What do pianos & Vince Gill & Alison Krauss have in common?

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MADE IN MARYLAND:
UMD COMPOSERS’ WORKS FOR PERCUSSION

UMD PERCUSSION ENSEMBLE

Dr. Lee Hinkle, music director

Guest artist: Sarah Eckman McIver, flute

Dedicated to Dr. Larry Moss

Graham Atherton
Jonathan Clancy
Laurin Friedland
Natalie Hogg
Zachary Konick
Jan Nguyen
Maria Perez
Maurice Watkins
Robert Schroyer
Andy Shin

ANDREA MAZZARIELLO (b. 1979)
Babybot for percussion quartet (2011)

LAWRENCE MOSS (b. 1927)
Gamelan for flute and three percussionists (2013)*
Sarah Eckman McIver, flute

I.
II.
III.

BALINDER SINGH SEKHON, II (b. 1980)
Colored Windows, Tempered Rooms for percussion ensemble (2009)

* world premiere

Program is approximately 90 minutes, which includes a 15-minute intermission.

DAVID SKIDMORE (b. 1982)

STUART SAUNDERS SMITH (b. 1948)
Two for Four for percussion quartet (1972)

I. Glass
II. James Balfour (1857–1931)

THOMAS DELIO (b. 1951)
et avantimage for percussion ensemble and flute (2011)
Sarah Eckman McIver, flute

INTERMISSION
I had the idea for this concert a few years back. Realizing the wealth of great pieces for percussion written right here in my own backyard in Maryland I was inspired to feature the works and talents of those whom I am constantly surrounded by; my neighbors in the musical community. There were so many pieces in fact that I wanted to program, that I expanded this concert into a two-concert set paired with my faculty recital on Wednesday, May 7, in the Gildenhorn Recital Hall which is also entitled Made in Maryland.

“Made in Maryland: UMD Composers’ Works for Percussion” surmises what may be heard for percussion musically in Maryland — the music of humanity and the music of nature, all made in Maryland. This concert is dedicated to Dr. Larry Moss who will retire at the end of this semester. I wish you all the best in your retirement. Thanks for all of the fantastic music!

— Dr. Lee Hinkle

Ritual Music (variations on the numbers 2 and 4) for percussion quartet was composed by David Skidmore (b. 1982) in 2004. Skidmore provides us with the following program notes in the score:

Ritual Music (variations on the numbers 2 and 4) was written for the Chicago dance company Raizel Performances and was premiered in collaboration with that group in the spring of 2005. As the title suggests, I used the numbers two and four to bring to my composition, which keeps a steady pulse. Smith tells us in the scores that, “the goal of any performance of [Two for Four] is to achieve a comfortable group consensus of the durations and pacing. There should be no ‘holes’ where one feels that something should be going on, but nothing is.”

The percussionists utilize a battery of both standard percussion instruments such as marimba, vibraphone, timpani and glockenspiel in addition to found object instruments such as five glass jars and boatswain whistles. Divided into two movements, “Glass” and “James Balfour (1857–1931),” the piece is a beautiful collection of sounds and percussive timbres that are traded around the ensemble casually, similar to a spoken conversation.

Thomas DeLio’s (b. 1951) et avan'timage for flute and percussion ensemble (2011) is a work that utilizes creative spatial distribution of the players throughout the stage and audience. DeLio designates specific stations for each of the players to be positioned so that the audience’s perception of the music is a unique and engaging experience. Utilizing silence as a musical tool throughout the work, DeLio challenges us to embrace the silences and reflect on the musical moments we previously experienced.

Andrea Mazzarillio’s (b. 1979) quirky work Babybot (2011) for percussion quartet utilizes found objects and has a mechanical musical texture. The composer provides us with the following program notes:

Babybot is one in a series of “bot” pieces inspired by memories of leading my college bandmates astray. I’d often attempt to play fancy metric modulations from which I could never find my way back, and wrote the “bot” pieces as a way to remove any obligation to restore the original tempo or meter, to keep driving forward into new ways of thinking about the groove, right through the final barline. I wanted Babybot to have a markedly different sonic signature than the other drum- or electronics-based pieces in the series, so the players use various found objects to create tabletop kits and pass beats and melodies across the ensemble.

Lawrence Moss (b. 1927) composed Gamelan for flute and three percussionists in 2013. This evening’s performance is the world-premiere performance of this work.

Scored for three percussionists (vibraphone player, marimba player and multi-percussion/glockenspiel player) and flute, Gamelan is a lovely lyrical work. The work’s three movements include flowing rhythmic sections with the vibraphone and marimba often acting as accompaniment to the flute, while the percussion provides sonorous colors with gongs and cymbals and rhythmic interludes with snare drum and temple blocks. The final movement is a quick mixed-meter dance of sorts with the glockenspiel joining the marimba and vibraphone as accompaniment to the flute and rhythmic counterpoint.

Colored Windows, Tempered Rooms (2011) for eight percussionists was composed by Baljinder Singh Sekhon, II (b. 1980) for the Eastman Percussion Ensemble. Michael Burritt, director. Colored Windows, Tempered Rooms explores the sonorous, rhythmic and delicate qualities of the percussion instruments.

Opening with strong hits in the drums, single notes ring through in the mallet percussion as if to be brought to life by the pounding of the drums. The piece proceeds rhythmically with strong pulses in the drums and rapid melodic lines in the keyboard percussion. Throughout the piece, the players are asked to control carefully the sustain of their instruments by muting the instruments with their hands.

Both the flutist and the percussionists speak, whisper and shout the words to Stéphane Mallarmé’s poem Pour un tombeau d’Anatole. The first instances of the spoken words are in French and then are later spoken in both French and English.

Text:

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SARAH ECKMAN McIVER enjoys a diverse performing career that ranges from historical early flute concerts to cutting-edge contemporary music performances. Since 2003 she has served as a flutist with the U.S. Army Field Band. She is a founding member of Washington’s Camerata, an early music ensemble featuring music for baroque flutes. She can be heard on numerous recordings, including “Flutepaths” by Lawrence Moss for his CD NEW PATHS. McIver researched modern works by flutist-composers for her DMA at the University of Maryland, College Park. She earned a MM at the Royal Northern College of Music in Great Britain and a BM at McGill University. Her teachers include Timothy Hutchins, Peter Lloyd, Lisa Beznosiuk, Aaron Goldman and Dr. William Montgomery.