

## Program Notes

**Terry Longshore** is a percussionist whose genre-crossing work exhibits the artistry of the concert stage, the spontaneity of jazz, and the energy of a rock club. Based in Ashland, Oregon, he maintains an energetic career as a performer, composer, and educator. Blue Sky Music writes, “Longshore’s understated virtuosity is percussion poetry at its best.”

Whether collaborating with artists of diverse media, composing live music for dance and theatre, or premiering works by today’s most ground-breaking composers, Terry Longshore brings a dynamic voice to every musical encounter. He is the artistic director of Knock on Wood Percussion, and the co-artistic director of several ensembles: flute and percussion duo Caballito Negro with Tessa Brinckman, percussion duo Skin & Bones with Brett Reed and Left Edge Collective with David Bithell. He is also Principal Percussionist of the Rogue Valley Symphony and performs actively as a member of the Portland Percussion Group, Flamenco Pacifico, and Dúo Flamenco, and was a founding member of Conundrum, Sonoluminescence, and red fish blue fish. He has appeared at numerous festivals and concert series including the Bang on a Can Long Play Festival (Brooklyn) and Bang on a Can Marathons (NYC), the Los Angeles Philharmonic Green Umbrella Series, the Britt Music & Arts Festival, Makrokosmos Project (Portland), the Transplanted Roots International Percussion Symposia (Montreal, Guanajuato, and San Diego), Musik i Väst Festival (Sweden), the Cabrillo Music Festival, the Oregon Shakespeare Festival, the Festival of New American Music, the Northwest Percussion Festival, The Oregon Fringe Festival, Center for New Music (San Francisco), and numerous times at the Percussive Arts Society International Convention (PASIC).

As Professor of Music, Artist in Residence, and Director of Percussion Studies at Southern Oregon University, he directs Left Edge Percussion and the SOU Percussion Ensemble and in addition to the the percussion curriculum has taught courses including Recreational & Empowerment Drumming, Business of Music, Art & Music of the 20th Century to Present, and Music of the World. Terry Longshore holds bachelor’s degrees from the California State University at Fresno (Business Administration – Computer Applications and Systems) and Sacramento (Music – Percussion Performance) and master’s and doctoral degrees in Contemporary Music Performance from the University of California, San Diego. He enjoys hiking, fly fishing, cycling, and especially traveling the world with his wife Jennifer and hanging out with his children, Madeleine and Maxwell. Please visit Terry at [www.terrylongshore.com](http://www.terrylongshore.com).

***Kangaroopak Sardha*** (2015) was composed and dedicated to Vanessa Tomlinson and Ba Da Boom percussion of the Queensland Conservatorium, Griffith University, in

Brisbane, Australia. It was premiered there on August 26, 2015 as part of the concert “Clocked Out presents Music of the Pacific Rim.”

*Kangaroopak Sardha* is inspired by the music of John Bergamo and the Hands On’Semble. In particular its form was inspired by Wart Hog #3 by Austin Wrinkle of the Hands On’Semble. *Kangaroopak Sardha* is based largely on the North Indian tala, or rhythmic cycle, of Sardha Roopak, a cycle in 10.5 beats. It also uses the North Indian tala of Jhaptal, a cycle in 10 beats.

*Kangaroopak Sardha's* notation uses a combination of western rhythm and Indian bols-mnemonic syllables used in India to compose, teach, and remember pieces of music. The syllables have no meaning; they are merely a rhythmic language. The syllables used in *Kangaroopak Sardha* are a combination of bols from North and South India. The bols have been simplified in order to make translation to other instruments more straightforward, and also to ease in the pronunciation. The North Indian practice of khali, or an “empty” portion of the tala, is not observed.

The instrumentation of *Kangaroopak Sardha* is open; any instruments may be used, or it may be performed a capella using only the bols. It was written with hand drums in mind, but it may be translated to any percussion, or non-percussion, instruments desired. The parts may be doubled, tripled, etc. to accommodate more players.

