

Having studied and performed significant percussion ensemble works by composers including Antheil, Boulez, Cage, Chavez, Cowell, Harrison, Ishii, Kowalski, Shostakovich (*The Nose*), Takemitsu, Varèse, Wada and so many others, I have often wondered: *How did their very first compositional studies sound?* I wish I could hear those seminal works and view the scores to see how those early creative explorations may have manifest themselves in the composers' later works. There are composers like Harry Partch, who tossed early works into a potbellied stove; now those works are lost forever. Yet, I would appreciate following the learning curve of composers from the thoughtful questions they asked of themselves during their formative years through the compositional output represented in their mature works.

I thought it might be of interest to some of my colleagues, former students and perhaps other listeners, if I were to include in this multiple CD project, my first composition written in 1965 at the age of sixteen, *Suite for Jazz Drums and Four Handclappers* while at Interlochen's National Music Camp with the encouragement of my percussion teacher, Jack McKenzie. Listening to the recording, one will not see my calligraphy with backward flagged eighth and sixteenth notes. My second composition, also included in this offering, *Four Constructions* for percussion quartet, was presented at Interlochen the next summer with my high school percussion friends, Eugene Sittenfield, Barry Grossman and Garry Kvistad.

Solo non-percussion works and mixed chamber ensemble compositions followed. However, these discs, along with Equilibrium's EQ01 disc, titled the "*Shattered Mirror*", represent the majority of works to date of compositions for and with percussion ensemble. This recording project is a result of my University of Michigan winter 2005 sabbatical leave that included residencies at universities and conservatories where I presented masterclasses, provided feedback at ensemble rehearsals prior to each recording and produced each recording session. Melding student and concert hall schedules at fourteen institutions was a challenge, but with the extraordinarily flexible and kind help of my colleagues, it all worked out quite well indeed. Included with these performances of many of my percussion ensemble works from various time periods in my compositional development are photos of my colleagues, their students, and other collaborators to whom I offer my sincere and heartfelt thanks. *M. Udow*



The Charm (2005)

The kettle drums, with roots easily traced to the Sultan's Janissary Army of the Turkish Courts, are noble instruments. Jonathan Haas, is a creatively staunch advocate of these fine orchestral instruments. When I had written to Jonathan about this CD project he requested two new percussion ensemble works from me. These works, *Apparition* and *The Charm*, are quite distinct from each other. *Apparition* is a concert work for a soloist playing a console of 5 – 8 timpani, whereas *The Charm* is composed for Jonathan's unique seventy-four inch Monster Timpano, Speaking Voices and Tubular Bells.

The first time I saw a picture of Jonathan's monster drum, *Scene I in Act IV* of William Shakespeare's *Macbeth*, came to mind. This famous scene, set in a cavern where in the middle stands a boiling cauldron with three witches hovering over it, seemed to be a logical springboard. The English art of church bell ringing includes a practice known as change ringing and requires a bell ringer for each bell. Change Ringing has its origins in the late 16th and early 17th century. Shakespeare, ringing changes, tubular bells, a cauldron, but this time with a velum stretched over the top. . . . there you have it; what a witch's brew indeed.

First Witch

Thrice the brinded cat hath mew'd.

Second Witch

*Thrice and once the hedge-pig
whined.*

Third Witch

Harpier cries 'Tis time, 'tis time.'

First Witch

*Round about the cauldron go:
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty one
Swelter'd venom sleeping got,
Boil thou first in ' the charmed pot.*

All

*Double, double toil and trouble;
Fire burn and cauldron bubble.*

Second Witch

*Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wood of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.*

All

*Double, double toil and trouble;
Fire burn and cauldron bubble.*

Third Witch

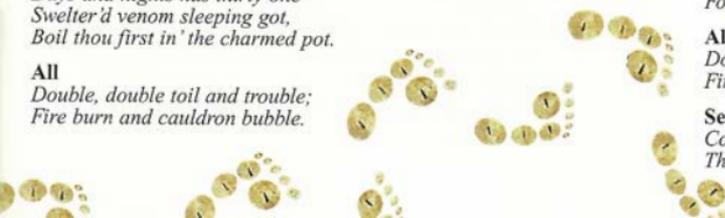
*Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew, (Shrew?)
Gall of goat and slips of yew
Silver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chauldron,
For the ingredients of our cauldron.*

All

*Double, double toil and trouble;
Fire burn and cauldron bubble.*

Second Witch

*Cool it with a baboon's blood,
Then the charm is firm and good.*



Rio Grande Riffs – percussion ensemble version (2005)

The original steel band version, also contained within this two disc set, was written at the request of Jim Royle for his student pan ensemble in Connecticut. As I was composing the work, I also heard a percussion ensemble orchestration in my “mind’s ear”. So in January 2005, I orchestrated this version of the work, my very first creative endeavor of this sabbatical project. Upon first hearing Keiko Abe play her wonderful marimba work, *Tambourin Paraphrase*, I offered Keiko a post concert compliment. While listening to her superb performance of her new work, I joyously had images of an imaginary meeting between Milhaud and Stravinsky, drinking wine in a little outdoor café on Mont Martre. In thinking about *Rio Grande Riffs*, perhaps this work might conjure up an imaginary meeting of Stravinsky and Mozart drinking Pina Coladas in Trinidad or Tobago. You almost can’t miss the hick-ups!

Apparition (2004)

Jonathan Haas requested that I compose another work for solo timpani and percussion ensemble; *Apparition* is the result of that request. It was composed for five timpani with a great deal of inside drum pedaling, but I thought that it could also be successfully played with up to eight drums. In this recording eight timpani were utilized. Different virtuosity demands are placed on the performer based on how many timpani are used – pedal tuning becomes the technical focus for the five drum realization of the work, whereas linier arm reaches and hand dampening becomes of prime importance with the use of more drums. In either approach, great musicality with pitch and rhythmic clarity will allow the musical phrases to “sing”. A concerto orchestration for symphony orchestra and also for wind ensemble was dancing in my head while writing this work. Those concerti versions remain strong in my psyche.

