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2004-11-23

Boston University Percussion Ensemble, November 23, 2004

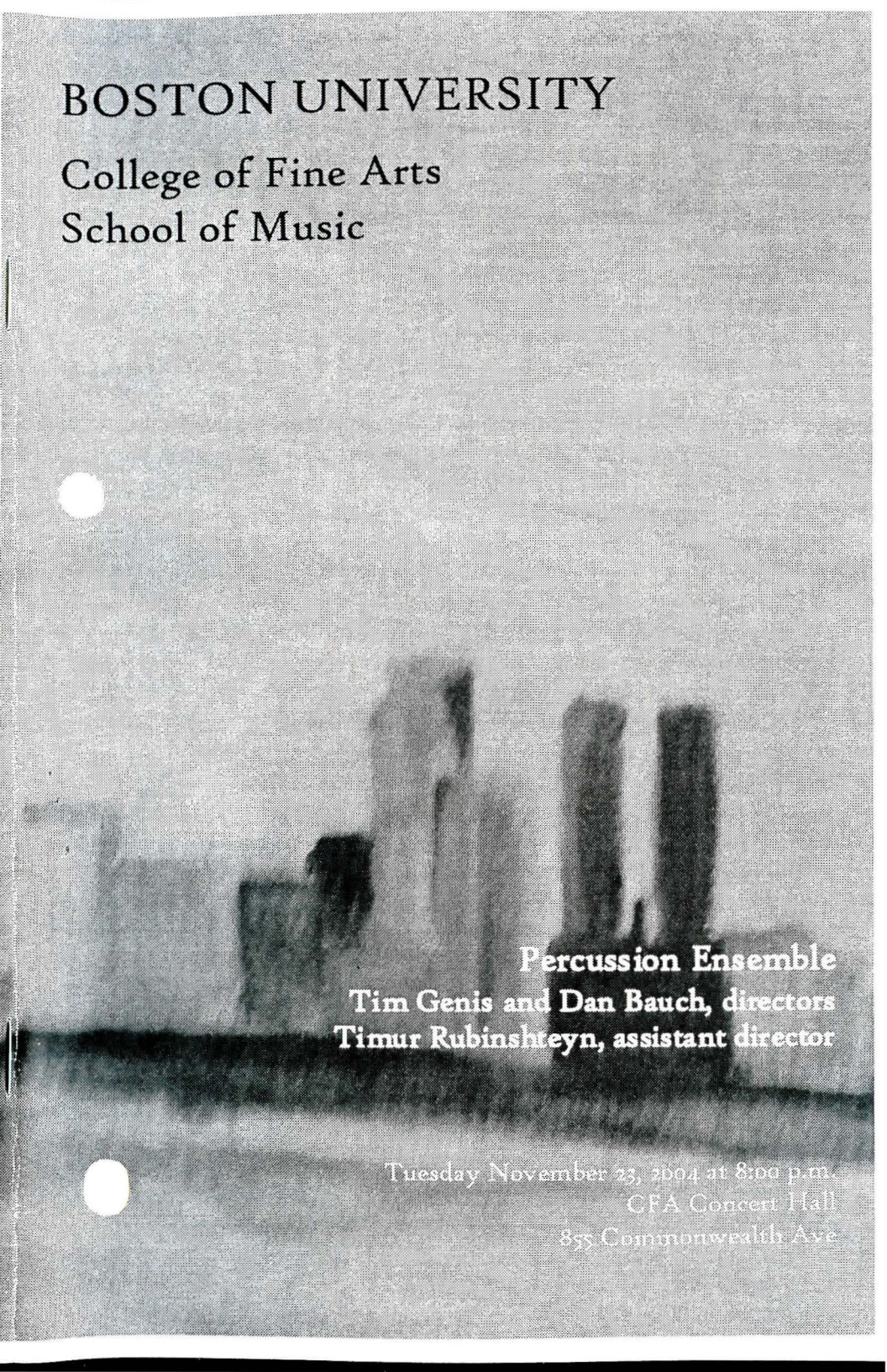
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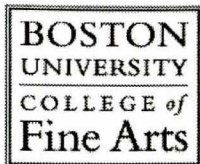
Percussion Ensemble
Tim Genis and Dan Bauch, directors
Timur Rubinshteyn, assistant director

Tuesday November 23, 2004 at 8:00 p.m.
CFA Concert Hall
855 Commonwealth Ave

Enable students to more intelligently interpret and perform the works of the masters, render their services as instructors more valuable, and qualify them to do far more towards elevating the art to its true position in the estimation of the public.

