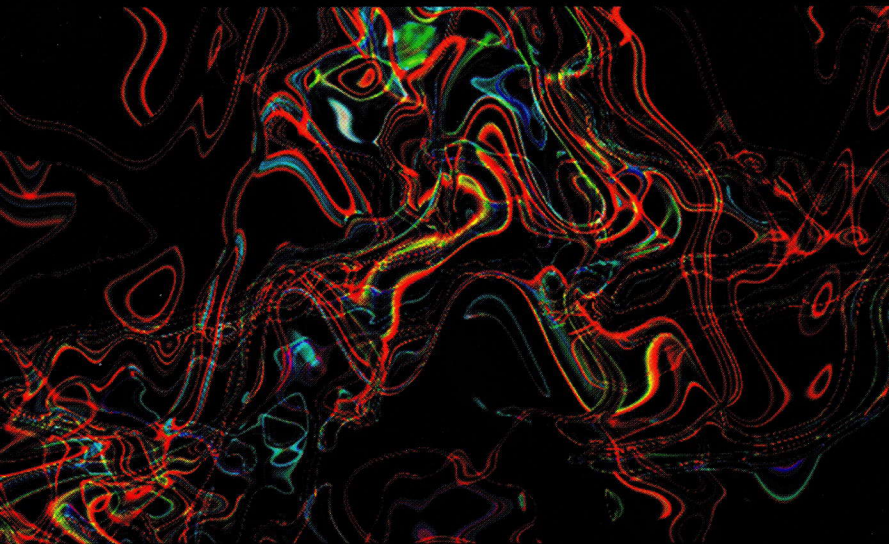



# APPARITIONS FOR PERCUSSION



J. B. SMITH, SOLOIST



Whole>Sum Productions



**Joseph Schwantner**, born in Chicago, is currently Professor of Composition at the Eastman School of Music where he has been on the faculty since 1970. He has also served on the faculty of the Juilliard School. Schwantner received his musical and academic training at the Chicago Conservatory and Northwestern University, completing a doctorate in 1968.

His work, *Magabunda* "four poems of Agueda Pizarro" was recorded by the Saint Louis Symphony and was nominated for a 1985 Grammy Award in the category, Best New Classical Composition and his *A Sudden Rainbow*, also recorded on Nonesuch by the Saint Louis Symphony received a 1987 Grammy nomination for Best Classical Composition. Dr. Schwantner received the Pulitzer Prize in 1979 for his orchestral work *Afirtones of Infinity*. Other awards include the Kennedy Center Friedham Awards, Gugenheim Foundation Fellowship, Consortium Commissioning Grant from the National Endowment for the Arts, Martha Baird Rockefeller Foundation Grant, and being the first recipient of the Charles Ives Scholarship presented by the American Academy of Arts and Letters.

**Akira Ifukube** was born on May 31, 1914 in a small village in Hokkaido. The population of the village





was half Japanese and half Ainu. As a result, he was raised with the folk songs of both the Japanese and the Ainu (The Ainu are Japan's equivalent of the American Indian.). The Ainu, with their improvisational style of both composing music and dancing, would greatly influence him.

He began his music career as a performer in the student orchestra at school. He performed many European classical pieces, but was particularly drawn to the music of Igor Stravinsky and Manuel de Falla. He graduated from Hokkaido Imperial University in 1935. That same year he was awarded the Tcherepnin Prize in Paris for his composition *Japanese Rhapsody*. In 1943 he was awarded first prize in the Victor-Orchestral Composition Contest for *Ballata Sinfonia*. In 1951 he won the International Contest for Composers in Genoa, Italy for his *Rhapsody for Violin and Orchestra*. He is probably best known for his film scores for *Godzilla - King Of The Monsters* (1954), *Terror Of Mechagodzilla* (1975), *Godzilla Vs. Mothra* (1992), *Godzilla Vs. Mechagodzilla* (1993) and many other science fiction films. He also scored numerous dramas and period movies.

**Daniel Lentz** received an M.F.A. from Ohio University and is an award-winning, internationally acclaimed

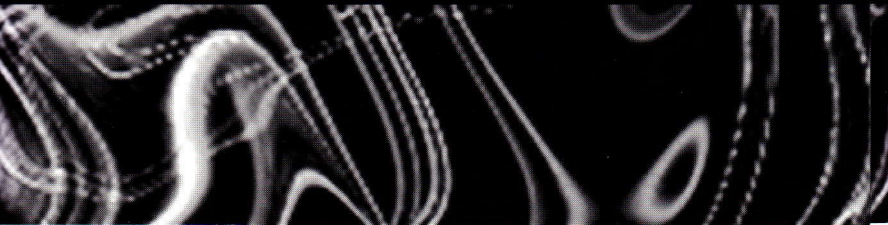




director and composer. He is the recipient of awards and grants including the first prize of the International Composers Competition in 1972, a Fulbright Grant, a "Composer in Residence for the City of Berlin" (DAAD) award, and six National Endowment of the Arts Composer Grants. Lentz has recordings on Angel-EMI Records, Icon, and New Albion labels, among others. He is currently Associate Professor of Music Theory and Composition at Arizona State University West.

