



# Interlochen

ARTS ACADEMY

Interlochen, Michigan  
154th Program of the 61st Year

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## **INTERLOCHEN ARTS ACADEMY PERCUSSION ENSEMBLE**

Keith Aleo, director  
Bennett Davis, teaching assistant

Thursday, February 16, 2023

7:30pm, Corson Auditorium

Rancho Jubilee ..... Andrew Beall  
(b. 1980)

Glow ..... Dave Molk

Perfectly Voiceless ..... Devonté Hynes  
(b. 1985)

Board Games ..... Joseph Tompkins  
(b. 1970)

Forests of the Sun ..... Tim Clark

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## PROGRAM NOTES

### **Rancho Jubilee**

**Andrew Beall**

Rancho Jubilee is the name of a Dominican restaurant on my corner in Washington Heights. It's fun décor and lively atmosphere mixed with Latin and Caribbean influences provided a nice setting for this—what is most likely the first of its kind—trio for cajons. Cajon is a Spanish word, meaning Box. The instrument originated in Peru and later became popular in Spanish Flamenco music. Because of the wire strings extending across the cajon, it has a fantastic sound, much like a drumset, with "snare" and "bass." In the piece itself, I've taken several key rhythmic motives and spread them over a variety of contexts as well as used basic rudiments (such as the paradiddle, double-paradiddle, and pardadiddle) and juxtaposed them into syncopated rhythms throughout. Besides standard techniques, the different timbre ideas include knocking on the cajon's side with knuckles, knocking on the side with the heel of the foot, brushing the surface of the cajon with fingers and nails, brushing the performer's leg, and a fist pound directly in the center of the cajon. My last day writing was spent at Rancho Jubilee, and I am pleased to pay tribute to this restaurant, which continues to be a consistent sanctuary for composing and orchestrating. The trio was commissioned by Drew W. Johnson and premiered at the University of South Carolina.

—Andrew Beall

### **Glow**

**Dave Molk**

For two vibraphones and glockenspiel, Glow explores the similarities and dissimilarities between these instruments. It moves at a comfortable pace, allowing resonance to fill the air, shimmering softly, eventually switching to hands for the soft, gossamer landing.

### **Perfectly Voiceless**

**Devonté Hynes**

Perfectly Voiceless was composed by Devonté Hynes (b. 1985), a British singer, songwriter, composer, producer, and author, and arranged by Third Coast Percussion. Hynes composed the music for an entire evening-length program featuring Third Coast Percussion and Hubbard Street Dance, with new choreography created by Emma Portner, Jon Boogz, and Lil Buck, which premiered in Chicago in September 2018. To create this 75-minute opus, Hynes composed music with synthesized and sampled sounds, which he then sent to Third Coast Percussion. TCP experimented with instruments to create a live performance version of the music, which they then recorded and sent back to Hynes for feedback, then eventually to the choreographers to create the dance. Perfectly Voiceless was composed as a musical interlude between choreographed pieces in this larger program.

## **Board Games**

**Joseph Tompkins**

Joseph Tompkins' Board Games is an unusual work for three percussionists playing only on a wooden board and brake drums while wearing metal tipped gloves. Tompkins explores the many sounds that can be created while maintaining a rhythmic groove, giving solos to each member of the ensemble.

## **Forests of the Sun**

**Tim Clark**

Forests of the Sun by Tim Clark was composed in January 1973 in Rochester, New York. The work was premiered at the first Percussive Arts Society International Convention at the Eastman School of Music by the Eastman Percussion Ensemble in February, 1973, John Beck conducting. This five-movement work was a signature piece of many college percussion ensembles during the 1970's and 1980's. Tonight's performance is a revitalization of this wonderful work for percussion ensemble and electronic sounds.

In the composer's words:

"Forests of the Sun was written as a dance work. To give the choreographer material to work with, I began by composing the electronic sections first. At the time, I had a Mini Moog synthesizer and two 4 track tape recorders. I transcribed the electronic sections into music notation and then composed the eight percussion parts. The sounds that I used in the tape parts determined the types of instruments I selected for the percussion parts. Synthesized sparkling, metallic sounds led me to crotales, orchestra bells, finger cymbals, and brake drums. Marimba, xylophone, tom toms, claves, roto toms, bass drum, woodblocks, and water gong echo the darker electronic sounds."

— Tim Clark

The title page indicates "for Elizabeth" and includes the following poem:

*We went to the sun  
To see the gold trees bloom  
And walk among the orange leaves.  
We played tag  
With balls of liquid silver  
And chased the white shadow creatures  
Until the earth went down*

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## **PERCUSSION ENSEMBLE**

Levi Bennett, Memphis, Tenn.  
Steph Bloch, Miami, Fla.  
Julian Jimenez-Pardo, San José, Costa Rica  
Brenna Lantz-Lewis, Holt, Mich.  
Reese Modesitt, Spring, Texas  
Deqi Mu, Qinhuangdao, Hebei, China  
Yizhang Qiang, Shanghai, China  
Hannah Stone, Mercer Island, Wash.  
Tristan Toma, Kailua, Hawaii  
Able Zhou, Suzhou, Jiangsu, China

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