**Juri Seo (b. 1981)** is a Korean-American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieberman Fellowship and the Andrew Imbrie Award from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellowship, Copland House Residency Award, the Ilshin Composer Prize, and the Otto Eckstein Fellowship from Tanglewood. She has received commissions from the Fromm Foundation, the Barlow Endowment, the Goethe Institut, and the Tanglewood Music Center. She holds a D.M.A. from the University of Illinois at Urbana-Champaign where she studied with Reynold Tharp and is Associate Professor of Music at Princeton University. Please visit Juri at [www.juriseomusic.com](http://www.juriseomusic.com).

Juri Seo's **12 Preludes for Solo Marimba**: As I grow older, the changing seasons evoke not only excitement but also a touch of apprehension, as I perceive these transitions as a cyclical journey that leads to ultimate demise. I am never interested in indulging in nihilistic melancholy, however. The cycles of rebirth that the seasons bring sweet tenderness, and the seasonal anomalies—untimely snow, unexpected warm days of autumn—inspire deep reverie, compelling us to experience non-linear time.

*Twelve Preludes* follow roughly twelve months of the year. Musically, the unmistakable allegiance is to Bach and 19th century Romanticism— specifically Schumann's *Carnaval* and *Papillons*, but the bulk of programmatic inspiration is owed to *The Magic Mountain* by Thomas Mann, a novel I avidly read before embarking on this project. Time is one of the central themes of the novel; sickness and death, dreams, and seasons' ambiguity are crucial throughlines that tie the narrative. As in the novel and in my piece, Schubert's *Der Lindenbaum* (The Linden Tree) occupies the central position as a symbol of many memories of life, longing, and a place of ultimate rest. Another inspiration comes from two poems by Heinrich Heine: *Im Wunderschönen Monat Mai* and *Im Mai*. The former is well-known from a setting by Schumann in the song cycle *Dichterliebe*. The latter, composed from Heine's deathbed some three decades later, is an ironic poem that turns the beautiful month of May ("Der wunderschönen Monat") hideous ("O schöne Welt, du bist abscheulich!"). The two poems by the same poet—one composed in youth, one while dying—make up the middle movements in my preludes.

The twelve preludes are arranged in quasi-palindromic structure. There are echoes, reflections, and variations throughout, inviting the listeners to experience the twelve short movements as a whole.

Commissioned by the New Music USA for the percussionist Garrett Arney, 12 Preludes were written in the autumn–winter of 2023-24.

***Lux, Lumen, Splendor*** was composed during the winter-spring of 2024 for DUO Stephanie & Saar and was commissioned by the I&I Foundation.

The titles derive from Saint Bonaventure's three categories of light I encountered through Umberto Eco's writing. According to Eco, "Bonaventure considered light under three aspects; these were *lux*, *lumen*, and *color* or *splendor*. *Lux* was light 'in itself', light as the ubiquitous origin of all motion, which penetrates to the very bowels of the earth to form its minerals and sow the seeds of its life. *Lumen* was the light that travels through space, borne by a transparent medium. *Color* or *Splendor* referred to light thought of as something reflected by the opaque bodies that it struck against, one irradiating through diaphanous space."

The many images of light inspired the work. From the violent sunlight to the gentle beams filtering through stained glass, from the shimmering sun glitters on water to the collars reflected in little wildflowers, each found its parallels in the rich resonance of the piano. Through this work, I wished to reaffirm the enduring symbolism of light as a source of life, joy and healing.

Born in West Virginia, **George Crumb** (1929-2022) was the son of a cellist and a clarinetist. He composed music at an early age, attending the National Music Camp in Interlochen, Michigan in 1947. Crumb graduated in 1950 from the Mason College of Music and Fine Arts in Charleston, West Virginia (now part of the University of Charleston) and received a master's degree two years later from the University of Illinois at Urbana-Champaign. On a Fulbright Scholarship, he studied at the Hochschule für Musik in Berlin. He received his doctorate in composition at the University of Michigan in 1959.

