University of Maryland School of Music Presents

YOU CAN’T STOP THE BEAT

UMD Percussion Ensemble

Monday, May 10, 2021 • 8PM
Livestreamed from
The Dekelboum Concert Hall
at The Clarice

School of Music
University of Maryland
University of Maryland School of Music Presents

YOU CAN’T STOP THE BEAT

UMD PERCUSSION ENSEMBLE

Lee Hinkle
music director

Livestreamed Content:

Trio Per Uno ................................................................................................................. Nebojša Živković
(1996)
  I.

Nagoya Marimbas ................................................................................................. Steve Reich
(1994)

Double Music .............................................................................. John Cage & Lou Harrison
(1941)

INTERMISSION

Pre-recorded Content:

Can You Hear Me? ........................................................................................................... Wally Gunn
(2012)
  I.
  II.

IV ...................................................................................................................... Joanna Beyer
(1936)

PIRU BOLE ...................................................................................................... John Bergamo
(1974)
This Route Has Tolls ......................................................... David Reeves & Robert Traugh
Octet for Saxophones & Percussion
(2021)

I.

Willie Hadnot, *soprano saxophone*
Emily Wolf, *alto saxophone*
Abby Jones, *tenor saxophone*
Claire Auth, *baritone saxophone*

**Livestreamed Content:**

*Omphalo Centric Lecture* ..................................................................................... Nigel Westlake
(1984)

*Musique de Table* .................................................................................................. Thierry de Mey
(1994)

*Third Construction* ............................................................................................. John Cage
(1941)
In an interview, composer Steve Reich provided the following thoughts on his piece *Nagoya Marimbas* (1994):

*Nagoya Marimbas* is somewhat similar to my pieces from the 1960s and '70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two-part unison canons. However, these patterns are more melodically developed and change frequently, and each is usually repeated no more than three times, similar to my more recent work. The piece is also considerably more difficult to play than my earlier ones and requires two virtuosic performers.

*Can You Hear Me?* by Wally Gunn was composed in 2012 for piano, drum kit, stylophone and glockenspiel. He provides us with the following program notes:

A conversation between two people involves both text and subtext; some meaning is conveyed in words, while other, simultaneous meanings are conveyed in “codes.” *Can You Hear Me?* explores the idea of communication. Inspired by collaborations with my late friend Baterz, songwriter, who long ago introduced me to the notion of creating music with die-rolls or telephone numbers, and conversations with my friend and colleague Kate Neal, composer, who has researched in depth the idea of communication through encryptions, notations and choreographies, I attempted to write a piece of my own which utilised Morse code to generate material. The piece is in two movements, as if two people are recounting the same conversation. And like two people who might recount the same conversation, the two versions contain similar material, but differ markedly in the way they are expressed.

Composer John Bergamo provides us with the following program notes to *PIRU BOLE*:

*Piru Bole* may be performed by two or more players. A version for one player is possible with a midi/computer device as in the version by Los Angeles percussionist Amy Knoles or with one or more parts pre-recorded. There is no restriction of instrumentation or number of players. The solos may be performed by one player or shared within a group of players. A cycle of 4, 8 or 16 beats may be defined by a melody, a bell or other sound played on each downbeat or a bell on the first beat and another on the ninth.

Although *PIRU BOLE* is based on East Indian drumming concepts it is not traditional but rather more in line with some of the experiments happening with nontraditional percussion ensembles throughout India.

*This Route Has Tolls* by David Reeves and Robert Traugh is a consortium commission that was supported jointly by Dr. Tim Powell and Dr. Lee Hinkle. Tonight’s performance will be of movement one only of the total four movement work. Special thanks to interim saxophone teacher Carolyn Braus for her preparation work with the saxophones for this performance while Dr. Powell was on leave.

— Program notes by Lee Hinkle
Lee Hinkle, *music director*

Jason Amis
Christopher Boxall
Beatriz Fanzeres
Maia Foley
Thomas Glowacki
Kyle Graham
Peter Handerhan
John McGovern
Lucas Murphy
Bruce Perry
Devon Rafanelli
Corey Sittinger
Jon Sotelo
UMD SCHOOL OF MUSIC
PERFORMANCES

STUDENT DEGREE RECITALS
ONGOING

WATCH ON VIMEO

Although guests are not able to come to the building at this time, many student degree recitals are being livestreamed this year. Check out The Clarice’s Vimeo channel to watch recent and upcoming student degree recital livestreams. Please note that only the streams that the students have chosen to make publicly available will be listed.

FACULTY ARTIST SERIES:
STERN/ANDRIST DUO
WATCH ON DEMAND

Professor of violin James Stern and pianist Audrey Andrist performed the world premiere of a composition by Dana Wilson titled Of my dream before me…. This piece was inspired by the Langston Hughes poem “As I Grew Older.” Rounding out the program were works by Mozart, William Grant Still and Grażyna Bacewicz.

BACH CANTATA SERIES: BWV 72
UMD CHORAL ACTIVITIES
WATCH ON DEMAND

J.S. Bach, known as the great master, wrote more than 200 cantatas, and UMD Choral Activities aims to sing them all in this series of short performances led by conductors in the graduate program. Conducted by Matthew Goinz, this performance will feature Alles nur nach Gottes Willen (Everything according to God’s will alone), BWV 72.

SPRING CHORAL SHOWCASE
UMD CHAMBER SINGERS

Livestream on May 16 at 7:30PM

The UMD Chamber Singers virtually perform the chorale motet by Johann Sebastian Bach, Jesu, meine Freude, BWV 225, with an accompanying ensemble of strings and organ followed by the cheerful and charming Zigeunerlieder, Op. 103, by Johannes Brahms that depicts love and loss through the language of Hungarian harmonies and dance rhythms.