

Percussion Ensemble

Sydney Angi
Kyle Bissantz
Chris Dye
Max Feld
Manny Gamazo
Holly Giron

Andrew Granelli
Vincent Huber
Cameron Knowles
Michael Leary
A.J. Merlino
Jeremy Meronuck

Luigi Ng
Bronson Purdy
Tom Schaefer
Alex Tomlinson
Chris Tusa

UNLV | Department of
MUSIC

College of Fine Arts

presents

UNLV Percussion Ensemble

Timothy Jones, director

Dean Gronemeier, director

PROGRAM

David Pye
(b. 1958)

Rebana Loops

Carlos Chavez
(1899–1978)

Toccata

Lou Harrison
(1917–2003)

Song of Quetzalcoatl

Nigel Westlake
(b. 1958)

The Invisible Men

Jean Luc Rimey-Meille
(b. 1960)

Terresterite,
II Deformation

Casey Cangelosi
(b. 1982)

Occhio

Wednesday, November 28, 2012

7:30 p.m.

Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas

PROGRAM NOTES

Rebana Loops (composed in 2003), David Pye

Pulsating marimba chords evoke cool, dazzling space to open Rebana Loops. Sections link hypnotically, or simply explode from one and other, rhythm-drenched. Players dance energetically; driving forward, surging, speeding along the highway laid before them. The work had its inception in the various aspects of Indonesian music, particularly the technical aspects of the Javanese Rebana Players. Rebana are small, exceedingly simple hand drums. The Rebana revels in creating music of great excitement and interest through the use of rapidly changing, short interlocking patterns and contrasts in dynamics, tone and playing techniques. A not so short ride in a very fast machine – *David Pye*

Toccata, (composed in 1942) Carlos Chavez 1899 – 1978

The Toccata, for 6 players and in 3 movements, utilizes traditional orchestral percussion instruments. It was choreographed by Xavier Francis and performed as a ballet by the Toxcatl Academy of Mexican Dance in 1952. However, Chavez emphasized that this work is fundamentally abstract. The 3 movements are of contrasting timbres. The first and last movements share a sonata-like conception, and feature drums. This creates a certain symmetry. The first movement, in a rounded repetitive form, spotlights the drums. The different musical material assigned to each drum, combined with the voicing, creates a contrapuntal texture. This is an achievement: since drums lack pitch, it is difficult to let individual strands of rhythmic melody emerge. The second movement is for the metal instruments and xylophone. The drums return for the third movement and are joined by the glockenspiel – *Jason Sundram*

Song of Quetzalcoatl, (composed in 1941) Lou Harrison 1917 – 2003

The ensemble for Song of Quetzalcoatl is a nicely balanced ensemble of drums, Mexican instruments, and metallophones, including some of his "junk" and Chinese instruments. The instrumentation is bells, wood blocks, dragon's mouths, sistrum, cowbells, suspended or muted brake-drums, wooden rattle, snare drum, guiro (a Mexican rasp), wind-glass, triangle, gongs, tam-tam, tom-toms, and a very low bass drum. It begins with a memorable percussion pattern that is the unifying thread of the whole piece. It has the quality of a procession or ritual, particularly in the first portions of the composition. The ending, which is hushed, has an awestruck, magical quality – *Joseph Stevenson*

The Invisible Men, (composed in 1996) Nigel Westlake b. 1958

From as early as 1902 Australian musicians used film as part of their stage performances. Among these were the Corricks, a family of talented musicians, who recognized the potential of film to add an extra dimension to their work. The Corricks began touring in 1901 & traveled extensively throughout Australasia, England & South East Asia for 13 years. The family (eight women & two men) used projected lantern slides & film to provide background scenes for their musical performances. A typical Corrick program was a mixture of vocal & instrumental musical recitals that opened & closed with film. The program lasted about 50 minutes, & featured a mix of film genres: comedies, trick films, travel or scenic footage (known as "actuality") & occasionally, melodramas. By the time they retired from touring in 1914, the family held over 100 film titles, including an outstanding example of early trick photography, "The Invisible Men". Produced in France in 1907 by Pathe Freres, The Invisible Men" is about a

wizard and his partner who create a potion that makes them invisible. After they leave, two other men break in and take the mixture and use it to steal clothes and food. They are pursued by the law, but the wizard and his partner are arrested by mistake. The wizard turns the judge and court officials into giant walking vegetables. *The Invisible Men* was commissioned by Synergy Percussion in 1996 with generous financial assistance from The University of Technology, Sydney – *Nigel Westlake*

Terresterite, Mvt II "Deformation" (composed in 1988), Jean Luc Rimey-Meille

Terresterite (meaning of the earth, or land) was composed to represent a scene taken from *Five Books of the Lives, Heroic Deeds and Sayings of Gargantua and His Son Pantagruel* by François Rabelais. The music resembles different parts of the story from book one in an instrumental and most dynamic suite (one might imagine Frank Zappa in reference to this movement). This movement features the story of Gargantua taking the great bells from Leucotia (Paris) and their attempted recovery by a university's faculty. This work was written in 1988 for the Festival of Musiques En Scène" in Lyon, France – *Timothy Jones* (excerpted from Rimey-Meille's notes)

Occhio (composed in 2012), Casey Cangelosi

In the beginning there was light, and light is evolution. A concept that is with us every day. It is constantly being reborn and will never end. We are fascinated by the concept of allowing people to shape the lightscapes of their personal spaces, using light to enhance their quality of life. Everything is in a state of constant change. Nothing ever remains as it is at a given moment. In order to exist, things must continue to develop. Just like Occhio. Concentrating on one idea and one system gives quality and a unique depth and level of detail. It is the joy of offering a perfect solution for all spatial circumstances and requirements that inspires us – *Timothy Jones*