

[1] Ogoun Badagris

(Christopher Rouse) © 1981 Helicon Music Corp/European American Music (BMI)
Thomas Blanchard, John Frascarelli, Chalmers Haas, Gregg Koyle, Fernando Meza

[2] Flashback

(Michael Udow) © 1990 Equilibrium Press (BMI)
Paul Harkins, Scott Parkman, Gregory White, James Lee Wyatt III

[3] The Whole Tug Laid Down

(David Hollinden) © 1988 David Hollinden (BMI)
Roger Braun, Joseph Gramley, Michael Udow, Kenneth Wolin

[4] Sextet

(Gerald Shapiro) © 1990 Gerald Shapiro (BMI)
Michael Udow, conductor; Stephen Rush, synthesizer and piano; Midori Koga, synthesizer;
Scott Parkman, Jeanine Sefton, Gregory White, David Coash

[5] Border Crossing

(David Vayo) © 1988 AM Percussion Publications (ASCAP)
Roger Braun, Mathew Facktor, Joseph Gramley, Kenneth Wolin

[6] Lex

(Michael Daugherty) © 1989 Peer Southern (BMI)
Michael Udow, conductor; Stephen Shipps, amplified violin;
Don Prior, Alison Shaw, Jeanine Sefton, Peter Wilson

[7] Vapor Trails

(Michael Kowalski) © 1994 M Baker Publications (BMI)
Scott Parkman, conductor; Michael Udow, congas; Colin Stetson, soprano saxophone;
Jeffrey T. Rolka, alto saxophone; Christopher Creviston, tenor saxophone; Timothy McAllister,
baritone saxophone; David May, Clifton Smith, David L. Walker, Paul Harkins, percussion

O g o u n B a d a g r i s

Christopher Rouse (b.1949, Baltimore, Maryland) offers the following thoughts about *Ogoun Badagris* (1976), which appear in the Helicon Music Corp. published score: "*Ogoun Badagris* derives its inspiration from Haitian drumming patterns, particularly those of *Juba Dance*. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. *Ogoun Badagris* is one of the most terrible and violent of all *Voodoo loas* (deities) and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religion—the *be-be*, the *seconde*, the *maman*, and the *asator*. The metal plates and sleigh bells are to a certain extent parallels of the Haitian *ogan*. The work begins with a brief *action de grace*, a ceremonial call-to-action in which the high priest shakes the giant rattle known as the *asson*, here replaced by *cabasa*. Then the principal dance begins, a *grouillère*: this is a highly erotic and even brutally sexual ceremonial dance which in turn is succeeded by the *Danse Vaudou* at the point at which demonic possession occurs. The word *reler*, which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judeo-Christian *Amen*."

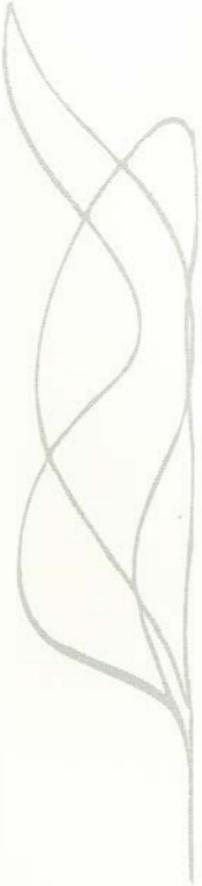
One of the most acclaimed composers of his generation, Christopher Rouse has received awards from the Guggenheim Foundation, the League of Composers/ISCM, the National Endowment for the Arts, the Rockefeller Foundation, the American Music Center, the Meet the Composer / Reader's Digest Commissioning Fund, Warner Brothers, BMI, and Pitney-Bowes. He is the recipient of the 1988 Kennedy Center Friedheim First Prize Award for his *Symphony No. 1* and received the 1993 Pulitzer Prize for his *Concerto for Trombone and Orchestra*. Rouse has composed for many renowned soloists and ensembles including Yo-Yo Ma, Jan de Gaetani, the Blackearth Percussion Group and The Brass Ring. Recent commissions have come from the New York Philharmonic, the Philadelphia Orchestra, the Saint Louis Symphony, the Houston Symphony and numerous other distinguished ensembles.

A member of The University of Michigan's music faculty from 1978 until 1981, where he was also a Fellow in the University's Society of Fellows, he left to assume a post at the Eastman School of Music, where he continues to teach. Rouse has been composer in residence with the Baltimore Symphony Orchestra under the auspices of the Meet the Composer Orchestra Residencies Program. He holds degrees from the Oberlin Conservatory (B.Mus., 1971) and Cornell University (M.F.A. and D.M.A., 1977) and numbers George Crumb, Karel Husa and Richard Hoffmann among his teachers.

