PROGRAM NOTES

Danco Cabaza
Danco Cabaza is a dance written in 9/8 meter in which a vibraphone melody floats over the rhythmic accompaniment of the marimba and rhythm section. The piece is roughly in ABA form, with the middle section containing a drum break to which tom-tom and metal cans are added.

Akadinda Trio
This trio is inspired by the percussive mallet music of Uganda. The motives, described in the performance notes as "melo-rhythmic" lines, interlock to form interesting polyrhythmic textures. The piece starts in 12/8, but the syncopations often deviate from the triplet feel that is normally associated with that meter.

Caprice Valsant
George Hamilton Green composed this xylophone solo in 1927 and recorded it with his favorite pianist Frank Banta in the same year on the Edison label. In the late 1970's, Bob Becker of the percussion group NEXUS first arranged it for xylophone with marimba accompaniment. The arrangement presented tonight dates from 1991, when many of the NEXUS arrangements were first published by Keyboard Percussion Publications.

Marimba Quartet
This work is dedicated to Anders Astrand, a famous mallet artist, and was premiered by the Northwestern Percussion Ensemble at the Percussive Arts Society International Convention in 2003. The piece is employs the minimalism technique and layering in which all performers are continually playing and occasionally "step out" of the texture with a brief solo passage. The phrasing is of the popular four-measure variety and the form follows a common three-part structure: a driving introduction, a subdued middle section, and an up-tempo recapitulation.

Giantess Ella
Giantess Ella was written for the Battery Four Percussion Quartet in 2001. In the work, small groups of notes are organized in such a way that they partition ("tessellate") the chromatic scale. The
three main themes, built from "all-interval" tetrachords, traverse this chromatic space over the course of twelve sections which likewise create a tessellated pattern.

-from the composer's program notes

4'33"

4'33" was inspired by Cage's visit to Harvard's anechoic chamber, designed to eliminate all sound, but instead of expected silence Cage was amazed and delighted to hear the pulsing of his blood and the whistling of his nerves.

Although often described as a silent piece, 4'33" isn't soundless at all. While the performer is quiet, you soon become aware of a huge amount of sound, ranging from the mundane to the profound, from the expected to the surprising, from the intimate to the cosmic - nervous giggling, shifting in seats, breathing, air conditioning, a creaking door, passing traffic, an airplane, ringing in your ears, a recaptured memory.

Concerts and records standardize our responses, but no two people will ever hear 4'33" the same way. This is deeply personal art, which each witness shapes to his or her own reactions to life. It's the ultimate sing-along: the audience (and the world at large) becomes the performer. 4'33" is an attitude: a joyful embrace of our world and all it has to offer. 4'33" empowers us to take charge of ourselves, to trust our own instincts, to unleash our creativity, to make our own judgments, to live our own lives.

The "point" of 4'33", and the thrust of much avant-garde art, is that it presents an open process rather than a narrow attempt to achieve a specific intended result by realizing a composer's prescribed directives. It's an invitation, not a command.

- Excerpted in 2003 from Peter Gutmann's, Classical Notes

p.s. In 1962, Cage wrote 0'00", which is referred to as 4'33" No. 2.

Release

This percussion octet requires an immense instrumentation, including three mallet instruments (vibes and two marimbas), a large assortment of wooden and metallic idiophones, and membranophones including three timpani. The score incorporates many features characteristic of Hollinden's music--"timbre-staff notation and setup" (instruments are configured to resemble the