-Original Mission Statement
Eben Tourgee, 1873
First Dean of the School of Music

In a newly founded collaboration, students' artwork of the School of Visual Arts will be displayed on the covers of the School of Music Programs. The piece for this month's program is by Amanda Granum, '06, entitled 'The Charles'. This painting is an attempt to capture a fleeting moment at dusk.



Tuesday, November 23 at 8 pm
CFA Concert Hall

**BOSTON UNIVERSITY
PERCUSSION ENSEMBLE**

Tim Genis and Dan Bauch, directors
Timur Rubinshteyn, assistant director

ROUSE Ku-Ka Ilimoku

SHAPEY Interchange

MUHLY Ta and Clap

CAGE Third Construction

BOSTON UNIVERSITY PERCUSSION ENSEMBLE

Aziz Barnard-Luce
John Beder
Matthew Bohli
Keith Carrick
Marty Grossman

David Lanstein
Timur Rubinshteyn
Mark Wheeler
Karl Williams
Todd Quinlan

PROGRAM NOTES

CHRISTOPHER ROUSE (b. 1949)

Ku-Ka Ilimoku

Christopher Rouse is one of America's most prominent composers of orchestral music. His works have won a Pulitzer Prize (for his Trombone Concerto) and a Grammy Award (for *Concert de Gaudi*), as well as election to the prestigious American Academy of Arts and Letters. Rouse has created a body of work perhaps unequalled in its emotional intensity. The *New York Times* has called it "some of the most anguished, most memorable music around." The *Baltimore Sun* has written: "When the music history of the late 20th century is written, I suspect the explosive and passionate music of Rouse will loom large."

Born in Baltimore in 1949, Rouse developed an early interest in both classical and popular music. He graduated from Oberlin Conservatory and Cornell University, numbering among his principal teachers George Crumb and Karel Husa. Rouse maintained a steady interest in popular music: at the Eastman School of Music, where he was Professor of Composition until 2002, he taught a course in the history of rock for many years. Rouse is also a member of the composition faculty at The Juilliard School.

While the Rouse catalog includes a number of acclaimed chamber and ensemble works, he is best known for his mastery of orchestral writing. His music has been played by every major orchestra in the U.S., and numerous ensembles overseas including the Berlin Philharmonic, the City of Birmingham Symphony Orchestra, the Sydney and Melbourne Symphonies, the London Symphony, the Philharmonia Orchestra, and the Royal Concertgebouw Orchestra.

Ku-Ka Ilimoku was completed in 1978 on commission from the Syracuse Symphony Percussion Ensemble. Since that time, it has become a staple of the percussion repertoire, performed frequently by college and professional percussion groups. The composer has written: "In Hawaiian mythology, Ku is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. Ku is manifested in several forms: as *Ku-Ka Ilimoku* he represents the god of war. Thus this work for percussion ensemble is best viewed as a savage, propulsive war dance."

Hawaiian chants are often based on as few as two pitches, and Hawaiian percussion emphasizes short, repetitive patterns. Underlying this surface simplicity is a wealth of subtle rhythmic inflection and variation. Rouse incorporates this diversity to great effect, creating a tightly knit, exhilarating work. Although indigenous instruments are not employed, the timbre of their voices is evoked. The dynamic power of the Western instruments adds an intense level of ferocity to the proceedings.

RALPH SHAPEY (1921-2002)

Interchange

Born in Philadelphia in 1921, Ralph Shapey showed early talent as a violinist. He developed as a conductor during his teens, and was appointed the Youth Conductor of the Philadelphia National Youth Administration Symphony Orchestra when he was seventeen. However, at the age of nine, he was trying his hand at composition, and by his twenties, he was composing seriously.

As a composer, Ralph Shapey always pursued excellence in his own style, regardless of trends; and in a world that frequently places at least as much emphasis on the personality and image of the artist as on his work, he uncompromisingly held the idea that the music, once created, should stand on its own.

His commitment to this attitude, refusal to compromise his integrity, and disillusionment with the musical climate of the time, led him to withdraw his compositions from 1969 to 1976, since he felt that people were unable to appreciate and perform his work for its own sake. While some may have had difficulty accepting his approach to music, the importance of Shapey's status in contemporary American music cannot be ignored. Although he acknowledged a deep respect for the classical masters of the past, and recognized their influence, his interpretation was wholly original. This led both Leonard Meyer and Bernard Jacobson to describe him as a "radical traditionalist."

While having once served on the music faculty of the University of Pennsylvania, it was his many celebrated years as Professor of Music at the University of Chicago where Shapey's work as a teacher had its greatest impact.

