



MSM PERCUSSION ENSEMBLE

She-e Wu, Guest Director

SUNDAY, APRIL 2, 2023 | 7:30 PM
NEIDORFF-KARPATI HALL



Council on the Arts

Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Students in this performance are supported by the *Baisley Powell Elebash Scholarship*, the *Viola B. Marcus Memorial Scholarship*, the *Walter W. Naumburg Foundation Scholarship*, the *Samuel and Mitzi Newhouse Scholarship*, the *Jim Petercsak Annual Scholarship*, the *Paul Price Percussion Endowed Scholarship*, the *Rahm/Berkman Scholarship*, the *Avedis Zildjian Percussion Scholarship*, and the *Sabian/Robert Zildjian Memorial Scholarship*.

SUNDAY, APRIL 2, 2023 | 7:30 PM
NEIDORFF-KARPATI HALL

MSM PERCUSSION ENSEMBLE

She-e Wu, Guest Director

PROGRAM

István Márta

(b. 1952)

Bababázi Történet (Doll's House Story) (1985)

Austin Cantrell

Kah Yiong Cheong

Glenn Choe

Liam McDonald

Alejandro Viñao

(b. 1951)

Water (2013)

III. *Todos los ríos El río (All the rivers The river)*

Austin Cantrell

Glenn Choe

Liam McDonald

Hwanee Pak

Christian Santos

Hyungjin Choi, piano

Lou Harrison

(1917–2003)

Fugue (1942)

Owen Bloomfield

Josh Conklin

Gabe Levy

Jay Walton

Michael Burritt

(b. 1962)

Spero (2022)

Christopher Lamb, soloist

Tarun Bellur

Zach Masri

Leo Simon

Sila Senturk, piano

Intermission

Steve Reich

(b. 1936)

Mallet Quartet (2009)

Will Richards and **Christian Santos**, vibraphones

Will Chinn and **Evan Silberstein**, marimbas

Rolf Wallin

(b. 1957)

Stonewave (1990)

I.

II.

III.

Rolando Morales-Matos

The Teaser (2023) (World Premiere)

PROGRAM NOTES

István Márta

Bababázi Történet (Doll's House Story)

Doll's House Story renders in music the events of a tragic revolution of a few minutes' duration. The revolution broke out overnight in the toy department of a store. There did not seem to be any rhyme or reason to it, and indeed, it erupted over a petty affair—it appears to be petty in hindsight anyway. The toys (plastic dolls, tin soldiers, bicycled regiments, intrepid civilians, undercover chimney sweeps, smart police officers, clowns, dwarfs and giants) engaged in pitched battle of unprecedented cruelty. The fragmentary reports that have come down to us allow the reconstruction of but a few aspects of those events albeit rather important ones. I have discovered, for instance, that the very first minute of the revolution claimed nine lives (among them that of a Pierrot, a Columbine and a heroic Harlequin). Within the next five minutes, six more deaths occurred, all victims of base instincts running amok. The appearance of a night watchman put a temporary stop to the events, but fighting continued with even more bitterness once the torchlight had been switched off. The streets were overrun by ambulances with their shrieking sirens, tanks firing shells and other military vehicles—and soon there was silence. The presence of mechanized troops did its work: the rebels and fighters withdrew into their homes. The dead silence was only occasionally disturbed by the fumbling of a doll, groping cautiously in the dark for its lost limbs or head. In the morning, the shop assistants, tired and sleepy after a short night's rest, were incredulously taking in the mess, looking in vain for signs of burglary or theft. Later in the course of the morning, a tiny wind-up guillotine swung into action but nobody took any notice.

Alejandro Viñao

Water

The title of this movement paraphrases the title of a short story by the Argentinean writer Julio Cortazar ("All the fires The fire") where various characters in two different historical periods appear to relate to each other through time and space as their two stories follow similar trajectories. In this music, the various melodic lines, cells, and phrases are first presented to the listener; the various "rivers" appear to follow their own course, their own independent trajectory. At times, they even seem to be running away from each other as if heading in opposite directions. As the music progresses, the

perception changes, giving the impression that all these musical strands are homing in to the same pivotal point, sharing perhaps one single path. The music explores this duality where all these rivers appear to be, or perhaps indeed are, just the one river.

