

SONOKLECT

A Festival of Modern Music

Terry Vosbein, director

SONOSPHERE

Brad Blackham, piano

Eric Jones, percussion

Saturday

30 January 2010

8PM

WILSON HALL

WASHINGTON AND LEE UNIVERSITY
Department of Music



Eric Jones and Brad Blackham

Program

Concertino for Marimba and Piano George Frock (b. 1938)

Radiohead Reimagined Christopher O'Riley (b. 1956)
Everything In Its Right Place
Subterranean Homesick Alien
True Love Waits

Cold Pressed Dave Hollinden (b. 1958)

Intermission

Clapping Music Steve Reich (b. 1936)

Un Petit Poisson et Un Petit Oiseau Terry Vosbein (b. 1957)
world premiere

Three Rags George Hamilton Green (1893 -1970)
Log Cabin Blues
Jovial Jasper
Rainbow Ripples

lead / Platinum Dave Hollinden

Program Notes

provided by the composers, except where noted

Concertino for Marimba and Piano

George Frock

Concertino for Marimba and Piano explores the many available timbres of the marimba. The first section is fast and articulate, the second contrasting sectioning is slow, warm and legato. The composition ends with a section similar to the first in tempo and character. – Eric Jones

Radiohead Reimagined

Christopher O'Riley

Two of the qualities that I find compelling in Radiohead are intricate texture and the embrace of manifold musical styles and history. Radiohead's music is contrapuntally derived. In contrast to the monochromatic, vertical orientation found in much pop music, each member of Radiohead's five-member ensemble contributes a singular unique thread, the gathering and weave of which makes each song characteristic or emblematic.

Their stylistic vocabulary comes from not only a wide palette of Rock antecedents, but from Minimalism; New Orleans jazz; the more antique popular forms explored by the Beatles; Cage-inspired use of randomness and noise; Reichian loops and fractal variation; and the sense of reverence that pervades the music of Messiaen, Pärt, and Penderecki.

Cold Pressed

Dave Hollinden

The term "cold pressed" refers to the method of extracting olive oil which results in the most robust and full-bodied flavor. Syncopation, contrasting timbres and rock-influenced style are blended together in music which is vivid, spicy and obsessively persistent.

Clapping Music

Steve Reich

Starting in 1971 my ensemble began touring Europe. We would carry 2000 pounds of loudspeakers, amplifiers, microphones, and so on. In 1972 I composed *Clapping Music* to create a piece of music that would need no instrument beyond the human body. At first I thought it would be a phase piece, but this proved inappropriate since it introduced a difficulty (phasing) that seemed inconsistent with such a simple way of producing sound. The solution was to have one part remain fixed, repeating the pattern throughout, while the second moves abruptly, after a number of repeats, from unison to one beat ahead, and so on, until it is back in unison with the first. It can thus be difficult to hear that the second performer is in fact always playing the same pattern as the first, though starting in a different place.

Un Petit Poisson et Un Petit Oiseau

Terry Vosbein

Throughout history there are countless tales of star-crossed lovers. But perhaps none as sad as the story of the little fish and the little bird who fell in love. To an outsider such a relationship seems doomed from the start. But as determined lovers, they gave it their all.

Three Rags

George Hamilton Green

Considered one of history's greatest xylophone players, George Hamilton Green started playing at age 11 and at 13 was performing solos with his father's band. His Novelty Xylophone music (over 300) has in the last 25 years seen a revival of sorts and is now performed on a regular basis. This music is very fun and offers the performer opportunities for improvisation, as well liberties with tempo, dynamics and rhythmic interpretation. – Eric Jones

lead / Platinum

Dave Hollinden

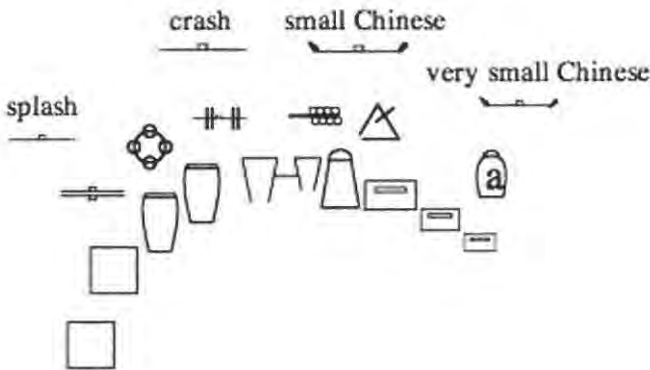
I began composing lead after having finished Platinum. I wanted it to provide a contrast to Platinum's rhythmic vitality, so I asked myself what would happen if I wrote music without relying on rhythm and counting as my primary devices. This led to a great deal of brooding and questioning, and resulted in music with an inert heaviness.