In a career which encompassed composition, conducting, and teaching, Ralph Shapey received numerous awards and commissions. He was Distinguished Professor of Music at Queens College in New York in 1985. He was the recipient of a MacArthur Prize from the John D. and Catherine T. MacArthur Foundation (1982); the First Prize in the Kennedy Center Friedheim Competition (1990, for Concerto for Cello, Piano and String Orchestra); the Paul Fromm Award in 1993; a commission from the Philadelphia Orchestra for the bicentennial of the Constitution in 1987 (*Symphonie Concertante*); a commission from the Chicago Symphony Orchestra for a work to mark the centennials of both the orchestra and the University of Chicago, which was premiered in 1991 (*Concerto Fantastique*); and two commissions from the Library of Congress. He was elected in 1989 to the American Academy of Arts and Letters, and in 1994 to the American Academy of Arts and Sciences. In 1991, he retired from the University of Chicago, Professor Emeritus. Ralph Shapey died June 13, 2002.

NICO MUHLY (b. 1981)

Ta and Clap

Nico Muhly (born in Vermont in 1981 and raised in Providence, Rhode Island) graduated from Columbia University in 2003 with a degree in English Literature, and graduated in 2004 with a Masters in Music from the Juilliard School for composition, where he studied with Christopher Rouse and John Corigliano.

Most recently, the American Symphony Orchestra under Leon Botstein premiered his *Fits & Bursts* at Avery Fisher Hall in February 2003, and the Juilliard Orchestra under Jeffrey Milarsky premiered his *Out of the Loop* at the Juilliard Theater. *Out of the Loop* went on to win an ASCAP Morton Gould Young Composer's Award. In April 2004, his *So to Speak* was premiered by the Juilliard Orchestra under Jeffrey Milarsky in Alice Tully Hall.

As a performer, he has played with the Juilliard Orchestra, and played in the opening concert (*From the Steeples to the Mountains*) of Zankel Hall at Carnegie Hall under John Adams. His involvement with the performance group VisionIntoArt has brought his music to North Carolina as well as to multiple venues in New York City. He has worked at M&Co., a graphic design firm, and has also, for the past five years, worked extensively with Philip Glass as an editor, copyist, and keyboard player for numerous stage works & film scores.

His recently completed projects include a sextet for the Brave New Works ensemble and a percussion quartet.

Looking ahead, he is writing a thirty-minute work for solo piano, a nine-minute work for multi-percussionist Sam Solomon, and a chamber ensemble work commissioned by the Juilliard School in collaboration with the Royal Academy of Music, London. Just last year, Nico composed *Reading Into It* for the BU percussion ensemble, which premiered the work.

Ta-ing and Clapping is a method of teaching rhythms wherein all beats are accounted for, resulting in a fully-rendered *moto perpetuo* that only implies empty spaces naturally found in a rhythmic pattern. In *Ta & Clap*, scored for percussion quartet, I wrote dense marimba music and then subjected this music to several processes of subtraction, resulting in a rhythmic cycle that is sometimes presented in its entirety, sometimes filled with holes, and sometimes completely rendered out such that there are no holes at all. Although there is a lot of math at work, *Ta & Clap* is meant to be fun to play and challenging to learn. It is scored for 2 marimbas and any number of assorted percussion instruments at the discretion of the performers. *Ta & Clap* is dedicated to Line C-3 (comprising Chris Thompson, Haruka Fujii, John Ostrowski, and Sam Solomon), with gratitude for the patience and good rhythmic sportsmanship.

JOHN CAGE (1912–1992)

Third Construction

John Cage was born in Los Angeles in 1912. He studied liberal arts at Pomona College and composition with Henry Cowell, Arnold Schoenberg, and Adolph Weiss. Edgar Varese was also a major influence, particularly in the area of percussion music. Cage was elected into the National Academy of Arts and Letters and received innumerable awards and honors both here in the U.S. and in Europe. He was commissioned by a great many of the most important performing organizations both here and abroad, and maintained a very active schedule. In 1988 and 1989, Cage delivered the Charles Eliot Norton Lectures at Harvard University, an honor previously accorded 20th-century composers Igor Stravinsky and Leonard Bernstein. Cage continues to be important because he successfully explored new musical sounds from an inventor's point of view for more than 50 years. Just as significant, through his interest in Eastern thought and his acceptance of Eastern spiritual and philosophical practices in his music, he repeatedly challenged basic attitudes about the way music is made and heard.

