

bennington college presents...

T I M E T A B L E

Monday, November ²⁹~~28~~, 2010 8 PM
Carriage Barn

Interestingly Shaped Skull

Atticus Lazenby

Arsonist's Song

Dan Miller

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Julia Rocha

3:03

Adam Tronsen

Intermission

Whet

Nathan Davis

From the Fringe (And Onward)
with Dan Shulman, piano

Colleen Burns

In Knots

Akari Uchiyama

Walkabout

Dan Wininger

Matthew Gold, Alex Lipowski, Matt Ward, percussion

The Arsonist's Song

Dan Miller

The Arsonist's Song is a piece about contrasts. Each moment emphasizes tension between set and free, tonal and atonal, unison and polyrhythmic, pitched and unpitched musical ideas. There is a continual syncopated theme that can often be heard providing punctuation to an otherwise unbounded form. The hope is to lead the listener through a disorienting and diverse narrative that will, through contrast, make the rhythmically free, tonal "song" that the piece ends with meaningful. The name comes from an essay I read by someone claiming to be from the "Union of Concerned Arsonists." The author believed that arson was a morally justifiable political action. While I disagree with many of his sentiments, I found something strangely humane about his writing. He firmly believed that people are more important than things and if things get in the way of people's happiness, then it's best to burn them down. Many thanks to TimeTable.

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Julia Rocha

Special thanks to TimeTable, Nick Brooke, the TimeTable class, and Maile Zox.

Whet

Nathan Davis

Every cymbal holds a world of sounds, many of which are only apparent when one holds it close to the ear, like a tuning fork. Ubiquitous in Asian and European cultures, cymbals used in music are essentially the same as those once used in warfare and in meditation, and all carry layers of martial and ritual associations that are as complex as their overtones. Whet uses a large collection of hand cymbals, played with invented and adapted techniques of scraping, rotating, and clashing. The musicians also use microphones to bring the listener close to the small sounds, which would otherwise be lost amidst transient explosions. The title comes from an interest in a process of friction and conflict used to make something sharper, be that a knife, a mind, or a sound. It was commissioned for TimeTable by Meet the Composer Commissioning Music/USA.

From the Fringe (And Onward)

Colleen Burns

We live in an age of existential risks, teetering on the perpetually shrinking line between global harmony and destruction. Regardless of the outcome, time moves on and a new era of thinking and being is created. With the inspiration of thinkers and artists of dystopic themes, From the Fringe (And Onward) reflects those stark landscapes and the emotions of nearing the "Fringe". From the Fringe is divided into three main parts, each trying to recreate the percussive, electronic genres of Drum and Bass, Trip-Hop, and Downtempo, for live instruments.

In Knots

Akari Uchiyama

"In Knots" is a "schizophrenic" piece, a musical fragmentation of sorts - ambient vibrations of instruments constantly interweave and mesh with structured rhythms and melodies. Just when it seems to build toward a solid rhythm, it falls apart once more to start rebuilding. At the end, there is an intentional struggle to keep everything tied together, as one theme tries to override another, then another.

Walkabout

Dan Wininger

Part I: Walkabout. Walkabout is a piece inspired by the rhythm of walking. When walking, my footsteps tend to fall in a 12/8 pattern, or a heart beat, inviting me to beatbox along with it. I transferred my beatboxing rhythms to the djembe and snare players, while the third player walks in the same rhythm that I do. Sometimes the rhythms fall in a 12/8 pattern, and sometimes they fall in a 4/4 pattern, therefore requiring 3 iterations of the rhythm for the downbeats of the walking and the beatboxing to coincide again ($3 \times 4 = 12$).

Sometimes the heart-beat pulse is stretched or squeezed, either giving a natural, relaxed feel to the music, or confusing the listener. This will be especially noticeable near the end of the piece.

Part II: Timpanum. Did you know that "timpani" is actually plural for timpanum? This piece is a celebration of this fact, as well as the fact that when using one's hands, a surprising variety of interesting sounds can be drawn from a single timpanum.



