

Frivolity

Considered one of history's greatest xylophone players, George Hamilton Green (1893-1970) started playing at age 11 and at 13 was performing solos with his father's band. At 19 he entered vaudeville and in one year was proclaimed "the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad." He was one of the most popular artists in recorded history, acting as soloist, composer, arranger, and as part of various groups including All Star Trio, Green Brothers' Xylophone Orchestra, and Green Brothers Novelty Band.

-*Frederick D. Fairchild*

My first experiences playing keyboard percussion were of the famous rags of George Hamilton Green. I have always had fond memories of these wonderful tunes and aim to include at least one rag on each of my solo performances. I made sure that this recording was no exception. This recording is a unique arrangement mixing a traditional accompaniment style (piano, bass, and trap set) with a few other added elements. Performers include Gene Koshinski, xylophone; Brett Jones, marimba; Ryan Frane, piano; Vince Osborn, double bass; and Mike Dobson, trap set and sound effects. -*Gene Koshinski*

Klung

Gene Koshinski
Percussion

CREDITS

Recording:

Eric Swanson, Sacred Heart Music Center, Duluth, MN (tracks 1, 3, 4, 6, and 8)

Rob Shaffer, Hartford, CT (tracks 2, 5, and 7)

Mixing/Mastering: Eric Swanson

Producer: Gene Koshinski

Liner notes were prepared by Gene Koshinski unless where specified.

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Special thanks to all of the performers on this recording (Tim, Bill, Brett, Ryan, Vince and Mike) for their wonderful artistry; teacher and mentor Ben Toth for his guidance and support; composer and friend David Macbride for his dedication to new music for percussion; Michael Udow for his assistance with post production; and all of my percussion teachers (Ben Toth, Chris Hanning, Dave Samuels, Al Lepak, Rogerio Boccato, John Amira, Joe Galeota, and Shane Shanahan).

This recording is dedicated with love to my family with sincere thanks for their continuous support.

Frum - A Drum Song

Áskell Másson (b. 1953) is amongst Iceland's leading composers. While working in such cities as Copenhagen, Stockholm, London and Paris he has collaborated with landmark artists such as Roger Woodward, Evelyn Glennie, Benny Sluchin, Gert Mortensen and Christian Lindberg. In addition to concert music, he has composed music for numerous plays, films and TV programs. *Frum* was written for Evelyn Glennie and is dedicated to James Blades. The work is scored for 13 drums (4 bongos, 4 octobans, 4 toms, kick drum).

Variations (after Viñao)

Scored for two-mallet marimba (4.3 octave), *Variations (after Viñao)* was commissioned by percussionist Tim Broschious and was inspired by Alejandro Viñao's landmark marimba solo, *Khan Variations*. *Variations (after Viñao)* is a set of variations on an eight bar theme, each variation focusing on a variety of different musical elements. A motive in the bass appears in the second variation and proceeds to entangle itself with the theme for the remainder of the piece. Certain aspects of tonality and rhythm can be traced back to my experience with Alejandro Viñao's music. This piece was the third work in an on-going series of two-mallet concert pieces which relate to my in-depth study of two-mallet technique and performance. -Gene Koshinski

“Choro” from *Three Americas*

Percussionist Mark Duggan (b. 1961) has been active in the Canadian music scene for many years as both performer and composer. Working with such groups as the Evergreen Club Gamelan, the percussion ensemble NEXUS, or his own latin jazz group Vuja de, Mark's versatile blend of world and contemporary percussion has impressed audiences from the Montreux Jazz Festival in Switzerland and Festival de Musique Actuelle in Victoriaville (Québec), to The Lincoln Center in New York.

“Choro” is originally scored for vibraphone and marimba, however this version adds several traditional Brazilian percussion instruments including pandeiro, tamborim, surdo, triangle, and shaker. All instruments are played by Gene Koshinski.

Staying the Course (after Rzewski)

David Macbride (b. 1951) has written works ranging from solo, chamber and orchestral music to music for film, television, dance and theatre. Although an extremely diverse composer, Macbride has written a substantial collection of works for percussion, of which two of his most recent works are represented on this recording. Tim Page of Newsday writes: “In David Macbride's music, one finds technical skills of a high order, a direct lyricism that informs the most complex passages, and a personal aesthetic that combines Western chromaticism with a fascination for the music of China.” Macbride is Professor of Composition and Theory at The Hartt School, University of Hartford.

Staying the Course (after Rzewski) is dedicated to the memory of all of the American soldiers who have died in the War on Iraq. Each note represents a life lost; the total number of notes played equals the number of servicemen and women who have been killed in this ‘tragic’ war (this recording is, unfortunately, already ‘out-of-

date’ in this regard). *Staying the Course (after Rzewski)* was inspired by Fredric Rzewski's *Coming Together*, composed in 1972 in response to the prison uprising in Attica, NY. It was premiered by Michael Correa at Cincinnati Conservatory of Music and then subsequently performed by Gene Koshinski in New Britain, CT and Duluth, MN. -David Macbride *Staying the Course (after Rzewski)* was recorded on March 31, 2008. On that day, there were 4,010 notes (lives lost).

Afternoon in March

Written for my sister and brother-in-law for their wedding, *Afternoon in March* is a lyric marimba solo (5.0 octave) composed for two-mallets. This piece was the first work in an ongoing series of two-mallet concert pieces which relate to my in-depth study of two-mallet technique and performance. -Gene Koshinski

Piru Bole

John Bergamo (b. 1940) leads a diverse life as a percussionist/composer/educator with vast experience in jazz, contemporary music and world music. In 1964, he joined the Creative Associates at the State University at Buffalo, formed by Lukas Foss. This group explored the avant-garde in a wide variety of 20th Century styles and performed regularly in Buffalo and in New York's Carnegie Recital Hall. After relocating to the west coast, John became involved in learning tabla and other hand drums traditional to non-European cultures, and since 1970, has been coordinator of the percussion program at California Institute of the Arts. Incorporating many of the styles which have influenced him, John has co-founded two all-percussion groups; the Repercussion Unit in 1976 and the Hands On'Semble in 1997.

Piru Bole is based on Indian drumming concepts where the vocal syllables act as the framework for the piece as there is no restriction of instrumentation or number of players. This recording is a representation of Gene Koshinski's “concert” version with only one overdubbed moment at the very end of the bongo solo. Featured hand drum instruments include tar, kanjira, bodhrán, bongos, and cajón. The secondary layers are created by foot-mounted finger cymbals, ankle bells, kick-operated cowbell, kick-operated cajón, and kick-operated bodhrán.

Klung

Klung was commissioned by and written for Quey Percussion Duo (Tim Broschious and Gene Koshinski) and Bill Solomon in 2006. It reflects my ongoing interest in world music traditions and how they intersect, as exemplified by *Klung's* use of non-Western, non-traditional instruments. Exact choice of instruments is left up to the performers; Gene plays an original “homemade” marimba, following specifications by American composer Lou Harrison; Tim plays a ranad, a Thai instrument which has wooden bars over a wooden box (often boat-shaped) which serves as its resonator, and Bill plays a balafon, a wooden barred instrument with hollow gourd resonators from West Africa. Three timbracks (an “instrument” created from a collection of instruments or objects arranged in a scale) may also be used. The piece employs traditional and non-traditional contrapuntal techniques, as well as rational and irrational rhythms. I want to thank Gene, Tim, and Bill for their suggestions and insights regarding this piece, which is truly a collaborative effort. -David Macbride