

Intermediate Masterworks for Marimba

DISC A 48:04

piece | composer | performer

- | | | | | |
|----|-------------------------------|-------------------------|-------------------|--------|
| 1 | <i>Over There</i> | Carla Bley | Nancy Zeltsman | [4:33] |
| 2 | <i>Cinnabar Heart</i> | Chinary Ung | Beverley Johnston | [4:43] |
| 3 | <i>Two Little Movements</i> | Darren Jones | Jack Van Geem | [4:08] |
| 4 | <i>Mindwalk</i> | Lyle Mays | Nancy Zeltsman | [5:59] |
| 5 | <i>Three Small Adventures</i> | Gunther Schuller | Jack Van Geem | [4:02] |
| 6 | <i>Mouse Running</i> | Louis Andriessen | Gordon Stout | [3:18] |
| 7 | <i>through Lapland</i> | J. K. Randall | Jean Geoffroy | [2:23] |
| 8 | <i>For Dean Primmer</i> | Derek Tywoniuk | Beverley Johnston | [3:53] |
| 9 | <i>Amulet</i> | Paul Simon | Nancy Zeltsman | [3:21] |
| 10 | <i>Beast</i> | Steven Mackey | Ivana Bilic | [5:32] |
| 11 | <i>Three Colors</i> | Kaori Okatani | Jean Geoffroy | [3:12] |
| 12 | <i>Tune for Nep</i> | Jude Carlton | Ivana Bilic | [2:52] |

DISC B 51:21

piece | composer | performer

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|----|---------------------------------|------------------------|-------------------|--------|
| 1 | <i>Taksim</i> | Osnat Netzer | Ivana Bilic | [3:11] |
| 2 | <i>The Zebra</i> | Robert Aldridge | Thomas Burritt | [4:55] |
| 3 | <i>Sticky</i> | James Rolfe | Beverley Johnston | [4:42] |
| 4 | <i>Remember, Marimba</i> | Errollyn Wallen | Thomas Burritt | [6:44] |
| 5 | <i>Dansons?</i> | Alvina Tan | Gordon Stout | [3:26] |
| 6 | <i>Jing Marimba</i> | Chen Yi | Gordon Stout | [4:07] |
| 7 | <i>Dust Devil</i> | Steven Stucky | William Moersch | [2:53] |
| 8 | <i>Two Pieces</i> | Anders Hillborg | William Moersch | [3:47] |
| 9 | <i>Morning Thoughts</i> | Betsy Jolas | Jean Geoffroy | [4:50] |
| 10 | <i>Have You Met Lydia?</i> | Ed Haddad | Thomas Burritt | [3:59] |
| 11 | <i>Chorinho Picante</i> | Fred Hersch | Jack Van Geem | [2:22] |
| 12 | <i>Riflessi di Raggi Lunari</i> | Gaetano Lorandi | William Moersch | [6:17] |

☀ PROGRAM NOTES ☀ DISC A ☀

Over There (2008) could be imagined as a tug between classical waltz feel and jazz waltz feel. The player starts off in a standard Viennese waltz fashion, but before long, a few syncopations are creeping into the left hand and a swing time-feel gradually takes over. Even 'rhythm and blues' phrases pop up, although the early form and chord changes remain unchanged. One R&B inspiration was the Holland/Dozier/Holland song recorded by the Supremes, *Where Did Our Love Go?* That song is an early favorite of mine and there are quotes from it sprinkled here and there, and references to the way the words "Baby Baby" and the background was sung. The title *Over There* is an accidental quote of a World War II patriotic song. An entertaining discovery was that the title happens to answer the question of the earlier mentioned Supremes song.

—Carla Bley

Carla Bley (b. 1936), from age three, learned the fundamentals

of music from her father, Emil Borg, a piano teacher and church organist. She dropped out of high school but resumed her musical education at Birdland working as a cigarette girl where she met her first husband, Paul Bley, who encouraged her to compose. Carla became a leading figure in the "free jazz" movement of the 1960s. She has been named Best Composer in the magazines *Downbeat* and *Jazz Times*, and received a Guggenheim Fellowship in 1972. She has closely collaborated for many years with her partner, bassist Steve Swallow.

Cinnabar Heart (2009) The color cinnabar (also known as vermilion and China red) has some interesting connotations. In China, it is the color of long life. In the Buddhist tradition, it is associated with compassion. The title *Cinnabar Heart*, then, is intended as an expressive frame for the piece; however, I invite considerable interpretive flexibility from the performer. In Southeast Asia, a perform-

er and composer are one and the same.

