

Transmutations and Metamorphoses

The background of the cover is black, featuring several abstract, colorful, swirling patterns. In the upper left, there are green and blue lines that swirl and curve. In the upper right, there are red and orange lines that form a jagged, star-like shape. In the lower left and center, there are large, sweeping curves in yellow, orange, and green. The overall effect is one of dynamic movement and transformation.

EQUILIBRIUM

Stubernic (stew-bur-nick) is a marimba trio performed on one marimba, similar to the marimba performance practices in Latin America. Composed in 1987, the work is dedicated to Stefan and Mary K. Stuber who inspired me with stories of their humanitarian aid experiences in Nicaragua. Although *Stubernic* is not based on Latin American themes, I have attempted to re-create the energy and vitality of the region's music. At times in *Stubernic*, the frame of the instrument is used for percussive effects and, generally, the outside parts accompany the middle player who performs a short cadenza. In 2000 I returned to this trio platform and composed the sequel to *Stubernic* entitled *Afta-Stuba!*.

I am honored that *Stubernic* was chosen for this *Equilibrium* CD. This recording is first rate and I'm grateful to Michael Udow for his support.



Mark Ford is the coordinator of percussion activities at The University of North Texas in Denton, Texas and President of the Percussive Arts Society. He is a marimba specialist and the director of one of the largest percussion programs in the United States at UNT. Ford has premiered a variety of new works for solo marimba, and he has been a featured performer/clinician throughout the states and at International Music Festivals in South America, Australia and Europe.

Ford has recorded many CDs and he was recently featured in a DVD with Japanese virtuoso marimbist, Keiko Abe, and the UNT Wind Symphony on the GIA label. Mark's latest solo marimba CD, *Motion Beyond*, features selections by David Maslanka and Daniel McCarthy. His first

marimba solo compact disc, *Polaris*, received excellent reviews from music publications including *The Instrumentalist* which stated Ford's performance is "superb and Ford's compositional style is equally outstanding."

As a composer Mark Ford has written several popular works for solo marimba and percussion ensemble including *Head Talk*, *Polaris*, *Motion Beyond*, *Ransom*, *Stubernic*, *Afta-Stuba!*, *Heads Up!*, *Nightwatch* and *Standup Shadow*. His compositions have been performed at universities and concert halls throughout the world.

Ford has been recognized as a leading percussion educator and his university percussion ensembles have won national honors from the Percussive Arts Society. He holds degrees from East Carolina University and The University of North Texas.

The title *Feast or Famine* comes from a common, if outmoded, turn of phrase: "It's always either feast or famine" -- everything at once, or nothing at all. *Feast or Famine* is in two large parts: the first one, aggressive and active, while the second is spacious and expansive. Each section emphasizes different characteristics of the solo marimba, from its athletic agility in the first section, to its graceful linearity in the second section.

The relationship between the solo marimba and the ensemble percussion is one of contrasts; the clear wood timbre in the marimba stands out in sharp relief to the rough, metallic instruments in the ensemble, for example, and the meditative stasis established by the Japanese bowl gongs in the second section is embellished by solo marimba lines that traverse the entire range of the instrument.

Feast or Famine was written for marimbist Robert Van Sice, and premiered in 2000 with the Hungarian percussion ensemble Amadinda.



Roshanne Etezady, hailed by the Detroit Free Press as "a promising and confident composer", is emerging as one of the most dynamic musical voices of her generation. Her music ranges from clever and colorful to sublimely subdued; it combines lyricism with rhythmic intensity and engages performers and audiences alike.

Roshanne's works have been commissioned by the Albany Symphony Orchestra, eighth blackbird, Relache, and the PRISM Saxophone Quartet, among others. Her work has received recognition from organizations including the American Academy of Arts and Letters, Music At The Anthology, The Korean Society for 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer and ASCAP.

Performers and ensembles including Robert Van Sice, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe.

As one of the founding members of the Minimum Security Composers Collective, Roshanne Etezady has helped expand the audience for new music. Through collaborative projects with performing ensembles as well as creative outreach programs, MSCC creates an open dialogue between composers, performers and audiences.