In this work, I pay great homage to Johann Sebastian Bach’s contrapuntal genius while momentarily quoting four successive intervals from *The Art of the Fugue*. Similarly, the four opening intervals (the first five pitches) the timpanist plays is my homage to Dimitri Shostakovich, specifically his *Symphony No. 11*. These two thematic motives are intertwined throughout the work.

Shadow Songs IV (1988)

The legendary marimbist, Keiko Abe, my dear friend whose transcendental depth of music making has been an extraordinary influence on my life, requested I compose a new work for her with percussion ensemble. *Shadow Songs IV*, dedicated to Keiko, is the result. It premiered in Japan by Keiko in 1988 with the Michigan Percussion Ensemble, and performed in 1999 in Korea, with Percussion Group Falsa. I am so pleased that it remains in Keiko’s repertory when she tours in Japan with the Paulownia Percussion Group. The work has shadowy melodic and contrapuntal rhythmic

references that emerge from clustered sound textures while developing motivic themes from several of my previously composed works. At the same time, I respectfully juxtaposed my original music with traditional world music rhythmic cycles: a North India *Delhi Kaida*, an Ewe *Agbadza*, and a traditional Javanese melodic sequence. The work provides ample opportunity for the soloist and ensemble members to improvise. This is not a work for the TV-generation with short attention spans.

Dinosaur Dance (1991)

Jonathan Haas's first compositional request of me was for a timpani and percussion ensemble work for his Lincoln Center touring out-reach group, Drumfire. With his friend and colleague, Ben Herman, as soloist, this work was ultimately performed by that ensemble at Carnegie Hall on an American Symphony Orchestra concert.

When composing melodically for timpani, I seem to be drawn towards the beautiful timbre with aspects of cello/bass qualities within this instrumental console. This work, intended for four or five timpani, maintains the "get-down" bass tessitura of the instrument console with off-beat rhythmic jabs and contrapuntal themes presented by the ensemble. John H. Beck's background, which encompasses his love of jazz and the symphonic repertory, is evident in this fine performance, conducted by his colleague who happens to be his son, John R. Beck. It was a great pleasure for me to observe the two of them interacting with the Eastman students in the historic Eastman Theatre.

Do not be confused by the title. I am not inferring that timpani are dinosaurs. Quite to the contrary, I think the mechanical craftsmanship of the instrument is far from being fully developed. The title was anointed by my then six year old daughter, Rachel, who came running down the steps as I was playing through the part saying, "Dad, that's a Dinosaur Dance".

Transparent Structures (1969)

Dedicated to my teacher, Thomas Siwe, this work was composed at the end of my sophomore year of college. As is the case with many older compositions for this ensemble medium, at first glance and perhaps even after first listening, members of contemporary college ensembles and high school groups who often perform seemingly more difficult compositions, may scoff at the modal references to Alan Hovhaness's *October Mountain* (EQ62 – Thomas Siwe: "Historic Works for Percussion Ensemble"). Yet, the "Classical" precision required to play this work and many earlier historic works (how many performances of Carlos Chavez's *Toccata* must one experience with poor snare drum rolls (both crescendi and diminuendi), less than precise vertical alignment, and indiscriminant lack of timbral sensitivity before becoming utterly exasperated? I challenge any college ensemble to play this work at a rigorously high standard of excellence.



Further influences, such as employing found objects - tin cans and automobile brake drums, the use of chime harmonics as well as global instruments – tam tams, log drums, were all direct influences on my developing compositional craft under the guidance of both Jack McKenzie and Thomas Siwe at the University of Illinois.

In this performance of *Dinosaur Dance* the “Beck father and son duo” have switched roles with father, John H. Beck, putting down one stick to assume his leadership on the podium while son John R. picks up a stick (or sometimes two) to play the marimba solo part in this work.

The Shattered Mirror Suite (2003)

Prelude, Mountains, Delicate Threads, Moon, The Rugged Tree, I Go Forth, Shadows, The Wild Hawk
The Shattered Mirror Suite extracted from my opera is composed for baritone, soprano, tenor, chorus, piano, synthesizer and eight percussionists. The premiere of the opera took place at the Percussive Arts Society International Convention in Orlando, Florida in November of 1999. Global mythology (from Europe, Asia and the Indian Nation) based on the writings of Joseph Campbell in his work, *The Meaning of Myth*, serves as the basis of the opera’s scenario; poetry by John Gracen Brown, and Alonzo Lopez form the libretto for this suite.

The protagonist character, *Sun*, is searching for the meaning of life. *Moon*, a wizard, with the elusive character, *Wind*, and the chorus aid *Sun* in his quest. In one poem, *Moon*, looking at *Sun* comments: “The rugged tree, wedged within the cliff, seems to fight for rugged strength.” Triumphant, *Sun* and the chorus sing of the wild hawk: “the great bird circles above the ascending clouds”. By melding poetry, rather than narrative text, with a scene play that leaves much to the interpretation of the individual listener, it is my hope that the audience first becomes lost and then is whisked away and by the end of the work, each person finds themselves having been deeply engaged in the interpretive interactive process with the performers as we all ascend, our spirits soaring like that of the wild hawk.

Prelude - Instrumental

Mountains

SUN: Come away to the mountains where the sky ascends and the valley reaches out—far below. Here the mountains roll into the sun and the sun rolls back. I am somewhere in between and know not how or why. Only the wind among the distant mountains moves within my being. I long for its loud lament and its long loneliness. Yes, I long for the passage among the mountains— the distant mountains— clear and free in the distance.



