

into music and dancing - soon, some go into trance. Gradually the physical form of the pyre disintegrates, and the spirit of the deceased is formally set free to mingle with the spirit world. In the evening, when the festivities have moved on to another place, some mourners lament beside the glowing embers."

Village Burial with Fire was commissioned by the percussion group Amadinda for the 1989 Arts Council Contemporary Music Network, with funds provided by the Arts Council of Great Britain.

ETEZADY: HOT WATER, BURN BABY

On the structural level, Hot Water/Burn Baby is a piece in two equal parts. The first part is a motoric, angular section characterized by dynamic interaction between flutist and percussionist. Both musicians are asked to perform dramatic leaps and runs that traverse their entire instruments, while keeping a strong sense of ensemble. About halfway through, the piece "hits a wall" – a brief passage of unison melodic movement indicates a transition into the second section. The second section of the piece relies less on melody and more on timbral effects in both musicians' parts. It gets slower and more reductive until the music evaporates completely.

Hot Water/Burn Baby was written in 1997 for flutist Valerie Chermiset and percussionist Nathan Davis.

The Yale Percussion Group

Founded in 1997 by Robert van Sice, the Yale Percussion Group has been called "Something truly extraordinary" by composer Steve Reich. Members of the YPG have gone on to form the acclaimed percussion quartet So, and to perform with the Auckland Philharmonic, Oslo Philharmonic, and the Orpheus Chamber Orchestra. Recent alumni of YPG teach at the University of Massachusetts, Amherst College, and Dartmouth University.

The School of Music



YALE UNIVERSITY

Robert Blocker, Dean

yale **percussion** group

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February 7, 2003, at 8 p.m.

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Fanfares from Etudes pour piano, premier livre (1985) Adam Sliwinski, Todd Meehan	Gyorgy Ligeti (arr. Sliwinski)
Third Construction (1941) Lawson White, Adam Sliwinski, Robert Bishop, Javier Alonso Sota	John Cage
Time for marimba (1968)	Minoru Miki Javier Alonso Sota
Village Burial with Fire (1989) Lawson White, Adam Sliwinski, Robert Bishop, Javier Alonso Sota	James Wood

I N T E R M I S S I O N

Hot Water, Burn Baby (1997)	Roshanne Etezady Robert Bishop, marimba Naomi Seidman, flute
Sonata for Two Pianos and Percussion (1937) I: Assai Lento-Allegro Molto II: Lento, ma non troppo III: Allegro non troppo Lawson White, timpani Adam Sliwinski, percussion Vanessa Perez, Sayaka Tanikawa, piano	Béla Bartók

LIGETI: PIANO ETUDES, BOOK 1, NO. 4

In Gyorgy Ligeti's two books of etudes for solo piano, the tradition of exploring a single musical or technical concept in the etude is extended and developed. In his etude #4: Fanfares, one eighth note ostinato runs throughout the piece, and is the point from which all of the material in the piece progresses. The two hands of the pianist initiate an antiphonal dialogue: while one hand plays a melodic line in its assigned register, the other always is playing the ostinato. In his typically clever fashion, Ligeti evokes the spirit of the title: throughout, the combination of ostinato and melody produces bold major and minor chords, lines in parallel thirds, and even open fifths which are reminiscent of a brass fanfare.

Arranging this piece for two marimbas required little more than choosing the etude. The musical separation of the two hands splits the lines perfectly, and the fast, rhythmic ostinato flows easily on the instrument. Each of the two players is one of the pianist's hands, and so must connect the short etude seamlessly.

– Adam Sliwinski

CAGE: THIRD CONSTRUCTION

Third Construction is perhaps the climactic work of Cage's early period, as well as one of his most exciting and accessible. Its crisp, pulsating rhythmic flow straddles some middle ground between African and Asian musics and the mathematical precision inherent in the alignment of several layers of polyrhythms. The rhythmic drive is colored and dramatically intensified by a rich instrumental palette, drawing on non-Western instruments such as pod rattles and log drums, tom-toms, tin cans, and conch shell.

JAMES WOOD: VILLAGE BURIAL WITH FIRE

The composer writes:

"Paul Klee used to refer to his work as 'abstract with memories' - I hope he will allow me to borrow the term, at least in this instance.

"Here the memories are of a Hindu, princely funeral ceremony - for two months the villagers have been making preparations - hundreds have turned out wearing their most lavish and colourful clothes, and carrying offerings of food on their heads. First there is the noisy procession down to the river for purification of the soul, then a short ceremony, and then the vast funeral pyre is set alight. At this moment it seems as though the whole village has exploded