We owe a debt of gratitude to John Cage for his part in bringing percussion music to the forefront of contemporary music today. *Third Construction* is the defining work of his early career (during the 1930's and 40's) when Cage developed a system he called "micro-macrocosmic rhythmic structure" in which there is a proportional relationship between the lengths of phrases of a single unit and the lengths of the larger parts of the composition. During that time he was also experimenting with new sound sources such as the prepared piano, electronic devices, exotic percussion instruments, and found objects, of which the latter two are used in *Third Construction*. The instrumentation includes wooden rattles from India and Indochina, tin cans of various sizes, tom-toms, claves, suspended Chinese cymbal, maracas, teponaxtle (a log or split drum of pre-Columbian origin), cowbells, lion's roar and bass drum roar, tambourine, quijadas (a Latin rattle originally made from the jawbone of an ass), cricket callers, conch shell, tacks in a tin can, and a wooden ratchet. With this array of unusual instruments, Cage creates a crisp, articulated rhythmic texture that evokes non-Western music but is also highly rationalized in its overall form and structure.

—program notes by Dan 

DANIEL BAUCH

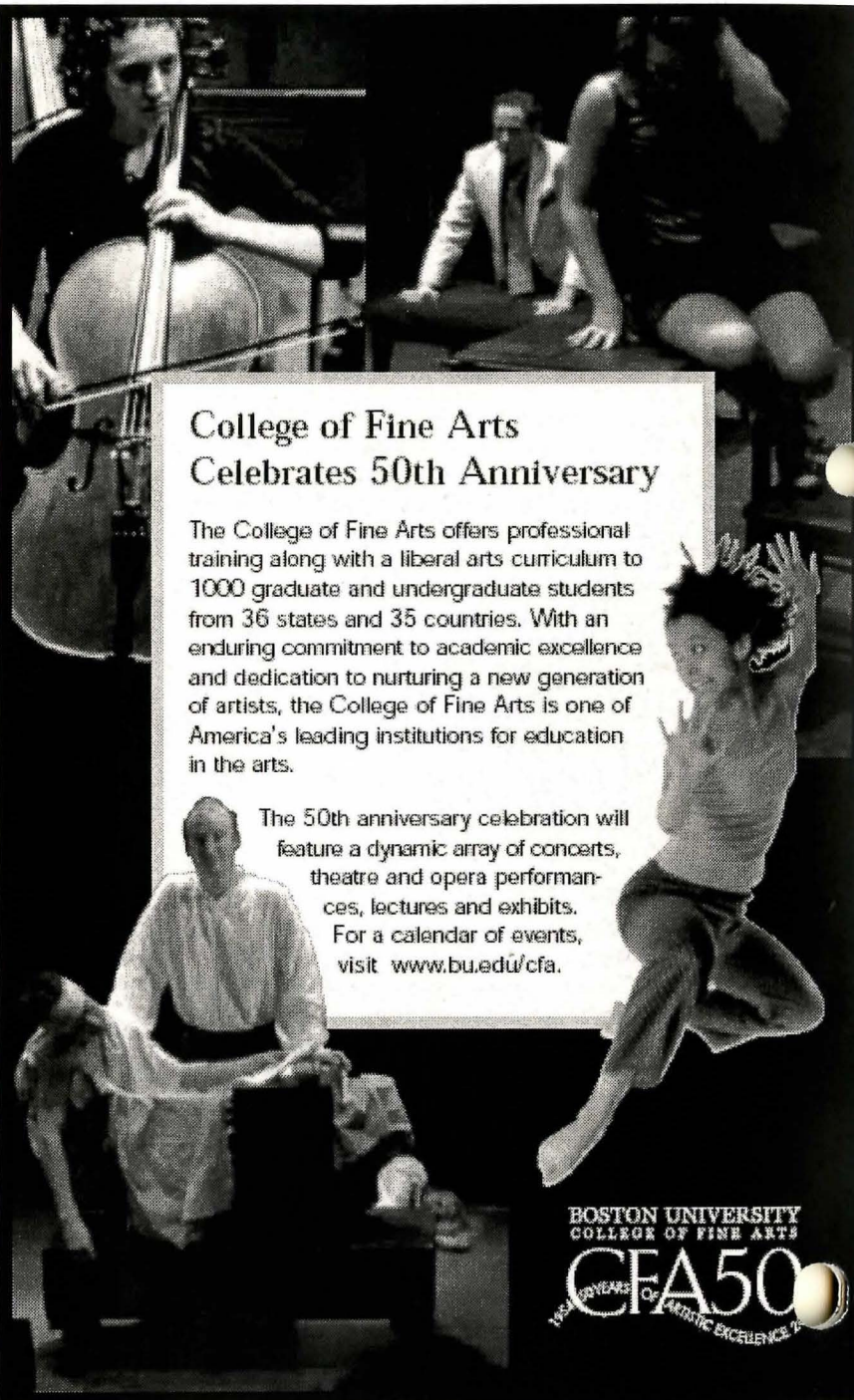
Daniel Bauch is a Teaching Associate in the School of Music. He began playing percussion at the age of seven. During high school, he studied with Tim Genis and Will Hudgins of the Boston Symphony Orchestra before going on to earn a Baccalaureate degree from the Juilliard School in 2002. There, under the tutelage of Daniel Druckman, Mr. Bauch was very active as a solo, chamber and orchestral performer. He has premiered many works with the New Juilliard Ensemble, a group dedicated solely to the performance of contemporary music, and he has premiered numerous works by friends of his in the New York and Boston areas. He went on to earn a Masters of Music degree from Boston University studying with Tim Genis. He has played with the Boston Symphony, Orpheus Chamber Orchestra, Marlboro Festival Orchestra, and the Hartford Symphony and has worked with such conductors and composers as Seiji Ozawa, David Robertson, Kurt Masur, James Conlon, John Williams, Elliot Carter, Steve Reich, Charles Wuorinen and Mario Davidovsky among others. He has attended the Music Academy of the West summer festival and the Tanglewood Music Center. While in New York, he performed in a concert with pianist Mauricio Poulini as part of a Carnegie Hall Perspectives Series. This summer, Mr. Bauch will serve as the percussion faculty member of the Young Artist Orchestra for the Boston University Tanglewood Institute, marking his second year in this position. He can also be heard on a recently released CD of the music of Arthur Kreiger with the New York Music Ensemble.