F L A S H B A C K

Flashback (1990) was commissioned by the Atmos Percussion Quartet (Bruce Chaffin, Karen McCabe, Flossie Ierardi and William Kerrigan) and premiered at the 1990 Percussive Arts Society International Convention in Philadelphia. *Flashback* is composed in seven sections. In this version, it is performed with a tape created from sequenced MIDI data. **Michael Udow** (b. 1949, Detroit, Michigan) offers the following thoughts: "Images of Gary Burton (vibraphonist), Alan Abel (Associate-principal percussionist with the Philadelphia Orchestra and one of my former teachers) and Ann Arbor's dearly remembered Percy "Mr. Bones" Danforth were playfully dancing around in my head, pitted against an underlying sense of tension tending toward despair which continues to press on my psyche as I reflect on world events occurring in my lifetime, profoundly pointing out "humanity's inhumanity to itself." On purely technical and aesthetic levels, I was interested in capturing a style of two mallet keyboard playing in which virtuosity becomes a function of group interaction. It is a concern of mine that aspiring toward individual virtuosity without a proper balance of interactive chamber music will create a musical microcosm of global problems in which individual priorities outweigh group logic." —*MU*

Michael Udow is principal percussionist with the Santa Fe Opera (1968 – Present) and has directed the percussion program at The University of Michigan since 1982. Michael performs with marimba virtuoso, Keiko Abe, the Summit Brass, Michigan Chamber Players, Brass Band of Battle Creek and, since 1971, in the dance percussion duo Equilibrium. His credentials as a solo percussionist include the American premiere of the stage role Drummer/Madman in the Santa Fe Opera's production of Hans Werner Henze's *We Come to the River*, Dennis Russell Davies, conductor. Michael was also soloist with the Buffalo Philharmonic, Jesse Levine, conductor, in the world premiere of David Felder's *Between* for solo percussion and orchestra. Michael can be heard on Forte, Advance, Opus One, Koch, Columbia/Denon, Columbia, CRI, Orion, SM/EQ and TRR, Gemini, GunMar, Einstein, Non-Sequitur and New World labels. Michael has been a member of the historic Blackearth Percussion Group, the New Orleans Philharmonic and the Tone Road Ramblers and the Santa Fe Chamber Music Festival, and continues to devote significant energy toward composition. He recently completed his first opera, *The Shattered Mirror*, and is currently composing his second opera with funding support from a Creative Artist's Grant from the Arts Foundation of Michigan. Michael attended Philadelphia's Settlement Music School, the Interlochen Arts Academy and received his B.Mus., M.M. and D.M.A. degrees from the University of Illinois. His percussion teachers include Alan Abel, Russell Hartenberger, Jack McKenzie, Michael Ranta, and Thomas Siwe, Frederick Fairchild and Robert Lee. His composition teachers were Warren Benson, Herbert Brün, Thomas Frederickson, Edwin London and Paul Steg.



The Whole Toy Laid Down

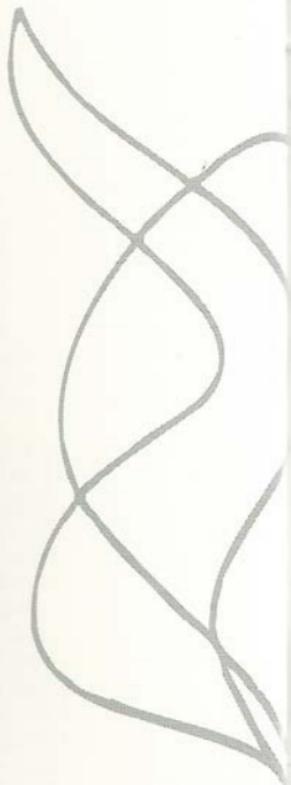
Dave Hollinden's (b. 1958, Tell City, Indiana) background includes rock music performance, electrical engineering, environmental activism and currently, in Seattle, Washington, composing and catering the cuisine of India. His composition degrees are from The University of Michigan and Indiana University and his teachers include William Albright, Fred Lerdahl and Harvey Sollberger. David Hollinden has written several commissioned works for percussion which are widely performed. *The Whole Toy Laid Down* (1988) received its premiere at the Charles Ives Center for American Music in 1988. "The title and music for *The Whole Toy Laid Down* were inspired by an extended daydream about a mechanical wind-up toy. With that as a starting point, my goal was to fuse the energy of rock style drumming with classical performance technique, resulting in music that is both accessible and challenging." —DH

