

Program Notes:

Frank Zappa: Igor's Boogie

Igor's Boogie originally appeared in one of Zappa's early experimental film scores, servicing as a motif for a hunchback character. This short, humorous quasi-march was also released on Zappa's *Burnt Weeny Sandwich* album in 1970.

~ Ethos Percussion Group

Frank Zappa: Echidna's Arf

"I never had any intention of writing rock music," says Zappa. "I always wanted to compose more serious music and have it be performed in concert halls, but I knew no one would play it. So I figured that if anyone was ever going to hear anything I composed, I'd have to get a band together and play rock music. That's how I got started." If ever a long-term plan paid off, it has to have been Zappa's – his list of official accolades and honors seems limitless: Renowned conductor Kent Nagano calls him a genius. He was chosen to play John Cage's controversial and perhaps most famous piece "4'33'" for the various-artists Cage tribute album, *A Chance Operation*. His works have been performed by a number of esteemed 20th century ensembles; Pierre Boulez commissioned him to score a symphonic work which resulted in *The Perfect Stranger: Boulez Conducts Zappa* album. In February, the prestigious Lincoln Center in New York City presented an evening of Zappa's serious music in its Great Performers series. Even *The Simpsons'* creator Matt Groening is on record as saying, "Frank is my Elvis."

~ Pulse Magazine

Philip Glass: Music in Similar Motion

Music in Similar Motion is an open score which can be performed by any group of instruments. The real innovation in "Similar Motion" is its sense of drama. [My] earlier pieces were meditative, steady-state pieces that established a mood and stayed there. But "Similar Motion" starts with one voice, then adds another playing a fourth above the original line, and then another playing a fourth below the original line, and finally a last line kicks in to complete the sound. As each new voice enters, there is a dramatic change in the music.

~ Philip Glass

John Hollenbeck: Ziggurat (interior)

Ziggurat (interior) was inspired by the ancient Ziggurats of Mesopotamia and the workers who built them. A counterpart to *Ziggurat (exterior)*, an octet I wrote for saxophone and percussion, this piece focuses on small detailed sounds-interior construction that I imagine in the small spaces used for secret rituals... the sounds of four skilled artisans working together and individually on a sacred magical temple.

~ John Hollenbeck

Dafnis Prieto: The Guiros Talk (first movement only)

I. The Guiros Talk

The Guiros Talk is a piece structured in two parts or movements: I. "The Guiros Talk" written for four guiros, and II. "Claveteando" written for four different percussion sets. Both parts are based on traditional rhythms from Cuba and different regions of Latin America adding some influences from India's percussive culture like placement and displacement of rhythms. The two movements are related to each other. From the beginning to end I tried to make a connection between these parts from simple rhythmic melodies to the more complex and abstract patterns. I hope you enjoy the journey of this piece.

~ Dafnis Prieto

Cage & Harrison: Double Music

Double Music is the result of a collaboration between Lou Harrison and John Cage. Two hundred measures was the total duration agreed upon in advance as well as the instrumentation of various bells, brake drums, sistra, gongs, tam-tam and thundersheet. After the components of the piece were determined, each composer worked independently. Harrison composed the second and fourth parts while Cage worked on the first and third. When they finished, all four parts were combined to create a work reflecting both composers' affection for gamelan music of East Asia. Although not knowing it at the time, both composers had effectively created a new compositional aesthetic which would come to be called "backyard meets far east."

~ Ethos Percussion Group

Steve Reich: Drumming I

Steve Reich studied drumming when he was 14 with the New York Philharmonic Orchestra timpanist; later he took a degree in philosophy at Cornell (1953-7) and studied composition at the Juilliard School (1958-61) and at Mills College (1962-3) with Milhaud and Berio, also becoming interested in Balinese and African music. In 1966 he began performing with his own ensemble, chiefly of percussionists, developing a music of gradually changing ostinato patterns that move out of phase, creating an effect of shimmering surfaces; this culminated in *Drumming* (1971), a 90-minute elaboration of a single rhythmic cell. From circa 1972 he added harmonic change to his music, and later (*Tehillim*, 1981) melody.

~ The Grove Concise Dictionary of Music

Artist Biographies

TREY FILES Currently a doctoral candidate in percussion performance at City University of New York, Trey is basically an over-educated rock drummer. In addition to fourteen seasons with Ethos, his credits include the Broadway production and original cast recording of *Spring Awakening* (associate conductor/drums; the show earned eight Tony awards and one Grammy), three years with the groundbreaking off-Broadway show *De La Guarda* (music supervisor/performer), the commercial aerial performance ensemble 2nd Species (co-founder/music director; clients include Diesel Fashion Italy,

ESPN and Red Bull), Manhattan Chamber Orchestra (section percussion/timpani; recordings include projects with Christine Weidinger and Kurt Vonnegut), appearances on the *VH1 Fashion Awards* and *The Late Show with David Letterman*, and many, many bands you've never heard of.