I wander alone among the hills— and hear only music within. The green across the field becomes a deeper green as the glow of the sun fades over the distant hill. The evening light lingers for a while. The last of evening's light weaves among the leaves. The black hills of the night give way to the stars. In its giving, it is gone. What is truly gentle can steal the heart away.

Warm and dreamlike lies the autumn day. The calm of yesterday tells us where we have gone astray. The air is warm from the sun of the day, but a cool dampness is gathering in the air. The breath that is on the breeze is on my tongue tonight.

The birds circle beyond. There the dawn is spreading across the distant sky.

Delicate Threads

WIND: The delicate threads of meaning weave their way from yesterday beyond today.

WIND & WOMEN'S CHORUS: Meaning, Weaving . . .

Moon

SUN: The wind howls, the moon slowly rises... The moonlight ceases to ripple but holds a steady hue across the lake. The moon carries a frightening glow. The moon lifts— and the owl takes flight to the naked oak. The light of the moon lingers— but for awhile. How do I stand now upon the mountain so alone— and yet have stars and moon at hand?

The Rugged Tree

MOON: The rugged tree wedged within the cliff seems to fight for life with rugged strength. Perhaps it does not, but is rather rooted well giving and taking only what it can. The bare branches reach into the sky. The roots of anguish wind deeply as they grip and move downward.

The storm of meaning swells when the large clouds roll up over the river and the big trees begin to blow. The trees lend themselves to the mighty wind. The wind howls among the tall trees— high in the mountains.

I Go Forth

SUN: I go forth to move about the earth.

I go forth as the owl, wise and knowing

I go forth as the eagle, powerful and bold

I go forth as a dove, peaceful and gentle

I go forth to move about the earth in wisdom, courage, and peace.



Shadows

SUN: The shadows gently grow as the sun descends. The day closes and the shadows grow long, the woods seem to thicken. The shadows of the evening move across the fields. Frail but powerful are the shifting shadows on the giant clouds— Frail are the moving shadows of the barren trees upon the ground. The shadows gently grow and the sun descends. The last of evening's light weaves among the leaves. So many shadows have fallen across the path— now my way has grown quite dark.

The Wild Hawk

SUN: The wild hawk, soars, lifts and ascends.

CHORUS: The wild hawk, soars, lifts and ascends.

SUN: The great bird circles above the land.

CHORUS: The great bird circles above the land.

SUN: He sees me here as he wings and drifts and scales aloft toward those lifting clouds.

CHORUS: He sees me here as he wings and drifts and scales aloft toward those lifting clouds.

SUN: Only the mighty hawk sings to me now.

CHORUS: Only the mighty hawk sings to me now.

SUN: It lifts and soars as if to command.

CHORUS: It lifts and soars as if to command.

SUN: The black wing circles above the ascending clouds.

CHORUS: The black wing circles above the ascending clouds.

~ POETRY CREDITS ~

The corpus of this poetic libretto was written by John Gracen Brown and re-assembled in a narrative style by the composer with permission granted by the author. The poetry was selected from [A Sojourn of the Spirit and Passages in the Wind](#) published by the author (430 Va. Ave., Martinsburg, WV 25401 USA)

I Go Forth; Alonzo Lopez, [Anthology of Poetry and Verse](#), published by Institute of American Indian Arts Students, United States Department of the Interior, Washington, D.C.

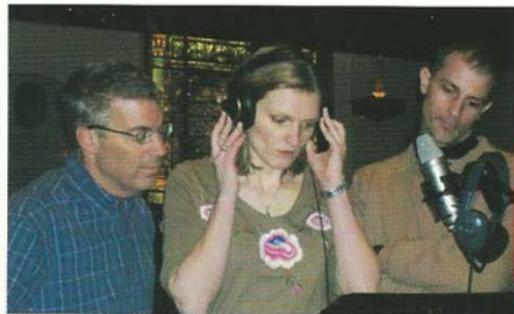




The Shattered Mirror Suite -
The Curtis Institute of Music
Percussion Ensemble: Don Liuzzi, Director
with soloist and chorus



The Charm -
The New York University
Classical Percussion Ensemble:
Jonathan Haas, Director

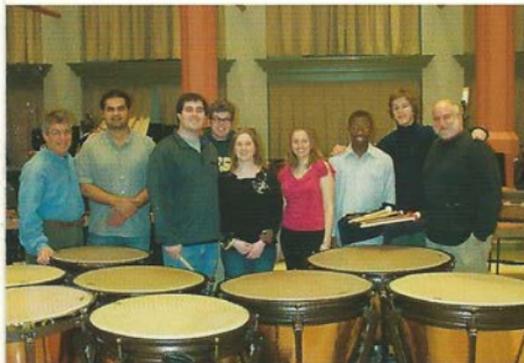


The Charm -
Jonathan Haas, Anna Kepe, Robert C. Kelly



Shadow Songs IV - Philidor Percussion Group:
Rob Falvo, Wiley A. Sykes, III,
Nathan Daughtrey, John R. Beck





Apparition - Peabody Percussion Ensemble:
Jonathan Haas, Director/Conductor
Ed Zaryky: timpani soloist



Reality I.
The Juilliard Pre-College Percussion Ensemble
Simon Boyar, Director



Rio Grande Riffs - Steel Band
Jim Royle Percussion Studio Ensemble:
Jim Royle, Director





Rio Grande Riffs - percussion octet
Shepherd School Percussion Ensemble:
Richard Brown, Director Photo: David Long



Two Transparent Structures -
The Eastman School of Music
Percussion Ensemble: John H. Beck, Director
John R. Beck, Marimba