In one section of my brief piece *Cinnabar Heart*, the performer is asked to sing on syllables mostly drawn from Pali—a sacred, unspoken language. I am drawn to these syllables primarily for their sounds as opposed to their meaning (so it would be beside the point to mention many details regarding a text).

The piece is designed as a single line extending in a continuous, flowing manner. Its progression is highly flexible, and the performer is often asked to use her discretion with regard to musical time. The expansion and contraction of time should be palpable as rhythmic patterns are revealed and concealed. —Chinary Ung

Chinary Ung, born in Takeo, Cambodia in 1942, became an expert in Khmer music and a master of the *roneat-ek*, the Cambodian xylophone. He came to the United States in 1964 where he studied clarinet at the Manhattan School of Music, and then composition with Chou Wen-Chung and

Mario Davidovsky at Columbia, and with George Crumb at Tanglewood. Among his many honors and awards are a Grawemeyer Award for Music in 1989 for *Inner Voices* (recorded by the American Composers Orchestra under Dennis Russell Davies). Mr. Ung is currently Professor of Composition at the University of California, San Diego.

Two Little Movements (2007) for marimba is based on what was, at the time, an ongoing obsession of mine: perfect fourths superimposed a minor second apart. This *idée fixe* led to the construction of the main motive and afforded a myriad of possibilities for an economical use of material.

The first movement is in the form of a quasi-palindrome with a short offset development. While not technically difficult to play, it poses a challenge to the performer's musical skills. To be expressive while following the soft dynamic palette necessitates a performer with both a re-

fined ear and a delicate attack. The second movement is freer in form than the first. Sharp articulation and a keen sense of rhythm are paramount to sustain the subdivisions of the beat. I would like to thank Jack Van Geem for his insight and guidance in the completion of this piece.

—Darren Jones

Darren Jones (b. 1976) is a native of San Francisco. He earned two degrees from San Francisco Conservatory of Music: a Masters in composition, and Bachelors degree in classical guitar. He has also worked with Michel Merlet at l'Ecole Normale de Musique in Paris and with San Francisco Symphony Principal Percussionist, Jack Van Geem. Mr. Jones teaches guitar, composition, and music theory, and is the co-founder and artistic director of the Nothingset Ensemble.

Mindwalk (2008) started as an attempt at a truly indigenous marimba piece: one that wouldn't sound quite right on any

other instrument. The resulting material demands a bit of "independent" thinking from the performer in that the left and right hands often have different agendas (or at least different dynamics). They come together in the middle only to go their own ways again by the end. I imagined this as a kind of a kind of dialogue that stays amicable no matter how wide the discussion.

—Lyle Mays

Lyle Mays (b. 1953) is perhaps best known as the pianist/keyboardist of the Pat Metheny Group that he founded with guitarist Metheny in 1974. Mays has composed prolifically for the PMG, both on his own and in collaboration with Metheny, often providing the complex harmonic and metric backbone of the group's musical signature. Their most recent co-composition, *The Way Up*, can be heard on the Grammy Award winning thirteenth album by the Pat Metheny Group, released in 2005.

Three Small Adventures (2008)

Gunther Schuller (b. 1925), based in Newton Centre, MA, has developed a musical career that ranges from composer and conductor to educator, administrator, music publisher, record producer, and author. He served as the head of the composition department at the Berkshire Music Center at Tanglewood from 1963 until 1984, and as President of New England Conservatory of Music from 1967 to 1977. In 1993, *Downbeat* magazine honored Mr. Schuller with a Lifetime Achievement Award for his contributions to jazz. In 1994, he received the Pulitzer Prize in Composition, as well as a Lifetime Achievement Award from BMI.

Mouse Running (2008) Following a request from Nancy Zeltsman, I thought of writing an etude for marimba solo, which would be generated by a computer program. The instructions I gave to the

computer programmer Johan van Kreij, along with compositional parameters, were roughly as follows: A mouse at the top of a mountain (the highest note of the marimba) sees an enemy approaching. He starts running as fast as he can (dotted quarter note = 76) down the other side of the mountain (a random chromatic scale). He is smarter than his enemy and does not take the shortest way: sometimes he turns left or right or goes backwards a little. Sometimes he runs on the spot for a while (repeated notes) or he waits (some rests) very quietly with a trembling heart. After further twists and turns he arrives in his little hole (at the low C) in the nick of time (after three minutes).

