



This recording has been my dream for quite some time. There is a limited number of quality works available to the solo percussionist, and some of them are not widely known. By recording lesser-known works, and by commissioning a new work, it is my hope that this project will enhance the choices for future percussionists, and inspire the creation of additional repertoire.

During the course of my musical career, it has been my good fortune to work with the many talented performers, conductors, and composers featured in this recording. Most of these artists are Boston-based, and it gives me great pleasure to share their talents with a wider audience. To the performers, composers, recording engineers, and conductor David Hoose—a heartfelt thanks for your commitment to this project. In addition, I would like to thank Richard Pittman, director of the Boston Musica Viva. Although he was not directly involved in this project, I owe much of my conceptual approach to new music to his tutelage during my 24 years as solo percussionist with that ensemble.

DIVINATIONS

DEAN ANDERSON, SOLO PERCUSSION

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|------|--|-------|
| 1 | <i>XL+1, Alvin Etler</i> | 10:13 |
| 2-5 | <i>Duo, Peter Child</i> | |
| | 2 <i>Prelude</i> | 4:17 |
| | 3 <i>Two-part Invention</i> | 2:07 |
| | 4 <i>Caprice</i> | 2:27 |
| | 5 <i>Fantasy</i> | 6:47 |
| 6 | <i>SIMPLES OF THE MOON, Matt Marvuglio</i> | 9:19 |
| 7 | <i>DIVINATIONS, William Kraft</i> | 12:20 |
| 8-11 | <i>DROWNED WOMAN OF THE SKY, Shirish Korde</i>
<i>[a cycle of songs on poems of Pablo Neruda]</i> | |
| | 8 <i>Drowned Woman of the Sky</i> | 4:16 |
| | 9 <i>Veracruz [They Reach the Gulf of Mexico (1519)]</i> | 4:27 |
| | 10 <i>Alone in the Wilderness [Elegy]</i> | 3:48 |
| | 11 <i>Only Death</i> | 9:28 |

XL+1 (1970) - Alvin Etler

DEAN ANDERSON - SOLO PERCUSSION (41 INSTRUMENTS)

This work was commissioned by the National Association of College Wind and Percussion Instructors in 1970 and has never been recorded. Its title comes from the variety of the forty one percussion instruments that are played by the solo performer. Dean Anderson performed *XL+1* on a Boston Musica Viva concert (1985), and on a Holy Cross Chamber Players concert (1994). *XL+1* is published by Southern Music Co.

Alvin Etler (1913-1973), American oboist, teacher, and composer, studied at the University of Illinois, Case Western Reserve University, and Yale University. He was on the faculty of Yale University (1942-46), Cornell University (1946-47), the University of Illinois (1947-49), and Smith College (1949-73), where he taught for nearly 25 years. Etler held two Guggenheim fellowships.

Duo (1979) - Peter Child

FENWICK SMITH - FLUTE; DEAN ANDERSON - SOLO PERCUSSION

Duo is a work in four movements for C flute and a percussionist who plays vibraphone, temple blocks, suspended cymbals, and an assortment of drums. The first movement, *Prelude*, is introductory in character and begins with solo expositions for the two players. *Two-part Invention*, which follows without pause, is a brisk and lively dialogue between the flute and the vibraphone. The third movement is a vivacious *Caprice*, presented by the flute with rhythmic counterpoint from the drums and temple blocks. The last movement, *Fantasy*, is the lengthiest of the set, with a free, expansive form and contrasting musical ideas.

Peter Child was born in England in 1953 and has lived in the United States since enrolling at Reed College through a junior-year exchange program. Child's principal composition teachers were William Albright, Arthur Berger, Martin Boykan, Jacob Druckman

and Seymour Shifrin, and he received his Ph.D. in musical composition from Brandeis University in 1981. Peter Child is presently Professor of Music and Chairman of Music and Theater Arts at MIT.

Child's work has earned awards from Tanglewood, WGBH Radio, East and West Artists, the New England Conservatory, the League/ISCM, and the MIT Council for the Arts, as well as two Composition Fellowships from the Massachusetts Artists Foundation. He has also been awarded fellowships by the Watson Foundation, the MacDowell Colony and the Composers' Conference, and received four 'New Works' commissions from the Massachusetts Council for the Arts and Humanities. Some of his music has been recorded on the CRI, Neuma, and MCA labels.

Child has written for orchestra, chorus, voice, computer synthesis, and various chamber groups. His music has been premiered by several of the leading ensembles in the Boston area and performed in many major U.S. cities as well as in London, Sydney, Padua, Moscow, and elsewhere.

