

*SHEPHERD SCHOOL
PERCUSSION ENSEMBLE*

RICHARD BROWN, director

Tuesday, April 2, 1996

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Beyond the Pale (Soul Food) (1995) Patrick Clark

Lebenslauf (1982) Alfred Schnittke
(for 4 metronomes, percussion, and piano)

Invocaciones (1986) Roberto Sierra

Al guardian de los caminos

Al hacedor de nubes

Al que habita in las tinieblas

Al que guarda las aguas

Al que escupe fuego y hace temblar la tierra

Jason Scarcella, tenor

Endless Season (Part IV) (1987) Makoto Ozone
arr. David Dion

INTERMISSION

Music for the First (or Second) of April (1996) Nathan Davis

Bass Drums and Ratchets

Rock - Scissors - Paper

Metal Pieces

Waterpistols (April Showers)

Ratchets and Bass Drums

Credo In US (1942) John Cage

Mitos Brasileiros (Brazilian Myths) (1988)

Ney Rosauro

Curupira

Iara

Saci Pereré

Uirapurú

Mula Sem Cabeça

SHEPHERD SCHOOL PERCUSSION ENSEMBLE

Richard Brown, director

Julie Angelis

Erich Loftis

Philip Rothman

Nathan Davis

Elizabeth Muncaster

Michael Sharkey

Matthew Gold

Meredith Nelson

Joel Woodson

Frank Ronneburg

ACKNOWLEDGEMENTS

Andy Bradley for metronome synchronizations;

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for designing some of the instruments for tonight's concert;*

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for fabricating the steel plates*

PROGRAM NOTES

Beyond the Pale (Soul Food) *Patrick Clark*

Soul Food is the third and final movement from ***Beyond the Pale***. In this movement a sort of "textural groove" is explored in which the individual players are rarely in the same meter simultaneously, though they always share a common pulse. Each section is governed by a layering process and continual variation of the opening rhythmic motive, progressing from the simple to the complex both rhythmically and harmonically. Transition cues are freely given by the conductor by means of a varied motive played on the tubular chimes. The movement culminates in maximum rhythmic density which is resolved by a final return of the opening motive in powerful unison.

— Note by the composer

Lebenslauf Alfred Schnittke

Lebenslauf, "lifestory," is a term used to describe a history of one's achievements and experiences. This piece can be considered an example of Schnittke's "polystylistic" technique. The composer states: "My whole existence as a composer is a double life: I work six or seven months a year for films, then I have a few months left "for myself." The resulting divided musical consciousness, this opposition of musical planes, I feel as a disturbing, but perhaps also stimulating feature of my development. Because of the plentitude of continuous musical stimulus, mankind in general somehow lacks a unified musical consciousness. You can hear the radio, someone upstairs has the television turned up, next door there's rock music; somehow we've already got used to an Ives-atmosphere. So I think maybe it's my task to capture this whole stylistic kaleidoscope, just so as to reflect something of this reality."

Invocaciones Roberto Sierra

Each one of the five movements is an incantation to imaginary deities: "the guardian of the roads," "the cloud maker," "the one who dwells in darkness," "the one who guards the waters," and "the one that spits fire and makes earth shake." The vocalist and the percussionists join together producing vocal sounds that replicate the timbres of the percussion instruments. This timbral continuum creates a unique sound world that evokes the trance-like atmosphere of magical spells. The pitch materials used in the pieces are often times limited to collections that resemble "ethnic scales."

— Note by the composer

Endless Season (Part IV) Makoto Ozone

This evening's performance of Makoto Ozone's *Endless Season (Part IV)* is an arrangement for five marimbas and a xylophone. The arranger, David Dion, is a percussionist currently pursuing a Master's degree in Jazz Theory and Composition at the University of Massachusetts-Amherst. Many fine arrangements and transcriptions exist as a result of the limited repertoire of original compositions for mallet percussion ensembles. The original performance can be found on pianist Makoto Ozone's album entitled "Now You Know" produced by Columbia Records, although it is currently out of print.

— Note by Julie Angelis

Music for the First (or Second) of April Nathan Davis

This work was composed in part to fulfill Richard Brown's request that I write a piece for the percussion ensemble, of which I've been a member for five years. It was also an attempt on my part to purge myself of some rather ridiculous material I'd been toying with for some time.