Roshanne holds academic degrees from Northwestern University, Yale University, and the University of Michigan.

Concerto for Marimba with Percussion Orchestra is divided into four sections. A pair of vibraphones plays parts that interlock with each other in a fashion that is reminiscent of gamelan writing. Two rototom players and a timpanist make up a tuned drum section that plays material that is important both melodically and rhythmically. Three percussionists play a variety of unpitched percussion instruments to keep time and provide accents. And finally, a snare drummer and bass drummer highlight the music at key points, much as they might in an ordinary orchestra. Against this backdrop is placed a virtuoso solo marimba part.

The thematic material of each of the three movements of the piece consists of short diatonic or pentatonic motives. As a cadential figure, all three movements share a diatonic scalar figure that descends from the dominant to the tonic.

The motives are developed rhythmically, in the following way: In each movement there is established a long, repeating rhythmic cycle composed of a set number of measures. (In the last movement, the cycle changes halfway through the movement.) The motives are manipulated by syncopation, translation, augmentation, etc., against this cyclical backdrop. Each developmental passage takes place within one cycle, or, sometimes, within a group of cycles. The end of each developmental passage is marked by a three-fold repetition of a phrase, syncopated in three different ways against the backdrop of the rhythmic cycle.



Daniel Levitan (b. 1953) studied composition at Bennington College (BA, 1976) with Henry Brant, Vivian Fine, and Marta Ptazynska. He continued his studies of percussion with Tom Hemphill (marimba), Phil Ford and Ray Spiegel (table), and Frank Malabe (conga and latin percussion). His more than two dozen works for percussion ensemble are regularly performed at colleges and conservatories throughout the country and around the world. Mr. Levitan, a graduate as well of the North Bennett Street School (1975), works as a piano technician in New York City, and writes and lectures on tuning topics for the Piano Technicians Guild.

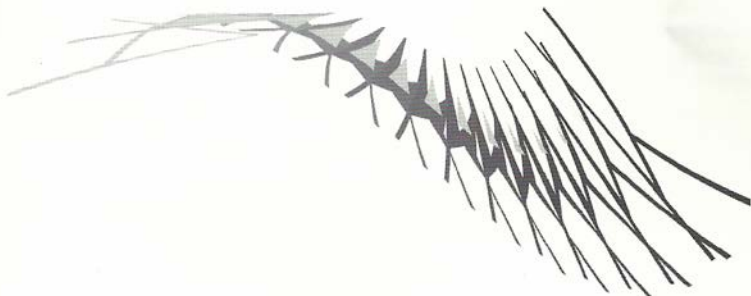


Toccata and Divertimento for vibes and marimba (2001) - Ney Rosauro

In Northeastern Brazil there is a kind of musical game where 2 people start singing and making rimes to challenge each other to make a better story on a given theme. This musical game is called *Desafio*. The basic concept from *Toccata and Divertimento* is based in the mood and melodies found on the *Desafio* and so being the 2 instruments will dialog sometimes imitating or sometimes challenging each other. The themes and the rhythm of the piece are based on modal melodies coming the *Baião*, a very popular dance from Northeastern Brazil. The piece is dedicated to Doug Walter and Jeff Moore.



Ney Gabriel Rosauro, a native from Rio de Janeiro, Brazil, Dr. Ney Rosauro has developed a successful international career as a percussionist, composer and pedagogue. Many of his more than 40 compositions have become standards in the percussion repertoire and he has presented innumerable solo concerts and as a soloist with orchestras in more than 30 different countries.



Transmutations and Metamorphoses for percussion ensemble follows two independent compositional procedures which and designed to be performed successively with an overlapping segment in which both are heard simultaneously. *Transmutations* consists of a series of microtonal chords punctuated by woodblock sounds, and *Metamorphoses* consists of melodies, chords and complex contrapuntal textures scored for wood instruments, metal instruments and one skin instrument. *Transmutations* was conceived as one seamless time field with randomized pitch content, starting times and dynamics; these were determined by a random number generator. *Metamorphoses* was composed in seven time fields according to a mathematical formula which elucidates a relationship between the constants pi (the ratio between a circle's diameter and circumference) and phi (the golden mean or so-called perfect proportion), which is: $\pi = 6/5 \times \phi^2$. Both compositions contain highly condensed materials derived from the structure of SPANDA, a complex of 198 compositions with a coherent macrostructure lasting over 13 days. *Transmutations and Metamorphoses* is the first time zone in *Symphonies of Sound*, the first day of SPANDA.