Simples of the Moon (1994) - Matt Marvuglio

WENDY ROLFE - FLUTE (PROCESSED); MATT MARVUGLIO - EWI MIDI WIND CONTROLLER; DEAN ANDERSON - ACOUSTIC AND ELECTRONIC PERCUSSION

Simples: James Joyce

*O Bella Bionda
Sei come l'onda!*

*Of cool sweet dew and radiance mild,
The moon a web of silence weaves
In the still garden where a child gathers
The simple salad leaves.*

*A moon dew stars her hanging hair
and moonlight kisses her young brow and gathering,
She sings an air:
fair as the wave is, fair art thou!*

*Be mine I pray a waxen ear
To shield me from this childish croon
and mine a shielded heart for her
Who gathers simples of the moon.*

Matt Marvuglio is dean of the professional performance division at Berklee College of Music. As a flutist /composer, he has performed in England, Italy, Spain, France, Germany, and Japan premiering his own compositions for jazz flute and EWI MIDI wind controller. Mr. Marvuglio has given clinics for the National Flute Association, the Acoustic Society of America, and the International Association of Jazz Educators. His music *Modal Etudes for Woodwinds* is published by Dorn Publications and his flute compositions are listed with Minus 500 Publishing. Mr. Marvuglio has written articles on Cannonball Adderley and Alec Wilder for Charles Scribner and Sons, and authored articles on jazz flute playing in *The Instrumentalist*.

Divinations (1995) - William Kraft

DEAN ANDERSON - SOLO PERCUSSION

Divinations was commissioned by Dean Anderson. My intention was to write a piece to fit Mr. Anderson's virtuosic skills. Timpani are not involved except as resonating chambers: in one case cymbals are played while resting upside down on a timpani, and in another, cup bells (Japanese prayer bowls) are placed on the heads. Other than that, there is a wide range of instruments involving several members of the percussion family:

Station 1

Marimba	Vibraphone
Pedal Bass Drum	OM Coil Chime
2 Almglocken	Conga Drum
4 Tam Tams	

Station 2

13 Nipple Gongs, 6 suspended	and 7 laid on a quilted pad
2 Suspended Cymbals	Conga Drum
4 Cup Bells	4 Tam Tams
4 Almglocken	

Station 3

2 Snare Drums	Field Drum
Tenor Drum	1 pair Bongos
Pedal Bass Drum	

Divinations is 7 sections connected by the 2 pivotal motives which open the piece. The 1st motive is a crescendo roll on a tam tam followed by the 2nd motive: 2 large clusters covering the entire vibraphone keyboard.

The 1st section is centered on Station 1. This section is characterized by an alternation between quiet, sustained, or gently moving music, and bursts of rapid figures which subside into the 2nd section, a quiet interlude.

The 3rd section begins with an extension of the 1st motive involving all 4 tam tams taking the soloist to Station 2—primarily an interplay between suspended and muted gongs. The 2nd motive—2 large clusters—opens the 4th section. A large muffler (e.g. a janitor's broom) isolates the high, low, and middle registers, respectively, of the vibraphone. Other instruments join in. On the whole, this 4th section can be considered a 2nd interlude.

The tam tam rolls are now taken by the cup bells to introduce Section 5 (the 3rd large section) and takes the player to Station 3. This section centers itself on the 6 drums and is climaxed in a cadenza. The cadenza stops with a sharp stroke on the high bongo, followed by accelerating strokes leading into a one hand tremelo and finally, with a concluding circular glissando around the drum.

The motive rolls on the 4 tam tams both end Section 5 and introduce a 3rd interlude, and the motive clusters on the vibraphone melt into the music of the closing coda.

The structure simply is: I, Interlude 1, II, Interlude 2, III, Interlude 3, Coda

PROGRAM NOTES BY: WILLIAM KRAFT

William Kraft was appointed to the Dorothy and Sherrill C. Corwin Chair in Music Composition at the University of California at Santa Barbara in February, 1992, in recognition of his long and distinguished career as a composer, conductor, and teacher. He served as percussionist and timpanist with the Los Angeles Philharmonic from 1955 to 1981 and was the orchestra's first composer-in-residence. He also served as regular guest conductor and was assistant conductor for three seasons.

