

ATTENTION

ERIC DERR

DEK

DIVIDED

Eric Derr - Percussion

March 6, 2014
Conrad Prebys Concert Hall

Linea (1973)

Luciano Berio

Steven Schick - Vibraphone
Eric Derr - Marimba
Aleck Karis - Piano
Brendan Nguyen - Piano

---Short Break---

windowed 1 Version 1 (2006)

Johannes Kreidler

for percussion and playback

Psappa (1975)

Iannis Xenakis

---Short Break---

700 Club (2014)

Patrick Hart

for playback and drum set

Special Thanks to

Frankie Martin, The Fish, Steven Schick, Jessica Flores, Tony Estrada, Patrick Hart, Aleck Karis, and Brendan Nguyen

Linea

The subject matter or theme of Linea is the constant transformation of a very simple melody into more complex, differentiated and independent articulations. It is rather difficult to define a melody, since this term always implies other functions; a melody by J. S. Bach – a monody, a simple line – implies not only a phrase structure and a rhythmic one, but also a harmonic structure. In a solo violin Sonata, polyphony is implied (and heard as such) even when the violinist is playing a single line... If I decide to use a melody, I must put all the implied elements into it: these elements are not taken for granted or given by history, but have to be invented anew.

Linea is exactly this – an exposition of the elements implied in a melody which is only apparently simple, and is destroyed by its own implications. At times, however, the melody reappears in recognizable form, like an object found again after an absence, and seen with different and maybe more penetrating eyes. Sometimes the four players (two pianists and two percussionists) meet on the same line, playing the same melody; sometimes they diverge and play different music, generated, however, by that ever-present melody. I composed Linea in 1973 for Felix Blaska and his dance company.

Luciano Berio

Psappa

The work's title is an archaic form of 'Sappho', the Greek poetess who lived in the 6th century B.C. and whom Plato called 'the tenth muse'. In Xenakis's score, timbre and pitch are subordinate to and serve only to clarify the rhythm. Just as Sappho used speech-rhythms in her verse with inordinate subtlety, so Xenakis employs a high degree of complexity in his variations on and his combinations of rhythmical cells in Psappa, which was written for six groups of percussion instruments, three with wood and skin and three with metal instruments.

Knud Ketting

Desire shakes me once again;
here is that melting of my limbs.
It is a creeping thing, and bittersweet.
I can do nothing to resist.

Sappho

Windowed 1 version 1

For several years now my compositional work has focused on the idea of "Music with Music": music reproductions are composed and digitally modified, then newly contextualized and overplayed by live instruments. Using all possible kinds of transcription technics -- cutting, transposing, filtering, stratifying, muting and so forth -- and instrumental combinations, I investigate the field between "pure" sounds with parametrical order and "significant" sounds with empirical value.

My source material is usually simple, anonymous pop music, which is well suited to being transformed into material for new music. This music is also our everyday acoustic reality, "Media Noise", which I turn back into music (purposely using low mp3-quality). "Windowed" conceptualizes this approach onto the temporal fragmentation of back-ground sound files; they are "windowed". Depending on how far the window opens, one becomes aware of an unspecified sound fragment or a stylistic identity. The percussion, a collage of instruments of varied origins, plays in similar pointed actions. In the middle section, the opening and closing is directly tested by the hi-hat.

Johannes Kreidler

700 club

I wrote 700 club in 2010, with no accompaniment, just as a 14-minute stereo audio file. Eric approached me in 2013 about the possibility of adding a drumset part, and preparing the piece for live performance. At this point I considered 700 club finished. However, adding more stuff seemed in keeping with its spirit, so I gave Eric a newly-reworked 7-channel surround version and score. The score asks a great deal of the performer – it's more of a guideline, really, offering some helpful details for a few of the weirder segments and the overarching maxim of "shred heavily." Once we're in the general neighborhood, there is plenty of freedom. I'd like to thank Eric for planting the seed, and doing a ton of work to help realize what is essentially a new piece of music. For better or worse, without him you wouldn't be hearing this today.

Patrick Hart