

Cascadia Composers Present:
NORTHWEST RESONANCE

featuring Seattle's RE:Percussion Duo
Andrew Angell, David Solomon - Percussion

Music celebrating the natural beauty and resonance of the Pacific Northwest.

(no intermission)

2+1

for four-hand marimba

Ivan Trevino

Untitled

for two vibraphones and fixed media

Troy Ramos

Cape Perpetua

for vibraphone and marimba

Charlie Copeland

Ævin Endar

for two vibraphones

Jónsi and Sigur Ros
(arr. Angell/Solomon)

Hoppipolla

for two vibraphones

Fantasy in Metal

for percussion duet

Jay Derderian

PERFORMERS

David Solomon / Andrew Angell - Percussion

RE:Percussion Duo began in 2013 when Andrew Angell & David Solomon began playing together while graduate students at the University of Washington. The duo strives to combine acoustic percussion instruments with electronic effects and processing; RE:Percussion performs new and unique works for percussion and also composes their own material. The duo has been influenced by Sigur Ros, Bon Iver and Ivan Trevino.

COMPOSERS / PROGRAM NOTES

Troyston Ramos (b. 1975)

Troyston Ramos composes new music using acoustic instruments and electronic sounds. His works are composed for recordings, live performances, video installations and film scores. He's had works premiered in London, New York, Chicago, Toronto, Detroit and Portland. And he's had performances by Access Contemporary Music of Chicago, Vox Novus of New York, Classical Revolution PDX and New Music Michigan.

UNTITLED, for two vibraphones and fixed media (2014)

There are essentially three major elements to this work: the fixed electronic sounds (Part I), the percussion duo's performance composition (Part I) and the notated vibraphone score (Part II). This piece could be considered to consist of two parts: Part One for fixed electronic sounds and the duo's performance composition; and Part Two for two vibraphones (traditionally notated). I prefer to think of the work as one continuous piece, but you can of course think of it however you'd like.

Charlie Copeland (b. 1985)

Charles Copeland plays in three rock bands, accompanies three choirs, and teaches three students. He doesn't have an affinity with the number three, though it may sound like that, it just turned out that way. He has written more than three pieces of music in his lifetime and hopes to be able to write three more pieces someday. He lives with Calvin and Lisa and the three of them take walks around Ladd's Addition in Portland, despite Calvin being a cat.

CAPE PERPETUA, for vibraphone and marimba (2014)

One of my favorite spots along the Oregon Coast is Cape Perpetua where Thor's Well is located. If glimpsed at the right tide-level, the water forcefully shoots up out of the well like a geyser. There's something unsettling about it all too....which I've also always felt about freeway traffic, seemingly never-ending, even in the wee small hours cars make their passage and the fact that I can't stop it for some reason drives me nuts. But automobiles are human, all too human, and will fall by the wayside one day. And this planet too, which is not human, so to speak, will nevertheless dry up.

Jay Derderian (b. 1986)

Born in 1986 to the Pacific Northwest, Jay's body of work has developed into an eclectic sound world. His music is written under the contention that the deepest structures, relationships, and mysteries of sound, music, and the world around us are not mutually exclusive. Jay's music has been performed all over Oregon. He's received commissions from the Third Angle New Music Ensemble, the Contemporary Portland Orchestra Project (CPOP), Bus Stop Opera, and has had his music performed by Cascadia Composers, the Eugene Contemporary Chamber Ensemble (ECCE), Portland New Music Society, Portland Classical Revolution, and the Portland State New Music Ensemble.

FANTASY IN METAL, for percussion duet (2014)

Cast in a loose ternary form (complete with an extended coda), FANTASY IN METAL represents my second ever foray into composing for pure percussion. As the title suggests, the main timbral pallet is metallic sounds, and while this is a central facet it isn't its defining feature. There is a sharp emotional disconnect between the outer, more rhythmically driven portions and the more subdued, meditative middle section, but both these musical avenues correspond and even complement each other as they develop and grow into and from each other.