S E X T E T

Gerald Shapiro (b. 1942, Philadelphia, Pennsylvania) offers the following comments which prove a valuable insight into the essence of his *Sextet* for keyboards and percussion ensemble (1990): "A period of study from 1975 to 1981 during which I wrote very little music resulted in a major stylistic shift. Since that time I have worked at developing a music which is at once personal and broadly eclectic. I write for a concert hall audience, but in a voice which reflects not only the European and American art music tradition, but something of the everyday multicultural experience of music which we all live." —GS

Recent commissions have included works for Electric Phoenix, Aequalis chamber ensemble of Boston, Rhode Island Philharmonic Orchestra and the Providence New Music Ensemble which commissioned *Sextet*. Shapiro is currently working on commissions for the American Music Theater Group, the Mondrian Quartet and the Verdehr Trio, as well as a consortium commission for the Toledo Symphony Orchestra, the Fresno Symphony Orchestra and the Rhode Island Philharmonic. In 1991 he received a grant from the NEA to compose a work for the Israeli ensemble, the Yuval Trio.

Mr. Shapiro is professor of music and director of the MacColl Studio for Electronic Music at Brown University. He received his degrees from the Eastman School of Music (B.Mus., with distinction) and Mills College (M.A.). Other studies included graduate work at the University of California and with a Fulbright grant he continued his work at the Conservatoire Nationale and Ecole Normale Supérieure de Musique in Paris, France. His principal teachers were Darius Milhaud, Morton Subotnick, Karlheinz Stockhausen and Nadia Boulanger.





Border Crossing

David Vayo (b. 1957, New Haven, Connecticut) is an Assistant Professor at Illinois Wesleyan University, where he teaches composition, theory and Latin American music, and coordinates the *New Music Café* concert series. Mr. Vayo has also taught at Connecticut College and the National University of Costa Rica. He holds an A.Mus.D. in composition from the University of Michigan, where his principal teachers were Leslie Bassett and William Bolcom. He has received awards from ASCAP, the American Academy and Institute of Arts and Letters, the American Music Center and the National Association of Composers USA. Recent performances of Vayo's music have taken place in New York, Moscow, São Paulo, Seoul, Hong Kong and Mexico City. His symphony, *Blossoms and Awakenings*, has been performed in three cities by the St. Louis Symphony under Leonard Slatkin.

"Late one afternoon in 1984, I came across a parade while I was walking toward my bus stop in downtown San José, Costa Rica. A group of uniformed high school kids came marching down Avenida Central playing a Brazilian samba on drums and glockenspiels. I realized later how appropriate this scene was to that army-less, most peaceful of countries where I lived for two years. Rather than playing a march rooted in militarism, the band played music expressive of good feeling and celebration. Two years later, when Anthony Miranda asked me to write a percussion ensemble piece for his group at SUNY Buffalo, I immediately thought of the samba marching band; my version of it appears in the climactic final section of *Border Crossing*. The title is partly autobiographical, reflecting my interest and involvement as a North American in the culture of the lands south of *la frontera*. It also refers to the intermingling of contemporary classical and popular styles in my music. As to whether my *Border Crossing* is a legal one, accompanied by all the proper documents—I prefer to leave that question unanswered." —DV

Michael Daugherty (b. 1954, Cedar Rapids, Iowa). Composers have frequently found musical inspiration in folklore, fables and historical figures, and a look at Michael Daugherty's catalogue published by Peer Music reveals an array of titles drawn from contemporary American culture, such as *Sing Sing: J. Edgar Hoover* (for the Kronos Quartet and tape), *Desi* (a Latin big band tribute to Ricky Ricardo of "I Love Lucy") for symphonic winds and conga soloist, *Dead Elvis* (for Boston Musica Viva), *Elvis Everywhere* (for the Kronos Quartet and three Elvis impersonators), and the Superman-inspired, five movement, forty minute *Metropolis Symphony*, which was recently performed at Carnegie Hall by the Baltimore Symphony Orchestra under the baton of David Zinman.