Lou Harrison

Fugue

Although Harrison composed his percussion *Fugue* in 1942, the work was so difficult that it was not performed in concert until the 1960s. (A scheduled 1951 premiere at Columbia University was cancelled so late that the *Fugue* still appeared on the printed program after *Canticle #3* had been substituted.) In this piece Harrison follows principles of baroque counterpoint but translates melodic intervals into corresponding rhythmic proportions. For example, the first and second entries of a traditional fugue subject are related by fifth, an interval that vibrates in a 3:2 proportion. Harrison thus related the first two entries of his fugue theme by a 3:2 rhythmic proportion. The opening theme, played by a metallophone, is answered by meditation bells in note values a third longer. The third entry in a traditional fugue is played at the octave (2:1) in relation to the opening statement; in Harrison's fugue it appears in note values twice as long. The fourth entry uses values double those of the second.

—Leta Miller

Michael Burritt

Spero

Meaning “hope” in Latin, *Spero* is a virtuosic piece for solo drummer, accompanied by two vibraphones, marimba, and piano. *Spero* is both a nod to the traditions of the past as well as the promising future that young percussionists inspire. Written as an homage to *Mudra* by Bob Becker, the composer states, “while writing this piece, I kept reflecting on the need for hope,” and “young people everywhere... are the hope for the future of music, and so much more.”

Steve Reich

Mallet Quartet

Mallet Quartet (2009) is scored for two vibraphones and two five octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on

the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements: fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background, which remains rather static compared to recent pieces of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner, more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be "too thin," but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest (on the occasion of its 25th Anniversary), by Nexus in Toronto, So Percussion in New York, and Synergy Percussion in Australia. The world premiere was given by the Amadinda Quartet in Bela Bartók National Concert Hall on December 6, 2009. The American Premiere was given by So Percussion at Stanford University Lively Arts in California on January 9, 2010.

Rolf Wallin

Stonewave

The last few years I have become increasingly involved in some peculiar mathematical formulas called "fractals." These formulas, used in the fast-growing field of chaos theory, are relatively simple, but they generate fascinating and surprisingly organic patterns when shown graphically on a computer screen, or played as music. One should think that such a mathematical approach would lead to sterile and "theoretical" music. The sound world of *Stonewave*, however, is not one you would associate with math books. The steady, insistent pulse and the use of sequences put squarely up against each other or divided by long rests suggest an invisible ritual. A ritual for what? Well then, let it be a ritual for the exorcism of some evil spirits which now ride our part of the world under the name of Liberalism, making people the servants of the market forces instead of vice versa. *Stonewave* is therefore an incantation, as it seems that only divine forces can save European culture from a political system that proclaims the jungle law as the guiding principle in social and cultural life.

Rolando Morales-Matos

The Teaser

The Teaser is a tribute to the rhythms of the Caribbean. The groups, (small percussion ensembles) introduce themselves then begin to demonstrate traditional patterns that represent each country. Though different in rhythms and/or patterns, they share very similar influences and similar instruments.

All patterns are driven by one common denominator: The Clave (the key in which the rhythms are built upon). This is done by the instrument that bears the name, the Claves, which acts as a conductor.

Para Bailar y Gozar!

ABOUT THE ARTISTS

She-e Wu, Guest Director

She-e Wu has appeared as a soloist with Philadelphia Orchestra, Tampere Filharmonia, InterAmerican Festival Orchestra, Opole Philharmonic Orchestra, National Repertory Orchestra, Bethlehem Bach Festival orchestra, Erie Philharmonic, West Point Band, Moment Musical Orchestra, Taipei Chinese Orchestra, and many others. Ms. Wu has performed at the Bach Symposium/Variation Festival in Alice Tully Hall at Lincoln Center, the Philadelphia Orchestra Chamber Music Series, Chicago Chamber Musicians, Percussive Arts Society International Convention, and numerous festivals. Ms. Wu has composed and commissioned works for percussion, and participated in and hosted symposiums, residencies, workshops, and seminars. She has released solo recordings *Snapshot* and *Cello Suites No. 1-3 by J.S. Bach*; chamber recordings with American Brass Quintet, Gail Williams, and Osuma Percussion Group; and concerto recording with Sejong Soloist. Ms. Wu designs instruments for Majestic/KHS company and mallets for Innovative Percussion, serves on the Board of Advisors for Percussive Arts Society, and also is a frequent jury member for competitions worldwide.