Each of the movements began with a light-hearted premise that was carefully and seriously addressed. To add further irony, the movements use various "academic" structures and techniques: sonata-rondeau form, Fibonacci proportions, etc. This collection of games and oddities demands a surprising virtuosity from the players due to the unconventional nature of the instruments.

— Note by the composer

Credo In US John Cage

Credo in US is scored for percussion quartet with piano, record player, and radio. The use of the phonograph is the first introduction of a sound source containing the work of other composers in Cage's work. He recommends several popular composers of the time, but leaves the choice up to the performer. The phonograph is especially interesting in that the well-known piece on the record actually functions as an interruption of noise in Cage's piece. The radio, of course, supplies whatever is on the given station at the time of performance. Composed during World War II, Credo in US includes an instruction to "avoid news programs during national or international emergencies." The "US" in the title refers not just to the first person plural, but also the United States, and is "a kind of satire on America."

— Note by Matthew Gold

Mitos Brasileiros Ney Rosauero

Curupira is one of the most popular and fantastic inhabitants of the Brazilian jungle, represented by a dwarf with red hair and inverted feet, having his toes face behind him. He is the devil of the jungle and often makes people and objects disappear while in the forest. His inverted feet leave false footprints causing people to become lost in the jungle and succumb to unexpected fears. He is the protector of the trees and animals and is said to sometimes make agreements with the hunters, punishing them with death if they do not keep their promises. Definitely not a good guy, he appears on stage in the middle of the movement making a mess and causing chaos and confusion among the performers.

Iara is a kind of Brazilian mermaid. Said to be a blonde girl, half woman and half fish, she sings to attract unsuspecting men. Once they are under

her spell, they die trying to follow her into the deep water. Within the movement, she tries once and fails, but upon a second effort, is successful in luring her victim to the bottom of the dark lake.

Saci Pereré is a very funny guy that enjoys making fun and jokes with everything. Normally he is good, but he can also be quite a troublemaker. He resembles a black dwarf with a long funnel-shaped red cap and a large pipe in his mouth. He is very intelligent and amuses himself by playing jokes on humans and animals in the forest. He likes to frighten hunters, steal food and other items from campers, put out their fires, and create havoc for everyone that hears his menacing whistle. The main theme is a funny samba in 5/4, where the vibes and the cuica establish a dialogue.

Uirapurú is the wonder of the forest and the protector of the birds. When it sings, all birds, animals, and humans are magically attracted by the beauty of its melody. Occasionally it will assume the form of a beautiful bird, causing many of the birds to follow behind wherever it goes. The theme used was transcribed in 1850 by Dr. R. Spruce, an English researcher, while in the Amazonian jungle.

Mula Sem Cabeça is the best described as a headless horse-woman, which is the form that the priest's lover takes during a full moon on Friday night. She transforms herself into a heavy horse-like creature that gallops frantically through the camps, frightening everyone in the neighborhood. In spite of not having a head, she is said by those who have seen her to throw flames from her mouth and nostrils. The sound of her gallop and her cry is so loud that it can be heard for miles around. To put the evil magic to rest, the priest must swear at the creature seven times before he begins Mass. The seven "shouts" of the priest can be heard during the movement.

— Note by the composer

UPCOMING EVENTS OF THE SHEPHERD SCHOOL PERCUSSION STUDIO

Thursday, April 11, 5:30 p.m. - MATTHEW GOLD performs music of Xenakis, Klatzow, Schuller, Cage, and Tan Dun. Duncan Recital Hall.

Monday, April 15, 8:00 p.m. - JOEL WOODSON performs music of Philador, Bach, Bruce Hamilton, and Gabriela Frank. Hirsch Orchestra Rehearsal Hall.

Thursday, April 18, 8:00 p.m. - FRANK RONNEBURG performs music of Bach, Boone, Dahl, Carter, and Julie Angelis. Hirsch Orchestra Rehearsal Hall.

Saturday, April 20, 5:30 p.m. - MICHAEL SHARKEY performs music of Bach, Cage, Nathan Davis, and David Lang. Hirsch Orchestra Rehearsal Hall.

Sunday, April 21, 3:00 p.m. - ERICH LOFTIS performs music of Bach, Tarrega, Smadbeck, and Gabriela Frank; and jazz. Hirsch Orchestra Rehearsal Hall.