

2 cymbals crashing together by means of a foot pedal and struck from above. It produces an enormous range of shimmering colors. Just opening and closing the cymbals allow for symphonic possibilities. You can play the cymbals on the edge, play on the bell (top), roll, attack, be delicate, and my favorite - make the hi-hat roar. The first 7 minutes of the piece are entirely on hi-hats. Then I add in cymbals. That's where the title of the piece comes from – it was printed on the back of one of the ride cymbals. From there the piece spreads out to the drums, eventually leading to a cacophony of conflicting pounding speeds on the whole drum set. Towards the end of Dark Full Ride the four players are playing beats at different tempos while speeding up and slowing down relative to each other.” (Julia Wolfe)

The term “**Magical Thinking**” refers to a childlike or superstitious belief that wishing something can make it real. When I learned about this phenomenon, it occurred to me that it's a little like being a composer – wishing something, thinking about it long and hard enough, eventually brings it into being – and this, to me, is a little magical in itself. In writing this piece, I took the title phrase literally as well as figuratively. The piece is meant to call to mind a magician or sorcerer invoking powerful magic, bringing it about through incantation and ritual, and watching as the spell dissipates. Magical Thinking was commissioned in 2013 by Gwendolyn Burgett for the Michigan State University Percussion Ensemble. (Roshanne Etezady)

The **Pleiades** normally refers to the cluster of sparkling stars in the right shoulder of the Taurus constellation. In the Northern Hemisphere, the Pleiades are visible only in winter. With a telescope dozens of stars can be seen, of which only six can be picked out by the naked eye as well as a slight milky mist in the same area. According to Greek mythology, this cluster of stars represents the seven sisters or Pleiades, servants of Artemis, Goddess of the Moon. One of the sisters, Electra, was said to have disappeared in the form of a comet, tormented with sorrow after the siege and destruction of the city of Troy built by her son Dardanus, victim of the famous ruse of the Wooden Horse of Troy. The whiteness and the mist in which the Pleiades appear is said to be the result of the tears wept by the six sisters abandoned by Electra. Iannis Xenakis (born in 1922) composed "Pléiades" over the years 1978 -79 on a commission from the City of Strasbourg. This piece was played for the first time by the Percussions de Strasbourg at a concert with the Ballet du Rhin on 3 May 1979. The title Pléiades refers to the six members of the Percussions de Strasbourg. But for Xenakis, the reference to the multiplicity of existence seems to be more important. The very essence of this piece rests on the fact that it cannot be limited to one simple definition. "Pléiades" is already full of very rich sounds. The instruments used range from keyboards to various percussion instruments including the "sixxen" - a percussion instrument specially created for this composition. The piece is divided into four parts whose titles refer to the materials from which the instruments are made and to the sounds that the latter produce.

For this performance, the MSU Percussion Ensemble will be performing on one of the four parts - "Peaux" - meaning skins.

presents

Percussion Ensemble

Gwendolyn Burgett

and

Jon Weber, Coaches

Kelsey Tamayo, Teaching Assistant

7:30 pm, Thursday, October 31, 2013
Cook Recital Hall

Program

Sosso-Bala	Emmanuel Sejourne (b. 1961)
Doomsday Machine	Michael Burritt (b. 1962)
Rain Tree	Toru Takemitsu (b. 1930)
Prismas	Claudia Calderón (arr. Jon Weber)

Intermission

Dark Full Ride I.	Julia Wolfe (b. 1958)
“Magical Thinking”	Roshanne Etezady (b. 1973)
“Peaux” from “Pleiades”	Iannis Xenakis (1922-2001)

Percussion Ensemble Members: Josh Blessing, Joel Block, Zac Brunell, Brian Durocher, Brent Echols, Cody Edgerton, Daniel Gerhardt, Caleb Goncz, Tia Harvey, Liz Karney, Luke Kirkopoulos, Ben Mapes, Steven Murtonen, Matt Nabozny, Dane Nordeen, Austin Ridoux, Chuck Scheller, Robbert Schmitt, Alex Smith, Reilly Spitzfaden, Tomoko Taki, Josh Trentadue, Zuri Wells, Eugene Wilson, Jonathan Wright, Steve Wulff.

