

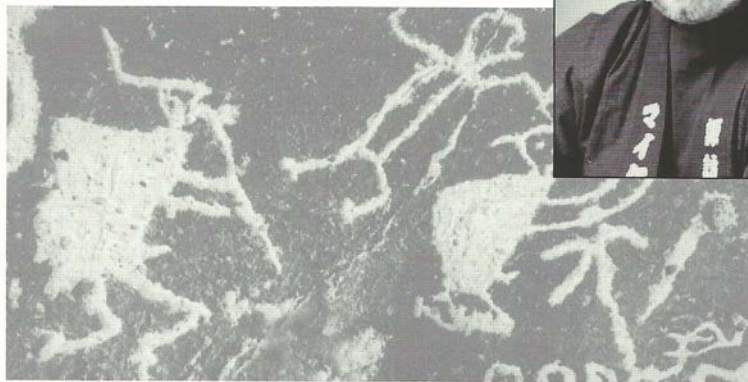
Coyote Dreams

Coyote Dreams was composed in a three week period during the summer of 1997 in Santa Fe, New Mexico. I lived in two different homes, both by arroyos (usually dry river beds) which coyotes use to transit from one locale to another. Composing this work mostly between one and four in the morning after getting home from performances at the Santa Fe Opera, I would listen to the coyotes howling as they slyly traversed the landscape, engaged in their nocturnal activities. Coyotes are held in great esteem and wonderment by Native American people; myths and legends abound regarding their magical powers and wily ways. I can not say for certain how the howls of coyotes mingled in my mind's ear with arias of *La Traviata*, refrains of *Così fan tutte*, florid melismas from *Semele*, the rich chromatic textures of *Arabella* and the composite assimilation of life's experiences, but I must say it was a joyous self-reflective project for this composer. Composed for marimba soloist and three percussionists, *Coyote Dreams*, by its instrumentation alone, pays homage to the great Japanese composer, Minoru Miki, whose work, *Marimba Spiritual*, composed for legendary marimbist Keiko Abe, is a venerated classic in the marimba repertory today. Yelps and the intended use of Japanese taiko further draw an intended connection to Mr. Miki's meaningful work.

My goal of late has partly been to engage performers in seemingly off-balance, but hopefully enjoyable, experiences by employing disjunct metric schemes which often displace the grounded weight of downbeats. Of course Mr. Stravinsky forged the way in this regard. Super-imposed over the melodies, are accompanying rhythms which often create contrapuntal lines and/or cross-rhythms while at times other rhythms reinforce the underlying forward drive of the marimba lines. These concepts are most apparent in the opening and final sections of the work. The contrapuntal cadenza and asymmetrical gestures which follow represent, in their own way, petroglyphs etched in the sonic landscape of time, conjured up by those scheming coyotes. The gamelan-styled section and the use of taiko throughout the work might engage the listener into drawing free associations among global cultures.

Coyote Dreams was commissioned by Marimba One founder and president, Ron Samuels, for Katarzyna Mycka, recipient of the 1996 first prize award at the inaugural World Marimba Competition held in Stuttgart, Germany. The work received a wonderful premiere by Ms. Mycka and the University of Southern California Percussion Ensemble (Erik Forrester, director) on Ms. Mycka's showcase concert at the Percussive Arts Society International Convention, PASIC '97, November 22, 1997 in Anaheim, California. This recording features the wily performance by a remarkable marimbist, Christopher Froh, who, in his own way, embodies the spirit of "coyote" with his infectious smile, sense of humor, and zest for life. ~ MU

Michael Udow (b. March 10, 1949; Detroit, Michigan) directs the percussion program at the University of Michigan, is principal percussionist with the Santa Fe Opera and is a member of Summit Brass, Keiko Abe and Michigan C.P., and the dance percussion duo, Equilibrium. Michael is formerly a member of the New Orleans Symphony and the Blackearth Percussion Group. Most recently, his percussion opera, *The Shattered Mirror*, for soprano, tenor, baritone, on-stage percussion, dancers and percussion orchestra was premiered at the 1998 Percussive Arts Society International Convention in Orlando, Florida. Michael's composition teachers include Warren Benson, Herbert Brün, Thomas Fredrickson, Edwin London, Paul Steg and although not having had formal studies with Ben Johnston or Salvatore Martirano, attributes quality time spent with them important as well. His percussion teachers include: Alan Abel, Fredrick Fairchild, Russell Hartenberger, Robert Lee, Jack McKenzie, Michael Ranta and Thomas Siwe.



