

the U. S., Canada, UK, France, Germany, Italy, The Netherlands, Turkey, Poland, Singapore, Hong Kong, Philippines, Sri Lanka and Bangladesh. Chatterjee has accompanied many of India's greatest musicians, including Pt. Ravi Shankar, Pt. Bhimsen Joshi, Pt. Jasraj, Pt. Nikhil Banerjee, Pt. V.G. Jog, Pt. Hariprasad Chaurasia, Dr. L. Subhramaniam, Smt. Lakshmi Shankar, Smt. Girija Devi, Pt. Manilal Nag, Ud. Ashish Khan, Shujat Khan, Nishat Khan, Ajoy Chakraborty, Rashid Khan, Tejendra Narayan Mazumdar, and Debashish Bhattacharya. Presently, he is living in New York and working with musicians and organizations like Pauline Oliveros, Ravi Coltrane, Steven Gorn, Glen Velez, Bobby Sanabria, Ben Verdery, Dance Theater of Harlem, and others. He has also performed with Sanjay Mishra on his CD *Blue Incantation*, featuring Jerry Garcia as guest artist.

**Pandit Ramesh Misra** is a phenomenon in the field of Indian classical music. Mastering one of the most difficult and unique string instruments, *sarengi*, Misra is acclaimed as an outstanding artist of India. Presently he is under the tutelage of legendary maestro Pandit Ravi Shankar. In addition to his appearance in most of the major music festivals of the world, he has been featured in numerous recordings, including his own solos, and has earned a niche in the hearts of millions of music lovers.

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*Rite Rhythm, Misra Yana, and Jyotsna* were commissioned by the Jerome Foundation Emerging Composers Commissioning Fund for the Ethos Percussion Group.

Visit Ethos on the World-wide Web: [www.ethospercussiongroup.com](http://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, 94th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Hult Center  
8:00 p.m.

Saturday evening  
April 17, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC &

THE HULT CENTER FOR THE PERFORMING ARTS

present

**ETHOS PERCUSSION GROUP**

**Michael Sgouros**

**Eric Phinney**

**Trey Files**

**Yousif Sheronick**

**THE MASTERS OF INDIAN MUSIC**

**Pandit Samir Chatterjee, Tabla**

**Pandit Ramesh Misra, Sarengi**



UNIVERSITY OF OREGON

*PROGRAM (subject to change)*

**Piru Bole** (1986) John Bergamo

**Misra Yana** Steve Gorn

**North Indian Classical Music** To be announced from stage  
**Ragas and Tablas Selections** Pandit Samir Chatterjee &  
Pandit Ramesh Misra

*INTERMISSION*

**Rite Rhythm** (2000) Samir Chatterjee

**Jyotsna** (2000) Samir Chatterjee

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*PROGRAM NOTES*

***Misra Yana***  
**Steve Gorn**

The piece originated with variations on the Indian raga Charukeshi, and interest in creating unusual drone and ostinato patterns. By maintaining the scale, the changing tone centers, fragments of other ragas emerge. Altered notes bring about interplay of melodic contours well suited to the marimba. I would like to thank Ethos for the opportunity of composing *Misra Yana*.

~ Steve Gorn

***North Indian Classical Music***

Any performance of North Indian classical music depends considerably on the mood and inspiration of the artists and their rapport with the audience. Therefore, today's selection of *ragas* and *talas* will be chosen just prior to the performance by the artists. Moods from solemn and sad, to romantic and restless, are said to be embodied like personalities in the more than 75,000 *ragas* in the classical literature.

Indian classical music is a highly developed musical language which expresses itself entirely through melodic tone rows called raga. Whereas in Western music a major key may be said to symbolize happiness and a minor key sadness, different *ragas* express or symbolize a whole variety of emotions as well as the various times of day and seasons of the year. In Indian music there is no harmony, so all musical meaning must rest with the interrelation of the notes

**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 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.

**Pandit Samir Chatterjee** is one of the leading tabla players of India. Chatterjee represents the Farrukhabad Gharana of tabla-playing by virtue of studying under gurus, all of whom are from the Farrukhabad Gharana. Since 1982, he has regularly toured

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*; Giuseppe Verdi/MCO/Christine Weidinger, *Arias*; 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.

in each particular *raga*. The octave is divided into the same number of semitones as the Western chromatic scale, but the intervals are not tempered. Furthermore, most musicians deviate from these intervals in certain *ragas* by sharpening or flattening specified notes, microtonal inflections are used as a means of emotional expression on certain predetermined notes.