George Crumb maintained a long relationship with academia. He first taught at a college in Virginia, then became a professor of piano and composition at the University of Colorado in 1958. In 1965, he joined University of Pennsylvania's faculty. Crumb received a Pulitzer Prize in 1968 for his piece *Echoes of Time and the River*, an orchestral suite first performed by the Chicago Symphony Orchestra.

Crumb's compositions were heavily influential to generations of musicians. "While audiences could find some of his music forbidding or opaque, it often mined a deeply felt and uniquely American vein of emotion," said NPR writer Anastasia Tsioulcas in a tribute to Crumb. After *Echoes*, Crumb's next landmark piece was *Black Angels* in 1970 (Thirteen Images from the Darkland), a piece written in protest of the Vietnam War that featured unconventional instrumentation like bowed water glasses and electronics (a concept that would become a theme in Crumb's work). Excerpts from *Black Angels* were included in the popular 1973 thriller film *The Exorcist*, gaining Crumb a mainstream audience. Eugene Namour, chair of Penn's department of music during the early 1980s, noted that American audiences considered Crumb's work "the pinnacle of the avant-garde." Crumb's music appealed to sophisticated concertgoers because of its artistry and its radical approach to instrumentation endeared it to a wide swath of the music-listening public. "It is a study in spiritual annihilation," said pop musician David Bowie of *Black Angels* in 2003. "It scared the bejabbers out of me."

In 1970, Crumb's piece *Ancient Voices of Children* premiered at the Library of Congress, and a recording released in 1971 became one of the best-selling albums of classical music released in the 20th century. Next, he composed *Makrokosmos* (1972-1979), a four-volume work for piano and percussion that required its musicians to shout, whistle, and play pianos in non-traditional ways. In the early 1980s, Crumb became one of very few living composers to have all of the "big six" philharmonic orchestras (New York, Philadelphia, Chicago, Cleveland, Boston and Los Angeles)

perform his music, and his music remained popular enough with audiences that nearly all of it remained in print (both in sheet music and recorded form) during his lifetime.

In 2004, he arranged several Civil War-era songs for a piece called *The Winds of Destiny*, which was adapted for a theater production in 2011. He returned to American hymns and spirituals throughout the 2000s for his American Songbook series, observing in the process that the divisiveness of the U.S. in the period when these songs were written is still alive and well.

George Crumb retired from University of Pennsylvania in 1997, and twelve years later received an honorary doctorate of music. Crumb also won the UNESCO International Rostrum of Composers Award, the Koussevitzky Recording Award, the 1998 Cannes Classical Award for Best CD of a Living Composer, and a 2001 Grammy for Best Contemporary Composition (for *Star-Child*). He also received grants from the Rockefeller, Guggenheim, Fromm and Ford Foundations for his exemplary work and was a member of the American Academy of Arts and Letters.

***Celestial Mechanics***, completed in April, 1979, is the fourth in a series of works entitled (or subtitled) *Makrokosmos*. The first two works were scored for solo piano and the third (*Music for a Summer Evening*) for two pianos and percussion.

I had long been tempted to try my hand at the four-hand medium, perhaps because I myself have been a passionate four-hand player over the years.

The best of the original four-hand music – which includes, of course, those many superb works by Mozart, Schubert, and Brahms – occupies a very special niche in the literature of music. The idiom, a strange hybrid of the pianistic and the orchestral, lends itself readily to a very free and spontaneous kind of music – one thinks of the many collections of dances of various types and of the predilection for the “fantasy” genre. The present work, therefore, comprising a suite of “cosmic” dances composed in a rather “fantastic” style, falls squarely within the tradition.

My sole departure from tradition occurs at two points in the score where I have enlarged the medium to six-hands; and so, in the whimsical manner of Ives, the page turner must contribute more substantively to the performance than is his/her wont.

The title *Celestial Mechanics* was borrowed from the French mathematician Laplace. The titles for the four movements (added after the music was completed) are the beautiful names of stars of the first through the fourth magnitude. The majestic movement of the stars does indeed suggest the image of a “cosmic choreography” and, in fact, I briefly considered opting for an alternate title (proposed by my brother, punster that he is) – The Celestial Ballroom.