TIMOTHY GENIS

Timothy Genis is a Teaching Associate in percussion at Boston University. He received his Bachelor of Performing Arts from the Juilliard School. Mr. Genis has served as principal percussionist with the Honolulu Symphony Orchestra, Radio City Music Hall Orchestra, and Philharmonia Virtuosi, and is currently employed with the Boston Symphony Orchestra as principal timpanist. Teachers include Roland Kohloff, Chris Lamb, Joe Morello, Elden Bailey, John Beck, William Cahn, and Anthony Cirone.

TIMUR RUBINSHTEYN

Timur Rubinshteyn is a third year DMA student of Timothy Genis, and a percussion coach of the New England Conservatory Youth Symphony. Upon acceptance to New England Conservatory in 1996, Timur Rubinshteyn was awarded the Zildjian scholarship. Studying with Frank Epstein, Mr. Rubinshteyn received both his BM and MM degrees from NEC, where he participated in commercial wind/percussion ensembles' recordings, and composed for his recital. In 2002, Mr. Rubinshteyn was a joint winner of the NEC Commencement Solo Competition, performing mv. I of Oliverio's Timpani Concerto No. 1 with the NEC Honors Orchestra. Also in 2002 he was one of the two members of the graduating class selected to receive the Gunther Schuller Medal for Outstanding Contributions to the Life of New England Conservatory. Timur Rubinshteyn attended Aspen Music Festival, Music Academy of the West, National Orchestral Institute, twice - the Tanglewood Music Center, and performed with conductors Rafael Fruhbeck de Burgos, Kurt Masur, James Conlon, Charles Dutoit, Robert Spano, Christoph von Dohnanyi, Seiji Ozawa, Jeffrey Tate, and Gunther Schuller.



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BOSTON UNIVERSITY SCHOOL OF MUSIC

UPCOMING EVENTS AND PERFORMANCES

Thursday, December 2, 5:30 pm

Music Education Research Seminar
Critical Exploration in the Classrooms
Dr. Eleanor Duckworth, Harvard University
CFA Room 154

Monday, December 6, 8 pm

Boston University Musical Organizations
Vocal Jazz
CFA Concert Hall

Wednesday, December 8, 8 pm

Boston University Musical Organizations
Big Band and Jazz Workshops
CFA Concert Hall

Wednesday, December 8, 8 pm

Musicology Lecture Series
Jessica Waldoff, College of the Holy Cross
CFA Room 216

Wednesday, December 8, 8 pm

ALEA III
Soloists of ALEA III
Theodore Antoniou, conductor
Works of Shostakovich, Britten
Christou, Berio,
Crumb and Jolas
Tsai Performance Center

Thursday, December 9, 8 pm

Boston University Wind Ensemble
David Martins, conductor
Eric Ruske, horn
Bernstein *Slava!*
Ticheli *Postcard*
Reed *Fourth Symphony*
Schmitt *Dionysiaques*
Franz Strauss *Horn Concerto*
Tsai Performance Center

Saturday and Sunday, December 11 and 12, 8 pm

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Scenes by various composers
CFA Concert Hall

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