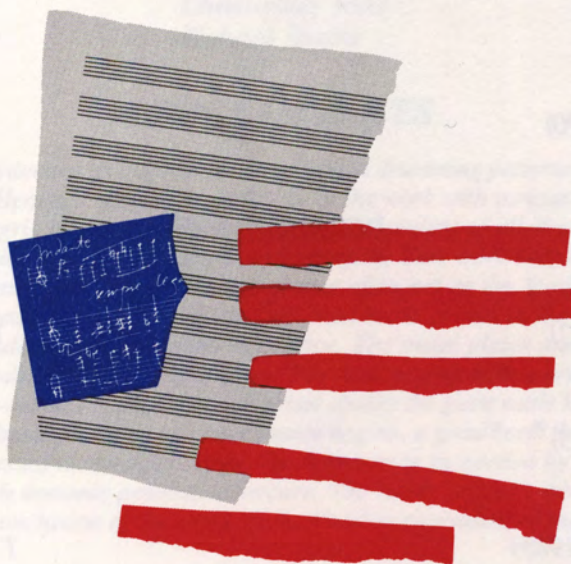


FESTIVAL OF  
AMERICAN CONTEMPORARY MUSIC  
at Rice University

November 1-10, 1988  
celebrating American Music Week



SHEPHERD SCHOOL PERCUSSION ENSEMBLE

Richard Brown, director  
and

CONTINUUM PERCUSSION QUARTET

Thursday, November 3, 1988  
8:00 p.m. in Hamman Hall

RICE UNIVERSITY

the  
Shepherd  
School  
of Music



## PROGRAM

*Ogoun Badagris (1976)*

*Christopher Rouse*

*Dream Music No. 2 (1967)*

*William Bolcom*

*Fugue (1942)\**

*Lou Harrison*

*Woodwork (1970)*

*Jan Bach*

## INTERMISSION

*Take That (1972)*

*William Albright*

*Fourscore (1985)\**

*Irwin Bazelon*

*Star Thrower (1983)*

*T. Jackson Geller*

*\* Performed by Continuum Percussion Quartet.*

*In consideration of the performers and members of the audience, those who must leave before the end of the performance are asked to do so during intermission. The taking of photographs and the use of recording equipment are prohibited.*

## SHEPHERD SCHOOL PERCUSSION ENSEMBLE

Laura Bess  
Hugh Brock  
Gabriel Dionne  
J. Riely Francis

Sharon Hickox  
Matthew McCarthy  
David Murray  
Christopher Rose  
Richard Skains

### CONTINUUM PERCUSSION QUARTET

Gabriel Dionne  
J. Riely Francis  
Christopher Rose  
Richard Skains

### PROGRAM NOTES

Ogoun 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 plates and sleighbells 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.

— Notes by Christopher Rouse

Dream Music No. 2 is one of a series of works written in dream form, with musical imagery moving imperceptibly from thing to thing, as in dreams.

This Dream Music was written in memory of Frank O'Hara, the poet who really led the New York consortium of poets, painters, composers, and writers that was so close-knit in the late fifties and early sixties. It was a rare time in which one could expect everyone to attend everything, not just your co-composers or co-painters or the critics, and I shall never forget the interchanges between Franz Kline, Morton Feldman, John Ashbery, Arnold Weinstein, Leiber & Stoller, Larry Rivers, and so many others. Frank sort of stage-managed the whole thing, made sure we all did go to everything, and was a friend to all of us. When he was killed in the summer of 1966, the long association we all had began to dissolve. Dream Music No.2 is an epitaph for both that time and for Frank.

— Notes by William Bolcom

Woodwork was written in 1970 for Thomas Siwe and the University of Illinois Percussion Ensemble. Woodwork was written for particular wooden percussion instruments of the University of Illinois Percussion Ensemble, many with specific pitch properties normally considered non-pitched: wood blocks, temple blocks, slit drums. The work was also intended for a specific performance space, the Great Hall of the Krannert Center, Urbana, a hall with an extremely deep stage which would allow the percussionists and their instruments to stand in single file behind each other. The work was written in such a way that melodic figurations developed by the first marimbist are echoed by the remaining players, both aurally and visually; the resultant flurry of arm and body activity observable from the audience resembles the Balinese Dance of Shiva—"Siwe" in the Polish language.

— Notes by Jan Bach

*Take That (for 16 low drums)* was partially inspired by the famous galley scene in the 1950's movie spectacle *Ben-Hur*. In that episode a rowing pace is set by an oiled gnome pounding two hammers. The rate gradually accelerates to "ramming speed" as a warrior ship approaches. The sound of the drums in *Take That* is an abstraction of the energy contained in the pacer's periodic whaps.

Structurally, the work also finds inspiration in the Balinese *Ketjak*. This is a festival ritual-piece, imitating the hordes of monkeys rescuing the Prince Rama. The levels of alternating loud and soft, plus the sense of periodic rhythms contrasted and overlaid with non-periodic, or speech-like rhythms had a profound influence on much of my music.

Ideally the work should be heard "in the round" with the players in four corners of the hall. *Take That* was written for the musicians of the *Blackearth Percussion Group* and is dedicated to an old friend, *Russell Peck*.

— Notes by William Albright

*Fourscore* is for four solo percussionists: vibraphone, marimba, assorted drums, and assorted instruments. As in all my works, prominence of musical line is determined by dynamics, impact-accents, phrasing, color, contrast and the general character of the music and upon occasion, I let the soloists "fight it out for themselves". Certain twelve-tone and jazz elements are present, neither formal or strict.

In this work, soloists are sometimes antagonists and at other times protagonists. They also perform in duets (marimba and vibraphone, for example) as well as part of the overall ensemble.

— Notes by Irwin Bazelon

"On a point of land, as though projecting into a domain beyond us, I found the star thrower. In the sweet rain-swept morning, that great many-hued rainbow still lurked and wavered tentatively beyond him. Silently I sought and picked up a still living star, spinning it far out into the waves."

"...Somewhere, I felt, in a great atavistic surge of feeling, somewhere the Thrower knew. Perhaps he smiled and cast once more into the boundless pit of darkness. Perhaps he, too, was lonely, and the end toward which he labored remained hidden - even as with ourselves."

"I picked and flung another. Perhaps far outward on the rim of space a genuine star was similarly seized and flung. I could feel the movement in my body. It was like a sowing-the sowing of life on an infinitely gigantic scale. I looked back across my shoulder. Small and dark against the receding rainbow, the star thrower stopped and flung once more. I never looked again. The task we had assumed was too immense for gazing. I flung and flung again while all about us roared the insatiable waters of death."

Loren Eiseley, *The Star Thrower*