***Music for a Summer Evening (Makrokosmos III)***, for two amplified pianos and percussion, was completed in February 1974. The work was commissioned by the Fromm Foundation and was written specifically for (and is dedicated to) Gilbert Kalish, James Freeman, Raymond DesRoches and Richard Fitz. These four gifted performers premiered the work at Swarthmore College on March 30, 1974.

The combination of two pianos and percussion instruments was, of course, first formulated by Béla Bartók in his Sonata of 1937, and it is curious that other composers did not subsequently contribute to the genre. Bartók was one of the very first composers to write truly expressive passages for percussion instruments; since those days there has been a veritable revolution in percussion technique and idiom and new music has inevitably assimilated these developments. The battery of percussion instruments required for *Music for a Summer Evening* is extensive and includes vibraphone, xylophone, glockenspiel, tubular bells, crotales (antique cymbals), bell tree, claves, maracas, sleigh bells, wood blocks and temple blocks, triangles, and several varieties of drums, tam-tams, and cymbals. Certain rather exotic (and in some cases, quite ancient) instruments are occasionally employed for their special timbral characteristics, for example: two slide-whistles (in "Wanderer-Fantasy"); a metal thunder-sheet (in "The Advent"); African log drum, quijada del asino (jawbone of an ass), sistrum, Tibetan prayer stones, musical jug, alto recorder, and, in "Myth", African thumb piano and guiro (played by the pianists). Some of the more ethereal sounds are produced by drawing a contrabass bow over tam-tams, crotales and vibraphone plates. This kaleidoscopic range of percussion timbre is integrated with a great variety of special sounds produced by the pianists. In "Music of the Starry Night", for example, the piano strings are covered with sheets of paper, thereby producing a rather surrealistic distortion of the piano tone when the keys are struck.

As in several of my other works, the musical fabric of *Music for a Summer Evening* results largely from the elaboration of tiny cells into a sort of mosaic design. This time-hallowed technique seems to function in much new music, irrespective of style, as a primary structural modus. In its overall style, *Summer Evening* might be described as either more or less atonal, or more or less tonal. The more overtly tonal passages can be defined in terms of the basic polarity F#-D# minor (or, enharmonically, Gb-Eb minor). This (most traditional) polarity is twice stated in "The Advent" —in the opening crescendo passages ("majestic, like a larger rhythm of nature"), and in the concluding "Hymn for the Nativity of the Star-Child". It is stated once again in "Music of the Starry Night", with the quotation of passages from Bach's D# minor fugue (Well-tempered Clavier, Book II) and a concluding "Song of Reconciliation" in Gb (overlaid by an intermittently resounding "Fivefold Galactic Bells" in F#). One other structural device which the astute listener may perceive is the isorhythmic construction of "Myth", which consists of simultaneously performed taleas of 13, 7, and 11 bars.

I feel that *Music for a Summer Evening* projects a clearly articulated large expressive curve over its approximately 40-minute duration. The first, third, and fifth movements, which are scored for the full ensemble of instruments and laid out on a large scale, would seem to define the primary import of the work (which might be interpreted as a

kind of "cosmic drama"). On the other hand, "Wanderer Fantasy" (mostly for the two pianos alone) and the somewhat atavistic "Myth" (for percussion instruments) were conceived of as dream-like pieces functioning as intermezzos within the overall sequence of movements.

The three larger movements carry poetic quotations which were very much in my thoughts during the sketching-out process, and which, I believe, find their symbolic resonance in the sounds of *Summer Evening*. "Nocturnal Sounds" is inscribed with an excerpt from Quasimodo: "Odo risonanze effimere, oblio di piena notte nell'acqua stellata" ("I hear ephemeral echoes, oblivion of full night in the starred water"); "The Advent" is associated with a passage from Pascal: "Le silence éternel des espaces infinis m'effraie" ("The eternal silence of infinite space terrifies me"); and the last movement, "Music of the Starry Night", cites these transcendently beautiful images of Rilke: "Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen hält" ("And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in His hands.")