—Louis Andriessen

Louis Andriessen (b. 1939) is one of Europe's most eminent and influential composers and, in particular, a central figure in the Dutch contemporary arts scene. His music frequently combines propulsive energy, economy of material and distinctive sonorities

dominated by pungent wind and brass, pianos and electric guitars. Oftentimes, his works show the influence of Stravinsky. A series of recordings of his music is available on the Nonesuch label. Andriessen teaches composition at the Royal Conservatory in The Hague.

through Lapland (2009) was composed very differently from Mr. Randall's usual practice of having an abstract idea laid out from the start. This time, he declined to plan ahead and instead kept asking himself, "What does the piece want to do now?" Perhaps as a result of that approach, he feels the piece has a certain sense of confidence about where it's going. Incidentally, it was written after a three-year hiatus from composing—not for any particular reason; he had just stopped, until our invitation came.

—Nancy Zeltsman

J. K. Randall has described himself as a "pitchfreak." He was born in Cleveland in 1929, and lives in Prince-

eton, NJ with his wife of 57 years, two dogs, a turtle, and a cat. He studied piano with Leonard Shure and composition with Herbert Elwell, Alexei Haieff, George Thaddeus Jones, and Milton Babbitt, and taught at Princeton University from 1957 until his retirement in 1991. Writing words, and especially words about, or reflective of, music, has been focal for Mr. Randall, as exemplified in *Compose Yourself* and *Being About Music* (2 volumes, with Benjamin Boretz). Words, scores, and CDs are available on the Open Space.

For Dean Primmer (2008) is written in memory of my uncle Dean, who was an incredibly kind and touching man. Although this piece is obviously very personal for me as a composer, the performer should play the piece in whatever manner the piece speaks to him or her.

—Derek Tywoniuk

Derek Tywoniuk was born in Alberta, Canada in 1988 but was

raised primarily in Colorado and California. He began his musical studies on the piano at the age of five, and began composing soon thereafter. He later switched his musical focus to percussion, studying with Robert Slack. His compositional voice is quite varied, but often inspired by his close family and friends, as well as his Ukrainian ancestry.

Amulet (2008) began as a guitar solo. In December 2007, Simon sent me a recording of himself playing it. He had never performed the piece publicly and wasn't sure yet what its destiny would be. The recording, he said, could "be a beginning of a conversation" if I felt the piece was suited to the marimba. I did! I transcribed and adapted it for marimba. We met twice in May 2008 to consider the piece directly on the marimba and Simon made many suggestions to "marimba-ize" it that I incorporated into the score. Singer Luciana Souza has also recorded the piece on her album *Tide*.

—Nancy Zeltsman

Paul Simon (b. 1941) has been the recipient of many honors, including 12 Grammy Awards and a Grammy Lifetime Achievement Award. In 2007, he was the first recipient of The Library of Congress Gershwin Prize for Popular Song. He is a member of the Rock and Roll Hall of Fame, both as half of the folk-singing duo Simon and Garfunkel and as a solo artist. From his early hit *The Sound of Silence*, to his Broadway musical *The Capeman*, and his recent album *Surprise*, Simon's work reveals an enormous breadth of musical styles and influences, approached with originality, respect and integrity. In 2006, *Time* magazine named him one of the "100 people who shape our world."

Beast (2009)

Steven Mackey (b. 1956) became passionate about music through playing electric guitar in rock bands. He later discovered concert music and

has composed for orchestras, chamber ensembles, dance and opera. His commissions include the Chicago, San Francisco and New World Symphonies, Los Angeles Philharmonic, Kronos Quartet, and Dawn Upshaw. Mackey has been the composer in residence at numerous music festivals including Tanglewood and Aspen. He is Chair of the Music Department and Professor of Music at Princeton University where he has been a member of the faculty since 1985, teaching composition, theory, 20th century music and improvisation.

Three Colors for Marimba Solo (2008) is based on three types of chords that could be compared to colors. The resonance of each chord is perhaps similar to a different hue with a particular brightness (degree of lightness) and saturation (degree of vividness). Three types of chords are developed through divisions and combinations of elements. Marked *Con energico*, this piece has a dynamic start; however, static

parts such as a silent measure or a tranquil phrase exist as well. Please paint on a blank canvas by imagining your own three colors. —Kaori Okatani

Kaori Okatani, born in Wakayama City, Japan in 1971, is a composer and pianist who teaches at Kobe Jogakuin University in Japan. She earned her Bachelor of Music in Composition from the same institution, and her Masters degree from the l'École Normale de Musique de Paris. Ms. Okatani has received commissions from Orchestre de Flutes Françaises, Ensemble Octandre, Ensemble EAR, and her music has been performed internationally.