Suite for Percussion

The published score (Music for Percussion), to *Suite for Percussion* is dated in Lou Harrison's hand as June 2, 1942 - San Francisco. It was through his association with Henry Cowell that he explored the timbral nuances and musical potential of non-standard instruments. In the first movement of this work, Mr. Harrison indicates three sets of three automobile brake drums, a wash tub (played in the center and near the rim), two gongs and a tam tam as well as three triangles, three bells and three coils. Given the date of composition and referring to other works by the composer from this time period, it is clear that Mr. Harrison intended that the three "bells" be of the thin, concentrically hanging Chinese cup bells and that the term "coils" refer to clock coils, sometimes called clock gongs, the elements which produce the chiming sound in "Grandparent" clocks. In the second movement, Mr. Harrison employs a thundersheet, the two gongs, tam tam, and washtub while introducing five dragonsmouths. Mr. Harrison has a keen interest in Korean music, as discussed in his *Music Primer*. However, given the historical context of the westward expansion of the United States through the development of the railroad system which heavily employed Chinese labor and the eventual settlement of those laborers in San Francisco and other locales along the West Coast, one would imagine that mostly Chinese dragonsmouth templeblocks were used in performances by Cowell, Cage and Harrison. In the third movement, Lou employs a bass drum, the nine brake drums and the washtub.

Without attempting at this time to present a thorough theoretical analysis of the *Suite for Percussion*, it is interesting to at least point out the extensive use of hemiola, further emphasized by the use of accents as well as "over-the barline" groupings of rhythms, gruppetti (a stretto-like development of the material) in the first movement. Harrison's use of polyrhythms in the slow, *arioso* style second movement provides a sense of suspended animation, a type of modern (for the times) *La Mer* type of sensibility. The third movement, while blending the previous rhythmic elements of gruppetti and polyrhythms, also establishes a solid sense of cross-rhythm which also occurs over-the-barline, further creating a sense of suspension of time within pulsed rhythms. This was a distinctive signature from this time period of both Lou Harrison and John Cage as well as their mentor, Henry Cowell who discussed concepts of these principles in his book, *New Musical Resources*. ~ M. U.

Lou Harrison (b. May 14, 1927; Portland, Oregon) studied with Henry Cowell, Arnold Schoenberg, Howard Cooper and Virgil Thompson. Professor Harrison has received grants and awards from the American Academy and Institute of Arts and Letters, Guggenheim Fellowships, Rockefeller Fellowship, Fromm Foundation, Phoebe Ketchum Thorne, Betty Freeman and a Fulbright Scholar award to New Zealand. Lou Harrison has received numerous commissions from choreographers including Lester Horton, Jean Erdman, Merce Cunningham, and Mark Morris. Other commissions have come from Cabrillo Music Festival, Louisville Symphony and San Francisco Symphony (*Parade for MTT* celebrating the 1995 inaugural concert of music director, Michael Tilson Thomas). Mr. Harrison's orchestral works have also been performed by orchestras in Chicago, Boston, New York, Philadelphia, Stuttgart, Bonn, Amsterdam, Basel, Tokyo, Sapporo, Korea, Indonesia and elsewhere. Lou Harrison's diverse interests are aptly presented on the Lou Harrison home page by archivist, Charles Hansen, located at www.music.sjsu.edu/Harrison/harrison/html#archive. "In addition to teaching and composing, Lou Harrison has worked as music critic, animal nurse, florist, dance accompanist, and fire fighter. He is also a calligraphist and poet (his poetry anthology "Joys and Perplexities" is printed in one of his original fonts), painter, and writer. In 1993, his book *Music Primer* was republished in Tokyo in both English and Japanese. Lou Harrison has helped introduce the Indonesian Gamelan to the United States and, has constructed with William Colvig, two large gamelan now in use at San Jose State University and Mills College." ~ M. U.