Ms. Wu is the director of percussion program at Northwestern University, a frequent guest artist teacher at the Royal College of Music in London, and consultant for Manhattan School of Music. She is an endorser of Majestic, Mapex, Zildjian, and Innovative Percussion.

Christopher Lamb, percussion

Grammy Award-winning percussionist Christopher Lamb has been hailed as a dynamic and versatile performer. Having joined the New York Philharmonic as Principal Percussionist in 1985, the Constance R. Hogue Friends of the Philharmonic Chair, he subsequently made his solo debut with the Orchestra in the World Premiere of Joseph Schwantner's Percussion Concerto, one of several commissions celebrating the Philharmonic's 150th anniversary. He has since performed the work to critical acclaim with orchestras throughout the United States and in 2011 won a Grammy for Best Classical Instrumental Soloist for his recording of Schwantner's Percussion Concerto with the Nashville Symphony. Lamb also gave the World Premiere of Tan Dun's Concerto for Water Percussion, a second work commissioned for him by the New York Philharmonic, and has performed it to rave reviews on the Philharmonic's tour to South America, as well

as in Asia and Europe with such notable orchestras as the London Philharmonic Orchestra, Amsterdam's Royal Concertgebouw, Leipzig's Gewandhaus Orchestra, and the Tokyo Metropolitan Symphony Orchestra. In the United States, he has performed the work with the Boston Symphony Orchestra, Baltimore Symphony, and the Pacific Symphony. New York Philharmonic Music Director Emeritus Kurt Masur selected Lamb's performance of Tan Dun's Concerto for Water Percussion for release in the Orchestra's collection of recordings highlighting his tenure as Music Director. The third commission for Lamb by the New York Philharmonic, Susan Botti's *Echo Tempo* for Soprano, Percussion, and Orchestra, was given its world premiere by Ms. Botti, Lamb, and the New York Philharmonic under the baton of Masur.

A faculty member of the Manhattan School of Music since 1989, Christopher Lamb has led clinics and master classes throughout the United States and on almost every continent. In 1999 he was the recipient of a Fulbright Scholars Award to lecture and conduct research in Australia. Lamb has recorded chamber works on the New World, Cala, and CRI labels, and his Grammy Award-winning performance of Schwantner's Percussion Concerto is available on the Naxos label. Christopher Lamb is a former member of the Metropolitan Opera Orchestra and Buffalo Philharmonic and a graduate of the Eastman School of Music.

ABOUT THE PERCUSSION ENSEMBLE

The MSM Percussion Ensemble was founded in 1957 by Paul Price. The ensemble is designed to help bridge the gap between school and professional life, with special emphasis on achieving advanced playing abilities, a high level of concentration, and artistic satisfaction. The group performs classic works of the percussion ensemble literature and also has a deep commitment to scores written solely for the ensemble. The MSM Percussion Ensemble is known for its careful attention to detail surrounding the performance of percussion literature of the time. The ensemble holds a critical place in the wide-ranging ideology of the Percussion Department. Percussion students are required to play in the ensemble each semester.

Tarun Bellur

Plano, Texas

Owen Bloomfield

Orange, New South Wales, Australia

Austin Cantrell

Charlotte, North Carolina

Kah Yiong Cheong

Bukit Batok, Singapore

Will Chinn

Irvine, California

Glenn Choe

Cesar Park, Texas

Josh Conklin

Basking Ridge, New Jersey

Gabe Levy

Toronto, Canada

Zach Masri

Vancouver, Canada

Liam McDonald

Seafood, New York

Hwanee Pak

Columbia, Maryland

Will Richards

Wheaton, Illinois

Christian Santos

Dumont, New Jersey

Evan Silberstein

Sparta, New Jersey

Leo Simon

Potomac, Maryland

Jay Walton

East Lansing, Michigan

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a highly competitive and professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Advancement Office at 917-493-4434 or visit giving.msmnyc.edu

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



MSMNYC.EDU