Tune for Nep (2007) This miniature is built, at least on the surface, of conflicts between two musical 'blocks.' They conflict in almost every way: in tempo, key, dynamic, rhythm and texture. If looked at closely though, both blocks share the same melodic strand and, even though in differ-

ent tempos, the two tempos are very closely related. The piece also has a programmatic element. 'Nep,' who is represented by the lyrical music that begins the piece, serves as an alias for an invented character with whom the dedicatee and I enjoyed a few hours of crazed rebellion. Nep's true identity as well as the specific details of our rebellion are, sadly, too long-winded and volatile to be disclosed in this program note. It was very funny though.

—Jude Carlton

Jude Carlton (b. 1989) is completely immersed in music. When not playing or writing it, he finds himself listening to it teaching it or conducting it. The three main 'staples' of his musical life are composition, percussion and piano. From 2003 to 2008, he attended the Junior Royal Academy of Music in London. He is now studying music at Cambridge University. Over the past year, Jude wrote incidental music for a production of Shakespeare's *Romeo and Juliet* and had a new orchestral

piece performed in London. He also enjoys writing boogie woogies in silly time signatures and learning to play the squeeze box.

☀ PROGRAM NOTES ☀ DISC B ☀

Taksim (2008) is a short piece based on the tradition of an improvised prelude common in classical Arabic music. The Arabic *taqsim* is like a journey, where the oud or qanoun player explores different places in time. (The word for the modes that are explored in this art form is "maqam," which literally means "place" or "space.") My *Taksim* explores self-made modes, and my journey begins and returns to a rather unusual tonic: a tonic that consists of two notes—an interval—rather than a triad or a single tonal center. *Taksim* should be played in a free manner, resembling improvisation. Each new note that is introduced in the journey is like another part of a landscape that is slowly revealed and savored.

—Osnat Netzer

Osnat Netzer, born in Israel in 1979, is a composer, pianist, arranger and teacher living in Boston, Massachusetts. Netzer's oeuvre covers a wide range of styles from orchestral, chamber and vocal works in the classical field to light music, Klezmer and jazz. She attended the Israel Arts and Science Academy in Jerusalem, and obtained a BM in piano and composition from the Jerusalem Music Academy, and her MM in composition and theory from Mannes College of Music.

The Zebra (2008) was composed for Nancy Zeltsman, as has been all of my music for marimba since Combo Platter in 1983. It is one movement in a collection of short pieces for marimba solo entitled Zoo Stories. Each movement is named for an exotic animal or fish (Toco Toucan, Manatee, etc.). Zebras are both beautiful and, at the same time, somewhat comic creatures, so I hope that this music is a little of both. —Robert Aldridge

Robert Aldridge (b. 1954) has written over sixty works for orchestra, opera, musical theater, dance, string quartet, chamber ensembles and soloists. His opera, *Elmer Gantry*, based on the novel by Sinclair Lewis with a libretto by Herschel Garfein, received its full stage world premiere by Nashville Opera in November 2007. He has been Composer-in-Residence at the Brevard Music Festival since 2006. Currently, he is Director of the John J. Cali School of Music at Montclair State University in New Jersey where he is Associate Professor of Music Composition and Theory.

Sticky (2009) Composers spend much of their lives struggling, arguing, or fighting with their musical influences. In the spirit of "If you can't beat them, join them," I like to take music that I love, saw off chunks, and put them back together in my own fashion. In *Sticky*, the listener will hear snatches of Stravinsky and Mussorgsky, as well as a few bursts from the other

side of the tracks. I turn them around and upside down, throw them at the wall, and see what sticks. The marimbist must juggle these different strands of music, often at the same time, or with sudden gear shifts between them. This is no easy task, and the piece often leads the player into sticky situations. But the overall spirit of the piece is simple, playful, clear, and free of hidden Satanic messages.

—James Rolfe

James Rolfe (b. 1961), based in Toronto, has been commissioned and performed by ensembles in Canada, the USA, Europe and New Zealand. Mr. Rolfe writes music for chamber ensemble, orchestra, choir, voice, and the operatic stage. He is the recipient of a Guggenheim Fellowship in 2000, the K. M. Hunter Music Award in 2003, the 2005 Louis Applebaum Composers Award, and the 2006 Jules Léger Prize for New Chamber Music. His new opera *Swoon* was acclaimed by critics and audiences alike at its

December 2006 premiere by the Canadian Opera Company.

Remember, Marimba (2009) Before starting this piece I spent some time considering the history of the marimba. I decided to try to imagine—and to try to capture—some of the secrets and ghosts of this marvelous instrument's origins.

The piece typifies my love of rhythmic and melodic patterns that weave together often in asymmetric ways, all the time keeping in mind the centuries' journey of wood. Towards the end of *Remember, Marimba*, I take and extend a theme (played on the marimba) from the second movement of my Concerto for Percussion and Orchestra, thus continuing the notion of memory and recollection to the history of my own music.