Matthew Gold • Alex Lipowski • Matt Ward

TimeTable specializes in music that crosses boundaries of style and discipline, with an emphasis on works that challenge the language and materials of percussion music. TimeTable collaborates closely with emerging and established composers to investigate and expand the possibilities for percussion-based music, commissioning, premiering, and recording an ever-growing body of new works. In recent seasons TimeTable has worked with and given premieres by composers such as Philippe Hurel, Georges Aperghis, Bernhard Lang, Beat Furrer, Nathan Davis, José-Luis Hurtado, Elizabeth Hoffman, and Sam Pluta.

TimeTable has performed extensively in and around New York City and the Northeast, including performances and residencies at the Mannes College of Music's Institute and Festival for Contemporary Performance, The Juilliard Summer Percussion Seminar, Manhattan School of Music, SUNY Stony Brook, NYU, Williams College, MIT, Boston Conservatory, and Bates College. Recent festival appearances include programs on the Moving Sounds Festival, and Festival Salihara 2009 in Jakarta, Indonesia. TimeTable frequently collaborates with composer collectives such as Columbia Composers, NYU Composers, Wet Ink, Three Two Festival, and Forecast Music, and released its first full length CD on Carrier Records in 2009. Please visit Timetablepercussion.com for more info.

Nathan Davis's Whet was commissioned through Meet The Composer's Commissioning Music / USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, the Ford Foundation, the Francis Goelet Charitable Lead Trusts, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund.

TimeTable Bios

Matthew Gold is a member of Sequitur and a co-director of TimeTable Percussion, and performs frequently with such ensembles as the Da Capo Chamber Players, New York New Music Ensemble, and the Argento Chamber Ensemble. Mr. Gold is an instructor of percussion at Williams College where he directs the Williams Percussion Ensemble and co-directs the I/O New Music Ensemble and the annual I/O Fest. He performs frequently with orchestras including the New York City Ballet, and serves as an artist-faculty member for the Institute and Festival for Contemporary Performance at Mannes College.

Alex Lipowski is the Executive Director of the Talea Ensemble and has performed in ensembles such as the Second Instrumental Unit, Aspen Contemporary Ensemble, Wet Ink Ensemble, and is the newest member of the Timetable Percussion Trio. He has been seen on concert stages throughout North America, South America, Europe, Asia, and the Middle East. As a soloist and chamber musician he has collaborated with composers including Pierre Boulez, Helmut Lachenmann, Pierluigi Billone, and John Zorn to name a few. Since 2007, Lipowski has served as Artist-Faculty at the Great Mountains Music Festival in South Korea. Lipowski received his Masters and Bachelors from the Juilliard School.

Matt Ward is a principal player with the Argento Chamber Ensemble, Talujon, the American Modern Ensemble and is also the co-founder of the percussion trio Timetable. Mr. Ward has received a bachelor of music degree from the Manhattan School of Music, a masters degree from the State University at Stony Brook and is currently enrolled in the school's DMA program. Mr. Ward is also on faculty at Queens College. He can be heard on the recording labels Aeon, Argo, Capstone Records, Newport Classics, Soundspell, and Albany Records.

Inspired by natural processes and acoustic phenomena, composer and percussionist **Nathan Davis** makes music that elucidates essential characters of instruments and the fragile athleticism of playing them. He has received commissions from the International Contemporary Ensemble, the Calder String Quartet, the Ojai Festival (for Eighth Blackbird and an installation by sound-sculptor Trimpin), Meehan/Perkins Duo, TimeTable Percussion, Concert Artists Guild, and the Moving Theater Dance Company, and received awards from the Jerome Foundation, American Music Center, Meet the Composer Commissioning Music USA, Argosy Foundation, MATA, ASCAP, and the ISCM. In February, 2011, Alice Tully Hall at Lincoln Center will present a 30 minute site-specific work to open the new Tully Scope Festival. Nathan's music has also been programmed at NYC's Carnegie Hall, Merkin Hall, Le Poisson Rouge, Roulette, and at Darmstadt, Helsinki Musica Nova, and other festivals in North America, Poland, China, and Cuba. Nathan is the percussionist for the International Contemporary Ensemble (ICE), and he plays original and commissioned works with cellist Ha-Yang Kim in the duo Odd Appetite.