**Todd Winkler** began his career studying composition and electronic music with David Cope and Gordon Mumma at U.C. Santa Cruz (BFA), Morton Subotnick and Mel Powell at CalArts (MFA), and John Chowning and Max Mathews at Stanford University (DMA). A former faculty member of Oberlin College Conservatory and CalArts, he is currently an assistant professor at Brown University where he teaches courses in computer music and multimedia studies, and is director of the MacColl Studio for Electronic Music.

Working at CCRMA at Stanford, and IRCAM in Paris, Winkler pioneered new methods for integrating acoustic instruments with computer technology, writing software that allows a computer to analyze a live performance, and create expressive music by responding intelligently to real-time musical gestures, phrasing and tempo. He has written a book based on his research, entitled *Composing Interactive Music*.



### ***Velocities (Moto Perpetuo) for Solo Marimba***

*Velocities (Moto Perpetuo) for Solo Marimba* (1990) was commissioned by the Percussive Arts Society and funded by the National Endowment for the Arts in a Consortium Commission for marimbists Leigh Howard Stevens, William Moersch, and Gordon Stout.

### ***The Apparitions of J. B.***

#### **For Solo Percussion and Multiple Digital Ghosts**

In *The Apparitions of JB* the solo percussion part is very virtuosic, not only in a purely musical/technical manner, but in the technological demands it places on the soloist.

The *digital ghosts* in *The Apparitions of JB* are musical echoes that do not function as actual echoes. These ghosts, like their humanoid counterparts, can do things that ordinary musical figures cannot. As a human ghost can walk through a wall, a musical ghost can turn itself inside-out, upside-down, or it can change its speed, its range, even its timbre. For example, something played by the human soloist might return seconds or minutes later in such an altered state that even the soloist might not recognize it. Other ghosts, especially when alone or in small numbers, are more easily recognizable. But when there is a whole roomful of them sounding about (sometimes one might hear up to 30 of them) even the composer has something to fear.

*The Apparitions of JB* was commissioned by J. B. Smith with the support of a grant from the Arizona State University College of Fine Arts Research Council.—Daniel Lentz

### ***Lauda Concertata for Orchestra and Marimba***

*Lauda Concertata for Marimba and Orchestra* was written in 1976 for virtuoso marimbist Keiko Abe.

The electronic accompaniment used for this recording was programmed by Dr. Smith. Using Opcode's Macintosh software Max, the performer controls the entrances of the orchestral accompaniment by using a footswitch. Although the electronic accompaniment is inferior to the orchestral setting, the portability afforded by the computer playback system has allowed Smith to perform the piece on tour with a hint of the original orchestration.

### ***Stomping the Ground***

*Stomping the Ground* is influenced by the great tradition of American drum set playing and has its roots in African drumming. The solo percussionist creates a kaleidoscopic weave of various drumming styles with a trapKat, an electronic drum set controller. Using the 24 electronic drum pads and pedals, the performer is able to play electronic drum sounds and melodies by mapping the pads to notes on a synthesizer and communicate directly with the computer to generate original music. This work explores new musical techniques made possible through the interaction of humans and computers. The computer program allows the performer to directly influence the composition, and in turn, they are asked to listen carefully to their digital partner so that two-way interaction is achieved. *Stomping the Ground* was written for Amy Knoles.—Todd Winkler



**Dr. J. B. Smith** is presently an Associate Professor of Music and the Coordinator of Percussion Studies at Arizona State University. He has performed and recorded with Ensemble 21, The Daniel Lentz Group, Summit Brass and the Phoenix Symphony. He has recorded for Summit, Fontec, Rhizome Sketch, Leo, Koch and Canyon Records. He is also an Artist-in-Residence for ASU's Institute for Studies in the Arts.

He received his Bachelor of Music Education degree from Baylor University where he studied with Dr. Larry Vanlandingham, his Master of Music in Percussion Performance and Literature degree from the University of Illinois where he studied with Prof. Thomas Siwe and his Doctor of Musical Arts degree from the University of North Texas where he studied with Dr. Robert Schietroma. He has written articles for *The Instrumentalist*, *Percussive Notes* and *The Canadian Band Journal*, and served as president of the Arizona chapter of the Percussive Arts Society. Dr. Smith is also active as a composer, with numerous works published by Whole>Sum Productions.

Dr. Smith uses Pearl Drums, Zildjian Cymbals, Mike Balter Mallets and Grover Pro Percussion.



*All compositions performed and recorded by J. B. Smith at Whole>Sum Productions Underground Audio, Tempe Arizona.  
All compositions mixed and mastered at the Arizona State University Institute for Studies in the Arts Audio Lab by J. B. Smith.*

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Cover Image, *Liquid Mallets* by J.B. Smith

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1. Joseph Schwantner: *Velocities*  
(*Moto Perpetuo*) for Solo Marimba  
(Helicon Music Corporation/BMI) 8:20
2. Daniel Lentz: *The Apparitions of J. B.*  
(Lentzmusic/BMI) 16:49
3. Akira Ifukube: *Lauda Concertata for*  
*Orchestra and Marimba*  
(Ongaku No Tomo Sha/Theodore Presser  
Company/ASCAP) 26:14
- 4.-6. Todd Winkler: *Stomping the Ground*  
for Midi Percussion and Computer  
(Todd Winkler Music/ASCAP) 12:13

TOTAL 63:49

STEREO

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