—Errollyn Wallen

Errollyn Wallen, born in Belize in 1958, gave up her training at the Dance Theater of Harlem, New York to study composition at universities

in London and Cambridge, England. Wallen is as respected as a singer-songwriter of pop-influenced songs as she is a composer of contemporary new music. She has been commissioned by music institutions from the BBC to the Royal Opera House and has performed her songs internationally. In June 2007, Wallen was awarded an MBE for her services to music in the Queen's Birthday Honours list.

Dansons? (Let Us Dance?) (2007, rev. 2008) begins with an invitation to dance, followed by a rumba-style dance that is the core of the piece. Supported by rich, pop-influenced harmonies, the piece consists of lyrical melodies and counter-melodies that are interwoven within syncopations and cross rhythms. I hope the simple, catchy tunes of *Dansons?* will linger in the ears of the performer and audiences long after the piece is over.

—Alvina Tan

Alvina Tan, born in Malaysia in 1983, received her Bachelor of Music degree from Lawrence University Conservatory of Music. Her teachers included Anthony Padilla (piano), Stéphane Tran Ngoc (violin), and Matt Turner (improvisation). Additionally, she has enjoyed success as a composer, with performances of her works in the Czech Republic, Canada, and the U.S. She is currently Assistant Recording Engineer at Lawrence Conservatory.

Jing Marimba (2009) The motive of this work is drawn from a fragment of the Beijing Opera fiddle's typical fixed pattern that has a seventh [intervallic] leap in accompanying the opera singing. The development of the pitch material includes various pitch variations, tunes in different keys (one key at a time, or two keys overlapped as occurs towards the coda), and all registers of the marimba. The structure of the work is based on Golden Section principle, with texture

changes in all GS points. The characteristics of the musical image are lively, bright, and playful. I dedicate the piece to Nancy Zeltsman.

—Chen Yi

Chen Yi (b. 1953) is a Distinguished Professor at the University of Missouri-Kansas City. A prolific composer and recipient of numerous awards including the Ives Living Award from the American Academy of Arts and Letters, Ms. Chen blends Chinese and Western traditions, transcending cultural and musical boundaries. Chen Yi was the first woman to receive a Masters degree in composition in China in June 1986, at which point she presented an evening concert of her orchestral works in Beijing performed by the Central Philharmonic of China.

Dust Devil (2009) opens with a quick, twisting chromatic figure that reminds me of dust whirling in the desert. From that moment on, the music is in perpetual

motion. But the whirling in this piece is mostly quiet, leaving room to emphasize nuance and color over force and display. In addition to the quick chromatic figure, the other elements are arpeggios and a slower, descending chromatic melody.

—Steven Stucky

Steven Stucky, born in 1949, was awarded the 2005 Pulitzer Prize in Music for *Second Concerto for Orchestra*. He has written commissioned works for many of the American orchestras and ensembles. Mr. Stucky has taught composition at Cornell University since 1980 where he serves as Given Foundation Professor of Composition. He is also active as a conductor, writer, and lecturer. Stucky's relationship with the Los Angeles Philharmonic is the longest such association between an American orchestra and a composer. He lives in Ithaca, New York.

Two Pieces for Solo Marimba (2008) *Invention* is loosely connected to a Bach

Invention, but otherwise freely composed. The second piece, Hal's Daisy, was inspired by Stanley Kubrick's masterful film 2001: A Space Odyssey. There's a scene in which HAL, the computer that controls the spaceship on its long voyage to Jupiter, breaks down. Dave, the only surviving astronaut, realizes that HAL has gone mad, and decides to disable the computer. HAL urges him to stop this and sings him a song, "Daisy, Daisy, give me your answer, do..." But as Dave disconnects HAL's memory chips one by one, the computer voice's singing gradually slows down and darkens, until it finally stops.

—Anders Hillborg

Anders Hillborg, born in 1954 in Stockholm, Sweden, gained his first musical experience singing in choirs and participating in various forms of improvised music. A full-time freelance composer since 1982, Hillborg's sphere of activity covers orchestral, choral, and chamber music as well as pop music and music for films.

His awards include a Swedish Gramophone Award as Composer of the Year in 1995 for the album *I want to see my beloved coming from the wild*.