A musician of international acclaim, Professor Kraft has received dozens of awards, commissions, and nominations including two Guggenheim Fellowships, two Ford Foundation commissions, grants from the National Endowment for the Arts and the Rockefeller Foundation, two Kennedy Center Friedheim Awards, the Norlin/MacDowell Fellowship, and the American Academy and Institute of Arts & Letters Award. His works have been commissioned by the Los Angeles Philharmonic Orchestra, Library of Congress, St. Paul Chamber Orchestra, Boston Philharmonic, Kronos Quartet, San Francisco Contemporary Chamber Players/Contemporary Music Forum, Toledo Symphony Chamber Music Series, and many others. Two years ago, Professor Kraft's composition, *Settings from Pierrot Lunaire*, a piece for soprano and chamber ensemble, premiered in its entirety in Boston. In addition to composing several film and television scores, he conducted the orchestra for the recent films *Dead Again* and *Carlito's Way*. Professor Kraft has served on the Board of the Monday Evening Concerts, the Music Panel of the National Endowment for the Arts, as musical director and chief advisor for the Young Musicians Foundation Debut Orchestra of Los Angeles, and is currently Chairman of the ASCAP Board of Review. *Divinations* is published by New Music West.

Drowned Woman of the Sky (1996) - Shirish Korde

**MARIA TEGZES - SOPRANO; DAVID FINCH - CELLO; RON LOWRY - CELLO;
GEORGE SEAMAN - CELLO; DEAN ANDERSON - SOLO PERCUSSION; DAVID
HOOSE - CONDUCTOR; TAPED VOICE(S) ON ONLY DEATH - PABLO NERUDA**

DROWNED WOMAN OF THE SKY

Woven butterfly, garment
hung from the trees,
drowned in the sky, derived
amid squalls and rains, alone, alone, compact,
with clothes and tresses torn to shreds
and centers corroded by the air.

Motionless, if you withstand
the raucous needle of winter,

the river of angry water that harasses you. Celestial
shadow, dove branch
broken by night among the dead flowers:
I stop and suffer
when like a slow and cold-filled sound
you spread your red glow beaten by the water.

(from *Third Residence*, 1935-1945)

VERACRUZ {They Reach the Gulf of Mexico (1519)}

The murderous wind takes wing to Veracruz.
In Veracruz the horses are put ashore.
The ships are packed with claws
and red beards from Castile.
Arias, Reyes, Rojas, Maldonados,
the foundlings of Castilian abandonment,
veterans of hunger in winter
and of lice in the roadside inns.

What do they see leaning over the gunwales?
How much of what is to come and of the forsaken
past, of the errant
feudal wind in the scourged homeland?

They did not sail from the seaports of the South
to wield the hands of the people
in plunder and death:
they see green lands, freedom,
broken chains, construction,
and from the ship, the waves that expire
upon the coasts of compact mystery.

Would they die or revive beyond
the palm trees, in the torrid air
that the burning lands send forth
like the total blast from a strange oven?

ALONE IN THE WILDERNESS (ELEGY)

Alone, in the wilderness,
I want to weep like the rivers, I want
to grow dark, to sleep
like an ancient mineral night.
Why did the radiant keys
reach the bandit's hands? Rise up,
maternal Oello.

Immobile in your hands,
I feel the metals stretching away

They were the people, the hirsute heads of Montiels,
calloused and cracked hands of Ocañas and Piedrahitas,
the arms of blacksmiths, children's eyes
that gazed at the terrible sun and the palm trees.

The ancient hunger of Europe, hunger like the tail
of a dying comet filled the ship –
hunger was there – stripped,
vagabonding cold hatchet, stepmother
of nations, hunger throws the dice
on the voyage, fills the sails:
"Onward, or I'll eat you, onward,
or it's back
to the homeland, the monk, the Judge and Priest,
the inquisitors, the inferno, the plague.
Onward, onward, far from the louse,
the feudal whip, the dungeon,
the galleys full of excrement."

And in the boundless light
the eyes of Núñez and Bernales
riveted repose,
a life, another life,
the innumerable and chastised
family of the world's poor.

(from the Conquistadors)

in the subterranean channels.
Beneath the harsh hard night
I'll descend through the earth until
I reach the jaws of gold.

I want to stretch out on the nocturnal stone.

I want to reach calamity.

(from the Conquistadors)

ONLY DEATH

There are lone cemeteries,
tombs filled with soundless bones,
the heart passing through a tunnel
dark, dark, dark;
like a shipwreck we die inward,
like smothering in our hearts,
like slowly falling from our skin down to our soul.

There are corpses,
there are feet of sticky, cold gravestone,
there is death in the bones,
like a pure sound,
like a bark without a dog,
coming from certain bells, from certain tombs,
growing in the dampness like teardrops or raindrops.

I see alone, at times,
coffins with sails
weighing anchor with pale corpses, with dead-tressed women,
with bakers white as angels,
with pensive girls married to notaries,
coffins going up the vertical river of the dead,
the dark purple river,
upstream, with the sails swollen by the sound
of death,
swollen by the silent sound of death.

