



University of Maryland School of Music Presents

DARK FIRE

UMD Percussion Ensemble

April 29, 2019 . 8:00PM
DEKELBOUM CONCERT HALL
at The Clarice



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

DARK FIRE

UMD PERCUSSION ENSEMBLE

*This performance will last approximately 90 minutes
including an intermission of 15 minutes*

Dr. Lee Hinkle, *Music Director*

Mudra Bob Becker
(1991) Jada Twitty, *soloist* (b. 1947)

Dark Fire for Percussion Quartet * Jonathan Kolm
(2019) (b. 1977)

Death Wish for Percussion Quartet Gemma Peacocke
(2017)

INTERMISSION

Concerto pour Vibraphone et Ensemble de Percussions Movt. I Emmanuel Sejourne
(1999) John McGovern, *soloist* (b. 1961)

Ritual Dances Eric Guinivan
(2009) (b. 1984)

- I. Processional Dance
- III. Sparrow Dance
- IV. Parasol Dance
- V. Sword Dance

* *Dark Fire for Percussion Quartet* is a world premiere performance, commissioned for the UMD Percussion Ensemble by Dr. Lee Hinkle.

Bob Becker provides us with the following program notes in the score to **Mudra** for snare drum soloist and percussion quartet:

The musical language found in [my recent works] has been evolving in my music since as long ago as 1982 with *Palta*, a kind of concerto for the Indian tabla drums accompanied by traditional western percussion instruments. The approach became explicit in 1990 with the percussion quintet *Mudra*, where the idea was to extract a functional harmony from a purely melodic source: specific *ragas* of Hindustani classical music. (The term *raga* was once succinctly defined by the musicologist Harold S. Powers as 'a generalized scale, a particularized mode,' although Indian musicians usually give the word a more poetic meaning: 'that which colors the mind.')

Even though Indian music is generally characterized as being elaborately melodic with no harmony (by western European definitions) whatsoever, my personal experience has always been one of subliminally perceived harmonic movement, a sensation that is clearly related to my cultural background and musical training.

In *Mudra*, the solo snare drummer imitates the virtuosic playing of an Indian tabla drummer and the ensemble members imitate the sounds and harmonies of the Indian classical music instruments such as the sitar.

Composer Jonathan Kolm provides us with the following program notes to his **Dark Fire** in the score. Tonight's performance will be the world-premiere of Kolm's new piece for Percussion Ensemble. The piece was commissioned by Dr. Lee Hinkle from Kolm for the UMD Percussion Ensemble and the composer workshopped the piece with the ensemble over several months leading up to tonight's performance.

Dark Fire is a musical reflection about the mutability of matter and energy, of space and time. It is in three parts, played without pause. Part one is played on non-pitched instruments as they are without being muted. This is energy in a raw form, a field of energy and highly energetic particles. Part two uses both pitched and unpitched instruments that are muted in various ways. Waves of energy turn into waves of particles and matter gradually over time. Part three is primarily played on the pitched instruments without being muted. Matter takes shape and forms structures, and then merges with the fabric of space time.

A small amount of energy can be turned into enormous amounts of energy, just as a small motion can generate a lot of sound. A neutron can be turned into a different form, one of pure energy, and so too can a drum can be turned into a marimba. A photon exists as both a wave and a particle and is part of a reality of the universe that we are just beginning to understand in a scientific way but perhaps we already grasp on a subconscious level some ideas of the nature of the cosmos we inhabit through sound and music.

Gemma Peacocke provides us with the following program notes in the score to her **Death Wish for Percussion Quartet**:

I wrote *Death Wish* after watching a short film featuring New Zealand survivors of sexual assault. One of the survivors, Hinewirangi Kohu-Morgan, spoke about the out-of-control spiralling of her life for many years and how she developed what she called a death wish. In the piece I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.

With the greatest of respect for Hinewirangi Kohu-Morgan who has used her life to create art and music and to help survivors of abuse and those who have perpetrated abuse.

I ōrea te tuātara ka patu ki waho. Aroha nui.

Emmanuel Sejourne's **Concerto for Vibraphone and Strings** was created in 1999 by the Orchestre d'Auvergne as part of the International Vibe Competition. The piece was originally performed by this group with the composer himself as the soloist. Sejourne is as well-known as a composer as he is a performer, often creating works (such as this) from improvisations. Tonight's performance is a slightly altered version (completed by the composer) of the piece in which the strings are replaced by the percussion ensemble as the accompaniment to the soloist.