In closing, I feel that it would be most appropriate to emphasize the critically important role of the performer in the evolution of any new musical language. New music, with its enormous technical and expressive demands, depends for its very existence on a type of pioneer performer, who, in fact, is engaged in creating and codifying the Aufführungspraxis of our own time.

George Crumb's ***Makrokosmos Books I & II*** for amplified piano were created during an especially fertile period of his compositional career. Crumb had received the 1968 Pulitzer Prize for Music (before turning 40), and he produced a series of masterpieces in rapid succession: *Songs, Drones and Refrains of Death* (1968), *Night of the Four Moons* (1969), *Ancient Voices of Children, Black Angels* (1970) and *Vox Balaenae* (1971). Volume I of *Makrokosmos* followed in 1972 and Volume II in 1973. The twenty-four "fantasypieces" of *Makrokosmos* remain the most comprehensive and influential exploration of the new technical resources of the piano from the latter twentieth century. Indeed, very few post 1950 piano compositions continue to be so widely performed and recorded, and from the present vantage point, it seems increasingly certain that these pieces have earned a secure place in the repertoire.

Despite the many innovative features of this composition, the general conception of the two volumes of *Makrokosmos* belongs to the long and venerable tradition of composing pieces that demonstrate the technical and musical resources of an instrument. One of the composer's sketch pages reveals that he intended to write "an all-inclusive technical work for piano ([using] all conceivable techniques)." The most celebrated precursor of this kind of work is Bach's *Well-Tempered Clavier*, composed in two volumes, each with

twenty-four preludes and fugues, one in each major and minor key. Bach's *Well-Tempered Clavier* was later joined by Chopin's Etudes and Preludes, Liszt's Transcendental Etudes, Schumann's Symphonic Etudes, and similar works by Rachmaninoff, Shostakovich, and others. Crumb has specifically acknowledged the influence of Bartók's *Mikrokosmos* (in six volumes), and Debussy's Preludes (like Crumb's, arranged in two books of twelve pieces).

Perhaps the most famous aspect of *Makrokosmos*, and of Crumb's music in general, is the dazzling exploration of musical timbre. Virtually every imaginable pianistic tone color is exploited in the work. The palette of traditional pianistic colors — those produced by playing on the keyboard as usual — is enriched by traversing the entire pitch range of the instrument, using special pedal effects, and exploiting an extraordinarily wide dynamic range (amplification makes possible not only tremendously loud sounds, but also helps us to hear extremely soft ones.) The blurry washes of sound throughout result from strategic use of the damper and sostenuto pedals, and all three pedals are used to create myriad gradations of color.

At the opening of *Primeval Sounds* from *Makrokosmos* Book I, the “darkly mysterious” low chords — which emerge as a kind of indistinct rumbling — are played with the damper pedal down and “*sempre pppp*,” a dynamic marking on the threshold of audibility. Crumb seems to be depicting a world “without form, and void,” out of which his musical macrocosm will emerge (the opening piece is aptly subtitled “Genesis I”). The sostenuto pedal is used far more extensively than in previous piano music. For instance, in the second and third pieces of Volume I (*Proteus* and *Pastorale*), the pianist holds down the middle pedal throughout, thereby allowing all strings of the lower half of the piano to vibrate freely. In these two pieces, the sympathetically vibrating lower strings create delicate, echoing “halos” around the incisive, quicksilver notes in the high register.

Throughout *Makrokosmos*, sounds produced from the keyboard are combined with an extraordinary assortment of “inside the piano” effects. The pianist uses the fingertips and fingernails to pluck and strike the strings at various locations, to play glissandi across groups of strings, and to slide or scrape along the length of the string. The performer creates translucent harmonics by lightly touching nodal points on the strings. The fingertips also serve to dampen vibrating strings, sometimes at the same time that the pianist strikes the notes on the keyboard, resulting in muted drum-like sounds.

George Crumb has often said that he is drawn to the “balletic” qualities in all live musical performances, and this “choreographic” aspect is essential to the piece. As is well known, many of his works call for theatrical actions from the players. From beginning to end, listeners are enthralled by the pianist's every sound and gesture. That is why it is so important to experience Crumb's music live.