



# MSM PERCUSSION ENSEMBLE

**Kyle Ritenauer** (BM '11, MM '15), Director and Conductor

SUNDAY, DECEMBER 8, 2024 | 7:30 PM  
NEIDORFF-KARPATI HALL

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## PROGRAM

JOHN CAGE  
(1912–1992)

*Second Construction* (1940)

**Jason Chin, Mischa Gerbrecht, Campbell Stewart,  
and Jay Walton**, percussion

MOLLY JOYCE  
(b. 1992)

*Loud and Soft* (2021)

**Kah Yiong Cheong, Josh Conklin, Grace Goss,  
and Gabe Levy**, percussion

ELLEN REID  
(b. 1983)

*Fear/Release* (2016)

**Zoe Beyler, Glenn Choe, Hwanee Pak, and  
Sekou van Heusden**, percussion

## *Intermission*

CHARLES WUORINEN  
(1938–2020)

Second Percussion Symphony (2019)

**Zoe Beyler, Austin Cantrell, Kah Yiong Cheong,  
Jason Chin, Glenn Choe, Josh Conklin,  
Mischa Gerbrecht, Grace Goss, Gabe Levy,  
Hwanee Pak, Campbell Stewart,  
Sekou van Heusden, and Jay Walton**, percussion  
**Tiffany Leard and Ruben Høgh**, piano  
**Kyle Ritenauer**, conductor

# PROGRAM NOTES

## ***Second Construction***

### **John Cage**

Second Construction is the second work of three titled Construction, all of which are scored for unorthodox percussion instruments. The Constructions were composed by John Cage for his touring percussion ensemble he led with Lou Harrison. Second Construction uses Cage's square root formula, utilizing 16 sections with 16 bars each, with each small division corresponding recursively to larger sections bearing the same proportions. The work is fugal in nature, with an opening subject present in the oxen bells being treated similarly to traditional pitched fugal subjects. Of particular note in the instrumentation is the prepared piano. Cage uses screws, cardboard, and a small metal rod to create unusual and unique sounds completely removed from the traditional sounds that are customary on piano.

## ***Loud and Soft***

### **Molly Joyce**

Loud and Soft [open instrumentation version] is an excerpted selection from a larger work for Sandbox Percussion, which explores transitions from non-pitched to pitched instruments. The excerpted selection is the beginning of the larger work, and explores an exploration of starting in timbral unity for the four primary percussion parts, and eventually forming into a more diversified sound. Therefore, this selection also involves open instrumentation in order to be open to as many percussionists as possible, and engage as many instruments and sound sources possible. With the work I wish to ask when the timbral transition occurs among various instrumental bodies; when it switches, breaks down, and leads to new possibilities. I examine how such singular yet divergent instrumental body of percussion can transform from that of non-pitch to pitch timbres collectively and individually. Exploration between such binaries correlates to my artistic focus on divergence and contrast, specifically as one with a disabled body that embodies opposites, and the endless possibilities from such. I have often pursued this compositionally, including *All or Nothing* for symphony band, which interrogates expectation of silence and full ensemble, as well as *Head to Toe* for solo percussion, which explores the transition from hand to feet playing.

## ***Fear/Release*** **Ellen Reid**

Fear/Release is about reframing the familiar in a new light. The composition is built around a five-note phrase that is echoed and developed in both melodic and textural ways. To create a sense of hyper resonance and spatialization, no note is struck by itself; each hit is doubled by another player on a different but similar instrument. Fear | Release was commissioned by the Los Angeles Percussion Quartet to be recorded for Sono Luminus in surround sound.

## **Second Percussion Symphony** **Charles Wuorinen**

My first Percussion Symphony (1976) is a large affair of some forty minutes, requiring 24 players. In contemplating my Second, some 45 years later, I sought to condense the compositional thought behind it, as well as to reduce the cast of characters 14. And, while the first symphony is in three large movements interspersed with two “entr’actes” — two different transcriptions of an early work of Dufay — the Second, completed this past spring, is in one continuous movement of 24 minutes. The instrumental ensemble, as with all my percussion works, is heavily pitch-centered, as is required by the fundamentally motivic nature of the writing. The work is dedicated, with my gratitude, to my dear friend Louisa Sarofim.

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