Michael Daugherty writes: "*Lex* (1989) is inspired by Superman's greatest adversary, Lex Luthor. The supervillain first appeared in Action Comics Number 23 (April, 1940). Lester Roebuck, a noted Superman critic, writes: *Superman and Luthor were boyhood friends in Smallville. In a laboratory accident that he mistakenly blamed on Superboy, Luthor suffered a humiliating total baldness. So began a resentment that festered into a maniacal hatred of the Man of Steel... In a very real sense, these evenly matched combatants are spiritually wedded to each another. Luthor is every bit as much Superman's alter ego as Clark Kent. Perhaps this explains the intensity of their conflict... The battle with Luthor will last as long as Superman lives.* The never-ending conflict between Luthor's perverse use of technology and Superman's philanthropy serves as a point of departure for *Lex*. *Lex*, commissioned by Mike Rosen on behalf of the Oberlin Percussion Group, could be heard as a high-tech chase scene dramatized by a violin soloist as anti-hero and a variety of percussion instruments including police whistles—in hot pursuit. The composer cordially thanks DC Comics of New York for permission to make reference to the trademark names and characters published in Superman Comics." —MD

After early training as a jazz pianist and composer, Daugherty spent a year as a Fulbright Fellow composing computer music at IRCAM in Paris and collaborated with jazz composer Gil Evans in New York. Subsequently, he received a doctorate in music composition from Yale University, studying in New Haven from 1980–82 with composers Earle Brown, Jacob Druckman, Bernard Rands and Roger Reynolds, and in Hamburg, Germany from 1982-84 with Gyorgy Ligeti. Daugherty has received awards for his music from the American Academy of Arts and Letters, fellowships from the National Endowment for the Arts and a Friedheim Kennedy Center Award. Daugherty is currently Associate Professor of Music Composition at The University of Michigan.

V a p o r

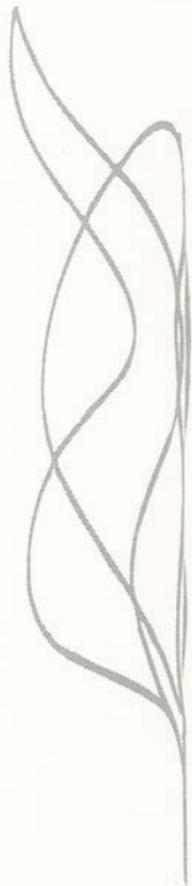
Composer, pianist and performance artist **Michael Kowalski** (b. 1950, Buffalo, New York) studied piano, music history, computer science and linguistics at Oberlin, the University of Iowa, the University of Illinois and Tanglewood. His composition teachers included Richard Hervig, Herbert Brün, Ben Johnston, Salvatore Martirano and Betsy Jolas. In the early 1980's he appeared regularly as a composer, director and actor in several downtown New York performance spaces. After spending 1988–89 in Brazil, he returned to New York, where he combines careers as a composer-performer and a computer consultant to the financial services industry.

Kowalski has received commissions from The Percussion Group/Cincinnati, tap choreographer Anita Feldman, the dance-percussion duo Equilibrium, the United Mime Workers, trombonist Jon English and soprano Candace Natvig, pianist James Avery and percussionist Steve Schick, and Radiotelevisione Italiana (RAI). His work is available on the Einstein label.

"*Vapor Trails* (1975; revised 1981, 1994) is an acoustic after-image, the audible trace of a rapidly evolving and disintegrating process, a kind of speeded-up Edgar Varèse with shades of Ornette Coleman's sax and Lalo Schiffrin's "Mission Impossible" percussion. The process in this case was modeled in a computer before being revised and orchestrated by hand. It's concerned in pretty much equal measure with two competing goals: first, the exploration of all the possible musical densities inherent in the sax-versus-percussion battle, refereed by the congas; second, the exploration of a new sense of tonality based upon no known scales, modes or chordal progressions. Frankly, with more than fifteen years of hindsight, I'm no longer sure that the second quest wasn't quixotic. But it's been a very scenic trip and that, after all, is the main point." —MK

The four saxophonists performing on *Vapor Trails*, Colin Stetson (soprano saxophone), Jeffrey T. Rolka (alto saxophone), Christopher Creviston (tenor saxophone), Timothy McAllister (baritone saxophone), are students of Donald Sinta at The University of Michigan.

T r a i l s



G U E S T
A R T I S T S

Stephen Shipps, violin soloist, has appeared as soloist with the Symphonies of Indianapolis, Dallas, Omaha, Seattle and Ann Arbor as well as the Piedmont Chamber Orchestra and the Madeira Bach Festival. As a chamber musician he is a member of the Meadowmount Trio which is touring and recording internationally. He has been associated with the Fine Arts Quartet and the Amadeus Trio. As an orchestral musician he held an increasingly important series of positions beginning as a member of the Cleveland Orchestra, then Associate Concertmaster of the Dallas Symphony Orchestra, Concertmaster of the Dallas Opera, Concertmaster and Associate Conductor of both the Omaha Symphony Orchestra and the Nebraska Sinfonia. He was educated at Indiana University, where his main teacher was Josef Gingold. He also studied at the Meadowmount School with Ivan Galamian and Sally Thomas, as well as at the Accademia Chigiana in Siena, Italy, with Franco Gulli. At Indiana, he received a B.Mus. and M.M. with Honors, as well as a Performer's Certificate. Stephen Shipps is currently Associate Professor at The University of Michigan.