Dinosaur Dance -
The Eastman School of Music
Percussion Ensemble: John H. Beck, Timpani
John R. Beck, Conductor



Suite for Jazz Drums & Four Handclappers -
The University of Akron Percussion Ensemble, Matt Dudack: Coach
Larry Snider: Director of Percussion Studies

DISC ONE

1. *The Charm* - drum soloist and percussion sextet (2005)

Anna Kepe: speaker

The New York University Classical Percussion Ensemble: Jonathan Haas, Director
Robert C. Kelly: monster timp. soloist and Jimmy Orlick: assistant

Zach Redler, Enrique Castro, Lewis Winsber,
Jeffrey Roberts, Alex Beckmann, Jonathan Haas

Recording engineer: Tom Dosi at Loewe Concert Hall, New York, New York; March 10, 2005

2. *Rio Grande Riffs* - percussion octet (2005)

Shepherd School Percussion Ensemble: Richard Brown, Director

Nathan Lassell, David West, Grant Gould, Daniel Gould,
Brian Vogel, Kevin Coleman, Brandon Bell, Seth Rowaldt

Recording engineer: Josh Applebee at Stude Concert Hall, The Sheppard School of Music,
Rice University, Houston, Texas; April 14, 2006

3. *Apparition* - timpani and percussion quintet (2004)

Peabody Percussion Ensemble: Jonathan Haas, Director/Conductor

Ed Zaryky: timpani soloist

Westley Benson, Joanna Dabrowska, Max Frantz,
Behzad Habibzai, Michael Competello, John Greeney

Recording engineer: John Greeney at East Hall, Peabody Conservatory, Baltimore Maryland;
March 15, 2005

4. *Shadow Songs IV* - marimba and 3-8 percussionists (1988)

North Carolina School of the Arts: John R. Beck, Director

John Antonelli, Michael Garrett, Jeremy Gill, John-Michael Jacobs,
Shawn Marcinowski, Tyler Kinnear.

Philidor Percussion Group: John R. Beck, Rob Falvo, Wiley A. Sykes, III,
Nathan Daughtrey: Marimba Solo

Recording engineer: Frank Martin at Watson Chamber Music Hall,
North Carolina School of the Arts, Winston-Salem, North Carolina; May 1, 2005

5. *Dinosaur Dance* - timpani and percussion quartet (1991)

The Eastman School of Music Percussion Ensemble: John H. Beck, Director

John H. Beck, Timpani • John R. Beck, Guest Conductor

Robert Marino, Melanie S.T. Sehman, Steve Sehman, Colin Tribby

Recording Engineer: John Truebger at The Eastman Theater, The Eastman School of Music, Rochester, New York; February 2, 2005

6. - 7. *Two Transparent Structures* - marimba and percussion quartet (1969)

The Eastman School of Music Percussion Ensemble: John H. Beck, Director

John R. Beck, Marimba • John H. Beck, Conductor

Melanie S.T. Sehman, Steve Sehman, Ivan Trevino, Colin Tribby

Recording Engineer: John Truebger at The Eastman Theater, The Eastman School of Music, Rochester, New York; February 2, 2005

8-15. *The Shattered Mirror Suite* (2003)

The Curtis Institute of Music: Don Liuzzi, Director

Don S. Liuzzi, Conductor/Project Director

Sun - Richard Zuch, bass baritone

Wind - Rachael Garcia, mezzo-soprano

Moon - Jeffrey Picon, tenor

Sopranos: Jane Foster, Heidi Kurtz

Mezzo-Soprano: Leslie Johnson, Alyson Harvey

Tenors: Dana Wilson, Jeffrey Picon

Basses: Gregory Cantwell, Eric Werner

Susan Nowicki - piano, vocal coach • Andrew Hauze - synthesizer

Curtis Percussion Ensemble:

Gabe Globus-Hoenich, Patricia Franceschy, Patrick Pastella, Dennis Petrunin

Curtis Alumni: Raul Vergara, Jamie Deitz and

Rowen College: Mika Godbole and Temple University: Renee Keller

Recording Engineers: Philip McClelland, Jonathan Fink at Field Concert Hall, The Curtis Institute of Music, Philadelphia, Pennsylvania; May 10, 2005

Robert Fitzpatrick, Dean: Curtis Institute of Music

Production Assistant to Michael Udow: Mathew Grady

Special thanks to: David Hayes, Music Director: The Philadelphia Singers, Jason Markzon, Mathew Grady, and The Liuzzi Family: Gretchen, Cara, Anna and Don.

DISC TWO

1. *African Welcome Piece* – 12 percussionists and chorus (1970)

New England Conservatory Percussion Ensemble: Frank Epstein, Director

Players (1-6) William James, John Kulevich, Rick Urban,

Mark Levy, William Holden, Jeff Means

Bull Roarers (1-6) Fred Morgan, Daniel Wolfe,

Ryan DiLisi, Layci Guyon, Kazuki Oya, Joe Becker

Teachers:

Betty Hillmon - The Park School, Brookline, MA

Joanne Crowell - Woodland School, Weston, MA

Sharon Hamel - Michael P. Taylor School, Boston, MA

Marilyn Andry - Eliot Educational Center, Roxbury, MA

Karimah Williams - Timilty Middle School, Boston, MA

Voncille Ross - Timilty Middle School, Boston, MA

Janice Allen - The Park School, Brookline, MA



Recording engineer: Patrick Keating at Jordan Hall, New England Conservatory,
Boston, Massachusetts; May 6, 2005



African Welcome Piece –
England Conservatory Percussion Ensemble:
Frank Epstein, Director



