UMD School of Music Presents:

**UMD PERCUSSION ENSEMBLE**

Lee Hinkle, director  
Robert Burns, music director

Monday, May 11, 2015 . 8PM  
Elsie & Marvin Dekelboum Concert Hall

**Program**

**JOHN CAGE (1912-1992)**  
*Second Construction* (1942)

**IVAN TREVINO (b. 1983)**  
*Bloom* (2011)

**MICHAEL LAURELLO**  
*An Overwhelming Capacity for Denial* (2014)

-INTERMISSION-

**JOHN CAGE (1912-1992)**  
*Credo in Us* (1962)

**CHRISTOPHER ROUSE (b. 1949)**  
*Ogoun Badagris* (1997)

**ANTHONY KONSTANT**  
**MARIO PEREZ**  
**ROBERT SCHROYER**  
**MAURICE WATKINS**
Second Construction was written by John Cage (1912-1992) in 1940. It is written for four percussionists performing on a variety of percussion instruments. It makes notable use of the prepared piano, the score instructing the player to stick cardboard and a screw in the piano to alter its timbre.

The piece is composed in sixteen 16-bar sections. Every 16-bar section is split into four phrases, always equalling 4 bars, 3 bars, 4 bars and 5 bars in length. It is also fugal, passing repetitive rhythms throughout the ensemble and developing them through the various timbres of the different percussion instruments.

— Robert Burns

Bloom (2011) is scored for four marimbas (one 5.0, one 4.5 and two 4.3s). The piece weaves between minimalism and post-rock, reflecting my interest in bands like Radiohead and Explosions in the Sky.

Much like minimalism, post-rock compositions feature motivic ideas that are organically developed over time. Rather than utilizing the verse-chorus form of standard rock music, post-rockers tend to create an atmosphere of textures, utilizing thick orchestrations and a wide range of dynamics. With Bloom, I wanted to create the same idea of texture and motivic development, while maintaining the energy and accessibility of the bands I like so much.

Bloom was awarded 1st Prize in the 2011 PAS Composition Contest, and is dedicated to my dear friend George Clements.

— Ivan Trevino, April 2011

An Overwhelming Capacity for Denial was composed by Michael Laurello in 2014. It was commissioned for the 2014 American Composers Forum’s National Composition Contest and premiered by SŌ Percussion.

— Robert Burns

Credo in Us was written by John Cage (1912-1992) in 1942. It was composed to accompany a dance choreographed by Merce Cunningham and Jean Erdman.

The piece is written for four percussionists and its instrumentation includes muted gongs, tin cans, electric buzzer, piano, tom-toms, radio and phonograph. In the score, Cage instructs that if a phonograph is used, it should play something classic such as a symphonic work by Beethoven or Sibelius. If a radio is used instead, he instructs that news programs should be avoided due to the possibility of a national or international emergency taking place during live performance. This evening’s performance will feature a radio. None of the content of the radio has been pre-determined.

Cage begins and ends the work with solo radio. As the piece develops, it takes the shape of four “Facades,” each of which are characterized by the cacophonous combination of tense polyrhythms and loud radio. The result is often satirical. In between the “Facades” are three “Progressions,” two of which take the form of an extended piano solo.

— Robert Burns
Ogoun Badagris was composed by Christopher Rouse (b. 1949) in 1976 for the Ithaca College Percussion Ensemble. Rouse provides the following notes in the score:

Again Badagris derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. Ogoun Badagris is one of the most terrible and violent of all Voodoo loas (deities) and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religion — the be-be, the seconde, the maman and the asator. The metal places and sleigh bells are to a certain extent parallels of the Haitian ogan. The work begins with a brief action de grace, a ceremonial call-to-action in which the high priest shakes the giant rattle known as the asson, here replaced by cabasa. Then the principal dance begins, a grouillere: this is a highly erotic and even brutally sexual ceremonial dance which in turn is succeeded by the Danse Vaudou at the point at which demonic possession occurs. The word “reler,” which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo-Christian amen.

— Robert Burns