Program Notes

Sosso-Bala was commissioned by the Ju Percussion Group and received its world premier on March 22, 2007 in Taiwan. The Sosso-Bala is a sacred balafon, a type of African marimba that dates back to the 13th century and was owned by the king of Sosso. The piece requires two five-octave marimbas, a vibraphone and a small collection of percussion instruments. It explores the many sound possibilities of the marimba and vibes, including use of a variety of mallets, sticks, bows and blowing into the instruments' resonators.

The **Doomsday Machine** is named for an episode from Star Trek, my favorite science fiction series of all time. The "Doomsday Machine" is an enormous weapon, both in size and strength, that was left adrift in space. This war machine was capable of destroying whole planets and was discovered, of course, by Captain Kirk and his crew. The Enterprise ultimately conquered the "Doomsday Machine" by feeding it another star ship that was set to self-destruct. My "Doomsday Machine" is meant to be an aurally and visually captivating work that

explores a multitude of wood, metal and membraned sounds in an explosively energetic dance. (Michael Burritt)

There are three compositions by **Takemitsu** on the subject of the **Rain Tree (1981)**. *Rain Tree Sketch* (1982) and *Rain Tree Sketch II* (1992, in memoriam Olivier Messiaen) are among Takemitsu's most often performed piano works. The origin of the *Rain Tree Sketches* can be traced back to Takemitsu's percussion trio *Rain Tree* (1981). *Rain Tree* is used as a metaphor of water circulating in the cosmos, and Takemitsu employed Messiaen's modes of limited transposition in order to construct the pitch collections evocative of cosmic imagery. Takemitsu's goal as an artist was to expand the possibilities of music, and to express himself through creation of a universal language. The title was suggested by a passage from the novel *Atama no ii, Ame no Ki* by Kenzaburo Oe: "It has been named the 'rain tree,' for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves - finger-like - store up moisture while other trees dry up at once. What an ingenious tree, isn't it?"

Prismas is originally the third and final movement of *Albores* (1999); the piece was premiered by the Mexican percussion group Tambuco in Bogotá, Colombia. *Prismas* is based on the style of a *currulao* (a 6/8 Colombian music consisting of marimba, drums, and voice) from the Pacific region of Colombia. The MSU Percussion Ensemble has added a bomba drum and Joropo-style maracas to the original marimba quartet to create a unique style and arrangement of Claudia Calderón's *Prismas*.

Colombian pianist and composer **Claudia Calderón** was born in Palmira, Colombia. Claudia Calderón's folkloric piano music preserves and promotes the ethnic music of the mountains, plains and coasts of Venezuela and Colombia. After studying in her native Cali and Bogotá, she earned a degree in piano performance in Italy under pianist György Sandor and Composition Professor Diether De La Motte. Claudia Calderón has held teaching positions in several Venezuelan Institutions such as Conservatory and the IUDEM, in Caracas. She has also developed musicological research in Colombian and Venezuelan ethnic music, at the FUNDEF Institute in Caracas, and has published several papers on Colombian and Venezuelan harp music and Joropo. She has produced and published the first complete and exact set of transcriptions of Joropo harp music from different historic ethnomusicological recordings, setting a new standard in the study of this relatively unknown genre.

Dark Full Ride: "When Talujon Percussion Quartet asked me to write a piece for 4 percussionists I immediately thought of the drums. I am a long time fan of drummers and their ability to play simultaneously with both hands and feet, so I thought why not four of them? I went to David Cossin's studio to try ideas out. When we got to the hi-hat I became mesmerized. It's an amazing instrument –