without ‘killing’ it. These transformations keep the listener engaged while still being able to ‘swing’ to the groove.

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*And So The Wind Blew...* is scored for percussion duo. This 20-22 minute piece focuses on the sounds of nature, most specifically wind, but also water and other elements. The entire work is constructed around a specific set of wind chimes, which is played by player one. From this instrument stems all of the musical ideas heard throughout the piece. A majority of the piece focus on sounds inspired by gamelan ensembles with a hint of other world music, including the instruments themselves.

-Gene Koshinski, Hartt Alumnus

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Admission Free

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Program

Nagoya Marimbas (1994)  
Steve Reich (b. 1936)

Faded Lines (2017)  
Andrea Venet

Book of Grooves (2011)  
Alejandro Vinao (b. 1951)

IV. Dance Groove Drifting

– Intermission –

Amores (1943)  
John Cage (1912-1992)

II. Trio: Nine Tom Toms, Pod Rattle

And So The Wind Blew... (2009)  
Gene Koshinski (b. 1980)


THE HARTT GRADUATE PERCUSSION GROUP

The Hartt Graduate Percussion Group is comprised of students currently enrolled in a graduate program (Master of Music, Doctor of Musical Arts, or Artist Diploma) at The Hartt School, University of Hartford. The ensemble maintains a rigorous rehearsal schedule, and is an extension of the Hartt Percussion Ensemble. Ensemble members also serve as Graduate Teaching Assistants for the Hartt Percussion Program. Director Benjamin Toth joins the ensemble for select repertoire.

Now in its twenty sixth season, the ensemble’s varied repertoire has included the music of Keiko Abe, George Antheil, John Cage, George Crumb, Thierry de Mey, Peter Garland, George Hamilton Green, Lou Harrison, Maki Ishii, Mauricio Kagel, Paul Lansky, Russell Peck, Steve Reich, Frederick Rzewski, Stuart Saunders Smith, Karlheinz Stockhausen, Toru Takemitsu, Michael Udow, Iannis Xenakis, Frank Zappa, and Nebojsa Zivkovic. The ensemble has recorded for the Innova, Yesa, and Hartt record labels, and has premiered works by David Macbride, John MacDonald, Robert Carl, Stuart Saunders Smith, and Daniel Wohl. Highlights from the ensemble’s concert venues include: Percussive Arts Society International Conventions (Phoenix 1995, Columbus 1999, Austin 2008, and Indianapolis 2013); the Extension Works concert series (Boston); the National Association of Composers - USA concert series (New York); the Connecticut Music Educator’s Annual Conference; and residencies at various educational institutions, including Bennington College (Vermont), Michigan State University, West Chester State University (Pennsylvania), University of North Carolina (Pembroke), and Grand Valley State University (Michigan). The ensemble has also presented numerous concerts and children’s programs throughout New England, and has recorded for 11 West Records, and the Hartt and Yesa labels.

Benjamin Toth, Professor of Percussion at The Hartt School, brings more than 30 years of professional chamber music performing experience to the ensemble – his chamber music performance highlights include Percussion Group Cincinnati (recently inducted into the Percussive Arts Society Hall of Fame), and Nebojsa Zivkovic and the Jovan Percussion Projekt. His performances have spanned six continents, particularly throughout Europe and the United States, and he has appeared on twenty recordings.

PROGRAM NOTES

Nagoya Marimbas was commissioned by the Conservatory in Nagoya, Japan to mark the opening of their new Shirakawa Hall in 1994. Scored for two marimbas, Reich composed this piece using a technique called “phase music”, which he is most famous for. “Phase music” is where two players are playing the same thing, but out of sync with each other. There are repeating patterns played on both marimbas, usually one or more beats out of phase. These repeating patterns change frequently and usually don’t repeat more than three times. The result is a bewildering collage of sound, creating a series of two-part unison cannons.

Written by Andrea Venet after a gauche encounter at a post office in Conway, Arkansas, Faded Lines is an energetic duet for field drum and piccolo snare drum, with both players sharing a mounted bass drum. Because the musical material is so tight-knit and both players pass rhythmic materials back and forth, it requires both players have an intense knowledge of each other’s part. -Andrea Venet

The marimba duet Book of Grooves by Alejandro Viñao explores the ‘locking’ and ‘unlocking’ of different grooves in four movements. Each groove is played in its normal, ‘locked’ state and then Vinao begins to ‘unlock’ them. This piece is both highly artistic and accessible to a wider audience. The idea was to explore changes that would transform the rhythmic pattern that forms each groove.
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Christopher Calderon, Braeden Travers
Benjamin Toth, Director

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Larry Alan Smith, Dean
Instrumental Studies Division
David Westfall, Director
Winds Brass and Percussion Department
Ben Toth, Chair