Morning Thoughts (2009) *Early morning has always been my favorite time of day: a time of meditation before things get going. This music attempts to convey the quiet magic of these moments.*

—Betsy Jolas

Betsy Jolas, born in Paris in 1926, came to the U.S. in 1940, completed her general schooling, then returned to Paris in 1946 to continue her studies with Darius Milhaud, Simone Plé-Caussade and Olivier Messiaen. From 1971 to 1974, Ms. Jolas replaced Olivier Messiaen at his course at the Conservatoire National Supérieur de Musique of Paris and was appointed to the faculty in 1975. She has also taught at Tanglewood, Yale and Harvard, to name a few. In 1992 she received the Maurice Ravel Prix International and

was named "Personality of the Year" for France.

Have You Met Lydia? (2007) *invites the listener to navigate an assortment of changing meters and tricky rhythms. It is not, however, an academic exercise; it is more like the capricious musings of small a child. Accordingly, the piece is in the form of a short story that is interrupted by several whimsical digressions. The Lydian mode, to which the piece faithfully adheres, is similar to the major scale, except that the fourth scale degree (fa) is raised one half step. It corresponds to the white keys on the piano (or the lower level of bars on the marimba) beginning and ending with the note F. More importantly, in At the Circus, Groucho Marx sings the classic Lydia the Tattooed Lady (written by Harold Arlen and E.Y. Harburg), a wonderfully clever tune whose complexity is at the service of its playfulness. Have You Met Lydia? is an homage that aspires to do the same.* —Ed Haddad

Ed Haddad (b. 1968) received a Master of Arts degree in Music from Hunter College and a Bachelor of Arts in History from Montclair State University. He has composed music for theater, films, and television. He lives and teaches in New Jersey.

Chorinho Picante (2009) *The instrumental music known as choro (or chorinho) originated in 19th century Rio de Janeiro. The style has often a fast and happy rhythm, characterized by the virtuosity and the improvisations of the musician. Choro is considered the first (and most important) popular music typical of Brazil. Notable early choro composers include Pixinguinha and Ernesto Nazareth; contemporary composers influenced by choro include Egberto Gismonti and Hermeto Pascoal.*

Choro was originally played by a trio of flute, guitar and cavaquinho (a small chordophone with four strings). Other instruments commonly played in choro are the mandolin, clarinet, saxophone,

trumpet and trombone. These melody instruments are backed by a rhythm section composed of: guitar, 7-string guitar (playing bass lines) and light percussion such as a pandeiro, a Brazilian tambourine. The cavaquinho appears sometimes as a melody instrument, other times as part of the rhythm. Structurally akin to ragtime, a choro composition usually has three parts, played in a rondo form: AAB-BACCA, with each section typically in a different key. This chorinho follows the form AABBC (Interlude) AABB.

—Fred Hersch

Fred Hersch (b. 1955) is a versatile master of jazz piano, as well as a relentlessly probing composer and conceptualist. Described as “a poet of a pianist” by *The New Yorker*, he has created a significant body of recorded work that is infused with keen insight, fresh ideas and extraordinary technique. Among his many honors are a 2003 Guggenheim Fellowship in Composition, two Grammy nomina-

tions for Best Instrumental Performance and a Grammy nomination for Best Instrumental Composition. His concert music is published by Edition Peters.

Riflessi di Raggi Lunari (Reflections of Moonlight) (2008) took shape in my mind during a wonderful night illuminated by moonlight in the Asiago mountains. Watching the light effects, I had the impression that the moon's rays were touching the landscape, enlivening various facets, while at the very same instant everything stayed still. How strange...

It was Christmastime, and I would often hear a popular tune typical of that area: a triple-time lullaby. I chose its beginning, which is based on a G-major triad, and proceeded smoothly through continuous variations—little elaborations. I inserted new elements in the rhythm (irrational, random changes in the tempo) and in the harmony. As time is an integral part of our life, I chose the metronome point of reference of “60” for

the quarter/eighth notes (moonlight) and its multiples (irrational random reflections).
—Gaetano Lorandi

Gaetano Lorandi was born in Thiene (Vicenza), Italy in 1960. From the State Conservatory in Verona, he received music degrees in organ and organ composition from State Conservatory in Verona under Renzo Buja. He later studied composition and electronic music at the State Conservatory in Padua. His compositions include orchestral, chamber and choir music. Lorandi is also the resident organist of the church of San Domenico in Villaverla (since 1973), and Vicenza's Cathedral (since 1986).