To resonance comes death
like a shoe without a foot, like a suit without a man,
she comes to knock with a stoneless and fingerless ring,
she comes to shout without mouth, without tongue,
without throat.
Yet her steps sound
and her dress sounds, silent, like a tree.

SOLO LA MUERTE

Hay cementerios solos,
tumbas llenas de huesos sin sonido,
el corazón pasando un túnel
oscuro, oscuro, oscuro,
como un naufragio hacia adentro nos morimos,
como ahogarnos en el corazón,
como irnos cayendo desde la piel al alma.

Hay cadáveres,
hay pies de pegajosa losa fría,
hay la muerte en los huesos,
como un sonido puro,
como un ladrido sin perro,
saliendo de ciertas campanas, de ciertas tumbas,
creciendo en la humedad como el llanto o la lluvia.

Yo veo, solo, a veces,
ataúdes a vela
zarpar con difuntos pálidos, con mujeres de trenzas muertas,
con panaderos blancos como ángeles,
con niñas pensativas casadas con notarios,
ataúdes subiendo el río vertical de los muertos,
el río morado,
hacia arriba, con las velas hinchadas por el sonido
de la muerte,
hinchadas por el sonido silencioso de la muerte.

A lo sonoro llega la muerte
como un zapato sin pie, como un traje sin hombre,
llega a golpear con un anillo sin piedras y sin dedo,
llega a gritar sin boca, sin lengua,
sin garganta.
Sin embargo sus pasos suenan
y su vestido suena, callado, como un árbol

I know little, I am not well acquainted, I can scarcely see,
but I think that her song has the color of moist violets,
of violets accustomed to the earth,
because the face of death is green,
and the gaze of death is green,
with the sharp dampness of a violet leaf
and its dark color of exasperated winter.

But death also goes through the world dressed as a broom,
she licks the ground looking for corpses,
death is in the broom,
it is death's tongue looking for dead bodies,
it is death's needle looking for thread.

Death is in the folding cots:
in the slow mattress, in the black blankets
she lives stretched out, and she suddenly blows:
she blows a dark sound that swells the sheets,
and there are beds sailing to a port
where she is waiting, dressed as an admiral.

Yo no sé, yo conozco poco, yo apenas veo,
pero creo que su canto tiene color de violetas húmedas,
de violetas acostumbradas a la tierra,
porque la cara de la muerte es verde,
y la mirada de la muerte es verde,
con la aguda humedad de una hoja de violeta
y su grave color de invierno exasperado.

Pero la muerte va también por el mundo vestida de escoba,
lame el suelo buscando difuntos,
la muerte está en la escoba,
es la lengua de la muerte buscando muertos,
es la aguja de la muerte buscando hilo.

La muerte está en los catres:
en los colchones lentos, en las frazdas negras
vive tendida, y de repente sopla:
sopla un sonido oscuro que hincha sábanas,
y hay camas navegando a un puerto
en donde está esperando, vestida de almirante.

(from Second Residence 1931-1935)



Shirish Korde studied jazz and composition at the Berklee College of Music, and completed advanced studies in analysis and composition at the New England Conservatory with Robert Cogan, Donald Martino, and Ernst Oster. From 1973 to 1976, he studied Ethnomusicology at Brown University specializing in the music of India and Africa.

Shirish Korde's compositions, which include works for solo instruments, voice, chamber ensembles, electronic media, and music theatre, have been performed at festivals and concerts throughout the United States, Europe, Australia, and South America. Recordings of his compositions including *Constellations* for saxophone quartet, *Spectra* for trombone and tape, and *Goldbach's Conjecture* for flute, are available on the Spectrum label. The *Chamber Piece for Six Soloists* and *Goldbach's Conjecture* (version with tape), performed by Pierre-Yves Artaud, is recorded on Neuma compact discs. Mr. Korde's recent solo flute piece, *Tenderness of Cranes*, which won the Ettleson composition prize and the National Flute Association Award for New Music for Flute, has been recorded by flutists Pat Spencer, Jean DeMart, and Claudia Anderson. Mr. Korde's *Time Grids* for guitar and computer generated tape has been performed and recorded by David Tannenbaum.

