

**WILLIAM PATERSON
UNIVERSITY**

Department of Music

**The William Paterson University
Department of Music**

presents

New Music Series

Peter Jarvis, director

**WPU Percussion Ensemble
and the
WPU New Music Ensemble**

**Monday, April 6, 2015, 7:00 PM
Shea Center for the Performing Arts**

Program

Introduction to Iannis Xenakis and Persephassa

Presented by
David Weisberg

Persephassa (1969)
For Percussion Sextet

Iannis Xenakis

John Henry Bishop, Kenneth Cubillas, David Endean,
Patrick Lapinski, Payton MacDonald, Steven Nowakowski

Payton MacDonald - Coach

Music for Mallet Instruments, Voices and Organ (1973)

Steve Reich

Evan Chertok, Kenneth Cubillas, David Endean, Amada Felten,
Hayley Kowkabany, Richard Martinez, Sean Dello Monaco, Chloe Norell,
Jamie Ruggiero, Katie Sundstrom

Travis Salim – Keyboard, Conductor
Peter Jarvis - Coach

Program Notes

Persephassa: Iannis Xenakis

Persephassa gains much of its effect from having the six percussionists distributed around the audience. The treatment of space as a musical parameter is one of the most important preoccupations of Xenakis' music, particularly in his works of the mid-to-late 1960s. The dramatic impact of utilizing the performance space in this manner is evident many passages throughout the piece in which accents or imitative rhythms are passed around the ensemble.

The percussionists use a wide range of instruments and sound effects during the piece, including sirens, maracas, and pebbles, along with an arsenal of drums, wood blocks (simantras), cymbals, and gongs.

- From Wikipedia

Music for Mallet Instruments, Voices and Organ: Steve Reich

Music for Mallet Instruments, Voices and Organ is a 1973 composition by American composer Steve Reich. The piece is scored for glockenspiels, marimbas, metallophone (vibraphone without resonators), women's voices, and organ, and runs about 17 minutes.

The piece is in four sections, played without a break, marked off by changes in key and meter: 1) F Dorian, in 3/4 time; 2) A flat Dorian, in 2/4; 3) B flat minor, in 3/4; and 4) D flat, in 3/4.

The piece involves two interrelated musical processes: the building up of a duplicate of a preexisting pattern played by the marimbas and the glockenspiels, and the augmenting (lengthening of the duration of notes) of repeated chord cadences of the women's voices and organ. The women's voices sing a simple vowel sound, "ee," doubling upper notes of chords played by the organ. The piece is in four sections, with changes of key and meter between the sections.

The decision to double organ and women's voices was made by Reich after several months of experimentation. First he tried doubling four wind instruments with two men's and two women's voices. One attempt along this line was made with two bass clarinets and two clarinets; another involved bass trombone, trombone, flugelhorn, and trumpet. He found that the performers, both the wind players and the vocalists, had difficulty keeping in tune for long chords. Reich substituted organ for the wind instruments, and then eliminated the men's voices to avoid a sound that was "too heavy and slow moving."

- From Wikipedia