Synthecisms No. 6

(Nocturne for Percussion Ensemble & Pre-recorded Tape)

Synthecisms No. 6 (Nocturne for Percussion Ensemble and Pre-recorded Tape) completed in November 1997, was written for Michael Udow and the University of Michigan Percussion Ensemble. It is the sixth piece in a series of electro/acoustic compositions written between the years 1987 and 1997. In this work I produced a musical environment based primarily on a soft continuous sheen of legato percussion sounds and delicate tone colors. After initial collaboration with Michael Udow, percussion samples were collected from a variety of instruments in the ensemble. The pre-recorded tape part was then generated from a collage of altered samples in combination with computer generated sound. As this piece develops, a constantly varying series of arpeggios is introduced, occurring in both the pre-recorded tape part and the keyboard percussion instruments. Other contrasting instruments are introduced at several points in the score which interrupt the softer legato sounds and produce a series of interlocking musical figures at higher dynamic levels. The spatial and frame notation of the score allows the players freedom of phrasing and rhythmic gesture within the context of precise musical boundaries. *Synthecisms No. 6* was premiered and recorded on December 6, 1997 at the University of Michigan.

~ B. B.

Brian Bevelander (b. January 12, 1942; Boston, MA) composer/pianist received his education at the New England Conservatory of Music, Hartt College, Boston University, and West Virginia University (D.M.A.). His principal composition teachers included Thomas Canning at West Virginia University and Hugo Norden at Boston University. Besides teaching at Heidelberg College in Ohio, he has been the recipient of several composition fellowships, awards and residencies, including Koninklijk Conservatorium (Institute of Sonology), The Hague, Netherlands; Tyrone Guthrie Centre, County Monaghan, Ireland; Dansk Institut for Elektroakustisk Musik (D.I.E.M.), Aarhus Denmark; two residencies at Instituut voor Psychoacustica en Elektronische Muziek (IPEM/BRT) Belgian National Radio, Gent, Belgium; two residencies at Virginia Center for the Creative Arts, Sweet Briar, Virginia; Millay Colony for the Arts, Austerlitz, New York; six residencies at Yaddo Corporation, Saratoga Springs, New York; Edward MacDowell Colony, Peterborough, New Hampshire. His compositions are published through the American Composers Alliance, Opus One records; Dorn Publications, Inc.; Branden Press and Equilibrium.



Many of his electro-acoustic compositions have enjoyed numerous performances and broadcasts both in Europe and the United States. In addition to his electro-acoustic works, his compositions include chamber music, orchestral works, concertos and solo pieces.



Gahu

This performance of Gahu was inspired by research writings and field recordings of David Locke, ethnomusicologist and noted expert on Gahu (the social dance music of the Ewe people of Ghana and Togo). The instrumentation on this recording attempts to resemble as closely as possible the traditional arrangement of a Gahu ensemble: gankogui (bell), axatse (gourd rattle), kaganu, kidi, sogo, and gboda (four barrel-shaped drums ranging in size and pitch from smallest to largest). Gahu is a cyclic music created by repeating, interlocking parts from the three supporting drums (referred to as "the response") being played in the context of "the time," set up by the gankogui, axatse, and kaganu. The gboda functions as the lead drum, soloing and initiating call-and-response patterns. The challenge of this music lies in the perception of the entire rhythmic colloquy that is Gahu. The call-and response patterns on this recording are a direct transcription from the Drum Gahu recording).

~ Jeremy Church

Sources:

Drum Gahu: The Rhythms of West African Drumming (book) White Cliffs Media.

Drum Gahu, Good-time Dance Music from the Ewe People of Ghana and Togo, (recording) White Cliffs Media.



Progression

Progression, for four hand-clappers, is based on a rhythmic structure of 3 + 3 + 2. The two silences are intended to increase forward energy while at the same time separating the three sections within the work. I hope you enjoy this very thrilling hand-clapping performance.