Photos: Will Wise



Chorus:	Courtney Drucker	Joseph Francois	Paul McCallion
Adahlia Babcock	Cyrus Veysi	Joshua Santiago	Peyton Provenzano
Alec Chan	Daharah Pritchard	Jourdan Greene	Philip Daniel McCallion
Alexa Zilberfarb	Daniel Getz	Julia Brown	Rashawn Mikell Skinner
Alexander Ervin	Darcy Aikins	Julia Packman	Raven Thomas
Alexandria Satcher	Deandre White	Justin Riggins	Read Allen
Alison Luk	Edward Chaplin	Kaelyn Anderson	Rebecca Nazaire
Amanda Ryan	Elizabeth Koris	Kailah Riggins	Renae Austrie
Amanda Zhou	Emerald Wong	Kakveh Veyssi	Rikencia Laguerre
Amani Rose Carson	Emilie Mis	Kate Silberberg	Roudy Charitable
Amari Veale	Emily Pesek	Kelsey Deolim	Sabrena Hairston
Andrew Ervin	Emma Mehlman	Kendal Mills	Sadea Cleghorn
Anna Lau	Emma Tiedemann	Keynessa Nazaire	Samantha Marchiony
Anna Rose Hale	Eric McAlpine	Kobe Knight	Samantha Shalom
Annie Burkus	Evandra Guerrier Senot	Laura McCallion	Savaughn Dickerson
Annie Goodridge	Gabby Farrah	Lea Grace Swinson	Shaffany Terrell
Antoria Chaplin	Gene Miller	Leo Hattabaugh	Shanique Neita
Ashley Bertrand	Grant Jones	Leora Winston	Sofia Silverglass
Ashley Villard	Grattan Aikins	Liron Coulanges	Sophie Moss
Augusta Winthrop	Gregory Corado	Lizzie Ayoub	Star Reed
Austin Drucker	Hart Rippe	Lonnie Copeland	Steffi Mehlman
Azita Lotfi	Imani Varris	Luis Bennett	Stephen Babcock
Benjamin Powell	Isabel Moss	Luisa Alvarez	Steven Odom
Benjamin Soloway	Isabelle Gilman	Lukas Mathison	Taylah Robinson
Bennet Karel	J'Karah Brown	Lunie Louis	Tiara Hunter
Breauanna Arthur	Jackie Liu	Lyric Terrell	Vanessa Bertrand
Brianna Varris	Jacquelyn Dowling	Maiya Vidal	Victoria Alvarez
Carlin Williams	Jakenya Stone	Malaysia Thomas	Victoria Honour
Caroline Detore	Jala Ali Bennett	Margot Wymant	Vincent Carrington
Caroline Kaye	Jalen Ware	Maria Mercedes Garcia	Whitney Hazard
Caroline Muggia	Jalese Ware	Melanie Spencer	Zoe Snow
Caroline O'Boy	James Cebulla	Michaela Smith	
Carrie Coote	Jamesha Clark	Michelle Walsh	
Cary Williams	Jamie Leve	Mikel Cajuste	
Channing Frick	Jamin Ware	Mikela Satcher	
Charlotte Allard	Jasmine Reed	Molly Johnson	
Christina LeLon	Jennie Chartrand	Molly McGinty	
Clara Allen	Jennifer Walsh	Noah Boskey	
Clarissa Rose Carson	Jenny Enfield	Ola Wojdauowska	

2. Rio Grande Riffs - Steel Band (2004)

Jim Royle Percussion Studio Ensemble: Jim Royle, Director
Brian Bellitto, Michael Coletti, Michael Howard, Dana Chard, Bryan Garbe,
Jacob Rosenthal, Grif Peterson, Nick Cloutier, Tim Pierson, Tom Opalak.
Mark Tondi, Sam Hendricks, David Krauss, Patrick Atkins

Recording engineer: Sean Moffitt at Jim Royle Drum Studio, Bridgeport, Connecticut;
March 6, 2005

***Toyama* - multiples of two players (1993)**

3. Handclapping Version

4. Found Object Instrumental Version

University of Wisconsin Western Percussion Ensemble: Anthony Di Sanza, Director
Patrick Coughlin, Dane Crozier, Anthony Di Sanza, Carl Dixon, John Doing,
Stacey Krueger, Alison Jeske, Keith Policano, Daniel Pingrey, Nick Wilmot

Recording engineer: Marv Nonn at Mills Hall, University of Wisconsin School of Music,
Madison, Wisconsin; February 18, 2005

5. Reality I. - percussion quintet (1980)

The Juilliard Pre-College Percussion Ensemble: Simon Boyar, Director
Ian Rosenbaum, Nicholas Murry, Jesse Brickel, Jonanthan Young, Francesco Tyl-Berwick

Recording engineer: James Czeiner at EMW Studios, New York, New York; March 12, 2005

***Suite for Jazz Drums & Four Handclappers* - percussion quintet (1965)**

6. Bossa Nova

7. Waltz

8. Jazz

University of Akron, Larry Snider: Director of Percussion Studies

The University of Akron Percussion Ensemble, Matt Dudack: Coach

Brian Lange, Drumset

Handclappers: Tyler Carpenter Kevin Lewis William Talaba Joshua Tariff

Recording engineer: Randy Harper and Richard Maurer at University of Akron, Akron, Ohio
May 11, 2005

Suite for Jazz Drums & Four Handclappers - percussion quintet (1965)

9. *Bossa Nova*

The Miller South Percussion Ensemble from the Miller South School for the Visual and Performing Arts, Akron, Ohio: Matt Dudack, Director

Molly Cowperthwaite, Drumset

Handclappers: Logan Eisenhart Nick Kienzle David Nees Joshua Nees

Recording engineer: Randy Harper and Richard Maurer at University of Akron, Akron, Ohio; March 2, 2005

Four Constructions - percussion quartet (1966)

