

Program Notes of Pieces:

1. **Attraction (Emmanuel Sejourne):** *“Attraction” (for violin, marimba and magnetic tape) commissioned by the Paris Opera, is a work written for the duo “Contrasts” which is its dedicatee. Just as man cannot escape earthly attraction, or only brief moments, the composer, too, cannot escape his old demons, his own culture, his taste. In this case, it's about my penchant for rhythm, for groove, for a certain collective virtuosity like the legendary group that marked my youth “Shakti”, composed of a violin, a guitar and 2 percussions. In “Attraction”, I sometimes try to break this musical inclination, with the help of fixed, motionless, contemplative musical passages, which try to break the rhythmic flow, but the natural comes back quickly and the rhythm (or the groove I should say) quickly takes over.*

2. **Buyan (John Psathas):** *Buyan (2017) was commissioned by Diana Loomer as part of her Doctoral study project “The Melodic TImpani”. World Premiere performance by Diana Loomer at the Bates Recital Hall, Austin, Texas, USA. March 10th. In Slavic mythology, Buyan is described as a mysterious island in the ocean with the ability to appear and disappear using tides. Three brothers - Northern, Western, and Eastern Winds - live there, and also the Zoryas solar goddesses who are daughters of the solar god Dazhbog. Koshcei the Deathless keeps his soul hidden there, secreted inside a needle placed inside an egg buried in a mystical tree. Legends call the island the source of all weather, created there and sent forth into the world by the god Perun.*

3. **Spur (Ivan Trevino):** *Spur (2016) is scored for solo snare drum + audio track. It was commissioned by a Consortium led by Korry Friend, and was written in memory of percussionist / composer, Jacques Delécluse. Delécluse is well known for his etudes for percussion instruments, particularly his snare drum studies,*

which are standard repertoire for collegiate and orchestral musicians worldwide. These snare drum etudes are some of my favorite things written for the percussion idiom. While other music for snare drum can be flashy, loud and fast, Delécluse's music is subtle, thoughtful and nuanced. It truly exposes a player's touch and sensitivity on the instrument, utilizing shading and phrasing to create an artful, beautiful experience. I wanted to compose a piece through a similar lens while simultaneously blending my own compositional language. When Korry reached out to me about commissioning the piece, we became good friends and realized we were both devoted fans of San Antonio Spurs basketball. While other teams are known for flashy plays and high flying acrobatics, the Spurs play a team oriented style of basketball, known throughout the sports world as "the beautiful game."

4. ***Nightmare Machine (Adam Silverman)***: *In 2015, I composed "Zipzap," a madcap work for drum-kit soloist with wind ensemble that shuffles original sounds with those inspired by movie chase scenes and big band music. After sharing this music with percussionist Michael Burritt, he offered to commission a new work for drum-kit with electronics, this one suitable for solo performance. Having no experience working with sophisticated electronic media, I found a way to create a recorded track that is firmly in my comfort-zone of composing in strict notation: I set up my music notation software to control a high-end sample library with a dizzying array of sounds from vintage keyboards and synthesizers. I picked many of my favorites from the '60s and '70s: a Wurlitzer electric piano, Hohner Clavinet, Minimoog, and more, and went crazy combining them in intricate ways and being fueled by inspirations from prog rock bands like Yes, Emerson Lake & Palmer, and Genesis, alongside more contemporary music from Snarky Puppy and Medeski, Martin & Wood. Further inspiration came from strange sources, like promotional videos circulated by drum and cymbal manufacturers and memories of dystopian movies from my childhood in the 1980's that shared a theme of technology that had run out of control.*

5. **Prím (Áskell Másson):** *“With Prím (Prime) I continued my attention to the possibilities of the snare drum as a solo instrument, having earlier written a Concert Piece (Konzertstück) for snare drum and orchestra,” the composer writes. “Prím is based on a rhythmic pattern which the first 15 prime numbers (1, 2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31, 37, 41, 43) give, when one uses 32nd-part notes as a basic unit.*