INTRODUCING OUR
2013–2014 SEASON

MISCHA MAISKY, CELLO
LILY MAISKY, PIANO
Sunday, October 6, 2013 = 5:30 pm

MUSICIANS FROM MARLBORO
Sunday, October 20, 2013 = 5:30 pm

NELSON FREIRE, PIANO
Sunday, November 17, 2013 = 5:30 pm

MIRÓ QUARTET
SHAI WOSNER, PIANO
Sunday, December 15, 2013 = 5:30 pm

GERALD FINLEY, BASS-BARITONE
JULIUS DRAKE, PIANO
Sunday, February 9, 2014 = 5:30 pm

GIL SHAHAM, VIOLIN
Sunday, February 23, 2014 = 5:30 pm

SCHAROUN ENSEMBLE BERLIN
Sunday, March 16, 2014 = 5:30 pm

TINE THING HELSETH, TRUMPET
KATHRYN STOTT, PIANO
Sunday, April 6, 2014 = 5:30 pm

EMANUEL AX, PIANO
Sunday, May 11, 2014 = 5:30 pm

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Greek composer Iannis Xenakis (1922-2001) is probably best known for his use of mathematics and rhythm in his music. His academic training was both in music and architecture. Recognizing his early talents in these areas, his teacher Olivier Messiaen encouraged him to include the elements of his mathematical training in his music. Xenakis's interest in rhythm led him to write prolifically for percussion.


*Okho for Djembe Trio (1989) is a virtuosic trio for three djembe players. In the first section of the piece, the players use their hands to play the drums. Xenakis requests the drummers to produce nine different timbral sounds on the drums. The players have devised a system for performing the piece that creates these various timbres by both changing the shape of their hands when striking the drums and bending the pitch of the drums using their elbows to press down on the head. Each of the nine sounds is also serialized with a corresponding dynamic.

The middle section of the piece is introduced with the first sound of a bass drum struck loudly with the fist. The middle section then continues with the players each playing the drums with both sticks and hands.

The final section of the piece resumes the use of the players’ hands alone. A coda section toward the end of the piece requests the players play complex polyrhythms against one another that gradually resume rhythmic harmony.

*Rebonds for solo percussion (1988) is a two-movement work for solo percussionist. Xenakis instructs that the performer may perform the two movements in any order he or she prefers; this evening’s performance will be performed movement “b” followed by movement “a.” Rebonds is one of the most virtuosic pieces ever written for solo percussion.

Movement “b” utilizes five drums (two bongos, two tom-toms and a small bass drum) and five woodblocks of different pitches. The movement opens with a rhythmic ostinato in the high bongo drum and a melody played simultaneously on the other four drums. Occasionally, the ostinato is interrupted with fills in the drums and woodblocks. Toward the end of the movement, the drums and woodblocks are played together creating rapid rhythmic and sonic statements.

Movement “a” utilizes seven drums (two bongos, three tom-toms, small bass drum and large bass drum). The movement opens with the drummer bouncing slowly between the highest bongo and the lowest bass drum. More drums are quickly added and the complexity of rhythms increases. The middle section of the movement requires the player to play complex polyrhythms simultaneously between the two hands, moving rapidly between all of the drums. Finally, the complex rhythms break down into the bouncing theme from the beginning. The movement ends quietly with notes on the large bass drum.
**Program Notes**

**Persephassa for Six Percussionists** (1970) is a 30-minute work in which the performers are placed spatially surrounding the audience. Each player performs on a large battery of instruments that are grouped into the materials of which the instruments are made: skin (drums), wood, metal and stone. The skin group includes snare drums, tom-toms, bass drums, congas, bongos, timbales and timpani. The wood group includes woodblocks, maracas and wooden simantras (small 1”x 4” boards of varying lengths). The metal group includes metal simantras (small resonate metal pipes), cymbals, gongs, tam-tams and affolants (a small thin piece of sheet metal that is shaken). The stone group includes two sea stones that are struck together. Each player also uses a mouth siren whistle.

**Persephassa** makes great use of the spacialization of the players. Throughout the piece many of the musical statements made by the players travel around the audience in succession, creating a unique surround sound effect. The players play unison rhythms, broken sounding polyrhythms against one another, and improvised “cloud” sections where the players are instructed to make dense groupings of notes without specific rhythm. The conductor carefully coordinates each of these statements.

In the middle section of the work, the players are each given different tempi in which to perform their passages. The players each have their own metronome with headphones in which to perform their own passages without listening to the other musicians. These different tempi mathematically line up in such a way that the players eventually coalesce back together again. There are several of these sections that are each cued by the conductor.

The final section of the piece is a long slow crescendo and accelerando. The players first play tremolos on their drums and then begin adding new instruments. Each of these new instruments has an independent line that moves around the audience in the aforementioned surround sound fashion. In the final moments of the piece the audience is literally engulfed in sound.

**Trio Per Uno** was composed in 1999 by acclaimed Serbian solo percussionist, marimbist and composer Nebojša Jovan Živković (b. 1962). Živković tours extensively throughout Europe and has also performed in the USA, Japan, Taiwan, Korea and Mexico. His compositions have been performed by top orchestras such as the National Symphony and BBC Concert Orchestrata. *Trio Per Uno* Movement I features three percussionists each playing a set of bongo drums and two Chinese opera gongs surrounding a central bass drum laid flat on its side and played with small sticks. *Trio Per Uno* is an energetic work of archaic drum sonorities and is exciting for audience and performance members alike. The work is through composed but features an opportunity for some short improvisation to add to the excitement of the work.

**Gentle Stirring for Eight Percussionists** was written by Tomek Regulski (b. 1985) for the UMD Percussion Ensemble in 2013. The piece is a quiet sonorous work that challenges the percussionists with its simplicity, silence and sonic implications. The performers play a small battery of instruments that includes tuned percussion such as glockenspiels, vibraphones and tuned thai gongs and non-pitched sonorous instruments such as cymbals, wind chimes and gongs. The composer provides us with the following program notes:

**Gentle Stirring** represents an important step in the evolution of my compositional style, as I begin to focus on the slow development of minimal tonal material through sparse textures, microtonal subtleties, and extended silence. With *Gentle Stirring*, I was specifically focusing on the aspect of texture, as well as the unique timbral combinations that a percussion ensemble offers. The tonal material that emerges toward the end of the piece evokes, however basically, the North Indian Raga Bhairav, traditionally sung at sunrise. The title of the piece pays tribute to this, as well as to the overall form of the composition.

**Recollection for Eight Percussion Players** was composed by Korean composer Eun Hye Park (b. 1964). The piece is scored primarily for percussion keyboard instruments including marimbas, xylophones, vibraphones and glockenspiels. The vibraphone player also plays temple blocks, timpani and a small gong. The composer provides us with the following program notes:

This music is for percussion ensemble, based on Korean emotion in which the composer’s inner world is rooted… This piece expresses the coming back to the past in sub consciousness, the peace of the present, and the hope for the future to be full of joy and love. The theme is developed on the basis of “Pentatonic Scale,” which leads the scale of whole music in the method of counterpoint. Also, the motive derived from the Korean traditional music and contemporary technique are combined through the music. The piece is developed in three parts: past, present, and future.

The keyboard percussionists perform difficult lyrical lines throughout the work, characterized by sweeping glissandi, and rapid passages. The result is a complex choral in which each player’s melodic line works both in harmony and opposition to the others.

― Dr. Lee Hinkle