10. *Wood*

11. *Metal*

12. *Skin*

13. *Mixed*

University of Wisconsin Western Percussion Ensemble: Anthony Di Sanza, Director
Patrick Coughlin, Carl Dixon, Stacey Krueger, Cindy Terhune

Recording engineer: Marv Nonn at Mills Hall, University of Wisconsin School of Music, Madison, Wisconsin; February 18, 2005

Four Movements - Percussion Quartet (1974)

14. *Shake*

15. *Scrape*

16. *Rub*

17. *Strike*

North Carolina School of the Arts, John R. Beck, Director

John Antonelli, Michael Garrett, John-Michael Jacobs, Tyler Kinnear

Recording engineer: Evan Richie at Ovation Sound, Winston-Salem, North Carolina; May 1, 2005



Dance for J.P.C. - multiples of four percussionists (1988)

William Paterson University Percussion Ensemble, Payton MacDonald: Director

18. *Drums and Almglocken Version*

Mike Deluccia, Joe Bergen, Kelly Drake, Mark Richardson

19. *Water Gongs and 1 Water glockenspiel bar Version*

Dana LaMarca, Jonathan Kruzel, Shannon McClure, Angel Manzueta

Recording engineer: David Kerzner at William Paterson University Recording Studio, Wayne, New Jersey; March 8, 2005

20. *Music for Cross Cultures* for twelve percussionists (1983)

The University of Akron Percussion Ensemble, Larry Snider: Director of Percussion Studies

Kevin Lewis: Coach

Steven Carpenter, Mary Chuhay, Nick Fielder, Mark Halaiko, Tom Hilton, Keith Jensen, Brian Lange, Kevin Lewis, Robert Slone, William Talaba, Joshua Tariff, Joshua Wood

Recording engineer: Randy Harper and Richard Maurer at University of Akron, Akron, Ohio
May 11, 2005



Toyama—
University of Wisconsin Western
Percussion Ensemble:
Anthony Di Sanza, Director

African Welcome Piece (1970)

My avid interest in African Music occurred while studying with William Amawaku, a master drummer and professor from the University of Ghana who encouraged me to compose this work. Bill was teaching ethnomusicology at the University of Illinois during the 1969 – '71 school years. He grew up in the Ewe Province in the Akan Community of Ghana.

There are three modes of drumming: the signal, the talking and the multilined mode. This work draws extensively upon the multilined mode of drumming. This mode often accompanies dance. There are three specific traditional rhythms presented in this work. The first, the *Agbadza* is a polyrhythmic structure in 12/8 and 6/8 meters. The second, the *Tigere Dance*, is a cross-rhythmic based 6/8 feel. The third, *Hi-Life*, in a cross-rhythmic 2/4 meter, is a modern African “restructuralization” of an older traditional rhythmic mode. My goal was not to duplicate an existing African musical form, but rather to extract essential elements and specific aspects of the musical style and mold them into a unique experience for “Western” percussionists, who like myself at that time period, were only beginning to become informed about the magnificent traditions and complexities of performance practice in so many areas on the African Continent.

The first performance of this work was on my senior recital conducted by Thomas Siwe with the University of Illinois Percussion Ensemble. Particularly meaningful for me was our collaboration with Robert Ward's Gospel Choir as the United States was still in the early stages of addressing racism in our nation. Further political turmoil with the Viet Nam war raging caused great social unrest in this country. In the current state of world affairs and affairs at home in 2005, when this recording was made, it was particularly inspiring and meaningful to once again experience a collaboration, this time put together by Frank Epstein and his New England Conservatory Percussion Ensemble with Ms. Betty Hillmon and her colleagues with their primary school students from the greater area Boston public schools. This performance with a children's choir singing my composed melody with nonsensical syllabic “text”; was a joyful experience.

Rio Grande Riffs (2004)

This original steel band version was written at the request of Jim Royle for his student pan ensemble in Connecticut. While composing the work, I heard a percussion ensemble orchestration in my “mind's ear” as well. That version orchestrated a year later, appears on the other disc in this set. Jim was introduced to me via E-Mail by Jonathan Haas. As I had a number of works appropriate for high school level ensembles, I initially sent Jim several of those works. Jim wrote back asking instead, if I would compose a new work for steel band for his students. *Rio Grande Riffs* was the result of our dialogue.

With challenging meter changes, counterpoint, and “all over the pan” melodic lines, I think this is a formidable work for pan ensemble. The fact that Jim’s ensemble of diverse primary school aged students tackled this demanding work is a tribute to his sensitivity in working with his students and their enthusiastic dedication to the task.

Toyama (1993)

Composed for the 1993 Toyama Percussion Festival in Japan, this work combines additive rhythmic compositional concepts in works like Frederick Rzewski’s *Les Moutons de Panurge*, and cyclical rhythmic canonic shifting at the sixteenth note, familiar in the music of Steve Reich. The work was premiered by the Toho Gakuen College of Music Percussion Ensemble and the University of Michigan Percussion Ensemble and was composed at the request of Professor Keiko Abe. It may be performed by any multiple of two players and may be performed as a handclapping piece or with unspecified instruments. The recording of these two versions of the work along with *Four Constructions* was especially gratifying as it was performed by my “percussion grandchildren”, the students of my colleague and former student, Anthony Di Sanza.