Platinum, on the other hand, was a breath of fresh air. It was the first piece I had written after working for two years on a concerto for percussion, and it came out as an extended burst of restless, rhythmic energy. The title represents images of bright, polished surfaces; hard, crisp edges; and the clear, ringing sound of metal that came to mind when reflecting on the music.

Instrument Setup and Timbre Staff Notation:



A musical staff in treble clef with a key signature of one sharp (F#). The notes are: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Above the staff are various icons representing different percussion instruments: a square (large), a square (med.), a cup, a cylinder, a triangle, a rectangle, a circle with a dot, a double bar with a dot, a triangle, a circle with a dot, and a circle with a dot. Below the staff, the word "Cymbals" is written with a bracket under the last four notes.



A legend for the timbre staff notation. It shows icons for various percussion instruments and their corresponding labels: "splash" (circle with a dot), "crash" (triangle), "small Chinese" (rectangle), "very small Chinese" (circle with a dot), "large" (square), "med." (square), "cup" (cup), "cylinder" (cylinder), "triangle" (triangle), "rectangle" (rectangle), "circle with a dot" (circle with a dot), and "a" (circle with a dot).

Brad Blackham is establishing himself as a highly diversified pianist, embracing a career as soloist, chamber musician and orchestral keyboardist. He has been Artist/Teacher of piano and director of keyboard studies at Hillsdale College since 2005.

As an orchestral pianist, he has performed frequently with the Cleveland Orchestra in concerts at Severance Hall, Blossom Music Center and Carnegie Hall. He has also performed with the Pittsburgh Symphony, including concerts at Carnegie Hall, the Concertgebouw in Amsterdam, the Musikverein in Vienna, and London's Barbican Centre. He is currently Principal Keyboardist with the Jackson Symphony in Michigan and has served as Principal Keyboardist with the Akron and Canton Symphony Orchestras in Ohio.

He has collaborated in recitals throughout the United States, Canada, and most recently, a concert tour of Australia with violinist Jasper Wood. As a soloist, he has performed with the Jackson Symphony, Canton Symphony Orchestra, National Repertory Orchestra, and the Cleveland Institute of Music Orchestra.

He received his Bachelors in Piano Performance from Kent State University, his Masters in Collaborative Piano from The Cleveland Institute of Music and is currently a doctoral candidate at Ohio State University. He has studied with Joela Jones, Robert Mayerovitch, Caroline Hong, and Steven Glaser.

Eric Jones currently is Artist/Teacher of Music and Director of Percussion Studies at Hillsdale College. He has performed at the Percussive Arts Society International Convention and at Day of Percussion events in Michigan. Mr. Jones regularly performs with the Oregon Coast Music Festival Orchestra, Jackson Symphony, Lansing Symphony, Hillsdale Faculty Jazz Ensemble and Hillsdale College/Community Orchestra. He has also performed with the Grand Rapids Symphony, Westmoreland Symphony Orchestra (Greensburg, PA), Detroit Chamber Winds, and various other jazz and rock ensembles.

Mr. Jones also performs with his wife Stacey Jones in the percussion duo Equal Temperament. Equal Temperament performs nationwide, and has commissioned new works from several composers including Jeffrey Peyton, David Jarvis, Erik Santos, Thomas Brett and Scott Harding.

2009-2010 Schedule

DAVE DOUGLAS & BRASS ECSTASY

Saturday, 24 October 2009, 8PM

SONOSPHERE

Brad Blackham, piano

Eric Jones, percussion

Saturday, 30 January 2010, 8PM

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