The aesthetic system used in these compositions derives from classical Indian theater and music. There are nine rasas (attitudes) in this system. They are:

1. sringara - love
2. hasya - humor
3. karuna - sadness
4. raudra - anger
5. vira - courage
6. bhayanaka - fear
7. vibhatsa - disgust
8. adbhuta - wonder
9. shanta - tranquillity (the absence of all the other eight)

Transmutations and Metamorphoses may be performed as a theatrical version in which the rasas are assigned to different sections of the music and "acted out" simultaneously with the performance. *Transmutations and Metamorphoses* was composed between 1989 and 1994.

Transmutations and Metamorphoses was premiered at the University of Michigan on February 6th, 1995 by the University of Michigan Percussion Ensemble and the New York premiere took place at Merkin Hall on February 9, 1995 on the Interpretations concert series, by the same performers.

Transmutations and Metamorphoses: Mizelle Music P.O. Box R Mountaintale, NY 12763



Dary John Mizelle (6.14.40) studied trombone, theory, composition and music technology at California state universities (B.A. Sacramento State University, M.A. University of California at Davis, Ph.D. University of California at San Diego) where his mentors included: Larry Austin, Robert Erickson, Kenneth Gaburo, Pauline Oliveros, Roger Reynolds, Jerome Rosen, Karlheinz Stockhausen, Richard Swift and David Tudor. A member of the New Music Ensemble at U.C. Davis (the first ensemble to make free group improvisations without scores of any kind) and the original partnership that published SOURCE Music of the Avant Garde, he has specialized in the sonic, structural,

rhythmic and theatrical aspects of contemporary compositional practice. He composes for electronic/ computer/concrete materials, solo vocal and instrumental, chamber music, large ensemble, choral, orchestral, operatic and experimental media. He performs on the trombone, trumpet, shakuhachi, voice, performance art, jazz and intermedia idioms and conducts. His works have been performed locally, nationally and internationally since the sixties. In 1989 he began work on the SPANDA Project, a complex of 198 compositions having a coherent macrostructure and unified aesthetic and lasting over 13 days. In 1988 his works were presented in a 25-year retrospective concert at Symphony Space in New York City to critical acclaim where his work was compared with that of Ives, Cage, and Nancarrow. He invents and builds electronic and acoustical instruments and makes visual art in various media. He has composed over 350 compositions for various combinations which are renown for their ability to challenge expert performers. Some of his recent works include: *Forbidden Colors* for solo flute and chamber orchestra, *Requiem Mass* for the *Victims of Terrorism* for orchestra, chorus and soloists, *Tuba Mirum* for trumpet and computer, and *Illuminations* (55 minutes for computer and small orchestra), *Earth Tones III* for contrabass clarinet, *Rilke Elegy I* for soprano and winds and *Aubade, Nocture and Bacchanal* for solo clarinet. He teaches composition, orchestration, computer music and world music at Purchase College, State University of New York Conservatory of Music where he chairs the composition program.





Tomoko Azuma attended the University of Michigan's School of Music from 2000-2002, where she conducted graduate percussion studies with Michael Udow. As a performer, Ms Azuma has appeared and toured as soloist in Israel, performed in Austria, and in the summer of 2002 advanced into the semi-finals of the Stuttgart World Marimba Competition. As an educator, she has coached as a mentor with the Detroit Civic Youth Orchestra, presented master classes to the public on keyboard percussion technique, and taught privately at the University of Delaware's Community Music School. Through her undergraduate work as a Humanities Scholar at the University of Delaware, she was afforded the opportunity to complete additional studies with Bill Moersch, Gordon Stout, and Nancy Zeltsman. Her primary teachers have been Michael Udow and Harvey Price. Ms. Azuma also studied solo marimba literature with the internationally acclaimed marimbist, Keiko Abe. An active advocate of music education and youth, she currently serves as General Manager of the American Youth Philharmonic Orchestras, an intense orchestral training program based in the Washington D.C. metropolitan area.