Reality I. (1980)

Reality I and *Illusion I* were composed in 1980 for my students at the University of Missouri Kansas City, Conservatory of Music. I have been fascinated with movement since seeing Marcel Marceau when I was about eight years young. Having toured for thirty-five years with dancer, Nancy Udow, I continued to refine my eye for the subtleties in gestures. The United Mime Workers, a student group which formed at the University of Illinois during my graduate studies, also peaked my thoughts about imagination and expectations. *Reality I* and *Illusion I* are two distinct works, but may be performed one after the other in that order. In *Reality I*, the conductor conducts the five clave players. In *Illusion I*, the conductor now plays claves and all five performers from *Reality I* conduct individual metric patterns with distinct flare and penuche. In *Illusion I*, the conductor now plays claves and all of the five performers from *Reality I* conduct individual metric patterns with distinct flare and penuche. *Reality I* has also served to open a concert, with *Illusion I* closing the first half of the program or ending the entire concert.

Suite for Jazz Drums and Handclappers (1964)

While at the Interlochen Arts Academy, I was fortunate to have had the opportunity to begin my formal composition training in a classroom setting with composer Warren Benson. Warren had mentioned that he used to close his percussion ensemble concerts at Ithaca College, with a handclapping piece he had composed. Perhaps it was the previous summer of 1964 at Interlochen’s National Music Camp, that I performed my percussion teacher, Jack McKenzie’s,

Suite for Handclappers and Wurlitzer Sideman, one of the early electronic musical “rhythms and instruments in a box”, predating the commercial synthesizer. So, no doubt, I had handclapping on my mind. This suite is the result of those influences and aside from sketches long lost, serves as my first saved composition. The original idea, suggested to me by my friend and colleague, Larry Snider, was to have a group of students who were my age at the time I composed the the piece, record the work. The students of The Miller South Percussion Ensemble from the Miller South School for the Visual and Performing Arts in Akron, Ohio were primed and ready for their first ever recording session, which was to also include the recording of another work by Dr. Snider’s University of Akron Percussion Ensemble. However, after we were about to complete one of several “takes” of the first movement *Bossa Nova*, a major snow storm blew through Ohio cutting the entire power grid for the University of Akron, where the session was taking place. After waiting an hour, late in the evening with parents worrying about school the following day for their children, we abandoned the session.

It was agreed that Matt Dudack, Larry Snider’s colleague, who prepared the Miller South group, would work with the University of Akron ensemble to record the work in May when I would be on my way back from the recording session in Philadelphia at the Curtis Institute of Music. I was able to put together a version of the *Bossa Nova*, by the Miller South ensemble and the entire work is also presented in it’s full form by the Akron group.

Four Constructions (1966)

Reflecting back on this work, my second composition of forty years ago, I am compelled to put *Four Constructions* in an historical context. In the broadest view, considering what Wolfgang Amadeus Mozart was creating at age fifteen, I had to ask myself if it was a good decision to bring this work out of moth balls and subject today’s skilled and intellectually astute college percussionists and audiences to such a modest offering. My rationale for responding in the affirmative spins into an ever more complex conundrum of a not so Ivesian “unanswered question”. After all, irrespective of my age, *Ballet Mécanique* (composed 29 years earlier) and *Ionization* (24 years earlier), individually cast a long shadow over these *Constructions*. However, as I think back on rehearsals with my friends at Interlochen that summer, with coachings by Jack McKenzie (the proponent of the “matched grip” who, at that time was conducting and performing in the Harry Parth Ensemble), I recall with great fondness the enthusiasm and excitement and dedication of each junior high student of our quartet as we worked towards the premiere. The always kind, Mr. McKenzie never mentioned that John Cage had already composed a series of *Constructions* years earlier. Indeed, it was not until my junior year of college that my professor at that juncture, Thomas Siwe, programmed John Cage’s *First Construction in Metal*. When I was handed my part

at the first meeting of the ensemble I recall thinking – “What, John Cage had titled his new work the same as mine? How dare he do that?” (having no idea at that moment that this impressive work had been created in the 1940s).

Given my developed affinities for post-Bach contrapuntal complexity, passion for exploring new timbre chords, and melodic and harmonic development, all melded with aspects of world music, I have to say that I was a bit uneasy about presenting this dated offering to my good friend and colleague, Anthony Di Sanza. However, he took a chance on these *Four Constructions* and from the feedback we received from his students, the project was a worthwhile experience. I do thank the performers for their dedication and most interesting observant questions throughout their working process.

Four Movements (1974)

The movements, *Shake, Scrape, Rub and Strike*, utilize maracas, guiros, sandpaper blocks and handclapping (+a bottle player), respectively. Ideally, a certain subtle theatrical performance posture and attitude will develop as the players, seated in the traditional string quartet configuration, perform each movement. Towards the later part of *Rub*, the third movement, there are indications of a number of vocal shadings to be added by the performers. In addition, specific choreographed circular motions, up and down gestures and figure-eights are all rhythmically notated and produce a sonic as well as visual effect. At the very end of this movement, the four players separate their blocks and continue moving them in proscribed rhythmic choreographed gestures. These visual effects are lost in an audio recording, but like the golden years of radio, one can allow one's mind to enter into this playful game. This little missive, with all of the necessary instruments, fits nicely into a small suitcase!



Dance for J.P.C.

William Paterson University
Percussion Ensemble,
Payton MacDonald: Director

Music for Cross Cultures

The University of Akron
Percussion Ensemble, Larry Snider: Director
Kevin Lewis: Coach



Dance for J.P.C. (1988)

This quartet (doubling the parts is permissible) was composed in Tokyo when I was asked by Akira Komaki, to whom the work is dedicated, to write a short piece for young percussionists at an upcoming masterclass at the Japan Percussion Center. I went back to the Ryokan in Asakusa that night and the next day delivered the completed work. Composed in 7/8 meter, the opening section begins with similar sub-groupings of 3+2+2. Then the work begins shifting to overlapping sub-groupings, creating a post-Brahmsian, hemiola (cross-rhythm). Each part is written for one unspecified sound source. The performance tempo is flexible – (to be determined after the timbres are selected and the caliber of the ensemble is calculated). In *Two Transparent Structures, Reality I., Four Movements*, and many of the works on this second disc, what initially appears to be simple to perform peices, becomes quite a challenge when the members of the ensemble really listen and begin to refine their chamber music skills. It was meaningful to be with my colleague and former student, Payton MacDonald and his students in putting the final touches on this work in these two versions, prior to the recording.