~ N. H.

Niriko Hisada (b. March 10, 1963; Tokyo, Japan) studied at Tokyo College of Music with Joji Yuasa and Shigeaki Saegusa and completed a postgraduate course in composition in 1983. Since 1988, she has been a lecturer at Tokyo College of Music and a member of the Japanese Society for Contemporary Music and the Japan Federation of Composers.

Niriko Hisada has participated in numerous festivals and competitions. She took 3rd Prize in Composition at the 55th Music Competition of Japan in 1986, and won the Nagoya Culture Promotion Prize in 1987. In 1990 she received 1st Prize in the Prerrio Valentino Bucchi, and in 1996 won the Moeck Verlag Prize at the Kazimierz Serocki International Composer's Competition. She has performed in concert at ISCM World Music Days, the "Japan in Zurich" Festival, the 16th Foro International de Musica Nueva, as well as performances in Mexico, Yokohama, Zurich, Hong Kong and Tokyo. In 1998, After a very successful performance of *Das Hoellenbild* (chamber opera) in Zurich, Noriko Hisada signed with Edition Modem - Tre Media Musikverlage (Karlsruhe) which will publish six pieces: *Prognostication for 5 players* (Vn1, Vn2, Fl., Piano and D.B.); *Landscape for 5 players* (Fl, Cl., Vn., Vc., and Perc.); *Progression for Piano solo*; *PURSUIT* (Vc. and String Orchestra); *Phase for Gt. solo* and *Das Hoellenbild* (chamber opera).



Polysonics

Polysonics was commissioned in 1987 by the Kent State Percussion Ensemble, Michael Burritt, director, and was completed and premiered in 1988. This concerto utilizes the Drum Set as a Solo Multiple Percussion Instrument accompanied by seven percussionists.

"The structure throughout this work employs 7 : 6 : 5 : 4 : 3 : 2 rhythms. The previously mentioned irrational and rational numbers exist horizontally, in linear time as the overall metric scheme. These numbers also are exploited in vertical structures forming complex polyrhythmic relationships. In addition, extreme rhythmic contrast is utilized amongst the various ensemble parts."

~ A. M.

Anthony Miranda (b. August 9, 1958; Buffalo, NY) is one of America's foremost proponents of the drum set as a multiple-percussion solo instrument, as well as an internationally known performer and clinician. In 1978, he completed a book entitled *Eleven Solos for the Drum Set*, published by Music for Percussion, Inc. Since this publication, Anthony Miranda has written and published several other works utilizing the drum set as a legitimate solo instrument. Some of those works have included *Independent Motion*, *Collage*, *Polysonics*, and *Suite for Unaccompanied Drum Set*. Mr. Miranda has also written and published several other pieces for percussion and percussion ensembles: *Inventions on a Polyrhythmic Motif*, *Displacements*, *Latina Pequena*, *Two Episodes for Solo Snare Drum and Percussive Personification*, among others. His commercial endeavors have included performances and tours with such artists as Gladys Knight, Jim Nabors, Johnny Mathis, Natalie Cole, Michael Demean, Patti Weaver, Englebert Humperdink, Tom Jones, Milton Berle, Marvin Hamlisch and many others. He maintains an active private teaching studio in addition to holding his position as Associate Professor of Percussion at the State University of New York at Buffalo where he is the head of the Percussion department and director of the internationally renowned U.B. Percussion Ensemble. As an active performer and clinician, Mr. Miranda is an endorser for Regal Tip, Sabian, Kori Marimba, L. P. Lug Lock Inc., and Yamaha Drum Company. In 1996, Regal Tip honored him with a signature series stick line entitled *Duets* and *Finger Sticks*.