Stephen Rush, composer/pianist, is Assistant Professor and Music Director for the Dance Department at The University of Michigan. He earned his doctorate in Music Composition at the Eastman School of Music, where he studied with Samuel Adler, Warren Benson and Gunther Schuller. Recent premieres of his music have occurred in London, Berlin, Toronto, New York City and Ascension, Paraguay. Mr. Rush received a 1992 grant from the Kellogg Foundation to study Indian Dance and Music in India, where he created a work with Bharata Natyam dancer Navtej Johar. He is a member of BMI, American Music Center and the International Guild of Musicians in Dance. His works are published by Dorn Publications and the University of Michigan Carillon Press. As a performer, he has frequently appeared playing works of modern American composers and has presented jazz concerts with his own trio at Lincoln Center with ex-Coltrane bassist, Steve Davis, and with Owl Records recording artist, Ed Sarath.

Midori Koga was recently appointed lecturer on the piano pedagogy faculty of The University of Michigan. Active in the performance of both solo and chamber repertoire, she has appeared at the Banff Centre of Fine Arts, Interlochen National Arts Camp, Al Fresno New Music Festival, in Quebec City, Vancouver, and Salzburg, Austria. A 1993 recipient of a Rackham Dissertation Grant, Ms. Koga was soloist in a concert featuring the music of Maurice Ravel. Ms. Koga has a performance diploma from the Mozarteum Hochschule für Musik, and at age 18 she was national finalist in the Canadian Music Competition, receiving first prize in her division.



The University of Michigan Percussion Ensemble participated in the October 1993 Toyama Festival in Japan with the Toho Gakuen Marimba Ensemble directed by Professor Keiko Abe and the Toho Gakuen Percussion Ensemble directed by Professor Koichi Sano. In May of 1993 the ensemble performed at the Taipei International Percussion Festival in Taiwan hosted by Professor Tzong-Ching Ju. The other performing ensembles included: Les Percussions de Strasbourg of France, the Kroumata Ensemble of Sweden, Tri-Perkussions-Ensemble of Germany, the Percussion Ensemble Okada of Japan and the Ju Percussion Group of Taiwan. The ensemble was invited to present a series of concerts and residencies during a one month tour of Japan in 1988 with marimba virtuoso, Keiko Abe, which culminated in the recording of Ms. Abe's *Prism* for her CD, *Marimba Spiritual* [Denon CO 4219]. The group also held joint performances and workshops with the Toho Gakuen Marimba & Percussion Ensembles directed by Professor Keiko Abe, the Kunitachi College of Music Percussion Ensemble directed by Professor Tomoyuki Okada, and the Percussion Ensembles of Tokyo University of Fine Arts and Tokyo College of Music directed by Professor Makoto Aruga. The University of Michigan Percussion Ensemble also performed a concert at the Fumon Band Festival and performed a concerto with the Kosi Wind Orchestra under the direction of Dr. Frederick Fennell. The University of Michigan Percussion Ensemble has also recorded several CDs available on the Equilibrium label, Mr. Kowalski's *Tracks* for piano and four percussion and a second version of his *Vapor Trails* appear on Einstein Records 008. Under the sponsorship of the Music from Japan Series, Naoyuki Mjura, Artistic Director, the ensemble performed at New York's Lincoln Center, Detroit's Orchestra Hall and Rackham Auditorium in Ann Arbor with the traditional Japanese music ensemble, Pro Musica Nipponia, in the commissioned premiere of Kaoru Wada's Rakuichi-Nanaza. In 1988, Pro Musica Nipponia and The University of Michigan Percussion Ensemble once again collaborated in the Japanese premiere of Mr. Wada's composition at Tokyo's Seimei Hall for an NHK-TV global Broadcast. The University of Michigan Percussion Ensemble has performed at several Percussive Arts Society International Conventions including Washington, D.C., Philadelphia and Ann Arbor, the American Orff Schulwerk International Convention and the Chicago MENC National Conference. The group also recorded the soundtrack for John Altman's film, *Dancing Hands: The Art of Rita Blitt*. The ensemble is directed by Michael Udow.