to percussion chamber music at New York's Weill Recital Hall and Merkin Concert Hall. Recent collaborators have included Grammy-winning frame drummer Glen Velez, acclaimed vibraphonist Stefon Harris, Indian tabla master Samir Chatterjee, and the Kansas City Symphony.

Ethos offers its outstanding educational program, *Bing! Bang! Boom!*, in New York under the auspices of Young Audiences/New York, and Arts Connection. Ethos is also a recipient of a Chamber Music America Ensemble Residency Grant dedicated to an educational residency at the Children's Museum of Manhattan. In 1998, Ethos was awarded a grant from the Jerome Foundation, which has both funded a series of commissions for the ensemble and supported their New York series.

Individually, the members of Ethos have performed or recorded with the American Symphony, the Philharmonia Virtuosi, the New World Symphony, Manhattan Chamber Orchestra, New Music Consort and the Gertrude Stein Repertory Theater as well as with the orchestras for many Broadway productions, including *Phantom of the Opera*, *Beauty and the Beast* and *Sunset Boulevard*. Ethos Percussion Group is a member ensemble of Chamber Music America and a sustaining member of the Percussive Arts Society. Ethos is proud to use products from Innovative Mallets, Latin Percussion, Grover Pro Percussion and Yamaha.

Trey Files' diverse background has led him to work with an eclectic array of ensembles and musicians. His music credits include performances with Manhattan Chamber Orchestra, New Music Consort, and Mabou Mines/Gertrude Stein Repertory Theater. As a member of the folk music ensemble Marimba Yajalón, he represented the U. S. at the Primer Festival Internacional de la Marimba in Mexico City. A rock drummer at heart, Files has toured the U. S. and Europe with several bands and has recorded for producers such as Don Fury (known for his work with Helmet) and Tim Palmer (known for his work with David Bowie, Pearl Jam, U2, and others). His drum set experience also includes productions of *The Who's Tommy*, Stephen Sondheim's *Company*, and *Beauty and the Beast*. In addition to his work on three Ethos Percussion Group releases, Files can be heard on a wide variety of recordings, including: Shelter, *When 20 Summers Pass*; Giuseppi Verdi/MCO/Christine Weidinger, *Arias*;

He studied with Harold Budd and James Tenney at Cal Arts and has had long student-mentor friendships with Lou Harrison, Conlon Nancarrow, Paul Bowles, and the late Dane Rudhyar. He edited and published *Soundings Press* for twenty years and has written two books of essays on American music and culture. His musical works after 1971 were marked by a return to a radical consonance and a simplification of formal structure influenced by Cage, Harrison, early minimalism, and an interest in world music. He has written pieces for pianists Aki Takahashi and Herbert Henck, accordionist Guy Klucesvek, the Abel-Steinberg-Winant Trio, and the Kronos Quartet. In 1991, Essential Music in New York City presented a twenty-year retrospective of Garland's work.

~ *Written by Ethos*

Drumming **Steve Reich**

Steve Reich studied drumming when he was 14 with the New York Philharmonic Orchestra timpanist; later he took a degree in philosophy at Cornell (1953-7) and studied composition at the Juilliard School (1958-61) and at Mills College (1962-3) with Milhaud and Berio, also becoming interested in Balinese and African music. In 1966 he began performing with his own ensemble, chiefly of percussionists, developing a music of gradually changing ostinato patterns that move out of phase, creating an effect of shimmering surfaces; this culminated in *Drumming* (1971), a 90-minute elaboration of a single rhythmic cell. From circa 1972 he added harmonic change to his music, and later (*Tehillim*, 1981) melody.

~ *The Grove Concise Dictionary of Music*

Whole Fish Dancing **Stefon Harris**

When I was asked to compose for the Ethos Percussion Group, it offered me the opportunity to combine my own experiences in classical and jazz music in a new work. I was already familiar with the ensemble, having performed with several of its members, and thus was able to write a piece that utilized the strengths of each musician. My main idea was to take notes from classical, African and jazz rhythms and spread them around various pitched and non-pitched instruments. In this case we use a vibraphone, two marimbas, a multiple percussion set-up and a drum set-up. Using a stream-of-thought approach to composition, the piece slowly revealed itself to me in three sections. In the first part, the audience hears African rhythms among the percussion; ostinato patterns in the bass marimba and fluid melodies on the vibraphone. In the second section, the piece builds momentum. Against a backdrop of polyrhythms, it

offers space for the drums to improvise. There are featured solos from the multiple percussion set-ups and the vibraphone. Many of the rhythms are notated within the composition. The challenge for Ethos is to bring the non-notated rhythms to life with subtlety, finding their own way to groove within the openness of the piece. The music enters the third section with an intensity that gradually winds down, ending with a series of staccato drum notes that fade away. This section is a reflective after-thought marked by a slow groove and featuring an improvised marimba solo, ending with a refrain for the first section.

~ *Stefon Harris*

Used Car Salesman

Michael Daugherty

In the late fifties, when I was growing up in Cedar Rapids, Iowa, my father was a used car salesman at Rapids Chevrolet by day and a dance band drummer by night. While my father was known for his honesty, I remember the stories he told of unscrupulous used car salesmen. In my composition, I combine the world of percussion with the wheeling and dealing atmosphere of the infamous used car lot. In “Used Car Salesman,” we hear the harmony and dissonance, the “Sturm und Drang” of America’s used car culture.

Composition is ten 10 minutes in length and is scored as follows:

- Percussion I (vibraphone, tambourine)
- Percussion II (marimba, maraca)
- Percussion III (Eight metals, two gongs, tambourine, claves, vibraslap, two car horns, tambourine)
- Percussion IV (Bass drum, four tom-tom or paddle drums, bongos, piccolo snare, four woodblocks, three cowbells, four cymbals, claves, maraca)

In addition to the percussion quartet performing on a wide variety of percussion instruments I punctuate the rhythmically complex counterpoint with spoken text:

*Used cars
I got used cars
I got used cars
Right here!*

*Good evening ladies and gentlemen
I know what you are thinking
Can you afford to buy this car?
Let me tell you something
You can't afford not to buy this car!*

Kick the tire!

*I never lie
I'm a used car salesman*

*Bankrupt?
Divorced?
No credit?
We finance!*

*Trust me!
I've got a deal for you*

*Get their friendship
Get their trust
Get their money*

*Ladies and Gentlemen
Don't settle for less
You deserve this car
It's got---
Power brakes
Power steering
Power windows
Power locks
Power seats
Power antenna
It's loaded!*

*Used cars
You got used
Right
Left
Here*

*This is my last offer
Take it or leave it!
As is. No warranty*

*Don't blame me
I'm a used car salesman*

~ *Michael Daugherty*

ABOUT TONIGHT'S ARTISTS

The **Ethos Percussion Group**, celebrating extraordinary music-making for a decade, is dedicated to the advancement of the percussive arts in performance and education. Ethos’ success is a result of virtuosic and entertaining performances that are fascinating for both the eyes and ears. The ensemble’s hallmark is the programming of a wide variety of musical styles, on an eclectic battery of instruments, from around the globe.

Ethos’ debut recording, released in 1996, includes works of John Cage, David Hollinden and Paul Smadbeck. A second recording, titled *The Persistence of Past Chemistries*, was released in 1999. In 2000, National Public Radio’s *Morning Edition* covered the world premiere of the Ethos performance of Michael Daugherty’s, *Used Car Salesman*, commissioned for Ethos by Hancher Auditorium at the University of Iowa.

Recent seasons have included performances across the United States, with major engagements at Lincoln Center’s Alice Tully Hall (for Lou