Music for Cross Cultures #1 (1983)

Not unlike a Hungarian goulash or a bowl of Japanese tempura udon, *Music for Cross Cultures #1* is a global jambalaya of my impressions (not literal transcriptions) of how various cultures have developed and refined their use of rhythm. Though the music in the three sections of the work are clearly based on the same cyclic materials, the timbre shifts, tempi and resultant energy, creates varied moods where one might at first have the impression of being on a street corner in New York City or in Bunkie, Louisiana listening to some complicated hamboning. Then, one is transported to some imaginary cross-pollinated island where Pune, India meets Jakarta, Indonesia. And finally perhaps, one is tossed into a scenario where China, Japan and West Africa enter the mix with a little sense of Harlem thrown in for added spice.

The notation of the “music” is actually a text with number patterns and instructions as to how to perform the work. In the various cultures mentioned above, the music might well be taught by rote with verbal instructions. The text score replaces my “being there”. This is another work, which can be helpful in the development of an ensemble’s inner-pulse, phrasing, memorization, articulation and large ensemble chamber music listening, all key ingredients in building a successful performance. *Music for Cross Cultures #1* was commissioned and premiered by George Frock and the University of Texas Percussion Ensemble and performed for a television production in Austin. My colleague, Larry Snider, has performed this work a number of times over the years with his ensemble and specifically requested this work for his group’s participation in this project.

life's journey
footprints through time
tracing
outlines of ancient
dwellings
then
moving on

- Michael Udow

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Graphic Design: Michael P. Tanner
Graphic Production and Audio Replication:
World Class Tapes, Ann Arbor, MI
Cover Art and Foot prints: Harry Sargous

Support for this project:
the *Office of the Vice President for Research and*
the *School of Music, Theatre & Dance*: Christopher Kendall, Dean



CD ONE

- | | |
|--|-------|
| 1. THE CHARM 2005 | 6:47 |
| 2. RIO GRANDE RIFFS - Percussion Octet 2005 | 4:37 |
| 3. APPARITION 2004 | 10:54 |
| 4. SHADOW SONGS IV 1988 | 18:54 |
| 5. DINOSAUR DANCE 1991 | 5:16 |

TWO TRANSPARENT STRUCTURES 1969 7:37

- | | |
|--------------|------|
| 6. <i>I</i> | 5:03 |
| 7. <i>II</i> | 2:34 |

THE SHATTERED MIRROR SUITE 2003 24:33

- | | |
|-----------------------------|------|
| 8. <i>Prelude</i> | 2:43 |
| 9. <i>Mountains</i> | 4:53 |
| 10. <i>Delicate Threads</i> | 3:44 |
| 11. <i>Moon</i> | 1:59 |
| 12. <i>The Rugged Tree</i> | 2:31 |
| 13. <i>I Go Forth</i> | 1:00 |
| 14. <i>Shadows</i> | 4:09 |
| 15. <i>The Wild Hawk</i> | 3:34 |

TOTAL TIME 78:40

All Works - BMI

Performed by the percussion ensemble's from:

- | | |
|--|--------------------------------------|
| • The Curtis Institute of Music | • Eastman School of Music |
| • Jim Royle Percussion Studio | • The Juilliard Pre-College Division |
| • New England Conservatory of Music | • New York University |
| • North Carolina School of the Arts | • Philidor Percussion Group |
| • Peabody Conservatory of Music | • Shepherd School - Rice University |
| • Miller South School for the Visual and Performing Arts | • The University of Akron |
| • William Paterson University | • University of Wisconsin - Madison |

CD TWO

- | | |
|--|------|
| 1. AFRICAN WELCOME PIECE 1970 | 6:36 |
| 2. RIO GRANDE RIFFS - Steel Band 2004 | 5:05 |

TOYAMA 1993

- | | |
|-----------------------------------|------|
| 3. <i>Version 1.</i> Handclapping | 3:45 |
| 4. <i>Version 2.</i> Instrumental | 4:19 |
| 5. REALITY I. 1980 | 2:37 |

SUITE FOR JAZZ DRUMS**AND HANDCLAPPERS** 1965

- | | |
|----------------------|------|
| 6. <i>Bossa Nova</i> | 1:21 |
| 7. <i>Waltz</i> | 0:32 |
| 8. <i>Jazz</i> | 0:54 |
| 9. <i>Bossa Nova</i> | 1:16 |

FOUR CONSTRUCTIONS 1966

- | | |
|------------------|------|
| 10. <i>Wood</i> | 2:22 |
| 11. <i>Metal</i> | 9:27 |
| 12. <i>Skin</i> | 4:38 |
| 13. <i>Mixed</i> | 2:24 |

FOUR MOVEMENTS 1974

- | | |
|-------------------|------|
| 14. <i>Shake</i> | 2:15 |
| 15. <i>Scrape</i> | 0:14 |
| 16. <i>Rub</i> | 3:24 |
| 17. <i>Strike</i> | 3:16 |

DANCE FOR J. P. C. - Drums & Metals 1988

- | | |
|---|------|
| 18. <i>Version 1.</i> | 1:34 |
| 19. <i>Version 2.</i> - Water Gongs & glock bar | 2:52 |

- | | |
|--|------|
| 20. MUSIC FOR CROSS CULTURES 1983 | 4:44 |
|--|------|

TOTAL TIME 63:37

All Works - BMI



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