In the score to **Ritual Dances** by composer Eric Guinivan, he provides us with the following program notes. Tonight's performance will be of movements I, III, IV, & V only.

Ritual Dances is a musical ceremony in five movements:

- I. Processional Dance
- II. Circle Dance
- III. Sparrow Dance
- IV. Parasol Dance
- V. Sword Dance

The *Processional* accompanies the entrance of the dancers and features a moderate, march-like tempo with elaborate, decorated musical fanfares.

The *Sparrow Dance* is a traditional Japanese dance based upon the fluttering movement of the tree sparrow. The original Sparrow Dance originates from dances improvised by stonemasons at the feast for the construction of Sendai Castle in honor of the samurai Date Masamune nearly 400 years ago. Because the masons' dance was similar to the movement of skipping tree sparrows on the ground, and because Masamune's emblem prominently featured the tree sparrow, it was named "Sparrow Dance," and came to be danced at many festivals. The Sparrow Dance of *Ritual Dances* is marked by a light, very fast, and relentless fluttering rhythm meant to capture the speedy but delicate movements of the tree sparrow after which is it named.

The *Parasol Dance* is a simple Japanese traditional dance which uses an umbrella and is characterized by gentle shuffling movements. The parasol dance is typically lightly accompanied by simple melody. The Parasol Dance of *Ritual Dances* features a glassy melody that hovers over gently ringing and fading metallic chords. The parasol dance is interrupted by a darker and more powerful dance, creating a dialogue and drama between the dueling atmospheres.

Sword Dances of many kinds have recorded throughout world history, the most notable of which come from Greece, the Middle East, Pakistan, India, China, Korea, Scotland, and Japan. The sword dancers typically engage in a mock battle that is often supported by an aggressive, relentless musical pulse. Such is the case in *Ritual Dances*, where five pitched gongs and two Peking opera gongs are introduced with great force and driving rhythm to propel the ceremony to its conclusion.

UMD PERCUSSION ENSEMBLE

Dr. Lee Hinkle, *Music Director*

Beatriz Fanzeres

Peter Franklin

Thomas Glowacki

Waverly Harris

Anthony Konstant

John McGovern

Lucas Murphy

Christian Ortolf

Jada Twitty



UPCOMING SPRING 2019 CONCERTS

ENERGY OCCURS IN MANY FORMS

UMD WIND ENSEMBLE

FRI, MAY 3 . 8PM

FREE, NO TICKETS REQUIRED

DEKELBOUM CONCERT HALL

Energy surrounding us in forms of light, wind, electricity and water is musically portrayed in this sound experience. Featuring a premiere of a new setting of *Shenandoah* by Omar Thomas, the program will also include works by Carolyn Bremer, J. S. Bach and Vincent Persichetti, as well as Steven Bryant's work for wind ensemble and electronics, *Ecstatic Waters*.

STRAUSS AND FRANK

UMD SYMPHONY ORCHESTRA

FRI, MAY 10 . 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

DEKELBOUM CONCERT HALL

Under the baton of interim music director José-Luis Novo, the UMD Symphony Orchestra presents Mozart's Overture to *The Abduction from the Seraglio*, Gabriela Lena Frank's *Three Latin American Dances* and Strauss' *Death and Transfiguration*.

UMWO FEATURING SARAH FRISOF, FLUTE

SAT, MAY 11 . 8PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

DEKELBOUM CONCERT HALL

Featuring UMD School of Music flute faculty member Sarah Frisof in two solo works, one of which was written for her. The program also includes a world premiere by prominent composer Stephen Jaffe, commissioned as part of the UMD Wind Orchestra's 10th Anniversary celebration.

ANNUAL POPS CONCERT

SUN, MAY 12 . 3PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

DEKELBOUM CONCERT HALL

Enjoy a mix of standards, contemporary hits arranged for band, Broadway tunes, American songbook classics and more at this annual celebration of pops music. Showcasing the lighter side of classical music, it's been an audience favorite for more than four decades. This year's performance will include *Manhattan Beach*, *The Hounds of Spring*, and pieces from *The Lord of the Rings*.

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