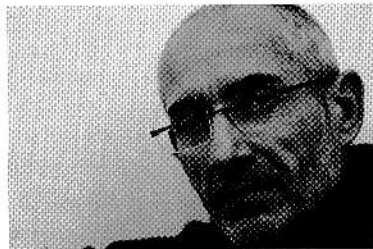
Ivana Bilic is Principal Timpanist of the Croatian Radio Symphony Orchestra, on faculty at the Zagreb Music Academy, and regularly records for radio and television. In 1998, Ivana received the Best Young Croatian Artist Award and was awarded a “Milka Trnina” for best concert performance in 2003. She regularly gives marimba and percussion clinics and master classes in Europe, the United States, Mexico, and South America. In addition to solo concerts, she performs with several chamber music groups. She also arranges and co-edits new works for percussion, and has com-

posed several marimba solos and a duo published by Malletworks. Marimba One produces her signature line of mallets. More information is available at ivanabilic.com



Thomas Burritt is Director of Percussion Studies at the University of Texas at Austin. He is a highly regarded chamber musician, percussion soloist and concert marimbist active in the creation and performance of new music for percussion. In April 2004, Burritt performed with the Hammers and Sticks Ensemble in Weill Recital Hall at Carnegie Hall. He received degrees from Ithaca College School

of Music (BM, Education and Performance), Kent State University (MM), and Northwestern University (DMA). Burritt is a clinician for LLC/Malletech Instruments, Malletech Mallets and Zildjian Cymbals. For regular updates and other related information visit/subscribe to his video blog at thomasburritt.com.



Jean Geoffroy is a Professor at the Conservatoire National Supérieur of Musique in Lyon and teaches educational methods at the Conservatoire National Supérieur of Music of Paris. Geoffroy was solo timpanist with the Ensemble Orchestral de Paris from

1985 to 2000, soloist with the contemporary music ensemble Court-Circuit, and advisor for composition students at IRCAM. Many composers have written percussion pieces for him. He has made numerous recordings of contemporary works, as well as landmark recordings of J.S. Bach's complete works for solo violin and solo cello performed on the marimba. He is author of several percussion methods books, and advisor to both Lemoine Editions' and Alfonse regarding percussion publications. For more information, visit his web site at: jeangeoffroy.com.



Beverley Johnston is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments, and her dedication to commissioning new works. Her exciting performances effectively combine classical transcriptions, contemporary music and a touch of theatre. She has released four solo CDs: *Impact* and *Alternate Currents* (Centrediscs), *Marimbach* (CBC Records Musica Viva), and *Garden Of Delights* (www.beverleyjohnston.com). Ms. Johnston received her training at Vanier College in her native Montreal and at the University of Toronto, where she studied with Russell Harten-

berger, and where she now teaches. She currently lives in rural Ontario, Canada with her husband, composer Christos Hatzis.



William Moersch is Associate Professor and Director of Percussion Studies at the University of Illinois Urbana-Champaign, and is internationally renowned as a marimba virtuoso, chamber and symphonic percussionist, and recording artist. Over three decades, he has commissioned much of the prominent modern repertoire for solo marimba. He was the first marimbist to receive a National Endowment for the Arts Solo Recitalist Fellowship.

Mr. Moersch created graduate degree programs in marimba performance at the Peabody Conservatory and Rutgers University. He is Principal Timpanist of Sinfonia da Camera, Artistic Director of New Music Marimba, and serves on the Board of Directors of the Percussive Arts Society. William Moersch is an Artist Endorser for Pearl/Adams Percussion, SABIAN cymbals, and Innovative Percussion mallets.



Gordon Stout is Professor of Percussion at the Ithaca College School of Music in Ithaca, New York, where he has taught percussion since 1980. A composer as well as percussionist who

specializes on marimba, he studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck. He has premiered and recorded a number of his own compositions, many of which have become standard repertoire for marimbists worldwide. Gordon has served on the juries of five international marimba competitions, and was a featured marimbist at the World Marimba Festival in Osaka, Japan in 1998. He is a clinician/recitalist for Malletch. For more information, visit gordonstout.com.



Jack Van Geem has been Principal Percussionist with the San Francisco Symphony since 1980. He is Chairman of Percussion Studies at the San Francisco Conservatory, and teaches percussion at The Colburn School in Los Angeles, California. He has taught at every Zeltsman Marimba Festival except one since 2001. Van Geem is the author/composer of three books: *Symphonic Repertoire for Keyboard Percussion*, *Four Mallet Democracy*, and *Rags and Hot Choruses*. Before deciding on a career in music, Van Geem thought he would be a doctor and spent many hours studying anatomy and physiol-

ogy. An avid cyclist, he typically rides over 5000 miles a year. He is also experienced in winemaking, woodworking and is himself building a retirement home in Mendocino, California.