A committed educator who enjoys working with students at all levels, Trey is an adjunct faculty member and artist-in-residence (with Ethos) at Lehman College. He has directed the percussion ensemble at La Guardia High School for the Performing Arts (the "Fame" school) since 2001, and worked with hundreds of elementary school students throughout New York City as a Young Audiences New York teaching artist since 1999. He has also presented workshops for the New York chapter of the Percussive Arts Society and professional development sessions for music teachers employed by the New York City Department of Education. Trey earned performance degrees from Stephen F. Austin State University (Texas) and Manhattan School of Music. His non-Western music studies include the drumming of Guinea, West Africa and the marimba tradition of Chiapas, Mexico. Visit his website at www.treyfiles.com.

ERIC PHINNEY has performed with the Berkshire Opera Orchestra, St. Cecilia Orchestra, New World Symphony, New Music Consort, Pulse Percussion Ensemble, Music from China and the contemporary group, EKKO. With Pulse and the New Music Consort, he has performed at music festivals in Moscow, Tokyo and Osaka. Mr. Phinney holds both a Bachelor's and Master's degree from Manhattan School of Music where he studied with Duncan Patton, James Preiss and Chris Lamb. After graduation, he began North Indian tabla studies with Canadian percussionist Bob Becker and with Indian tabla master Pandit Sharda Sahai of Beneras and Pandit Samir Chatterjee of Calcutta. He recently became a member of Chhandayan, an Indian musical organization based in Calcutta and is a full time student of Pandit Samir Chatterjee. In addition to Hindustani studies, he is a student of West African drumming with Robert Levin and recently started gyli studies with Valerie Naranjo. He has recorded with the Manhattan Chamber Orchestra on the Koch International and Newport Classics labels.

Hailed by the New York Times for his "dazzling improvisations" **YOUSIF SHERONICK** appears internationally as soloist and chamber musician with world-renowned groups and artists such as Philip Glass, Glen Velez, Foday Musa Suso, Simon Shaheen, Henry Threadgill, Lark Chamber Artists and Paul Winter Consort. The Lockwood/Sheronick Project is his most recent venture with violist and wife Kathryn Lockwood. Sheronick's unique style encompasses traditions and instruments from the Middle East, North and West Africa, Brazil, India, and Europe. His ability to work in such diverse genres is due to having studied contemporary classical, jazz, world and rock music, which he seamlessly fuses into his playing. Critics say Yousif "is capable of creating hypnotic atmospheres" (Mundoclasico) where he "transported the listener to another dimension." (Ritmic). Prestigious venue performances include Carnegie Hall, Lincoln Center, Royal Festival Hall (London) and Wigmore Hall (London). Distinguished collaborators include Yo-Yo Ma, Branford Marsalis, Pandit Samir Chatterjee, Marcel Khalife, Sonny Fortune and Cindy Blackman.

Mr. Sheronick recently released his critically acclaimed solo CD titled "Silk Thread" which Modern Drummer Magazine calls "a testimony to his genius". He also released a Riq Instructional DVD which Rhythm Magazine (UK) says "is a must to uncover the mysteries of this ancient instrument." He has appeared throughout the US, Europe, Middle East, Asia and Australia with festival appearances including the JVC and Newport Jazz Festivals, Jazztel (Madrid), Renaissance Festival (Rethymno, Greece) Early Music Festival (Regensburg, Germany) and Jerusalem Festival (Palestine). He has performed live on NPR's "Performance Today" and John Schaffer's "New Sounds." An active clinician, Mr. Sheronick teaches masterclasses at home in the US and abroad. Mr. Sheronick holds degrees from Yale University and the University of Iowa, is artist in residence with Ethos Percussion Group at Lehman College (Bronx, NY) and serves on the faculty of Concordia Conservatory. Visit his website at www.yousifsheronick.com

DAVID SHIVELY has appeared as percussion soloist and chamber musician throughout North America and Europe. As performer, instrument-builder or sound designer he has worked with artists from a variety of contexts on the development of new works. Recent projects have spanned a range of media including traditional percussion, micro-tonal instruments, Hungarian cimbalom, and amplified musical saw. Since 2004, as co-director of the New York chamber ensemble *Either/Or*, he has presented programs focused on American experimental music and its relationship to the European avant-garde. In addition to being a member of New York's *Ensemble Sospeso*, he has performed with groups such as *Collegium Novum Zürich*, *Speculum Musicae*, and *Gruppe für neue Musik Baden*. Festival appearances of recent years include ICMC (Thessaloniki, Greece), Schwerpunkt: Strom! (Zürich), Ciclo International de Percusiones (Mexico City), Wittner Tage für neue Kammermusik (Witten, Germany), Sounds French (New York), Lincoln Center Festival and Münchener Biennale (Munich, Germany). Mr. Shively's theatrical credits include *Pnima... ins innere* (Munich, Bayerischen Theaterpreis 2000), *The Persians* (National Actors' Theatre), and *Ice Floes of Franz Josef Land* (Whitney Biennial). He has recorded for CRI, Einstein, Mode, Quecksilber, Tzadik, and other labels as well as for broadcast on Swiss, German, and Swedish national radio.