

# *The Renaissance*

2008-09: volume 40

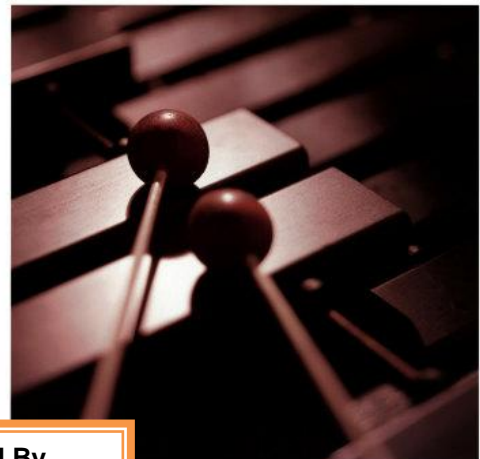


## **Brahms Lite** **March 21, 2009 - 8:00 PM**

There are few things that people are certain about when it comes to percussion. No one can accurately predict how many percussion instruments there are and very few have agreed upon the correct techniques. This is in all likelihood because virtually anything can be turned into a percussion instrument and can be played in any way to accommodate the composer's vision as to how it should sound. One thing that everyone can agree on is that percussion has shown that it is not merely a matter of beating out a random rhythm, but a true art form.

From traditional African drum circles to modern day Stomp, percussion has been to be a vital part in diverse cultures and in entertainment. Current day percussion sections are most frequently made up of the mallet section, snare drums, bass drums, timpani and various other "toys".

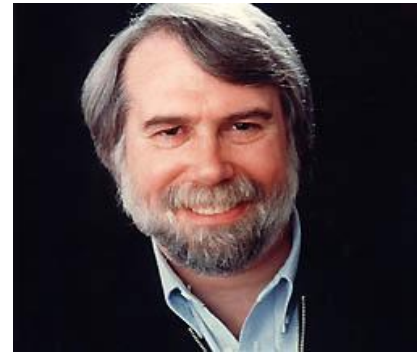
Some compositions require odd percussion instrumentation, such as pipes, anvils, brooms, cans, buckets and even finger snapping.



Sponsored By  
**THE Waterford**  
AT MANSFIELD

## Brahms Lite

*Ku-Ka-Ilimoku* - Christopher Rouse  
*Handmade Proverbs* - Toru Takemitsu  
*Three Pieces for Drum Quartet* - James Tenney  
*Piano trio No. 2* - Johannes Brahms



**Christopher Rouse**

*Hawaiian Mythology*,  
Ku-Ka-Ilimoku, Christopher Rouse

“In Hawaiian mythology, *Ku* is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. *Ku* is manifested in several forms: as *Ku-Ka-Ilimoku* he represents the god of war. Thus this work for percussion ensemble is best viewed as a savage, propulsive war dance.”

-Christopher Rouse, [Christopherrouse.com/biography](http://Christopherrouse.com/biography)

*Handmade Proverbs* - Toru Takemitsu

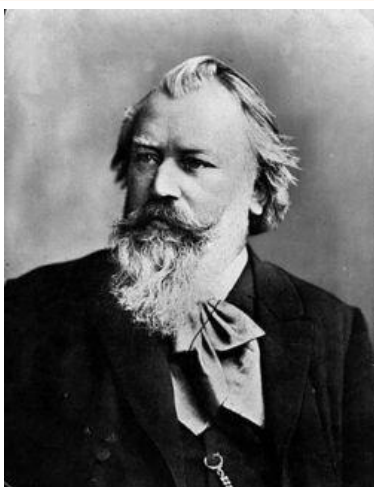
Toru Takemitsu, a Japanese composer, is recognized for his skill in the subtle manipulation of instrumental and orchestral timbre. He draws from a wide range of influences including those of jazz, pop music, avant-garde procedures and traditional Japanese music.

*Three Pieces for Drum Quartet* - James Tenney

James Tenney's works deal with perception, intonation, stochastic elements, information theory and what he calls 'swell', which is basically arch form. His pieces are often composed for unconventional instrument combinations or variable instrumentation. His pieces are often tributes to other composers or colleagues. His *Three Pieces for Drum Quartet* is broken up into three separate compositions for tenor drums, bass drums, and snare drums.

Piano Trio No. 2, Johannes Brahms, 1833-1897

Johannes Brahms spent the majority of his life in Vienna, Austria, as one of the top leaders of the romantic music era. Going against the majority of the romantics, Brahms used the classical forms with romanticized harmonies. His music was known as absolutely absolute, meaning that his pieces were meant to be appreciated for the music, and were not meant to convey any extra, deeper meaning.



**Johannes Brahms**

It took Brahms over two years to complete his Piano Trio No. 2, but the end result pleased him. His close friend and supporter Clara Schumann praised this work calling it, “a great musical treat”.

The piece opens with strange dissonance and heavy feel and seems to proceed sluggishly. It is nonetheless dynamically, rhythmically, and chromatically challenging and gives the sense of being a major work. The finale of the piece is positively huge, proving that, in the hands of Brahms, even the tiny piano trio can be a large and imposing work. His boasts of the piece would seem to have been true.