Nancy Zeltsman is Artistic Director of Zeltsman Marimba Festival, Inc., Chair of the Percussion Department at The Boston Conservatory, and an Associate Professor at Berklee College of Music. Nancy has premiered more than 125 pieces for marimba, many of which were composed for the celebrated marimba/violin duo Marimolin (1985-1996). She has recorded

three CDs with Marimolin, three solo marimba CDs—*Sweet Song*, *See Ya Thursday* and *Woodcuts*—and a duo marimba CD with Jack Van Geem. Her marimba method, *Four Mallet Marimba Playing: A Musical Approach for All Levels*, is published by Hal Leonard Corporation. Zeltsman endorses Marimba One marimbas and her signature line of mallets produced by Encore Mallets. More information is available at nancyzeltsman.com



The performers premiered these works during Zeltsman Marimba Festival 2009 at Lawrence University Conservatory of Music in Appleton, WI (except Simon's) as follows:

Ivana Bilic – Carlton, Mackey, Netzer – July 3, 2009
Thomas Burritt – Aldridge, Haddad, Wallen – July 5, 2009
Jean Geoffroy – Jolas, Okatani, Randall – July 3, 2009
Beverley Johnston – Rolfe, Tywoniuk, Ung – June 30, 2009
William Moersch – Hillborg, Lorandi, Stucky – June 30, 2009
Gordon Stout – Andriessen, Chen, Tan – July 5, 2009
Jack Van Geem – Hersch, Jones, Schuller – July 4, 2009
Nancy Zeltsman – Bley, Mays – July 4, 2009; Simon – July 12, 2008 during ZMF 2008 at The Colburn School in Los Angeles, CA.



This music was recorded at Lawrence University Conservatory of Music between June 29 and July 8, 2009.

The performers played on the following types of marimbas: Marimba One (Ivana Bilic, Beverley Johnston, Jack Van Geem and Nancy Zeltsman); Malletech (Thomas Burritt and Gordon Stout); Yamaha 6000 (Jean Geoffroy); and Adams (William Moersch).

Credits

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Executive Producer: Nancy Zeltsman

Editor: Steve Rodby

Engineer: Larry Darling

Assistant Engineer: Alvina Tan

Session Producers: Dane Richeson & Mike Truesdell

Composers who presided over recording sessions of their pieces:

Robert Aldridge, Chen Yi, Darren Jones, Lyle Mays, Kaori Okatani, James Rolfe, Gunther Schuller, Steven Stucky, Alvina Tan, Derek Tywoniuk & Errollyn Wallen

Mastering: Mark Donahue, Soundmirror, Inc., Jamaica Plain, MA

ZMF New Music Project Coordinator: Shawn Michalek

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This is a historic collection of marimba works. Its aim: to fill the void that existed in the concert marimba repertoire by bridging the gap between idiomatic etudes and virtuosic "warhorses," thereby meeting important needs of both students and concert performers. The goal was achieved through a project of unprecedented proportions and means: an initiative to foster the creation, performance, publication, and recording of 24 new works in one concerted effort. Commissioning, recording, advertising and administrative costs were largely met through a grassroots fundraising effort involving more than 200 contributors.

Sixteen of the 24 compositions were commissioned from esteemed composers. Their contributions may dramatically benefit marimba concert artists and promoters, who will now be able to offer more repertoire by established figures. The other eight were the winning entries of ZMF's own international composition contest. (Over a period of eighteen months, 150 pieces were submitted from 20 countries.)

This is also a historic recording. The entire collection is performed here by eight marimbists. It provides a rare opportunity to hear so many prominent soloists side by side. The breadth of performance approaches and sounds that they summon on a single instrument is a testament to, and celebration of, how far the marimba has come.

The title *Intermediate Masterworks for Marimba* is a nod to the collection's capacity to bridge marimbists' musical development and repertoire needs, and a wink at the historical syntax of collections for other instruments, for which marimba players have yearned. It was realized over a three-year period (2006-09) through the ZMF New Music initiative, devised and organized by Nancy Zeltsman and her assistant Shawn Michalek.

Zeltsman Marimba Festival, Inc. is an annual, summer, two-week, intensive training seminar and public concert series founded in 2001 by Nancy Zeltsman, its Artistic Director. www.ZMF.us



The collection is published by C.F. Peters Corporation:

Intermediate Masterworks for Marimba, volume 1

Includes works by: Aldridge, Bley, Haddad, Hillborg, Jones, Lorandi, Mackey, Netzer, Schuller, Simon, Tan, Tywoniuk

Intermediate Masterworks for Marimba, volume 2

Includes works by: Andriessen, Carlton, Chen, Hersch, Jolas, Mays, Okatani, Randall, Rolfe, Stucky, Ung, Wallen



Shawn Michalek and Nancy Zeltsman