The University of Michigan Percussion Ensemble

Selected Performances: 1998 *The Shattered Mirror* percussion opera by Michael Udow, premiere Percussive Arts Society International Convention in Orlando, FL * 1997 *Drumming I, II, III, IV*, Reich * 1996 *Pleadies*, Xenakis 1994 *Meditations and Transmutations* - Dary John Mizelle Merkin Hall, World Music Institute, Interpretations Series New York*. 1993 Toyama Festival, Japan with the Toho Gakuen Marimba and Percussion Ensembles* Taipei International Percussion Convention * 1992 *Serious Fun Series - Ballet Mechanique*, Antheil & Ludwig Van, Kagel with films * 1988 Japan Tour with marimba virtuoso, Keiko Abe * Lincoln Center * Tokyo's Seimei Hall NHK Broadcast with Pro Musica Nipponia - premiere: Kaoru Wada's *Rakuichi-Nanaza* * four Percussive Arts Society International Conventions, * American Orff Schulwerk International Convention

Selected Recordings: *Prism* - Keiko Abe, on Marimba Spiritual. (Xebec) * The Shattered Mirror - five works by Michael Udow, (EQ1) * Border Crossing, (EQ2) * Imaginary Landscape, (EQ3). * *Tracks and Vapor Trails* - Michael Kowalski Gringo Blaster (Einstein), *Meditations and Transmutations* - Dary John Mizelle * soundtrack *Dancing Hands: The Art of Rita Blitt*

Former members of the ensemble are currently active international performers with groups as varied as Les Percussions de Strasbourg (France), the Würzburg Percussive Arts Quartet (Germany), Ethos Percussion Group (New York), John Neptune Bamboo Orchestra (Tokyo), the Ju Percussion Group (Taipei), Chris & Shoko Duo (Tokyo), Wild Cheetahs (Portland), Big Dave and the Ultrasonics and Kenny Endo taiko group. It is interesting to note that former members of the group also hold numerous symphony orchestra posts and university professorships throughout the world.



Christopher Froh began his percussion studies with Kenneth Harbison in Falls Church, Virginia, ultimately under the auspices of the National Symphony Orchestra's Youth Fellowship program. He continued with John Beck at the Eastman School of Music, Keiko Abe at the Toho Gakuen Conservatory of Music, and completed both his Bachelor's and Master's degrees at the University of Michigan with Michael Udow and Julie Spencer. Chris worked extensively with composers at U of M commissioning and premiering new works for solo and chamber settings. As a co-director of the Brave New Works contemporary music ensemble, he continues to organize contemporary arts events and concerts. An avid proponent of expansion of the Fair Use clause of United States Copyright law, Chris can be found combing the beaches of Northern California where he is currently pursuing a career as a freelance percussionist.



COYOTE DREAMS

1. **Coyote Dreams** © 1997, Equilibrium, BMI - *Michael Udow*

Christopher Froh: marimba

Steven Aho, Mark Berry, Eli Shapiro: percussion

Suite for Percussion © 1942, BMI - *Lou Harrison*

2. **Moderato**

3. **Slow**

4. **ad lib. alla recit., Moderato Allegro**

Mark Berry, coach

Lee Bockhorn, Jeremy Church, Timothy Clark,

Andrew Kitchen, Eli Shapiro: percussion

5. **Synthecisms No. 6** © 1997, BMI - *Brian Bevelander*

Nocturne for Percussion Ensemble & Pre-recorded Tape

Steven Aho, Mark Berry, Jeremy Church, Daniel DeSena,

Jonathan Ovalle, Timothy Troy: percussion

6. **Gahu** *traditional*

Jeremy Church, arranger and ensemble coordinator

Jeremy Church, Andrew Kitchen, Chris Konovaliv, Payton MacDonald,

John Maloney, Aaron Siegel, T. J. Troy: percussion

7. **Progression** © 1996, JASRAC - *Noriko Hisada*

Daniel DeSena: coach

Ben Balweg, Daniel Fineberg, Russell Klenetsky, Lindsay Williams: percussion

8. **Polysonics** ©1987 - *Anthony Miranda*

Anthony Miranda, drum set; Michael Udow, conductor

Steven Aho, Jeremy Church, Timothy Clark, Daniel DeSena, Rachel Dobrow,

Mark Griffith, Payton MacDonald, Michael Morrison: percussion