

 ME SIAH  
NIVER ITY

# PROGRAM

*Earth and the Great Weather*.....John Luther Adams

I. Drums of Winter

*Ephemera*..... Francisco Perez

*Mudra*.....Bob Becker

*Aaron Trumbore, Prepared Drum*

## **-Intermission-**

*Agua da Amazonia*..... Philip Glass

I. Japurá River

Arr. by Third Coast Percussion

II. Madeira River

III. Xingu River

IV. Amazon River

*Bomba É*..... Rolando Morales-Matos

*Appalachian Morning*.....Paul Halley

Arr. by Omar Carmenates

# PERCUSSION ENSEMBLE MEMBERS

Eden Araya – Camp Hill, PA  
Josh Davis – Westmoreland, NY  
Brian Gambler – Reading, PA  
Noah Kitner – Ickesburg, PA  
Joseph La Marca, Double Bass – Danville, PA  
Caleb Rice – Perkasio, PA  
Samuel Shaw – Washington, PA  
Rob Shemanski – Manchester, CT  
Laura Shuey – Harrisburg, PA  
Lizbeth Stephan – Lancaster, PA  
Ethan Stroud – Batavia, NY  
Emily Szmurlo – Romer, NY  
Yemliot Tirado – Lebanon, PA

## Program Notes

These three pieces are drawn from *Earth and the Great Weather*, an evening-length 'sonic geography' of the Arctic. Although purely abstract in form, it is my hope that they are in some small measure informed by the elemental power of natural forces in the Arctic, and by the Inupiat Eskimo drumming and dancing.

*The great sea has set me adrift.  
It moves me like a weed  
in a great river.  
Earth and the great weather move me,  
have carried me away  
and move my inward parts with joy.*

-Uvavnuk, Iglulik Eskimo Shaman

-notes by the composer

Francisco Perez wrote *Ephemera* following a two-year hiatus from composing any original percussion music. Inspired by the grit of his students at Lamar University over the eventful 2020-21 school year, Perez refers to this piece as “deeply meaningful.” The word “ephemera” is defined as “things that exist or are enjoyed for only a short time” – things that are fleeting, momentary.

-notes by the composer

*Mudra* consists of music which was originally composed to accompany the dance *UrbhanaMudra* by choreographer Joan Phillips. Commissioned by INDE '90 and premiered in Toronto in March, 1990 as part of the DuMaurier Quay Works series, *UrbhanaMudra* was awarded the National Arts Centre Award for best collaboration between composer and choreographer. The Music was subsequently edited and reorchestrated as a concert piece for the percussion group NEXUS during May, 1990. *Mudra* is scored for marimba, vibraphone, songbells, glockenspiel, crotales, prepared drum solo and bass drum.

The Instrumental ensemble in the original piece had a role similar to that found in traditional Indian dance concerts, where a solo drum is the principal voice. However, western instruments were not used to imitate an “Indian” sound. In response to the choreographic approach, classical Indian musical structures were allowed to influence the formal, rhythmic and harmonic aspects of the music. Rhythmically, *Mudra* is based on two important and common features of North Indian music: 1) motivic development (*palta*) and 2) rhythmic cadence formulas (*ti hai*). These structural devices are used most systematically in the final drum solo section of the piece in which rhythmic, rather than harmonic cadencing is used to create tension and, ultimately, accord.

-notes by the composer

The repetitive structures and meditative harmonies of Glass’s music have allowed it to exist in many versions for different musical instruments. Selections from his piano etudes and the solo piano piece *Metamorphosis*, were arranged in the late 1990s for a project with Brazilian musical group Uakti. This version, for Uakti’s unique gamut of custom-made

instruments, was part of a project called *Aguas da Amazonia*, in which all of the movements (except for *Metamorphosis No. 1*) were renamed after the Amazon River and its tributaries.

-notes by Third Coast Percussion

The Bomba is a traditional Puerto Rican musical genre that dates back 400 years to the colonial plantations on the Island where West African enslaved people and their descendants lived and worked. The folk music style of the Bomba remains the most prominent in Puerto Rico and extends to many subgenres of the original Bomba Sicá foundational rhythm. A native of Puerto Rico and prominent percussionist, Rolando Morales-Matos combines his unique love for Puerto Rican dance rhythms with mostly traditional western style percussion instruments in this large ensemble composition.

-notes by Aaron Trumbore

Originally composed by Paul Halley for the Paul Winter Consort, *Appalachian Morning* is one of his most famous works. This arrangement was created by the request of Dr. John W. Parks IV and the Florida State University Percussion Ensemble, and is, from a formal, melodic, and harmonic standpoint, a straightforward rendition comparable to any of the Paul Winter Consort's many recordings/performances. However, in arranging this for percussion ensemble, I sought to bring out the bouncing yet fluid rhythmic qualities of the original by adding subtle lines and colors spread throughout the ensemble.

-notes by Omar Carmenates

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