

Percussion Symphony
(...On Tibet and Tiannanman Square...)
Meyer Kupferman
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Christopher Whyte:	Orchestra Bells (Glockenspiel) Bell Tree Cabasa Bass Drum I, Snare Drum I Triangle I, Claves I, Vocals
Brian Gardiner:	Vibraphone Gourd Bass Drum II, Snare Drum II Tambourine, Claves II, Vocals
Aaron Jester:	Chimes (Tubular Bells) Tuned Drums Bass Drum III, Snare Drum III Triangle III Gongs Tam-tam (medium-low) Cymbals, Cowbell, Vocals
Brenda Trowbridge:	Xylophone Vibraslap (Quijadas-[“Jawbone of an Ass”]) Temple Blocks (5) Bongos Bass Drum IV, Snare Drum IV Triangle IV, Claves IV, Vocals
Melissa Davis:	Marimba Bass Drum V, Snare Drum V Triangle V Ratchet Slide Whistle, Claves V Tam-tam (lowest), Vocals
W. Sean Wagoner:	(Principal Percussion) Timpani Bass Drum VI, Snare Drum VI Triangle VI Maracas, Claves VI, Vocals
Charles Dowd:	Conductor, Squeeze Drum (African Talking Drum), Vocals

“Composed between 1995 and 1996, **Percussion Symphony** was dedicated to the memory of oppression in Tibet, where an entire indigenous culture was wiped out by the Chinese, and thoughts about Tiannanman Square, where a student uprising by the thousands was brutally attacked by Chinese armed tanks and soldiers. I felt the need to make a statement – protesting in the only way an artist can speak out – and hoped that the world eventually would find peace within its soul. Percussion Symphony may be likened to two large paneled mosaics, with each movement divided into many tiny episodes, varying in rhythm and color. The rhythms of the first movement start very slowly and increase in speed and intensity. Here I was particularly interested in evolving an acutely expressive percussion style, almost as if I were writing for strings and gentle woodwinds. The material builds until the climax, which is a stretto-fuga by six bass drums. A brief coda, rubato expressive, begins as a trio for timpani, vibes and marimba, and fades away into “deep silence”.

The second movement is introduced by an acerbic snare drum figure in the form of a march. The march is systematically directed into a six – part canon by six snare drums suggesting a wild, aggressive military parade. At the peak, the players and the audience scream out in their loudest voices, as if they have discovered a moment of horror. Slowly, quiet patterns enter the picture, like mourners in the battlefield. But then hope arises – engaging colors - tambourines, claves, bells and chimes, like a ritual of Symphonic voicings take firm hold of an imitative design, ad new canons and stretti emerge. A persistent panorama of cymbals precedes a closing episode of our six bass drums. The conductor now turns to the audience, holding an African squeeze – drum. He plays an inspired, improvised solo, which is enlarged by his own set of “mystical” variations. He signals the audience to participate in the closing ritual, and a deep, murmuring chant, almost inaudible, begins its haunting prayer. The sound is mesmerizing in the manner of a Tibetan chant. The bass drums reenter and evaporate completely.”

– Meyer Kupferman

PROGRAM NOTES ~ OREGON PERCUSSION ENSEMBLE

written and/or compiled by C. Dowd
December 1, 2003 • 8 p.m., Beall Hall

Extended Play
“for Charles Dowd and the University of Oregon Percussion Ensemble”
Allen Strange
published by [Permanent Press](#)

Brian Gardiner:	Marimba 5 Temple Blocks 3 Wood Blocks Triangle
Chris Whyte:	Marimba Glockenspiel
Aaron Jester:	Xylophone 5 Temple Blocks 3 Wood Blocks
Erica Drake:	Marimba Vibraphone
Melissa Davis:	Marimba 2 Antique Cymbals

“This music is based on Satie’s miniature masterpieces, *Sports et Divertissements*, which were composed for solo piano in 1914. The complete set of 20 movements were commissioned and published by Lucien Vogel as a luxurious portfolio accompanying color illustrations by Charles Martin. Over the years I have orchestrated many of these movements for a variety of ensembles ranging from a “virtual” computer orchestra to duets for clarinet and horn to a bassoon quartet. This present “incarnation” is set for an ensemble of five percussionists and is perhaps the most controversial departure from Satie’s original music. After completing the bassoon quartet version, *Sports et Divertissements-Extended Play*, I was left with several “left-over” ideas which simply did not work for the double reed instruments but did seem ripe for mallet timbres. This version, yet another extension of Satie’s ideas could then be called a form of “recycled music” or perhaps a sonic Frankenstein. This present “borrowing” of Satie’s music will hopefully exorcise my fascination with these works.”

– Allen Strange

August 21, 2003 Bainbridge Island, WA

American composer and performer **Allen Strange** studied composition with Erickson, Partch, Gaburo and Oliveros at the University of California, San Diego and with Michalsky at State University, Fullerton. He received two grants from the San Jose State University Foundation for research into electronic music, and in 1970 became professor of music and director of the electronic music studios at San Jose State University. He attended Chowning’s music seminar at Stanford University Artificial Intelligence Center. Strange is one of the leading authorities on analogue electronic music. Allen Strange co-founded two performance groups, Biome (1967) and the Electronic Weasel Ensemble (1974). He was president of the International Computer Music Association and has appeared as a guest artist-lecturer throughout the world. With his wife, Patricia, they have recently published *The Contemporary Violin: Extended Performance Techniques* (UC Press). Strange’s music has been recorded and performed in Germany, Italy, Mexico, Canada, South Africa, Japan, South America, Europe and throughout the United States.

