



College of Fine Arts

presents

UNLV Percussion Ensemble

Timothy Jones, director

Dean Gronemeier, director

PROGRAM

Dave Hall (b. 1978)	DisArchitecture
Felix Arndt (1889–1918) arr. by John R. Beck	Nola
George Gershwin (1898–1937) arr. by J. Clark	Preludes I-III
Nigel Westlake (b. 1958)	Kalabash
Anthony Pateras (b. 1979)	Transmutations
Nebojsa Jovan Zivkovic (b. 1962)	Trio Per Uno: Mvt. 3

Monday, November 18, 2013

5:30 p.m.

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

PROGRAM NOTES

Dave Hall (1978)

DisArchitecture

DisArchitecture is loosely based on the "deconstructionist" architecture of Frank Gehry. In the summer of 2006 I was fortunate to live across this river from Gehry's transcendent Guggenheim Museum Bilbao in Spain. Since then, I've been fascinated by the imaginative way Gehry reconciles visual chaos and disorder with mathematical elegance and function in his buildings.

Harmonically, the piece revolves around the two tonal centers of E and F. Each center features a four-chord progression embedded in various ways throughout, with one progression ascending to arrive on E (the "up" or "construction" motive) and the other descending to arrive on F (the "down" or "deconstruction" motive). The harmonic material is derived from different permutations and combinations of these motives as they act to subvert or complement each other.

For the various colors, textures, and moods of the piece, I drew specific inspiration from the Guggenheim Museum Bilbao. I sought to emulate the various shapes and visual momentum of this structure, which in some places is smooth and flowing and in others aggressive and angular. *DisArchitecture* is the product of a years-long fascination with Frank Gehry's aesthetics and creative process; and my humble musical homage to his work. – Dave Hall

Felix Arndt (1889–1918), arr. by John R. Beck

Nola

John R. Beck's arrangement of the standard xylophone solo "Nola" has a new twist in it. The latter portion of the expected repeat of the primary theme in the rondo structure suddenly is presented in a double-time, presto section with the xylophonist really propelling the arrangement's momentum into high gear, with an excitingly unpredictable conclusion. The accompaniment scoring is for five marimbas with the fifth marimba part requiring a five-octave instrument. (The part can be adapted to a less-extended-range marimba.) This feature will be appropriate for the advanced xylophone soloist at any level--and it will inevitably be a popular audience favorite. – Jim Lambert

George Gershwin (1898–1937), arr. by J. Clark

Gershwin Preludes I-III for Mallet Ensemble

George Gershwin's Three Preludes for piano merge early twentieth century American classical music with jazz elements and exemplify the essence of Gershwin's signature sound. Jeremy Clark's arrangement of the preludes caters to the unique demands of a mallet quartet while staying true to the spirit of Gershwin's original composition. Preludes I and III are exuberant with syncopation while Prelude II is a lyric blues. Clark infuses rhythmic elements that enhance the pieces and makes them more accessible to a mallet quartet. This is an entertaining yet challenging collection that is sure to earn any audience's keen appreciation.

Nigel Westlake (1958)

Kalabash

Kalabash for four percussionists was composed as part of the HC Coombs Creative Arts Fellowship for the ANU School of Music's student percussion ensemble Drumatix & was premiered by them at the National Art Gallery in July 2004. Two marimbas & a selection of splash cymbals & log drums are shared amongst the four players who engage in a virtuosic interplay reminiscent of the balofon music of West Africa. The balofon is the forerunner of the modern marimba & shares many physical characteristics with its modern counterpart, the main difference being that the wooden bars (or notes) are suspended above a collection of different sized kalabash gourds instead of aluminium resonators. In some instances these gourds have spiderwebs stretched over their openings, which create a fantastic buzzing resonance when the bars are hit with mallets. The traditional music of West Africa frequently features the balofon &

there are many accomplished exponents of dazzling virtuosity amongst the tribes of Northern Ghana. It is the musical gestures & celebratory nature of this folk music, which in some ways informs the language of Kalabash & though there is no direct borrowing of musical themes or techniques, this exotic sound world has become a departure point for the compositional process. – Nigel Westlake

Anthony Pateras (1979)

Transmutations

The Melbourne composer is well-known for his exploratory musical style. In *Transmutations*, for percussion sextet, the focus is not on tune, or harmony. Inanimate objects become new sound sources that shift and blur – brake drums and glass bottles are played with manic energy and relentless intensity, then give way to plastic bags and rocks which form a eerie sonic tapestry.

Nebojsa Jovan Zivkovic (1962)

Trio Per Uno: Mvt 3

The final movement of *Trio Per Uno* appears as a “perfection of wildness in an archaic ritual cult.” Showcasing speed and energy, the composer calls for two tom-toms and one snare drum for each of the three performers. As each performer shares in the production of primitive “melodies,” the composer’s concept of “three bodies, one soul” becomes quite evident. This flurry of tom-toms and snares is augmented with primal vocalizations and an exciting improvisation section meant to “open the way for the streaming of the drum-energy.”

“Zivkovic is one of the worlds most performed composers for percussion music. At the present time, he has nearly three hundred performances of his compositions every year in almost fifty countries world wide. His groundbreaking compositions for marimba and percussion have set new performing standards, and his captivating and energetic performances have influenced generations of marimbists. Many of Zivkovic's compositions (for example: *Ilijas*, *Ultimatum 1*, *Trio Per Uno*) have become standards in contemporary percussion repertoire world wide.” – Nebojsa Zivkovic

Percussion Ensemble

Kyle Bissantz
Chris Dye
Caleb Pickering
Alex Tomlinson

Luc Brust
Manny Gamazo
Bronson Purdy
Eddie Yervinyan

Michael Burt
Ryan Harrison
Adam Steff