Mr. Korde has received commissions from soloists and ensembles specializing in new music and has been the recipient of grants and awards for his compositions from the Fuller Foundation, National Endowment for the Arts, Massachusetts Council on the Arts, Artists Foundation, Cambridge Multicultural Center, Meet the Composer, Holy Cross College, Composers, Inc., and the National Flute Association. His chamber opera *Rasa*, commissioned by the opera program of the National Endowment for the Arts and the New England Foundation for the Arts, was performed in the Boston Area and in Fort Worth, Texas in the Spring of 1992. Performances of his works have been presented at: The International Computer Music Conference, Glasgow; Concerts TransAtlantique and the Montanea Festival, Geneva; Composer's Forum, San Francisco; the New Hampshire Music Festival-Composers Conference; Radio France, Paris; and at Collaborations - Contemporary Dance and Music Festival, Washington, D.C.

Mr. Korde's current projects include a song cycle based on the poems of Pablo Neruda, a concerto for violin and chamber orchestra commissioned by Holy Cross for its Sesquicentennial Celebration, and a solo work for guitarist David Tannenbaum.

As a theorist, Mr. Korde has given talks at universities and conferences on a wide range of topics, including papers on the music of Xenakis, Ligeti, and on the musical traditions of India and Japan. His articles are published in *Sonus*, *Studies in Music*, and the *Journal of the College Music Society*. He has taught at Berklee College of Music, New England Conservatory, and Brown University. In addition to his activities as a composer and teacher, he is co-director of the International Composers Conference and director of Neuma records, which produces compact discs featuring music of contemporary European and American composers.

Currently, Mr. Korde is Professor and Chair of the Music Department at the College of the Holy Cross where he also co-directs the Tri-College Group for Electronic Music, a collaborative program of Clark University, Worcester Polytechnic Institute, and Holy Cross. He also co-directs the Holy Cross Chamber Players.

David Hoose, conductor, holds the position of Music Director with three distinguished organizations—the Cantata Singers & Ensemble and Collage New Music, both in Boston, as well as the Tallahassee Symphony Orchestra. In addition, he is conductor of the Boston University Symphony Orchestra, and is chairman of the Conducting Department at the School for the Arts at Boston University.

Mr. Hoose has appeared as guest conductor of the St. Louis Symphony Orchestra, the Utah Symphony, Korean Broadcasting System Symphony Orchestra (KBS), Boston Symphony Chamber Players, Orchestra Regionale Toscana (Florence), Handel & Haydn Society, and the June Opera Festival of New Jersey. He has also conducted the Emmanuel Chamber Orchestra, Pro Arte Chamber Orchestra (Boston), Ann Arbor Symphony Orchestra, Chorus pro Musica (Boston), Back Bay Chorale (Boston), American-Soviet Festival Orchestra,

Cayuga Chamber Orchestra, and the New Hampshire Festival Orchestra. Highly respected for his performances of twentieth century music, Mr. Hoose has given many first performances, including John Harbison's Pulitzer Prize-winning *The Flight into Egypt*, Andrew Imbrie's *Adam*, Peter Child's *Estrella: The Assassination of Augusto César Sandino* by the Cantata Singers and Ensemble. Mr. Hoose's recordings appear on Nonesuch, New World, Delus, CRI, and GunMar labels. In 1995 he was given, with the Cantata Singers, the ASCAP Award for Adventuresome Programming.

As a horn player, Mr. Hoose served as principal horn of the New Hampshire Symphony, the Boston Musica Viva, and the Handel & Haydn Society, and performed with the Boston Symphony Orchestra, Boston Pops and Smithsonian Chamber Players. For ten years, he was a member of the Emmanuel Wind Quintet, recipients of the Naumberg Award for Chamber Music.



Dean Anderson, percussionist, is experienced in many musical styles, including classical, avante-garde, multi-media, contemporary chamber music, and commercial music. His studies included a BM at the University of Miami(FL) and a MM from the New England Conservatory of Music. He has performed with the Boston Symphony, Boston Pops, and the Pittsburgh Symphony Orchestras, including solo appearances with the Boston Symphony and Boston Pops. He is the Principal percussionist with the Boston Ballet Orchestra, member of the Boston Pops Esplanade Orchestra, and is solo percussionist with the new music ensemble, the Boston Musica Viva. With the Boston Musica Viva, he has premiered 72 new music works, produced 8 recordings, and performed on four European tours in 14 different countries. In addition, he has performed internationally as an electronic percussion specialist with MIT's Audio-Visual Lab artists and with the Berklee Virtual Orchestra. Mr. Anderson is a member, and a former Board member, of the Percussive Arts Society. Since 1974, Mr. Anderson has been Chairman of the Percussion Department at Berklee College of Music in Boston, MA, where he leads the world's largest percussion program. He is a performing artist for Avedis Zildjian™ cymbals, OM™ Percussion, Pearl™ drums and percussion, Gibraltar™ hardware, and Vic Firth, Inc.™ sticks.

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