Divertimento for Marimba and Alto Saxophone **Akira Yuyama**

World premiere: October 4, 1968, Iino Hall, Tokyo Japan:

Keiko Abe, marimba; Motoe Miyajima, alto saxophone

“Being commissioned by Ms. (Keiko) Abe to compose a piece for the marimba provihaded me with the ideal opportunity to work together with her in exploring the possibilities of the instrument. I immediately set a pen to paper and became engrossed in compositing a work which combined the marimba, an instrument with a rich overtone structure, with the saxophone, an instrument which also has a rich overtone structure together with a fluent and lyrical nature, in an attempt to bring forth the effervescent, burning energy of the marimba.”

– Akira Yuyama

Composer **Akira Yuyama** is one of Japan’s foremost contemporary composers. He studied at the Tokyo University of Art in 1955 with Tomojiro Ikenouchi and has composed many works. This Divertimento is a classic in the repertory.

Shaken Not Stirred

Michael Daugherty

Published by [Peer Music Classical](#)

Brian Gardiner:	Vibraphone Tambourine I Plastic Maraca I Wood Maraca I Glass Water Goblets Vocals
Melissa Davis:	Marimba (“Low A”) Two Crystal Glasses (filled with water) Plastic Maraca II Wooden Maraca II Vocals
Mark Lighthiser:	Splash Cymbal Hi-hat Bongos Plastic Maracas III (pair) Cowbell (large) Woodblock (large) Claves Castanets Gong (small) Triangle (large) Crotale (“D”) Vocals
Chris Whyte:	Bass Marimba (“Low C”) Plastic Maracas IV Vocals

“**Shaken Not Stirred** (1994) is my tribute to Bond, James Bond, British Agent 007, on Her Majesty’s Secret Service. Four different actors played the role of Bond in sixteen films from 1962 to 1994: Sean Connery, Roger Moore, George Lazenby, and Timothy Dalton. But over the years, Bond’s preferred drink has remained the same – a medium dry martini with lemon peel, “shaken, not stirred.

Like the four different versions of Bond, the four musicians in the ensemble dryly reiterate this phrase, creating an intricate compositional structure for repetition and variation. Various sixties “secret agent” motives are heard in the bass alongside lively vibraphone and marimba riffs, counterpoised with the stirring and shaking of maracas and tambourine. In a suave succession of timbres and rhythms tinged with cocktail – lounge overtones, the effect of this composition is retro – futuristic music that looks good in a dinner jacket, licensed to thrill.

Shaken Not Stirred is divided into nine sections to be performed without pause: Dr. No Allegro, Moonraker Cha-Cha, Thunderball Vivace, Goldfinger Andantino, You Only Live Twice Allegretto, Moonraker Adagissimo, Casino Royale Rumba, Diamonds Are Forever Vivo, and Never Say Never Andante. It is scored for a wide range of percussion instruments, and (of course) crystal glasses.”

– *Michael Daugherty*

Tonight’s skit was not written by Daugherty.

Michael Daugherty is a renowned living American composer who has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. Some of his works include: *Snap! - Blue Like an Orange* (1987) (Kennedy Center Friedheim Award), *Metropolis Symphony* (1988-93), *Bizarro* (1993), *Desi* (1991), *Dance Mix* (Baltimore Symphony on Argo), *Elvis Everywhere* (1993), *Sing Sing: J. Edgar Hoover* (1992) (Kronos Quartet on Nonesuch), *Jackie O* (1997) (Houston Grand Opera on Argo), *Sinfonietta*, and *Dogs of Desire* (London Sinfonietta on Argo). Daugherty has won many prestigious awards in the field of classical music.

Rip-Off

Richard Kvistad

arr. C. Dowd

Published by Rick Kvistad

Erica Drake: Multiple Percussion Setup including (but not limited to):	Snare Drum High Tom-tom Medium Tom-tom Low Tom-tom Bass Drum
Josh Hakanson: Multiple Percussion Setup including (but not limited to):	Snare Drum High Tom-tom Medium Tom-tom Low Tom-tom Bass Drum
Brenda Lauffenberger: Multiple Percussion Setup including (but not limited to):	Snare Drum High Tom-tom Medium Tom-tom Low Tom-tom Bass Drum
Mark Lighthiser: Multiple Percussion Setup including (but not limited to):	Snare Drum High Tom-tom Medium Tom-tom Low Tom-tom Bass Drum

Rip-Off has been a staple of the famed Blackearth Percussion Group over the years. It can be performed on drum sets, or timpani/tom toms, using either two or four players. Kvistad states in his performance notes: “This piece has been performed as a “strip-tease” with players removing articles of clothing...” and The Oregon Percussion Ensemble performed “the Oregon quartet version” at the Percussive Arts Society International Convention in Los Angeles several years ago. In this composition, Kvistad borrows, steals (or “rips off”) drum licks from two previous pieces: *Lift-Off* by Russell Peck, and *Take That!* by William Albright, in a game of one-upmanship. This piece mixes classical percussion improvisatory material with strictly written music, allowing a creative outlet for each player.

Richard Kvistad is the co-founder of The Blackearth Percussion Group, the first classical percussion quartet to “quit their day jobs” with top USA symphony orchestras to concertize as a classical percussion quartet. Kvistad now lives in San Francisco and is a principal percussionist with the San Francisco Opera, while performing and composing avant-garde music worldwide. Richard Kvistad’s brother, Garry Kvistad, is also a co-founder of Blackearth and is owner/inventor of the Woodstock Chimes company. Garry Kvistad now plays percussion with the Nexus percussion group.