Jeffrey Moore is an Associate Professor of Music and the Director of Percussion Studies at the University of Central Florida in Orlando. He received his Bacheloris of Music Education Degree from the University of North Texas and his Masteris Degree in Percussion Performance from the University of Wisconsin - Madison. Active in all facets of percussion, he has performed with several symphony orchestras, a frequent performer of chamber music, and performs on drum set as well. Jeff is an internationally recognized percussion clinician, lecturer, and soloist. He has served as the Percussion Director of the Madison Scouts Drum and Bugle Corps, and as Program Consultant/Percussion Arranger with several European, Japanese, and Indonesian drum corps and bands. Jeff is an

associate editor of Percussive Notes, and is a member of the College Pedagogy and the Marching Percussion Committee within the Percussive Arts Society International.



Douglas Walter is the only percussionist to win the Concert Artists Guild Competition in New York City. He has developed an excellent international reputation as a marimba and vibraphone artist in both classical and jazz music. Dr. Walter has performed over 300 solo recitals and concerti in North America and Europe and his unique solo improvisations have received warm receptions wherever he has appeared. He studied jazz with David Samuels and David Baker, graduated summa cum laude from North Texas State University and studied with Charles Owen during his two masters degrees at the University of Michigan. His doctoral work was with Alan Abel at Temple University.

As Director of Percussion Studies at the University of Colorado at Boulder, Dr. Walter teaches undergraduate through doctoral students and directs the marimba and percussion ensembles.

- | | | |
|---|--------------------------|-------------------------|
| 1. Stubernic (1988) BMI | Mark Ford | 7:43 |
| University of Michigan Percussion Ensemble -
Andre Dowell, Chuck Ricotta, Jeffrey Barudin, marimba | | |
| 2. Feast or Famine (2000) ASCAP | Roshanne Etezady | 9:37 |
| University of Michigan Percussion Ensemble - Tomoko Azuma: marimba soloist
Mark Berry, Daniel DeSena, Ako Toma-Bennett, Michael Udow: percussion | | |
| Concerto for Marimba with Percussion Orchestra (1978) ASCAP | Daniel Levitan | 25:50 |
| 3. I | | 9:11 |
| 4. II | | 7:44 |
| 5. III | | 8:55 |
| Douglas Walter: marimba soloist
University of Michigan Percussion Ensemble - Michael Udow, conductor
Ya-Chi Cheng, Olman Piedra, Renee Keller, Michael Swain, Emily Hendricks, Jay Bordeleau,
Kenneth Craig, Jeffrey Barudin, Andre Dowell, Nicole Turney, Daniel Fineberg | | |
| Toccata and Divertimento for vibes and marimba (2001) GEMA | Ney Rosauo | 7:56 |
| 6. Toccata | | 2:37 |
| 7. Divertimento | | 5:19 |
| Jeffrey Moore: marimba; Douglas Walter: vibraphone | | |
| Transmutations and Metamorphoses (1994) ASCAP | Dary John Mizelle | 25:51 |
| 8. Transmutations | | 6:19 |
| 9. Metamorphoses | | 19:32 |
| University of Michigan Percussion Ensemble - Michael Udow - conductor
Anthony DiSanza, Clifton Smith, Ron Glenn, John Spirtas, Elizabeth Hanson,
John Vener, Paul Harkins, David Walker, John Polito, Virginia Weibel,
Matthew Sexton, Greg White | | |
| Executive Producer: Michael W. Udow | | |
| Recording Engineers at Solid Sound, Inc., Ann Arbor, MI: for tracks 2, 8, 9, Will Spencer;
tracks 1, 3, 4, 5, Robert Martens, Recording Assistant: Eric Wojahn | | |
| Mixing and Editing: Robert Martens | | |
| Recorded in Florida; Engineer for tracks 6, 7 James Meckley, Edited by Matt Brown | | |
| Graphic Production and Audio Replication: World Class Tapes, Ann Arbor, MI | | |
| | | Total Time 78:57 |