Only seven of the twelve semitones have names: Sa, Re, Ga, Ma, Pa, Dha, and Ni (equivalent to Doh, Re, Me, Fa, Soh, La and Ti). The other five are thought to be alternatives for Re (second), Ga (third), Ma (fourth), Dha (sixth), and Ni (seventh). Sa (first) and Pa (fifth) are fixed.

A *raga* selects five, six, or seven of the named notes or their variants, and in some cases both alternatives of a note are used. The ascending and descending lines of *raga* need not necessarily use the same notes nor the same structural sequence, as a *raga* in not just a scale. Rather, a *raga* implies elements of melodic shape which are brought out by omitting certain notes, by placing more emphasis on one note than another, by certain zig-zag shapes, and by end notes, on which characteristic cadences may rest. Often these are the inflections mentioned earlier. These inflections, also called Gamak, give the performer tremendous scope for expression and variation of interpretation during his performance.

The most important note in any *raga* is the tonic, around which the development of the *raga* evolves. It must be pointed out that in Indian music, once the instrument has been tuned, the tonic never changes, as opposed to Western music where the tonic may change frequently during a work by way of modulation and harmonic development. Indian music is entirely melodic, firmly rooted in its tonic, and any apparent harmony is a matter of coincidence rather than intention. However, if a prominent note is stressed particularly in a passage, a Western listener could possibly imagine this as a change of tonic or key.

### **Indian Percussion**

In both the North Indian (Hindustani) and South Indian (Carnatic) musical traditions, percussion plays a major part. In both systems, the rhythmic aspect is known as *tala*. Just as there are many thousands of *ragas* that determine the melodic content, there are many *talas* that define the rhythmic cycle. Some of the most commonly used *talas* are Tintal (16 beats: 4+4+4+4), Rupak (7 beats: 3+2+2), Jhaptal (10 beats: 2+3+2+3), Ektal (12 beats: 2+2+2+2+2+2) and Dhamartal (14 beats: 5+2+3+4).

Improvisation on a composition must follow the exigencies of both the *raga* and the *tala*. Just as the melodist improvises on the *raga*, the drummer too will improvise, calling on the hundreds of small set patterns he has learned through long training, rearranging them, modifying them with variation technique, inserting longer

and more complex patterns at main divisions in the musical architecture. There is an exchange of improvisation. While the soloist is developing melodic and rhythmic complexities, the drummer will keep a relatively simple pattern that outlines the origins of the *tala* by contrast of timbre produced with different strokes of the hands and fingers. There is, in fact, a particular orthodox stroke pattern to show the structure of each *tala*, call *theka*. Sometimes the soloist will repeat the composition in its simple original form, at which time the drummer may introduce rhythmically complex improvisation. When both improvise simultaneously in cross-rhythms, the audience listens attentively to see that they both arrive at the end of their patterns on the *sam*, or first beat of the *tala* cycle. When they do, the response is often vocal, for the audience is deeply involved.

In North Indian music there is usually only one percussion instrument, the *tabla*, or for the ancient form of *dhrupad*—the *pakhawaj*.

~ World Music Institute

### **Rite Rhythm** **Samir Chatterjee**

On May 18th, 1999, I heard Ethos for the first time at Merkin Hall, NYC and felt very impressed. So when they approached me to compose two pieces for them, very enthusiastically I consented. The main challenge in this assignment was the communication part. I write my music in the Indian notation system and don't have much idea about its western equivalent. But when my student Eric Phinney, who is a member of Ethos as well, offered to transcribe the piece from my notation to the western notation system, it made the task a lot easier.

I envisioned the main piece *Rite Rhythm* to be a reflection of the tradition of percussion from all over the world, which is quite often associated with rites and ceremonies. Rhythm, as we know, has been integral to many of our social activities. I wanted to highlight some of it from the traditions of Asia, Africa, Middle East, and America. In doing so, I thought it would be very interesting to hear some Indian compositions on different instruments from around the world. Other than that, the piece is designed to have a lot of different rhythmic movements coming out of different melodic associations. The piece is based on the Indian concept of Taal, meaning rhythmic cycle.

~ Samir Chatterjee

### **Jyotsna (Moon Light)** **Samir Chatterjee**

*Jyotsna* is much less intense. It is built up on a soothing melody in a seven beat rhythmic cycle called Roopak Taal in North Indian tradition and Mishra Chapu Taal in South Indian tradition. Both the pieces are based on the Indian concept of Taal, rhythmic cycle.

It has been a tremendous pleasure to work with Ethos. They are an extremely talented group of musicians and have learnt the pieces practically in no time at all. In both these compositions, I also intended to bring out the best of each of the performing members. I heartily thank all of them for their cooperation and hard work. Finally, I want to dedicate the pieces to my gurus and the tradition that I have imbibed from them.

~ Samir Chatterjee

### **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 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.